

I. ELEMENTS

I-1. SOUND: PITCH, DYNAMICS, AND TONE COLOR

Objectives

The elements of music are approached through a general discussion of sound; its antithesis, silence; its subdivision into those sounds that are pleasant or interesting and those that are not; and its production by the vibrations of an object through a medium. Using the student's ability to sing our national anthem and the familiar "do-re-mi" scale, the concepts of pitch, interval, and octave are introduced. The use of dynamics in music is explained, as are the standard dynamic indications from *pp* to *ff* and the signs for crescendo and diminuendo. Timbre is defined, and the function of tone color in composition is discussed. The section ends with three Listening Outlines, each designed to illustrate concepts introduced in the text: the second tableau of Stravinsky's *Firebird* (3:06) and *C-Jam Blues* by Duke Ellington and his orchestra.

Suggestions

1. Highlighted terms in the text are also defined in the *Glossary*. An online *Example Locator* offers recorded examples of musical terms and concepts to match each key term.

2. In discussing pitch, consider bringing in a siren whistle (readily available as a percussion sound effect) to demonstrate the full pitch range, and a tuning fork to show organization and scientific standardization. Examples of indefinite pitches in 20th-century western music and in musical cultures around the world can be found on CONNECT MUSIC, on the mp3 set, or via the music download card: Varèse's *Poème électronique*, Shankar's *Maru-Bihag*, and Kengyo's *Godan Ginuta*. See also the percussion section in Britten's *Young Person's Guide to the Orchestra*.

3. The text refers to "the familiar scale" and then gives the solfège syllables. This would be an opportune time to have the class sing Richard Rodgers' "Do-Re-Mi" from *The Sound of Music*. A nice icebreaker, it will also show the students that the syllables are familiar, and that music classes are not necessarily spectator sports.

4. To illustrate timbre, one might ask two or more students (female if you are a woman, male if you are a man) to come to the front of the room. Have each student sing or say the same short phrase, trying to match the approximate pitch of your voice. Then have the students close their eyes, change the order of where each person stood (so voices will be recognized by timbre, not by location), and have each person, including yourself, sing or say the same phrase again. The class should be able to identify the order of statements by the timbre of each voice. (It also helps break the ice, and encourages students to participate, rather than merely sit back and listen/vegetate/daydream.)

5. Some explanation of the Listening Outlines should be given so that students can be self-sufficient in their listening assignments outside and inside of class. Two examples, included in the recordings, are provided in this first section. As they are quite short, you may be able to fit in several for variety, stressing the terms introduced in this first section: pitch, dynamics, and timbre.

6. A suggestion from Linda Austern of Northwestern University: to become more conscious of the musics encountered in their daily lives, she asks her students to compile a list over the first weekend of classes of all the music they hear, including movie and television soundtracks, elevator music, music in the cafeteria, music coming from neighboring rooms and work areas, and the music they and their friends play. Then she asks: What sort of music was selected for what purpose, and by whom? What factors are involved in choosing music for an adventurous movie chase scene, as opposed to a love scene? What

effect would there be on the listener if the soundtracks were switched? Would the students play the same music for a first visit to their rooms by a boyfriend or girlfriend as they would for a visit by their mother? The assignment is bound to make the students more aware of the music that surrounds them, the cultural attitudes that influence choices, and that all forms of music have similar elements.

Questions and Topics

1. Discuss the rationale behind John Cage's *4'33"*.
2. Compare and contrast the use of dynamics in the two of the works discussed in this section.
3. Compare and contrast the use of dynamics in any two compositions, especially between different musical styles.
4. Compare the use of solo instruments in Ellington's *C-Jam Blues*.
5. Musical terminology and the science of acoustics.
6. The use of electronic amplification at rock concerts.
7. Pitch ranges of musical instruments and voices compared.
8. Timbre and the harmonic series.

I-2. PERFORMING MEDIA: VOICES AND INSTRUMENTS

Objectives

The principal goal of this section is to familiarize the student with the SATB classification of the human voice and the classification of the various families of instruments. The mechanisms of the various instruments are described, their ranges noted, and their functions in solo and ensemble capacities discussed. An important section deals with new technologies in electronic instruments, including brief discussions of the tape studio, synthesizers, analog synthesis, digital frequency modulation synthesis, effects devices, sampling, MIDI, and the use of computers. The section ends with a Listening Outline for Benjamin Britten's *Young Person's Guide to the Orchestra*.

Suggestions

1. In discussing vocal ranges and performance styles, you may wish to include nonwestern models. Compare, for example, the voices in the Puccini excerpt with Bessie Smith's blues and the African examples, all included in the recordings. CONNECT MUSIC, the mp3 set, and the music download card have many other examples of different singing styles. Explore on your own, and see which strike your fancy.

2. In discussing the groupings of instruments, you may wish to include the nonwestern instruments found in Part VII of the text.

3. Part 1 of the *Orchestra!* series, *Introduction to the Orchestra*, makes classical orchestral music exciting and relevant for today's audiences. Hosted by Dudley Moore and featuring Sir Georg Solti conducting the Schleswig-Holstein Music Festival summer school orchestra, the program includes a portion of Britten's *Young Person's Guide to the Orchestra*. Viewers are taken through the four sections of the orchestra, plus piano and conductor. They then move chronologically through orchestral music, focusing on the great composers from Bach and Handel to Bartók and Stravinsky. The differences between the contemporary orchestra and the size, composition, and instruments of earlier orchestras are illustrated (FfH&S ANE2701, 28 minutes, color).

4. Another possibility is Zubin Mehta's film demonstration and performance of Ravel's *Bolero* (Pyramid Films); it has proven to be quite successful in demonstrating some elements of the previous

section (timbre, dynamics, pitch), and illustrating the instruments of the orchestra in actual rehearsal and performance. Note that *Bolero* is discussed in VII-5. If neither of the above are available, try to demonstrate the various major instruments. If this is not possible, introduce some minor accessories, such as an old mouthpiece or single and double reeds that could be passed around for all to see and feel. There are also many videos available that could help with the unfamiliar instruments.

5. Time should be left for a major work in the orchestral repertoire, Britten's *Young Person's Guide to the Orchestra*. The work is fully discussed in the text, but you might put the numbers 1 through 13 on the board to help the students recognize the variations without having to talk over the music. You might also mention the great popularity of this work as the ballet *Fanfare*.

6. If older students complain about learning to recognize the sounds of the instruments, urge them to provide their own children with such standard compositions designed to aid children in instrument recognition as *Peter and the Wolf*, *Tubby the Tuba* (both available on video), *Peewee the Piccolo*, and others. While these are charming works, they might be somewhat out of place in a college class, but if the complaining students had learned the instruments when they were four, they wouldn't be struggling now . . . (a commercial to build our future audiences).

7. Find a blank seating chart for orchestra online and print it out. Encourage students to fill it in, preparing them for live performances. The best plan for illustrating this section would be to arrange a visit by your class to an actual rehearsal, either on campus with one of the college or college-community groups, or at an open rehearsal of the local professional orchestra (these latter are usually open performance-rehearsals, however, so they would not be as valuable as an actual working rehearsal).

8. There is a whole section devoted to electronic instruments and computer-based music, a recognition that non-acoustic music is ubiquitous. Consider having the class visit a sound studio (especially if there is one on campus), bring a synthesizer or laptop (with software instruments) to class. Some students might be delighted to make a presentation.

Questions and Topics

1. Compare the mechanisms of the piano, organ, and harpsichord.
2. Describe briefly the physiology of singing.
3. Describe the components of a string instrument and discuss various playing techniques.
4. Discuss the resources and manipulative techniques of the electronic composer.
5. The present revival of "obsolete" instruments.
6. The evolution of electronic instruments.
7. Synthesizers and their effect on contemporary music.
8. The modern recording studio: synthesizers, samplers, computers, and MIDI.

I-3. RHYTHM

Objectives

This section introduces the student to the various topics subsumed under the general heading of rhythm. Such terms as beat and the various meters (duple, triple, quadruple, quintuple, sextuple, and septuple) are defined, as are measure, accent, and syncopation. The concept of tempo is explained, and a list of the principal tempo indications is provided.

Suggestions

1. Ask the students to find their own heartbeat, the pulse (as a practical matter, correct any students who do so with their thumbs instead of their first three fingers; nursing students in the class are a great

help, if there are problems). Quoting from the text, “the beat is a regular, recurrent pulsation . . . ,” and they should all be aware of their own heartbeat. This can later be used in the discussion of tempo in providing a built-in metronome. Organize the pulsations into groupings by adding accents, and discuss duple, triple, and quadruple meters. Apply these simple steps to the familiar songs suggested in the text, and then illustrate with musical examples taken from the selections already played in class, or new works. The recordings have a great variety, including Varèse’s electronic composition, which can illustrate a barely noticeable beat.

2. It is often helpful to demonstrate basic conducting patterns for the meters discussed in the text. After showing the patterns, encourage the class to conduct along with you. Choose a variety of tempi as well as meters, and perhaps even some romantic works with obvious rubati. Some simple examples: the minuet from Mozart’s *Eine Kleine Nachtmusik* (3/4), Bach’s *Brandenburg Concerto No. 5* (4/4), and Bizet’s *Farandole* from *L’Arlesienne* (C, then 2/4), all contained in the recordings.

3. Remind the students that one dances to rhythm. Have they seen couples on the floor dancing steps not consistent with the music (a couple dancing a foxtrot during a waltz)? Have the students clap or tap out some dance rhythms, such as the paso doble (march rhythm), waltz (1,2,3), cha cha (1,2,3+4), conga (1+2+3Kick), habanera (1,2+3,4), beguine (1+2+3+4+), calypso (one,2,3,four,5,6,seven,8), huapango (“America,” one,2,3,four,5,6/one,three,five), and tango (1,2,3,4+).

Questions and Topics

1. Discuss manifestations of rhythm in life and nature.
2. Discuss the characteristics of duple, triple, quadruple, quintuple, sextuple, and septuple meter, showing the location of secondary accents where appropriate.
3. Outline the tempo changes from “very slow, broad” to “as fast as possible,” using the appropriate Italian terms.
4. Syncopation as a characteristic feature of jazz.
5. Three different conductors’ approaches to the tempo of the slow movement of Brahms’s First Symphony (or any other favorite symphonic movement).
6. The invention of the metronome.

I-4. MUSIC NOTATION

Objectives

Using the familiar tune *Farmer in the Dell*, the various aspects of pitch notation (notes, rests, staves, clefs, ledger lines, and accidentals), rhythmic notation (stems, flags, beams, dots, ties, and triplets), and meter are defined and illustrated. The section ends with a page of the orchestral score of Tchaikovsky’s *Romeo and Juliet*.

Suggestions

1. The text contains other simple musical examples that can be used as further examples of printed notation. A vast body of well-known tunes provides an excellent source of drill material in notation. Supplement the tunes in the book with those of your own choice to provide additional practice material.

Questions and Topics

1. Discuss the elements of pitch notation.
2. Discuss the elements of rhythmic notation.
3. Illustrate the time signatures for various duple, triple, and compound meters.

4. Early stages in the development of musical notation.
5. The notation of popular sheet music.
6. The notation of avant-garde concert music.

I-5. MELODY

Objectives

Using such familiar tunes as *Row, Row, Row your Boat* and *Mary Had a Little Lamb*, aspects of melody such as phrase structure, complete and incomplete cadences, and sequence are defined and illustrated. The student is introduced to the practice of indicating the larger and smaller formal units of a work by means of capital and lowercase letters.

Suggestions

1. Between this section and the last, several familiar old songs have been introduced, and all can be discussed with regard to phrases, cadences, and form. The text defines melody as “a series of single tones which add up to a recognizable whole.” If we consider the “recognizable whole” as a thought or idea, we can build on the students’ knowledge of grammar. A complete thought would be a sentence; melody can then be considered a *musical* sentence, the composer’s thought or idea. A part of a sentence/melody is a phrase, and cadences are punctuation marks. Consider especially incomplete and complete cadences, drawing an analogy with interruptive and terminal punctuation marks. Discuss also conjunct and disjunct melodies, and illustrate with the simple folksongs.

2. Harold Arlen’s *Over the Rainbow*, from the movie *The Wizard of Oz*, is presented as an example of “a beautiful legato melody.” The song’s AABA form is discussed, and can be used as an introduction to musical organization, or form (covered in section I-9). Judy Garland’s famous rendition is included in the recordings.

3. For more complex examples of melodies as well as forms, consider Tchaikovsky’s *Dance of the Reed Pipes* (see Listening Outline, I-9; recording 2:05), which contrasts a melody with wide range, many leaps, and a variety of rhythmic patterns (1b) with a stepwise melody with narrow range and one basic rhythmic pattern (2a). Both melodies are primarily staccato. Other examples from the recordings suitable for use include Bach’s *Air* (legato), Beethoven’s *Fifth Symphony*, first movement (sequence and repeated notes), and Chopin’s *Prelude in C Minor* (melody unified by a single rhythmic pattern - - - -).

4. Sequence is defined in this section, and imitation is discussed under texture in I-8. To clarify the distinction between the two, have the students sing simple sequences (such as vocal exercises), and then imitate each other or the instructor.

Questions and Topics

1. Describe the manner in which musical phrases may be unified.
2. Discuss the symbols used in analyzing musical phrases and sections.
3. Contrast the effect of stepwise melodies with those that move mostly by leaps.
4. Phraseology in music and language.
5. The prevalence of aa'ba' form in familiar tunes.
6. Repeated rhythmic patterns in familiar tunes.

I-6. HARMONY

Objectives

This section considers harmony and the various topics traditionally subsumed under this heading. The concept of harmony is explained, as are harmonic progression, consonance and dissonance, and the resolution of dissonances. The functions of the tonic and dominant triads are explained, as is the use of broken chords (arpeggios). A discussion of Chopin's Prelude in E Minor, Op. 28, no. 4 points out the coloristic and expressive effects of harmony in this work.

Suggestions

1. Since the text includes an illustration of Taylor Swift accompanying herself on the guitar, perhaps one of her recordings might prove of interest to the students in discussing harmony. Illustrate the various concepts introduced in the section, such as consonance, dissonance, and triads.

2. Chopin's Prelude in E minor is presented as an example of the effective use of harmony in a musical composition. Chopin will be discussed in Part V-6, and this prelude (2:16) can serve as a brief introduction to the "Poet of the Piano." Ask about other factors that contribute to the shape of the piece: the dynamics, the use of melodic ornamentation, the use of different ranges within the piano keyboard. Explain the concept of harmonic rhythm (the rate of chord change), and ask about this factor in the Prelude. The text refers to the "three solemn chords of the closing cadence." What factors contribute to this solemnity?

3. Make reference to the Performance Perspective in the book regarding Roger Kamien's discussion and performance of Chopin's Prelude in E Minor. You might listen to one or two additional performances and discuss the similarities and/or differences in each performer's interpretation. Which performance do the students find more expressive? Consider contrasts in tempo, dynamic range, and balance between melody and accompaniment.

4. There was a time when half the class would have been interested in the guitar, but those times seem to have faded into the past. There may still be a few students, however, who could discuss the chords they have been learning to play. Ask them which chord they learned first, and then which second. Chances are they were tonic-dominant, with the third chord a sub-dominant, allowing many opportunities for classroom discussion and demonstration of what you can do with just three chords. Don't forget to include folksongs and blues (see VI-21) in your discussion.

Questions and Topics

1. Describe the functions of the tonic and dominant triads.
2. Discuss the effects of consonances and dissonances.
3. The acoustical basis for consonance and dissonance.
4. The concept of dissonance in music history.
5. Harmonization traditions of folksongs.

I-7. KEY

Objectives

This section defines and illustrates various terms concerning key. Topics covered include tonic and tonality, the major, minor, and chromatic scales, whole and half steps, key signatures, and modulation.

Suggestions

1. Using *America*, ask the class to sing the first phrase to give them a feeling of tonality and the tonic. Intervals can then be introduced, with a reference to the piano octave illustrated previously in the text.

2. After introducing the concept of major tonality with *America* or other simple songs, play or sing the same song in minor, introducing the concepts of minor tonality and key signatures. For clarification and reinforcement, sing or play the C major and minor scales, then the C major and A minor for comparison. By comparing C major with A minor, for example, you can also introduce the concept of relative keys.

3. *Joshua Fought the Battle of Jericho* is presented as an example of a song in minor, and the same technique as above could be used: first have them sing it in minor, and then again in major.

4. Chromaticism and modulation can be demonstrated simply on the piano, or by referring to the examples played in previous classes. With modulations, it might be helpful to have the class hum the tonic to help them identify the change of key or mode.

5. Some examples of compositions that contrast major and minor that can be discussed are Tchaikovsky's *Dance of the Reed Pipes*, Haydn's *Surprise* Symphony, second movement, and Bizet's *Farandole* (minor to major). Listening Outlines for all three selections are in the text).

6. If you wish to add a humorous note to this discussion, and impress on the students how strongly the ear expects (even demands) proper pitch relationships in certain styles of music, play a selection from Florence Foster Jenkins's recording *The Glory (????) of the Human Voice* (Victor LM-2597; BMG 09026-61175-2). Her interpretations of the "Queen of the Night" aria from Mozart's *Magic Flute* or the "Bell Song" from Delibes' *Lakme*, for example, are simply indescribable!

Questions and Topics

1. Compare the interval patterns of the major and minor scales.
2. Discuss the factors that contribute to a sense of tonality.
3. Discuss the structure and expressive effect of the chromatic scale.
4. The historical evolution of the major scale as the basis of western music.
5. Scale patterns other than major, minor, or chromatic.
6. Tonality in nonwestern music.

I-8. MUSICAL TEXTURE

Objectives

This section defines and illustrates the three basic types of musical texture: monophonic, polyphonic, and homophonic. Imitation is defined and illustrated by the familiar round *Row, Row, Row your Boat*, and then the song is presented with chordal accompaniment. The *Farandole* from Bizet's *L'Arlesienne* Suite no. 2, with a Listening Outline, is presented as an example of changing textures.

Suggestions

1. The most common, and the original meaning of the word texture deals with the weaving of fibers. Using this analogy of weaving strands of melody into a cloth of sound, we can develop the three possibilities of musical texture. The text uses *Row, Row, Row your Boat* as an example, and the class could sing the song in unison to demonstrate monophonic texture (the acceptance of octaves must be explained in this regard, assuming there are men and women singing). The song can then be performed as a round, demonstrating polyphonic texture. Finally, to illustrate homophonic texture, the simple chords in the book could be used, or if you wish to keep the singing a cappella, ask a few of the basses to sing

“Row, Row, Row” on tonic, dominant, and tonic, while the rest of the class sings the complete melody in unison.

2. Some additional examples of musical texture from the recordings:
monophonic: Gregorian chant *Alleluia: Vidimus stellam*, Bach, *Little Fugue* (opening)
polyphonic, with imitation: Josquin, *Ave Maria*, Bach, *Little Fugue*
polyphonic, with different melodies: Bach, *Wachet Auf*, fourth movement
homophonic, rhythmic accompaniment different from melody: Chopin, *Prelude in E Minor*
homophonic, rhythmic accompaniment same as melody: Tchaikovsky, *Romeo and Juliet*

3. A Listening Outline is provided for Bizet’s *Farandole*, and the work is included in the recordings. Not only will it illustrate texture, it will reinforce the discussion of minor/major tonalities from the previous class.

Questions and Topics

1. Explain the difference between contrapuntal texture and imitation.
2. Discuss the varying functions of the accompaniment in homophony.
3. Polyphony in jazz.
4. Texture as an element of variety in _____ (supply one of the works previously discussed in class).
5. The difficulty of ascribing the terms “homophonic” or “polyphonic” to certain selected musical excerpts.

I-9. MUSICAL FORM

Objectives

The functions of repetition, contrast, and variation in the delineation of musical form are discussed. Two of the most common formal types are explained and illustrated by means of Listening Outlines: ternary, or ABA, by the *Dance of the Reed Pipes* from Tchaikovsky’s *Nutcracker Suite*, and binary, or AB, by the *Bourrée* from *Suite in E Minor* for Lute by Bach.

Suggestions

1. The text refers to some simple melodies that introduced the concepts of form, repetition, and contrast. At this time you can discuss a basic problem inherent in all creative endeavors: how to provide variety, and yet maintain unity in a work, whether it be musical, architectural, sculptural, literary, or any other phase of human creativity. Using the simple ABA form, one can show variety through the contrasting section, and unity by the return. Note the simple ABA form of the Palace of Versailles or Monticello illustrated in the text. One can deal similarly with other forms, such as theme and variations, rondo, or the minuet and trio.

2. In introducing ABA form, you might ask the students individually or as a class to sing a simple song such as *Twinkle, Twinkle, Little Star*, and identify the form. From a practical point of view, especially if the students are more mature, ask them to sing the *Alphabet Song* as heard in school or on *Sesame Street*. Chances are most of them will get through the alphabet and then break down on the return section, having run out of letters. Helping them to learn the song will encourage them to help their own children learn the alphabet in a pleasant and musical way.

3. Tchaikovsky’s *Dance of the Reed Pipes* from *The Nutcracker* is presented as an example of ABA’ form, and is included in the recordings. If not confusing to the students this early, there are several video cassettes available of *The Nutcracker* that can be used to reinforce form, and also introduce ballet.

As a variation of ABA, remind the students of *Over the Rainbow*, discussed in I-5, which illustrates AABA form.

4. Regarding binary form, the text provides a Listening Outline for the *Bourrée* from *Suite in E Minor for Lute* by Bach (1:32). Both the Air and the Gigue in Bach's Suite no. 3 are in AABB form.

Questions and Topics

1. Discuss the functions of repetition, contrast, and variation in musical form.
2. Compare and contrast binary and ternary form.
3. Discuss the difference between literal and developmental repetition.
4. Problems in perceiving form.
5. Solutions to the creative problem of variety versus unity.
6. An analysis of contemporary rock forms.

I-10. MUSICAL STYLE

Objectives

Style is defined as a characteristic way of using melody, rhythm, tone color, dynamics, harmony, texture, and form; *i.e.*, all the elements treated in this opening part of the text. Approximate dates are given for the major style periods of western music, and the role of music in society is briefly touched.

Suggestions

1. Style is quite difficult to put into words, and you might consider approaching style visually before aurally. Choose two works of art with a similar theme, such as Michelangelo's *David* and Gianlorenzo Bernini's *David Slaying Goliath*. The timelessness, balance, symmetry, order, logic, and restraint of the one are clearly contrasted with the emotional violence and "moment-in-time" viewpoint of the other. Whether you use the terms classical-romantic, Apollonian-Dionysian, or ethos-pathos, the contrast is the same, and many examples can be found without too much difficulty. In music, for example, contrast the *Dies Irae* section of the Mozart Requiem with the same section in other Requiems, such as the ones by Verdi, Berlioz, or Brahms. The text is the same, but the style of composition is obviously quite different. Videos are available for the Mozart and Verdi Requiems.

2. Another approach to style would be to compare the treatments given the same song by different artists. The very pleasant-sounding treatment given *Where Have all the Flowers Gone* by Peter, Paul, and Mary, for example, is in marked contrast to the stark monophonic treatment given by Pete Seeger (*Pete Seeger's Greatest Hits*, CS 9416). You might ask the students which they prefer, musically speaking, and then discuss the message each is trying to convey. Considering that the song is an antiwar protest, does not the one lull us into a state of complacency, while the other forces us to concentrate on the message?

3. If the students are already familiar with the styles of various European and American composers, consider playing some of the Variations for Piano on *Mary Had a Little Lamb* by Edward Ballantine.

Questions and Topics

1. What are the elements whose sum forms a musical style?
2. Describe some of the social uses of music.
3. The social uses of music in contemporary American society.
4. Style periods in the visual arts compared to those in music.
5. The role of pictorial evidence in the history of music.