

*think like **Mozart***
*listen like **Beethoven***
*write like **Dylan***
*question like **Miles***
*build like **Bach***
*dream like **Debussy***
*live like **Hildegard***
*protest like **Guthrie***
*cry like **Chopin***
*indict like **Cobain***
*stand up like **Cooke***
*talk like **Louie***
*solve like **Berg***
*escape like **Jimi***
*learn like **the Beatles***

*hear **yourself***

Interactive Listening

a new approach to music

**Music Research Journal
and iBook companion**

by

Pete Carney and Brian Felix

Edited by Susan O'Reilly and Caroline Carriere

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Chicago, IL

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A New Approach To Music

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*For Bridget, Sean and Gavin
- Brian*

*For my amazing wife Caroline,
Matt man, Pop, Mikey, Susan,
Tim, and Mom...the best
classroom teacher in the world.
-Pete*

SAMPLE

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Interactive Listening Digital Edition

07

This icon corresponds to the fully interactive and enhanced Interactive Listening Digital Edition for tablet and Mac. Follow this icon to the page number indicated for expanded material on the subject, including videos, hundreds of audio and multimedia, quizzes, 3D panoramas, tests and much more.

This paper book and the digital edition are designed to complement each other, they are not identical, they have many similar characteristics, but many different lessons. We created the digital edition to expand many chapters in this paper book. Many of the lessons of both books are created as puzzles to encourage classroom debate, competition, and interaction. The paper and digital books work well together or separately.

For information about currently supported computing devices go to interactivelistening.com, or find us in the iTunes and iBook store for iPad and Mac.

foreword *statues on the internet*

The one constant in this century will be change. Techno change started for me 20 years ago when I opened my first email. Now all of us are running full speed to keep up with an information revolution; constantly updating our lives to stay at the top of a back-bending curve. As I'm writing this, I probably have 10 programs that need updates, none of which will benefit me.

Interactive Listening is a new book that challenges today's connected but distracted listeners.

When I was a kid in Jacksonville in 1980, my dad would wake up on Saturday, make coffee, feed the cats, and occasionally walk to the library to get the *New York Times* from the week before. He'd come home with fresh donuts, a walked dog, and a fresh copy of everything that already happened in New York last week. It was amazing to read about all the great music happening around New York, even if it was in the past.

Ten years later Borders opened, a Macy's of obscure books, music, cappuccinos, and café tables. You could buy hard-to-find CD's that would last forever for your Discman. Even though the disc skipped while you were walking, it was still amazing to listen to perfect digital John Coltrane between bleeps. Besides the *New York Times* and a strong coffee, you could buy the *Chicago Tribune* from last Sunday for 2. How amazing. I could find out what musicians played in Chicago, not just New York...a week ago.

Today I can read the Times any morning with one eye on my phone before the cat even knows I'm awake.

Again, the one constant in this century will be change. Teachers and students who can lead the change will thrive. We're in the middle of a video game lifestyle; click, txt, tweet, post, poke, reload.

Our social habits have adapted and gone completely electronic. Our financial, shopping, and entertainment lifestyle are all breaking out of their computer cocoon while education finds itself in a civil war. The situation in music education is even more severe.

On one side of the internet music education battle, you have an unsortly rebel alliance of "YouTube do-it-yourselfers," for-profit virtual education pirates, iTunes habit dealers, midi-dinosaur pages, and grandma's favorite Chopin audio murals. On the other side, you have the Educational Institutional Empire. Like a silent army of statues, many teachers are forced to stand on the side of the techno highway, frozen without the tools to adapt to the speed of the "internets."

This book hopes to be a roadmap with detailed excursions and adventures into great music throughout history, while including technology and interactive learning. This book tries to ask important questions, build relevant connections to old music, reinforce the utility of art, and make learning tangible for today's learner.

Interactive Listening is a new approach to music comprehension that parallels the lifestyle of listeners today. *Interactive Listening* uses new games, visualizations, drawing, research questions, and distant comparisons to “bean” the mediocrity of music appreciation. *Interactive Listening* requires listening to music, drawing a visual melody, comparing distant relationships, and finding the elusive connection to today.

This book doesn’t make Beethoven a statue in the garden of history. *Interactive Listening* makes you fight Beethoven in the ring. He’s still alive and swinging at your head with a mean left hook. Beethoven wrote music to feel alive while he was living, not to be immortal. All music has been written by living people, not dead heroes.

Most teachers don’t want to take an internet field trip because the bus isn’t ready. Teachers don’t have great tools yet for the classroom and there isn’t a school bus that works yet for the highway. But maybe most of all, teachers grew up walking to the library with their dad to read the *New York Times* from last week.

This book is an attempt to connect classroom education with digital information, or at least throw a paper airplane across the divide. Our lives are busy with technology and our classroom experience should relate to this new reality. We’re all surfing, texting, face booking, and twittering as fast as we can, constantly trying to be at a different mile marker. Who’s aware of all the noise, chatter, road blocks, advertisements, pollution, and bad drivers on the Information Highway?

Most of our learning is happening on the phone and computer, but our classroom experience isn’t integrated with this condition. The future of learning will not turn around someday soon and come back to desks, chairs, chalk, and pencils. The classroom experience needs an internet tug boat. This book starts moving in that direction. This book is designed to challenge your assumptions about music using new interactive tools.

Dr. Felix and I wrote this book from our positive and negative racquetball- type classroom experiences, trying to find the way forward to make students accountable, and music history interactive. This book depends on your ability to find your way to YouTube, Google, and other websites. If you don’t like learning with computers now, you’re going to hate the future.

Maybe in the future, Google and YouTube will become obsolete, like the Macarena or Soulja Boy. If YouTube goes bankrupt in 2050, when this book is in its 18th pdf edition, then shoot your iPad 65 with a laser gun, walk your robot dog to the library, and ask for the newspaper.

“Would you like a virtual or a hologram newspaper?”

You’ll probably miss your dusty old laptop.

Pete Carney
Saint Xavier University and
City Colleges of Chicago

introduction

roadmap

Teachers in the 21st century are constantly dealing with the issue of technology - not only how to incorporate it into the classroom, but also competing with the myriad devices and media that are always vying for students' attention. While teaching at the City Colleges of Chicago, Prof. Carney and I have been faced with the fundamental question of how to keep students of the digital age engaged in an introductory music history class. Almost everyone listens to music, loves music, and can benefit deeply from the study of music if they are given a roadmap to discovery.

What we've found is that if the students are given this roadmap of how to *interact* with the music, they become infinitely more engaged and glean far more from listening and reading assignments. Typical textbooks, while they serve a purpose, fall short of bridging this gap. Combined with reading assignments and in-class explanation, this book serves as a new guide to music history for a rapidly changing era.

Our classroom discoveries mentioned above have served as the fundamental guiding principle for this book: targeted assignments for listening and reading that call the student to dig deeper into the music - to draw upon their own musical experience (trained or untrained) to unlock the secrets that the music holds.

Inside this book we've presented interactive listening activities for music from Hildegard to Radiohead that reaches out and draws in the 20th century student. Often these assignments incorporate modern technology in order to assimilate the wider world of media that we have available at our fingertips. We hope you learn quite a bit, and most of all ----- enjoy!

Dr. Brian Felix
University of North Carolina at Asheville

the conspiracy of genius

"I worked hard. Anyone who works as hard as I did can achieve the same results."

Johann Sebastian Bach

"Young people can learn from my example that something can come from nothing. What I have become is the result of my hard efforts."

Franz Joseph Haydn

"Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius."

Wolfgang Amadeus Mozart

"The barriers are not erected which say to aspiring talents and industry 'Go thus far, and no farther.'"

Ludwig van Beethoven

"If a man is called a street sweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music, or Shakespeare wrote poetry. He should sweep streets so well that all the hosts of heaven and Earth will pause to say...Here lived a great street sweeper who did his job well."

Martin Luther King, Jr.

"My secret? ...get up early and work all day."

Philip Glass

"A man is a success if he gets up in the morning and goes to bed at night and in between does what he wants to do."

Bob Dylan

"Music is my religion." **Jimi Hendrix**

"Once I have a vision for a new venture, I'm going to ride that vision until the wheels come off."

Russell Simmons

1 *are you listening*

man in the mirror

The Ethos of Art: The Importance of Music

- Finding Truth throughout life
- Understanding the journey of others
- Connecting with our life as emotional and intellectual people
- Escape from reality
- Physical response or release
- Connecting with the past
- Celebration/Ceremony



Go to page 13 in the digital edition for tablet or PC for enhanced interactive materials.

Questions to answer

1. What music do you listen to for escape?
2. What music do you listen to for dealing with reality?
3. When was the last time you listened to music without doing something else?
4. What music do you listen to challenge your intellect?
5. Who is your favorite non-American musician?
6. Who is your favorite musician that hasn't been on the radio or TV?

7. Who is the most creative musician you listen to today?
8. What song connects most with your life now? What does that say about how you see yourself?
9. What was your favorite song in elementary school? In high school?
10. What music do you have that is priceless to you? Why?
11. What music do you have that will be timeless to all people? Why?
12. How do you usually listen to music? (iPod, phone, CD, etc.)
13. How has the way you listen to music changed during your lifetime?

why music?

déjà vu

15

In ancient Greece, music was taught to young people in the hopes of developing better citizens, thinkers, and warriors. Since then, western society, like most cultures, has always believed that music educates the mind and describes the invisibility of our emotions. Over the last 3,000 years, music has harmonized the ascent of great societies, rang out from our highest mountaintops and orchestrated the crumbling sound beneath the descent of our collective failures. Like *déjà vu*, music has been here before.

The Greeks believed that music and athletics balanced the whole person. In order to be a good citizen and warrior, a person had to study both in balance. If a person studied too much music without athletics, the Greeks believed that it would unbalance their mind and body. Specific

music scales were used to heal and create moods in people. On the opposite end of the spectrum, if a Greek citizen was athletic without studying music, he would become simple-minded and unable to think creatively in battle.

The Greeks were so convinced that music could alter ones' personality that they would send musicians to play "feminine music" toward their enemy before battle in order to weaken them.

Music appreciation is still based on principles established in Athens 2,500 years ago. After Greece, the history of music descends through the cultural empires of Rome, Constantinople, the Vatican, Florence, Vienna, Paris, New York, and Los Angeles. Thousands of years later, we still believe that music educates, entertains, and exercises an exclusive part of our mind. Yelling, crying, laughing, talking, and poetry can describe the human condition to our ears, but only music *sounds* like we *feel*.

How is music history made? Billions of listeners over the last 2,000 years have voted for a few people throughout history. One musician you like today might be historic. A very small number of people get their names etched in the history every 100 years or so, usually after their death. The people discussed in *Interactive Listening* have created undeniably important music that has resonated through the generations. Over the course of time, listeners and historians have "re-elected" these musicians because of their indelible contributions to the history of music.

Interactive Exercises

1. What current music do you think people will remember...
 - a. 50 years from now?
 - b. 100 years from now?
 - c. 200 years from now?
 - d. 1,000 years from now?
2. Are the Greek values of music still present in society today?
3. Do you think that most people have a false sense of music expertise? Explain.
4. Do you think you have barriers that prevent you from understanding other people's music? Why or why not?
5. Do you judge foreign music differently than music from your own country? Why or why not?

musical reconstruction

fixing the superdome

For the last 200 years, a controversial phenomenon has begun sprouting through the frozen terrain of music history. Musicians with an Indiana Jones-like attitude have been rebuilding music from ancient worlds, claiming to decipher the DNA of music that was created before the advent of our written music system. Deciphering codes to ancient music has become an interesting and controversial quest. The earliest forms of music notation have been found on a stone cuneiform tablet from Iraq dating back to about 2,000 BC. Some researchers believe that translation is impossible, while others have claimed to decipher extinct musical languages.

Music historians around the world have been searching for the true sound of music from early Rome, Constantinople, and Jerusalem. One musician has even claimed to unravel the melodies of David, better known for his slingshot in the biblical Old Testament. These music archeologists have sifted through scriptures, codes, history and hieroglyphics in an attempt to recreate music from antiquity. Despite the fascinating nature of these endeavors, there are some nagging dilemmas that raise serious doubts about our ability to authentically recreate the sound of lost music.

music archeology dilemmas

- Which note and scale do you use for singing music taken from hieroglyphic symbols?
- How far apart is each note?
- How fast or slow should the music be played or sung?
- Do you sing with dynamics?
- Did the performers improvise or embellish the music?
- Could ancient musicians be more advanced than musicians today?
- Is our Catholic, Jewish, and Muslim music descendant from some ancient source?

Research Questions

1. Do you think it is possible to perform music from China, Africa, or Egypt that was created thousands of years before music was written in our modern notation system?
2. Is it possible that a symbol of an eagle could be translated into the music note C? Explain.
3. What if someone had perfect pitch?

The Nippur Music-Instruction Fragments (2,000 BC: Nippur, Iraq)

In Nippur, archeologists discovered a stone tablet that seems to explain the tuning system for the lyre, an ancient harp. According to interpretations, the tablet describes a tuning system similar to our modern guitar, using a seven-note scale.

Find an image of the Nippur Music-Instruction Fragments using Google

4. Do you think archeologists can decipher the Nippur Fragment symbols into music without making assumptions?

The Hurrian Hymns (1,400 BC: Ugarit, Syria)

A set of tablets known as the Hurrian Hymns was found in the ancient Babylonian port city of Ugarit and has been interpreted by many scholars and musicians. The Hurrian Hymns are the oldest documented music notation in the world, and seem analogous to Greek music scales 100's of years later.

YouTube: Listen to Richard Dumbrill's interpretation of Hurrian Hymn No.6.

5. Does this music seem like a truthful interpretation?

YouTube: Listen to Malek Jandali's "Echoes from Ugarit" based on the Hurrian Hymns.

6. Does this music have any substantial connection to the Hurrian Hymns that were discovered in Ugarit?

The Ice Age Flute

In 2004, the music history world was "born again" with the discovery of a 35,000 year old prehistoric flute in Germany. The flute was carved out of Mammoth tusks and vulture bones, but has been fragmented into 31 pieces. The continuing excavation at Hohle Fels cave suggests that ice age homosapiens were interested in music 5,000 thousand years earlier than was previously documented.

Google "NPR A little flute music to warm the cave", and listen to the NPR story about the flute

7. Why would a Mammoth bone be more valuable than a bird bone?

8. What does this reveal about early humans?

While scientists continue to study the Ice Age flute, professional flute maker Erik Sampson has recreated the Mammoth flute from measurements published in newspapers. The sound and intonation of Sampson's "Jurassic Park" flute raises provocative questions. This prehistoric flute was designed with a five-note (pentatonic) scale, similar to most folk music around the world today. The intonation, tone color, and five notes musical scale bear a striking resemblance to many folk cultures around the globe. Does this Ice Age flute prove that music around the world today is still connected to an ancient five-note pattern?

YouTube: Watch "Ice Age Flute."

9. What is your impression of flute maker Erik Sampson's recreation of the mammoth tusk flute?

10. Is it possible that all music could come from an ancient musical language? Explain.

The Songs of David

After thirty years of research, Suzanne Haik-Vantoura published *Music of the Bible* in 1976. Haik-Vantoura, a career organist, composer, and teacher claimed to have translated melodies from the Old Testament. Using symbols written in the Torah above the text known as the *ta' amin*, Haik-Vantoura created melodies for the text. According to Haik-Vantoura she has deciphered the ta' amin into a logical musical language. If true, her project would create the first musical account of songs from the Old Testament. Haik-Vantoura's research has been dismissed by some musicologists and supported by others.

YouTube: Watch "The Music of the Bible Revealed: NPR's Morning Edition."

11. Do you think Suzanne Haik-Vantoura's melodies could be verified as an authentic translation of the *ta' amin*? Explain.

12. What other reasons could people have to dismiss Haik-Vantoura's discovery?

"Free as a Bird" and "Real Love" by John Lennon/The Beatles

In 1994-1995, former Beatles Paul McCartney, George Harrison, and Ringo Starr reunited to record music along with a demo tape that John Lennon had left with Yoko Ono before his assassination in 1980. The group attempted to use four songs that Lennon had recorded at home on cassette tape, but ultimately they decided that only two were usable. Using noise reduction and old instruments, the group added a band and background vocals to "Real Love" and "Free As A Bird." These tracks were released as part of the Beatles' *Anthology* project in 1995. Surprising everyone, BBC 1, a radio station in London rejected Lennon's songs from the grave: the programmers at the station decided not to include "Real Love" on their playlist because it didn't fit their youthful target audience.

13. Do you think "Free As A Bird" and "Real Love" are successful as music recovery projects? Why or why not?

14. What else could they have done with the songs as an alternative to the versions they released?

the science of music

sometimes behave



23

Our understanding of music (as it relates to science, psychology, nature, and technology) is constantly being updated. *Radio Lab*, a National Public Radio podcast, discusses research from the edge of music's future.

Interactive Exercises

Listen to Radio Lab's **Musical Language** (Sept. 24, 2007), a podcast at radiolab.org or iTunes and answer the following questions:

1. Sometimes behave so _____.
2. After many repetitions language becomes _____.
3. What is perfect pitch?

Musical Touch

4. Explain the process by which we hear music from ear to brain.
5. Why might new mothers use melodies with babies?
6. What are the four universal musical phrases we might know when we're born? Use your imagination to draw a description of each of these phrases.
 - 1)
 - 2)
 - 3)
 - 4)
7. When the meter of electricity is regular and rhythmic we hear the sound as _____.
8. When the meter is jagged or irregular, we hear the sound as _____.

9. What did Stravinsky's *Rite of Spring* describe to an unsuspecting audience?
10. From a scientific perspective, why might the riots at the premiere of Stravinsky's *Rite of Spring* have happened?
11. What happens to neurons in the "noise department" when they hear unfamiliar sounds or chords?
12. "We are _____ animals."
13. If neurons fail to find a pattern, our brain releases _____, which, in small amounts, creates a pleasant effect, but in larger amounts makes people "mad."
14. How did Parisians receive Stravinsky's second performance?
15. What is the cortical fugal network? How does it learn to understand new music?
16. Why might society be comfortable with *Rite of Spring* now?
17. If this theory is true, what are the ramifications for innovative musicians in society?
18. What is EMI (Experimental Musical Intelligence)?
19. What do you think about EMI and the music it creates?

musical instruments *the perfect dysfunctional family*

The instruments of an orchestra are a collection of diverse creations, divided up into five families of sound conception. Musical instruments are categorized by how they are used to create sound:

Woodwind Instruments: The performer **blows air across a reed** that vibrates to create sound

Brass Instruments: The musician **buzzes** his lips and blows into the instrument

String Instruments: The musician **bows or plucks** a string

Percussion Instruments: The musician **hits or strikes** an instrument

Electronic Instruments: The musician uses a **computer or electric** instrument

An easy way to recognize instruments by ear is to think of them as voices. While instruments do have a wide range, they typically function like the 4 voices in a choir.

- Soprano** **1st or top voice-female**
- Alto** **2nd voice or lower female**
- Tenor** **3rd or high male voice**
- Bass or Baritone** **4th or bottom male voice**



Below is a short list of the most common instruments and their typical use as a soprano, alto, tenor, or bass voice.

	Strings	Woodwind	Brass	Percussion
Soprano	Violin	Flute/Piccolo	Trumpet	Cymbals /Triangle
Alto	Viola	Oboe/ English Horn	French Horn	Snare/Tambourine
Tenor	Cello	Clarinet	Trombone	Congas/Bongos/Toms
Bass	Double Bass	Bassoon	Tuba	Timpani/ Bass Drum
Miscellaneous and Extended Range instruments	Piano Harp, Guitar	Saxophone Family (SATB)	Flugelhorn Euphonium	Xylophone, Marimba, World Percussion

Interactive Exercises

A personal description creates a memory.

1. Using YouTube, listen to the woodwind instruments below and write down descriptions of their tone color that will help you remember what they sound like compared to each other.



Flute Oboe Clarinet Bassoon Tenor Saxophone

2. YouTube: Listen to the brass instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.



Trumpet French Horn Trombone Tuba

3. YouTube: Listen to the string instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.



Violin Viola Cello Bass

Piano Harp Harpsichord Celesta Acoustic Guitar



4. YouTube: Listen to the percussion instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.



Orchestral

Xylophone Vibes Marimba Snare Drum Timpani Drums Bass Drum

Jazz/Rock/Pop/Hip Hop

Ride Cymbal Crash Cymbal Hi Hat Toms



5. YouTube: Listen to these electronic instruments below and write down descriptions of the tone color that will help you remember what they sound like.

Rhodes

Wurlitzer

Moog

232

Laptop

Turntable Scratching

Electric Guitar with **effect** pedals:
distortion

flange

chorus

delay

233

World Percussion Ensembles

6. YouTube: Listen to the following examples, research the music, and answer the following questions: How is the ensemble or music organized? What is the history of this style? How is this music connected to religion or culture?

Gamelan Gong Kebyar (Indonesia):

68

Kodo Drum Ensemble (Japan):

Ewe Drumming in Ghana:

Ustad Allah Rakha and Zakir Hussain Tabla Solo (India)

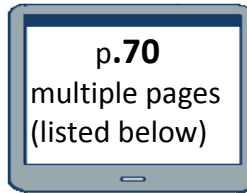
Aberikula en la Habana (Cuba):

Bomba in Loiza, Puerto Rico

Top Secret Drum Corps Edinburgh Military Tattoo 2009

Blast! Drumline Battery Battle

the elements of music



seeing the trees from the forest

fundamental elements *roots*

Melody – a sequence of notes in a specific order, most often the lead voice in a piece (77)

Harmony – a combination of notes occurring simultaneously (87)

Dynamics – the loudness or softness of a piece (100)

Rhythm – the way in which beats are organized; or the pulse of the music (92)

Pitch – the highness or lowness of a note (90)

Timbre – tone color, the unique characteristic of each instrument or voice (84)

Texture – the way instruments or voices are combined into a collective sound (99)

Improvisation – the spontaneous creation of music during a performance

Form – the structure or organization of music (104-107)

Social Context - Does the music have a purpose other than listening? Dancing, wedding, funeral

Expressive intent - Is the composer trying to create an emotional response in the listener?

extended terminology *branches*



Consonant – when two or more notes sound pleasing or stable (76)

Dissonant – when two or more notes sound unpleasing or unstable

Tempo – the speed of a piece of music (92)

Meter – a regular rhythmic cycle or – the number and length of beats in each measure

Genre - a category of music

Instrumentation – the different instruments that make up an ensemble

Phrase – a section of a melody, usually marked by a small pause (86)

Beat - the regular pulse of the music

Interval – the distance between two notes (79)

Syncopation – accenting an unexpected note or “off beat”

Monophonic - containing a single melodic line

Polyphonic – containing two or more independent melodic lines (95)

Chord – three or more notes played together (88)

Cadence – the end of a musical sentence; it is often followed by a pause in the music

Movement – a smaller division within a larger work; there are usually four of these in a standard symphony

seeing the melody

A great way to improve your music listening skills is to draw the melody as you are listening. When the pitch of the melody goes up, the line you are drawing should go up. You can either draw dashes or curved lines (like a roller coaster) as the melody progresses. If the singer stops singing, leave a space and start drawing again when the singer starts singing again. Some people have voices that sound like curved lines, while other people sound more like dashes. Be creative with your drawing details: use thicker lines when the singing is louder. You should plan to listen to each song a few times and make adjustments as needed.

(Note: You should complete this exercise in pencil if possible. Also, feel free to use scratch paper the first time through so that you can get your bearings.)

1. Draw the pitch of the melody for *Somewhere Over The Rainbow*, as sung by these five people, below their name:

A₁ "somewhere"

Judy Garland (1939)

A₂ "somewhere"

Frank Sinatra (1958)

B "someday I'll wish"

Israel "IZ" Kamakawi'ole (1993)

A₃ "somewhere"

Eva Cassidy (1996)

Beyonce at Movies Rock (2007)

2. Circle any upward leaps in the melody.
3. Put a check mark next to lines or shapes that are unique to each singer.
4. How are the lines you drew for the B section different from the A sections?
5. How has the melody changed since 1939?
6. How has the song stayed the same over time? Which words or syllables seem unchanged over the course of history?
7. Why do we recognize the song if the notes and phrasing have changed?
8. Watch the *GLEE TV show* version of the same song. Which artist above is the *GLEE* version a tribute to? (extra credit: why was it a tribute to this person?)

hearing the form

dancing to architecture

106

When you can hear the form of a tune you gain greater insight into the process of writing and producing music. Form is the organization of music into sections. Music is usually divided into sections to create contrast within a particular piece. The difficulty in hearing form comes from our natural tendency to listen to music in the moment. In order to hear form, you must listen for things that change abruptly, such as dynamics, melody, harmony, rhythm, or texture. When any of these elements change suddenly, you're probably hearing a new section in the form. Typical forms in music are similar to poetry, with each letter representing a new section. Usually a song repeats only one of the following groups over and over:

AABA ABCA ABA ABCDA

hearing verse and chorus in pop songs

duck, duck, duck, goose

Pop music subgenres, including Rock, Hip Hop, Country, Gospel, and Reggae, use a form called **Verse-Chorus**. **Verse-Chorus** is a two-part form consisting of a Verse (A) and Chorus (B). The two sections are different from one another to create contrast and energy. Usually the verse tells the story of the song as Verse 1, Verse 2, Verse 3. The chorus section, or "hook," responds to the verse with a memorable, repetitive, and contrasting melody. The dynamics and texture of the chorus are usually very different from the verse, oftentimes being louder and more aggressive. Listen for changes in the drum, bass, and guitar part to hear the change from Verse section to Chorus. In Jazz and popular music, sections of form are usually between 15 and 30 seconds.

In addition to the Verse and Chorus, here are some other sections to look out for when listening to popular music:

Intro- A short section that establishes the groove or feel of the song before the melody starts.

Interlude- A short section just like the Intro, but it appears in the middle of the song rather than at the beginning. An interlude breaks up endless repetitions to create contrast and is usually instrumental (no lyrics).

Pre-Chorus – A section that leads from the verse to the chorus with an energetic build up.

Bridge- A section in the middle of a tune (usually with lyrics) that contrasts with the verse (A) and chorus (B)

Outro- A short section at the end of the song that brings the song to a conclusion after the melody has ended.

A typical form would be:

Intro, Verse 1(A₁), Verse 2(A₂), Chorus (B), Verse 3(A₃), guitar solo (verse A₄), Chorus (B), Outro

Note on instrumental solos: Many pop tunes have instrumental (usually guitar) solos. Most often these solo sections utilize a previously played section of the song (usually the verse). When you hear an instrumental solo, see if you can tell which previously played section of the tune serves as the foundation.

Interactive Exercises

Listen to Horace Silver's "Song For My Father" on YouTube.

1. How many seconds is the **Intro** before the melody starts?
2. An **ostinato** is a repeated melody fragment that creates the groove. What two instruments are playing the ostinato at the beginning of the song?
3. After the **Intro**, the melody outlines the form of the song twice. Is the form **ABCD, ABAC, ABC, or AAB?** (*Hint: the form ends when the piano solo starts.*)
4. Which section does the song end with?

YouTube: Listen to Jimi Hendrix's "Foxy Lady"

5. Write out the form of "Foxy Lady" using Intro, Verse (A), Chorus (B), Guitar solo, and Outro (*Hint: Be sure to listen to the instruments changing parts.*)

Foxy Lady:

YouTube: Listen to The Police's "Every Breath You Take."

YouTube: Listen to Puff Daddy's remix "I'll Be Missing You."

6. Write out the form for each section of Sting's song using: Verse (A), Chorus (B), Bridge (C), Intro, Outro and Interlude.

Sting:

7. Write out the form for each section of Puff Daddy's version.

Puff Daddy:

8. Which sections of the form from Sting's song are missing in Puff Daddy's remix?

9. How is the subject of the song different from Sting's original version?

10. Explain how the texture is different in "I'll Be Missing You."

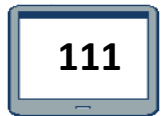
11. Which song is faster?

12. Which song do you connect with? Why?

YouTube: Listen to "Clocks" by Coldplay.

13. Write out the form of the song using: Intro, Verse (A), Chorus (B), Bridge (C), Interlude, and Outro

"Clocks" Form



14. Write piano under each section where the piano riff happens.

15. Which section above is the loudest?

16. Where does the piano riff melody change? Why?
17. What sections have guitar?
18. Where can you hear the chorus melody sung as a background vocal?

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YouTube: Listen to "Schism" by the metal band Tool.

"Schism" uses a much more complex version of Verse-Chorus that includes an intro, several interludes, a Chorus 2 and 3 (C and D sections), and an Outro. Google the lyrics and read along as you listen.

19. Write out the form using: Intro, A (for verses), B (for chorus), C, D, Interlude, and Outro.
20. Circle the above sections that sound like a verse.
21. Is the last section of the song "I know the pieces fit, I know the pieces fit..." a verse or a chorus? (trick question)
22. What are the lyrics of this song about?
23. Did reading the lyrics change your connection with this song?
24. Using the Internet, research the life of Russian Composer Dimitri Shostokovich, then listen to Shostakovich's *String Quartet No. 8*, mvt.2 and find a musical connection Tool's "Schism" What does an American metal band today have in common with a Cold War Russian composer censored in the Soviet Union?

YouTube: Listen to Eva Cassidy's version of "Somewhere Over The Rainbow." The form of this version is not repetitive.

25. Write out the form using Intro, Verse (A), Bridge (B), Guitar Solo, and Outro.

Form and Analysis Exercises

26. Listen to the following songs and write out the form using either Verse-Chorus, lettering or both. You may find that each labeling system is better suited for a particular example. Explain how each song uses contrasting sections to create variety or momentum.

YouTube: "All You Need Is Love" by the Beatles.

form:

analysis and creating contrast:

YouTube: "Good Vibrations" by the Beach Boys.

form: **A** **B** **A** **B** **C** **D** **E** **B** **F** **B**

analysis and creating contrast:

YouTube: "Shut Your Eyes" by Snow Patrol.

form:

analysis and creating contrast:

YouTube: "A Day in the Life" by the Beatles.

form:

analysis and creating contrast:

YouTube: "Little Fly" by Esperanza Spalding. (this example has a jazz interlude called a bridge)

form:

analysis and creating contrast:

describing music*falling leaves*

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The more effort you put into listening, the more music you will actually absorb. Everyone hears, feels, and enjoys music, but few listeners can explain what they are hearing and feeling. Everyone is entitled to an opinion about music, but learning to listen to music makes your opinion more valuable to other people.

Learning to hear and explain music is a difficult and long process of trial and error. You will only get better by trying and failing over and over again. Every time you focus, listen again, and rewrite your impressions, you can process more details about the music.

We rely heavily on adjectives to explain what we are hearing in music. The short list below gives you a few examples of adjectives used by musicians, teachers, and writers to describe what they are hearing. Any adjective that describes a feeling has potential to be a great description. Like a songwriter's lyrics, your writing about music can be judged for its creativity and truthfulness.

a few adjectives for describing music:

bright, dark, aggressive, energetic, busy, modern, frail, conservative, frantic, mysterious, grumpy, light, heavy, pale, faint, harsh, high-pitched, hissing, hushed, husky, loud, melodic, moaning, muted, noisy, purring, quiet, raspy, resonant, screeching, shrill, silent, soft, squealing, thundering, whispering, thick, thin, muted, somber, sad, happy, resonant, tranquil, loud, quiet, soothing, smooth, airy, turbulent, irritating, inspiring, cute, muddy, defiant, scratchy, dark, moody, bold, wild, silly, repetitive, cool, joyful

Interactive Exercises

YouTube: Listen to the following pieces and write a paragraph describing the use of instruments using the adjectives above (and others if you like). In addition to the overall impression, what different layers do you hear in the music?

1. "Sunrays" by Madlib

Example: "Sunrays" by Madlib has a mysterious quality to it. The drum beat is consistent and groovy, but the texture is elusive and haunting...

2. "Hurt" performed by Johnny Cash

3. "Limit To Your Love" by James Blake

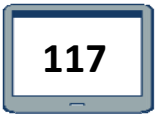
4. "Dayvan Cowboy" by Boards of Canada

5. *Prelude to the Afternoon of a Faun* by Claude Debussy

6. "Superstition" by Yesterday's New Quintet

how do you know?

take a walk on the wild side



Even though the songs below have many similarities, the human brain recognizes significant differences between them. It's easy to know where music fits in a specific genre, but it's difficult to explain why.

YouTube: Listen to "Freddie Freeloader" by Miles Davis.

7. What genre of music is this? How do you know?

YouTube: Listen to "Moten Swing" by Count Basie.

8. What genre of music is this? How is it different than "Freddie Freeloader?"

YouTube: Listen to *Two Part Invention #13* by J. S. Bach.

9. What genre of music is this? How do you know?

YouTube: Listen to "Sweet Home Chicago" by Robert Johnson.

10. What genre of music is this? How do you know?

YouTube: Listen to "Born Under A Bad Sign" by Albert King.

11. What genre of music is this? How is it different than "Sweet Home Chicago?"

YouTube: Listen to "All Along the Watchtower" by Jimi Hendrix.

12. What genre of music is this? How is it different than "Sweet Home Chicago" and "Born Under A Bad Sign?"

the ensemble



melodies as characters

he said, she said

By thinking of instrumental music as a *conversation*, we give our brain an extra pattern to connect with an oftentimes-abstract art form. Music is written to convey information and tell stories. Sometimes music is programmatic with actual characters, and other times melodies only *behave* like characters in a plot.

9. YouTube: Listen to the following music and connect each example to its corresponding story from the "matching scenes" section below.

- a) Maurice Ravel, String Quartet in F, Hagen Quartet, *Assez vif, Très rythmé*
- b) Claude Debussy, *La fille aux cheveux de lin*, Michelangeli
- c) Astor Piazzolla, *Libertango*
- d) Dmitri Shostakovich, *String Quartet No. 8 in C minor (II)*
- e) "Bella's Lullaby" Twilight Soundtrack Official
- f) Gabrielli, *Echo*, Canadian Brass
- g) Claude Debussy, *La plus que lente, valse*
- h) 2Cellos, "Smooth Criminal"
- i) Esbjorn Svensson Trio, "Eighthundred Streets by Feet"

Matching Scenes

___ A fiery romance between two very different personalities. One person is very organized, logical, and detail oriented, while the other lover is emotive and poetic.

___ An old couple slowly dances by themselves in the kitchen. As they dance they laugh about days when it was easier to move, but difficult to see the beauty in life.

___ A wandering hitchhiker walks into town. He doesn't seem to fit with the people in this city. His life made sense elsewhere, but here he is out of place. There's only one girl here he can talk to, but they're still so different.

___ A group of executives get together for a morning meeting in the conference room. They talk about new ideas to grow the company in new markets. Many ideas are introduced, and gradually the group finds a common objective. Halfway through the meeting, bad news arrives. One of the office manager's parents has passed away. The group decides to order flowers, and gradually returns to work, finding an idea to grow the company.

___ A teenage boy daydreams at school about a girl he sees everyday on his way to school.

___ Two friends meet for their weekly lunch break chess match. Silently each piece is moved to counteract an opponent's advance. Defensively they respond to each other in a cautious and reflective strategy.

___ Two men meet in an alley to fight after being kicked out of a bar. They have different fighting styles and weapons.

___ A man sits on the train with his headphones on. He's riding home from the same job at the bank he's had for five years. At each stop the train car seems to get more crowded, but he calmly dreams of the simplicity of his childhood. While the train hurls forward, his music reminds him what is really important.

___ Four teachers fear for their life. Their education has made them a target of the new oppressive government. Every day they look over their shoulder wondering when they will be arrested and tortured. If they stick together and cover each other's story they can't be caught for the escape plan they've been organizing.

melodies as characters in Beethoven's 9th

a global conflict

128

If music is a conversation, then how could a composer describe thousands of people speaking up in a movement for the brotherhood of man? Although deaf and often rejected by music critics, Beethoven was still an idealist and a believer in the good of mankind. Beethoven's 9th and last symphony leaves the world with a narrative describing the universal brotherhood in which all people are characters. Hector Berlioz, an innovative romantic composer, described Beethoven's last symphony in these words:

"The first movement has a somber majesty and is like no other piece written by Beethoven before. The harmony is at times excessively daring: the most original patterns, the most expressive gestures crowd in and criss-cross in every direction, but without causing any obscurity or congestion. On the contrary the result has perfect clarity, and the numerous orchestral voices that plead or threaten, each in its own way and its own special style, seem to form a single voice, such is the emotional charge that drives them...It would be hard to hear anything more profoundly tragic than the song of the wind instruments beneath which a chromatic phrase played tremolo by the strings swells and rises gradually, like the roar of the sea before an approaching storm." - from A Critical Study of the Symphonies of Beethoven

For the next exercise, continue to think of melodies as characters in conversation. Like an opera or the movie *Pearl Harbor*, this music will have many characters and scenes. To comprehend the magnitude and scope of this symphony, compare the music to America during WWII. Millions of people supported the Allies against the Axis in battles from Europe to the Pacific. The battle has many scenes with victories and defeats, but behind the entire conflict was the defense of one idea, freedom. Beethoven uses the simplest melody possible (two notes) to represent Freedom, our most basic desire.

Like the Arab Spring, Tea Party, or Occupy Wall Street, Beethoven's movement in melodies begins with one person standing up.

Imagine Beethoven's symphony as WWII told from the perspective of a young family in Iowa one year before the war. Tom and Mary have two kids in a quiet town. Tom is a mechanic, and Mary works at home and takes care of their two children, Michael and Rose. Meanwhile, the President, and millions of other characters move towards war with the axis of evil.

Follow the fictional drama that is attached to Beethoven's melodies in his 9th symphony and then complete the story.

YouTube: Beethoven's 9th symphony 1st mvt. *Allegro ma non troppo* with bar graph score

0:00 One person stands up, then another, and another until it's a group.

0:32 The group has grown into a movement.

0:43 The first conflict with the axis of evil happens with the invasion of Poland.

0:50 Negotiations are attempted but fail, and battle lines are drawn.

1:03 The movement gets stronger and more organized. The country prepares for war.

1:30 Tensions escalate as countries disagree.

1:43 The second front in the war begins.

2:00 Meanwhile in Iowa the quiet life begins changing as people read the paper. Some people want to stay out of the conflict. Tom and Mary talk about the war at the dinner table as it gets closer to their life. Tom wants to join the army and defend his freedom and family. Mary doesn't want him to get involved yet. They argue.

2:58 Tom has made his mind up.

3:16 Mary pleads with him not to go, but it's too late, the war has escalated. Tom enlists and gets ready to leave.

3:45 Mary feels like the war effort is the only thing people in town talk about. Everyone is part of the effort.

4:24 Scene change: Washington D.C. President Roosevelt looks out the window of the oval office thinking about the cost of freedom while two kids play on the lawn. His dreaming is interrupted by a telegram from the Pacific.

5:13 Back in Iowa, Michael and Rose play in the yard while Rose watches them from the porch. The mailman brings a letter from Tom in England. "Mary, I didn't think it would be like this. Fighting for freedom isn't pretty. We were bombed last night. I've seen terrible things."

5:45 Mary writes back "Be strong Tom, we're proud of you and we miss you," but she's scared.

5:57 Scene change: Roosevelt and Churchill meet to plan D Day and many ideas are brought up. The invasion will have many different forces and layers involved. The plans must be well orchestrated as the conflict has several fronts.

6:55 scene fades to Iowa: “Hello Tom my love, everything is fine here. The kids are growing up fast. Michael looks more like you every day, I miss you so much.”

7:14 “Rose started kindergarten today.”

1. Finish the story with your own interpretation at the markers below

7:20

7:28

8:00

8:10

8:28

9:10

9:36

10:00

10:05

10:11

10:26

11:00

11:20

11:34

12:42

13:40

13:54

14:24

14:37 to the end:

SAMPLE

- Optional Continuation Exercise: Listen to the 2nd, 3rd and 4th movements of Beethoven's 9th symphony. Briefly describe how your plot continues to unfold below.

2nd movement

3rd movement

4th movement

- Obviously, Beethoven's 9th symphony isn't actually about WWII. Many people have their own interpretations as to its meaning: It can be a programmatic description of the rising middle class brotherhood, a story about ideas, or something else entirely. Why do you think Beethoven wrote this piece?

articulating your opinions

You don't have to be a musician to have an educated opinion about music. You don't have to understand structural design, physics, and history to walk across the Golden Gate Bridge, but you do in order to be a tour guide. Would you listen to a tour guide who didn't appreciate the Golden Gate Bridge? A good tour guide doesn't have to be an architect, but he/she needs to have respect, interest, and experience regarding their bridge.

You don't have to be a musician to have an opinion about music, but without information, effort, and curiosity your opinion will remain dormant like a seed without sunlight, soil, or water. Learning to hear music doesn't necessarily change your opinion, but it will give you a much larger arsenal of words with which to explain yourself.

A conversation about music between a grounded teenager and a stubborn parent might end like this:

Teenage girl: *"Lady Ga Ga is my music. Your music is old. I don't want to turn it down. This is my room."* (door slams)

If the girl had studied music and her feelings, the conversation might have ended like this:

Teenage girl: *"I know you hate Lady Ga Ga because she's wild, but I'm 16, and I know the difference between pop stars and real life now. I'm not a kid anymore and I can't wait to be an adult. I know I play my music too loud, but it makes me feel in control of my environment. It's the only thing I can control. I like Lady Ga Ga because she's strong, independent, feminine, and a vegetarian. She speaks up against intolerance and global warming, which is more than you can say for most of the bands today. Her music belongs to me because it wasn't here before I was here. I remember the first time I heard "Poker Face" in the mall, and I felt like she was talking about Justin and me. When she sings, her melodies sound like how I want to feel, floating above the noisy drumbeat of high school. I'm really nervous about my future, but she sounds strong and carefree. You know, grandma hated the Rolling Stones when you were my age, and her grandma hated Ragtime."*

Interactive Exercises

Listen to the following songs, and explain your opinion of this music using accurate musical terminology. (Teacher's note: this exercise can be completed as a small group project. You can award points for the best explanations as anonymously voted on by the class).

1. "Macarena" Los del Rio

2. "The Way It Is" Bruce Hornsby
3. "Twice" Little Dragon
4. "Autumn in New York" Billie Holiday
5. "I Write Sins Not Tragedies" Panic at the Disco
6. "Empire State of Mind" Jay-Z
7. "Never Would Have Made It" Marvin Sapp
8. "Changes" Tupac Shakur
9. "Bring Me To Life" Evanescence

orchestration

under the hood

134

Orchestration in today's pop music is known as "production." In the symphony orchestra, orchestration gives the composer invisible control over the performances of his or her music. Sitting in the audience, or the grave, the composer has left instructions for each instrument in an orchestra. These instructions organize hundreds of choices. Below is a list of a few choices and orchestration problems the composer faces to make his music sound clear and interesting for listeners.

orchestration dilemmas

- *Who should play the melody?*
- *How many lines of counterpoint should happen at once?*
- *How do you make 100 instruments play quietly?*
- *Who can play a background part that doesn't cover the melody?*
- *The oboe can't play as fast as the flute.*
- *A clarinet can play almost anything, but has a dark sound.*
- *The bassoon, tuba, and bass become muddy when playing fast music.*
- *High notes jump out of a texture. Low notes sound blurry together.*
- *How do you balance two trumpets that are louder than twenty violins?*
- *Every percussion note is a solo.*
- *Instruments in the back of the orchestra have to play early to be on time.*
- *Brass players will fatigue as the concert progresses.*
- *Strings bowed up are weaker than down.*
- *Different instruments have different tuning problems.*
- *If this music is difficult, many young orchestras won't try and play it.*
- *If the ideas aren't clearly orchestrated, the audience will be bored quickly.*

the concertmaster and Mannheim

In classical music today, the composer writes the music and the conductor interprets the score to his or her liking for live performances. Before Johann Stamitz (1717-1757), leadership of the orchestra was vague, without performance instructions for tempo, dynamics, and articulation. Two hundred and fifty years ago, the first violinist usually was the concertmaster, or performing conductor for the orchestra. Musicians in the orchestra watched the violinist's body language for tempo and interpretation, most notably Stamitz in Mannheim. Stamitz was a composer, teacher, and virtuoso performer. His many talents and disciplined personality lead to many innovations as the leader of the Mannheim Orchestra. Under his rigid expectations of perfection the orchestra performed with increased precision, allowing composers to write more difficult passages and feature more soloists. Stamitz played violin from the first chair, and conducted only when necessary.

Through Stamitz's compositions for the Mannheim orchestra, woodwind and brass orchestrations became more complex and interesting. Stamitz knew his wind players could play

more demanding music, so he wrote it. Through his innovations, other traveling composers, including Mozart, wrote more experimentally for the wind instruments. The young Mozart's favorite new gadget that he discovered in Mannheim was the clarinet. Like a teenager with an iPhone, Mozart became attached to the new sound of the clarinet and used it in all of his music.

Stamitz was a hard driving leader. He expected the violin section to bow in the same direction, watching his bow for leadership as he played. Mannheim was known as the best orchestra in Europe not because of their individuality, but because of their collective unity. On the eve of democratic revolutions in America and France, the Mannheim Orchestra showed Europe that middle-class men could work together for a common good under frank leadership. Mannheim's symbolic revolution in music was not lost on Mozart. The young mason called the Mannheim Orchestra "the best orchestra in Europe."

Following Mannheim's innovations, the news spread and other orchestras learned to apply the concepts of ritardando, accelerando, crescendo, and diminuendo to the larger group. Several new orchestral techniques and innovations were started in Mannheim.

Research Questions

1. Define these innovations or techniques associated with the Mannheim Orchestra:

Ritardando

Accelerando

Crescendo

Diminuendo

Mannheim Rocket

Mannheim Steamroller

Minuet and Trio

the modern conductor

Fidel Castro, Phil Jackson, or the Dalai Lama?

Like actors, musicians play roles in their performances. The role of the conductor is to corral 100 opinionated musicians into a collective orchestra. Performing music is not a democratic event where all parts are equal; all instruments should be heard, but they are not always equally important. The larger the ensemble, the less democracy there is in a concert.

Successful leadership styles in conducting have varied throughout history. Conductors during the Cold War were often more economical and totalitarian in their conducting method than today. In the modern orchestra, the *maestro's* authority over orchestral musicians ranges from one orchestra to the next. Some conductors are authoritarian and all powerful, while others are less influential over veteran musicians.

Today, professional orchestras follow the rhythmic timing of the first violinist (concertmaster) while also watching the conductor for phrasing and emotional interpretation. Rehearsal can be even more important than the final performance. In the Chicago Symphony or New York Philharmonic, music is usually read through only one time, creating a small window for the conductor to convey his or her intentions. Usually the relationship between the conductor and composer would be a marriage of strong-willed creative personalities, but since most of the orchestral repertoire is from past centuries, conductors have become more creative and independent in the absence of composers. Many composers are writing orchestral music today, but find themselves on the outside of conservative programming. If classical music exists like a church to past composers, then the conductor has become its living priest.

Interactive Exercises

YouTube: Watch the following videos and describe the interpretation and style of each conductor.

All of these clips are based on Beethoven's 7th Symphony, movement 1

1. Karl Bohm rehearses Beethoven Part 1 (starting at 3:00)
2. Fritz Reiner conducts Beethoven
3. Carlos Kleiber conducts Beethoven Symphony No.7 mov.1
4. Beethoven: Symphony No.7 in A major by Leonard Bernstein



conducting and leadership techniques

YouTube: What can you learn from the following videos about conducting and musicianship?

Teacher note: This is a good exercise to divide up amongst class groups, perhaps assigning two exercises to each group.

5. Pierre Boulez Master Class in Conducting at Lucerne

6. London Symphony rehearsal 1967-Bernstein

7. Leonard Bernstein 1982 Teacher Master Class

8. London Symphony master class in conducting

9. Ricardo Muti conducting lesson

10. Toscanini rehearsal Brahms *Sinfonia*

11. Sir Andrew Davis Debussy-Iberia

12. Claudio Abbado rehearsals Lucerne Festival Orchestra

13. Michael Tilson Thomas missed a cue?

14. Gustavo the Great 60 minutes CBS

using the symphony

The term "symphony" can refer to two things: a group of musicians in an orchestra or a musical composition written for orchestra. Before an opera would begin, the orchestra would play a short piece of instrumental music that set the mood and introduced the melodies of the opera. This "overture" before the opera, written to quiet noisy audiences, usually had three parts: fast, slow, fast. Gradually the three-part overture evolved into a bigger four-part form for musical composition known as the symphony. The four sections of composition became known as movements, and follow this traditional format:

1st movement: fast or dramatic **2nd mvt:** slow **3rd mvt:** dance rhythm **4th mvt:** fast

But how would composers keep audiences with short attention spans engaged without stage characters? The early masters of the symphony, like Joseph Haydn, had to reinvent the traditions of instrumental performance and composition using theatrical techniques taken from the Operatic stage.

2. How can the following theater elements be created in a symphony without using words or actors?

Surprise

Suspense

Character transformation

Humor

A conversation between a man and a woman

A speaker talking to a crowd

A rumor spreading through a village

Pictures at an Exhibition

orchestrations at the grassy knoll

Modest Mussorgsky wrote *Pictures at an Exhibition* as an imagined journey through a museum featuring the paintings of his friend, Viktor Hartmann. In 1874, Mussorgsky and Hartmann, like other Russian artists, were seeking a national identity through the arts. The 12 compositions in *Pictures at an Exhibition* describe nine of Hartmann's paintings, and three Promenades or walks through the hallway between rooms in the imaginary museum. Five of Hartmann's paintings survive today. Mussorgsky originally wrote the 12 pieces for piano, but many composers have since arranged it for orchestra. French composer Maurice Ravel wrote the most famous orchestration.

Russian composer Modest Mussorgsky wrote *Pictures at an Exhibition* for piano but it is famous as an orchestral piece. Mussorgsky never arranged the piece for orchestra, but several composers have created very different results by orchestrating Mussorgsky's *Pictures*. The difference in orchestration dramatically changes the music.

Research Questions

1. Compare these two different orchestrations of the same music written by Mussorgsky, but orchestrated by Henry Wood and Maurice Ravel.

Henry Wood (orchestrator)

YouTube: BBC Proms 2010: Mussorgsky *Pictures at an Exhibition*

Maurice Ravel (orchestrator)

YouTube: *Pictures at an Exhibition* - Salonen PARTE I

The ability to hear orchestration is developed through repetition, like lifting weights at the gym or running a marathon. Without training, listening to a Mahler Symphony for the first time would feel like running a marathon without shoes. At the other end of the listening spectrum, trying to understand bebop after one solo, would be like trying to bench-press 350 lbs. the first day of a new gym membership. Fortunately, we learn to appreciate music by trying.

Interactive Exercises

Listen to a few different piano performances of Mussorgsky's original *Pictures at an Exhibition*.

1. Why do you think Maurice Ravel and other composers orchestrated Mussorgsky's *Pictures* for orchestra?

Promenade 1: "first walk"

2. Listen to "01 Pictures at an Exhibition 2004 RNO" on YouTube and identify the instruments during the first 2 minutes.



0:00	0:10	0:32	0:52	1:23	1:32
Soloist	instrument family	family	family	family	all together
_____	_____	_____	_____	_____	_____

The Gnomus: "a gnome clumsily running around with crooked legs"

Listen to "Pictures at an Exhibition-Gnome" on YouTube and choose the correct answer.



3. Melody 1 is orchestrated using:
 - A. high woodwinds
 - B. violins and violas
 - C. low strings, woodwinds, and brass
 - D. high brass and woodwinds
4. Melody 1 is repeated (at 0:03) with a change in:
 - A. instrumentation
 - B. tempo
 - C. dynamics
 - D. pitch
5. Melody 1 is played a third time (at 0:07) but is:
 - A. abridged
 - B. extended
 - C. faster
 - D. slower
6. When melody 1 is played a third time, the end of the phrase is punctuated with:
 - A. piano
 - B. saxophones
 - C. brass
 - D. percussion
7. Melody 2 (0:18) changes the mood and features:
 - A. woodwinds and xylophone
 - B. tuba and violas
 - C. trombones
 - D. french horns
8. Melody 2 is repeated, but orchestrated for:
 - A. trumpet, trombone, and celeste
 - B. harp, flute, and oboe
 - C. bass clarinet, celeste, and harp
 - D. tuba, piano, and cellos
9. After Melody 2 is repeated, Mussorgsky writes:
 - A. melody 3
 - B. brief return to Melody 1

10. Melody 3, at about 1 minute, is legato. The articulations of melody 3 are:
A. short and spaced B. long and connected C. loud with a strong attack
D. rhythmic and energetic
11. The first time we hear melody 3 it is played by:
A. violins and violas B. trumpet and clarinet C. xylophone and basses D. cellos
12. Images and visualizations help us remember music. Write down an image that describes each melody.

Melody 1:

Melody 2:

Melody 3:

13. Overall, the form of *Gnomus* is a type of **rondo**. In a rondo, the first melody keeps returning to interrupt other melodies. Write out the form of *Gnomus* (melody 1 is A, melody 2 is B, melody 3 is C)

Form:

14. How are the last 7 seconds of *Gnomus* related to the beginning of Beethoven's 5th Symphony, movement 1?
A. repetitive development of a short phrase B. long flowing melodies C. they're not related
15. In 2002, superstar DJ and video game composer Amon Tobim wrote "Back From Space" which borrowed from Mussorgsky's *Gnome* of 1874. Which of the choices below did Tobim borrow from Mussorgsky? (*hint: listen at 1:06*)
A. Melody 1 B. Melody 2 C. Melody 3 D. orchestration E. harmony

Promenade 2: "a second short walk between museum galleries"

YouTube: Vecchio Castello with Karajan BPO (0:00 to 1:04)

16. How does the orchestration of *Promenade 2* differ from *Promenade 1*?



The Old Castle “a medieval castle with a singing troubadour sitting in front of it.”

17. How would you create the scene above in music without using words?

18. Do Mussorgsky and Ravel describe the same scene in your opinion? Explain.

YouTube: The Old Castle Mussorgsky “Loevestein” (Mussorgsky piano original)

YouTube: Vecchio Castello with Karajan BPO (starting at 1:05, Ravel orchestration)

19. In the space below, list their similarities and differences. The quantity of your answers defines your creative awareness.

Mussorgsky's piano

Both pieces

Ravel's orchestration

20. What instrument that is usually *not* in the orchestra depicts the troubadour in Ravel's orchestration?

21. How would you describe these elements of music in Ravel's *The Old Castle*?

Texture:

Rhythm:

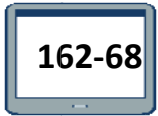
Dynamics:

Promenade 3: “a third walk between galleries ”

YouTube: Promenade 3 The National Philharmonic of Russia

22. How does the orchestration of Promenade 3 differ from Promenade 1 and 2?

Tuileries: “a dispute among children playing in the garden”
YouTube: Mussorgsky - Pictures at an Exhibition - VI. Tuileries



23. Which instruments does Ravel use to orchestrate the scene?
24. Which instruments play the fastest lines in the woodwind section?
25. Which instruments play the fastest lines in the string section?
26. The form has three parts. _ _ _ _

Bydlo: “a Polish cart drawn by oxen”
YouTube: Bydlo Royal Concertgebouw Orchestra

27. Draw a curving line for the big picture dynamics of the piece as the music progresses.
Drawing in detail means you are hearing nuances.

pp=very soft (*pianissimo*) **p**=soft **mp**=a little soft **mf**=a little loud **f**=loud **ff**=very loud(*fortissimo*)
drawing up=louder drawing down= getting softer

0:00 min 1:00 min 2:00 min 3:00 min

ff (*double forte*)

f (*forte*)

mf (*mezzo forte*)

mp (*mezzo piano*)

p (*piano*)

pp (*pianissimo*)

28. What does this crescendo describe in the scene?

29. What instrument plays the solo?

30. What instruments might symbolically represent the oxen hooves?

31. What instruments create the background texture at the beginning?

32. How does Ravel's "Bydlo" compare to orchestrations by Henry Wood and Sergei Gorchakov?

Henry Wood

YouTube: Leonard Slatkin and Philharmonia Pictures BBC, at 1:41

Sergei Gorchakov

YouTube: Sergei Gorchakov, Bydlo

Ballet of the chicks in their shells: "partially hatched chicks dancing around"

YouTube: Mussorgsky - Pictures at an Exhibition - IX. Ballet of the Unhatched Chicks

33. Which two instrument families are used most in Ravel's arrangement?

34. How many chicks do you think are dancing? How does Mussorgsky make them sound awkward?

Samuel Goldberg and Schmuyle: "Two Jews: Rich and Poor"

YouTube: Mussorgsky - X. Samuel Goldenberg and Schmuyle

35. What instrument plays the solo melody?

36. What is put into the bell of the solo instrument?

37. Which instruments do you think represent the rich and poor Jew?

Rich:

Poor:

38. Mussorgsky, like many others, was known to make anti-Semitic comments about Jewish people. Given that information, and using your own research using books.google.com, does this change your opinion of Mussorgsky's music for *Samuel Goldenberg*? Explain.

39. Does this have anything to do with the rise of Fascism before WWII? Why or Why not?

Limoges-le marche: "Two French women fighting in the market"

YouTube: M.Mussorgsky: "Pictures at an Exhibition" - Market Place At Limoges. MPO - Iurii Botnari

40. Which instruments are playing continuously throughout the piece?

41. Which instruments often play the melody on top of the strings?

42. Which section only accents specific notes in the melody?

43. How does Ravel keep the texture fast and buoyant, despite his use of so many instruments?

44. We are used to hearing strings and woodwinds playing fast music, but when these two brass instruments play quickly it gives the music more power and drama.

_____ and _____

Catacombae and Cum Mortuis in Lingua Mortua

"With the dead, in a dead language. Well may it be in Latin! The creative spirit of the dead Hartmann leads me towards the skulls, invokes them; the skulls begin to glow softly."

—Modest Mussorgsky

YouTube: M.Mussorgsky: The Catacombs. MPO - Yuri Botnar

YouTube: MPetrovich Mussorgsky's Catacombs

YouTube: MPetrovich Mussorgsky's Cum Mortuis in Lingua

45. At the beginning of *Catacombae*, which brass instruments are playing quietly?

46. At the beginning of *Catacombae*, which brass instruments are loudly interrupting?

47. Below the dominating brass conversation, which instruments in another family add quiet support to the texture at the beginning?

Catacombae and **Cum Mortuis** are two connected pieces.

48. What and where are the actual Catacombae that Hartmann and Mussorgsky described?

49. In Catacombae, how does the music convey the depth, grandeur, and mood of the scene?

50. Who else is in the catacombs with the listener?

51. The Latin phrase "**Cum Mortuis in Lingua Mortua**" was scribbled into the music score at the beginning of the second half. Using translate.google.com explain what mysterious codes Mussorgsky has left for the listener to unravel.

Compare the music to Viktor Hartmann's painting *Paris Catacombs* using Google.

Google: Viktor Hartmann Paris Catacombs image

52. What could be symbolic about Mussorgsky's music, the painting, and his deceased friend Viktor Hartmann?

53. Where have you heard the theme of *Cum Mortuis* before? What did it represent before?

54. Who's dead now?

Baba Yaga: The Hut On Fowls Legs

Baba Yaga is a mythological evil witch who steals children, and lives in a hut standing on chicken legs. This music describes a coo coo clock design by Hartmann based on Baba Yaga's hut.

Google: Viktor Hartmann Baba Yaga image

YouTube: MPetrovich Mussorgsky's The Hut On Fowls Legs

55. The form of the piece has 3 parts and a coda. Describe the texture of each section.

(0:00) (1:20) (2:43) (3:30)
A **B** **A** **coda**

56. From 0 to 0:30 these low strings and percussion introduce melody 1.

57. Between 0:30 and 0:50, these two brass groups converse with differing opinions, and introduce melody 2 and 3.

_____ and _____

58. At 0:50, _____ and _____, the highest string and woodwind instruments introduce a new melody that descends twice through the orchestra passing through the _____ (lower strings and woodwinds).

59. At 1:09, a short two note motif taken from melody _____ and gradually disintegrates taking us into a new section called section _____.

60. At 1:20, melody 4 is introduced by _____ (low woodwind) and _____ (low string playing pizzicato) while the flutes play a background trill figure.

61. When the flute trill figure descends at 1:46, the flute can't play any lower, so it is handed over to this dark woodwind _____.

62. When melody 4 is repeated at 1:55, Ravel adds these instruments to play the melody _____.

63. At 2:17, these strings descend with the flute background trill figure _____.

64. This section ends trying to fight off a diminuendo between 2:30 and 2:43 featuring these two instruments _____ and _____.

65. The B section ends like it began. Explain.

66. At 2:43, the _____ section returns with added power. This whole section is basically a repetition of earlier music.

67. At 3:30, the _____ begins. As the pitch climbs towards an ending, all of the instruments get louder or _____.

The Great Gate of Kiev “a city gate to Kiev dedicated to fallen Russian heroes designed by Viktor Hartmann.”

YouTube: Evgeny Kissin-Pictures at an Exhibition 4 of 4 (original piano)

68. The form is a type of rondo. Write out the letters of the form below going down. You should have 8 sections.

Before you listen to the orchestral version, map out your own orchestration below for how you would use the instruments of the orchestra.

The Great Gate Form Your orchestration

Section 1

2

3

4

5

6

7

8

Google: Victor Hartmann Great Gate of Kiev image

69. How does Kissin's piano performance above compare with Hartmann's design?

YouTube: MPetrovich Mussorgsky's Channel The Great Gate of Kiev (Ravel)

70. What does your orchestration have in common with Ravel's version?

71. How does Ravel's orchestration compare with Mussorgsky's original piano piece?

72. Which section of the orchestra dominates this orchestration? Why?

73. Using previous exercises in *Pictures at an Exhibition*, explain the orchestration, melodies, backgrounds, and nuance of Ravel's orchestration of Mussorgsky's *Great Gate of Kiev*.

SAMPLE

2 the middle ages

lights in the darkness

500-1450

"I have a belief in the world as an ordered whole whose harmoniousness is revealed to the world through song."
–*Hildegard von Bingen*

"You must every man of you join in a choir so that being harmonious and in concord and taking the keynote of God in unison, you may sing with one voice through Jesus Christ to the Father, so that He may hear you and through your good deeds recognize that you are parts of His Son."
–*St. Ignatius of Antioch*

The Roman Empire collapsed in 476 after 100 years of corrupt and ineffective governance. Like the last standing beam under a big top circus tent, Rome was the final city to be taken down. After generations of Germanic migration into the Roman provinces, military, and government bureaucracy of the Empire, Flavius Odoacer, a German born officer, defeated the military power of the Emperor Augustulus with surprising ease and public support. When Odoacer declared himself King and deposed Emperor Augustulus, a new political party arrived in Rome. Gradually Rome, the greatest government in history, was dissolved, leaving the European continent at the beginning of a thousand-year cultural recession known as the Middle Ages. Music from Rome was lost, but chant music was growing with the increased power of the church.

Before the Middle Ages, Rome had developed roads across the forests of Europe. Cities in the Roman Empire created democratic governments, music, currency, aqueducts, concrete, arches, and domes. As the empire dissolved over the course of 100 years, corruption and population migration brought an end to Roman values. With the Germanic domination of Rome, many great innovations were lost or destroyed. Secrets of education, architecture, music, governance, and medicine disappeared; the historic formula for Roman concrete used to build the Coliseum is still a mystery today. In the absence of strong government, Christianity began to fill the void. The religion that had crept out of the shadows in Rome would forcefully become the only superpower in for the next millennium.

In a world of plague and poverty, music and the church provided an oasis away from chaos, offering a promise of spiritual deliverance to war-weary parishioners. The sound of music was not a habitual part of everyday life, but rather a gift from God on the seventh day. While generations of stone workers built cathedrals stone by stone, musicians began to write down soaring music that glorified God one note at a time, guided by the symbolic shape of the arching cathedrals. As the church enforced a belief in God as the Father, Son, and Holy Spirit, monks symbolically wrote chants with three phrases using cathedral-shaped melodies.

By controlling education, law, art, taxes, and military power, the church was able to dictate *truth*. Musicians directed by the church reaffirmed scriptural doctrine, monotheism, and village unity by composing monophonic lines. All instruments were banned to limit pagan influences, and all vocal music was sung together in one voice for the glory of one God.

Middle Ages Ethos

- Music was composed to glorify God in the church.
- A single clear line of vocal music was composed to convey the meaning of the words in the sacred text.
- Monophonic singing represented devotion of the community, and subjection to God's will.
- Music was symbolically connected to the soaring architecture of Catholic cathedrals.
- The church dominated all creativity in society during war, famine, and plague.

Research Questions

Answer the following questions by finding your own reliable sources for information.

1. What is feudalism?
2. Who was Hildegard von Bingen, and why is she important to the history of music?
3. What is the difference between liturgical and secular music?
4. What is plainchant?
5. What is the difference between monophonic and polyphonic music?
6. Why is it significant that "Kyrie" is separated into three distinct musical phrases?

7. What is the *Magnus Liber Organi* and who wrote the compositions contained within it?

8. Define these terms:

Gothic Architecture

Discant

Cantus Firmus

Organum

Vox Principalis

Vox Organalis

Syllabic singing

Melismatic singing

Motet

9. Using Google, find an interesting page of music notation from *Magnus Liber Organi*.

Website:

10. Which of these vocalists has a: A. melismatic style B. syllabic style C. mixture of both

Jason Mraz "I'm Yours"

Luther Vandross "A House Is Not A Home"

Jack Johnson "Better Together"

YouTube: Plainchant: Salve Sancta Parens (Ensemble Organum)

YouTube: Mozart-7-Lacrimosa

YouTube: Moonlight Sonata, First Movement(Beethoven) sheet music

YouTube: George Crumb "Black Angels, I Departures" (w/score)

YouTube: AC/DC "Back in Black"-Guitar Hero

11. How has music notation visibly changed in the first four examples?
12. Which notation style looks the most complex?
13. Which notation is the easiest to read?
14. Is Guitar Hero music notation? Why or why not?
15. Which is a more a more advanced system of music creation? Guitar Hero or plainchant? Why?
16. What do you think the serfs living in the middle ages look for in their music?

Byzantium

330-1453

Until the 4th century, Jewish and Christian music was the same. Monasteries and synagogues carried the singing of psalms forward for hundreds of years after the death of Christ. Monks in monasteries learned psalms for meditation and churches used psalms for special occasions. Monasteries chose a group of notes, or mode, for each week. There were seven modes used for different moods, which was similar and perhaps related to the earlier Greek modes or scales. Monks used singing for meditation, and looked down on decorative music as fool's gold for small-minded worshipers.

Research Questions

17. Do you think people need music today to be spiritually connected? Explain.

In the 4th century, across the Byzantine Empire, heretic religions began to steal church members away from Christianity using stirring and moving music. As churches started losing members to more exciting religions, priests and monks began to make music more inspiring and attractive to the congregation. Monks began creating music "processionals" for religious parades to convert new members. Music became a communal experience for the parishioners. Good singers became "soloists," who were initially featured to teach responses to the congregation.

When music history was first written down in the Middle Ages, research and authority was centered in Rome. As music under Vatican control was consolidated towards Western European styles under the Catholic church, music of the Greek Orthodox church was not documented or notated. The Byzantine church style remains solvent as an oral tradition, but its progression through history was not studied until recently.

18. YouTube: Christmas Canon: Katavasias and find a piece of Byzantine artwork on Google that relates to this music to show in class. Print it or write down the webpage here.

YouTube: Listen to Cherubic Hymn, Plagal of the first tone (Byzantine Chant)

YouTube: Listen to "Virgin Mary-Orthodox Divna"

19. What are the cultures that may have influenced this style of music?

20. Could this style be closely connected to Jewish chant?

YouTube: Listen to Chanting Isaiah 43 Yemenite Hebrew and Aramaic

the dark ages, feminism, and symbolism

Christian codes

"Thou hast arranged all things by measure and number and weight." -Wisdom, XI, 20.

Hildegard, a nun from Germany, composed music, theology, political letters to the Pope, poetry, letters on medicine, and described visions directly from God.

YouTube: Listen to Ordo Virtutum (close) by Hildegard

Google: find an English translation of Ordo Virtutum

Hildegard composed Ordo Virtutum to describe a battle between good "virtues" and the devil. The virtues are represented by the women singing, and the devil is represented by the man speaking.

21. How could you compare and contrast the text of Ordo Virtutum to Adam and Eve's conversation in the Garden of Eden from the Torah (Old Testament)?

22. Why is the man's part spoken instead of sung?

Listen to Puis qu'en oubli (rondeau) by Guillaume de Machaut, a French composer from the 1300's.

23. Is there anything more feminine about Hildegard's music compared to Machaut?

24. How has texture of music changed over time from Hildegard born in 1098 to Machaut born in 1300?

25. How are both pieces of music connected to the architecture of the period?

numerology in the middle ages *pyramid of secrets*

"No man can by force of will say that 3 times 3 is not nine." -St. Augustine

"The very hairs of your head are all numbered" -Matthew, 10:30

As mathematics was proven to be true, numbers became symbolic in all aspects of the Catholic Church. If $3 \times 3 = 9$ every time, then it was a mathematic truth connected to God. The cathedrals, music, and text were all constructed with numbers in mind.

Below is a list of numbers and their associations in Christianity during the Middle Ages.

- 1 The one true God from which all numbers and people are made.
- 2 Christ as human and divine; two wooden beams of the cross.
- 3 The Trinity: Father, Son, and Holy Spirit; the triangle.
(God often had a triangular halo in paintings); virtues: faith, hope, and charity.
- 4 The evangelists: Matthew, Mark, Luke, and John.
The four horsemen of the Apocalypse.
Four humors: calm, cheerful, irritable, and melancholy.
North, South, East, and West.
The sides of the cross create a square.
- 5 The four sides of the cross and the intersection; the pentagram of the Mason societies;
the stigmata: five wounds received by St. Francis; man: arms, legs, head.
- 7 Seven virtues or sins; days of the week; planets, metals.
Seven sorrows of Mary, seven joys of Mary, seven gifts from the Holy Spirit.
- 8 Jesus rose after eight days.
Baptisms and being reborn are done in baptisteries that have eight sides.
- 9 Nine ranks of angels.
- 10 Sephiroth: that which emanate or radiate from the divine power, each with its associated number: (1) Crown (2) Wisdom (3) Intelligence (4) Love (5) Justice (6) Mercy (7) Victory (8) Splendor (9) Foundation (10) Kingdom.
- 12 Twelve apostles usually arranged as four groups of three.
- 13 Judas and betrayal.
- 40 Represent a period of testing: Jesus in the desert tempted by the devil for 40 days, Moses in the desert, Noah and the flood of 40 days, days of lent.
- 666 The number of the Beast from Revelations.

YouTube: Listen to “Kyrie Eleison”, and read the text below.

26. Draw the pitch of the melody to the right of the words.

Kyrie Eleison (*Lord have mercy*)
Kyrie Eleison (*Lord have mercy*)
Kyrie Eleison (*Lord have mercy*)

Christe Eleison (*Christ have mercy*)
Christe Eleison (*Christ have mercy*)
Christe Eleison (*Christ have mercy*)

Kyrie Eleison (*Lord have mercy*)
Kyrie Eleison (*Lord have mercy*)
Kyrie Eleison (*Lord have mercy*)

27. What spiritual symbols or numbers can be found in the text and lines you drew above?

YouTube: Listen to “Kyrie” by the 80’s band Mr. Mister.

28. Circle the sections below where the lyrics “Kyrie Eleison” from the Middle Ages are heard.

Intro 1st Verse 2nd Verse Chorus 3rd Verse Chorus/Outro

29. What symbolic, numerological, or other elements could connect “Kyrie” by Mr. Mister to “Kyrie Eleison” from the Middle Ages?

Sketching the Melodies

In the exercises below, sketch the melodies that you hear. Using pencils, draw the lines of each instrument going up or down as you hear it. (If possible, use a different colored pencil for each melodic line.) You might use curves, dashes, jagged lines, and straight lines. Listen to the excerpt at least one time through before you begin to draw.

Listen many times and draw the first 30 seconds of each piece. A detailed drawing reflects careful listening.

Hildegard von Bingen (1098-1179) (monophonic vocals) – During the Middle Ages, musicians wrote one monophonic line to glorify one God.

30. YouTube: Kyrie Eleison by Hildegard.

Leonin (1151?-1200?) (polyphonic/2 vocal lines) At Notre Dame in Paris, Leonin and others introduced measured rhythm, which allowed for the creation of a second line of music written above the primary chant or “cantus firmus” required by the church.

31. YouTube: Organum duplum.

Discant (tenor)

Cantus firmus (baritone)

32. YouTube: Dulce Lignum by Leonin. On this example write the vowels under your lines.

Discant

Cantus firmus

33. What do the vowels spell?

Perotin (1160?-1220?) (polyphonic/2-4 lines) Perotin expanded on Leonin's experimental and risky style by writing three and four-part polyphony.

34. YouTube: *Alleluia nativitas*.

Discant 1

Discant 2

Cantus firmus

Guillaume de Machaut (1300?-1377) At this point in history, the church is getting closer to what we think of today as "standard tonality." Musicians seem to be closer than ever to a system of rules, but there is still a sense of searching. As a result, the music sounds somewhat disorganized by today's standards.

35. YouTube: *Messe de Nostre Dame part 1*.

Discant 1

Discant 2

Discant 3

Cantus firmus

36. You might have heard a Middle Eastern influence in this particular song. Speculate as why this is present and why this influence might disappear in the future.

Middle Ages Notes

SAMPLE

3 renaissance

party at the godfather's house

1450-1600

“The poet ranks far below the painter in the representation of visible things, and far below the musician in that of invisible things.”

–Leonardo da Vinci

“I am still learning.” –Michelangelo

The Italian Renaissance was centered in the city-state of Florence. Funded by the Medici, a wealthy and clever banking family, artists flocked to Florence in search of high-paying patronage. Creative geniuses including Michelangelo, Leonardo da Vinci, Brunelleschi all worked for the Medici and other rival families. During the Renaissance, secular music and art began to flourish outside the church walls, offering stature, prestige, and entertainment for wealthy businessmen, landowners, and city dwellers. Artists looked for classical secrets of clarity and simplicity from ancient ruins of Rome and Greece.

Musicians, led by Ockeghem, Palestrina, and Josquin des Prez, rocked the foundations of monophonic church music by writing polyphonic music that *blurred* the religious text but *heightened* its emotional impact. The printing press was a game-changing invention: with paper moving between people, scientific truths and new theories questioned dogmatic religious authority.

At the height of the Renaissance, the once modest Medici family was able to leverage its way to the top of the Catholic Church in Rome. The Medici became seemingly all-powerful and served as “God’s bank.” With a Medici Pope installed in the Vatican, the family’s power dominated the era, but their corruption drew protest from Martin Luther, the German priest, who started the Reformation. This Protestant movement shattered the unity of Catholicism. Thus, the Medici’s power, which fueled the Renaissance, led to its own collapse 150 years later.

Renaissance Ethos

- **Humanism:** the belief that music and art should express the spiritual and secular world through our individual perspective. Human emotion is expressed in music.
- **Polyphonic music:** music with more than one line or part.
- **Imitation:** an early form of counterpoint in which two to four voices restate a similar line of music in an overlapping style.
- **Homogeneous Texture:** Separate lines of music are composed together like different colored threads weaved together into a **smooth** and **continuous texture**.

Research Questions

1. Using Google, find an image of Giotto's "St. Francis-Sermon to the birds" or "St. Francis Preaching to the birds." Giotto di Bondone lived in Florence during the late 1200's (Middle Ages) before the Renaissance was in full bloom. How could this artwork be an inspiration for humanism and the Renaissance?
2. What does "Renaissance" mean and who were some important Renaissance artists?
3. What is patronage and why was it important during the Renaissance?
4. What was the Counter-Reformation?
5. Who is the best-known composer from the Counter-Reformation? Describe his music.
6. Compare Medieval and Renaissance musical styles. What are the principal similarities and differences?

YouTube: Listen to the first 20 seconds of Josquin des Prez's *Ave Maria*.

7. Draw a line for each voice. Practice on another piece of paper first. You will have to listen four times.

Soprano Voice

Alto Voice

Tenor Voice

Baritone Voice

8. Circle any points above where you see the lower voices imitating the soprano line.

Before counterpoint was perfected by Renaissance composers like Josquin des Prez, the independence of lines created a perplexing style of polyphony. Musicians in the dark ages were mapping the world of harmony before a tonal system existed.

YouTube: Listen to *la bionda trezza* from the end of the Middle Ages.

9. Draw the two voices one at a time.

Female Voice

Male Voice

10. How does the counterpoint of the lines above compare to *Ave Maria*?

YouTube: Listen to *Summa* by 20th Century composer Arvo Part.

11. Arvo Part wrote many pieces of music inspired by the Renaissance style. Find his connection to the Renaissance styles and ethos.

While the church considered returning to a plainchant style from the Middle Ages, Giovanni Palestrina was moving the sound of church music progressively forward.

YouTube: Listen to *Kyrie from Missa Papae Marcelli* by Palestrina.

12. How did this piece help convince the church that polyphonic music didn't interfere with the word of God, but instead reinforced it through music?

John Dowland

I'm a creep

"No doubt pleasant are the tears which music weeps."

-John Dowland

John Dowland (1562-1626) is considered the first "singer-songwriter" in music history. His music explored human emotions of melancholy, despair, and alienation. While others before him had begun experimenting with dark emotions in music, Dowland is considered the first to find their full potential in music.

The melancholy of John Dowland's music was sometimes without motive or a program, as in his lute piece "Lachrimae." His music needs no specific reason for sadness. Music can explore emotions beyond words, and without cause. Similar to Blues today, John Dowland's music of the Renaissance created a cathartic liberation from sadness through melancholy songs.

YouTube: Listen to "Lachrimae" by John Dowland.

13. How does John Dowland use the elements of music below to create a feeling of melancholy in this piece?

Tempo

Phrasing

Harmony

Melody Shaping

14. Compare John Dowland's "In Darkness Let Me Dwell" to "Nowhere Man" by the Beatles, and "Creep" by Radiohead. Be sure to Google the lyrics of all songs. What do these songs have in common?

15. Compare one song today to another John Dowland song.

16. Why is melancholy always popular in music as far back as the Renaissance?

SAMPLE

opera

bad romance

Using ancient Greek dramas as a model, Florentine musicians including Corsi, Peri, and Monteverdi began a multi-faceted artistic experiment at the end of the Italian Renaissance and the beginning of the Baroque period. Musicians, actors, painters, dancers, and fashion designers had worked independently for the Medici and rival families throughout the Renaissance. The Medici and other wealthy families needed entertainment for weddings, festivals, and holidays to enhance their family names. At a Medici festival, actors might reenact a Greek mythological drama, followed by a poet, music, and dancing to end the night.

Gradually the arts began to mingle for dramatic effect. Musicians began to play behind exciting moments in the theater production; poems could be sung, painters could create scenery, and dancers could become characters. By the end of the Renaissance, this new merging of the arts became what we know today as Opera.

In 1598, actors still recited lines, and singers performed madrigal songs between scenes. How could actors be singing stories, without singing songs? Melodies can be beautiful, but distracting for listeners hearing a story. Composers searched for a singing style that was more expressive than speech, but less cumbersome than a melody or aria.

The new method, called **recitative** (recited), combined speech and singing into a new style of vocal delivery that imitated talking. Recitative allowed the production to move forward, continuously merging drama, song, and speech. The first opera ever written was *Dafne* by Italian composer Corsi, but the music has never been found. Although the score for *Dafne* is lost, the successful experiment established a set of long standing precedents for the fundamentals of Opera still used on Broadway today.

the legacy of Corsi and *Dafne*

An experimental opera at first, *Dafne* established these long standing traditions that are still present in modern theater, film, and music:

Prologue: A third party narrator or character begins the production by “filling in the audience.

Poetic and Rhyming text: Borrowing from poetry, librettos were written with rhyme and rhythm to create an elevated presentation of conversational information.

Soloist Singers with Chorus: Most of the singing features soloists in conversation, but a chorus sings at the finale for dramatic effect

Pastoral and nostalgic characters: Rural characters reminisce about the simple life in countryside away from the big cities of Florence or Venice. Many audience members in the city had recently moved to the metropolitan cities looking for a better life, but missing the quiet and simplicity of the farming life.

Mythological Figures: Larger than life, tragic, complicated, passionate, or historic people are the subject of the story. In the Renaissance, opera used mythological Greek gods behaving like humans. Gradually, opera composers began to focus on human characters (*Romeo and Juliet*, *Don Giovanni*, *Nixon in China*).

Since Corsi's experimental opera, the formula and principle design of the art form have remained intact for hundreds of years. Even as musical theater evolved slightly away from opera in the 20th century, today, Corsi's system remains visible.

17. Cite a modern example of a connection to each of these principles established by Corsi in *Dafne*.

18. Research the history and answer the following two questions for four of the scenes below. Connect your four scenes to the principles established in *Dafne* using YouTube.

Questions:

What do you think is historically significant about the following examples?

Which operatic principles from *Dafne* are noticeable?

Scenes:

Peri's *L'Euridice*, Prologue "La Tragedia" e Coro "Se de boschi"

Ritorno d'Ulisse (finale p.11) Kuhlmann, Alien

"La Donna e mobile" performed by Pavarotti

Vesti La Giubba from *Pagliacci*, performed by Pavarotti

The 5th Element-The Diva Dance Opera (*From Lucia di Lammermoor by Donizetti*)

Vitas-Lucia Di Lammermoor

Bizet's *Carmen*-Habanera with English subtitles, Julia Migenes-Johnson

Bartoli and Fleming *Le Nozze di Figaro*, *sull aria*

Sarah Brightman and Antonio Banderas in *Phantom of the Opera*

Shawshank Redemption (Mozart Aria Scene)

Defying Gravity-Wicked

Scene 1:

Historical significance:

Operatic principles:

Scene 2:

Historical significance:

Operatic principles:

Scene 3:

Historical significance:

Operatic principles:

Scene 4:

Historical significance:

Operatic principles:

Monteverdi

think different

Monteverdi's predecessors in Florence combined theater, music, dance, and art to create opera, but these operas were more recited than sung. Monteverdi built on his predecessors to make opera a fluid and refined experience. Like most great innovators, Monteverdi borrowed from everyone around him but synthesized his art into a new stronger platform.

Monteverdi added arias, madrigals, ground bass, and the energetic ostinato to his operas, pushing the art form to grow into its full dramatic potential. His actors began to sing their story throughout the performance. The orchestra created surprises through sound-effects, tension

through repetition, and love through melodies. Through his syncretism of musical resources, Monteverdi created a psychological event that jolted audiences with a heart-racing experience.

Inspired by Plato's theory that music affected human character, Monteverdi led the music world out of the Renaissance and into a new scientific age of discovery, the Baroque. If Plato's one thousand year old theory was true, and music could change people's mood, then there would have to be more than one style of music for different moods. As the world shifted its focus from humanism to science, Monteverdi's music bridged the two styles.

In Monteverdi's view, *stile antico* emphasized polyphonic (Renaissance) music instead of text, while *stile moderno* strove for elevated text clarity. By understanding Plato's ancient theory of moods and music, Monteverdi mixed dissonance and consonance to affect the audiences at his operas. He experimented with diverse rhythmic patterns (loops) to excite audiences subconsciously.

Through his compositions and influence, Monteverdi created a compromise solution that respected music of the past while looking forward through the use of scientific methods. Music could exist in two worlds: **stile antico** and **stile moderno**.

19. Using translate.google.com define these terms.

Stile antico

Stile modern

Aria

Recitative

Madrigal

Ostinato

Ground bass

Syncretism

YouTube: Monteverdi, *Orfeo*, Rosa del ciel.

20. How does this example demonstrate any of Monteverdi's innovations?

Sketching the Melodies

Ockeghem (1425?-1497) (4 part polyphonic) Here, Ockeghem uses a technique called **mensuration canon**. Each voice sings the same line at different speeds with different entrances. Lines of music were likened to threads for weaving.

21. YouTube: *Missa Prolationum "Kyrie"*. Draw the melodies, using a single line for each part.

Part 1

Part 2

Part 3

Part 4

22. YouTube: *Deo Gratias* by Ockeghem This piece, which means "God of Grace," is comprised of simple melodies that are split over 36 voices to create a complex effect. The overall sound is the pinnacle of the Renaissance way of thinking about musical lines as woven threads. Using a single line, chart the overall density of the piece. As you hear more voices enter, your line should go up, and vice versa.

:00 1:00 2:00
More Dense (8 or more voices)

→
Less Dense (1 voice)

Josquin des Prez (1440-1521) (4 part imitation and duets) During the Renaissance, musicians began using imitation and duets between voices.

23. YouTube: Ave Maria by des Prez.

Soprano

Alto

Tenor

Baritone

Circle any duets in the above example

SAMPLE

Renaissance Notes

SAMPLE

4 baroque

a coral reef of illusions

1600-1750

“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”
-Johannes Sebastian Bach

The Baroque style of music and art developed from the resurgent force of the Catholic Church. Musicians were ordered by the church to create elaborate, awe-inspiring sounds that injected drama into the battle between heaven and hell, or Catholic and Protestant. While the church reaffirmed its power in the face of humanism, science became an unshakable truth.

Music of the Baroque absorbed truth from religion and science. As the invention of the telescope looked at the sky, Bach composed outward to new distances of music thinking and spirituality. Vivaldi and Handel described layers of inner human emotions and intellectual existence, while Dutch scientist Leeuwenhoek invented a microscope to look at living organisms in a drop of water for the first time.

Funded by the Vatican, the Baroque philosophy spread across Europe with a new message of spiritual power. All of the arts, inside and outside church walls, became dramatic, elaborate, and experimental. While Rembrandt conveyed the drama of the human condition, Bach explored the cosmos of music with religious fervor. Possibly the most complex and intense period in human creativity, the Baroque period hyper-extended art as never before.

The powerful illusions of Baroque art looked and sounded real.

Baroque ethos

- **Heaven and Hell** -Guided by the church, music reminds listeners of the consequences of their actions on Earth. Just as major and minor chords are separate, music portrays two different eternities.
- **Drama and Energy** -Virtuoso performers and composers pushed instruments to new potential, while dramatic and exciting concerts were praised by audiences.
- **Contrast and Illusion** -Art mirrors reality and defines space.
- **6 Emotions** -Philosopher Rene Descartes defined the world in six passions: love, hate, desire, wonder, joy, and sadness. All emotions were a combination of only these six.
- **Complex Scientific Experimentation** -Inspired by mathematics, calculus, and proof of gravity, composers applied scientific thinking to music composition.
- **Moving in Cycles** -Music has a circular flow. Like a wheel rolling, the lowest part a *basso continuo* keeps repeating itself while higher parts evolve in faster circles and variations.
- **New organizations** -Opera, orchestras, the concerto, fugue, passion, and oratorio were invented.

Interactive Exercises

YouTube: Listen to the opening 5 minutes of Bach's *Tocatta and Fugue in D minor* with the music animations machine.

1. How is the church's doctrine of heaven and hell represented here through music?
(Remember: Heaven and Hell are never together, but always next to each other in battle)

Where do you hear Hell?

Where do you hear Heaven?

2. How does Bach scientifically experiment with dynamics, different tone colors, and developing short motifs?

Dynamics

Tone Colors

Developing short motifs or ideas

moving in cycles

big wheels keep on turning

During the Baroque, music was built from the bottom up; the lowest voice was considered the foundation. In Pachelbel's *Canon in D* the lowest part repeats over and over like a slow-moving gear or wheel. Above this bass line, or "ground bass," other parts are constructed that move faster (smaller gears) above the slow-moving wheel.

Understanding a Canon

The top three violins of Pachelbel's piece use a music technique called a **canon**. A canon leads with a melody followed by two or more imitations of that melody. The melody is called the leader, while the two following lines are called the followers.

The follower violins must imitate the leader at the beginning of their entrance and then proceed in their own direction. If the follower lines are exact duplications of the leader, then the **canon** becomes a **round** like "Row, Row, Row Your Boat."

YouTube: Listen to Pachelbel's *Canon in D* on original instruments.

3. Match the instruments on the left with their role on the right

Violin 1	ground bass
Violin 2	arpeggiates (outlines) the harmony
Violin 3	leader
Lute	follower 2
Cello	follower 1
Organ	ground bass

4. Is Pachelbel's *Canon* also a round? How do you know?

5. Which two instruments would be considered the biggest wheel rolling in a slow cycle?

6. Which instrument is playing the fastest cycle or smallest gear?

fugue *aquarium of perfection or reef of creativity?*

The fugue is a more complex iteration of the canon or round. Unlike its predecessors, the fugue is broken down into three sections: **exposition**, **episodes**, and **entries**.

The **exposition** of a fugue introduces the theme or **subject** in all voices (usually 4 voices).

After the exposition, a musical line can develop into an **episode**. During an episode, the music evolves organically away from the subject with a spirit of creativity and independence similar to an improvisation. Episodes are usually short and end when the subject returns in an **entry**. (Whenever the subject from the beginning is reintroduced, it is called an **entry**.)

As each line spins creative variations away from the subject, the structure of the music is held together by the entries of the subject which is always lurking nearby.

The Three E's

Exposition: Introduction of subject in all voices.

Episode: Creative development without the subject present in any voice.

Entry: Return of the subject in any voices.

YouTube: Listen to Bach's "little" Fugue in "G minor, BWV 578" with music animations.

7. Write down the markers in seconds where the four voices introduce the subject.

1st voice

2nd voice

3rd voice

4th voice

0 seconds

1 minute

8. The exposition ends at about 1:10, followed by an episode. Where is the next entry of the subject?

9. How many entries of the "subject" happen in the entire piece?

10. How many episodes are there?

contrast creates illusion

now you see it...

Part 1

Vivaldi is the master of using contrast to create illusion. In Vivaldi's music there are abundant possibilities for hearing contrasts. In *The Four Seasons*, Vivaldi's illusions are both specific and imaginary.

Illusions aren't simply visual, they can also be spatial, emotional, musical, and spiritual. Interpretations of illusion aren't uniform, and depend on the listener's interpretation.

<u>Elements of Contrast</u>	<u>used for</u>	<u>Possible Illusions</u>
Fast or Slow		Running or Walking
Loud or Soft		Very Close or Very Far Away
High or Low		Above (Heaven), Below (Hell)
All Together or Divided		Unified or Anarchy
Thick or Thin		Intense or Calm
Long or Short		Stable or Moving
Masculine or Feminine		Man or Women
Bright or Dark		Happy or Sad; Heaven or Hell
Strong or Passive		Triumphant or Lyrical
Solo or Ensemble		One versus Many

YouTube: Listen to Antonio Vivaldi's *Four Seasons-Spring*.

11. Find a reliable source to define the term **ritornello**? Where is the first ritornello in *Spring*?

12. Vivaldi's *Spring* is divided into three movements. Each section is about three minutes. Describe the texture and overall feeling of each movement.

1st movement

2nd movement

3rd movement

13. How do the three movements contrast with one another?

14. How does each movement have contrasting elements within itself?

1st movement

2nd movement

3rd movement

15. *Spring* is an early example of program music, where the composer seeks to convey extra-musical (non-musical) ideas through the music. What do you think Vivaldi wanted his audience to visualize in each of the three movements?

1st movement

2nd movement

3rd movement

16. In the first movement, Vivaldi depicts extra musical images: birds, water, thunder, lightning. While listening to the first movement, about 3:20, write down in minutes and seconds the exact time that each of the following enters:

Birds

Water

Thunder

Lightning

Birds return

17. Pick one of the other seasons from the *Four Seasons* and write your interpretation below. How many sections does the piece have? Describe each section.

contrast creates illusion

...now you don't

Part 2

Georg Friedrich Handel (1685-1759) Baroque musicians began expanding on the concept of imitation by using contrasting tone colors, dynamics, tempi, and themes. In order to create contrast, a melody must sound different than previous iterations of itself or another melody.

YouTube: *Handel's Water Music 1717 alla Hornpipe Suite No. 2 in D (Ton Koopman)*

18. This famous melody is made from 3 unique phrases. Draw the shape of each phrase below each visual description.

1st phrase: a rising and optimistic arpeggio for the king (7 seconds long)

2nd phrase: four repeated notes with a knot or tail (played 4 times, 5 seconds)

3rd phrase: a graceful cadence descending in steps (3 seconds)

19. In the space below, map out Handel's use of these 3 phrases in the first 60 seconds.

Seconds:	0	5	10	15	20	25	30	35	40	45	50	55	60
Piccolo Trumpets													
French Horns													
Woodwinds, Strings, Harpsichord	1	2	3										
Percussion													

20. Which phrase is altered by the brass section between 0:30 and 0:40?

21. Which instrument section above is used the most?

22. Which instrument section above is used the least? Why?

23. How does Handel create contrast or illusion in *Water Music*?

Compare Bach's *St. John's Passion BWV 245* to Bernini's sculpture *David* from the Baroque. Bach's passion describes the last days of Jesus, and Bernini's sculpture describes David from the Old Testament.

24. How does Bach create dramatic energy in sound that compares to the visual energy made from marble by Bernini?

25. Bach lived his life with a commitment to faith, discipline, order, and creativity. What does this music say about his values?

26. Find a Rembrandt self-portrait from the Baroque period using Google. Rembrandt is known as the greatest painter of room lighting in history. How is Rembrandt's use of lighting similar to the Baroque ethos: "heaven and hell," contrast and illusion, or dramatic energy?

Sketching the Melodies

Johann Sebastian Bach As an industrious, scientific, and religious composer, Bach cemented the concept of *major* and *minor* to the Baroque church's illustration of heaven and hell. Today, both conservative and progressive writers treasure Bach's music with two very different views about Bach's music. For opposing reasons, everyone loves Bach.

[YouTube: Bach Cello Suite No. 1 Prelude BWV 1007](#)

27. What is the shape that Bach uses as the limitation for his creativity?

YouTube: BWV 245 St. John's Passion "Herr, unser Herrscher" Listen to the first minute of this piece and draw the melodic shape played by the instruments. Find a YouTube video with Bach's original handwriting of this score for a visual reference. Hint: The lines behave like tangled threads and waves. Force yourself to listen to only one melodic line at a time so that you can hear the difference.

Oboe 1/Flute 1

Oboe 2/Flute 2

Upper Strings

Lower Strings

Chorus

In the art of painting, creativity is limited to the edges of a canvas. In Bach's music, creativity must conform to his self-imposed creative framework. Listen to the piece below and define the specific limitation that Bach places on his creative experiment.

28. YouTube: Chromatic Fantasy and Fugue in D minor BWV 903. What is the self-imposed limitation of Bach's creativity in the *Fantasy* portion of this piece?

tying it all together

Bach's Jekyll and Hyde

Some people think that Bach's music is the perfection of civilization, a perfect concrete cathedral of the intellect and creativity. Others think that Bach was a revolutionary and a scientist, exploring, experimenting, and challenging the status quo.

29. Based on your listening and research, do you think Bach was a conservative perfectionist or a revolutionary scientist restlessly searching?

leaving the baroque

Luke, I'm your father

Johann Christian Bach (1735-1782) (homophonic texture) After his father's death at the age of 15, J.C. Bach began moving away from his father's (J.S. Bach) older style of music. He became a pioneer of **homophonic** style, which has the simplistic texture of only melody and accompaniment. The melody is usually lyrical while the accompaniment is contrastingly rhythmic. Even though the next example has many instruments, it can be broken down into only melody and accompaniment.

YouTube: J.C Bach *Concerto in D major mvt.1*

30. Draw a line that represents the activity of each part listed below starting with the flute entrance at 1:30 through 1:50. There are three sections listed but *two* of them can be grouped together as an "accompaniment" part. After you draw the lines, put a bracket around the two instrument sections that are playing the accompaniment together.

1:30

1:40

1:50

Flute

Upper Strings
(Arpeggios)

Lower Strings/
Harpsichord (Rhythmic)

31. If homophonic music has a melody and an accompaniment in two parts, how can the above example be homophonic with three parts?

32. Why do you think J.C. Bach and others moved away from his father's religious, complex, and scientific style?

Baroque Notes

SAMPLE

5 classical

simple genius

1750-1800

“Time’s cycle had been straightened into an arrow, and the arrow was traveling ever faster.”

-Karol Berger

Music of the Classical period captured the spirit of a growing middle class searching for civility. Inspired by the discovery of Pompeii and the American and French Revolutions, musicians believed in a new democratic philosophy that appealed to larger audiences. The power of the church over the arts had dissolved, and in its wake composers had to appeal to a broad middle-class audience.

Music of the Classical period became more linear as opposed to the cyclical nature of the Baroque. Haydn, Mozart, and Beethoven wrote music with constant variation, sudden contrast, and evolving emotions that described the human experience.

The rising middle class had more money to spend on concerts, sheet music and the newly invented pianoforte, which became a popular instrument to have in the home. Composers began to craft music specifically designed to appeal to this ever-expanding audience.

Haydn was the early master of the period, known for his simplicity and clarity. Mozart brought new human emotions of love, passion, and romance to the world of music. Fourteen years younger than Mozart, Beethoven mastered the classical style before he singlehandedly ended it in a storm of creativity.

Classical Period Ethos

The values listed below separate the Classical period (1750-1800) from the Baroque period (1600-1750) before and the Romantic period (1800-1900) afterward.

Simplicity –Memorable and unique melodies that could be sung or remembered by audiences.

Clarity –Homophonic texture that makes the melody easy to hear.

Balance and Order –Opposing forces should coexist. Music should equally balance the intellect and emotion, high notes with low notes, loud and soft, fast and slow, masculine and feminine, lyrical and strong.

Civilized or polite personality –Emotions are contained and under control.

Range of emotions –Emotions can shift, modulate, or be mixed together.

Changing dynamics –Rather than changing by steps in the Baroque, dynamics grow or shrink gradually.

Research Questions

1. Why were more people going to see concerts during the Classical period in contrast to the Baroque period? How did the musical style of the time contribute to the wider popularity?
2. What were the inspirations and motivations that drove Haydn, Mozart and Beethoven to create masterpieces of their generation?

Haydn

Mozart

Beethoven

Haydn

Franz rocks the mic

1732-1809

Early Classical composers like Franz Joseph Haydn (1732-1809) quickly realized that instrumental melodies had to become their stage characters. By using melodic themes in conversation between instrument families, the symphony became an opera of ideas. Like a hip hop battle or jazz jam session today, Haydn used imitation, development of ideas, virtuosity, rhythm, surprise, comedy, and depth of personal feelings to engage his audience. Haydn's music didn't need an opponent; he battled his own intellect through music.

Employed by a wealthy Austrian estate away from other musicians, Haydn battled himself. As an isolated composer, Haydn was "forced to be original" becoming the first master of the symphony and string quartet. In an isolated world, with his own personal demons, Franz battled himself trying to balance emotion and the intellect in his own music.

While middle class democratic slogans like "life, liberty, and the pursuit of happiness" for all men spread during his lifetime, Haydn proved that through music, any man could be civilized and intelligent beyond his birth class. Haydn's symphonies showed the ruling class that a poor lower class servant could create clever musical conversation, above their comprehension, in a style of music that they had previously seen as sheer entertainment and novelty. Like Martin Luther King, Haydn died a leader of his people by keeping his persona and conversation above the roots of his social caste. He died in 1809 as the most famous musician in Europe, his music lifting the expectations of a generation of musicians.

YouTube: Listen to Haydn's String Quartet Op.33 No.2 in Eb, 4th mvt. the "Joke Quartet".

3. What three words would you use to describe the primary (opening) theme of this movement?
4. This movement is in rondo form. Why is repetition so important in this context?
5. Using the letters A, B, C and D, write down the form of this piece.

A	A	B												slowing...		pause		
---	---	---	--	--	--	--	--	--	--	--	--	--	--	------------	--	-------	--	--

6. What is the "joke?"
7. How do Haydn's symphonies change over the course of his life through these 3 examples?

YouTube: Franz Joseph Haydn Symphony No. 2 in C.

YouTube: Haydn Symphony No. 6 "Le Matin" (1/4).

YouTube: Franz Joseph Haydn "Farewell Symphony" No. 45 (1/4).

YouTube: Franz Joseph Haydn "London Symphony" No. 104, mvt. 1

sonata form

shall we play a game?

The major formal development during the Classical period was **Sonata Form**, which has three main sections: exposition, development, recapitulation. Sonata Form is an advanced musical conversation between melodies. Sonata form came from an earlier style of composition known as **Binary Form**.

8. What is Binary Form?

9. Who is credited as the creator of Sonata Form?

10. Describe what happens during these sections in sonata form:

Exposition

Development

Recapitulation

Coda: (optional)

[YouTube: Listen to Mozart's 40th Symphony, 1st Movement.](#)

11. What three words would you use to describe the primary (opening) theme of this movement?

12. List the time that each of the following events occurs in Mozart's 40th Symphony. How do you know that each of these things are occurring?
First entry of the 2nd theme (during the first exposition)

Repeat of the Exposition

Beginning of the Development

Beginning of the Recapitulation

SAMPLE

Wolfgang

the traveling child

1756-1791

"I have often been flattered by my friends with having some genius, but he was much my superior."

- Haydn remembering Mozart

Known today as Wolfgang, Amadeus, and Mozart, one person crystallized the Classical period through the eyes of a child. Today Mozart's music is studied and revered for its perfection of balance, catchy melodies, tidal dynamics, and budding emotions. He might have been a "genius," a term often used without specific definition or rules, but he was definitely a child growing up on tour.

13. How do you define genius? Does genius describe something we ourselves couldn't do? Or something we can't imagine doing?

His father Leopold was a court musician in Salzburg and taught young Mozart to play and write as soon as possible. Similar to the Jackson, Marsalis, Osmond, and McCartney families, Mozart and his sister were taught by their parents at a very early age. Maria Anna, Wolfgang's sister, was performing harpsichord and piano at the age of seven while the younger Wolfgang begged to play with her at the age of three. Ever since Mozart began to play music with his sister, millions of children have been forced into music lessons to become the next "baby Mozart genius."

14. What factors create a genius? Put the following factors in order of importance to make a genius: 1 (most important) and 6 (least important).

Brain Talent Parents Role Model Drive Exposure

By the age of six Wolfgang could sight read music perfectly, improvise Baroque **fugues**, and write his own compositions. By the time he was twelve, he had written a **symphony**, **oratorio**, and an **opera**. Between the ages of six and fifteen, Mozart toured with his father and sister. Leopold had arranged various tours of Europe through his professional music contacts, setting up performances for the two children in all of the major cities across Europe. Leopold wasn't alone in his quest to rise in society through family fame.

The concept of the "child prodigy" was an enlightenment concept created in Leopold's generation through the spread of education for middle class children. By the time young

Wolfgang was old enough to walk, many parents were touring with their child stars. Mozart's childhood friend, Thomas Linley, often toured with Wolfgang and was considered his equal in terms of musical gifts. Unfortunately, Linley died in tragic boating accident at the age of 22. The tours were difficult but rewarding. The Mozart children loved music, and absorbed unique styles from every country into their repertoire.

At performances for the nobility of Europe, Maria would "perform the difficult music" followed by Wolfgang performing his compositions, fugues, and improvisations "in any key." At the age of 18, Maria was retired from music by her father to prepare for marriage. Maria fell in love with her tutor, but was forced to marry a wealthy magistrate by her father. Reviews of her playing suggest that her ability rivaled Wolfgang, but her compositions have been lost.

As a child, Wolfgang showed an incomparable ability to play and then imitate new music. As a teenager, Mozart's music became more rebellious but mature. As he grew, Mozart struggled to outgrow his childhood fame as a prodigious performer. He became increasingly unhappy with his lower class status as a hometown musician in Salzburg. As a teenager, Wolfgang continued to travel, listen, and learn.

At 21, still touring under his father's supervision, Mozart discovered a new level of orchestral musicianship in Mannheim. After seeing the famed Mannheim Orchestra, Mozart wrote more aggressively for the clarinet and flute. Because he was able to travel so extensively, Mozart had a unique view of music across Europe. Mozart used his youthful mind and ears to assimilate these sounds and create a new fusion of musical styles.

Was it because of his youthful perspective that he was able to see the humor and flexibility of opposing musical styles? Like a child pitching an imaginary battle between aliens, pirates, and cowboy action figures, Wolfgang jammed French, German, and Italian rival styles of music into his scores. Wolfgang absorbed the full range of music across Europe from a child's perspective, learning from teachers, young friends, experiences, and experimentation. In a music business of grown-ups with hardened opinions, Mozart wrote and played like a child, making jokes out of Europe's contradictions. Below is a list of these competing styles of classical music.

3 dominant musical styles in Europe during the mid-1700s

- **Sturm und Drang** (German) During the mid-1700s, German artists and writers developed a style known as "Sturm und Drang," meaning "storm and stress." Led by Goethe, the movement sought to create extremes of emotion that were free from rationalism. Composers including Haydn, Gluck, and C.P.E. Bach sought artistic freedom, creating music that was shocking, macabre, or saturated with emotion.
- **Galante** (French) As the artistic influence of the church waned, musicians, including Couperin, Leclair, and Tartini, composed music to arouse the senses of aristocratic audiences of the secular salon. *Galant* music emphasized elegance, grace, humor, and the pleasure of music. Harmonies were simplified and textures were streamlined to emphasize alluring melodies.

- **Opera and Arias** (Italian) Under the influence of Giovanni Sammartini, Mozart used lyrical themes above driving Italian rhythmic textures. This combination of feminine lyrical melodies with masculine driving accompaniment was common in Italian opera, but Sammartini and Mozart carried the passionate relationship into *instrumental* music. Additionally, many of Mozart's slow movements became graceful and elegant with the passion of an Italian aria.

Interactive Exercises

YouTube: Listen to the following pieces and explain why each can be representative of Sturm and Drang, Galante or Opera and Arias. How do you think Mozart could have been influenced by these pieces that were written by composers around him?

15. Couperin "Les ombres errantes" on piano
(galante)
16. Haydn Symphony #45 "Farewell" 1st mvt.
(sturm und drang)
17. Giovanni Sammartini Symphony in F 1st mvt.
(Italian opera, teacher)
18. Thomas Linley "Arise! Ye spirits of the storm"
(English violinist-composer)
19. Johann Schobert Sonata op. 14, 1st Allegro Assai
(friend of Leopold)

20. Johann Christian Bach Sinfonia in B flat, Largo 2nd mvt.
(son of J.S. Bach)

YouTube: Answer the following questions while you listen to Mozart's *Eine kleine Nachtmusik*.

21. In the space below, draw a line to represent the first melodic phrase.
(the first 3 seconds) (3-6 seconds)

Draw first line here

Draw second line here

22. In the space above, draw a second line to represent the second melodic phrase

23. How are these two lines different?

24. How are the lines above hidden symbols of Mozart's belief in a classical ethos?

25. How does Mozart's music incorporate the classical ethos in the following examples?

YouTube: Mozart Symphony No. 40 K 550 4th mvt. Allegro Assai

YouTube: Mozart Clarinet Concerto in A mvt. 1 Allegro

the Mozart letters

While on tour in Italy, the 14-year-old Mozart wrote various letters to his older sister who was now left at home in Salzburg to prepare for marriage. While Mozart performed near the Roman Coliseum and ruins of Pompeii, Maria was beginning a new chapter in her life without music. Maria had been forced to stop performing by her father Leopold, but she continued to compose music, as described in letters to her brother, "the wolf." The quotes below are taken from various letters Wolfgang wrote to her from his Italian tour.

26. Pick a quote below, and choose one of the following options (a or b):
- Explain how these quotes could provide insight into the character description of "Mozart the boy genius." Use additional sources or music to support your interpretation.
 - Write a fictional letter to Wolfgang. Pretend you are his sister and base it on her life story.

"I wish that my sister was here in Rome, for this city would assuredly delight her, for St. Peter's Basilica is symmetrical, and many other things in Rome are also symmetrical..."

WOLFGANG MOZART, Rome, April 14, 1770

"Haydn's twelfth minuet, which you sent me, pleases me very much; you have composed an inimitable bass for it, and without the slightest fault. I do beg that you will often exercise yourself in such things. Mamma must not forget to see that the guns are both polished up. Tell me how Master Canary is? Does he still sing? and still whistle? Do you know why I am thinking about the canary? Because we have one in our ante-room that chirps out a G sharp just like ours..."

Tell Herr von Schiedenhofen to learn the repetition minuet on the piano, to be sure to DO so, and DO not let him forget it. He must DO this in order to DO me the favor to let me accompany him some day or other. DO give my best compliments to all my friends, and DO continue to live happily, and DO not die, but DO live on, that you may be able to DO another letter for me, and I DO one for you, and thus we shall go on DOING till we can DO something worth DOING; but I am one of those who will go on DOING till all DOINGS are at an end. In the mean time I DO subscribe myself."

Your W. M. Naples, May 19th, 1770

"I played at two concerts, and tomorrow I am to play at another. After dinner we played Boccia at Potsch. This is a game I have learnt, and when I come home, I will teach it to you. When I have finished this letter, I am going to complete a symphony that I have begun. The aria is finished. The copyist (who is my father) has the symphony, because we do not choose it to be copied by anyone else, or it might be stolen."

"WOLFGANGO" in Germany

"AMADEO MOZART" in Italy.

From Rome-mistress of the world, April 25, 1770

"Vesuvius is smoking fiercely! Thunder and lightning and blazes!... Fair maiden, say, where

have you been, eh?"...The opera here is Jomelli's. It is fine, but too grave and old-fashioned for this stage. Madame de' Amicis sings incomparably, and so does Aprile, who used to sing at Milan. The dancing is miserably pretentious. The theatre is beautiful. The King has been brought up in the rough Neapolitan fashion, and at the opera always stands on a stool, so that he may look a little taller than the Queen, who is beautiful and so gracious, for she bowed to me in the most condescending manner no less than six times on the Molo."

Naples, June 5th, 1770

*"CARA SORELLA MIA,
I am really surprised that you can compose so charmingly. In a word, the song is beautiful. Often try something similar. Send me soon the other six minuets of Haydn. Mademoiselle, j'ai l'honneur d'etre votre tres-humble serviteur et frere."*

CHEVALIER DE MOZART. Rome, July 7th, 1770

Your letter to Wolfgang or analysis

evolution of the concerto

“In order to win applause one must write stuff which is so inane that a coachman could sing it, or so unintelligible that it pleases precisely because no sensible man can understand it.”

-Wolfgang Amadeus Mozart

The concerto is a musical format that features a soloist with orchestral accompaniment. In order to understand the manner in which Bach, Mozart and Beethoven approached the concerto, imagine a composed conversation (or story) between an orchestra and a soloist. Originally Baroque composers created the concerto to feature virtuosos who specialized on one instrument. But since the Baroque, the concerto has evolved to feature profound expression as well as instrumental virtuosity.

YouTube: Listen to a Baroque Concerto by Bach *Concerto for Keyboard and Orchestra No.1 Allegro* (performed by Glenn Gould) and Mozart's *Piano Concerto No. 21 Andante*.

27. In the space below, write down your descriptions of each piece of music.

Bach's Concerto-Baroque (1748)

Mozart's Concerto-Classical (1785)

28. In opening of Bach's Concerto, how many times does the pianist repeat the first phrase?

29. Draw the piano melody of Mozart's Concerto.

30. In the space above, draw the strings underneath your drawing of the piano melody.

31. What do the two pieces have in common?

32. How are the two pieces different as related to the characteristics listed below?

Melody

Rhythm

Philosophy

Creativity

Development of ideas

33. Mozart's Piano Concerto was written decades after Bach's. How had the concept of the concerto changed during that time span?

34. Does Mozart's concerto undermine the tradition of featuring great virtuoso pianists?

35. Which piece do you connect with and why?

evolution of the symphony

Today, Haydn is known as the "father of the symphony," but his students and disciples extended the form to greater heights. During his lifetime Haydn wrote 106 symphonies that brought the four instrument families together in a polite and witty ensemble conversation. As a mason and member of the Age of Enlightenment, Haydn's short symphonies strove for elevated perfection and simplicity. Over the next 150 years, the symphony grew to become more akin to a novel than a short story; Haydn's early symphonies could be completed in fifteen minutes, whereas Mahler, Bruckner, Strauss, and Shostakovich's creations would squeeze the last drop of potential out of the symphony and lasted over an hour.

36. Choose four of the symphonies below and compare the 1st movements of those selected. Research the background of each composer. How are your chosen examples different from each other? What do you think each composer trying to express? Note: These symphonies were written between 1750 and 1960. (For additional guidance, refer to **using the symphony** page 39)

J.C. Bach Symphony in Bb Op. 9 No.1 (1/3)

Mozart Symphony No. 38 "Prague Symphony" (1/4)

Mozart Symphony No. 41 "Jupiter" (1/4)

Beethoven Symphony No. 1/1, Christian Thielemann, Vienna Philharmonic

Schubert "Unfinished Symphony" mvt.1 Wiener Philharmonic, Ricardo Muti conductor

Mendelssohn Symphony No. 5 1st mvt. Mark Narins conducts

Berlioz Symphonie Fantastique, 1st movement reveries-passions

Johann Brahms Symphony No. 1 mvt. 1

Tchaikovsky Symphony No. 4, Chicago Symphony 1st mvt.

Richard Straus: Eine Alpensinfonie, Bychkov, Berliner Philharmoniker

Anton Bruckner Symphony No. 9 mvt. 1 Karajan

Gustav Mahler, Symphony No. 5, conductor Bernstein

George Solti conducts Shostakovich's 10th Symphony 1st mvt.

a.

b.

c.

d.

Classical Period Notes

SAMPLE

6 Beethoven

storm of the century

1770 - 1827

“I will seize fate by the throat.” –Ludwig van Beethoven

Ludwig van Beethoven is probably the most famous composer in the history of music. At a young age, Mozart recognized him to be an excellent pianist and improviser. After hearing the young performer, Mozart said “keep an eye on him, he’ll make a big noise in the world someday.” As a teenager, Beethoven mastered the Classical style he inherited from Mozart and Haydn. By the time he was in his 30s, though, Beethoven had grown tired of Classical conventions and began to create music beyond their capacity. He believed that the individual composer should use music to express his inner emotions, even if that meant radically altering the established rules of the day.

His life was as turbulent as his ideas. After surviving a brutal childhood, raising his troubled nephew, and failing in several romances, Beethoven realized he was going deaf: “If it hadn’t been for music, I would have killed myself long before.”

Beethoven had a unique genius for composing astounding cathedrals of music drawn from a single idea. His compositions are monuments to the human spirit and are still performed all over the world today. Beethoven composed and attended the first performance of his Ninth Symphony while deaf.

In 1989, when the Berlin Wall fell in Germany, Beethoven’s Ninth Symphony was performed to celebrate the fall of communism and the triumph of the human spirit. This symphony is perhaps the most famous piece of music ever written, but ironically, Beethoven never heard a single note of it.

Research Questions

1. In 1792, Beethoven moved from his hometown of _____ to the city of _____. Why was this move important?
2. Describe Beethoven’s relationship with Haydn.
3. What instrument(s) did Beethoven play?

4. What are the characteristics (both personal and musical) of the following periods of Beethoven's life?

Early Period (up until 1802)

Middle (Heroic) Period (1802-1812)

Late Period (1812-1827)

Interactive Exercises

As an artist, philosopher, and emotional whirlwind, Beethoven challenged the status quo with his 3rd symphony "**Eroica**" which was dedicated to the rising star of democracy, Napoleon Bonaparte of France. Beethoven, one of three greatest masters of Classical style, had grown beyond the restraints of an elitist society that saw music as pleasant entertainment. The Eroica symphony challenged music's role in society as light entertainment. He called the piece a "new path through the woods." After Eroica, Beethoven was considered a great revolutionary, and influenced every composer for the next 200 years.

Symphony No. 3 “Eroica”

Watch the “Eroica” symphony interactive presentation on keepingscore.org and answer the following questions.

Exposition

5. Who plays the first theme in “Eroica” first?
6. Describe the three phrases that make up the First Theme?
7. Which instruments provide the rhythm?
8. Which instruments pass around the transition theme 1?
9. Which string instrument plays the transition theme 3?
10. Describe the second theme compared to the first.
11. How does the mood of the exposition end?

Development

12. How does the mood of the development differ from the exposition?
13. Explain his famous “mistake” at the end of the development.
14. What are the two remaining sections of the first movement called?
15. Why was this first movement considered to be so revolutionary?
16. Describe the mood of the other three movements.

II

III

IV

17. Beethoven’s 45 minute Eroica symphony is balanced overall with a classical ethos. How?

Symphony No. 5

YouTube: Listen to the first movement of Beethoven's *Symphony #5*.

18. What is the form of this movement?

19. Why are the first four notes of the movement so important?

20. What is notable about the dynamics?

21. Overall, how would you describe the feeling you get from the first movement? How is this typical of Beethoven's music?

22. Listen to the first minute of the second movement of Beethoven's *Symphony #5*. How is this movement different in character from the first movement?

23. Listen to the first minute of the third movement of Beethoven's *Symphony #5*. Do you hear a way that this movement is linked to the first movement?

24. Listen to the very end of the piece (the last two minutes of the fourth movement). How does the piece end? What feeling are you left with?

String Quartet Op. 132

After surviving a near-death illness, Beethoven wrote the third movement of his string quartet Op. 132 with a dedication to God as "*A Convalescents Holy Song of Thanksgiving to the Divinity.*"

YouTube: Beethoven's *String Quartet Op. 132, 3rd mvt.*

25. What period of his music does this represent?
26. How would you describe the emotional content of this music? How does it make you feel?
27. Why do you think Beethoven was writing music like this during this portion of his career?

Tying it all together

28. List three ways that Beethoven revolutionized music.

Beethoven Notes

SAMPLE

7 the romantic era

the roof is on fire

1800-1900

Beethoven is typically given credit for beginning the Romantic Era. His belief that the expression of an individual composer should take precedence over any adherence to tradition paved the way for the musical philosophy of the next hundred years. There is a huge body of extremely diverse music that is all considered to be Romantic. Typically, though, the pieces will contain some of the following characteristics:

Romantic Music Ethos

- **Expressive music** - music often times has a dark and dramatic quality.
- **Expanded orchestra and dynamic range** - music gets very loud and very soft.
- **Lush orchestration** - composers increasingly create music with a rich orchestral texture and expanded tone colors.
- **Program music** - increasingly, composers use an extra-musical narrative.
- **Virtuosity** – music pushed the physical and mental capabilities of performers.
- **Individualism** - the triumph of the distinctive composer's voice. The theme of the individual person vs. society becomes important.
- **Nationalism** - music is written to express love of country, often incorporating folk songs and texts.
- **Emotion** - pieces are written to represent a wide swath of human emotions.
- **Nature** –depicts the perfection and power of nature beyond the industrial city.
- **Exotic** - composers write works that call upon the strange and metaphysical, using tales of mythology and far-away lands.
- **Miniature and Monumental** – Some composers, including Berlioz, wrote a handful of gigantic orchestral pieces. Other writers like Chopin and Paganini composed dozens of short compositions for one instrument. Increasingly, composers became specialists, creating monumental works within a smaller niche.

Research Questions

YouTube: Watch the “Commendatore Scene” from *Don Giovanni* by Mozart.

1. Although Beethoven is credited as the first romantic, this scene from Mozart's opera exemplifies romantic tendencies before Beethoven. Why is this scene often cited as the inspiration for the Romantic period? What characteristics from this opera would be a model for the new romantic spirit?

2. In what ways did Beethoven exert a powerful influence on Romantic composers in the 19th Century?

3. Give one example of a Romantic composer who was heavily influenced by Beethoven. Cite a piece of music that relates to Beethoven directly.

4. How was Schubert's personality different from Beethoven's?

5. Why was Mendelssohn considered more conservative than other romantics?

6. How was Hector Berlioz's use of the *idée fixe* a transformative moment in music history?

7. Describe the music that made Chopin famous.

8. Why is it said that Brahms was greatly affected by the weight of Beethoven's accomplishments?

9. Why is Gustav Mahler considered to be the last great romantic composer?

Capriccio Espagnol

by Rimsky-Korsakov

YouTube: Watch Leonard Bernstein's *What is orchestration? Part 1* on YouTube

10. Put the following instruments in order of their entrance in Capriccio Espagnol.

(use: flute, violin, oboe, bassoon, harp, trumpet, violin, tutti, strings (pizzicato), strings (arco), snare drum, brass, woodwinds, clarinet, and timpani)

Waltz of the Flowers from *the Nutcracker Suite*

by Tchaikovsky

YouTube: Listen to the first four minutes of *Waltz of the Flowers*.

11. Map out how Tchaikovsky features each instrument through orchestration of the melody.

(use: clarinet, woodwinds, cellos, harp, strings, violins, French horns, brass)

Timeline of Tchaikovsky's orchestration

0:00 0:30 1:00 1:30 2:00 2:30 3:00 3:30 4:00

Melody instrument

Accompaniment instruments

Interactive Exercises

After listening to each example, explain how two Romantic characteristics (ethos) are evident in each piece. Use the list of characteristics and ideals typical of Romantic music presented at the beginning of this chapter.

12. Franz Schubert. "Gretchen Am Spinnrade"

13. Franz Schubert, from *Winterreise* ("Gute Nacht" and "Der Leiermann")

14. Hector Berlioz, "March to the Scaffold" from *Symphonie Fantastique*
15. Felix Mendelssohn, *Violin Concerto in E minor*, 1st movement
16. Felix Mendelssohn, *A Midsummer Night's Dream-Scherzo*
17. Fanny Mendelssohn Hensel, *Lied from Song Without Words*, Op. 8, No. 3
18. Fryderyk Chopin, *Prelude in E Minor*, Op. 28
19. Fryderyk Chopin, *Nocturne Op. 9 No. 2*
20. Franz Liszt, *Transcendental Etude No. 7 Eroica and Etude No. 12*
21. Modest Mussorgsky, *Night On Bald Mountain*
22. Niccolò Paganini, *Caprice No. 24*
23. Jules Massenet, *Meditation from Thais*
24. Giuseppe Verdi, from *Otello*

25. Richard Wagner, from *Die Walkure*
26. Johannes Brahms, *Symphony #1 in C minor*, first movement
27. Giacomo Puccini, from *Madame Butterfly*
28. Gustav Mahler, *Symphony #5*, first movement
29. Pyotr Ilyich Tchaikovsky, from *The Nutcracker*

Sketching the Melodies

Gustav Mahler (1860-1911) Known as the last great romantic, Mahler demonstrates the contemporary interest in through-composed melodies and the gradual development of flowing ideas. Compared to the classical style, romantic composers valued extensive and elaborate personal expression.

30. YouTube: Adagio from Mahler's 5th Symphony

string melody

harp

Tying it all together

31. Describe Romantic music in your own words. What piece(s) do you connect with? Why?

Romantic Period Notes

SAMPLE

8 20th century art music

the cliques

1900 - 2000

“Traditions are imploding and exploding everywhere.” Philip Glass

The first decades of the 20th century saw vast experimentation in the world of classical music. Tonality, which served as the foundation of music from the time of Bach through Mahler, disintegrated. Composers began to search for new sounds, many of which were difficult and dissonant. New techniques, such as atonality, polyrhythm and serialism were thrilling innovations to some, but alienated many others.

Overall, the music became too experimental for the wider public, and many listeners gravitated toward other musical genres. Nevertheless, the 20th century yielded fascinating and beautiful music that continues to have a profound influence on today’s musical landscape.

Research Questions

1. What is Impressionism? What country is usually associated with Impressionism?
2. What are some characteristics of impressionism in music and painting?
3. What were some important global events in the early 20th Century and how did music of the time reflect these events?
4. How can composers George Gershwin and Leonard Bernstein be seen as “bridges” between the classical and popular worlds?
5. What were some technological advances in the early 20th century that affected the way music was produced and consumed?

Interactive Exercises

YouTube: Listen to the opening few minutes of Debussy's *Prelude a l'apres-midi d'un faune*.

6. Why do you think this piece is considered to be Impressionist?

7. What instruments does Debussy use to create the impressionist sound?

Igor Stravinsky (1882-1971) Rejecting the world of romantic idealism, Stravinsky and others embraced the ancient primitive world and modern world of machines. Stravinsky and other composers attempted to create music for the modern world through complex rhythms, new tone colors, and advanced tonality.

8. YouTube Watch "a recording session with Igor Stravinsky (The Soldier's Tale). Which of the following elements of music does he focus on most during the rehearsal: rhythm, melody or harmony? What does this say about his composing style?

YouTube: The Shining, Room 237 clip.

9. How would you describe this music (music by Bela Bartok)?

10. On a scale of 1-10, how important do you think the music is in creating the overall feeling of the scene? Why?

YouTube: Watch “Summertime” from Gershwin’s folk opera *Porgy and Bess*.

11. What elements of opera do you see/hear?
12. What elements of popular music do you see/hear?
13. Do you think this combination of classical and popular is successful? Why or why not?

YouTube: Watch Leonard Bernstein’s song “America” from *West Side Story*.

14. What elements of classical music do you see/hear?
15. What elements of Latin music do you see/hear?
16. Do you think this combination of classical and popular is successful? Why or why not?

YouTube: Louis Armstrong and Leonard Bernstein St Louis Blues 1956 Footage

17. In 1956, Leonard Bernstein and Louis Armstrong performed a concert together featuring the blues song “St. Louis Blues.” The concert was a tribute to American music history. In the audience was an 86 year old man named W.C. Handy. Who is W.C. Handy and why was he crying?
18. What does this concert collaboration between these three icons say about American music in the 20th Century?

Expressionism

the serialist murder of romanticism

Expressionism began with Arnold Schoenberg's *Second String Quartet (1912)* inspired by Stephan George's poem *The Seventh Ring*:

*"I feel wind from other planets.
I faintly through the darkness see faces
Friendly even now, turning toward me.
And trees and paths that I loved fade
So I can scarcely know them and you bright
Beloved shadow—summon my anguish--
Are only extinguish completely in a deep glowing
In the frenzy of the fight
With a pious show of reason.
I lose myself in tones, circling, weaving,
With unfathomable thanks and unnamed love
I happily surrender to the great breath."*



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Expressionist Ethos

- "Describes what it feels like to exist."
- Focuses on inner emotions, unconscious mind, anguish, insanity, hatred, and death.
- A German reaction against the sensory perception of French Impressionism and Romanticism.
- Subdued dynamics, small diverse textures, shifting tone color, erosion of tonality, extreme chromaticism, and psycho-drama.
- Inspired by Expressionist painters and poets.
- Use of *Klangfarbenmelodie*—melody changing through tone color rather than pitch.

Key composers

Arnold Schoenberg and his two students **Alban Berg** and **Anton Webern**

Interactive Exercises

Find a picture of Edvard Munch's *Madonna* on the internet

19. Explain how this painting defines Expressionism. Keep in mind that this is a portrayal of the Virgin Mary.

YouTube: Listen to Schoenberg's *Second String Quartet* while you read *The Seventh Ring*

20. Use your imagination to describe or draw a picture of the planet in Schoenberg's music.

21. How do you think the music connects to text of George's poem *The Seventh Ring* on the previous page?

22. How does the music connect with the expressionist ethos above?

YouTube: "Interview with Arnold Schoenberg"

23. Compare his paintings in the video to his music in the background. How do his paintings relate to his music as an Expressionist?

Alban Berg and Anton Webern

Alban Berg and Anton Webern were both students of Schoenberg. They both made use of 20th century techniques, but to a very different end: Berg adopted atonality and 12 tone technique with flexibility, emotion, and the passion of Romanticism, where as Webern's music is abstract and restrained.

YouTube: Listen to Berg's opera *Wozzeck* Act III, Scene 4. If possible, read along with the libretto while listening. Make sure to read the plot summary beforehand.

24. Why can this work be considered Expressionist?

25. Do you think Berg's use of atonality contributes to the overall feeling of this scene? Why or why not?

YouTube: Listen to Webern's *Five Movements for String Quartet, Op. 5, Third Movement.*

26. What is unique about this piece compared to other styles of music?

27. Does this music remind you of any other music you've ever heard? If so, where?

YouTube: Listen to Anton Webern's *Symphony, Op 21 (first movement)* and compare the music to any one specific painting by each of the following artists: Wassily Kandinsky, Joan Miro, or Edward Munch (search the paintings using Google).

28. What does Webern's piece have in common with these three visual artists?

Kandinsky

Miro

Munch

YouTube: Anton Webern *Kinderstuck*

29. Draw a visual interpretation of this music.

European Serialism

out of the rubble

"I believe that music should be collective hysteria and spells, violently of the present time."

-Pierre Boulez 1948

"SCHOENBERG IS DEAD"-Serialist Composer Pierre Boulez in 1951

While Europe struggled to recover from the devastation of World War II, European composers led by Pierre Boulez, Luciano Berio, and Karlheinz Stockhausen turned to **Serialism**. Serialism, which was inspired by Schoenberg, offered a new logic for the musical world that was constructed out of the rubble of romanticism and the failed modern society that produced two World Wars. Serialist composers chose notes, rhythms, articulations, and dynamics through a mathematical process created to *prevent* romantic-style tonality. It offered a logical ordering of chaos.

Interactive Exercises

30. Translate the title *Le marteau sans maître* by French composer Pierre Boulez, as well as the movements: "*L'artisanat furieux*" and "*Boureaux de solitude*."
31. Describe the texture of Boulez's *Le marteau sans maître*-1.
32. Do you think it's ironic that Boulez claimed, "Schoenberg is Dead?" Why or why not?
33. Compare the texture and dynamics of Boulez's *Le marteau sans maître* to Luciano Berio's *Leaf* and also Karlheinz Stockhausen's *Zyklus*. What similarities do these pieces share?

Berio:

Stockhausen:

American Minimalism

the landscape of prosperity

“A drift away from narrative and towards landscape, from performed event to sonic space.”

–Brian Eno on minimalism

An ocean away from Europe, America boomed after World War II. Young American composers Terry Riley, Steve Reich and Philip Glass painted an entirely different soundscape called **minimalism**. Drawn from the powerful and simple structures of Aaron Copland before them, the minimalists used bright shifting tonalities, morphing rhythms, and lengthy forms (influenced by late-era John Coltrane) to create a sound reflective of the fast pace of American life.

Minimalist music can often be visualized as a journey where the listener is traveling across a landscape: imagine trees, cars, trucks, hills, and signs passing by in a blur. Most often the passenger (*listener*) is moving quickly and unable to focus on any specific object, instead absorbed by the big-picture racing by.

(Interestingly, Steve Reich drove a cab and owned a moving company with fellow minimalist Phillip Glass before their minimalist music changed the century.)

Terry Riley (Composer in San Francisco, 1964)

YouTube: Listen to “In C” by Terry Riley and research the history of the piece.

34. How does this song exemplify minimalism? How does Riley use the concept of “chance?”

35. How was “In C” groundbreaking?

YouTube: *Different Trains, Europe During the War* by Steve Reich.

36. Describe your journey listening to this music.

Reich's chorale in rhythm

YouTube: Steve Reich and *Music for 18 Musicians* interview

Music for 18 Musicians is based on a series of 11 chords performed in a row. Each of the 18 musicians move to their next note or chord at different times. While each musician changes chords at different times, Reich describes the 11 note progression as a kind of *cantus firmus* beneath layers of changing polyphony that holds the tonal journey together. Reich describes *Music for 18* as a "pulsing chorale" for instruments instead of voices.

37. Define these terms:

Cantus firmus

Chorale

Reich's *Music for 18 Musicians* exemplifies a new unique direction in musical composition through the experimental combination of these musical elements:

slowly shifting tonality: subtle chord changes in one key

complex rhythmic layers: musicians play unique or independent rhythmic parts

chorale vocal structure: 4 part soprano, alto, tenor, bass vocal style

using the voice as an instrument: vocalists copy the sound of musical instruments without using words

large monolithic structures: the pieces are intended as large sound objects that the eye, ear, and mind cannot quickly process. These are intended to evoke large physical objects like highways, skyscrapers, and snow storms.

YouTube: Steve Reich *Music for 18 Musicians* (Section 1)

38. What does Reich's gradually shifting "rhythmic chorale" have in common with the following chorales or world music? Choose from the musical elements above.

German Baroque: Henry Purcell "Hear my prayer"

American minimalist: *The Hours* by Phillip Glass

Indonesia: Sari Raras Javanese gamelan

Ghana: Living in Accra

Hungary: Gyorgy Ligeti's *Atmospheres*.

Uganda: Death Row Choir Uganda "Sunny Day"

American: Street Corner Symphony: Creep

India: Anoushka Shankar plays "Pancham Se Gara"

39. Which of the above pieces do you connect with? Why?

Tying it all together

40. Choose one 20th century piece that you connect with. What is it about that particular piece that appeals to you?

41. Choose one 20th century piece that you *don't* connect with. What is it about that particular piece that *doesn't* appeal to you?

42. Consider all of the different music you've heard so far this semester. Do you see a pattern in the music you enjoy?

20th Century Notes

SAMPLE

9 Africa

grandmother of soul


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“I don’t know what is going to happen. The music goes by itself. It is so much greater than a human being can understand.”
–Forward Kwenda

With over 800 distinct cultures, Africa is more diverse than any continent on the planet. In some African cultures, there is no word for music because it is so fluidly connected to daily life.

American music is our living connection to African history; all American pop music has been drawn from African truthfulness and soul that relates our infinite potential while staying rooted in reality. Louis Armstrong, John Coltrane, Jimi Hendrix, and the Temptations have all shown us the breadth of our creative potential while keeping one foot grounded in soul.

Two words from Ghana sum it all up: “**Aya**” and “**Injlee**.” “**Aya**” says that music must always be “in the moment,” improvisational, innovating, or new. “**Injlee**” says that music should always be traditional, deep, from the history, and resonant with the forefathers. A substantial amount of American music continues to be guided by these principles. We can’t understand America without looking to Africa.

African Continental Ethos

Improvisation: Spontaneous musical composition, or “bringing out the spirit.”

Complex Rhythm: Layers of independent rhythms are stacked on top of each other and woven together into an energetic groove.

Call and Response: Music is conversational and interactive creating continuous creativity between people.

Clear Melody and Singing Style: Vocalists and instrumentalists use a straight tone with less vibrato than European opera. The effect creates a relaxed, natural, honest, and truthful approach to the expression of emotions.

Functional Music: Music is drawn from events: celebrations, education, rituals, funerals, and weddings, not formal concerts.

Fluid and Inclusive Creativity: By singing, playing an instrument, “signifying,” moving, or dancing, the entire community participates in the collective creative process.

Social Structure: All performers are not equal. Music functions in a pyramid hierarchy structure with a leader at the top and the ensemble below. (This is similar to the concepts of director and choir, blues guitar and band, Louis Armstrong and the Hot Five, or an MC and a posse.)

Practical Instruments: Local resources define instrument choices. The musicians constantly adapt to new instruments and environments.

Drama and Dance: Music is exciting, intense, or theatrical, and creates physical or spiritual movement.

The Ostinato: A vamp or repeated rhythm used to “release the spirit.”

Oral Tradition: Music is taught person-to-person by ear, sight, touch, and memorization.

Syncretism: The merging of different cultures into a new art form.

Interactive Exercises

YouTube: Listen to *Sanctus from Missa Luba* performed by the IBC Choir in Kenya

1. How does this song exemplify syncretism?

YouTube: Mbira DzeNharira-Ndoenda Kwambuya

2. What is a Mbira?
3. How many distinct musical layers do you hear in this song? What are the layers?

global connections to Africa

YouTube: Tinashe, Mbira version of Zambezi

4. Tinashe was born in Zimbabwe, but now lives in England. How does “Zimbezi” show Tinashe's syncretism of Western and Zimbabwean cultures?
5. Like all musicians, Tinashe faces a problem of balancing economics, creativity, and identity. What aspects of these videos did Western Pop, British Dance, or traditional African music influence in your opinion?

YouTube:

Tinashe-Zambezi

Vanhu Vatemala by Thomas Mapfumo

Malaika-Mmatswale

Wyre ft Gramps and Peter Morgan-Guarantee

Senegal-Baaba Maal-Gorel

Ma3-Beba Beba

Becca-African Woman

Western Pop

British Dance

African

6. Do you think the world is moving towards one universal style of music? Explain?

7. **Research:** What is European Imperialism?

8. Do you think the pop and dance music influence in African music could be:
 - a. The beginning of a global culture
 - b. Related to European Imperialism
 - c. Commercialization of culture
 - d. None of the above
 - e. All of the above

9. Explain your opinion.

YouTube: Listen to “Kule Kule” by Konono no1

10. Explain how this song connects with the African elements below:

Practical Instruments

Ostinato

Complex rhythms

YouTube: Listen to “King of Kings” by Ladysmith Black Mambazo

11. What aspects of this music give you clues that this South African singing style came from workers in the diamond mines?

12. Which African elements are most prominent in “King of Kings?” Why?

YouTube: *Waqogo Soothing Song* from (Tanzania).

YouTube: “Crossroad” by Robert Johnson (Mississippi).

YouTube: “Ay Candela” by Ibrahim Ferrer (Cuba).

13. Think of these songs as distant cousins. What do they have in common?

SAMPLE

African Music Notes

SAMPLE

10 gospel

the greenhouse

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"God uses any kind of vehicle he chooses to draw men unto Him" -Shirley Caesar

"When you sing gospel you have a feeling there is a cure for what's wrong." -Mahalia Jackson

"We do two shows a night for five weeks. A lotta' times we'll go upstairs and sing until daylight--gospel songs. We grew up with it...It more or less puts your mind at ease. It does mine." -Elvis

Gospel music has been a two hundred year long workshop for the development of the African American musical language and continues to flourish as national treasure. The majority of African American singers, musicians, teachers, and composers began their music education in the church. Choir members usually live normal lives with "day jobs," but sing better than many "professionals" every Sunday.

Gospel music is the combination of Christian spirituals with African, Caribbean, and African-American traditions. Unlike most aspects of American society a hundred years ago, the church offered a safe environment for experimental creativity, collective acceptance, and open spirituality. Throughout the years, this inclusive environment has been a weekly school of soulful music, teaching musicians including Duke Ellington, John Coltrane, Ray Charles, Little Richard, and Aretha Franklin foundational lessons. Even Elvis Presley started singing in a white Mississippi church with Southern Baptist connections to black spiritual music.

Built on an international network of churches, a free Christian downloading philosophy, and a weekly expectation of creativity, the Gospel music thrives. In 2009, Gospel/Christian music made half a billion dollars for the recording industry, but transactions including free Christian downloads could easily triple that number. Also, the music is extremely diverse: while some churches remain very traditional, others are more progressive incorporating current influences from Latin America, Africa, Hip Hop, and white Christian Pop. Gospel music is a constantly evolving art form, connected to the sound of each generation, but always rooted in a historical consciousness.

The performance of Gospel music demands an unswerving expectation of truthful expression while in the spirit of the moment. Musicians are expected to play fluidly, dependent on the collective atmosphere. Each performance demands elasticity in style, tempo, chord changes, groove styles, spontaneous song creation, and reacting to signals.

Continuously adjusting to current conditions in culture and the spirit, Gospel music holds to strong roots but is born again every Sunday.

Gospel Characteristics

- **Fluid creativity** –Performances are never the same twice; the spirit of each church service directs the musical development.
- **Range of personality** –Singers and musicians are valued for their unique style.
- **Individual creativity in the collective experience** –Minimal separation between audience and performers: audience members may respond, dance, or become a performer themselves
- **Traditional roots with generational change** –The library of spirituals and hymns is adapted for each generation.
- **Western church harmony partnered with African-American vocal scales**
- **Diverse styles of performance depending on region and church associations.**

Gospel Music Structure

Comprised of several interchangeable parts, Gospel music uses a complex version of the Verse/Chorus structure. Below is a list of sections and techniques used in performance.

- **Verse** - usually a testimonial, scripture, question, or narrative told in several verses
- **Chorus** - response to the verse, religious solution, or statement of faith
- **“The Special”** –unique to Gospel music, the **special** is a powerful and focused section that arrives at a spiritual conclusion drawn from the verse/chorus conversation. In the special section, major tonality often becomes dominant, or dominant becomes minor making the chords feel heavier.
In the special, a huge variety of compositional techniques can be used for dramatic effect: layered counterpoint, extended singing range, a soloist leaving the choir to improvise, stop time, horn soli, or the band might stop playing to feature the choir. This section is usually repetitive and thunderous and drives home the spiritual message.
- **Vamp** –an ostinato or groove that remains the same until the musicians are cued to move on.
- **“Special 2”** –a section with new music, even more surprising than the first “special,” this section can sound like a new song or have a new melody
- **Rising Key Change** – Once a chorus has been repeated many times, a singer or musician will visually cue or sing the song up into a new key. Key changes can go up repeatedly, sometimes six times, before the song ends.

[YouTube: Listen to Donnie McClurkin’s “We Fall Down.”](#)

1. What is a "rhythm section" in Jazz, Blues, Gospel, or Pop music?

2. How does the shape of the melody symbolically relate to the message in the lyrics “We fall down, but we get up?”

3. What is the “golden mean” or “golden ratio” as it applies to music?

4. In the space below, draw the dynamics as the song develops, and put an “x” where you think the “golden mean” occurs.

0 min **1min.** **2min.** **3min.** **4min.** **5min.**
10 (loudest)

1 (softest)

5. How does the rhythm section create drama that intensifies the gradual crescendo of the song?

6. Explain how this song uses a complex adaptation of “call and response.”

7. Compare “We Fall Down” to “I’ve Been in the Storm Too Long” by the Mighty Clouds of Joy on YouTube. What do the rhythm sections from different generations have in common?

Compare Mahalia Jackson’s performance of “How I Got Over” performed at the 1963 march on Washington to Fred Hammond’s 2006 version of “This Is The Day.”

8. How has the texture of Gospel changed? What elements have stayed the same?

9. Write out the form for “This Is The Day,” using these choices:

Intro, Verse, Verse-extended, Instrumental Interlude, Special, Outro

YouTube: Listen to Kirk Franklin's "He Reigns."

Even though it is controversial to older generations, Kirk Franklin's style of Gospel music has reached new levels of success in attracting mainstream listeners. Franklin's music features a world-class choir surrounded by elements that are usually foreign to Gospel music.

10. Choose from the following regional, cultural, or musical **origins** and match them with each **instrument** below used in "He Reigns." Some answers may be used twice.

Origins: Latin, Funk, Jamaican, Bootsy Collins, Rap (New York), Gangsta rap (L.A.), Gospel

Instruments:

Guitar style:

Brass section:

MC:

Bass style:

Turntables:

Intro drum loop:

Choir:

Live Drums:

SAMPLE

brighter day

Ravel in the church

YouTube: Listen to Kirk Franklin's "Brighter Day".

11. List the techniques, riffs, or elements of composition used in each section of "Brighter Day." Use these terms: horn riff, horn soli, choir, choir baroque counterpoint, bass, no bass, funk keyboard, turntables, drum loop, breakdown, fermata, rap

Intro

Verse 1

Chorus 1

Verse 2

Chorus 2

Vamp-Rap

Chorus 3

The Special

The Special 2

Chorus 4

Outro

12. Part of Kirk Franklin's dance steps are descendent from "ring shouts" or the "holy ghost dance," which are hundreds of years old in the African-American community. Using YouTube find a video clip that relates to Franklin's dance step at 3:44-3:48.

Gospel Notes

SAMPLE

11 latino

son

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“First of all...the music that people call Latin or Spanish is really African. So Black people need to get the credit for that.”
-Carlos Santana

Various Latino cultures have influenced the development of American culture and music since the 1800’s. In the late 1500’s, Spanish explorers brought back a “chacona” dance rhythm to the European Renaissance while searching for gold in South America. In the 19th century, Composer and pianist Scott Joplin famously borrowed a Mexican habanera rhythm in his Ragtime standard, “Solace.”

Like most global music, the roots of Latin music are a tangled web of origins and influences. Latin music is as diverse and homogenous as the countries of South and Central America. Like food and language, Latin music as a whole has many common ingredients, but many regional recipes and chefs. Under the influence of African, Spanish, Portuguese, French, and English cultures, many individual artists have contributed to a spectrum of unique traditions under the umbrella of “Latin” music.

Like Jazz, Latin music has proven to be flexible, creative, modern, traditional, and innovative in its relationship with American music. When asked about composing Jazz, Jelly Roll Morton said, “If you can’t manage to put tinges of Spanish into your tunes, you will never be able to get the right seasoning for Jazz.” Latin music exists in its own hemisphere while also influencing the course of all modern music.

A Few Styles of Latin Music

Tejana**Son****Habanera****Tango****Samba****Clave****Rumba****Bossa Nova****Merengue****Salsa****Tropicalia****Cubop****Bolero**

Research Questions

Latin Styles

1. _____ This style of dance and music originated in Buenos Aires as an imitation of the violent relationship between prostitutes, clients, and pimps. This dramatic music describes an inevitable path of destiny and sorrow. It is based on a mixture of European dances (polkas, waltzes, mazurkas), the Cuban Habanera rhythm, and African rhythms that had migrated to Argentina along with the Bandoneon (a relative of the German accordion). The piano usually plays a syncopated rhythm. The bass plays a strong consistent rhythm, while the bandoneon and violin play sweeping, dramatic, and lyrical melodies that contradict the masculine rhythm.
2. _____ This style challenged traditional Brazilian music and authoritarian government during the late 60's. Based on the breakthrough album, *ou Panis et Circencis*, musicians including Gilberto Gill, Os Mutantes, and Gal Costa mixed traditional Brazilian, 60's psychedelic rock, Beatles, Samba, Reggae, and African rhythms.
3. _____ This style of music originated in Brazil as a blending of West African rhythmic layers and Portuguese harmonies. Unlike American slaves, Yoruba slaves from the Congo were under Portuguese ownership, and were allowed to practice their African drumming traditions, leading to the complex layers of rhythms associated with this music today. Originally created in black neighborhoods of Brazil as a dance belly to belly, this music has grown to become the national identity of the Brazilian people along with Carnivale and football. This music usually has a vigorous rhythm, relaxed bass line, fast tempo for dancing, layers of powerful instruments, and African "call and response. It's little sister, the Bossa Nova, was created in the 50's and is usually slower and more harmonically complex.
4. _____ This style originated in the Dominican Republic and is named after the mixture of egg whites and sugar. This style of music and dance was outlawed in the 1800's because it represented the rural and poor working class. The origins of its revival in the countryside of the Dominican Republic during the 1920's are elusive, but it dominated the DR under the dictatorship of Rafael Trujilo, who had this music performed at every event to flaunt his humble rural roots in front of the urban elites who preferred waltzes and mazurkas. It became popular in America in the 1930's with the arrival of Angel Vilorio and his group, Conjunto Tipico Cibaeno. Today it still dominates Latin radio station airplay in the US. The instrumentation is typically: lead singer, chorus, saxophone, gura (metal scraper), tambora (African descendant drum) guitar, accordion (German immigrants), bass, tambora, and sometimes trumpet. The pulse of the music is in 2 (1 2 1 2...). The song structure overall is binary. In the first section of the form the music is composed and organized around the melody. In the second section, the lead singer and musicians improvise to excite the dancers.

5. _____ This style of music was known in Brazil as the “new thing” in the 60’s. Originating in wealthy beachside neighborhoods of Rio, it simplified the complex rhythms of the Samba. Usually at a slower tempo, this music involves complex chord progressions, lyrical melodies, and classical guitar. It was heavily influenced by American Jazz. Antonio Carlos Jobim brought the music to fame in America, and influenced future jazz composers.
6. _____ This style was known as the contradanza in Cuba in the late 1800’s. Its new name was given by outsiders encountering this rhythm from sailors traveling between Spain and Havana. It is the ancient, fundamental, and syncopated rhythm that Cuba exported to Latin America and North America. As the rhythm left home, it grew into new regional styles like the Tango, Mambo, and Samba.
7. _____ This style was started in the 1930’s in New York by Cuban musicians as an alternative to Xavier Cugat’s simple and diluted presentation of “Latin” music. Led by Mario Bauza, Machito, Chano Pozo, and Dizzy Gillespie, elements of Cuban music were fused with Jazz. This aggressive big band style was the first avenue for virtuoso Latino instrumentalists to truly shine with their native voice.
8. _____ This flexible style of Cuban popular music has been adaptable over generations since its introduction to America in the 30’s by Don Azpiazu and his song “El Manicero.” This style originated in the Oriente province of Cuba and adopted the clave rhythm when it arrived in Havana. Its style partnered the aristocratic Spanish guitar style and African percussion and rhythm of slave descendents. In Spanish it means “the sound.”
9. _____ This style was named after *descarga* “jam sessions” in the Afro-Cuban community. The music is a marriage of Spanish singing and African percussion. The performing group usually consists of three percussion instruments (conga drums, clave, and palitos), a chorus, and lead singer. The music is dependent on live performance as the singer reads the crowd and improvises to excite dancers using “call and response.” Popularized by Don Azpiazu in America with his 1930 hit “El Manicero,” which had very little to do with this jam session style of music.
10. _____ This passionate and seductive style is very similar to its cousin the Tango. Unlike the Tango, this dance has no rhythmic drive and moves with fluid tempos. It is popular in Mexico, and most countries with bullfights, but originated in Santiago de Cuba from the *trova* (*troubadores*). The *trova* traveled playing guitar and singing romantic or personal songs. Pepe Sanchez (Cuba), Rafael Hernandez (Puerto Rico), and Agustin Lara (Mexico) are some of its most famous performers.
11. _____ This rhythm is the heartbeat of Latin music, a descendent from West Africa drumming. Latin music usually has many layers of rhythm, and this rhythm is almost always present in at least one layer. Known as the “keystone,” this rhythm defines Latin music like the “backbeat” defines Soul and Rock music. This rhythm has many variations in different regions. It is asymmetrical and unpredictable but always audible in at least one voice.

12. _____ This style of music originated in the border region of Texas and Mexico, but is based on polkas and waltzes from German, Polish, and Czech immigrants. This style blended instruments from Mexico (mariachi brass, flute, guitar, drums) with the European instruments (accordion). Today there are three main subcategories: Conjunto, Orchestra, and Modern.

Conjunto: accordion, bajo sexto, bass, and drums

Orchestra: bass, drum, electric guitar, synthesizer, brass section, and optional accordion (the brass section is prominent)

Modern: synthesizers, drums, electric guitar, bass, and opt. accordion (the synthesizer sound is prominent)

13. _____ This style of music is the modern mixture of Cuban Son, Son Montuno, Mambo, and Guaracha. Cuban and Puerto Rican musicians, including Johnny Pacheco brought it to New York in the 60's. It covers many different sub-genres across Latin America today, but always encourages aggressive dancing. The songs typically include verse, chorus, and coro. In the coro the solo singer usually improvises in conversation with the ensemble. The standard instrumentation is guitar, piano, a large brass section, timbales, congas, bongos, bass, lyrical vocalist, and background vocals usually sung by the band. The piano often plays a circular sounding montuno figure (or loop). Trombones and trumpets are usually very prominent in the orchestrations. The solo vocalist usually sings in conversation with a repetitive and insistent chorus.

14. What styles are the songs below associated with? What is the composer's nationality?

Latin Songs

Style

Nationality

"La Cumparsita" from *Some Like It Hot*

"Objection" by Shakira (official video)

"Jack the Knife" by Mario Bauza

"Sonero" by Johnny Pacheco

"Manteca" by Dizzy Gillespie

"Felicia" by Roberto Firpo

"La Murga de Panama" by Hector Lavoe

"La Morocha" by Francisco Canaro

"Santa Maria" by Gotan Project

"Panis et Circenses" by Os Mutantes

"Quimbara" by Celia Cruz

"The Girl From Ipanema" Stan Getz/Joao Gilberto

“Coração Materno” by Caetano Veloso

“Silencio” by Rafael Hernandez

“El Faisan” by Johnny Pacheco

“Compadre Pedro Juan Merengue Tipico” by Luis Alberti

“Parque Industrial” by Tom Ze

“Medias Negras” by Willie Chirino

“A Minha Menina” by Os Mutantes

“Aguas de Marco” by Elis Regina

“Vera Cruz” by Agustin Lara

“No Me Llores Mas” by Willie Colon

David Letterman and Carrie the _____ Dancing Dog

15. Search the tango dance scene from *Scent of a Woman* on YouTube. How many different sections are in the form of the song? How could this be seen as symbolic considering the history of the tango?

16. Search the “Zorro Tango” on YouTube. How is this Spanish tango (Tango Flamenco) from the movie *Zorro* different from the Argentinian tango (Tango de Rio de la Plata) in *Scent of a Woman*?

Instrumentation:

Texture:

Dynamics:

Form:

17. In *Zorro*, Antonia Banderas and Catherine Zeta-Jones dance a Paso Doble. What are the origins of this dancing style?

Latin music tattoos American music

“Now take ‘La Paloma’ which I transformed in New Orleans style. You leave the left hand just the same. The difference comes in the right hand – in the syncopation, which gives it an entirely different color that really changes the color from red to blue. Now in one of my earliest tunes, ‘New Orleans Blues’, you can notice the Spanish tinge. In fact, if you can’t manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz.”

-New Orleans Jazz pioneer Jelly Roll Morton in a biography by Alan Lomax

Interactive Exercises

18. What are the origins of the habanera rhythm?

In order to hear the habanera rhythm that changed the world, listen for a bass line in the following video.

YouTube: Carmen “Habanera” Muppet Style

19. Which Muppet is singing the habanera rhythm?

- a. Beaker b. The Swedish Chef

20. The songs below show the journey of the habanera rhythm. Spanish, French, Cuban, Puerto Rican, and American musicians have all been heavily influenced by the Cuban habanera, which goes back to Africa. Using various Internet websites for research, follow the history of this tiny clave rhythm as it migrates around the world. Where did each of these composers below hear and borrow the habanera rhythm from?

Habanera encounters	Where's the habanera in this music?	How did this encounter take place?
1857 – Puerto Rico “Souvenir de Porto Rico” by Louis Gottschalk	<i>Example: habanera rhythm in the left hand</i>	<i>Example: Encountered on a trip to Puerto Rico. The habanera rhythm was descended from the African slave trade.</i>
1860 – Lanciego, Spain “La Paloma” habanera by Sebastian Iradier (piano version) <i>published in Paris</i>		
1875 – Paris, France “Habanera” aria from Carmen by Georges Bizet		
1909 – Texas, USA “Solace” by Scott Joplin		
1922 – Memphis, TN, USA “St. Louis Blues” by W.C. Handy		
1925 – New Orleans, LA “The Crave” by Jelly Roll Morton		

Historic Latinos in American media

Lucy and Ricky

“After *Zorro*, people spoke Spanish to me for ages. I'm Welsh but that movie instantly gave me a new ethnicity.”
-Catherine Zeta-Jones

Xavier Cugat

In the United States, Latin music became visibly popular in 1921 with the success of Xavier Cugat's tango orchestra. Cugat's success was set in motion months before with the success of a silent film, *The Four Horsemen of the Apocalypse*, that glorified the first Latino character in film. In *The Four Horsemen of the Apocalypse*, Rudolph Valentino portrayed the first “Latin lover,” who steals a man's wife with a tango. The commercial success of *The Four Horsemen* set off a tango craze and turned Xavier Cugat, a classical violinist, into a bandleader and showman.

Born in Spain and raised in Cuba, Cugat became known as the “Rumba King” in the United States. Throughout his career, Cugat introduced America to the tango, rumba, cha cha cha, and mambo at dancehalls and in movies. Parallel to Cuban character Ricky Ricardo in “I Love Lucy,” Cugat's music married Latin percussion and rhythms to the big band sound of New York as a novelty act.

As Latin music grew beyond novelty status, Cugat appeared in more films than any other bandleader, including Benny Goodman and Duke Ellington. His music is often considered less innovative but mildly Latino for American audiences. His peers Mario Bauza and Machito would push the marriage of Latin and American music farther than Lucy and Ricky.

Research Questions

21. YouTube: Watch Xavier Cugat's “Bim Bam Bum.” Is this Latin music? Why or Why not?

22. YouTube: Watch Mambo Jambo and Cherry Pink from Perez Prado. How much of the music is Latin? American Big Band? What elements are tailored for American audiences?

Carmen Miranda

In a time when Americans were traveling to Cuba for vacations, Carmen Miranda introduced the US to the rhythms of the Caribbean through her seductive Brazilian singing style and eye-catching costumes decorated with fruit.

Like Rudolph Valentino's presentation of the male "Latin lover" in the 1920's, Carmen Miranda's portrayal of Latina women through Hollywood in the 40's and 50's established an enduring stereotype still present in modern Hollywood films, starring Catherine Zeta-Jones and Antonio Banderas. In 1955 Carmen Miranda gave her last performance on the Jimmy Durante show. When she died suddenly at the age of 46, shops in Rio de Janeiro closed and more than half a million Brazilian people showed up for her funeral.

Research Questions

YouTube: Watch Carmen Miranda on the Jimmy Durante Show (1955) part 2.

23. What happened in the video that ended her career?

YouTube: Watch Carmen Miranda's "Tico Tico".

24. What music elements are distinctly Latino in this song?

25. Listen on YouTube and compare the instrumentation and orchestration on Carmen Miranda and Mario Reis's "Isto é Lá com Santo Antonio" to Louis Armstrong's "I Want A Little Girl." Both were recorded for RCA Victor. What do they have in common? Is RCA Victor a factor in transnational cultural exchange?

Mario Bauza, Machito, Chano Pozo, and Dizzy Gillespie

While Xavier Cugat was introducing American audiences to a tailor-made and transparent depiction of Latin music, a restless group of young Latino musicians working for Cugat and other bandleaders of the day (notably Chick Webb, and Cab Calloway), wanted to move beyond the stereotypical dance-step novelty.

Bauza, Machito, and Pozo worked for black bandleaders who focused on swing music. They also worked for Cugat where Latin music was watered down. Bauza and Machito created Machito's Afro-Cubans, a homegrown Latino band with music that depicted their childhood in Havana and migration to New York. Like many American Latinos, their "Spanglish" story straddled two continents. Machito's Afro-Cuban band renovated the novelty condition of Latin music by improving the authenticity of Afro-Cuban artistic quality. Machito and Bauza defined the true art of Afro-Cuban music, but it wasn't until an intellectual bebopper from New York mastered the Latin music language that the movement had an iconic leader.

Taught by Havana born conga player Chano Pozo, Bop trumpeter Dizzy Gillespie was the first American to master the musical language of Latin music coming from Cuba and Puerto Rico. While flamboyantly pioneering the bebop movement, Dizzy was simultaneously studying the foreign language of Afro-Cuban music with Latino musicians living in Spanish Harlem neighborhoods. Known as a great jazz teacher, performer, and entertainer, Dizzy's contributions to history as an open-minded learner and intellectual are often overshadowed by his oftentimes-hokey stage persona. Perhaps his greatest contribution to music was his sophisticated ear for innovation.

26. Using the Internet, find out why are these musicians considered to be innovative.

Mario Bauza

Machito

Chano Pozo

12 blues

beg, borrow, or steal

“Poor Lead Belly must be rolling over in his grave” –Eric Clapton

the Lead Belly problem

Nobody was the inventor, king, father, or queen of the Blues. Thousands of African-American musicians sang music that felt real, which became known as the blues. Hubbie William Ledbetter was one of the best. Most people have never heard of blues pioneer Hubbie William Ledbetter, also known as Lead Belly. By the end of this section, you might wonder why you haven't heard about him. Your answers to the last question might reveal more about you than Lead Belly.

Hubbie Ledbetter was born sometime between 1888 and 1889 on a plantation in Louisiana. He started playing music when he was two years old, and fell in love with the 12-string guitar when he heard a Mexican guitar player as a teen.

Like other future bluesmen, Ledbetter had grown up with field songs, spirituals, and old European hand-me-down folk music. “Going Down to the River,” by Fred McDowell, “John Henry” recorded by Big Bill Broonzy, and “It Was Soon One Morning” by Lead Belly, collectively describe the intersection of these three tributaries. Work songs, church music, and white folk music merged like a murky flood plain at the mouth of a new river, creating “the blues.”

Research Questions

1. The songs below exist at the flood plain described above, before African-American music was put into categories like "Blues," "Gospel," "Soul," "Chain Gang," or "Race music." Using the Internet, find the origins of the songs below. Be sure to cross check your sources.

	Song origin	What “style” is this today?
“John Henry” (Big Bill Broonzy)		
“Going Down to the River” (McDowell)		
“It Was Early One Morning” (Lead Belly)		

Lead Belly was known as a "walkin'" musician and his style became more individualized as he traveled. Many legendary musicians and singers, including Muddy Waters, Blind Lemon Jefferson, Bessie Smith, Robert Johnson, Mississippi Fred McDowell and many more, joined him on the road. Through them, the ancient voice of Africa that had survived in country churches and cotton fields for hundreds of years was welded to euro-folk ballads and the migrator's guitar, creating a new American brand name: "the Blues."

2. Why was the guitar an important instrument for the early history of blues music?
3. Blues guitarist "Hollywood" Kenneth Scott said in 2008 "it didn't used to be like this with all the guitars." Why has "guitar blues" risen in popularity over the last forty years?
4. Are there any similarities between the life of blues musicians and Spanish musicians who brought the guitar back from Africa?
5. Before Lead Belly even played a guitar, many African-American musicians played banjo on the streets of New York in the early 1800's. Where did the banjo come from?

Like a majority of African-American people in the early 1900's, Lead Belly was free but living under the shackles poverty and segregation, searching for music that sounded like his life. In 1903, Lead Belly was playing guitar and singing in the red-light district of Shreveport before the Blues existed. After fathering two children at the age of 15, Lead Belly left town on the run and spent the rest of his life farming, fighting, doing time, escaping from prison, going back to prison, and singing the blues.

Four times during his life he was convicted and sent to jail (the murder of a friend, attempted murder with a knife, assault with a weapon, and carrying a gun). In and out of jail, he learned chain gang songs like "Rock Island Line" while working and then recorded them upon release. While in jail, he became famous among jailers and inmates for the library of songs he memorized or composed. "Goodnight Irene," by Lead Belly, seems to be traceable back to "Irene Goodnight" by African-American composer Gussie Lord Davis in 1889 from Ohio.

As a child, Lead Belly had grown up playing mostly Folk music, like most black musicians in the South. But when the record companies brought him into the studio in New York and

Hollywood, he was only allowed to record Blues. The image of a black musician singing Blues appealed to liberal white audiences in the North, but the true concept of a black folk musician was not considered marketable. Lead Belly absorbed all types of music and wrote songs about all aspects of American life: women, love, racism, the Titanic, Jack Johnson, children songs, and even Hitler.

In 1939 he was discovered in prison by a pioneering musicologist named John Allen Lomax from the Library of Congress. John Lomax toured the U.S. on a government project to document the diverse music of America. The recording tour of southern towns, churches, and prisons made by John Lomax and his wife Rudy in 1934 single-handedly saved a generation of African-American, Latino, Native-American, and Appalachian songs by recording music on porches, in prisons, on farms, and in churches from west Texas to Georgia.

Alan Lomax's most famous discovery was a musician who sang everything: Lead Belly. After two convictions, Lead Belly was released after serving the minimum for good behavior associated with his music skills. John Lomax, a white music historian, helped Lead Belly build a touring career leading to a performance at Harlem's Apollo Theater. Surprisingly, black audiences in 1935 New York had little interest in Lead Belly's blues and folk songs from the Old South. For the rest of his life Lead Belly made a living performing for white folk audiences at colleges in the north. During his first European tour in 1949, Lead Belly fell ill with Lou Gehrig's disease and died within months.

Lead Belly personified everything that was happening in American music before Jazz by writing children's songs, field songs, ballads, square dance songs, prison songs, folk songs and blues. The legacy of Lead Belly is hidden in the fiber of American music styles that have again grown apart. For the last 50 years, his music has been borrowed like a pencil, but recognized with an eraser. Lead Belly's songs are recorded and performed hundreds of times a year by artists such as the Rolling Stones and the White Stripes and he is rarely acknowledged.

Research Questions

6. Do you think composers, songwriters, and performers should be included with a track when music is purchased digitally? Explain.
7. Is the digital music industry erasing the rights and recognition of songwriters, composers, recording studios, sound engineers, and performers by omitting song information from online purchases? Does it matter? Explain.

Compare Lead Belly's Original version to the cover songs below

8. Listen to the following songs and compare them to Lead Belly's original version. Pick four of the songs below, and explain how they have changed since Lead Belly's original. More importantly, explain how the songs are still the same.

"Rock Island Line" recorded by Lonnie Donegan

"If It Wasn't For Dickey", called "Kisses Sweeter Than Wine" by The Weavers

"Cotton Fields" recorded by Johnny Cash as "In Them Old Cotton Fields Back Home"

"On A Monday", Johnny Cash called it "I Got Stripes"

"Midnight Special" recorded by Creedence Clearwater Revival

"Pick a Bale of Cotton/Midnight Special Medley" recorded by Abba

"The Cotton Song" recorded by The Beach Boys called "Cotton Fields"

"Cotton Fields" recorded by Creedence Clearwater Revival

"House of the Rising Sun" recorded by The Animals

"House of the Rising Sun" recorded by The Doors

"Black Betty" recorded by Ram Jam

"Black Betty" recorded by Ministry

"Where Did You Sleep Last Night" performed by Nirvana

"Goodnight Irene" performed by Van Morrison

"Goodnight Irene" performed by Eric Clapton

"Gallows Pole" performed by Led Zeppelin also "Gallis Pole" by Lead Belly

1.

2.

3.

4.

9. How is Lead Belly's "Gallis Pole" related to "The Maid Freed From the Gallows" (recorded by Appalachian musician John Jacob Niles in 1940), and traced back to England and Finland 300 years ago?

10. Why haven't you heard of Lead Belly? Does it matter?

three types of Blues before R&B: Country, Classic, and Electric

Country or "Delta" Blues

- Flexible, personal, gritty, changed lyrics to fit the truth, vocal sliding, and speech like.
- Based in the Mississippi Delta before the Depression.
- Went out of style during the depression and musicians moved north.
- Usually just an acoustic guitar and voice.

Classic Blues

- Blended Blues with Tin Pan Alley style Pop
- Solidified 12 and 16 bar structure for publishing – removed rough edges of Delta Blues
- Based in Memphis
- Incorporated more jazz instruments including horns and piano

Electric Blues

- Started in Chicago
- Hard driving rhythms
- More aggressive city life style, electric guitars, distortion.
- Muddy Waters began using electric guitar to be heard over loud crowds in Chicago clubs.

11. Listen to the following songs and decide if they are Delta, Classic, or Electric Blues

YouTube: "Me and the Devil Blues" by Robert Johnson -

YouTube: "Black Snake Moan" by Blind Lemon Jefferson -

YouTube: "How Many More Years" by Howlin' Wolf -

YouTube: "Ole Miss Rag" (1917) by W.C Handy -

YouTube: "St. Louis Blues" by W.C. Handy -

YouTube: "Boom, Boom, Boom" by John Lee Hooker -

YouTube: "Forty Days and Forty Nights" by Muddy Waters -

YouTube: "I Feel Like Going Home" by Muddy Waters -

YouTube: "Beale St. Blues" by Louis Armstrong 1954 tribute to Handy's innovation -

YouTube: "Memphis Blues" by W.C Handy -

Blues Notes

SAMPLE

13 jazz

the angel and the devil

"There are only three things that America will be remembered for 2000 years from now when they study this civilization: The Constitution, Jazz music, and Baseball. These are the 3 most beautiful things this culture's ever created."

- Gerald Early

As European immigrants searching for a new life in America began passing through Ellis Island, African Americans across the South moved to New Orleans and other cities searching for economic freedom beyond the shadow of Jim Crow. Unlike other states with English colonial roots, Louisiana accepted the cultural integration of black music, art, and theater under a Francophone tradition known as *laissez-faire* ("let it be"). Like other French, Spanish, and Portuguese cities across the Caribbean, New Orleans did not suppress the African drums, melodies, and ethos of freed slaves. While Blues and Gospel music were growing up in Mississippi and Alabama, stripped of African percussion, New Orleans musicians were gradually putting together all of the music that the Crescent City imported: Sousa Marches, Verdi Operas, Haitian Folk, Delta Blues, Midwestern Ragtime, and Baptist spirituals were all integrated into a uniquely American hybrid art form.

Like Florence in the Renaissance, New Orleans would prove that music and economics flourish together. Named after the Jasmine perfume from the Storyville red light district, "Jass" or "Jazz" would become the foundation of American culture. Jazz music demands improvisation, composition, and collective invention from its practitioners. Music, dance, art, sculpture, and architecture have existed for thousands of years, but the emergence of Jazz from New Orleans challenged the structure and conclusions of history. Since the birth of Opera in the Florentine Renaissance, music had behaved within the structure of the composer's authority. Could spontaneous group improvisations rival Beethoven?

It was the grandson of a slave who answered this question and ended European cultural dominance over America by turning Jazz into an art form. Louis Armstrong wasn't the first jazz musician in New Orleans, but his high-wire virtuosity, fluid improvisations, honest voice, and sunny personality made him the father of American music. Armstrong and other musicians were searching for a voice louder than Jim Crow, but what they found was the intonation for America.

By the end of the 20th century, Jazz was considered a "rare and valuable national American treasure" by the US Congress. Today, the music is performed all over the globe and has influenced every modern popular artist. Despite the obvious importance that jazz holds for the global musical community, many are still confounded by the most basic question - "What is jazz?" Indeed, this is a complex question. In order for music to be considered jazz, it usually includes most (but not necessarily all) of the following characteristics:

Jazz Ethos

- **Rhythm** - Swing and syncopation
- **Improvisation** –Spontaneous music composition
- **Melody** - use of “blue notes” - Flatted 3rds and 5ths
- **Harmonic complexity** –Advanced chord structures
- **Front Line Instrumentation:** Saxophone, trumpet, trombone, clarinet,
- **Rhythm section (Second line):** Piano, bass, drums, and guitar
- **Inclusive nature** - Many styles come together under the umbrella of jazz

Jazz came together in New Orleans by tying together aspects from several musical styles. Below is a list of some specific characteristics that jazz musicians borrowed:

Blues - Truthfulness, storytelling, “call and response”, sense of humor, blues scale.

Gospel - Spirituality, Optimism, “call and response”, freedom of expression, piano.

Marching Band - Civil War instruments, drum beat, polyphony, formal structure,

Ragtime - Entertaining approach to formal music, swing, syncopation, chromaticism.

Opera - Dramatic flair and personality

Classical - Major/minor chords, polyphonic and homophonic textures.

Caribbean - African clave, syncopation, African traditions, complex rhythms.

African - Complex rhythms, clear vocal style, 5 note melodic scale, soulful expression.

YouTube: Listen to Scott Joplin’s “Maple Leaf Rag” and “The Entertainer.”

1. What is Ragtime? What are the important Ragtime characteristics of this music?
2. Compare Scott Joplin’s performance of *Maple Leaf Rag* to Jelly Roll Morton’s *Maple Leaf Stomp*. Which tune “swings” more like jazz?
3. Why did jazz originate in New Orleans? What were three of the factors in New Orleans that contributed to the rise of jazz? (Include musical and non- musical factors.)

4. Louis Armstrong is one of the most influential figures in jazz. Give three reasons why he is so influential.

YouTube: Listen to “West End Blues” performed by Louis Armstrong.

5. How does this tune exemplify Armstrong’s awesome impact on early jazz?

6. How did the following people change the course of jazz history?

Duke Ellington

Count Basie

Charlie Parker

Miles Davis

John Coltrane

Ornette Coleman

YouTube: Listen to “It Don’t Mean A Thing (If It Ain’t Got That Swing)” by Duke Ellington.

7. How does this tune exemplify Ellington’s ability as a composer?

YouTube: Listen to “Confirmation” by Charlie Parker.

8. What are some specific attributes about this music that make it *not* for dancing?

YouTube: Listen to “Acknowledgement” from John Coltrane’s album *A Love Supreme*.

9. What aspects of this music give people a spiritual experience?

10. Compare the following songs from Miles Davis’ career. How are they similar and different to one another?

“Milestones” from *Milestones*

“So What” from *Kind of Blue*

“Frelon Brun” from *Filles de Kilimanjaro*

“Black Satin” from *On The Corner*

“Human Nature” from *You’re Under Arrest*

SAMPLE

performing jazz

we're in the band

216

The style of listening to music varies from culture to culture. In Jazz, musicians follow a few specific guidelines for their performance method. Contrary to 100 year old opinions, Jazz performance practice is not instinctive or based on magical luck. Jazz is a complex improvisational language that is spoken through tradition assimilation, practice, repetition, variation, and juxtaposition.

Jazz artists **transcribe** famous improvisations by ear, experiment with diverse harmonies, emulate historic timbres, and memorize hundreds of melodies before walking on stage to improvise in the moment. Musicians then call on the skills they've developed in order to perform and react in the heat-of-the-moment on stage. If you watch closely, you'll often see Jazz musicians on stage asking the bandleader what song is next. After the song is announced, the bandleader might say any of the following:

"let's do it as a bossa," (translation: Bossa Nova instead of Swing)

"let's play it up" (fast)

"3 down" (play in Eb, Eb has three flats)

"last 8" (start the song on the last eight measures of the form)

"medium" (walking tempo)

"B out" (after the solos, skip to the B section and play the tune down to the end)

"right on it, play the head twice" (no intro, play the melody twice)

"you'll hear it" (the song is starting whether you know it or not)

"see you at the end" (I don't know what's going to happen, good luck)

Jazz musicians show up to the gig ready to improvise in a collective conversation. The conversation of Jazz revolves around an anthology of songs popular among devoted musicians. Each performer is required to memorize hundreds of "**standards**." Standards are a collection of hundreds of Pop, Broadway, Latin, Blues, or Bebop songs that have been passed down through generations of performers. Improvisers are expected to create new music with recognition of the melody, form, and chord progressions of each standard. Many of the great recordings and concerts in jazz history were created by strangers who met in the studio, or in the parking lot backstage.

Jazz terminology:

Rhythm section - piano, bass and drums, sometimes guitar – supports the solo instrument

Vamp - section that repeats for a while, often at the beginning or ending of a tune

Intro/Outro - introduction or ending section that can be different from the body of the tune

Cadenza - a single soloist will perform unaccompanied for a bit, usually toward the end

Break – the whole band stops while one instrument takes a brief solo

Stop Time - the band plays unison hits while one instrument solos

Double time - the feel speeds up to twice the tempo but the form stays the same

Pedal - the band plays unison hits while one instrument solos

The head – the section at the beginning and ending of a tune where the melody is played

The bridge – the contrasting section of the form where the harmony and melody change

Walking Bass Line – the bassist plays on every beat, creating the classic swing sound

2 feel – the bassist plays on every other beat, creating a more open/free sound

Straight 8th's – instead of the typical swing, the eighth notes are even, as in a Bossa tune

Ride pattern – refers to the type of groove the drummer is playing on his ride cymbal.

Fills – a player jumps out of his/her role for a brief moment to play a quick, interactive solo

Chorus – one time through the form of a jazz tune

Modern Jazz Structure

On the macro level, each song performance usually follows a traditional structure.

1. The Head: The band plays the melody usually once or twice, traditionally featuring woodwinds and brass if they are part of the group. Players in the rhythm section accent important notes, fill spaces in the melody, or create a constant supporting texture to the melodic line.

2. Solos: Various soloists improvise. Each performer improvises over the memorized song structure creating new melodies over the chord progression. Musicians in the rhythm section (piano/guitar, bass, drums) "**comp**" or improvise accompaniment material that supports the story of the soloist. The solo improviser is judged by their inventiveness and historicism. Usually the bass player improvises last, with exhausted fingers.

3. Trading 4's: Each soloist converses back and forth with the drummer in four measure solos, while still adhering to the chords of the macro form (usually 12, 24, or 32 measures). This can also be varied to Trade 2's, 3's or even whole choruses.

4. Drum Solo: Traditionally the drummer solos last over the form. Drum solos can accent or disguise the melody and form. Only listeners who remember the melody can fully appreciate the drum solos rhythmic relationship to harmonic material.

5. Head Out: The band plays the melody over the form one or two more times.

6. (Optional) Intro or Outro: Before or after the main song structure, the group may create a non-melodic texture or "**vamp**" that develops an atmosphere for the collective mood of the song. (See **hearing the form** page 17)

7. Tag – The band will often repeat the last segment of the melody 2 or 3 times to serve as an ending.

8. Coda – A composed section at the end of the tune that wraps everything up. This is usually different material, as opposed to the Tag which just repeats a section that was already played.

Within each genre of Jazz, there are unique performance practices and expectations:

Dixieland - collective improvisation and individual solos

Big band - bigger compositions feature instrument sections and few soloists

Cabaret - singers, Broadway based

Hard Bop - aggressive swing and virtuosic displays of masculinity

Avant Garde - cutting edge and experimental, often with a skeletal structure and lots of improvisation

Original Material - today, performances are driven by the composer/performer; compositions create the environment of improvisation

11. Using the terms above, write out the overall form of the following tunes along with descriptions of the instrumentation:

“Sailboat in the Moonlight” performed by Billie Holiday

“Cheese Cake” by Dexter Gordon (from the album Go)

“Humpty Dumpty” by Chick Corea (search Chick Corea Akoustic Band Humpty Dumpty)

“Blue 7” by Sonny Rollins (from the album *Saxophone Colossus*)

Jazz Notes

SAMPLE

14 american pop

we are family

Jazz was at the apex of its popularity during the Swing Era of the 1930s, but soon after began to decline in mass appeal. During the 1940s and 50s, popular taste began to shift in other directions. The American musical world became segmented into three main music markets: Pop, Race (R&B/Blues/Gospel), and Country. Popular music appealed to a majority of white listeners. Pop song crooners like Frank Sinatra and Nat "King" Cole moved popular music toward larger audiences. Black music, known as "race records" appealed to African-American listeners on the move during the Great Migration. Country records appealed to rural white listeners, also migrating for work, buying songs reminiscent of simpler times on the farm.

Pop ethos

- Innocent boy/girl love, simple, described a happy life away from the war of the 40's.
- Came from New York's Tin Pan Alley tradition: music was written by professional trained composers (George Gershwin, Cole Porter), performed by professional singers, musicians, orchestras, and choruses.
- Non-offensive, non-controversial, puppy love.
- Broadway and Hollywood drove the market.
- Songs rose and fell in different markets across the US for 20 weeks pushed by middle men.

Pop Musical Characteristics

- Emphasized interesting, memorable and gentle melodies that had a well-written contour.
- Lush textures
- Rhythm is secondary: moderate tempo or fast and cute.
- Almost no improvisation

Interactive Exercises

1. What is meant by "Tin Pan Alley" and why is it important to the development of popular music in America?

YouTube: Listen to Patti Page "Tennessee Waltz."

2. What is the meter of this song: 2, 3, or 4?

YouTube: Listen to Nat "King" Cole "Unforgettable."

3. What makes this song memorable?

4. What is the instrumentation of the ensemble?

5. Describe how the composer/arranger uses the different instruments of the ensemble to create a great production of this song.

YouTube: Listen to Nat "King" Cole's "Nature Boy."

6. The tempo of this song is very free-flowing. Because of this "rubato" approach, what other musical elements are allowed more space for creativity?

YouTube: Listen to Nat "King" Cole's "Too Young."

YouTube: Listen to Johnnie Ray's "The Little White Cloud That Cried"

7. How did these two artists break the mold of Pop, and foreshadow the emergence of Rock?

American Pop Notes

SAMPLE

15 soul

sunshine on a cloudy day

“I’ve been thrown out of some of the best churches in America.”

-Thomas Dorsey, father of Gospel

Gospel, Blues, and Jazz music grew up together in the Mississippi Delta, but the musical siblings moved north and west in the 20th century, creating unique families of black music in each city. Even though black music splits into Gospel, Spirituals, Soul, Blues, and Rhythm and Blues, the different styles are all connected by a common vocal practice. Like a child changing schools, the music from Mississippi quickly changed its accent to fit into the sound of Detroit, Chicago, Philadelphia, Los Angeles and other cities.

During the Great Migration in 1920’s Chicago, Louis Armstrong was quickening the tempo of Dixieland with “hot jazz” rhythms while Thomas Dorsey was, blocks away, creating Gospel music through the combination of Southern Spirituals and Chicago Blues rhythms. While one man was packing up his horn from a long night’s work, a fellow Southerner was waking up with the same melodies, but different intentions.

Across the country, thousands of young musicians were augmenting their parents’ music with new influences unique to each city. By the 1950’s, DJ’s were promoting African-American R&B singers on the radio while quartets of men were practicing Dorsey’s four part vocal harmonies on city street corners. Groups like the Drifters and Dominoes led the musical drift out of the church towards love songs with hits like “This Magic Moment” and “There Goes My Baby.”

With the national crossover success of Sam Cooke and Ray Charles in the late 1950’s, gospel singers raced towards emerging markets like “Doo Wop,” and later “Motown.” Sam Cooke and Ray Charles enthralled African-American teenagers in the 50’s while being criticized by others for taking gospel out of the church. Few critics probably knew that Ray Charles gospel backbeat in “I’ve Got A Woman” had only recently been borrowed from Chicago Blues by Tom Dorsey.

A few early Soul stars pressed through the crossover market with sporadic success and religious controversy, but the record labels didn’t know how to replicate their success. Regardless, the ones who did make it to the radio, such as Aretha Franklin, James Brown, and Jackie Wilson, brought an authentic emotional vocal quality that American Pop was missing. Certain obstacles contributed to the inconsistent success in bringing crossover artists to the market. The best singers leaving Gospel music for the Pop world were untrained and didn’t have appropriate love songs, commercial arrangements, clear forms, catchy articulate words, or backing bands. However, miles from Broadway or Hollywood, a young factory worker at the Lincoln-Mercury plant in Michigan marveled at the efficiency of his company’s assembly line, dreaming of a “hit factory” to produce soul music.

Motown

“At the plant, the cars started out as just frames, pulled along on conveyor belts until they emerged at the end of the line-brand spanking new cars rolling off the line. I wanted the same concept for my company, only artists and songs and records.” -Berry Gordy

By 1960, the Great Migration had made Detroit America’s fourth-largest black city. The good-paying jobs in the Motor City created a hotbed for Southern Soul talent, but any artist who wanted to record in a studio had to drive to Chicago or New York. After dropping out of high school to pursue a failed boxing career and failing as a jazz record store owner, few would have bet on Berry Gordy and his dream of a record company in Detroit called “Hitsville.”

Encouraged by his friend William “Smokey” Robinson, Gordy borrowed \$700 from his family to start a record company modeled after his assembly line experience. With the help of his family, Gordy remodeled a house on Grand Avenue, brought in recording equipment, and then sold the most records in history.

With breakout albums by Smokey Robinson and Mary Wells, Gordy’s Motown hit making formula was born with strict label discipline. Gordy kept tight control over all aspects of music production, including assembling Detroit’s best jazz musicians into one of the greatest (and most under-recognized) rhythm sections in music history, the Funk Brothers. Gordy lured the Funk Brothers into his studio, known as the “snake pit” by creating a smaller jazz record label for their original jazz music. The 13 Funk Brothers, and other studio musicians, played anonymously for \$10 a song from 1959 until Motown’s move to L.A in 1972. They created unforgettable grooves on songs including “My Girl,” “Signed, Sealed, Delivered,” “Ain’t Too Proud To Beg,” “I Heard It Through the Grapevine,” and “What’s Going On,” and have collectively recorded more number #1 hits than the Beatles, Beach Boys, Elvis, and Rolling Stones combined.

Gordy knew that the jazz label couldn’t thrive in the 60’s, but he needed their professional and polished sound to compliment the raw and powerful Gospel and R&B singers. Any record that sounded too much like Blues was rejected because the Motown formula had to appeal to parents and teens. Motown stars were required to maintain a clean image, and most songs were written by professionals known as H-D-H.

When Eddie Holland, Lamont Dozier, and Brian Holland sued Motown for royalties and left the label, Gordy’s struggled through the 70’s and the label moved to L.A. The winning formula struggled through Disco in the 70’s but was buoyed by Gordy’s eye for talent.

Gordy’s historic Motown experiment brought the assembly line process of experimentation, production, assembly, duplication, image control, and weekly quality evaluation to the recording industry. Gordy had an unparalleled eye for finding new talent, discovering and influencing the Four Tops, the Supremes, the Temptations, Gladys Knight, Diana Ross, Lionel Richie, Stevie Wonder, and the Jackson family from Gary, IN. In the end, Motown was sold to MCA in 1988 as the largest black owned business in history.

Motown ethos

Clear lyrics and singing style: Vocalists were discouraged from melismatic embellishment of the melody. Only the inflections of Soul were allowed under the “KISS principle.” (Keep it simple stupid)

Lighthearted subject matter: Motown avoided 60’s controversy, or heavy emotional lyrics, to focus on boy-girl romance.

Funk Brothers sound: Professional jazz musicians, melodic bass lines, tambourine, vibraphone, baritone saxophone, carefully detailed brass and background vocals, bright harmonies and chord progressions, and a driving backbeat.

Polished songwriting: Professionals from H-D-H in Motown and Norman Whitfield in L.A. wrote a majority of the songs, with Stevie Wonder and Marvin Gaye being notable exceptions.

Weekly quality control: Songs including “I Heard It Through the Grapevine” were initially rejected by Gordy, and rewritten by the arrangers.

Interactive Exercises

1. Pick 3 of the #1 hits below. What musical elements of the songs below reflect the Motown ethos of Berry Gordy’s “Hitsville” listed above

“My Guy”

“Ain’t Too Proud to Beg”

“How Sweet It Is (To Be Loved By You)”

“I Want You Back”

“ABC”

“My Girl”

“Someday We’ll Be Together”

“Reach Out I’ll Be There”

“I Can’t Help Myself”

“Someday We’ll Be Together”

“Just My Imagination”

1)

2)

3)

2. Pick 3 of the songs below and answer the following question: What specific musical aspects of these tunes show how these artists pushed beyond the Motown formula?

“Papa Was a Rolling Stone”

“Sir Duke”

“Three Times a Lady”

“All Night Long”

“War”

“What’s Going On?”

“Superstition”

“End of the Road”

1.

2.

3.

SAMPLE

Soul Notes

SAMPLE

16 country

sweet home Alabama

Between 1900 and 1920, Country music was forming in Appalachia, Jazz was forming in New Orleans, and German/Czech polkas and waltzes were morphing into a new hybrid/Latino style in Texas called Tejana. Across the country, immigrants changed the history of music through creative and functional collaborations. In the mountains of Tennessee and the Carolinas, the musicians of Appalachia created a new American song style called “hillbilly” that brought together the Irish fiddle, Spanish guitar, German dulcimer, Italian mandolin, and African banjo.

Country music was born August 1st, 1927, when Victor Records signed Jimmie Rodgers and the Carter Family to a recording contract in the mountains of Tennessee. Early recordings like “The Soldier’s Sweetheart” by Rodgers, and “Keep on the Sunny Side” by the Carter Family, exposed an open market in rural America for Country music. Drawn from “Old time” fiddle melodies and immigrant folk memories, Country music grew up in the mountains of southern Appalachia away from crowded, noisy, and transient cities.

With many subsequent successful commercial recordings, the Victor, Okeh and Columbia record labels followed suit making Country music a genre and an industry. Like Blues, Folk, Jazz, and Swing, Country music became a specific market share category created by record labels.

During the Great Depression, record sales collapsed but “barn dance” radio shows like the Grand Ole Opry broadcast hope, love, humor, and fond memories across the nation as families migrated for work. Originally, Country appealed to listeners who didn’t relate to big city jazz or high brow classical music, but its enduring popularity is rooted in two of music’s most powerful elements: nostalgia and love.

The impact of nostalgia on listeners is perhaps the most underappreciated aspect of music’s influence. Country music, like immigrant folk music, transports the listener through songs about simpler times, childhood, past lovers, bad decisions, going home, or patriotic memories. Most Country songs adhere to a message of nostalgia, love, or both. While most modern music thrives on innovation and change, Country and Blues remain loyal to unchanging truths about life in America.

Interactive Exercises

1. There were many stylistic changes in Country music throughout the 20th century. Using the internet (roughstock.com and countrymusichalloffame.org), research the following sub-genres of Country music and answer the following questions: a) Who were the defining artists of each sub-genre, and b) what are the unique musical characteristics of each sub-genre?

Western Swing

- a) defining artist:

- b) unique musical characteristics:

Bluegrass

- a) defining artist:

- b) unique musical characteristics:

Rockabilly

- a) defining artist:

- b) unique musical characteristics:

Cowboy Music

- a) defining artist:

- b) unique musical characteristics:

Honky Tonk Heroes

- a) defining artist:

- b) unique musical characteristics:

Nashville Sound

- a) defining artist:

- b) unique musical characteristics:

Bakersfield Sound

- a) defining artist:

- b) unique musical characteristics:

The Outlaw Movement

- a) defining artist:

- b) unique musical characteristics:

Urban Cowboy

- a) defining artist:

- b) unique musical characteristics:

The Class of '89 and New Country

- a) defining artist:

- b) unique musical characteristics:

2. Identify the style that each song below would be most closely identified with. Country singers often perform songs from many of the sub-genres above.

Merle Haggard, "Working Man Blues"

Dolly Parton, "I Will Always Love You"

Taylor Swift, "You Belong With Me"

Gene Autry, "Silver Haired Daddy of Mine"

Dixie Chicks, "Travelin' Soldier"

Lefty Frizzell, "Long Black Veil"

Jonny Cash, Carl Perkins, and Eric Clapton sing "Matchbox"

Eddy Arnold, "Make the World Go Away"

Elvis Presley, "Country Roads"

Johnny Cash, "Ring of Fire"

Lady Antebellum, "Need You Now"

Country Notes

SAMPLE

17 rock and roll

rhythm and blues

After World War II, the American economy was booming. For the first time, teenagers had disposable income. With the invention of the transistor radio, young listeners were able to listen to music out of range of their parents prying ears. At the same time, DJs started playing black artists on white radio stations where race lines could be blurred and Rock and Roll was created. In reality, Rhythm and Blues was rocking black juke joints across the country for ten years before Elvis gyrated on the Ed Sullivan Show. Evolving slightly away from Electric Blues, R&B added a constant driving backbeat and saxophone to the blues band. More than any style, Rock was drawn from R&B. Elvis' voice, stage presence, and songs were modeled after black culture from his unsegregated life experience in Tupelo and Memphis.

Rock and Roll Ethos

- **Simple Emotions** Love, hate, or sadness
- **Teenage Angst** Appeals to young listeners lost in the transition from child to adult
- **Urban frustration** Describes the difficulties of city life without solutions
- **Dancing** Fast or slow depending on the specific demographics and cultures
- **Memorable Slogans** 3 or 4 word phrase or “hook” repeated numerous times for memorization
- **Escapism** Music offers a flight from reality

Interactive Exercises

1. Compare these original Rhythm and Blues songs on the left to Rock and Roll songs on the right.

Rhythm and Blues		Rock n' Roll
“All By Myself” Memphis Slim	to	Fats Domino “All By Myself”
“Roll em Pete” Joe Turner	to	“Bony Moronie” Larry Williams
“Sunnyland” Elmore James	to	“Johnny B. Goode” Chuck Berry

“Spann's Blues” by Otis Spann to “Rock Around the Clock” Bill Haley

2. Based on the artists of question 1, who were the musicians below influenced by?

Jerry Lee Lewis

Buddy Holly

Little Richard

Bill Haley and the Comets

As the baby boomer generation became teenagers their buying power began to change the record industry. James Dean's image of the rebellious teen with slick hair, a turned up collar, and a temper to match became an icon of the generation. Bill Haley, a 30 year-old country musician, emerged as a huge success with “Rock Around the Clock” even though he was older and not as “cool” as his youthful audience. Regardless, Haley combined his country sound with aspects of R&B and achieved huge success and the auspicious title of “first rock star.” Unfortunately for Haley, though, there was a *new* artist who would soon take over the pop market who *did* have the James Dean look and attitude.

YouTube: Watch Bill Haley and the Comets perform “Rock Around the Clock” in 1955.

3. Why didn't Haley become as popular as Elvis if he was the first rock musician?

YouTube: Listen to “Caledonia” by Louis Jordan.

4. Would you consider this music to be jazz, rhythm and blues or rock and roll? Why?

5. What aspects of jazz are still present in this music?

Listen to “Jonny B. Goode” by Chuck Berry.

6. Why is this music considered to be rock and roll?

“Crossovers,” “Covers,” and “Sound a likes” – Early Rock and Roll artists often performed songs that were written and first performed by other artists. This practice can be divided into three categories:

“Crossovers” – Songs that rose on two charts, ex. “Crying in the Chapel” by the Orioles was originally a Country & Western ballad by Darrell Glenn

“Covers” –A remake of hit song, usually in a different style

“Sound a likes” –A song that copies the formula of a hit song

YouTube: Listen to “Crying in the Chapel” by these artists and list the differences compared to the original.

7. Darrell Glenn (original)

8. The Orioles

9. Mahalia Jackson

10. Elvis Presley

11. Are these songs covers, crossovers, or sound a likes?

YouTube: Listen to the following three versions of Little Richard's song "Tutti Frutti," and describe the feel of each version.

12. Little Richard's version

13. Elvis Presley's version

14. Pat Boone's version

15. Which version has the fastest tempo?

16. How did Elvis' version change the texture of Rock and Roll?

17. Why was Pat Boone's version recorded?

SAMPLE

the king

one for the money

“If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.”
–*Sam Phillips, Sun Records*

After his high school graduation, a poor white kid from Tupelo, Mississippi walked into Memphis Recording Service and paid \$3.25 to record a song as a present for his mom. Recognized by Marion Keisker, the secretary, for having some talent with ballads, Elvis Presley was called back to the small time studio by its prospecting owner Sam Phillips, who arranged a recording session for the young Presley.

Phillips and Presley worked in the studio all day on July 5th, 1954, but the young singer was nervous and none of the ballads seemed to fit his voice comfortably. At the end of a failed recording session with eight different songs, Elvis and the bass player started jamming and jumping around the studio during “That’s All Right Mama,” an old R&B song written and recorded by bluesman Arthur Crudup in 1946. Fortunately, the tape was rolling.

The next day, Elvis recorded the flipside “Blue Moon of Kentucky,” by country singer Bill Monroe. Initially many record stations refused to play the record because he sounded “mixed race.” Regardless, the sound of the group quickly caught on; the first wave of Elvismania hit Memphis when a local radio station agreed to play his record. Before playing “That’s All Right Mama” on the radio in Memphis, DJ Dewey Phillips asked Elvis “what high school did you go to?” to make sure listeners knew he came from a white school. After the initial broadcast, the phone didn't stop ringing.

Elvis had found the connection for the future of American pop music. At the intersection of Pop, Rhythm and Blues, and Country music Rock and Roll was born with Elvis’ release of “Heartbreak Hotel.” Elvis’ Southern, white, and integrated musical background catapulted him to the top of the Billboard charts beyond the success of his predecessor Bill Haley.

Many white musicians had recorded R&B songs before Elvis, but they were always watered down with gentle singing, mild tempos, and calm performances. Elvis was the first to keep the true black style of R&B he had heard at clubs on Beale Street in Memphis, and the soul from African American churches in Tupelo, Mississippi.

Elvis’ music was black, country, and pop. His stage presence was charismatic, good-looking, and sexually suggestive. His clothes and voice defined the proximity of poor whites and blacks who often lived near each other in segregated neighborhoods across the South. His integrated music, rebel image, and pelvic dancing all personified a new phenomenon in music. Using their own money, teenage baby boomers rejected the music of their parents, and bought millions of his albums, making him the most popular musician in the 20th century, and what many would consider first “rock star.”

Interactive Exercises:

Origins of Rock

18. Using YouTube, compare Elvis's 1956 version of "That's Alright Mama" to Arthur Crudup's 1948 original. How do they compare as related to the following criteria?

Tempo Rhythm Style Expressive Intent Texture

Crudup

Presley

19. Compare the two versions of "Blue Moon of Kentucky" by Bill Monroe and Elvis Presley.

Vocal Inflection Texture

Monroe

Presley

20. Listen to Carl Perkins' original "Blue Suede Shoes" and compare it to Elvis' later version.
What characteristics in Elvis' recording suggest Rock and Roll?

21. Elvis credited many diverse people before him as influences on his style. What aspects of these performer's styles do you hear as possible inspirations for Elvis?

Hank Snow

Jake Hess

Ray Acuff

Sister Rosetta Tharpe

Rufus Thomas

Elvis and race

walk a mile

In the 50's and early 60's some of Elvis' most avid fans were African-American. In 1957, *Sepia* magazine released an untraceable quote from Elvis after a concert in Boston allegedly saying "the only thing black people can do for me is buy my records, and shine my shoes," The quote was reported from an anonymous "person on the street" in Boston. The truth is that Elvis had never performed in Boston, but the rumor manufactured by a gossip magazine had already ruined Elvis' image in the black community. Louie Robinson of Jet Magazine investigated the authenticity of the rumor and failed to find its source. He later wrote: "Tracing the rumored racial slur to its source was like running a gopher to earth." To this day the false quote still lives as a slur carved into Elvis' legacy.

Elvis hired, paid, and credited African-American musicians throughout his life. During his lifetime, he was seen as the greatest entertainer and ambassador by African American musicians like B.B. King, Sammy Davis Jr., Al Green, Jackie Wilson, Mahalia Jackson, and James Brown.

Since his death, recognition for African-American blues pioneers still lags, but not because of the mixed neighborhood kid from Tupelo, who went to black clubs by himself. In spite of Elvis' true-life story, the lie from the white-owned *Sepia* magazine continues to live. After agreeing to sing "Blue Suede Shoes" at a 2002 concert for VH1, Mary J. Blige told the *Atlanta Journal-Constitution* "I prayed about it. I know Elvis was a racist."

[YouTube: Elvis Presley's "In the Ghetto"](#)

[YouTube: "Elvis is Dead" by Living Colour](#)

[YouTube: "Fight the Power" Public Enemy](#)

22. Using the Internet, find a quote from Elvis where he credits African-American musicians.

23. Using the internet, find a quote where Elvis is accused of being a racist.

24. Using the internet, find an article where Elvis and race are discussed in a constructive manner that deals with the question of racial equality and artistic recognition.

25. What do you think about Elvis and race in America?

the big picture

the tributaries of rock

The early evolution of Rock and Roll can be seen in two generations of musicians. Elvis was the figurehead the first generation in the 50's, and the Beatles led the second generation in the 60's. The ethos of each generation was different. In the 50's, early rockers in the first generation drew influences directly from Rhythm and Blues, Pop, and Country. Elvis created the image of the rock star.

In the 60's, the Beatles and Beach Boys learned to rock through listening to Elvis records with hand-me-down blues songs like "Blue Suede Shoes." In a sense, the second-generation learned rock from their older brother, but the younger groups would prove to be more musically adventurous. While Jerry Lee Lewis, Little Richard, and Chuck Berry enjoyed one-dimensional success, the bands of the 60's British Invasion expanded the range of Rock by incorporating Folk, Blues, Gospel, and Classical layers. When Rock music seemed to be losing steam in 1963, the Beatles revitalized the music with a fresh sound, and lead the 60's forward proving that every record could have a different direction.

Brian Wilson

Brian Wilson was pushing the Beach Boys to evolve with their psychedelic audience during the mid 1960's. His compositions on the albums *Pet Sounds* and *Good Vibrations* challenged the Beach Boys stagnant formula. Wilson's command of multi-track recording, composition, and studio effects was revolutionary. Mike Love, lead Beach Boy singer, rejected Wilson's innovative path, calling the songs "Brian's ego music," and telling him to leave the formula alone. As a result, the Beach Boys abandoned Wilson's innovations on *Pet Sounds* while the Beatles pushed it a step further with *Sgt. Pepper's Lonely Hearts Club Band*. Paul McCartney said his favorite song of all time is "God Only Knows" from *Pet Sounds*. Beatles producer George Martin described *Sgt. Pepper* as "an attempt to equal *Pet Sounds*."

Interactive Exercises:

1. YouTube: Listen to Wilson's "Good Vibrations" which was released as a single but recorded as part of the *Pet Sounds* sessions. Brian Wilson used the advent of 4 track recording technology and an unprecedented sum of money (\$15,000) to create one of the most innovative and influential tracks in Rock history. The form of "Good Vibrations" is written out below. Write in the entrances of the following instruments and voices under each section: solo tenor voice, vocal harmony parts as: soprano, alto, tenor, or baritone, drums, tambourine, bass, cello, organ, flute, Theremin, and tack piano.

A B A B C D E B F B
Form:

Voices

Inst:

Sketching the Melodies

Based on Rhythm and Blues, Rock ethos simple, emotional, truthful, and raw expression. In order to connect with larger audiences, Rock musicians rely on fundamental and consistent rhythm, often leaving behind the complexities of the past.

The Rolling Stones

2. YouTube: "Miss You" by the Rolling Stones. Draw the melodies using a single line for each instrument listed.

harmonica

vocal

guitar

bass

drums

3. Which sections in "Miss You" use call and response or imitation?

4. Compare the high-playing bass line on “Good Vibrations” to the bass line on “With A Little Help From My Friends” by the Beatles on *Sgt. Pepper*.
5. Compare the form and editing of “Good Vibrations” to the Beatles “Strawberry Fields” or “A Day In The Life.”
6. Compare the last 30 seconds of “Good Vibrations” to the songs below. How did Wilson’s innovations set a new precedent for vocal recording techniques? What similarities do the songs have in counterpoint, harmony, or melody style?

Bobby McFerrin “Don’t Worry, Be Happy”

Lauryn Hill “Killing Me Softly”

En Vogue “My Lovin” 3

Bob Dylan

Dylan and Dylan

When baby boomers began going off to college in the early 60's, a poet-turned-rocker began to narrate the 60's. More than any other lyricist since Shakespeare, Dylan redefined a good verse. He showed the Beatles a new style of lyrics and marched the 60's generation away from boy/girl love songs. His lyrics lead listeners out to sea, drifting away from solid ground and explanations.

Interactive Exercises

7. The folk music movement was inspired by a whimsical song “Tom Dooley” sung by the Kingston Trio, which reached #1 on the charts in 1958. What is “Tom Dooley” about?
8. Who killed Laura Foster in the real story of Tom Dula?

9. Bob Dylan was Robert Zimmerman's stage name, inspired by his favorite poet and inspiration Dylan Thomas. Listen to the poem "In My Craft Or Sullen Art" as read by Dylan Thomas on YouTube. How does this poem connect with the spirit of Bob Dylan's career?

10. Who discovered Bob Dylan? Who else did this person discover? What would American music sound like without this talent scout?

11. Where did Bob Dylan meet Woodie Guthrie?

12. Compare the text of Woodie Guthrie's "This Land Is Your Land" to Dylan's "When The Ship Comes In." What do they have in common? How is the attitude of the writers strikingly different?

13. What is the hotel story for Dylan writing "When the Ship Comes In?"

14. Compare "When The Ship Comes In" to "Pirate Jenny" by Kurt Weil (performed by Nina Simone).

15. Listen and read the lyrics for "Hard Rain's Gonna Fall" (Bob Dylan) and "Lord Randall" (Italian anonymous 1600's). What do they have in common? What makes them different?

characteristics

Lord Randall

both songs

Hard Rain's Gonna Fall

16. Is Dylan's "Hard Rain's Gonna Fall" representative of stream-of-consciousness writing, surrealism, or both?

17. Listen to Bob Dylan's "Bessie Smith." Who is Bessie Smith?

18. Bob Dylan never knew Bessie Smith. So what are the lyrics about?

Desolation Row (1965)

Listen and research Bob Dylan's "Desolation Row."

19. List and explain at least three different references to historic people in the lyrics.

20. Explain how this song is stream-of-consciousness writing *and* surrealism.

21. What does "Desolation Row" have in common with these works below?

"Fern Hill" by Dylan Thomas

"American Pie" by Don McClean

"Rain" by the Beatles

beatlemania

4+2

The British Invasion began on February 7th, 1964 when four kids from Liverpool landed at JFK airport. This wasn't the beginning of rock and roll – it started in the US during the 1940's as Rhythm and Blues, became famous in the 50's through Elvis and others, but it took a British group to make it into the long-staying mega-popular genre that would dominate the music business for the next few decades. During the height of Beatlemania, the Beatles attracted American audiences because they were both rebellious and “safe” simultaneously: their long hair and irreverent wit made them rebels, yet their photogenic smiles, English charm and pop/rock sound made them seemingly fun and harmless. Simultaneously, the “baby boomer” generation was entering their teenage years, bringing an unforeseen youth-spending power to the marketplace. Undoubtedly, these devout fans spent much of their disposable cash on the Beatles' music.

Above all, the Beatles identified themselves as creative musicians, which drove them to develop their songwriting style after their initial success. By 1965, the group's music was becoming deeper and more experimental, reflecting their growing interest in Indian music, Bob Dylan and psychedelic drugs. During this same period, the band began experimenting with innovative recording techniques that would change the sound of rock music forever. In 1966, the band ceased touring due to the mass-hysteria present at their concerts. This allowed them to focus entirely on recording, the result being legendary albums such as *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles* (the “White Album”), and *Abbey Road*. By the time the group disbanded in 1970, they had changed the shape of popular music; no longer were they boyish heartthrobs – they were recognized as genuine artists.

Research Questions

22. Next to each name, write a description of each Beatle. Include the instrument they played and key identifying factors for each member.

John Lennon

Paul McCartney

George Harrison

Ringo Starr

23. What is Skiffle music? Why was this style important to the Beatles' development?

24. How did the Beatles' experiences in Hamburg affect the fledging sound and image of the group?

25. Who were some of the Beatles' early rock and roll idols from the US?
26. Who is Brian Epstein and how did he make a difference in the Beatles' sound and image shortly after he met the group?
27. Who is George Martin and what was his role in the Beatles' development?
28. How did Bob Dylan influence the Beatles? How did he influence John in particular?
29. In brief, explain the "more popular than Jesus" controversy. How did this experience affect the band?

30. What was the date and location of the final show of the Beatles' final tour? Why did they stop touring?

31. Why is *Sgt. Pepper's Lonely Hearts Club Band* considered to be a revolutionary album?

32. What was the date and location of the Beatles' final performance? (Note: this is different than question #8)

33. Why did the Beatles break up?

Interactive Exercises

20 Beatles Songs

Note: The following list is (roughly) in chronological order. If done properly (and in order) this exercise will lead the listener on a journey through the different styles incorporated during the Beatles career.

34. Listen to each of the following songs. In the space provided, describe what you hear. You should address the following in your answer:

1) The music -Is this simply a rock and roll track or does it incorporate other elements?

2) The lyrics - What is the subject matter? Are the lyrics straightforward or difficult to understand?

3) The overall sound of the recording -Are the Beatles incorporating studio effects? If so, what do these effects sounds like? How do the effects create an overall "vibe?"

"She Loves You"

"I Want To Hold Your Hand"

"I've Just Seen A Face"

"Help!"

"Yesterday"

"Norwegian Wood (This Bird Has Flown)"

"Tomorrow Never Knows"

"Eleanor Rigby"

"Strawberry Fields Forever"

"Penny Lane"

SAMPLE

“Lucy in the Sky With Diamonds”

“A Day In The Life”

“All You Need Is Love”

“I Am The Walrus”

“Revolution 1”

“Happiness Is A Warm Gun”

SAMPLE

“While My Guitar Gently Weeps”

“Hey Jude”

“You Never Give Me Your Money”

“The Long And Winding Road”

SAMPLE

after the 1960's

the 70's

During the 70's, Rock music shattered into many subgenres. As record stores and labels became more aggressive in categorizing musicians into separate markets, bands sought independence from the collective movement. The 60's had promised many changes, and the 70's reacted to its shortcomings. Flower Power and the Civil Rights movement hadn't delivered the revolution they promised. As the country came home from Vietnam with high unemployment and a Nixon presidency, young people turned to a new leader, the anti-hero.

heavy metal

Drawing from the darker edges of bands like the Rolling Stones and Jimi Hendrix, a new group of misfits emerged. Heavy Metal bands each sought territory that would be more rebellious than the last. They were opposed to the intellectualization of rock and anti-establishment. From the mystical fascinations of Led Zeppelin, British-blues roots, and the stage theatrics of Alice Cooper, Heavy Metal broke off from the mainstream. The music of Black Sabbath, Ozzy Osborne, Kiss, and Van Halen, through Metallica in the 80's began as anti-hippie and anti-hero. As each group had to become more extreme, the subject evolved through occult, violence, anarchy, and suicide. Heavy Metal evolved away from intellectualism, instead focusing on extreme timbres, screaming, and repetitive riffs.

What unique or extreme aspect did the bands below contribute to Heavy Metal?

Led Zeppelin:

Deep Purple:

Black Sabbath and Ozzy:

Alice Cooper:

Kiss:

Van Halen:

Metallica:

jazz-rock

In the late 60's and early 70's, jazz and rock musicians united in a series of bands that brought aspects of both styles of music together. Bands like Blood, Sweat and Tears, Chicago, and Steely Dan were creative, popular, and musically innovative. Chicago set a record for most consecutive years with a hit, landing songs at the top of the pop charts into the 80's.

35. What elements, instruments, characteristics, or forms were used from Jazz and Rock for "Spinning Wheel" by Blood, Sweat, and Tears?

Rock

Jazz

YouTube: Listen to "Sympathy for the Devil" by the Rolling Stones.

YouTube: Listen to "Symphony for the Devil" by Blood, Sweat, and Tears.

36. What is the form of each song?

Rolling Stones "Sympathy"

BS & T "Symphony for the Devil"

37. What do the two songs have in common? How did Blood, Sweat, and Tears build a mountain out of a molehill?

38. YouTube: "I've Been Searching So Long" by the band Chicago and list the form using the verse chorus format.

YouTube: "25 or 6 to 4" by Chicago 1979, Michigan

Chicago was started by a group of five music students playing lounge gigs at night. While Chicago only wanted to be known as a rock band, its members had studied composition, jazz, and orchestral music.

39. Which instruments play an idea similar to a basso continuo?

40. Connect the following musical elements of "25 or 6 to 4" to these periods or styles:

Bassline and Baroque:

Melody and Classical:

Subject and Expressionism:

Rhythm, Approach and Africa Music:

nirvana

Grunge goes mainstream

“The duty of youth is to challenge corruption.” –Kurt Cobain

The band Nirvana grew out of the Punk Rock ethos into an emerging style called Alternative or Grunge in 1991. Punk Rock music had espoused values of anarchy, anti-commercialism, and social commentary beginning with bands like the Sex Pistols in the late 1970s. Certain Punk Rock bands did enjoy some commercial success in the 70s, but Nirvana truly brought punk rock to the mainstream with their album *Nevermind*, released in 1991. Kurt Cobain struggled with commercial success, drugs, and a misunderstanding audience that didn't care about punk rock philosophy. Cobain committed suicide four years later with a shotgun.

Interactive Exercises

YouTube: Listen to “Smells Like Teen Spirit”, read the lyrics, and answer the following questions

This song is written in a standard two-part Pop music form: Verse and Chorus. One interesting aspect about this song is that it also has a transition section (pre-chorus), “Hello,” that crescendos from the verse into the chorus.

41. What instrument is playing an ostinato throughout the entire song?
42. Which elements of music are exaggerated to create contrast between the verse and the chorus?
43. Explain how Kurt Cobain uses guitar “riffs” to define the Verse, Interlude, and Chorus sections.
44. Which vocal melody is quoted in the guitar solo? (Circle) Verse, Transition, Chorus

45. Why is “Smells Like Teen Spirit” called an anthem for Generation X?

46. How is Kurt Cobain’s belief in punk rock anarchy different from the Sex Pistol’s “God Save the Queen” (1976)?

When asked about “Smells Like Teen Spirit,” Kurt Cobain said, “I was basically trying to rip off the Pixies. I have to admit it. When I heard the Pixies for the first time, I connected with that band so heavily that I should have been in that band— or at least a Pixies cover band.”

47. What does “Smells Like Teen Spirit” (1991) have in common with The Pixies song “Gigantic” (1988)?

radiohead

the karma of computer generation x

“The album OK Computer (by Radiohead in 1997) pictured the onslaught of the information age and a young person’s panicky embrace of it. The lyrics seemed a mixture of overheard conversations, techno-speak, and fragments of a harsh diary. The songs offered images of riot police at political rallies, anguished lives in tidy suburbs, yuppies freaking out, and sympathetic aliens gliding overhead.”
–Alex Ross, *Listen To This*

“Really, we don’t want people twiddling their goatees over our stuff. What we do is pure escapism.”
–Phil Selway, *drummer for Radiohead*

Interactive Exercises

Radiohead has described “Paranoid Android” in interviews as 3 short songs that were stuck together. In rehearsal, the songs were one-dimensional by themselves but contrasted nicely in relation to each other. Radiohead’s lyrics often create clouded moods more than narratives.

YouTube: Listen to “Paranoid Android” by Radiohead, and Google the lyrics

48. This song has four sections that defy categorization as typical verses, choruses or bridges. Using A,B,C, etc., write the letters of each section of the form below.

Sections: _____
Texture: _____

49. In the space above write descriptions of the texture for each section.

50. In “Paranoid Android,” the lyric says “Ambition makes you look pretty ugly. Kicking, squealing, Gucci little piggy.” Why has “Paranoid Android” often been interpreted as a ‘90s liberal reaction to the ‘80s Reagan Era?

51. Radiohead has always had an appreciation for the Beatles’ experimental 1968 release *The Beatles*, a.k.a. “The White Album.” Compare “Paranoid Android” to the Beatles’ song “Happiness Is A Warm Gun” from *The Beatles*. What do they have in common?

YouTube: Listen to Radiohead's "Exit Music (for a film)" and Google the lyrics.

This song was composed for the finale of *Romeo and Juliet* (1996). *Exit Music* was inspired by the moment in the story when the two lovers wake up and consider running away from their two warring families.

52. How can the lyrics of the song be considered ironic in the context of the story?

53. How does the music heighten the emotions of the lyrics as the song progresses?

54. How does "Exit Music" evoke a typical "Alternative Rock," or '90s melancholy perspective?

YouTube: Listen to "Karma Police" from the *OK Computer* album

55. What is Karma?

56. Who are the Karma Police? (Hint: be sure to watch the video and read the lyrics)

57. Choose another song from *OK Computer*. How does this song capture the ethos of the '90s as Generation X faced a computer revolution in its adolescence?

Rock and Roll Notes

SAMPLE

18 the icons

the happy meal

“Pop is actually my least favorite type of music. It lacks real depth.” – Christina Aguilera

Today, international pop artists are created by industry executives, Internet buzz, talent shows, gang culture, and manufactured cable gossip. Commercial music blankets all aspects of life from the alarm clock radio in the morning to late night TV at the end of the day. Meanwhile, concert attendance is shrinking. Instruments and singing can be simulated in live concerts in lieu of live performance.

Pop music glorifies simple emotions: dancing, teenage angst, inner city frustration, and escapism. Artists are expected to appeal to all listeners in a chosen demographic. Social commentary is discouraged. All creativity must be three minutes long to fit the radio format.

Pop Ethos

- **Simple Emotions** - love, hate, or sadness
- **Teenage Angst** - appeals to young listeners lost in the transition from child to adult
- **Urban frustration** - describes the difficulties of city life without solutions
- **Dancing** - fast or slow depending on the specific demographics and cultures
- **Memorable Slogans** - 3-4 word phrase or “hook” repeated numerous times for memorization
- **Escapism** - music offers a flight from reality

Pop Music Form: Verse and Chorus

As mentioned in chapter 1, Pop music is most often written in a two-part form using Verse and Chorus. The verse of the music generally tells the narrative or story of the performer. Usually the verse section is repeated after each chorus with a changing text: **Verse 1, Verse 2, and Verse 3.**

The “Chorus” usually conveys the outcome of the story with a recurring memorable melody.

1. YouTube: Listen to *Billy Jean* by Michael Jackson and write down the instrumentation. How many different instruments can you hear?

2. What Pop music style did producer Quincy Jones add to Michael Jackson's music that was missing before the *Thriller* album? (Hint: Compare guitar style of "Rock With You" from 1979 to "Beat It" from 1982.)
3. Usually pop stars have one or two dominant characteristics associated with their popularity. Below is a list of Pop icons. Next to each person write down the primary characteristic that you think made them popular.

Prince

Clay Aiken

Ozzy Osborne

Bjork

Jay Z

The Rolling Stones

Michael Jackson

The Beastie Boys

Kanye West

Lady Gaga

Kenny G

B.B. King

Beyonce

Mary J. Blige

Bob Dylan

Britney Spears

Lionel Richie

DJ Paul Oakenfold

Adele

Chris Botti

Frank Sinatra

James Brown

Santana

Miles Davis

Sting

4. Circle the performers above that you like. Are there any connections?

sampling

I'd gladly pay you Tuesday

the grey area

In 2004 DJ Danger Mouse released *The Grey Album* which mashed Jay Z's *Black Album* with illegal samples from *The Beatles* (a.k.a. "White Album"). Record label EMI sent Danger Mouse a cease and desist letter regarding the unauthorized use of samples from the *The Beatles*. Danger Mouse and his fans defended his work as an art project, and responded with a day of protest called "Grey Tuesday." On Grey Tuesday, February 24th 2004, radio stations broadcast *The Grey Album*, and over 100,000 copies of the full album were downloaded from hundreds of websites. EMI issued more cease and desist letters but pursued no legal action.

"I think it was a really strong album. I champion any form of creativity, and that was a genius idea - to do it. And it sparked so many others like it...I was honored to be on - you know, quote-unquote, the same song with the Beatles."

—Jay Z, 2010 interview with NPR

5. How have these parties been affected by the Grey Album?

EMI

DJ Danger Mouse

Jay Z

The Beatles

6. Are copyright laws important? Should an artist have the right to sample another's music?

7. What does sampling have in common with graffiti?

the amen break

the butterfly effect

YouTube: The world's music important 6-sec drum loop

8. What is the "Amen Break?" Explain the history of the Amen Break.

9. Sampling music is often considered a lower form of creativity. Do you think different activities require more creativity than others? Give each of the following activities a score from 1-10 (highest) for artistic potential, range of individual expression, and personal creativity.

Rap-freestyle improvisation

Dancing

Rap-rehearsed and written

Cooking

Jazz Improvisation

Playing Basketball

Playing Baseball

Playing Mozart

Writing music for film

Sampling music

Painting on canvas

Graffiti

10. Greg Gillis, a biomedical student in Cleveland, began making mashups of popular songs under the name Girl Talk. To date, no major record labels have sued Girl Talk. Why is this the case?

11. YouTube: Girl Talk Once Again. After listening to this track, could Girl Talk's success be related to pattern learning? How?

OK GO and Harry Partch at the Super Bowl

driving rhythm

In 2005, an unknown band from Chicago lit the fuse for the era of viral music videos. While TV networks were pushing reality TV shows like **Survivor** for their high profitability margins, an emerging garage project allowed anyone to post their own home videos on the internet. With the birth of YouTube, **OK Go** was the right band in the right place. Trish Sie choreographed and filmed the video for "A Million Ways" for her brother's band **OK Go** with a borrowed camcorder in their backyard. "A Million Ways" shocked the music industry when it got over a million hits, but their follow up video became the Mona Lisa of viral internet culture. Today, "Here It Goes Again" is still the most popular music video in YouTube history.

YouTube: A Million Ways by OK Go

With their uncut and surprisingly agile treadmill choreography, their blue collar video capitalized on Hollywood's greatest weaknesses, unrefined theater. "Here It Goes Again" spearheaded a generational shift away from Hollywood and television, as audiences became more impressed with raw and unprocessed reality that was happening on the internet. After dinner, millions of families and friends found themselves turning on their computer after dinner, instead of the TV. With determination, labor, creativity, and a gimmicky sense of humor, **OK Go** proved that the world can still appreciate raw works of art without the Hollywood sparkle.

YouTube: "Here It Goes Again by OK Go

In a car commercial for the 2012 Super Bowl, **OK Go**, attempted to outdo their own historic videos, trading in their treadmills for a Chevy. Equipped as a percussionist racecar, their car played music instruments like mailbox baseball while the band drove the stunt course singing four-part acapella. Unlike their previous music videos, "Needing/Getting" attempted to incorporate live instruments. In usual **OK Go** style they went beyond the typical, creating a 2 mile racetrack with over 1400 live instruments.

YouTube: "Needing/Getting" by OK Go

1. Match the following traditional sound used in a rock band with the instrument in "Needing/Getting" by OK Go. Listen to both the 2012 and the original Needing/Getting from 2010.

Celeste
Crash Cymbal
Snare
Bass Drum
Bass
High falsetto voice DJ Sample
1st Guitar
2nd Guitar

A. Colored PVC Pipes
B. Hazard Lights
C. Garbage Cans
D. Metal Bowl
E. Glass Jars
F. Blue Barrels
G. Ukulele
H. Pianos

3rd Guitar
Piano
Toy Piano
Metronome
Glockenspiel

I. Electric Guitars
J. Metal bowl with megaphone
K. Nails hitting metal plate
L. Wind Chimes
M. Metal wire on wood plank

1. What factors in this performance would determine the tempo?
2. What factor would create the rhythmic pattern or drum beat?
3. If Damian Kulash slowed the car down, which of these factors would change?

Pitch Dynamics Tempo Rhythmic Pattern Timbre

4. How did the guitars and piano play the correct note for this performance? (research)
5. What does "Needing/Getting" have in common with the following compositions from music history that have described humans living with machines and vehicles? Choose from the following principles used by OK Go, and match them with a historic counterpart:
A. Art describing noise **B. Noise as art** **C. Using chance** **D. Non-traditional instruments**
E. Music in a mechanized world (some letters may be used more than once)

The Art of Noise and Serenata (1913) by Luigi Russolo _____

Suicide by Airplane (1918) by Leo Ornstein _____

Ionisation (1929) by Edgard Varese _____

Barstow (1943) by Harry Partch _____

Helicopter String Quartet (1992) by Karlheinz Stockhausen _____

7. Throughout music history, composers have often created music, an abstract sound, that describes a physical journey. What does music have in common with traveling?

8. If $D=RT$ (distance=rate X time) in physics and a vehicle, how could these variables be described in the language of music?

Science

Music?

Rate (how fast, mph)
Time (how long, miles/km)
Distance (how far)

underground

Some types of less popular music still exist in an underground river of creativity that feeds Pop music. Jazz, Blues, Funk, Punk, some Rock, Gospel, Bluegrass, and Zydeco still retain a community of trained musicians. These underground styles provide the majority of professional backup musicians, music critics, recording engineers, and producers throughout the industry. Below is a list of heroes of the music underground. These people are commonly cited as inspirations for professional musicians.

12. Why do you think the artists below are so revered by musicians?

Wayne Shorter

Squarepusher (DJ)

Tool

Arvo Part

Allan Holdsworth

DJ Krush

Fela Kuti

Bela Fleck

Brad Mehldau

Eva Cassidy

Bobby McFerrin

Bjork

Freddie Hubbard

Yo Yo Ma

Tower of Power

Sonic Youth

Sonny Rollins

Ravi Shankar

shadowy figures

warm up the stage

Traditionally, musical composition is considered an individualized art form, but composers are dependent on society, musicians, and other writers for inspiration and problem solving. Every famed innovator has been surrounded by less celebrated innovators. The impossibility of explaining collective innovation leads to the idolization of a few people. Fame is chosen through an erratic lottery-style anointment that erases the collective nature of society's innovation and musical evolution. Creativity exists in society through individuals living in a collective. Periods of music like the Baroque, Romantic, and Jazz grow out of individual idiosyncrasies, peak as a dogmatic rule system, and gradually diminish beneath a new emerging taste in culture or fashion. Individuals have even reached the zenith of one style while simultaneously planting the seeds of a different movement. For example, Mozart wrote *Don Giovanni*, a “romantic” period opera while he was also writing *Eine kleine Nacht Musik*, the most famous piece of “classical” music ever written.

Thousands of musicians contribute to the miles of music history in every generation, and yet history creates convenient icons of genius at certain mile markers. Every musician, scientist, artist, and explorer has walked to the edge of a map that was handed down by previous travelers.

Research Questions

Below is a list of people who made history but remain relatively unknown for their accomplishments. After listening to their music on YouTube and researching their life, explain why each of these people has been left out of the usual story of music history. Why does their music deserve more recognition?

Giovanni Sammartini (teacher of Mozart)

13. Compare Sammartini Sinfonia in D Major (2) to the beginning of Mozart's Requiem

14. Listen to Sammartini's Sinfonia in F (1) What elements sound similar to Mozart in general?

George Martin (producer for the Beatles)

15. Listen to “Eleanor Rigby” Considering that Beatles producer George Martin created all of the string parts, how much credit does he deserve as an innovator for the Beatles?

16. While recording “Eleanor Rigby,” George Martin and the Beatles were listening to Antonio Vivaldi. At the same time, Paul McCartney was fascinated with the score for a new movie called *Fahrenheit 451*. Compare “Eleanor Rigby” to Vivaldi’s “Winter” from *The Four Seasons*, and the end of the trailer for *Fahrenheit 451 (1966)*. What do they have in common?

17. What happens when you search for George Martin on iTunes?

Django Reinhardt (gypsy Jazz musician from Paris)

18. Listen to “Nagasaki” from 1936. This song was recorded ten years before Charlie Parker and Dizzy Gillespie popularized Bebop. What does it have in common with Parker’s innovations?

Charlie Christian (jazz guitarist and Django transcriber)

19. Listen to “Swing to Bop” and “Rose Room” from 1939, six years before Bebop becomes popular. Is this Swing or Bebop? Explain.

John Cage (American composer, student of Schoenberg)

20. Listen to “Imaginary Landscape no.1” from 1939. How does this piece reject *and* embrace Schoenberg’s atonalism and Expressionism?

21. Listen to “4’ 33” by John Cage. What do you think this song is about?

Alan Parsons (Rock producer and musician)

22. Listen to “Time” by Alan Parsons Project. Find a song on Pink Floyd’s *Dark Side of the Moon* album and explain the connection.

Giulio Caccini (Renaissance composer for the Medici family)

YouTube: Listen to “Amor, io parto.”

Caccini is credited as a pioneer in creating Italian monody - an emotionally affected vocal solo. Monody was a break from the tradition of writing two interwoven lines. As a model of humanism, singers and writers like Caccini began to create emotional music describing the inner feelings of an individual. The popularity of Caccini’s emotional solos led to the development of the aria and opera. Caccini taught singers for Monteverdi, and composed operas at the Medici’s request years before Monteverdi became famous as the mastermind of opera.

“Amor, io parto” (translation)

*Love, I depart, and I feel while I part,
while I suffer and while I die,
that I part from her who is my life,
although she rejoices when my heart languishes.
O incredible, endless harshness of the soul
her heart can die without feeling pain!
Love pierces well my bitter pain and my sharp grief,
but even more painful is the grief that she does not feel.*

23. How does the text of “Amor, io parto” foreshadow the future of music?

24. Why is Monteverdi historically credited as the first opera composer?

Luigi Russolo (Italian futurist composer)

25. YouTube: Listen to “Veglio Di Una Città” from 1913. Who else heard Russolo’s music at the Paris Exposition?

26. List all the machines, or places you have heard these sounds before.

27. What machines haven’t been invented yet in 1913 when Russolo created this music?

28. How are these two songs different or similar?

Corale (Russolo-1913)

“FTP Bundle/Conduit 23” (Spooky-2009)

texture:

tone color:

dynamics:

29. Compare “Everything In its Right Place” written by Radiohead to DJ Spooky/Joshua Roman’s version of the same song.

30. If Russolo’s music exemplified the beginning of the mechanical age, what does DJ Spooky’s “FTP Bundle/Conduit 23” exemplify today in comparison? In your opinion, is this cover of Radiohead by Spooky the beginning, middle, or end of a musical period?

music torture?

slim shady and barney at guantanamo

How many times could you listen to a purple dinosaur sing “I Love You” without going mad? Should four weeks of Barney at maximum volume 24 hours a day in a prison be classified as mental torture? Maybe it is legal. If it is legal, why are released foreign prisoners forced to sign a non-disclosure agreement or face a return to prison if they speak out about their alleged music torture?

It happened to Donald Vance, a Navy veteran, who was arrested and falsely accused by the US military of being an enemy combatant in Iraq. Chicago native Vance described the music torture bringing him to tears.

[YouTube: Donald Vance interview NBC](#)

Since the invention of the record player, music has been used as a mental tool against prisoners. The effectiveness of music as an instrument of torture is proven out through its staying power in military tactics for 100 years. Organizations including the SS, KGB, Vietcong, and CIA have studied the effects of music and created programs to re-educate, interrogate, or mentally change prisoners. During the Cold War, the US and Canada began experiments to develop “no-touch torture” at McGill and Yale University. In 1963, the CIA published the Kubark manual, a “how to book” later used by other governments in Northern Ireland, Brazil, Guatemala, the Philippines, Iran, Argentina and Chile who were trained at the US Office of Public Safety.

While the Soviet Union was effectively developing “brainwashing,” the CIA research sought to create “sensory disorientation” through isolation, standing, heat, cold, darkness, noise and silence– with self-inflicted pain, both physical and psychological, so as to cause a prisoner’s very “identity to disintegrate.” The CIA reported that these new techniques showed no “visible marks,” and induced psychological disintegration within days instead of the weeks that it took for physical abuse to be effective.

After Vietnam POW’s began returning home, the United States discontinued music torture techniques. Since 9/11, the military and CIA have reopened these techniques in Iraq, Afghanistan, and Guantanamo Bay. The US Army Field Manual bans the staging of mock executions, and other forms of torture, but music torture became acceptable again starting in Iraq.

Sergeant Mark Hadsell, of Psychological Operations Company explained that prisoners couldn’t handle music from a different culture for extensive hours. After extended listening the brain begins to quit, and resistance to interrogation is weakened.

[Google: Mark Hadsell interview in Newsweek regarding torture](#)

Binyam Mohamed told Human Rights Watch that he was forced to listen to “The Real Slim Shady” for 20 days, in violation of the U.N. Convention Against Torture.

According to Suzanne Cusick's website, a New York University music professor, "Sound at a certain level creates sensory overload and breaks down subjectivity and can [bring about] a regression to infantile behavior... it simply prevents people from thinking."

"Loud music can't be shut out in the same way that loud speech can." Neurologist Oliver Sacks, author of *Musicophilia*, once referred to *"musical brainworms, the annoyingly repetitive musical phrases that may run through one's mind for days on end."*

"One thing that makes music so powerful is that it activates circuits in the brain that are not under conscious control," says Richard Friedman, a professor of psychiatry at Weill Cornell Medical College. *"It has the power to augment all human drives, including aggression."* Former army interrogator Tony Lagouranis also admitted to being more violent towards detainees because of enhanced interrogation. *"I wanted to cut off his finger."* After describing a 45 minute session listening to Barney's "I Love You," one US military official said he never wanted to repeat that kind of training.

Guantánamo prisoner Ruhai Ahmed described music torture *"on many occasions,"* Ahmed said, *"I can bear being beaten up, it's not a problem. Once you accept that you're going to go into the interrogation room and be beaten up, it's fine. You can prepare yourself mentally. But when you're being psychologically tortured, you can't."* In captivity for years, Ahmed remembers when loud repetitive music was added to his confinement at the end of 2003, *"It makes you feel like you are going mad. You lose the plot and it's very scary to think that you might go crazy because of all the music, because of the loud noise, and because after a while you don't hear the lyrics at all, all you hear is heavy banging."*

31. Do you think overuse of music should be classified as torture?

32. How does this section relate to the section on science of music on page 12 of this book?

33. Should artists be allowed to ban the use of their music for torture?

today

composting

As much as artists seek creative independence, he/she is always bound by the limitations of his/her particular time and space. The undertow of generational currents gradually washes musicians together onto the same shore of memory. While some musicians seem to transcend all time, they are still bound to the ethos of their lifetime. Inevitably, all music created during an era is related to its living space.

Styles that seemed to be opposite worlds at one time, Rap and Country, for example, are composted by fresh minds and melded together into a new creation, such as “Save a Horse” which twenty years ago would have been unacceptable. Time walks away from opposing forces locked in a cultural battle, like Pop and Metal, but always returns for the generational truce, Alien Ant Farm’s “Smooth Criminal.”

Any two opposing styles of music can be connected by a straight line that is usually best seen from an overhead view a many years later.

34. Listen to the following examples and list the styles that are melded together into new music.

“Forget You” by Cee-Lo Green

“Smooth Criminal” by Alien Ant Farm

“Save a Horse” by Big N’ Rich

“Revolution” by Kirk Franklin

“Anonymous Skulls” by Medeski, Martin and Wood
(hint: produced by John King)

“Isobe” by Bjork

“An Echo, A Stain” by Bjork

“Paranoid Android” recorded by Brad Mehldau

“Enter Sandman” by Metallica with the San Francisco Symphony

“Smells Like Teen Spirit” by Robert Glasper

glossary

accelerando	the speeding up of a piece of music
allegro	musical composition or musical passage to be performed quickly in a brisk lively manner
alto	2nd voice or lower female i.e. viola, oboe/English horn
anarchy	placing a premium on absolute freedom and non-interference in personal and social lives
aria	piece of music for one voice (or occasionally two voices) in an opera, oratorio, or cantata (in contrast with recitative singing)
arpeggio	musical technique where notes in a chord are played or sung in sequence, one after the other
articulation	the diction of the performer; the specific manner in which a musical note is struck, tongued, bowed or sung
atonal	type of music pioneered in the early 20th century by Arnold Schoenberg (and others) that lacks a clear tonal center
baroque	1600-1750 style of music and art developed from the Catholic Church in effort to create elaborate, awe-inspiring sounds that injected drama into the battle between heaven and hell. The music absorbed truth from religion and science
beat	the regular pulse of the music
binary form	musical form that uses two sections—AB is the most common example
break	moment in a tune when the whole band stops while one instrument takes a brief solo
bridge	section in the middle of a tune (usually with lyrics) that contrasts with the verse (A) and chorus (B)
cadence	the end of a musical sentence; it is often followed by a pause in the music
cadenza	the portion of a piece where a single soloist performs unaccompanied for a bit, usually toward the end
call and response	the conversational musical process in which sections alternate the statement of a theme; think of a preacher and congregation
canon	contrapuntal compositional technique that employs a melody with one or more imitations of the melody played after a given duration
cantus firmus	the original Gregorian chant on which a larger contrapuntal composition is based
chord	three or more notes played together
chorus	a) one time through the form of a jazz tune or b) the refrain of a pop-rock tune, c) chorus can also be used to describe a large or semi-vocal ensemble
chromatic	refers to musical passages derived from the chromatic scale, which consists of all twelve pitches in common practice music

clave	The five-stroke clave pattern and its derivatives is the rhythmic foundation of many Latin musical styles. The clave pattern originated in sub-Saharan African music traditions, where it serves essentially the same function as it does in Cuba
coda	the section at the end of a movement or tune that wraps everything up; it usually contains new thematic material
concerto	a composition for an orchestra and one or more solo instruments, typically in three movements
conductor	person that interprets the score to his/her liking and leads the orchestra in live performance
consonant	when two or more notes sound pleasing or stable
counterpoint	two or more musical lines that intertwine in a polyphonic fashion
crescendo	getting louder; a dynamic increase in the volume
development	the second section in a sonata form where the musical ideas introduced in the exposition are changed and often expanded
dissonant	two or more notes sound displeasing or unstable when combined
double time	the feel speeds up to twice the tempo but the form stays the same
dynamics	volume; the mixture of loud and soft in music
ensemble	a musical group
entry	return of the subject in any voice of a fugue
episode	creative development without the subject present in any voice in a fugue
exposition	a) the introduction of a musical subject in all voices in a fugue or b) the first section in a sonata form
fill	a player jumps out of his/her role for a brief moment to play a quick interactive solo
form	the structure or grouping of musical ideas into units
fugue	contrapuntal musical composition whose basic structure consists of a theme or themes stated successively in different voices
genre	category of music or musical style
golden mean	used to describe aesthetically pleasing proportioning within a piece
harmony	combination of notes occurring simultaneously
homophonic texture	using the simplistic texture of only melody and accompaniment; the melody is lyrical while the accompaniment is contrastingly rhythmic
improvisation	the spontaneous creation of music during a performance
idée fixe	in music and literature, a recurring theme or character trait that serves as the structural foundation of a work
instrumentation	the different instruments that make up an ensemble
interlude	short section which appears in the middle of the song; it creates contrast and is usually instrumental
interval	the distance between two notes
intro	short section that establishes the groove or feel of the song before the melody starts

melody	sequence of notes in a specific order, most often the lead voice in a piece
meter	regular rhythmic cycle or the number of beats in a measure
monophonic	containing a single melodic line, most often associated with Gregorian chant
motif	short rhythmic or melodic passage that is repeated or evoked in various parts of a composition
movement	smaller division within a larger work; there are usually four in a symphony
oral tradition	music that is taught person-to-person by ear, sight, touch and memorization
oratorio	musical composition for voices and orchestra that tells a sacred story without costumes, scenery, or dramatic action.
orchestra	large group of musicians who play together on various instruments, usually including strings, woodwinds, brass instruments, and percussion instruments
ostinato	repeated musical phrase that is often used to create a groove
outro	short section at the end of the song that brings the song to an end after the melody has ended
passion	sacred choral piece that deals specifically with the last days of Jesus
phrase	section of a melody, usually a marked by a small pause; similar to a sentence
phrasing	the way a musician shapes a melodic line
pitch	the highness or lowness of a note
polyphonic	containing two or more independent melodic lines
recapitulation	the third section of a movement written in sonata form; the recapitulation occurs after the movement's development section and typically reintroduces musical themes from the movement's exposition
rhythm	the way in which beats are organized
rhythm section	piano, bass drums and sometimes guitar
ride pattern	refers to the type of groove the drummer is playing on his ride cymbal
riff	repeated musical phrase, often called the "hook"
ritardando	the slowing down of a piece of music
ritornello	recurring passage in Baroque music for orchestra or chorus
solo	the portion of a tune where a single musician is featured
sonata form	Musical form codified during the 18th century; it has three main sections: exposition, development, and recapitulation
soprano	1st or top voice-female; i.e. Violin, flute, trumpet
stop time	the band plays unison hits while one instrument solos
syncopation	accenting an unexpected note or "offbeat"
syncretism	the merging of two cultures into a new art form

tempo	the speed of a piece of music
tenor	3rd or high male voice; i.e.. cello, clarinet, trombone
texture	the way instruments or voices are combined
timbre	tone color; the unique characteristic of each instrument or voice
tonal	term used to describe music that has a clear key center; most common practice music is tonal
vamp	an ostinato or groove that remains the same until the musicians are cued to move on
verse	in popular song structure, the verse tells the story of the song and usually alternates with the chorus

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