English for Specific Purposes (Music)

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Cover picture: https://librarianbrain.files.wordpress.com/2012/05/rockstar.jpg

About the author / Sobre el autor

ENG Mauricio San Martín Gómez is an EFL Teacher at the Metropolitan University of Educational Sciences (UMCE-Chile) in Santiago. He also minored in Literature and Educational Psychology at Central Queensland University (CQU-Australia) in Rockhampton, QLD. His final research paper covered the use and effectiveness of paralinguistic devices as vocabulary teaching strategies. Irene Rostagno, Mary Jane Abrahams, Pablo Corvalán and Hector Ortiz were the main mentors who influenced his studies in this field.

In 2009, he studied a Bachelors degree in Music (Classical Singing) at the National Conservatory of Music at the University of Chile, Santiago, where he was trained by numerous highly experienced opera masters such as Lucía Gana, Carmen Luisa Letelier, Hanns Stein and Carlos Beltrami. He also played a role in Manuel de Falla's opera "La Vida Breve" (Voice from the Forge), which was staged in 2010 at Sala Isidora Zegers, Santiago. During this period, Mauricio performed many soloist concerts in theatres. He also developed a choir singer career and was conducted by Silvia Sandoval, Vicente Alarcón and Gabriel Garrido.

In 2012, Mauricio decided to move from art music to popular music. He was trained by Paquita Rivera and Olga Torres, from whom he learned the Alexander and the Complete Vocal Techniques. He is currently studying a Bachelors Degree in Latin-American Popular Music at the National University of Cuyo (UNCUYO–Argentina), in Mendoza. Meanwhile, he is performing in many public and private venues, arranging a diverse repertoire that ranges from jazz to folk, and teaching popular vocal technique to professional musicians.

ESP Mauricio San Martín Gómez es Profesor de Inglés como lengua extranjera de la Universidad Metropolitana de Ciencias de la Educación (UMCE – CHILE), en Santiago. Además, cursó un Minor en Literatura y Psicología Educacional en Central Queensland University (CQU – Australia), en Rockhampton, QLD. Su proyecto de investigación final fue relacionado con el uso y la efectividad de los recursos paralingüísticos como estrategias de enseñanza de vocabulario. Irene Rostagno, Mary Jane Abrahams, Pablo Corvalán y Héctor Ortiz fueron los mentores que lo influenciaron en estas áreas.

En 2009, ingresa a la carrera de Licenciatura en Artes mención Interpretación Musical (especialidad Canto), en el Conservatorio de la Facultad de Artes de la Universidad de Chile, Santiago. Allí se formó con grandes maestros de la ópera, tales como Lucía Gana, Carmen Luisa Letelier, Hanns Stein y Carlos Beltrami. Tuvo un rol en la ópera de Manuel de Falla, "La Vida Breve" (La Voz de la Fragua), montada en 2010 en la Sala Isidora Zegers. Al mismo tiempo, realizó numerosos conciertos como solista en muchos teatros. A su vez, se desarrolló como coreuta bajo la dirección de Silvia Sandoval, Vicente Alarcón y Gabriel Garrido.

En 2012, se despliega desde la música académica hacia la popular. Se entrena interpretativa y vocalmente con las maestras Paquita Rivera y Olga Torres, de quienes aprendió el uso de la Técnica Alexander y la Técnica Vocal Completa. Posteriormente, ingresa a Licenciatura en Música Popular Latinoamericana (Orientación Canto) en la Universidad Nacional de Cuyo (UNCUYO – Argentina), en la ciudad de Mendoza. Actualmente se encuentra cursando esta licenciatura, así como también continúa realizando su carrera artística en presentaciones públicas y privadas, creando arreglos propios en un diverso repertorio que abarca desde el jazz hasta lo folklórico, así como también dando clases de técnica vocal a músicos profesionales.

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Introduction

Foreign language instruction not only encompasses a set of strategies that encourages learners' engagement within a social and communicative framework, but it also involves other aspects of students' lives. Language has a tremendous impact on our internal thoughts, feelings and intentions. When it comes to learning a foreign language, this process involves an immersion in different values and thinking structures that may be completely alien to us; i.e. language learning/teaching goes beyond the fact of simply learning new lexical items.

Otherwise, in music, it is impossible to mark out limits or boundaries. This noticeable feature can also be observed in languages. In the case of music, this conveys a unique way of thinking, feeling and expressing, alongside a host of other aspects. In fact, performing musicians, educators, researchers, composers and arrangers are unable to agree on a cohesive definition of what music actually is. In other words, music professionals are still struggling to find a fully complete concept of music that might include all of its possible social, affective, physical, spiritual, historical and even mathematical or linguistic uses and assumptions.

In light of these complex and wide-ranging academic perspectives, I decided to create a course on English for Specific Purposes focused on Music (ESP-Music) during my undergraduate studies on a Latin-American Popular Music Bachelor program at the National University of Cuyo (Mendoza, Argentina). Many undergraduate and post-graduate students from Music degrees, as well as EFL students (from teaching and translation degrees) took the course. Within each lesson I outline a general instructive outcome: *to foster relevant concepts related to music in English as foreign language students in order to facilitate professional refinement.*

This course appears to be extremely relevant due to the increasing interaction among musicians in different parts of the globe, the numerous professional challenges that can emerge for Spanish-speaking musicians and music researchers in terms of performing or presenting their own artistic projects. At the same time, learners will be able to consult and understand different reference sources, give precise opinions on any musical work, utilize music software with ease, and understand the meaning of expressions and symbols in any score printed in English.

In terms of background course requirements, this method is open to all students who have mastered an elementary level of English (A1-A2 onwards), which seems to be enough for comprehension/production purposes. This is due to the fact that the learning strategies involved are focused on the association of many terms musicians would have studied and mastered beforehand in their mother tongue. Therefore, it is crucial to mention that an average learner of this course should have a consistent conceptual basis related to solfège and sight-reading, harmony, music history, organology and instrumentation, music analysis and aesthetics.

Contents are presented in order of importance by considering some musical methodological aspects, which are developed with an increasing level of difficulty. Throughout the first topics, brief and engaging concepts will be presented. Towards the later topics, reading comprehension is going to be more relevant. The idea is that musicians can get involved in real contexts concerning their professional careers and the use of reliable reference sources. With this in mind, contents are also presented, where possible, for both classical and popular musicians, fostering exchange opportunities between these two main disciplines.

From a linguistic point of view, lexical items are presented either in isolation or in chunks, supported by pictures, drawings or video/audio Youtube© links. This encourages teachers and students, on the one hand, to foster the use of English at all times. On the other hand, theoretical/practical music exercises are presented in English in order to train students in some methodological strategies seen in English-speaking conservatories. Furthermore, some reading boxes or articles are also featured so as to position these items within a real context ('Language Corner' and 'Some notes on…' sections).

A complete list of reference sources has been consulted in order to clearly present each topic and to provide in-depth and up-to-date coverage of the most relevant musical features. Paper-based and digital publications, journals, articles and reports from the most prestigious universities, colleges and specialized media from around the world were utilized for this purpose.

There will always be new concepts to deal with in the never-ending world of music. Therefore, this material is also meant to aid EFL teachers and translators in planning and designing courses, or looking up key words that are hard to encounter in most dictionaries.

At the same time, all kinds of musicians can use this publication as a starting point for an immersion in technical music terms which will undoubtedly represent an effective academic support. The study topics that this textbook embraces are the following:

- **Starter Topic: What musical instruments do you play?**

Professional identification as performers and composers. Brief and guided dialogues might emerge from this topic.

- **Topic No.1: Fundamentals on Music Theory**

Concepts and definitions related to solfège and sight-reading, intervals and harmony. All of these areas will be covered by presenting similar assignments as the ones seen in English-speaking conservatories textbooks.

- **Topic No.2: Band Formation**

Orchestras, ensembles, choirs and band organology. Instrument families and parts.

- **Topic No.3: A Brief History of Music**

Art and Popular Music timelines from the medieval era (c1150) to dubstep (2010's).

- **Topic No.4: Phrasing, Expression and Performance**

Importance of musical phrases and sentences, dynamics, and instrumental technique resources according to each instrument family.

- **Topic No.5: Score Analysis**

Score analysis on art and popular music pieces. This is meant to assist students in recognizing expressions and symbols seen in previous topics.

- **Topic No.6: Music Critique**

Reading & writing strategies and resources to elaborate music critique reports on either art or popular music.

- **Appendix: Reading Comprehension**

Texts on art and popular music that encompass technical music terms studied in previous topics. Each text is accompanied by a set of reading comprehension exercises in order to reach a deeper understanding of key chunks of information.

Introducción

La enseñanza de idiomas no sólo viene acompañada de un conjunto de estrategias que favorezcan el desarrollo de las personas dentro de un contexto social-comunicativo, sino que también abarca otras facetas de la vida de los estudiantes. Resulta muy complejo poder limitar el campo de acción de la enseñanza-aprendizaje de idiomas, dado que –al igual que el uso de la lengua materna- está presente en cada actividad que desarrollamos, teniendo un impacto, incluso, en nuestros pensamientos, sentimientos e intenciones. A su vez, la lengua nos brinda esa imagen conceptual y acústica de lo que somos y representamos en la cultura que nos desenvolvemos, por lo que en el caso de aprender una lengua extranjera, este proceso de aprendizaje se vierte a la inmersión en valores y estructuras de pensamiento que pueden llegar a ser totalmente diferentes a lo que nuestros patrones de conducta nos delimiten en la lengua materna, yendo mucho más lejos que el simple aprendizaje de palabras.

Por otra parte, la música es un arte que posee una extensión inalcanzable. No tiene límites ni fronteras. Esto la hace parecer muy cercana al proceso de aprendizaje del lenguaje, ya que la música nos enseña un modo de pensar y de sentir, así como un sinnúmero de otros aspectos propios de esta forma de comunicación. Es tan amplia su concepción, que como ejecutantes, docentes, compositores o arregladores nos es prácticamente imposible dar con una definición certera sobre lo que es la música en sí, llegando a variadas e inclusive dispersas definiciones, que finalmente nos llevan a un concepto difuminado.

Dentro de este marco tan complejo, aunque poco explorado, es que decidí impartir en el año 2013, un curso de Inglés Técnico para Músicos, durante mi estancia como estudiante de Música Popular Latinoamericana en la Universidad Nacional de Cuyo (UNCUYO), Mendoza, Argentina. Asistieron alumnos de grado y postgrado en Música, así como estudiantes de Profesorado y Traductorado en Inglés de la misma casa de estudios. Allí, delimité objetivos tan amplios como la enseñanza de idiomas y la música son, pero que atendían a una misma razón: fomentar la alfabetización en la lengua inglesa de los futuros músicos hispanoparlantes en las diferentes propuestas profesionales que implica este arte.

Consideré necesaria la implementación de un curso tal, dada la creciente interacción que existe con diversos músicos de todo el mundo, las posibilidades para presentar nuestras propuestas artísticas y generar espacios de crecimiento profesional donde nuestros futuros músicos e investigadores puedan desenvolverse con comodidad para la obtención de fuentes bibliográficas, la utilización de software musical y la correcta interpretación de nomenclaturas y símbolos en cualquier partitura impresa en inglés.

Como nivel base, este método está abierto para la mayor cantidad posible de estudiantes, por lo que un nivel de inglés elemental (A1- A2 en adelante) resulta suficiente para poder enfrentar el aprendizaje en esta área. Esta razón se debe a que el aprendizaje se generará por la previa asociación de conceptos que los futuros músicos ya dominan previamente, dada la formación académica que ya evidencian en diversas áreas, tales como: solfeo y audioperceptiva, armonía, historia de la música, organología e instrumentación, análisis y estética.

Los contenidos son presentados en orden de importancia en cuanto a lo musical, los que a su vez, van a un nivel creciente de dificultad. Se comienzan a exponer conceptos breves y memorizables, hasta llegar a la utilización de textos más grandes, que permitan la comprensión de contextos más reales y cercanos a la vida profesional del músico y a las fuentes de información más plausibles de encontrar. Dentro de esta misma premisa, los contenidos se intentan presentar tanto para músicos de formación académica (o clásica) y para músicos populares, generando en cada tema a tratar, un fluido intercambio de conocimientos entre ambas disciplinas.

Desde la perceptiva lingüística, se exponen los términos de manera aislada, o en forma de expresiones construidas (chunks), respaldadas con imágenes afines. Esto tiene el objeto de enmarcarlas dentro de un mismo contexto que favorezca el entendimiento y el uso del inglés en todo momento. Por una parte, se presentan ejercicios teórico-prácticos a nivel musical, donde el inglés sea un vehículo de expresión. Y por otra, existen secciones donde se trabajan ciertos aspectos del aprendizaje del inglés como lengua extranjera que tienen directa relación con los temas adscriptos a la música ('Language Corner' and 'Some notes' sections).

En cuanto a la obtención de recursos bibliográficos para la presentación de cada tema, se han escogido diversas fuentes de origen papel y digital, papers de musicólogos investigadores de prestigiosas universidades, sitios de prensa especializada, diccionarios temáticos y de aprendizaje del inglés.

Siempre existirán nuevos contenidos a tratar en el interminable mundo de la música, pero sin dudas este material didáctico puede esclarecer diversos desafíos de carácter metodológico para profesores de inglés como lengua extranjera y traductores español-inglés a la hora de diseñar y dictar cursos de interés similar; así como también para estudiantes de música y músicos en ejercicio, para quienes esta publicación se puede presentar como un punto de inicio en la inmersión en un lenguaje técnico que favorezca el crecimiento profesional. Los temas a tratar en esta publicación son:

- **Starter Topic (Unidad Inicial): What musical instruments do you play? (¿Qué instrumentos musicales tocas?)**
  Identificación del rol como intérpretes o compositores en cada estudiante. Se espera poder potenciar conversaciones cortas y precisas.

- **Topic No.1 (Tema 1): Fundamentals on Music Theory (Elementos fundamentales de la teoría musical)**
  Nociones de solfeo rítmico y cantado, intervalos y conceptos de armonía, guiadas con ejercitaciones similares a las vistas en conservatorios de habla inglesa.

- **Topic No.2 (Tema 2): Band Formation (Formación de bandas y orquestas)**
  Organología de orquestas, ensambles, coros y bandas. Familias de instrumentos y sus partes.

- **Topic No.3 (Tema 3): A Brief History of Music (Breve Historia de la Música)**
  Nociones de relevancia sobre la historia de la música académica y la música popular, considerando una línea cronológica que abarca desde la monodia cristiana (1150 D.C) hasta el dubstep (2010's)

- **Topic No.4 (Tema 4): Phrasing, Expression and Performance (Fraseo, expresión e interpretación)**
  Nociones sobre análisis de frases y oraciones musicales, elementos de la dinámica, la agógica y recursos técnicos característicos de cada familia de instrumentos.

- **Topic No.5 (Tema 5): Score Analysis (Análisis de Partituras)**
  Análisis de partituras académicas y populares, con el fin de reconocer nomenclatura y utilizar conceptos antes vistos en los temas anteriores.

- **Topic No.6 (Tema 6): Music Critique (Crítica Musical)**
  Estrategias y recursos textuales para criticar música académica o popular.

- **Appendix (Apéndice): Reading Comprehension (Comprensión lectora)**
  Textos de música académica y popular que engloban terminología vista en temas anteriores, cada texto posee ejercicios de comprensión lectora adjuntos.

Acknowledgements – Agradecimientos

To my sister, Sandra.

Starter Topic: "What musical instruments do you play?"

I'm a (an)…

Pianist / Keyboardist

Guitarist

Percussionist / Timpanist / Drummer

Singer / Rapper

Double bass player / Bass player

Harpist

Violinist / Violist / Cellist

Flutist / Flute player/ Indian Flutist / Quena player / Pan flute player

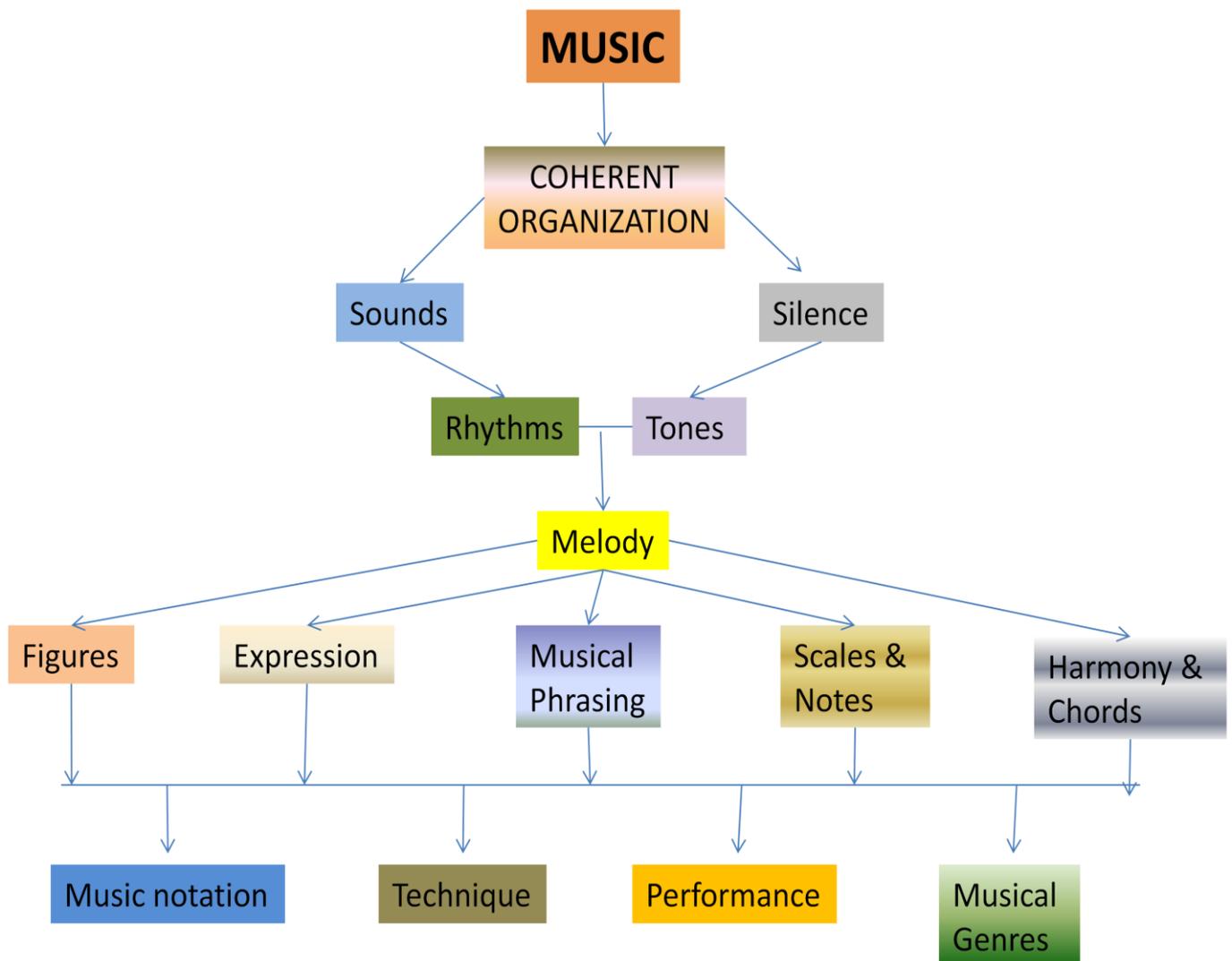Trumpet player / (French – English) Horn Player / Oboist

Saxophonist / Clarinetist / Tuba player / Tromboner
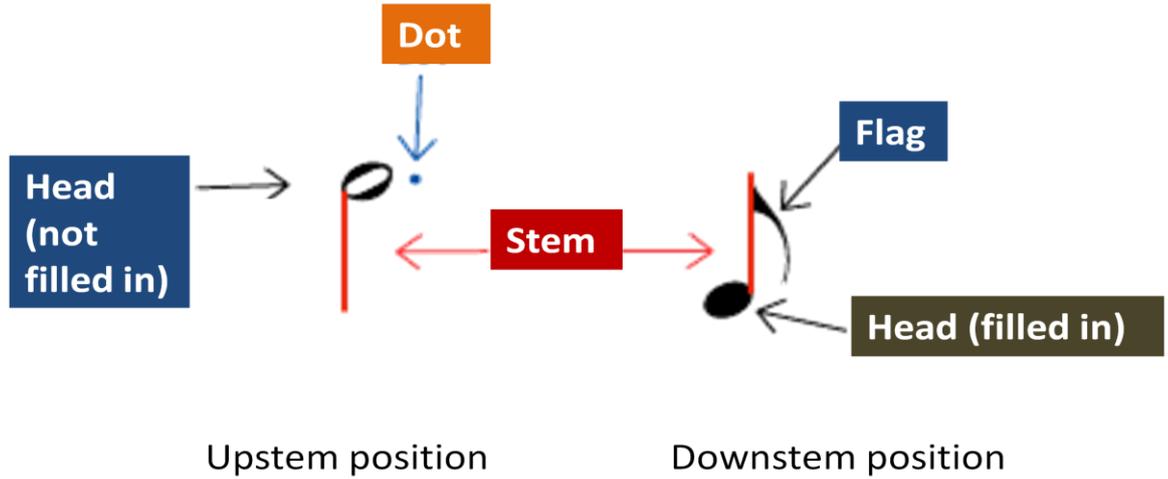
Composer / Arranger Songwriter/ Producer

Topic No.1: "Fundamentals on Music Theory"

Adaptation from García (2012)

Musical notation: Figures

Parts of a musical note:

Upstem position   Downstem position

Note values:

AmE	Breve	Whole Note	Half Note	Quarter Note	Eighth Note	Sixteenth Note	Thirtysecond Note	Sixtyfourth Note
BrE	*Breve*	*Semibreve*	*Minim*	*Crotchet*	*Quaver*	*Semiquaver*	*Demisemiquaver*	*Hemidemisemiquaver*

Breve rest

whole rest

half rest

quarter rest

eighth rest

sixteenth rest

sixtyfourth rest

thirtysecond rest

Accidentals:

sharp   natural   flat   double sharp   double flat

Other note values:

- Some Possible Combinations

Sixteenth Notes

Dotted Eighth + Sixteenth

Sixteenth + Dotted Eighth

A Two Sixteenth - One Eighth Combination
1 e + 2 e + 3 e + 4 e +

B One Eighth - Two Sixteenth Combination
1 + ah 2 + ah 3 + ah 4 + ah

E Sixteenth Rests on Downbeats (#'s)
1 e + ah 2 e + ah 3 e + ah 4 e + ah

D Sixteenth Rests on "Ands" (+)
1 e + ah 2 e + ah 3 e + ah 4

C Sixteenth Rests on Downbeats (#'s) and Upbeats (+)
1 e + ah 2 e + ah 3 e + ah 4 e + ah

F Sixteenth Rests on Downbeats and "ahs"
1 e + ah 2 e + ah 3 e + ah 4 e + ah
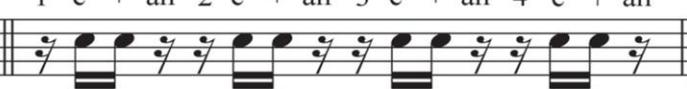
Dotted quarter note and eighth note combination.

Syncopation

*Dotted quarter note and two sixteenth notes combination.*

Tuplets (Irregular time values)

Duplet   Triplet   Quadruplet   Quintuplet   Sextuplet
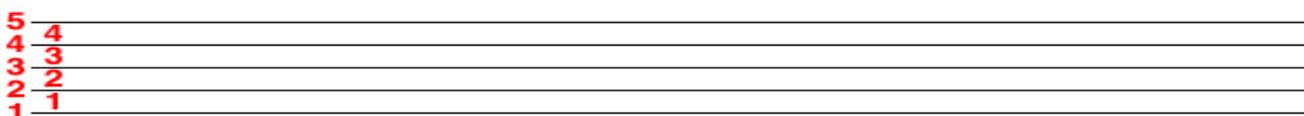
Septuplet   Octuplet   Nontuplet

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Simon Horsey's Essentials for Music (2012) http://www.essential-music-theory.com/music-note.html
Scaletrainer Music Theory (2012) http://www.scaletrainer.com

The Staff & Clefs

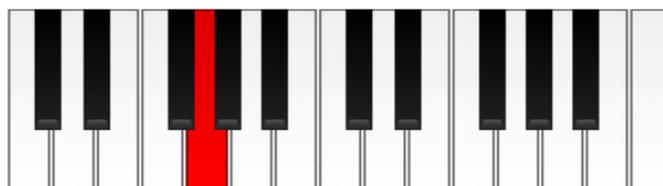- The **stave** (or staff) is the foundation upon which notes are drawn.
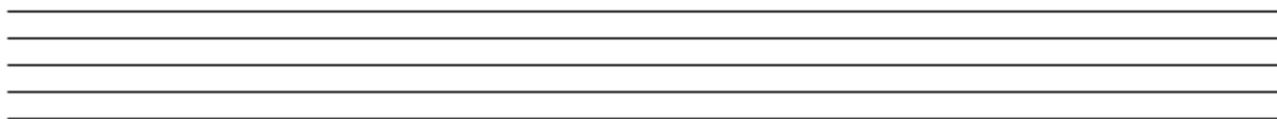
- The modern staff comprises five lines and four spaces.

- Every line or space on the staff represents a white key on the keyboard.

Notice: *Staff*   (AmE) -   *Stave* (BrE)


Traditional vs graphic notation

When notating a rhythm from a listening excerpt, traditional or non-traditional forms of notation may be used. In the case of traditional notation, a five-line staff with specific musical features is utilized.
In the case of graphic notation, music is represented through shapes and symbols.

Duration of notes

Pitch of notes

- **Clefs** assign individual notes to certain lines or spaces.
- Two clefs are normally used: The Treble and Bass clefs.

Treble Clef   Bass Clef
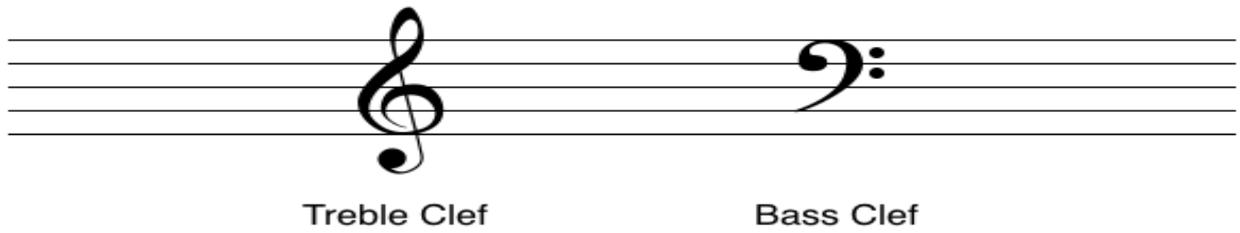
- Uh-oh. We just ran out of room to place notes, what happens now?

- -
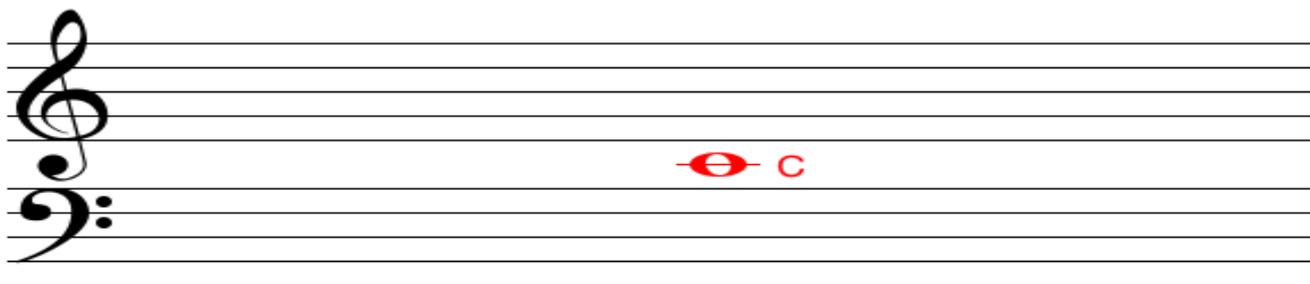
- **Ledger Lines** will solve our dilemma.
- A ledger line is a small line that extends the staff when we run out of room.

Notice: The *treble clef* may be called **G Clef**, whereas the *bass clef* may also be labeled as **F Clef**.

- Notice how the two clefs are "joined" by the C (shown in red).

- This C is commonly called "middle C" since it corresponds to the middle staff line on the Grand Staff.

This ten-line staff is, in fact, a Grand Staff made of 11 lines, in which line number 6 is imaginary and graphically represented by 'middle C'.

Notes and Scale Degrees

SCALE DEGREES	1	2	3	4	5	6	7	1
LATIN NOTATION	do	re	mi	fa	sol	la	ti	do
ENGLISH NOTATION	C	D	E	F	G	A	B	C

SCALE DEGREES

|	
I *Tonic*	**V** *Dominant*
II *Supertonic*	**VI** *Submediant*
III *Mediant*	**VII** *Leading tone*
IV *Subdominant*	

In English-speaking countries, Latin notation system is not commonly utilized. Both the UK and the US make use of the English notation system when establishing key signatures. However, when solfeging, the Latin notation system is still widely used. Some note name changes to mention accidentals. For example: E (Mi), Eb (Me) // G (Sol), G# (Si), Gb (Se).
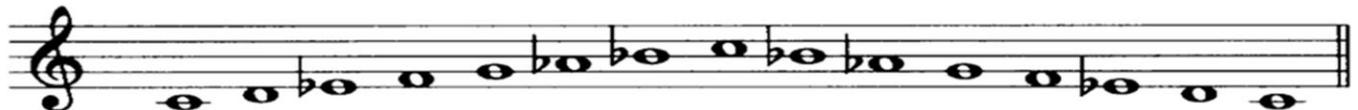
Solfège

Music notation reading, based on two principles: "fixed-Do" and "movable-Do".

C Major Scale
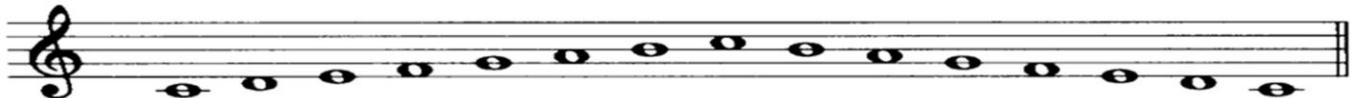
Do   Re   Mi   Fa   Sol   La   Ti   Do...

C Natural Minor Scale

Do   Re   Me   Fa   Sol   Le   Te   Do...

C Harmonic Minor Scale

Do Re Me Fa Sol Le Ti Do

C Melodic Minor Scale

Do   Re   Me   Fa   Sol   La   Ti   Do   Te   Le   Sol   Fa   Me   Re   Do

Chromatic Scale

do   di   re   ri   mi   fa   fi   sol   si   la   li   ti   do

do   ti   li   la   si   sol   fi   fa   mi   ri   re   di   do

do   ra   re   me   mi   fa   se   sol   le   la   te   ti   do

do   ti   te   la   le   sol   se   fa   mi   me   re   ra   do

Some notes on what 'fixed-Do' and 'movable-Do' stand for.

According to Dr. Jody Nagel (2005), *in "Fixed Do", "Do" is always "C", no matter what key you are in. With "Movable Do", "Do" is the tonic note. For example, in the key of "C Major", "Do" is "C", but in the key of "F Major", "Do" is "F". Fortunately in Spanish we do not have this sort of debate, because in most Latin-based languages, solfège tends to be related to the note label signification.*

Some of the variations of the two basic solfège systems in use are listed below.

Fixed-Do:

(1) Non-chromatic syllables.
C and C-sharp are both named "Do." The voice must inflect up or down the actual pitch while saying "Do." D, D-flat, and D-sharp are all named "Re." Etc. In this system, the ascending pitches of a C-major scale are named Do, Re, Mi, Fa, Sol, La Ti, Do. An ascending E-major or E-minor scale (or an E-scale in any other 7-tone mode) is always labeled Mi, Fa, Sol, La, Ti, Do, Re, Mi. Etc.

(2) Chromatic syllables.
C is named "Do." C-sharp is named "Di." The names of sharp pitches are based on the names of natural pitches with the final vowel altered to "i" (pronounced as a long "E"); this has the advantage of causing raised notes to rhyme with "Ti," which stretches the mouth open wide, and physically as well as musically leads to resolution on the pitch a semitone higher. The names of flat pitches (except for Re Flat) are based on the names of natural pitches with the final vowel altered to "e" (pronounced as a long "A"). The exception, Re Flat, is designated "Ra." The ascending chromatic scale from C to C, then, is labeled Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do. The descending chromatic scale from C to C is labeled Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do. The pitches of an ascending E-major scale are named Mi, Fi, Si, La, Ti, Di, Ri, Mi. Etc. In this system, E-sharp and B-sharp are named "Mis" and "Tis," respectively. A double-sharped note is named by adding an "s" to the name of a sharped note, and a double-flatted note is named by adding an "s" to the name of a flatted note. Thus, G-double-sharp is called "Sis," G-double-flat is called "Ses," and D-double-flat is called "Ras."

Moveable-Do:

(3) Non-chromatic syllables.
Scale-degrees 1 and sharp-1 are both named "Do." The voice must inflect up or down the actual pitch while saying "Do." Scale-degree 2, flat-2, and sharp-2 are all named "Re," etc. Thus, the ascending pitches of *any* 7-note scale are named Do, Re, Mi, Fa, Sol, La, Ti, Do.

(4) Chromatic syllables.
Scale-degree 1 is named "Do." Sharp-1 is named "Di." The ascending chromatic scale from 1 to 1, then, is named Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do. The descending chromatic scale from C to C is named Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do. [See (2) above for a description of these naming conventions.] Thus, the ascending pitches of any *major* scale are named Do, Re, Mi, Fa, Sol, La, Ti, Do. The ascending pitches of any *natural minor* scale are named Do, Re, Me, Fa, Sol, Le, Te, Do. Note that, in the key of C major or in "atonal" music, the chromatic moveable-Do system converges with the chromatic fixed-Do system. Of particular importance to those music students from non-English-speaking countries that use *non-chromatic fixed* Do: in those countries, the syllable "Si" is still used to indicate the pitch "B." In countries such as Korea, where *non-chromatic moveable* Do is often used, "Si" refers to the 7th scale degree. However, in the *moveable*-Do system with *chromatic* syllables, "Si" refers to a raised fifth scale degree, and "Ti" is used for the leading tone!

(5) "Moveable Do-La."
Scale-degree 1 of any *major* scale is called "Do." Scale-degree 1 of any *minor* scale is called "La." Scale-degree 1 of any *Dorian* scale is called "Re." Etc. In the case of altered-scale tones, the conventions of either Non-chromatic syllables or Chromatic syllables might be used. Incidentally, this system (with non-chromatic syllables) is closest to the one Guido D'Arezo used in the 11th century, since, at that time, there was no defined A-440 and, by definition, the system was more or less "moveable."

Other Scales: Sight-sing the following scales based on the concept of chromatic syllables.
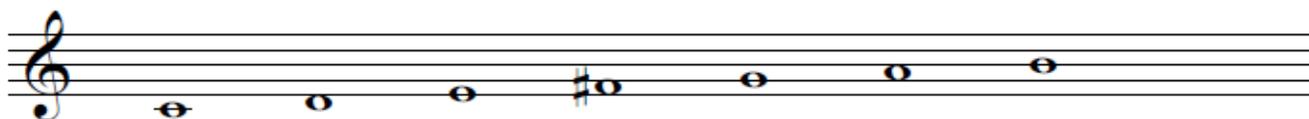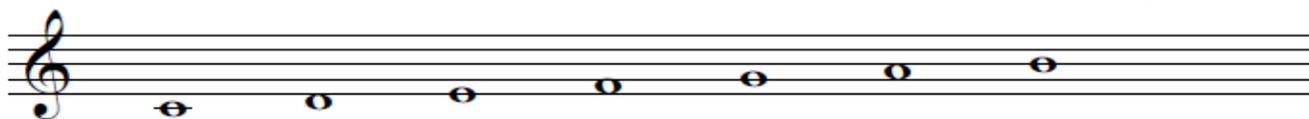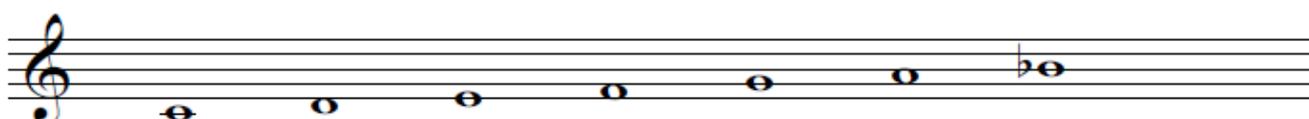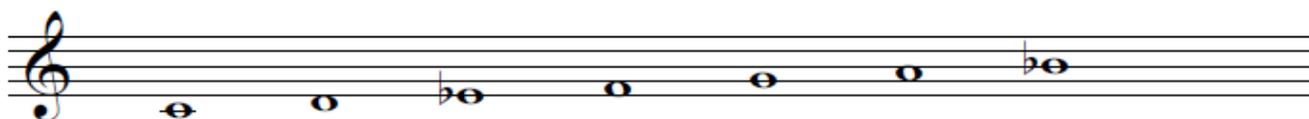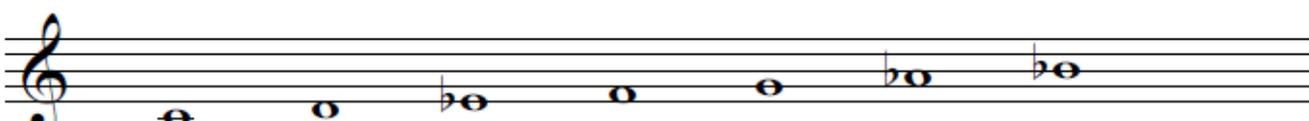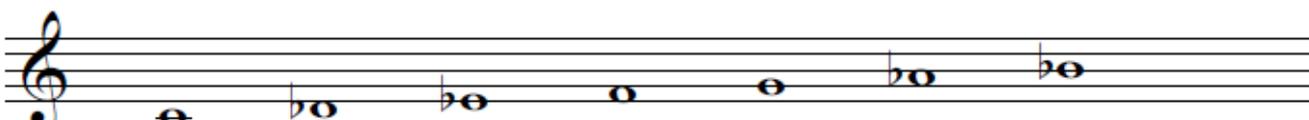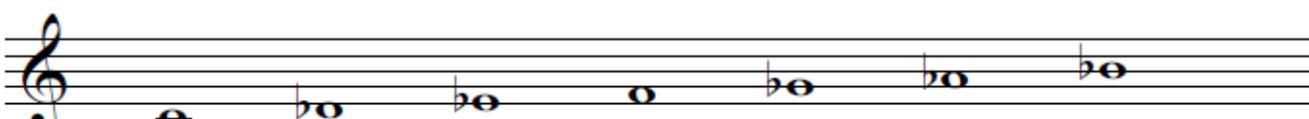
Lydian ♭7 (For Dominant 7 Chords)

1 2 3 #4 5 6 ♭7

Altered (For Dominant 7 Chords)

1 ♭9 #9 3 #11 ♭13 ♭7

Symmetrical Diminished (For Dominant 7 Chords)

1 ♭9 #9 3 #4 5 6 ♭7

C Major Blues Scale   C Minor Blues Scale

C Major Pentatonic Scale   C Minor Pentatonic Scale

Two Different Whole-tone Scales

Intervals (Lucas J., 2013)

*Any time we consider two pitches, we consider the relationship between those pitches. That relationship is called an **interval**. While there are many intervals in music, [...] the smallest one is a **half step** and the next smallest one is a **whole step**.*
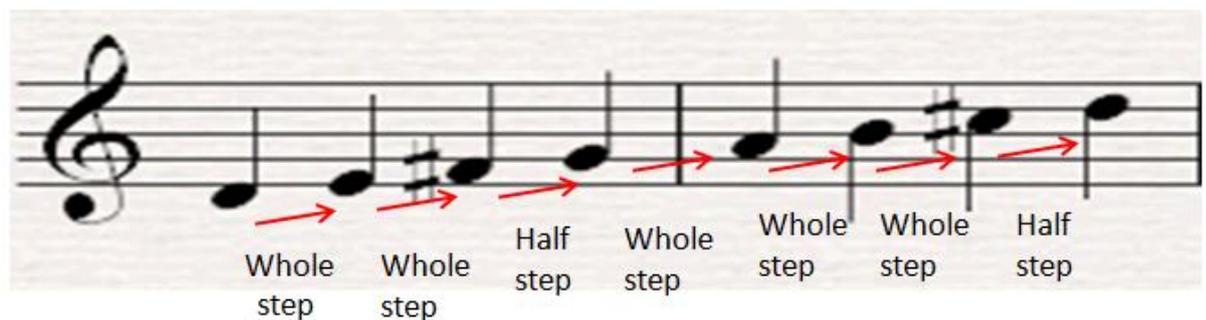
The term '***steps***' means '***tonos***' in Spanish. Do not misunderstand the concepts of '*tonos*' and '*tonalidad/armadura*" (Key Signature), because they actually imply different connotations.

Some relevant terms concerning intervals are:

- Whole step (1)
- Half step (1/2)
- ¼ tone
- 1/8 Tone

Language Corner…

Ordinal numbers indicate order or rank. Some ordinal number spellings might be irregular, but most of these numbers carry the affix *–th* in their regular spelling form. In Music the most used ordinal numbers are:

1st = *First*
2nd = *Second*
3rd = *Third*
4th = *Fourth*
5th = *Fifth*
6th = *Sixth*
7th = *Seventh*
8th = *Eighth*
9th = *Ninth*

10th = *Tenth*
11th = *Eleventh*
12th = *Twelfth*
13th = *Thirteenth*
16th = *Sixteenth*
32nd = *Thirty-second*
64th = *Sixty fourth*
128th = *One hundred and twenty-eighth*

Intervals

Minor 2nd (m2) / Minor 6th (m6) / etc…
Augmented 4th
Diminished 5th ———————————→ **Tritone (TT)**

Randel (2003) in Harvard Dictionary of Music also specifies other interval types:

- ❖ *Perfect*
- ❖ *Major*
- ❖ *Minor*
- ❖ *Augmented*
- ❖ *Diminished*
- ❖ *(M6) Shortened interval label utilized in the western world to define an interval.*

Key Signature

It is a collection of every accidental found in a scale. (Randel, 2003)

- As you may have noticed, the flats are arranged in a special order.
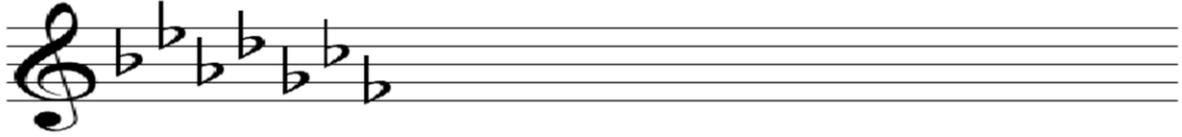
Flats follow the **circle of fourths.**

- Sharps are arranged in the opposite order of flats.
- F# comes first, followed by C#, G#, and D#.
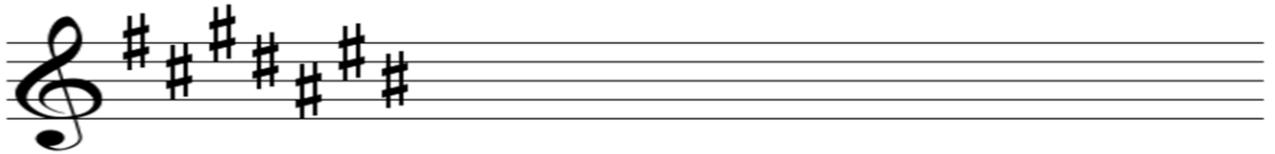
Sharps follow the **circle of fifths.**
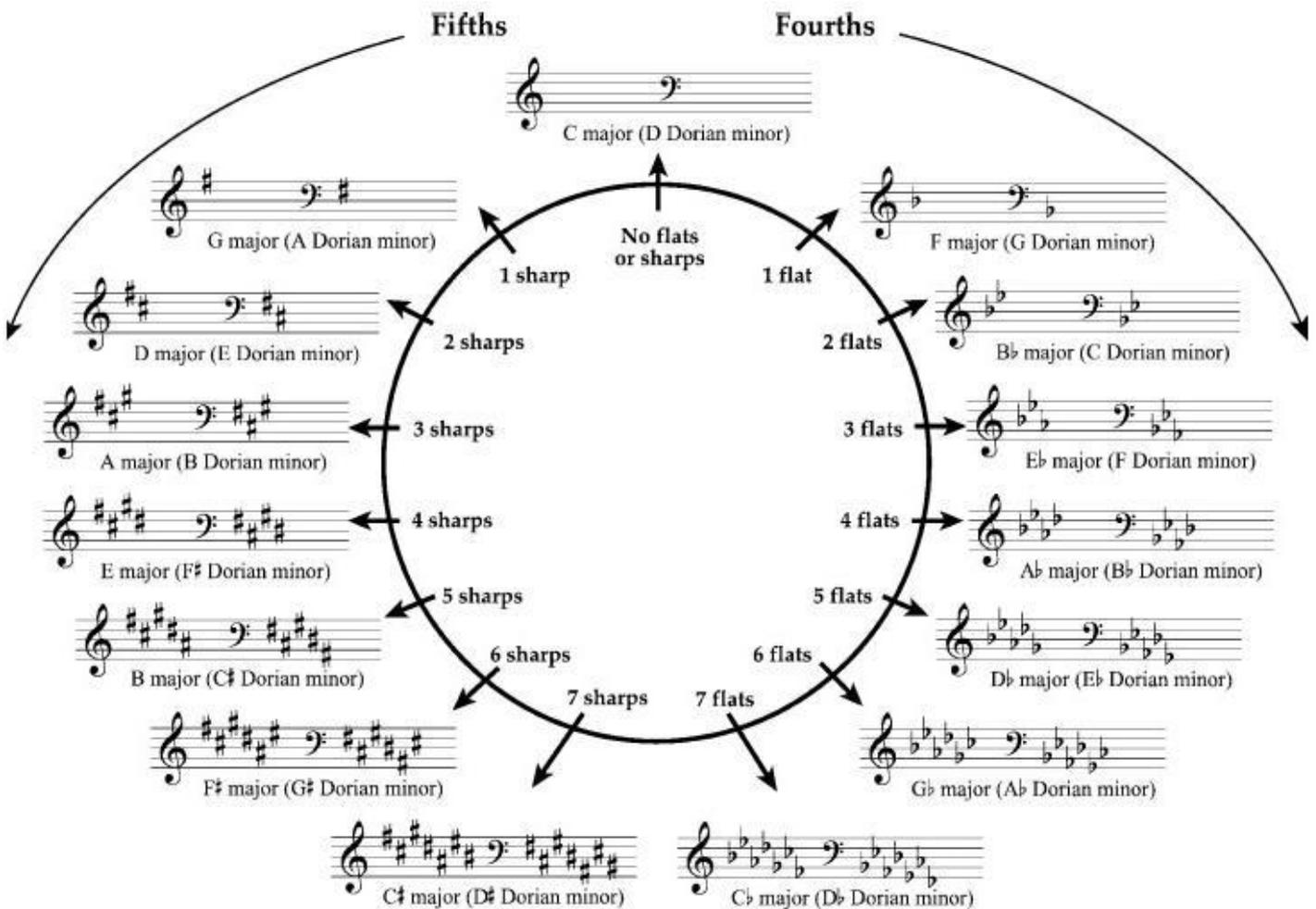
Relative Keys

Randel (2003), states that relative keys are the major and minor scales that have the same key signatures.

The *relative minor* of a particular *major key*, or the *relative major* of a *minor key*, is the key which has the <u>same key signature, but different tonic</u>.

Key Signature	Major Key	Minor Key
B, E♭, A♭, D♭, G♭, C♭, F♭	F♭ major	D♭ minor
B♭, E♭, A♭, D♭, G♭, C♭, F♭	C♭ major	A♭ minor
B♭, E♭, A♭, D♭, G♭, C♭	G♭ major	E♭ minor
B♭, E♭, A♭, D♭, G♭	D♭ major	B♭ minor
B♭, E♭, A♭, D♭	A♭ major	F minor
B♭, E♭, A♭	E♭ major	C minor
B♭, E♭	B♭ major	G minor
B♭	F major	D minor
	C major	A minor
F♯	G major	E minor
F♯, C♯	D major	B minor
F♯, C♯, G♯	A major	F♯ minor
F♯, C♯, G♯, D♯	E major	C♯ minor
F♯, C♯, G♯, D♯, A♯	B major	G♯ minor
F♯, C♯, G♯, D♯, A♯, E♯	F♯ major	D♯ minor
F♯, C♯, G♯, D♯, A♯, E♯, B♯	C♯ major	A♯ minor
F, C♯, G♯, D♯, A♯, E♯, B♯	G♯ major	E♯ minor

Measures & Time Signature

- Vertical black bars called **bar lines** divide the staff into **bars** (or "measures").
- This staff has been split into two measures

- **Staff** *(AmE)* / **Stave** *(BrE)*
- **Measure** *(AmE)* / **Bar** *(BrE)*

- **Meter and Time Signature**

*Meter is the organized succession of **rhythmic pulses**. It is most frequently indicated by the **time signature** at the beginning of a piece of music. The division of meter can be duple, triple or quadruple; simple or compound.*

- **Time signatures** define the amount and type of notes that each measure contains.
- The first measure is in 4/4 time and the second measure is in 3/4 time.
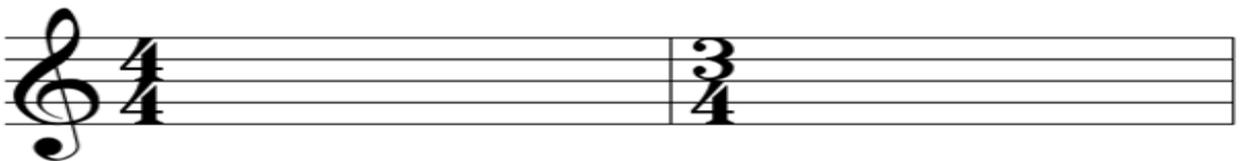
Four quarter notes.   *Three quarter notes.*
Four -four time   *Three-four time.*

MIXED METER
Mixed meter is the use of more than one meter in a piece of music.

- 6/8 time contains six eighth notes.

- 3/2 time contains three half notes.

> **Absence of Meter:** A piece of music may also have no meter. In contrast to music with meter that has some consistency, music without meter has a sense of freeness.
> On scores for music with no meter, composers might indicate some form of division by varying the bar lines or by numerical second indications. Ex. 'Kontakte' (K. Stockhausen)

Pulses within a measure

Downbeat: The strongest pulse within a measure.
Strong: Less strong pulse than the downbeat.
Weak: Unmarked and unaccented pulse (usually 2nd and 4th pulses).

Downbeat Weak

Downbeat Weak Strong Weak

Downbeat Weak Weak
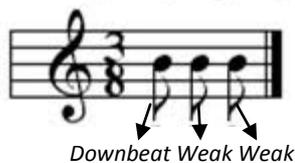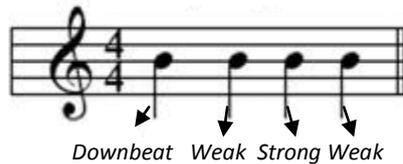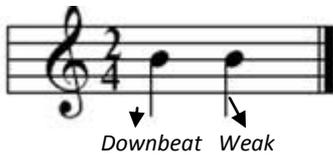
- *Other ways of naming the most utilized time signatures:*
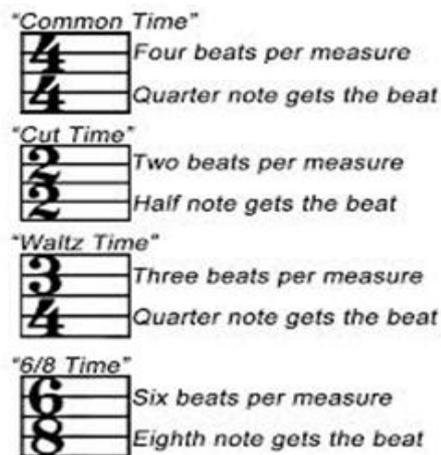
- **Say the following time signature names.**
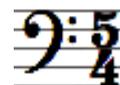
Harmony (Galettis, 2009)

Harmony is two or more pitches sounding together. It may also consist of a series of chords, or it may be produced by two or more parts singing or playing together. The notes used to harmonize a melody are usually taken from the chords and harmony on which the melody is based.

Harmonic Rhythm
Harmonic Rhythm refers to the rate of change - that is, how fast or slow the harmony moves through the piece of music. Some pieces have fast changes from chord to chord, and other pieces have a slow-paced progression.

Accompaniment Styles
Accompaniment supports the melodic line. Composers can choose particular accompaniment styles or techniques, which may include:

- Parallel harmony (harmonizing the melodic line)
- Broken chords (Arpeggios, Alberti bass, Walking bass -jazz music term-)
- Block chords (blocks of long duration notes sounding at the same time, ie. breves or semibreves)
- Twelve-bar blues
- Ostinati and riffs.

Modulation
We use the term modulation to refer to the change of key in a piece of music. In Western art music it is common to hear changes of key. In popular or mainstream music, a change to a higher key, usually one note higher, creates a climax towards the end of a song. Precise key changes — for example, a modulation from C major to G major — can be difficult to detect and name correctly.

Dissonant and consonant sounds

In general, a consonant sound is pleasing to the ear, whereas a dissonant sound is heard as a 'clash' of notes. Consonant sound is generally based on the diatonic scales — the major/minor scales with which we are most familiar. It conveys a harmonious and satisfying sound to our ears. To the diatonic-trained ear, a dissonant sound stands out as not so pleasing to the ear, or resolved. A dissonant sound is generally based on the major, minor and chromatic scales. These notes combined with others create a clash that we hear as a dissonant sound. Dissonant sounds can also include tone clusters — that is, a clash of notes that are close together. Other features of tonality that can create dissonance are atonality, whole tone, blues and microtones. Dissonance is likely to occur in musical genres that use these tonalities.

Other relevant concepts related to Harmony:

Harmonic feature	Definition	Music genre most associated
Harmonic ostinato	A repeated pattern, usually chordal, played with a melody (e.g. Gymnopédie No. 1 by Erik Satie)	Most musical genres
Drone	One or more notes held throughout a piece or section of music	Most musical genres. Some traditional cultural music more than others (ex. Scottish music commonly uses bagpipes)
Pedal point	A held or repeated note, usually in the bass	Western art music
Harmonic riff	A repeated harmonic pattern	Usually refers to modern styles and jazz music
Cadence (perfect, plagal, imperfect, interrupted)	The ending of a phrase, section or piece of music using particular intervals and chords to suggest it is either finished or unfinished. The four main types are perfect, plagal, imperfect and interrupted.	Western art music
Suspension/resolution	A note in one chord is held on into the next chord, to which it does not belong (suspension). This is usually resolved with the completion of the second chord (resolution).	Western art music

Randel (2003), says that a **chord** is a combination of three or more notes. Chords are built on a single note, called the **root.**

Triads are created with a **root**, a **third** and a **fifth**.
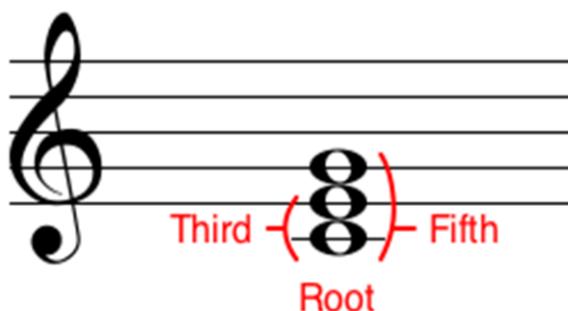
- A **major triad** (or **major chord**) is built with a major third and a perfect fifth from the root.

- Let's write a C major triad. Starting from the root (C) on the staff.

- Next, we will discuss the **minor triad**. It is created with a *minor* third and a perfect fifth from the root.

- Let's build an E♭ minor triad.

- The **augmented triad** is built with a major third and an *augmented* fifth.
- Let's build an B augmented triad.

- The last triad that we will discuss is the **diminished triad**. It is built with a minor third and a *diminished* fifth.
- Let's build a C diminished triad.
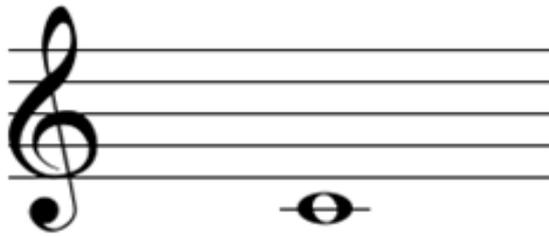
Chord Types

*This will apply not only to **triads**, but also to **seventh chords**.*

Triads

Chord Type	Jazz Symbol	Example (key of F)
Major Triad	B♭	
Minor Triad	Dm, Dmi, Dmin, D-	
Augmented Triad	C⁺, Caug	
Diminished Triad	E°, Edim	

Seventh Chords

Chord Type	Common Name	Jazz Symbol	Example (key of G)
Minor-minor 7th	Minor 7th	Am7, Ami7, A-7	
Major-major 7th	Major 7th	GM7, Gma7, Gmaj7, GΔ7	
Major-minor 7th	Dominant 7th	D7	
Fully diminished 7th	Diminished 7th	F#°7, F#dim7	
Half diminished 7th	Half diminished 7th	Am7(♭5)	
Minor-major 7th	Minor-major 7th	Em(maj7)	

Note!! *Seventh chords* = Root + Third + Fifth + Seventh

Some chord type names

_____

Suffix	Chord Type
sus4 , sus	*Suspended fourth*
(add9)	*Added ninth*
m(add9)	*Minor added ninth*
5 , (no3)	*Fifth (a.k.a. "power chord")*
6	*Sixth*
m6 , -6	*Minor sixth*
6/9	*Sixth, added ninth*
m6/9	*Minor sixth, added ninth*
7sus4 , 7sus	*Seventh, suspended fourth*
m(maj7) , m(+7)	*Minor, major seventh*
maj7(b5), maj7(-5)	*Major seventh, flat fifth*
m7(b5), m7(-5)	*Minor seventh, flat fifth*
+7 , 7(#5)	*Seventh, sharp fifth*
7(b5) , 7(-5)	*Seventh flat fifth*
7(b9) , 7(-9)	*Seventh flat ninth*
+7(b9)	*Seventh, sharp fifth, flat ninth*
9	*Ninth*
maj9 , M9	*Major ninth*
m9 , min9	*Minor ninth*
11	*Eleventh*
m11, min11	*Minor eleventh*
13	*Thirteenth*

Other types of chords (Mel & Boling - 1993):

- **Quartal and Quintal chords:** They are usually built in perfect fourths or fifths. Only three notes are used.

- **Clusters (Secondal Harmony):** They are built in seconds and sometimes thirds. They might be triads, tetrads and even more complex chord depth.

- **Polychords:** They are constructed by voicing one tertian chord above another.

- **Slash Chords:** Triads over bass notes. They are notated by a symbol followed by a diagonal slash followed by the name of the bass note. Ex. *Bb/C*.

Chord Inversions

*Rubin (2006) states that chord inversions indicate the configuration of chords with respect to the **bass part**. Tonal music relies on the inventiveness of the composer to create compelling **voicings** of each chord within a **harmonic progression**.*

Triad Chords   ## Seventh Chords

- *Root Position*
- *1st inversion*
- *2nd inversion*
- *3rd inversion (only applicable to seventh chords)*

CADENCES (Randel, 2003)

A cadence is combination of certain strong harmonic progressions with a resolution to a strong beat that ends a musical phrase. Cadences might be thought of as the punctuation marks in music - some cadences sound quite final (.) while others only pause a moment (,) and still others leave the listener waiting for more (?).

Perfect Cadence $V_{(7)} - I$

Plagal Cadence $IV - I$

Imperfect Cadence $I - V$

Deceptive Cadence $V_{(7)} - VI$

Turnarounds (Mel & Boling, 1993)

*In jazz and other popular music manifestations, a **turnaround** represents a <u>passage</u> at the end of a section which leads to the next section. This next section is most often the repetition of the previous section or the entire piece or song. The turnaround may lead back to this section either harmonically, as a chord progression, or melodically. Typical turnarounds in popular music include:*

I-vi-ii-V (ii-V-I turnaround, *circle progression*)

I-VI-II-V[(I-V/ii-V/V-V)

I-♭iii°-ii^7-V^7

I-vi-♭VI$^{7♯11}$-V

V-IV-I (*blues turnaround*)

I-♭III-♭VI-♭II^7 (*Tadd Dameron turnaround*)

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- www.youthforum.com – Karaoke singer
- wspa-2012.webs.com - Double Bass Player (Watercolour) - Westhall Secret Postcard Auction 2013
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- music.cbc.ca - Composer at work
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Topic No. 2: "Band Formation"

A **musical ensemble** also known as a **music group** is a group of people who **perform instrumental or vocal music**, typically known by a distinct name. In classical music, **trios** or **quartets** either blend the sounds of musical instrument families, or group together instruments from the same instrument family, such as **string ensembles** or **wind ensembles**. In **jazz ensembles**, the instruments typically include wind instruments (one or more saxophones, trumpets, etc.), one or two **chordal "comping" instruments** (electric guitar, piano, or organ), **a bass instrument** (electric bass guitar or double bass), **and a drummer or percussionist**. In **rock ensembles**, usually called **rock bands**, there are usually guitars and **keyboards** (piano, electric piano, Hammond organ, synthesizer, etc.) and a **rhythm section made up of a bass guitar and drum kit.**

Number of group components:

- **1 = Soloist**
- **2 = Duet**
- **3 = Trio**
- **4 = Quartet**
- **5 = Quintet**
- **6 = Sextet**
- **7= Septet**
- **8 = Octet**
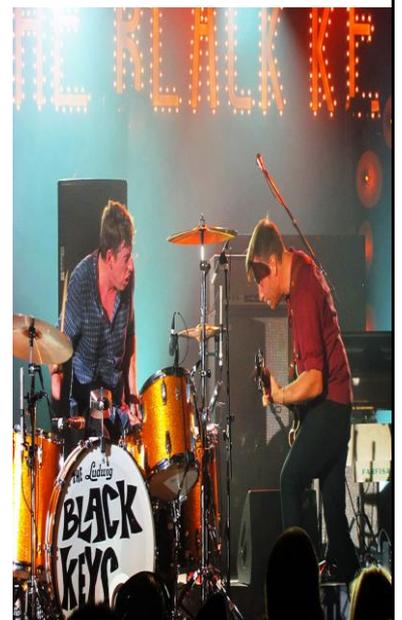
Classical Orchestra Formation

- A symphony orchestra = A philharmonic orchestra
- A chamber ensemble/orchestra
- A string / woodwind quartet/quintet…
- A choir
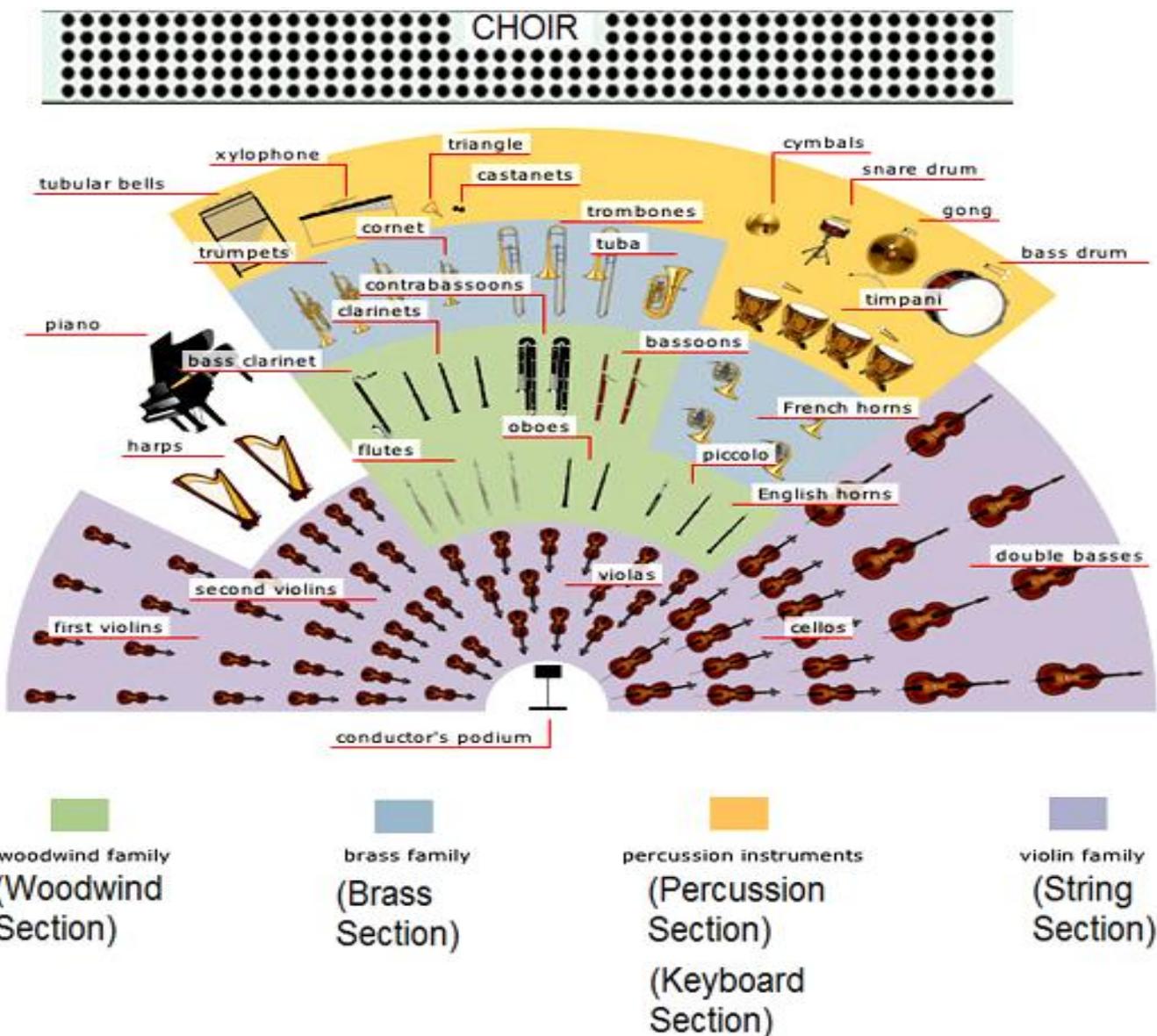
Basically, there is no difference between a philharmonic and symphony orchestra. These modifiers do not necessarily indicate any strict difference in either the instrumental constitution or role of the orchestra, but can be useful to distinguish different ensembles based in the same city (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). Both of them possess over eighty musicians on its roster, in some cases over a hundred.

A smaller-sized orchestra (of about fifty musicians or fewer) is called a chamber orchestra.

1. Stringed Instruments

String musical instruments include a wide variety of instruments, some originating thousands of years ago. The pitch of string instruments depends not only on the **string length** but also on its **thickness, weight** and **tension**. The vibration of strings against the soundboard produces sound. String instruments come in a variety of shapes and sizes, from the Double Bass to the Sitar, from the Guitar to the Harp.

String instruments may be:

- **Bowed** (ex. Violin, Cello)
- **Plucked** (ex. Guitar, Sitar, Ukulele)
- **Picked** (ex. Acoustic guitar, Electric guitar, Bass guitar)
- **Stroked** (ex. All violin-family string instruments by playing col legno technique)

1.1 Bowed String Instruments
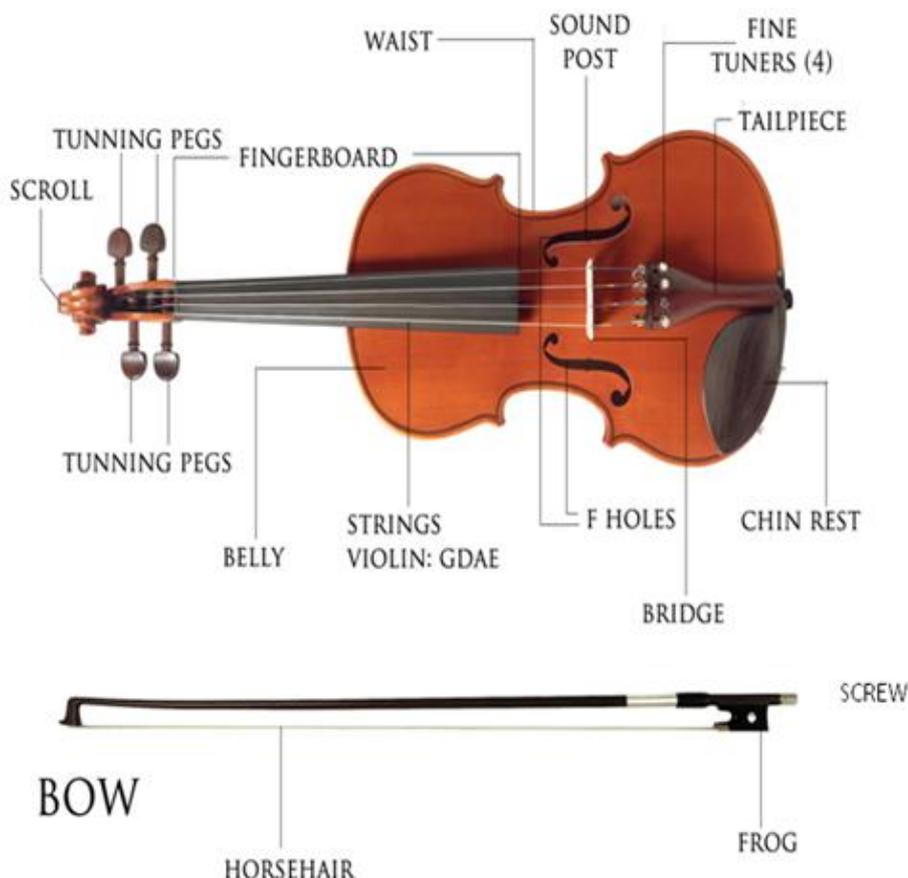
Some examples:

Violin
Viola
Cello
Double bass

1.2 Plucked and Picked String Instruments

Electric Guitar

Acoustic Guitar

Head

Tuning Pegs

Nut

Frets

Fingerboard and Neck

6th string

1st string

Rosette

Sound Hole

This whole flat surface is called the face or Sound Board

Bridge Base

Classic Guitar

HEAD
MACHINE HEADS
NUT
NECK
FRETS
FRETBOARD
POSITION MARKERS
SOUNDHOLE
BODY
PICK GUARD
PICKUPS
SADDLE
PICKUP SWITCH
TONE/VOLUME CONTROLS
OUTPUT JACK

Guitar Pick

Amplifier
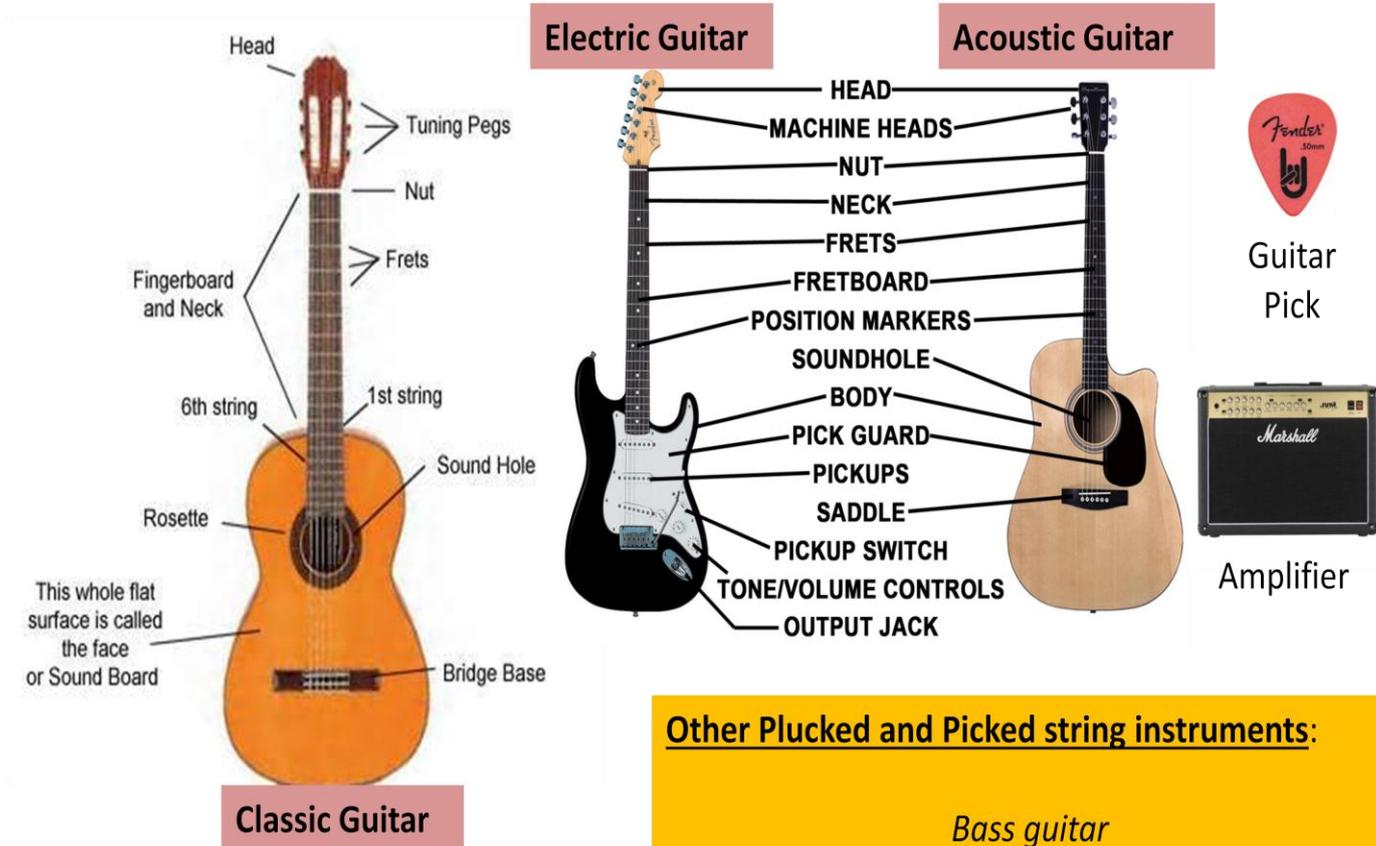
Other Plucked and Picked string instruments:

Bass guitar
Ukulele
Mandolin
Sitar
Lute
Harp

2. Woodwind Instruments

*Woodwind instruments (also called woodwinds) are a family of musical instruments within the more general category of wind instruments. There are two main types of woodwind instruments: **flutes and reed instruments** (otherwise called reed pipes). What differentiates these instruments from other wind instruments is the way in which they produce their sound. Woodwinds can be either soprano, alto, tenor and bass.*

Flutes	Reed Instruments
Piccolo	Clarinet
Flute	Bass Clarinet
Alto Flute	Bassoon
Bass Flute	Double Bassoon
Contra-alto Flute	Oboe
Contrabass Flute	English Horn (Cor Anglais – U.K.)
Double Contrabass Flute	Saxophone
Hyperbass Flute	Bagpipe

2.1 Flutes

Parts of the Flute

2.2 Reed Instruments

1st Octave Key

Little finger keys

Thumb Key

BACK VIEW

2nd Octave Key

Reed

Staple

Upper Section
(Upper Joint)

Lower Section
(Lower Joint)

Bell

FRONT VIEW
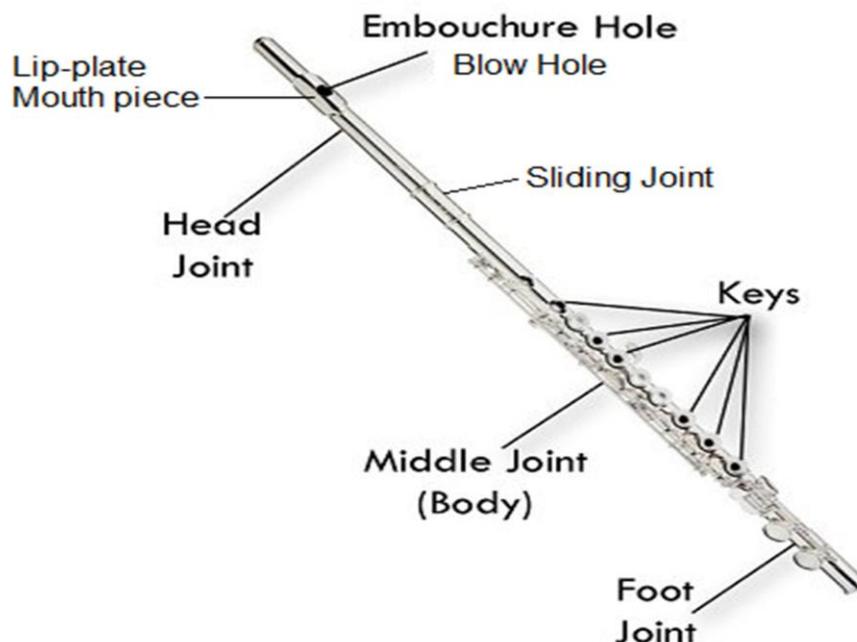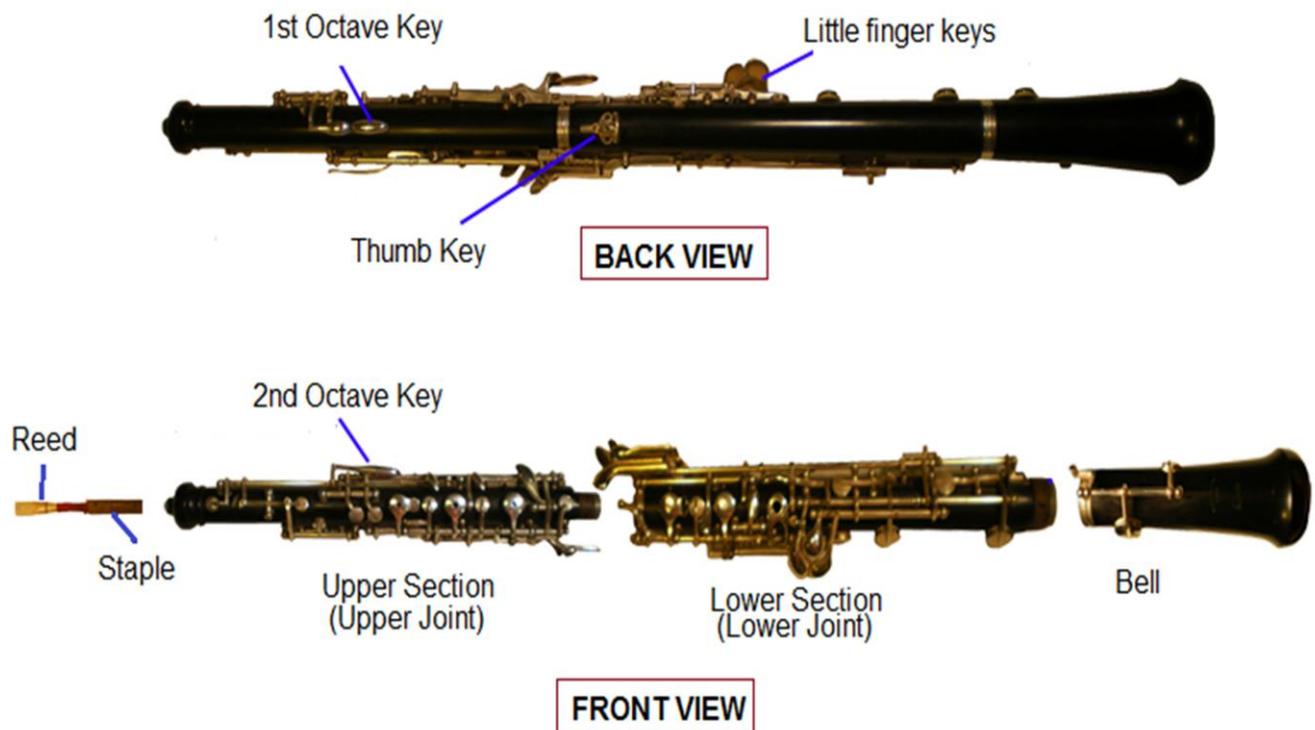
3. Brass Instruments

A **brass instrument** produces sound by a sympathetic vibration of air in a tubular resonator in sympathy with the vibration of the player's lips.

There are several factors involved in producing different pitches on a brass instrument. **Slides, valves, crooks, or keys** are used to change vibratory length of **tubing**, as a result of changing the available harmonic series, while the player's embouchure, lip tension and air flow serve to select the specific harmonic produced from the available series.

The view of most scholars is that the term "brass instrument" should be defined by the way the sound is made, and not by whether the instrument is actually made of brass. Therefore, it is possible to find brass instruments made of wood, like the cornett, the serpent and the didgeridoo, while some woodwind instruments are made of brass, like the saxophone.

Brass instruments may be / possess:
-*Cylindrical (Ex. Trumpet or Trombone)* or ***Conical** (Ex. Flugelhorn, or Tuba)*
- ***Whole tube** (Ex. Tuba)* or ***Half tube** (Ex. Trumpet)*

3.1 Brass Instruments

Flugelhorn

Tuba

Trumpet

French Horn

Trombone

Other kinds of brass instruments:
Cornett: http://en.wikipedia.org/wiki/Cornett
Serpent: http://en.wikipedia.org/wiki/Serpent_(instrument)
Didgeridoo: http://en.wikipedia.org/wiki/Didgeridoo

3.2 Brass Instrument Pieces

Bell

First Valve

Second Valve

Third Valve

Mouthpiece

Mouthpiece Receiver

Water Key

- **Mouthpieces**

Cylindrical

Conical

Rim

Throat

Cup

Backbore

Shank

Lead pipe

Valves
1st 2nd 3rd

Finger rings

Bell

Mouthpiece

1st valve slide

2nd valve slide

3rd valve slide

Tuning slide

Waterkey
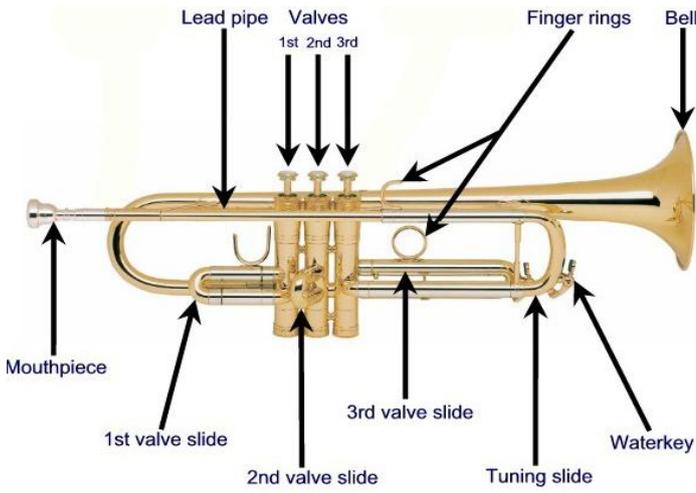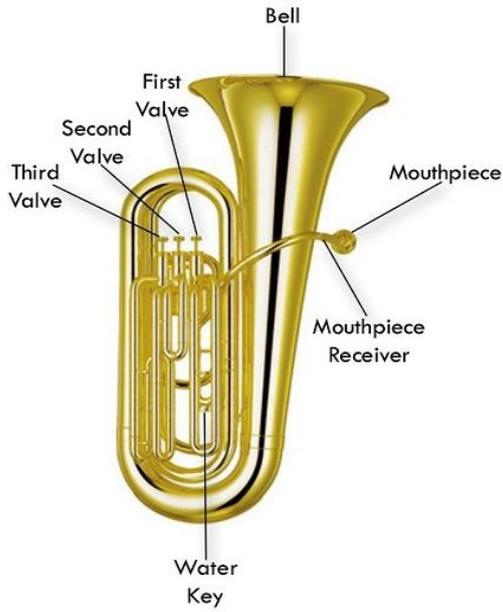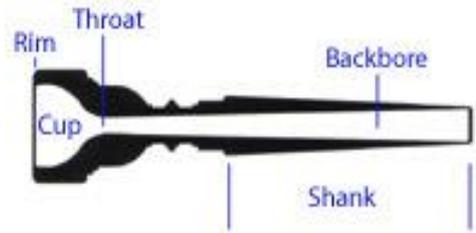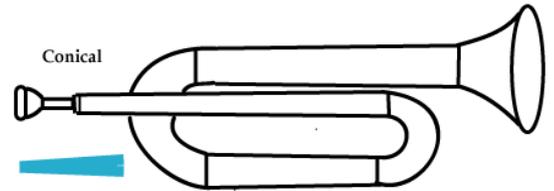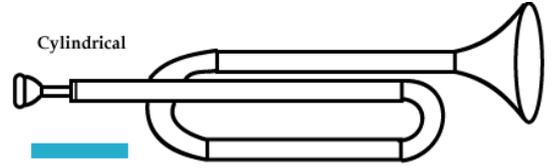
4. Percussion Instruments

A **percussion instrument** is sounded by being **struck** or **scraped** by a **beater**; or struck, scraped or **rubbed by hand**; or **struck against** another similar instrument. The percussion family is believed to include the oldest musical instruments, following the human voice.
The percussion section of an orchestra, however, traditionally contains many instruments that are not, strictly speaking, percussion, such as whistles and sirens.

On the other hand, **keyboard instruments**, such as the celesta or the piano, are not normally part of the percussion section, but keyboard percussion instruments (which do not have keyboards) are included.

Percussion instruments are most commonly divided into two classes:

•**Pitched percussion instruments**, which produce notes with an identifiable pitch.
•**Unpitched percussion instruments**, which produce notes without an identifiable pitch.

4.1 Concussion Idiophones

maracas

tambourine

Aboriginal Clapsticks

castanets

4.2 Percussion Idiophones

Includes many percussion instruments played by hand or by a percussion mallet

indefinite-pitch instruments

gong

cymbals

triangle

snare drum

street drum

bass drum

definite-pitch instruments

glockenspiel

vibraphone

bell-lyra

steel drum

hang drums

marimba

chimes
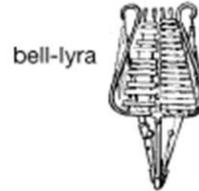
xylophone

timpani, kettledrums

harmonica

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4.2.1 Percussion Mallet (Beaters)

A **percussion mallet** or **beater** is an object used to strike or beat a percussion instrument in order to produce its sound.

The term *beater* is slightly more general; A *mallet* is normally held in the hand while a *beater* may be foot or mechanically operated, for example in a bass drum pedal; *Drum stick* is less general still, but still applied to a wide range of beaters. Some mallets, such as a triangle wand, are normally used only with a specific instrument, while others are used on many different instruments.

Some mallets, such as vibraphone mallets, are normally just called *mallets*, others have more specialized names including:

Timpani Mallets (see also Marimba Mallets and Vibraphone Mallets)

Hammers (a.k.a. Mallets)

Tip
Shoulder
Shaft
Butt

Drum Stick

Triangle Wand

Rute Sticks (a.k.a. Rutes)

Brush Sticks (a.k.a Brushes)

4.2.2 The Drum Set

4.3 Keyboard Instruments

A **keyboard instrument** is played by playing a keyboard. The most common of these is the piano.

Some other types of keyboard instruments include **celestas**, which are struck idiophones operated by a keyboard, **carillons**, which are highly different instruments that are usually housed in bell towers or belfries of churches or other municipal buildings, and other non-acoustic instruments, such as various **electronic organs, synthesizers, and keyboards** designed to imitate the sound of other musical sounds.

Today, the term "keyboard" is mostly commonly used to refer to keyboard-style synthesizers. Under the fingers of a sensitive performer, the keyboard may also be used to control dynamics, phrasing, shading, articulation, and other elements of expression, depending on the design and inherent capabilities of the instrument.

Chordophones	Aerophones	Idiophones	Electrophones
- Piano - Clavichord - Harpsichord - Clavinet	- Accordion - Bandoneon - Reed Organ - Melodica - Pipe Organ - Calliope	- Carillon - Celesta - Dulcitone	- Digital Piano - Electronic Keyboard - Electronic Organ -Synthetizer - Rhodes Piano

Parts of the Piano

GRAND PIANO
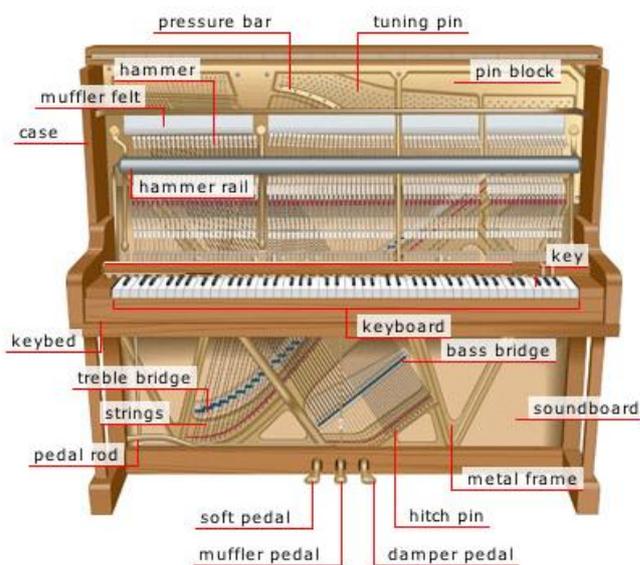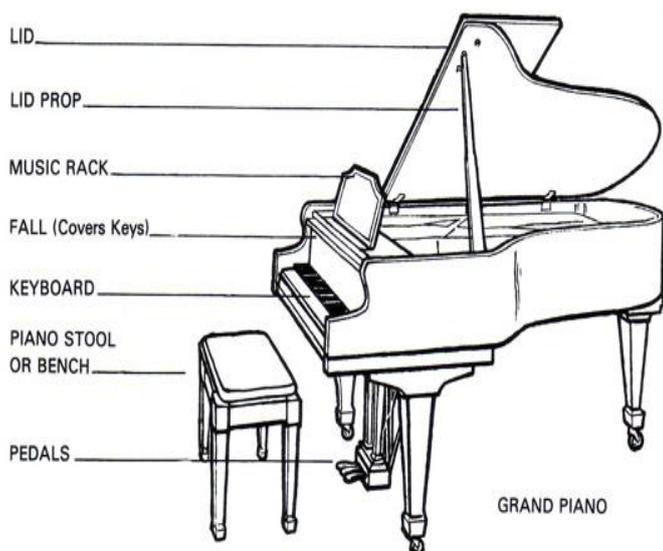
UPRIGHT PIANO

Every acoustic piano, whether a glossy concert grand or a well-worn upright, part of an orchestra or a jazz combo, shares certain characteristics with every other piano:

Keyboard: The keyboard is what makes a piano a piano. On an acoustic piano, the keyboard is comprised of 88 black and white keys. The keys are what you press or strike, tap or pound to produce that inimitable piano sound.

Housing and lid: Whatever shape a piano takes — the curves of a grand or the rectangle of an upright, your piano also has a lid. Propping open the lid on a grand piano gives you a louder and more resonant sound than when the lid is down. Opening the lid of an upright does not do as much for your sound as pulling the piano away from the wall does.

Pedals: Pedals — sometimes two, but generally three — are part of a piano as well. With the pedals you can make the sound softer or make certain notes sound longer.

Keys, hammers, and strings: These parts actually produce the sound. Each of the 88 keys is connected to a small, felt-covered *hammer*. When you press a key, its hammer strikes a string, or set of strings, tuned to the appropriate musical note. The string begins to vibrate extremely rapidly. Your ear picks up these vibrations, and you hear music. The entire vibration process occurs in a split second.

To stop the strings from vibrating, another mechanism called a *damper* sits over the strings inside the keyboard. Dampers are made of cloth or felt that mutes the strings by preventing any vibration. When you press a key, in addition to triggering the mechanism that vibrates the string, a piano key also lifts the damper. When you release the key (provided you are not holding down a pedal), the damper returns to mute the string so that all your notes do not crash into each other.

KEYBOARD INSTRUMENTS SOUND SAMPLES:

Clavichord: Clavicordio http://www.youtube.com/watch?v=9WuVVE2t-Vk
Harpsichord: Clavecín http://www.youtube.com/watch?v=71iUAFFQ8ik
Clavinet: Clavinet http://www.youtube.com/watch?v=DmVBN7EGCVs
Reed organ: Armonio http://www.youtube.com/watch?v=lFrN6imrc7E
Pipe Organ: Órgano a tubos http://www.youtube.com/watch?v=oYc0ipOhRyA
Calliope: Calíope http://www.youtube.com/watch?v=k1p_BRlQySI
Carillon: http://www.youtube.com/watch?v=0K_f9nAJcHo
Celesta: http://www.youtube.com/watch?v=HEDQiXDjQcI
Dulcitone: http://www.youtube.com/watch?v=Rs0hmmp_4yw
Rhodes Piano: It is an amplified dulcitone with digital sound quality. http://www.youtube.com/watch?v=u89mYyDhum

Other Music Group Formations

1. "A Big Band"

Double bass player / Double bass section

Drummer / Drum Set

Brass section

Percussionist / Percussion Set

Conductor

Pianist / Keyboard Section

Guitarrist / Guitar Section

2. "A Latin Music Band"

Brass Section

Percussion Section
Conga/ Bongos/ Timbales/Guiro

Double Bass Section

Keyboard Section

Lead Vocalist (Frontman/Frontwoman)

Backing Vocalists (Backup Singers)

3. "Jazz Sextets"

Sax Player

Double bass player

Jazz Pianist

Drummer

Trumpet
Player

Lead Vocalist/Singer
(Lead vocals)

3. "A Rock Band"

2

3

1

Drummer

**Bass Guitar
Player**

4

**Keyboard
Player**

Guitarrist /

Lead Vocalist

5

3. "Vocal Ensembles – Choirs"

.A SATB Choir (Mixed Choir)
.A SSAA Choir (Female Choir)
.A SA, or a SSA Choir (Children's choir)
.A TTBB Choir (Male Choir)
.A SATB Choir (Male Choir: **S**[boy sopranos or treble boys] and **A** [Countertenors singing in falsetto])

Topic No.3 "A Brief History of Music"

ART MUSIC TIMELINE

THE MEDIEVAL ERA (c.1150 - c.1400)

1) The earliest written secular music dates from the **12th century troubadours** (in the form of virelais, estampies, ballades, etc.)

2) Most notated manuscripts emanate from places of learning usually connected with the church, and therefore inevitably have a religious basis.

3) **Gregorian chant** and **plainsong** which are monodic (i.e. written as one musical line) gradually developed during the 11th to 13th centuries into organum (i.e. two or three lines moving simultaneously but independently: the beginnings of harmony).

4)Organum was, however, initially rather repressed by rigid rules governing melody and rhythm, which led ultimately to the **so-called** 'Ars Nova' period of the 14th century, principally represented by the composers De Vitry, Machaut and Landini.

THE RENAISSANCE (c.1400 - c.1600)

1) Increased freedoms in terms of what is actually perceived as 'harmony' and **'polyphony'**.

2) Composers were still almost entirely devoted to **choral writing**, and the few instrumental compositions which have survived often create the impression (in many cases entirely accurately) of being vocal works **in disguise**, but minus the words.

3) There is obvious new delight in **textural variety and contrast**. The four most influential composers of the fifteenth century were Dunstable, Ockeghem, Despres and Dufay.

4)Throughout second half of the 16th century, composers gradually moved away from **the modal system** of harmony, towards the organization of their work into major and minor scales, thereby imparting the strong sensation of each piece having a definite tonal center or 'key' signature.

5) This was a golden period for choral composition as a seemingly **endless flow** of a capella (unaccompanied) masses, motets, anthems, psalms and madrigals.

6) Instrumental music came into its own for the first time, especially **keyboard music** in the form of fantasias, variations, and dance movements (galliards, pavanes etc.). Composers of particular note include Dowland, Tallis, Byrd, Gibbons, Frescobaldi, Palestrina, Victoria, Lassus, Alonso Lobo, Duarte Lobo, Cardoso and Gesualdo.

THE BAROQUE (c.1600 - c.1750)

1) The **foundations** were laid for the following 300 or so years of musical expression: the idea of the **modern orchestra** was born, along with opera (including the overture, prelude, aria, recitative and chorus), the concerto, sonata, and modern cantata.

2) The rather soft-grained viol string family of the Renaissance was gradually replaced by the bolder violin, viola and cello, the harpsichord was invented, and important advances were made in all instrumental groups.

3) Until about 1700, the old modes still employed from time to time. But from the beginning of the 18th century the modern harmonic system based upon the **major and minor** scales was effectively pan-European.

4) 'Classical' music (as opposed to 'popular') gradually began to work its way into the spirit of society, being played outdoors at dinner parties, special functions, or as a spectacle in the form of opera.

5) On a purely domestic level, every wealthy lady would have a spinet to play, and at meal-times the large and rich houses would employ musicians to play what was popularly called *Tafelmusik* in Germany.

6) Of the many 17th century composers who cemented the way for this popular explosion of 'classical' music, the following were outstanding: Monteverdi, Corelli, Alessandro Scarlatti, Schutz, Purcell and Lully. Yet, the most popular composers of the period, indeed those who seem to define by their very names the sound of Baroque music at its most colorful and sophisticated are Johann Sebastian Bach, Handel, Telemann, Rameau, François Couperin, Domenico Scarlatti, and Vivaldi, all of them at their **creative peak** during the first half of the 18th century.
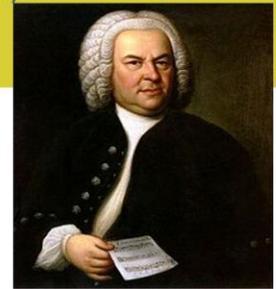
CLASSICAL (c.1750 - c.1830)

1) It was the Classical period which saw the introduction of a form which has dominated instrumental composition to the present day: **sonata form**. With it came the development of the **modern concerto**, symphony, sonata, trio and quartet to a new peak of structural and expressive refinement.

2) The origins of the Classical age were produced by a number of composers whose names are now largely forgotten such as Schobert and Honnauer (both Germans largely active in Paris), as well as more historically respected names, including Gluck, Boccherini and at least three of Johann Sebastian Bach's sons: Carl Phillip Emmanuel, Wilhelm Friedmann and Johann Christian.

3) They were representative of a period which is variously described as rococo or galante, the former implying **a gradual move away** from the artifice of the **High Baroque**, the latter an entirely novel style based on symmetry and sensibility, which came to dominate the music of the latter half of the 18th century through two composers of extraordinary significance: Joseph Haydn and Wolfgang Amadeus Mozart.
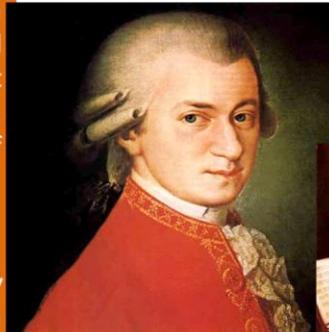
EARLY ROMANTIC (c.1830 - c.1860)
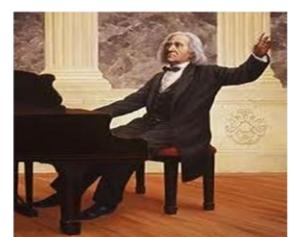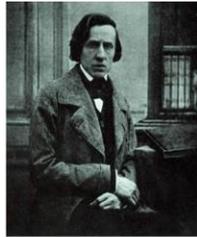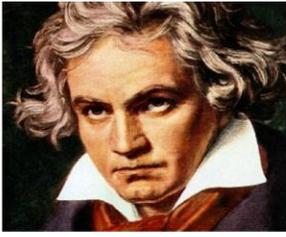
1) The amount and intensity of expression composers were seeking to achieve was beginning to go beyond that which a Classically sized/designed orchestra/piano could possibly encompass. The next period in musical history therefore found composers **attempting to balance the expressive and the formal** in music with a variety of approaches which would have left composers of any previous age utterly bewildered.

2) As the musical map opened up, with **nationalist schools** beginning to emerge, it was the search for originality and individuality of expression which began here that was to become such an **over-riding obsession** during this time.

3) The Romantic era was the **golden age of the virtuoso**, where the most difficult music would be **performed with ease**, and the most innocuous theme in a composition would be developed at **great length** for the enjoyment of the adoring audience.

4) Music often had a 'program' or story-line attached to it, sometimes of a tragic or despairing nature, occasionally representing such natural phenomena as rivers or galloping horses.

5) Of the early Romantic composers the six leading composers of the age were undoubtedly Beethoven, Berlioz, Chopin, Mendelssohn, Schumann, Liszt and Verdi.

LATE ROMANTIC (c.1860 - c.1920)

With the honorable exceptions of Brahms and Bruckner, composers of this period shared a general tendency towards **allowing their natural inspiration with no restrictions**, often pacing their compositions more in terms of their emotional content and dramatic continuity rather than organic structural growth. This was an era highlighted by the extraordinarily rapid appearance of the national schools, and the operatic supremacy of Verdi and Wagner. The eventual end of Romanticism came with the fragmentation of this basic style, composers joining 'schools' of composition, each with a style that was **in vogue** for a short period of time.
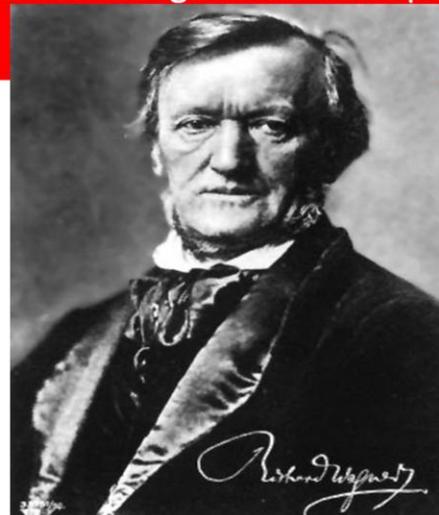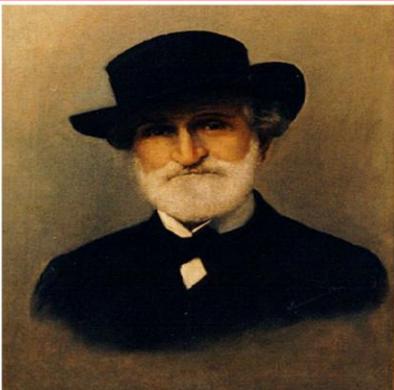
POST 'GREAT WAR' YEARS (c.1920 - Present)

Music in the 20th Century changed **dramatically**, due to the hostile political climate, advances in technology, and huge **shifts** in style. Many composers, struggling to build any further on the music of generations gone by, reacted against established **musical trends**, creating exciting new forms and styles.

This period undoubtedly appears to be the most confusing of all, as composers have pulled in various apparently contradictory and opposing directions. Typical of the dilemma during the inter-war years, for example, were the Austrians Webern and Lehar: the former was **experimenting** with the highly compressed and advanced form known as 'serial structure', while simultaneously Lehar was still **indulging** in an operetta style which did not have seemed out of place over half a century beforehand. In the middle of the enormous political events which shook Europe in the 20th Century, Shostakovich, was particularly **persecuted** by the Soviet regime when his music was thought to be too 'modern' or elitist, meaning he was forced to write in two styles - symphonies for the authorities, and smaller works such as string quartets which were **true to his own voice**. The Holocaust, Hiroshima and World War II convinced many post-war composers that they needed to put the past behind them and find ever more **progressive methods**, for example: Pierre Boulez's Structures, Schoenberg's experiment with tonality and John Cage.

American composers like George Gershwin and Duke Ellington began to **draw on their own native music** - jazz. Stravinsky and Ravel responded with music that also encompassed jazz styles. Folk music was also a great source of inspiration for composers like Vaughan Williams, Bartók and Messiaen.

Modernism in music was about being radical and different. For the first time, musicians and audiences realized that music did not have **to be confined to tradition**, but by 1960 this idea had run out of steam. The next generation of 'serious' composers relaxed and had a wider palette of musical colors to work with - influences from other cultures, popular music, ancient music and the experiments of modernism.

Steve Reich, Philip Glass, Michael Nyman and John Adams championed Minimalism, **breaking musical boundaries** and winning them huge popularity. Their music reflects advances in music and technology - sometimes including elements of jazz and rock.

A group of composers who met while studying in Manchester have become the main exponents of 'post-modern' music in Britain. While music written by Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr do not seem to be everybody's **cup of tea**, it can be profoundly powerful and stimulating.

Film music and videogame music increased in popularity toward the end of 20th century: soundtracks to E.T., Star Wars, Harry Potter and Lord of the Rings make their mark on classical music.

From this moment on, a piece of music may have only consonant sounds, only dissonant sounds or a combination of both. So why does music contain dissonant sounds? Twentieth-century art music composers were concerned with experimentation and the **breakdown of the conventions of tonality**, and dissonant sounds fitted well in this context.

So diverse are the styles adopted throughout the greater part of this period that only by experimentation can listeners discover for themselves whether certain composers are to their particular taste or not.

Popular Music Timeline

Pre1900	1920	1930	1940	1950
Marches /Jigs	Gospel	Swing	Orchestral Swing	Ska
Blues	Jazz		Bebop	Cool Jazz
Ragtime	Foxtrot / Quickstep / Charleston		Boogie Woogie	Rock & Roll / Rockabilly
	Samba			Bossanova
Traditional Folk		Honky Tonk	Blue Grass	

1960	1970	1980	1990	2000	2010
Rock Steady	Reggae	Dub	Drum n' bass / Techno / House / Rave	I.D.M. / G-funk UK Garage	Dubstep
Pop	Soul and R&B	Rap (Hip Hop)	Gangsta Rap / R n' B / Dance Pop	Trip-hop	Alternative Hip-hop / Electro Pop
Surf Rock	Funk	Disco / Electro/ New Wave			
Psychedelia	New Age	Punk / Ska revival (Ska Punk)	Alternative Rock / Brit Pop	Emo	
Folk Rock	Garage Rock / Glam Rock	Heavy Metal/ Glam Metal / Trash Metal	Grunge / Industrial Rock / Nu Metal	Hardcore Punk	Metal Core
	Jazz Fusion		Acid Jazz Nu Jazz	Smooth Jazz	
Nashville Sound		Country Pop			

<mark>Some notes on</mark> <u>American Popular Music History</u>

What happened before the 1990's?

Americans have been singing even before the first Europeans and Africans began arriving in North America in the sixteenth century. Many indigenous tribes had developed their own styles of **ceremonial and religious music** since immemorial times. Nonetheless, a huge amount of **work songs, hymns, love songs, dance tunes, humorous songs, and parodies** brought from Europe provided the only musical record of American History we have access today, serving both as historical sources and subjects of historical investigation.

During the colonial, revolutionary, and federal periods (1607-1820) most American songs were strongly tied to the musical traditions of the British Isles. Hymn tunes, ballads, theater songs, and drinking songs were imported from England or based closely on English models. The main exceptions were the hymns of German-speaking communities in Pennsylvania, the music of African-American slave communities, and the songs of New Orleans, which were closely linked to the French West Indies and France. Those exceptions aside, the most distinctively American songs were patriotic ones, like "Yankee Doodle" and the "Star Spangled Banner," and even these were adaptations of English originals.

The first uniquely American popular song tradition arose with **the minstrel show**, beginning in the 1840s. Many songs still familiar today, such as "Turkey in the Straw" ("Zip Coon") (c. 1824), "Oh Susanna" (1854), "Dixie" (1859), "Buffalo Gals" (1844), and "Old Folks at Home" ("Swanee River") (1851), were originally composed for the minstrel stage and first performed on northern stages by white singers in blackface. African Americans themselves created all-black minstrel shows, contributing songs like "Carry Me Back to Old Virginny" (1878) and "O Dem Golden Slippers" (1879) to the repertoire. European songs, especially sentimental songs like those contained in *Moore's Irish Melodies* (1808-1834) and arias from Italian operas, remained important in the first half of the nineteenth century, joined by similar songs composed in America, for example "Jeanie with the Light Brown Hair" (1854), "Lorena" (1857), and "Aura Lee" (1861), recorded with new lyrics in 1956 by Elvis Presley as "Love Me Tender."

From the 1900's onwards…

American song in the second half of the nineteenth century underwent a tremendous commercial expansion, which extended into the twentieth century and indeed has not abated today. Initially, **sheet music** and pocket **songsters** were the primary means of circulating songs, since many Americans played and sang music in their own homes. The **music publishing industry** was increasingly concentrated in New York City's famous "Tin Pan Alley" by the 1880s. After that point, however, songs also came to be bought, sold, and preserved in a succession of new media: sound recordings and player pianos in the 1890s; radio in the 1920s, movie sound tracks in the late 1920s, television in the 1950s, cassette tapes in the early 1960s, CDs in the early 1980s, DVDs in the mid 1990s, and MP3s in the late 1990s. This **commercial expansion** meant that more songs were composed, performed, produced, and consumed in the United States, as well as exported to, and received from, the rest of the world.

Expansion and commercialization extended a process that began with the minstrel show: songs that had once been restricted to ethnic minorities or immigrant groups were marketed to the entire nation. Irish ballads like "Danny Boy" (1913), "My Wild Irish Rose" (1899), and "When Irish Eyes Are Smiling" (1913) became popular among non-Irish singers and listeners; so did Italian songs like "O Sole Mio" (1899). Jewish composers and performers likewise incorporated elements from their culture into American music, as when Sophie Tucker alternately sang her popular "My Yiddishe Momme" (1925) in English and Yiddish. African-American traditions gave rise to a succession of distinctive song styles: **spirituals, ragtime, blues**, and, later, **rhythm and blues**, all appropriated enthusiastically by white American performers and audiences.

This was not simply a matter of **cross-marketing** or trading repertoires. Songwriters and performers from a wide range of backgrounds listened to each other's music, learned from it, parodied it, created new styles out of it, and **crossed back and forth** between musical genres. By the 1970s, for example, an African-American performer like Ray Charles, deeply rooted in black religious music, the blues, and rhythm and blues, could easily take a country music song like "You Are My Sunshine" (1940) or a sentimental ballad like "Georgia on My Mind" (1930) and make them his own.

By the 1950s two different, seemingly contradictory, things were coming to be true about American popular music. The first is that some songs remained familiar across long periods of time and to very different people.
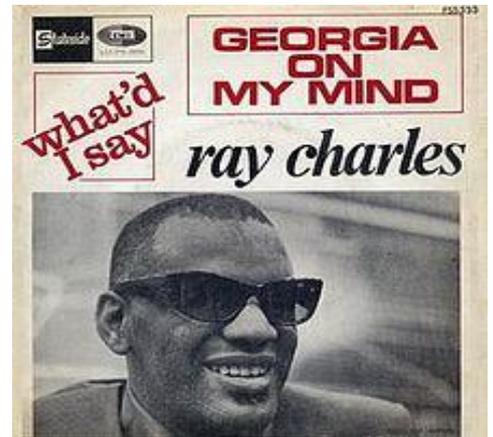
A so-called "standard"—a song from Tin Pan Alley's glory days (roughly 1910 to 1954)—might be recorded hundreds of times over several decades and still remains familiar today. "St. Louis Blues" (1914), "Stardust" (1929), and "God Bless America" (1939) are still present, in multiple versions. At the same time, with **the rise of rock 'n roll** in the 1950s and the great commercial success of African-American rhythm and blues (R&B) and soul music in the following decade, taste in popular song was increasingly separated by age, race, ethnicity, region, and gender. Perhaps the best sign of this is the proliferation of musical categories in record stores and in music award shows.

These seemingly contrary tendencies may well be two sides of the same coin and part of a long-standing process in American music. For at least the past two centuries, much of what is dynamic in American music arose out of a continual process of **sampling, fusing, and appropriating** the different music genres that make up American popular song. Commercial music industries, from live entertainment to sheet music to recordings, while catering to mainstream audiences, have also sought out musical styles and performers from beyond the mainstream. Marginalized by factors such as geography, race, and economic class, performers and styles such as *"hillbilly"* or country music, delta blues, and hip hop have worked their way onto stages and into **recording booths** throughout the history of American popular song.

Rock'n'roll brought significant band formation changes, and Elvis Presley became **a global star**, the biggest of the late 1950s and early 1960s. But he would find himself supplanted by the Beatles, who revolutionized pop by writing their own material, instigating a fashion that remains **undiminished**.

The Beatles set the standard for pop music, and it still remains present - Beatlesque has become a standard descriptive adjective. From 1962 until their break up in 1970 they dominated the charts in Britain and America. The Beatles influenced a generation –more than one, indeed– with their melodies and harmonies, and that was apparent in the 1970s, when pop zigzagged through several styles, from the Glam Rock of T. Rex to the raw fire of punk. But the biggest pop star to emerge from this period was a singer and pianist, Elton John, whose popularity still remains.

It appears to be that the 80's proved **a moribund decade** for pop. Styles came and went, but it was an era short on memorable music. Only Wham! (and later George Michael), Michael Jackson and Madonna emerged as true pop stars, yet the presence of electronic music became an underlying influence that will even encourage the proliferation of a remarkable musical genre diversity for the next decades.

The 1990s was the time of **boy bands**, perhaps the ultimate in manufactured acts. A group of young male singers was assembled for their looks, given catchy songs and arrangements and pushed to fame. It happened to the British group 'Take That'. America saw how it worked and gave the world the 'Backstreet Boys' and ''N Sync', and for a few years it worked very well, selling millions of records. But like any fashion, it passed. A female version, the Spice Girls, was briefly huge. Notably, the only ones to come out of this and **sustain a solo career** were Robbie Williams from 'Take That' and Justin Timberlake from ''N Sync'.

America tried a similar tactic with female pop stars, and both Mariah Carey and Britney Spears became **massive manufactured stars**, followed, to a lesser degree, by Christina Aguilera.

Beyonce Knowles & Britney Spears

The '00s.

Since the year 2000 there's been a lack of major new stars, relying mostly on established talent. Several younger artists have come and gone, and new styles have briefly emerged, but nothing appears to have gained a major foothold besides modern R&B, which owes little to its soulful predecessor, but a lot to hip-hop – which itself has become a sort of pop style. 1990's Rn'B most famous interpreters became pop stars in this decade (Beyoncé, Usher, Justin Timberlake, Mariah Carey, Alicia Keys, among others), making this genre more wide-ranging and diverse.

A **blending** between rap instrumental loops, with some acoustic instruments and jazzy voices, makes *trip-hop* a remarkable genre followed by many fans throughout the world. 1990's *gangsta rap* hits a tremendous amount of top 1's in the charts, and in this decade starts out including more white rappers such as Eminem, who wins the Grammy for Best Rap Album in 2002.

Emo and Hardcore punk might sound like very similar. However, Hardcore Punk contains **provoking lyrics** (Green Day), whereas Emo Punk Music is always dealing with **sentimental and dramatic storylines** (My Chemical Romance). In contrast, *Acoustic Rock* emerges to give a natural and spontaneous way of making music: John Mayer is the greatest example of this style, in which jazz, rock, blues and classical techniques are brilliantly contained in one talented individual.

Smooth jazz is mainly instrumental and vocal. It includes synthesizers and other electronic sound samples. Conversely, *Jazz standards* **rise from the ashes**, conceiving **mainstream artists** who depict those supposedly **old-fashioned environments** where jazz had been taking place since the 1920's. The most important artists that belong to this movement are Norah Jones, Jamie Cullum, Michel Bublé, among others.

We are currently experiencing almost the mid 2010s, and there is a soul revival trend that hits the road: Amy Winehouse, Adele and Gnarls Barkley become the most **influential** 2010's soul singers of this part of the decade. Their raspy and bluesy voices are just impossible to forget.

Plus, DJ's are taking over the most important **roles** in band formations, not only as performers, but also as 'digital' composers. Alternative hip-hop (Gorillas), dubstep (considered to this extent of the decade as the latest genre in music history), and electropop (David Ghetta, AVICII, Daft Punk, etc.), are the main genres in which they take an active participation. These kinds of music are currently played in nightclubs, on the radio, TV shows and even **marketed and broadcasted** on the net.

AVICII

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Topic No. 4: "Phrasing, Expression and Performance"

Language Corner   *Some concepts related to musical performance.*

To perform (v.) / A performance (n.)

Simple Meter (n.)   Compound Meter (n.)   Asymmetrical Meter (n.)

To play (an instrument) (v.)

To sing / To rap / To beatbox (v.)
Singing / Rapping / Beatboxing (n.)

To tune up – down (an instrument) (v.)

To sing in tune.   To sing out of tune.

To conduct. (v.)

To sight-read (v.) / Sight-reading (n.)

To warm up (v.)
A (an) vocal/instrumental warm-up (n.)

To rehearse (v.) / A rehearsal (n.)

To compose / To arrange (v.)
A piece / An arrangement (n.)

To record (v.) / A recording (n.)
To master (v.) / To produce (v.)

A band / A group / An ensemble (n.)

A show / A concert /
A gig / A venue (n.)

To transpose (v.) / A transposition (n.)

To be on stage (v.)

To go backstage (v.)

To accompany somebody on the piano (v.)

A soundcheck (n)/ To do a soundcheck (v.)

Music Phrasing

General terms and definitions (SUNY Journals on Music, 2006):

- Music Analysis: discovering the component parts of a given whole and relating these to each other.

- Phrase: the shortest passage of music which, having reached a point of relative repose has expressed a more or less complete musical thought. (A phrase, then, will generally end with a chord in root position, otherwise it would be unlikely to convey a quality of relative repose).

- Phrase member (sub phrase): A phrase member is present when a phrase seems to be made up of two or more component parts.

- Motive: A motive is a small unit of music that can be identified as a recognizable musical object. Think of the opening of Beethoven's Fifth Symphony, shown below. The first four notes form a motive that recurs throughout the entire composition.

- Musical period: a series of two or more phrases, the last of which completes a harmonic or melodic progression left incomplete by the previous phrase(s). It usually consists of one or more phrases ending with inconclusive cadences (antecedent or antecedent group) followed by a phrase with a conclusive cadence (consequent). It is also possible to have a consequent group.

Types of harmonic movement in the musical period:

a) Complete harmonic movement: a harmonic movement away from the tonic with a return to that tonic via a conclusive cadence.

<div align="center">

antecedent   consequent

(I--------------?) (?--------------I)

</div>

b) Interrupted harmonic movement: occurs when a passage makes its way as far as the cadential V, but does not reach I. Instead, the harmonic motion is repeated–either exactly or with variation– and the end is altered to conclude on I.

<div align="center">

antecedent   consequent

(I--------------V) (I--------------I)

</div>

c) Progressive harmonic movement: a move away from tonic without an immediate return. Such a move may embody a real modulation or only a brief tonicization.

<div align="center">

antecedent   consequent

(I--------------?) (?--------------I)

[In a new key]

</div>

d) Repeated harmonic movement: the harmonic goal of the antecedent is the same as the consequent. However, the consequent is more conclusive melodically than the antecedent.

<div align="center">

antecedent   consequent

(I--------------I)   (I--------------I)

[Imperfect]   *[Perfect]*

Authentic   *Authentic*

Cadence   *Cadence*

</div>

Music Texture (BBC, GCSE Bitesize, 2012)

Some music is written with 'block' chords, some has weaving parts around the tune, while some music has no harmony at all. These are all examples of different textures in music.

Unison

Music that has no chordal accompaniment, where different instruments or parts play or sing the same notes is described as in unison. An example of unison: a male choir singing a traditional Armenian hymn.

Homophonic

This literally means 'sounding together'. Homophonic music is played in **block chords**. Homophonic music is also sometimes called **chordal music**. An example of music with a homophonic texture is Chopin's Nocturne, Op. 62 No.2.

Polyphonic

This literally means 'different sounds or voices'. Polyphonic music has parts that weave in and out of each other. Polyphonic music is also sometimes called **contrapuntal music** (or counterpoint).

Polyphonic music may contain an element of **imitation**, where one voice or instrument copies what has just been played by another. For instance, JS Bach's **Brandenburg Concertos** contains an evident polyphonic texture.

Fugue

A **fugue** is a special type of polyphonic texture. Fugues always begin with a tune that is played on a solo instrument/voice or by instruments/voices in unison. This tune is then played by all the other instruments or voices in turn but not necessarily at the same pitch.

Here is an example of a fugue: JS Bach's Toccata and Fugue in D minor. Notice how the solo starts the fugue tune and then the other voices join in one at a time.

A capella

A capella music is always for **voices**. It is vocal music that has no instrumental accompaniment.

A capella music can be polyphonic, homophonic or unison. The words 'a capella' in Italian mean 'in the style of the chapel'. This is because early music for the church was for unaccompanied voices. Listen to this example of a capella singing - **yodeling** from Gabon in Africa.

Call-and-response

This texture is when a **solo** is immediately answered by another tune played or sung by a **group**. It is used a lot in popular, jazz and world music. Here is an example of a call-and-response song from Latin America.

Melody and accompaniment

This is a melody which can be sung or played on an instrument, with an accompaniment. Any song with piano or guitar accompaniment falls into this category.

Some notes on Song structure

Very few pieces of music are a continuous progression of harmony and melody for the entire duration. Usually harmony and melody will develop within a section of the song, before returning to a home point at the end of the section.

The structure of a song is the way in which its sections have been arranged, usually with repetition, to create the total work. An appropriate song structure will create an effective musical experience for the listener, and two main aspects should be considered:

1. **Balance of Repetition and Variety** - Repeating sections is a good way to build the familiarity of the musical themes but too much feels limited and quickly becomes **stale**. Different sections should **contrast with each other**, while still sounding compatible.

2. **Musical Dynamic of the Whole Song** - You are telling a story, even with instrumental music. Create a sense of anticipation that builds to a satisfying conclusion as the song **unfolds**, with each section drawing the listener strongly to the next.

Bearing these in mind, you are pretty much free to create any song structure that seems to fit your musical ideas. But there are two basic types of structures that are used by the vast majority of popular songs.

AABA Structure

Section A
Section A
Section B
Section A

Songs in an AABA structure are based on the contrast between two different sections. Section A provides the basic musical theme, and is initially played twice, each time with different lyrics. Usually the title of the song will be in the first or last line of Section A.

Section B is musically different, containing different chords, and bringing a sense of release from the musical themes of Section A. It often provides lyrical contrast too, developing an additional path to the storyline, or giving insight into a different part of the picture.

The arrival of Section B, and its eventual return to another Section A, should sound inevitable, to create a cohesive, satisfying musical package.

Example: "Somewhere over the rainbow" Israel "IZ" Kamakawiwo'ole - http://www.youtube.com/watch?v=w_DKWlrA24k

Verse/Chorus Structure

Verse
Chorus
Verse
Chorus

Songs in a Verse/Chorus structure also have some contrast between the two sections, but there are several differences.

Where a Section A in an AABA song will tend to stand alone quite well, a Verse will almost always feel incomplete without its Chorus. Unlike a Section B, the Chorus does not take a new musical direction; rather it is the climax to which the Verse builds.

The Chorus contains the main message and the title of the song, often in a simple repetitive way, providing a sense of lyrical as well as musical completion. It should create an urge in the listener to sing along, and is usually repeated several times at the end of the song.

Because there is not a great deal of contrast between the Verse and Chorus, additional sections, such as those described below, are often added to achieve variety.

Example: "Sweet Home Alabama" Lynyrd Skynyrd - http://www.youtube.com/watch?v=5MhOZt5-Jl8

Additional Song Sections

Middle Eight

Bridge

Solo

Middle Eight and Bridge sections present alternate musical themes to the main sections of the song. While they are most strongly needed in the Verse/Chorus format, they also appear in AABA songs for additional contrast.

A Middle Eight section (named because it is usually eight bars long) is a relatively brief diversion, typically appearing only once in a song before leading back to a Chorus.

A Bridge plays a similar role to a Section B for a Verse/Chorus song, providing a distinctly different lyrical and musical space. It can lead to a verse, chorus or back to itself.

A Solo is usually a repeat of a Section A, Section B, Verse or Chorus but played instrumentally instead of sung. It is very effective in a climax or post-climax role, and provides clear contrast, even when it is musically similar to the other sections.

Example: "We can work it out" The Beatles - http://www.youtube.com/watch?v=asf8KLYQh60

- **12-bar Blues, 32-bar and 64-bar Pop Song Layout**

12-bar blues comes to us from the Blues tradition of the rural South. At its core is the idea of "call-and-response" found in African-American work songs, field hollers, and old Black Gospel music: where someone sings a line and someone else repeats it back to them or an instrument (guitar, diddley bow, gutbucket bass, washboard, piano) would answer with a line. 12-bar blues did not get "codified" until the days of Robert Johnson, Son House, John Lee Hooker, and Muddy Waters: the 1920s - 1940's.

In a 32-bar pop song layout, the number of sections of most common songs is 8 bars long. But just know your song can be structured by starting with two verses (A-A), followed by a bridge, and ending with a final verse (A). Besides, there is also a 64-bar pop song layout, which doubles the number of bars.

Example of (12-bar blues): "Crossroad Blues" Robert Johnson/Cream - http://youtu.be/YdwVVI4B3oY
Example (32-bar pop song): "I got rhythm" George Gershwin - http://youtu.be/5G7UIeYGq0k
Example (64-bar pop song): "Cherokee" Ray Noble - http://youtu.be/sOtDQH8znjM

- **Advanced Song Layouts**

You can even combine the above layouts for more advanced song structure. The following are just a few more popular song layouts found in today's music:

Layout 1	Layout 2	Layout 3	Layout 4
Intro	Verse 1	Intro	Intro
Verse 1	Chorus	Verse 1	Verse 1
Chorus	Break	Chorus	Break 1
Verse 2	Verse 2	Verse 2	Chorus
Chorus	Chorus	Chorus	Verse 2
Bridge	Break	Bridge	Break 1
Verse 3 (short)	Bridge	Chorus	Bridge
Chorus	Chorus	Chorus	Break 2
Outro	Outro		Chorus
			Chorus

Song Parts Definitions

- **Intro**: This is quite often the same chords/dynamics as the verse or chorus, mainly the verse.
- **Verse**: Normally a pretty straightforward structure, containing four to 8 chords.
- **Chorus**: Again, normally pretty straight forward, and consisting of four to eight chords. There is normally a change in the dynamics of a chorus to make it stand out. These include volume, intensity, contrast, and timbre.
- **Bridge**: This is often literally a bridge between the verse and the chorus, or the chorus and the verse. This is especially useful when you have a key change from one to the other, or the transition from verse to chorus or vice versa is not particularly smooth.
- **Middle 8:** This section is used to break up the song so it is not just a sequence of Verse-Chorus-Verse-Chorus. It can change the whole feel of the song, and if used properly can make or break it. Again, dynamics is normally different to add variety.
- **Outro**: Finally, like the intro, this can often simply be a repeat of the verse or chorus chords/structure, but can also be totally different.
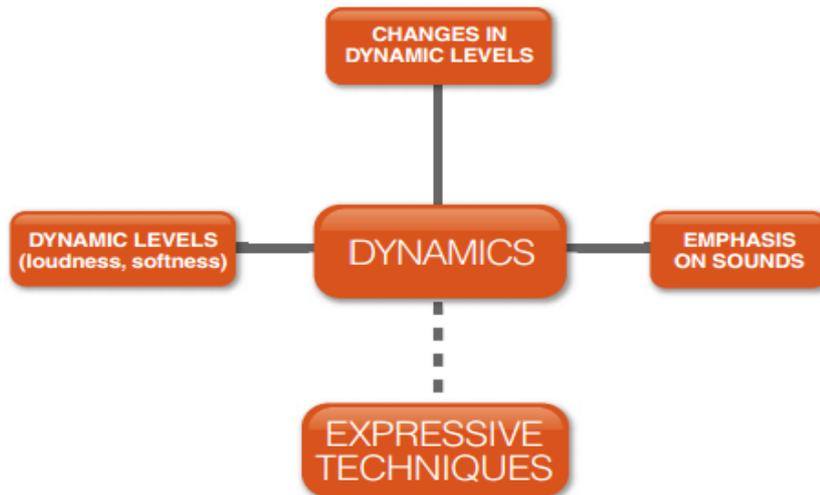
The main features of dynamics and their link to expressive techniques

Helene Galletis (2009), states the following concepts related to dynamics:
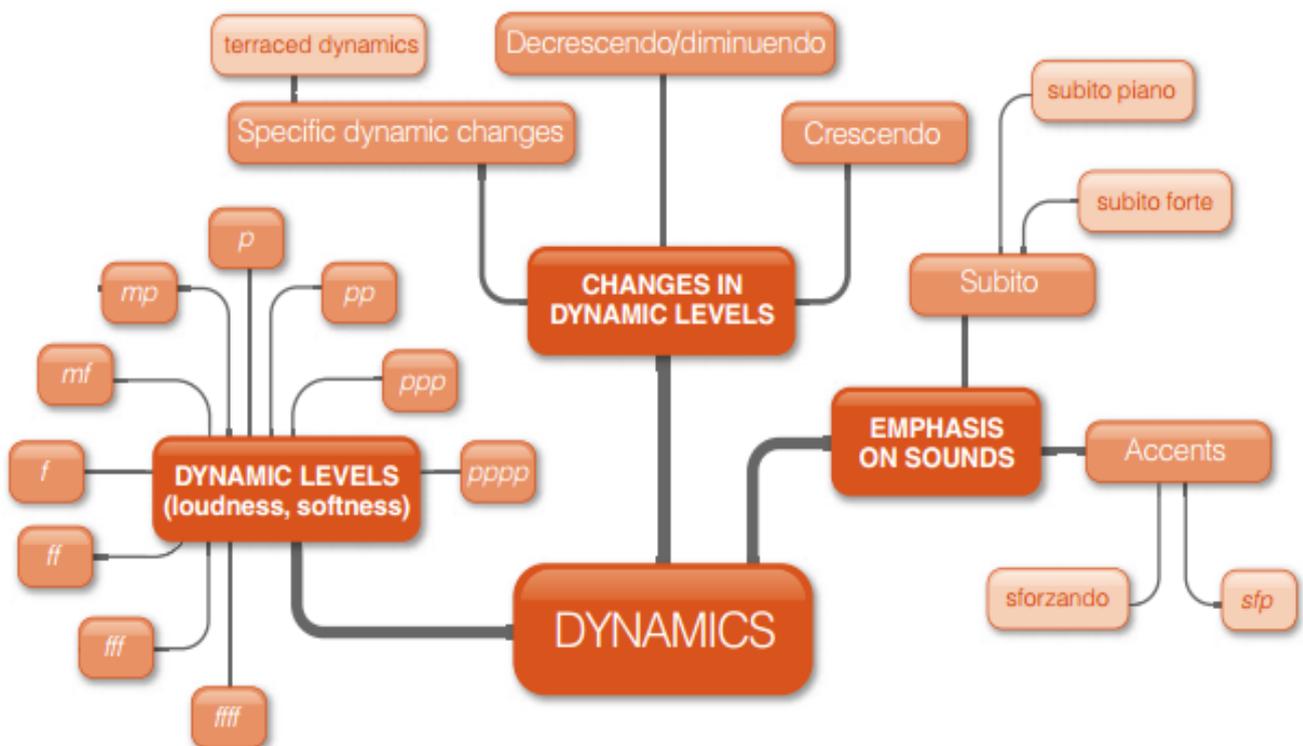
EXPRESSIVE TECHNIQUES

These techniques are used to create the musical detail that articulates a style or interpretation of a style.

DYNAMICS

Dynamics refers to the volume of sound. Important aspects include the relative **softness** and **loudness** of sound, change of loudness (**contrast**), and the emphasis on individual sounds (**accent**).

DYNAMIC LEVELS

They are the volume levels in a piece of music. There are varying degrees of softness and loudness, and many Italian terms are commonly used in music to express these. The following tables show the common uses of piano, meaning 'soft' in volume, and forte, meaning 'loud' in volume.

EXPRESSIVE TECHNIQUES

They refer to the way a performer plays a piece of music. The composer indicates specific details and techniques to guide the musician's performance. These directions help portray the style of the music. Expressive techniques are coupled with dynamics; without these features to give a variety of 'shades' to a piece of music, it would sound quite unexciting and plain.

A wide range of expressive techniques have been developed over time. They mainly relate to tempo, style, articulation, ornamentation, instrumental and vocal techniques, and electronic manipulation. Many of these features overlap in meaning.
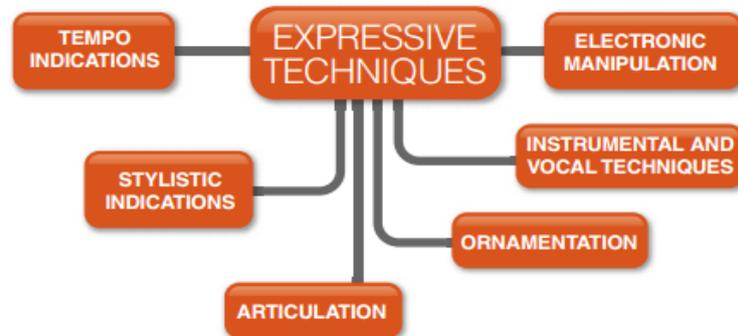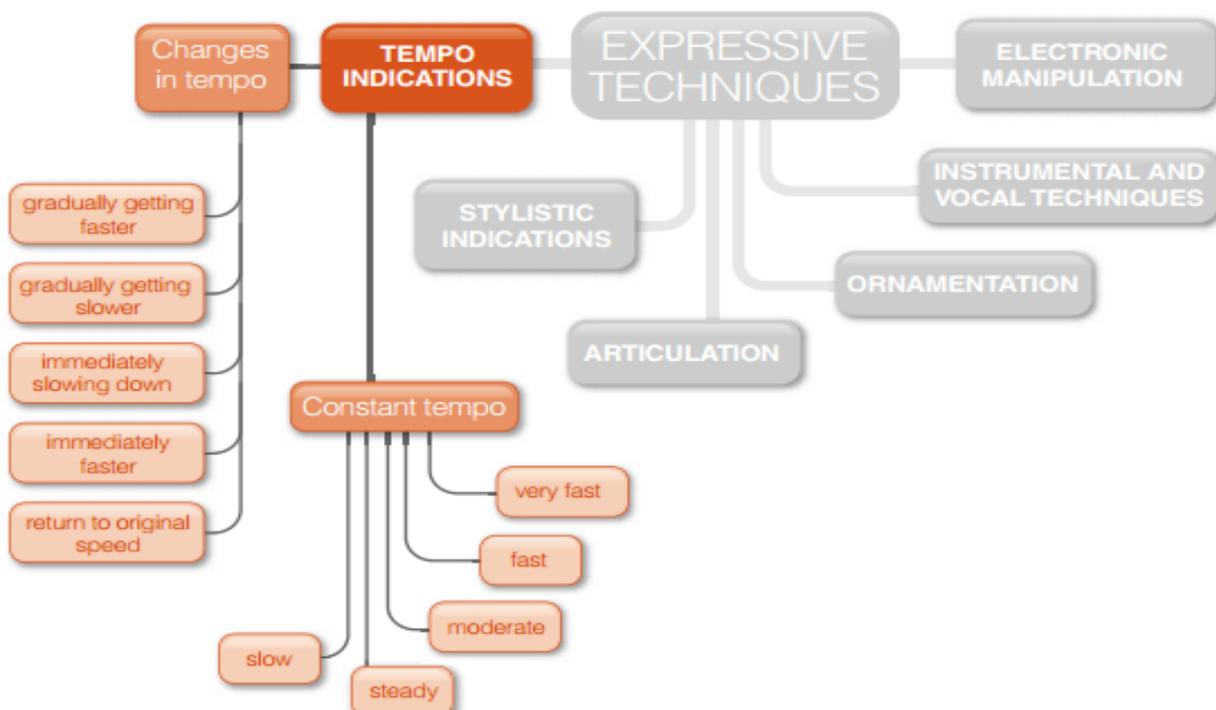

TEMPO INDICATIONS

Tempo indications recognize and describe the overall tempo of a piece of music. Within a piece of music it is important to identify:

- Changes in tempo
- Whether a change is sudden or gradual
- How the change affects the music.

Terms to describe changes in tempo include:

- Gradually getting faster (Accelerando)
- Gradually getting slower (Rallentando)
- Immediately slowing down (Ritenuto)
- Immediately getting faster (Affretando)
- Return to the original speed (A tempo)

STYLISTIC INDICATIONS

Stylistic indications for the performer affect the style of music, giving the musical genre its particular qualities. For example:

- *Legato (smooth)*
- *Rubato (with freedom)*

Phrases may also be used in a score or a song as a stylistic indication, such as 'slowly, with expression' or 'moderately bright'. Some phrases may relate to the musical genre that the piece belongs to, perhaps indicating a drum beat that would suit the song. For example, an indication at the start of a piece could be 'medium funk' or 'moderate jazzy beat'. The composer of the score or song is indicating to the performer the style in which the piece is to be performed.

Words or expressions that can be used to describe the overall style of a piece of music or of a specific section include:

- *Excited*	- *Smooth*
- *Passionate*	- *Lightly*
- *Sweetly*	- *Majestic*
- *Sad*	- *Marked, accented*
- *Energetic*	- *With freedom*
- *Expressively*	- *Tranquil, calm.*
- *Graceful*	

ARTICULATION

Articulation means 'the expressive details added to the music', but it is more specific. Articulation refers to specific parts or even precise notes in a piece — that is, how the notes are played. The table below outlines some of the more common articulations you may hear in a piece of music.

Term	Meaning
accent	notes attacked strongly with emphasis
forte-piano (fp)	attack loudly, then immediately soft
sforzando (sfz)	with sudden emphasis
sforzando-piano (sfp)	with sudden emphasis, then immediately at a soft volume
slur	notes are joined (must be two different notes)
staccato	notes short and detached
tenuto	notes held for their entire value

Accent

sfz

NOTE:

Slurred notes / Tied notes

Fermata (Pause)

Stacatto
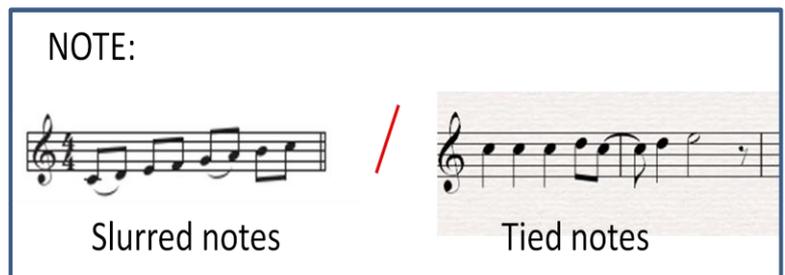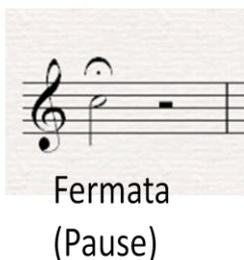
ORNAMENTATION

Ornamentation is the decoration of the notes of a melody or harmony with added features that contribute to the expressive qualities of the piece of music.

(a) TRILL

Trill occurs in Western art music.

(b) MORDENT

Mordent occurs in Western art music, particularly Baroque and Classical Music

(c) TURN

Turn occurs in Western art music, particularly Baroque and Classical Music
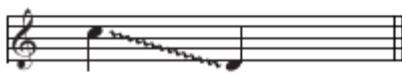
(d) APPOGGIATURA

Appoggiatura occurs in Western art music, particularly Baroque and Classical Music

(e) ACCIACCATURA

Acciaccatura occurs in Western art music, particularly Baroque and Classical Music; also Jazz (usually in the form of a 'grace note')

(f) GLISSANDO

Glissando occurs in western art music.

INSTRUMENTAL TECHNIQUES

Some expressive techniques are general and some are specific to the capacities of a particular instrument. Examples are summarized in the tables below, in which the instruments are very loosely categorized into the four 'families' of the orchestra.

Technique	Meaning
accent	notes are attacked strongly with emphasis
glissando	a slide from one note to another
harmonics	sound vibrations (usually related to string instruments) whose frequencies create tones that are multiples of the fundamental tone
legato	played smoothly
slur	two different notes are joined
staccato	notes are short and detached
tenuto	held for the full value of the note
tremolo	a rapid repetition of the same note (most relevant to string instruments, although also possible on other instruments, such as the marimba)
vibrato	vibrating or shaking on a note; a change in pitch or tonal intensity

- **Some instrumental techniques for bowed string instruments (violin, viola, cello and double bass)**

Term	Meaning
arco	with the bow
col legno	'with the wood'; that is, playing with the wood part of the back of the bow
con sordino	'with the mute'; that is, playing with a device attached manually to the bridge of the violin to dampen the sound. Also can create a sweet quality
double stopping	playing two notes at the same time
harmonic	based on the harmonic series, a light touch halfway along a string length produces the 2nd harmonic, which is one octave higher than the fundamental tone
pizzicato	the strings are plucked; an 'arco' sign cancels out this pizzicato sound
spiccato	light staccato achieved by the bow bouncing off the strings
sul ponticello	'on the bridge'; high-pitched sounds produced by the violinist playing with the bow close to the bridge of the instrument. These sounds are high-pitched yet mainly indefinite because the strings' vibration is so high.
sul tasto	'on the fingerboard'; playing with the bow over the fingerboard. The notes here sound indeterminate, or indefinite, like *sul pont*, although not as high in pitch.
tremolo	produced by moving the bow back and forth rapidly on the string
vibrato	a shaking of the note. On a string instrument (except for the harp due to this instrument's structural limitations), vibrato is produced by a shaking movement of the left hand, creating a change in pitch or tonal intensity.

- **Some instrumental techniques for guitar and guitar-like instruments**

Term	Meaning
bends	three fingers are used to bend the pitch; that is, moving from one pitch to another
distortion	changing the sound so that it is distorted, an effect usually created using an effects pedal through an amplifier
double stopping	playing two notes at the same time
effects pedal	a pedal attached to the guitar by an audio lead, allowing the performer to distort the sound. On an effects pedal, there may be several sounds and effects to choose from, depending on the musical effect desired.
hammer on	hammering, or heavily placing your finger on an already ringing string to create a new and higher note
harmonic	based on the harmonic series, a light touch halfway along a string produces the 2nd harmonic, which is one octave higher than the fundamental tone
slap	usually related to the bass guitar, when the musician hits the strings with such emphasis as to produce a note
popping	the opposite of slapping; popping is created by pulling the string and releasing so that it drops and 'pops'; almost like a forceful pluck
strumming	a playing technique whereby the right playing hand is scraped across the strings of the instrument to produce a sound; usually used for playing chords
finger picking	the opposite of strumming; the musician picks the individual strings of the guitar, choosing the desired note(s). The equivalent for the violin is pizzicato or plucking.
vibrato	a shaking of the note. On the guitar or guitar-like instrument vibrato is produced by the shaking movement of the left hand to produce a change in pitch or tonal intensity.
guitar reef	a short rhythmic phrase played by the guitar, especially one that is repeated in improvisation.

Guitar Techniques:

- **Classical Guitar.** *(It requires a classic guitar)*
- **Jazz Guitar.** *(It requires a jazz guitar)*
- **Rock Guitar.** (*It requires an electric guitar*)
- **Fingerstyle guitar** (*It embraces features from the classical, jazz, rock, bass guitar technique as well as percussive resources at the same time. It is considered one of the newest techniques on guitar performance. This technique applies for acoustic guitars only.*)

- **Some instrumental techniques for percussion**

Term	Meaning
double stroke	rapid succession of double strokes alternating the left and right hands, involving no particular rhythm
drum roll	rolling effect created by rapid left then right strokes on a drum. A drum roll is usually, although not always, heard on the snare drum.
grace notes	a short note that is crushed or squashed a little before the main note. This rhythmic feature can also be called a crushed note and is easily achieved using drum sticks.
rim shot	playing the rim of the drum at the same time as the head
rolls	fast alternation of left and right hand, producing a roll sound
single stroke	a rapid succession of alternate strokes with both left and right hands
with brushes	sticks ending in bristles, or brushes, that create a softer sound than hard drum sticks; used frequently in jazz music
with mallets	sticks with padded tips specifically designed for the percussion instrument; for example, timpani mallets have a soft quality
with hard sticks	drum sticks producing a hard, almost sharp sound

- **Some instrumental techniques for woodwinds**

Term	Meaning
slurred	a smooth movement from one note to another, the opposite of tonguing
tonguing	each note played separately, as each is *tongued* using an 'f' sound
flutter-tonguing	use of the tongue to articulate a note on a wind instrument. More specifically, flutter-tonguing is a rapid movement, creating a flutter, usually on an 'r' sound.
pitch bending	making a note temporarily sharp or flat
singing/speaking into the instrument	singing or speaking into a wind instrument instead of blowing. This technique was developed in twentieth-century art music.
key-clicking	a percussive hammering of the keys of a wind instrument to produce a clicking sound
multiphonics	producing two or more notes simultaneously on a wind instrument. This sound is produced by forcefully blowing into the instrument, or blowing and vocalising at the same time.

- **Some instrumental techniques for brass instruments**

Term	Meaning
mute	a device placed in the bell that dampens or alters the sound of the instrument. Mutes include straight mute, wah wah (or harmon) mute and cup mute.
flutter-tonguing	use of the tongue to articulate a note on a brass instrument; more specifically, a rapid movement, creating a flutter, usually on an 'r' sound
pitch bending	shifting a note temporarily to sharp or flat
singing/speaking into the instrument	singing or speaking into a brass instrument instead of blowing; developed in twentieth century art music
multiphonics	producing two or more notes simultaneously by forcefully blowing into the instrument, or blowing and vocalising at the same time
vibrato	a shaking of the note, changing its pitch or tonal intensity

- **Vocal technique** (Karyn O'Connor, 2013; Galletis, 2009)

Vocal techniques can affect the **style** of a piece. As well as **singing voices**, a composer might include **speaking** or **whispering** in a piece of music. When a composer uses a **solo voice** in a piece, it is usually to carry the melody, and the vocal effects and techniques are obvious to the listener. But there are many different styles of singing; for instance, in an aria from an opera you will hear a classical voice performing.

Popular music uses different types of voice based mainly on the **sternum** or even **chest voice**. The singing voice differs among world cultures. Traditional Maori calls, for example, have a somewhat **nasal pitch** and use **microtones**.

- **Vocal Range**
- **Vocal Registration (Chest, Middle and Head Voice, Mixed Voice, Falsetto –in men-, Whistle Register –in women-)**
- **Chest, Diaphragmatic and Intercostal Breathing**

Voice registers:

	Female	**Male**
High voice	Soprano	Tenor
Medium voice	Mezzo-soprano	Baritone
Low voice	Alto	Bass

Other vocal technique terms:

- *Spoken voice*
  The singer speaks instead of singing within the vocal solo part.

- *Beatboxing*
  It is a form of vocal percussion primarily involving the art of producing drum beats, rhythm, and musical sounds using one's mouth, lips, tongue, and voice. It may also involve singing, vocal imitation of **turntablism**, and the simulation of horns, strings, and other musical instruments. Beatboxing today is connected with hip-hop culture, although it is not limited to this genre.

- **Growled vocals (Raspy voice)**

  It is a vocalization style usually employed by vocalists of the death metal music genres, but also used in a variety of heavy metal styles.

- **Plainsong**

  Plainsong is monophonic, consisting of a single, unaccompanied melodic line. Its rhythm is generally freer than the metered rhythm of later Western music. Besides, it is a body of chants used in the liturgies of the Western Church.

- **Coloratura**

  The word is originally from Italian, literally meaning "coloring", and derives from the Latin word *colorare* ("to color"). When used in English, the term specifically refers to elaborate melody, particularly in vocal music and especially in operatic singing of the 18th and 19th centuries, with runs, trills, wide leaps, or similar virtuoso-like material. It is also now widely used to refer to passages of such music, operatic roles in which such music plays a prominent part, and singers of these roles.

- **Reefs (voice goes up) and runs (voice goes down) (Oversinging)**

  Oversinging has two meanings: One is a technical understanding, where oversinging is understood as "pushing the voice", and "is when a singer pushes too much breath pressure through the larynx", which is known as overblowing of the vocal folds. The result is over-production of sound.

  The other meaning is what is known as "vocal gymnastics". This will imply melisma, and is described by Hollywood vocal coach Roger Burnley as "using too many riffs, runs, and embellishments in their singing".

Vocal technique	Meaning	Musical genres most relevant to the technique
bend	distorting the correct pitch by sliding around it	• jazz
effects derived from the speaking voice, including speaking, screaming, whispering, panting, breathing, yelling, laughing, growling	All vocal sounds within the capabilities of the human voice, apart from singing, fall into this category. These are only some of the vocal effects that could be heard in a piece of music.	• twentieth- and twenty-first-century art music • 'speaking' may occur in some pieces of popular music • other vocal effects in popular music (e.g. panting in 'A Day in the Life' by The Beatles)
falsetto	the upper register of a male's vocal range or 'high voice'	• art music • popular music (e.g. Michael Jackson, The Bee Gees, Justin Timberlake)
rap	speaking in rhythm, in time with a backing beat	• rap • hip-hop
scat	improvised 'nonsense' syllables that are sung	• jazz
Sprechstimme	speech with melodic contours	• twentieth-century art music
syllabic/melismatic (lick)	several notes in one syllable. Melisima and lick have the same meaning but are appropriate to different styles of music: melisma is common to the Medieval period; lick, as in a 'guitar lick', is used in much popular music (e.g. Beyonce and Alicia Keys use this feature often)	• Medieval • art music • popular music
vibrato	a quiver of the voice, for expression, usually at the end of phrases or long notes in popular singing; a characteristic feature of classical singing	• most musical genres

- **Some technique terms on keyboard instruments**

Piano/keyboard technique means to take over the instrument. It is necessary to consider its principles, particularly as these have become endangered (even amongst professionals):

1) **Listening**: Every motion is connected to a musical thought. The ear always directs the fingers, which trigger a sound, which influences the next sound, which itself is directed by the ear.

2) **Efficiency**: It is the principle of least effort.

3) **Elements of Piano Technique:**
 a) *Single notes* (scales, broken chords, repeated notes, trills and tremolos)
 b) *Double notes* (double thirds, double sixths and octaves)
 c*) Hand-position changes* (i.e. passing the thumb as in scales or arpeggios, leaps)
 d) *Fingerings*
 e) *Touch* (legato, staccato and all degrees thereof)
 f) *Pedal*
 g) *Voicing*

In contemporary art music and jazz, it is possible to deal with other technique terms, such as:

a) *Prepared piano*, i.e., introducing foreign objects into the workings of the piano to change the sound quality.
b) *String piano*, i.e., striking, plucking, or bowing the strings directly, or any other direct manipulation of the strings.
c) *Whistling, singing or talking* into the piano.
d) *Silently depressing one or more keys*, allowing the corresponding strings to vibrate freely, allowing sympathetic harmonics to sound.
e) *Touching the strings at node points* to create *flageolet tones.*
f) *Percussive use* of different parts of the piano, such as the outer rim.
g) *Microtones.*
h) Use of the palms, fists, or external devices to create *tone clusters.*
i) Use of other materials *to strike the keys.*

Electronic Manipulation

Electronic manipulation means <u>creating an electronic effect on an instrument</u> to enhance the musical style. It is one of the expressive techniques that create the style of the piece of music; for example, a distorted guitar sound means the rock style.

A synthesizer is considered an electronic instrument because of its electronic manipulation of real instrumental sounds. A MIDI (Musical Instrument Digital Interface) is an electronic song, using computer sounds. It is a means of interconnecting electronic instruments (such as synthesizers) and computers to create electronic music. A piece of music may also include sound effects. Some popular pieces of music use an effect that evokes an old recording studio in a newly recorded context.

| Term	Meaning
distortion	changing the sound so that it is distorted. This effect is usually created using an effects pedal, or an amplifier.
attack	the first part of a sound or sounds
decay	the dying away of a sound or sounds
delay	the repeat of a sound or sounds
effects pedal	a pedal attached to a guitar by an audio lead, used for distorting the sound. An effects pedal may offer several sounds and effects, depending on the musical effect desired.
panning	effect by which sound moves from one speaker to the other
vocoder	an audio effect on the voice that almost distorts the sound. Initially designed to synthesise speech, it was used by artists such as Stevie Wonder and can be heard on the 1998 Cher song 'Believe'.

- **Some audio samples on:**
Attack: http://www.youtube.com/watch?v=idRPJugsKbw **Decay:** http://youtu.be/jCZV2qdZjts **Vocoder:** http://www.youtube.com/watch?v=aGGZ1HULZQo

Topic No.5 "Score Analysis"

According to Mauleón (1993), some expressions and symbols you might find in a score are:

- **Clave** (Latin music rhythmic pattern)
- **Introduction** (Intro)
- **Verse**
- **Bridge**
- **Chorus**
- **Vamp till cue // Vamp till coda** (Vamp: An improvised accompaniment)
- **Montuno section** (The open vamp section which features call-and-response singing and instrumental solos.
- The 'Coda' sign is to be taken only when ending a tune unless otherwise stated.
- All repeats are observed during a '**D.C. al Coda**' or '**D.S. al Coda**' except in the following cases: a.) When 'Coda' sign appears in a repeated section; the Coda is taken before repeating (unless marked '**On repeat**'). b.) When an instruction to the contrary appears (Ex. 'D.S. al 2nd Ending Coda')
- When no solo form is specified, the whole tune is used for solos (except any Coda)
- A section mark called **ENDING** (Fine) is played at the end of a tune. It directly follows the last bar of the head.
- **Gtr. /Prc. / Sax. Tacet**: Used as a direction in music to indicate that an instrument is not to play during a movement or long section.
- Repetition bars:
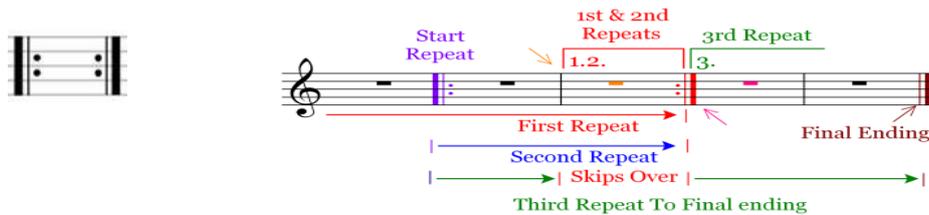
- Metric modulation:

ABBREVIATIONS

15ma . . . . two octaves higher	elec. pn. . . . . . . .electric piano	sop. . . . . soprano saxophone
15ma b. . . . . . . two octaves lower	fl. . . . . flute	stac. . . . . staccato
8va . . . . .one octave higher	gliss. . . . . glissando	susp. . . . . suspended
8va b. . . . . one octave lower	gtr. . . . . .guitar	synth. . . . . synthesizer
accel. . . . . accelerando	indef . . . . indefinite (till cue)	ten. . . . . .tenor saxophone
alt . . . . .altered	L.H. . . . . .piano left hand	trb. . . . . trombone
bari . . . . baritone saxophone	Med. . . . . Medium	trbs. . . . . .trombones
bkgr. . . . . background	N.C. . . . . .No Chord	trp. . . . . .trumpet
bs. . . . . bass	Orig. . . . . Original	trps. . . . . .trumpets
cresc. . . . . .crescendo	perc. . . . . .percussion	unis. . . . . .unison
decres. . . . . decrescendo	pn. . . . . piano	V.S. . . . . Volti Subito (quick page
dr. . . . . drums	rall. . . . . rallentando	w/ . . . . .with turn)
elec. bs. . . . . . . electric bass	R.H. . . . . .piano right hand	x . . . . time
	rit. . . . . ritardando	x's . . . . times

ORNAMENTS AND SYMBOLS

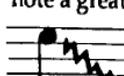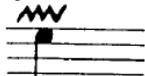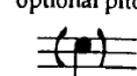| Slide into the note from a short distance below	Slide into the note from a greater distance below	Fall away from the note a short distance	Fall away from the note a greater distance	Top note of a complete voicing

A rapid variation of pitch upward, much like a trill	Mordent	A muted or optional pitch	Note with indeterminate pitch	Rhythm played by drums or percussion
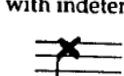
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Other features to consider when analyzing a score (Galettis, 2009):

Aparecida

Med. Slow Bossa Nova ♩ = 120

Ivan Lins
Mauricio Topajos

PORGY AND BESS

IT AIN'T NECESSARILY SO

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

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- http://www.davidearl-pianist.net/images/compose.jpg - David Earl Pianist
- http://www.ranchstudio.com/images/andyconsole1.jpg - Recording Studio
- http://graphics8.nytimes.com/images/2007/03/06/nyregion/06ink_lg.jpg - A band of scientists who really
  are a band.
- http://www3.pictures.gi.zimbio.com/Sonohra%2BScalo%2B76%2BItalian%2BMusic%2BShow%2BOHMopDkk
  SkBl.jpg - Scalo 76 Band
- http://www3.canyons.edu/offices/pio/Resources/pac_stage1a.jpg - Stage
- http://4.bp.blogspot.com/-edMLY2C-SiM/TbCPrBQ0vYI/AAAAAAAAHI/sldIjvZGSiA/s1600/camarin.jpg -
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- http://i63.photobucket.com/albums/h156/tvvoodoo/AcousticGuitar.jpg - Acoustic Guitar
- http://c1.zzounds.com/media/quality,85/p3534h-55f4bcb3df692e11f6d46c6d0afd00d2.jpg - Snare Drum kit

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Topic No.6 "Music Critique"

Writing effective criticism of musical performances relies on:

- **Sound observation skills.**
- **Experience in playing/singing/listening** to music from many genres, styles and levels.
- **Rich vocabulary** that is able to educe the emotion created and experienced between the performer and the audience.
- **Opening your mind.** Remember that certain performance and technique features that are appropriate within a determined genre, might sound like a total disaster in another style. In other words, what seems to be precise in one genre is going to be absolutely out of place in other genres, because performance and technique appropriateness depend on the context.

When reviewing music, note that nothing is either 'right or wrong', or 'good or bad', let alone 'nice or ugly'… that's not objective for critiquing purposes.

Adjectives you might use to describe music

1. Analytical Adjectives (Objective)

- *Acoustic / Unplugged*
- *Electronic*
- *Tonal ≠ Atonal*
- *Rhythmic ≠ Ad Libitum = Free*
- *Bluesy*
- *Classical*
- *Funky*
- *Jazzy*
- *Rockish*
- *Pop*
- *Folk*
- *Indie (Leftfield) ≠ Massive*
- *Moderate*

- *Slow*
- *High ≠ Low*
- *Fast /Up-Tempo*
- *Instrumental ≠ Vocal*
- *Melodic*
- *Orchestral*
- *Consistent ≠ Inconsistent*
- *Monodic*
- *Homophonic ≠ Polyphonic*
- *New age*
- *Syncopated*
- *Modal*
- *Poly rhythmic / Cross-rhythmic*

2. Performance Adjectives (Subjective)

- *Happy ≠ Sad / Depressing*
- *Discordant*
- *Harmonious*
- *Inspiring*
- *Joyful*
- *Political / Provoking/Protest*
- *Sumptuous ≠ Minimalist/ Plain / Simple*
- *Minimalist*
- *Deep ≠ Shallow*
- *Pleasant*
- *Holy/ Religious*

- *Energetic/Peppy/Uplifting/Aware*
- *Relaxing /Tranquil/Mild/Soothing ≠ Sharp*
- *Powerful/Catchy*
- *Contemporary ≠ Old-fashioned*
- *Bright ≠ Dark/Somber*
- *Entertaining ≠ Flat / Dull*
- *Patriotic*
- *Sentimental/Passionate*
- *Thematic*
- *Fluent ≠ Hesitant*
- *Rustic ≠ Highly-elaborated*

- *I think / I consider (that)*
- *It appears to be / It seems to be(that)*
- *[+] There is (1) / There are (+1)   [-] (There isn't / There aren't)*
- *In the following piece/song*
- *This belongs to…*
- *This means/implies/signifies (that)*
- *This music depicts…*
- *This music is performed (in a jazzy style / a folk style, etc)*
- *The percussion section sounds like…*
- *The presence of…*

Assignment:

I. **Match the expressions with their corresponding adjectives or terms. Follow the example.**

a) **It seems to be that...**

b) **This piece is performed in...**

c) **Each orchestra section sounds like...**

d) **The presence of...**

e) **This music depicts...**

f) **Cut time in this piece implies...**

1. **_____ certain natural traits of the Appalachian environment.**

2. **___a__ 'Simple gifts' from Copland's Appalachian Springs shows a repetition of the same motive performed by different timbres.**

3. **_____ the indigenous way of living in America.**

4. **_____ double-basses bring significant depth to the piece.**

5. **_____ an allusion to Indigenous drums.**

6. **_____ a nationalist style.**

Key answers
A – 2
B – 6
C – 1
D – 4
E – 3
F – 5

II. **Fill in the gaps with the words and expressions in the box below.**

> *requirement for early jazz arrangements* - *aesthetic* – *move away* – *unfree and planned* - *forms of jazz*

Syncopated technique and the technological veil (Lewandowski J., 1996)

The primary technical feature peculiar to jazz is syncopation. Syncopation was a 1) *requirement for early jazz arrangements* - it distinguished jazz music from other, 'straight' forms of music, and persists as a chief feature of today's jazz. Syncopation is the common thread that runs throughout all 2)_____, and its importance should not be underestimated.

In syncopation, individual players are allowed the 'freedom' to 3) _____ from the governing beats of the measure. Such a movement, in Armstrong's idiomatic characterization, is a 'swinging around': 'the boys are "swinging around", and away from, the regular beat and melody you are used to, following the scoring very loosely and improvising as they go, by ear and free musical feeling'.

Given the privileged role assigned to syncopation, both by jazz musicologists and, within jazz, by musicians such as Armstrong, it is not surprising that Adorno directs much of his critical energies towards this technical feature - in both its 'ragtime' (mathematical) and 'blues' (spontaneous) forms. According to Adorno, both forms of perpetual syncopation are not simply 4)_____ techniques or innovative styles that express 'free musical feeling', but rather the embodiment of an emergent network of arbitrary social controls. Therefore, syncopation is not about 'swinging around' freely and improvising as one goes, but of recapitulating the congealed nature of an 5)_____ society.

- **Listen to "Miserere" from The Mission (OST) by Ennio Morricone. (http://youtu.be/84q2QNG6MY0)**
- **After listening to the piece, have a look at the following music critique rubric.**

1. Music Piece/Song Title: "Miserere"

2. Band / Ensemble / Performer Name: *Barnet Schools Choir – The London Philharmonic Orchestra*

3. Composer Name: *Ennio Morricone*

4. Genre (style) / Historical period: *Neoclassical / Modern Classical*

5. Instrumentation (classification and names if known) and/or Voices types

- *Instruments*: *Cello, Viola, Violin (strings), Timpani and Pan flute*

- *Voices*: *Boy-soprano.*

6. **Time and Key Signature (Major/Minor):** *4/4 time, G Major*

7. Function (social and cultural purpose) of the piece: *Religious, movie soundtrack.*

8. Other features:

a. Tone: (*1 - Many mistakes, 2 - Frequent mistakes, 3 – A few mistakes, 4 – No mistakes)*

- Focused tone quality.   (4)

- Balance within/between sections (4)

- Intonation within/between sections (4)

b. Technique: (*1 - poorly controlled, 2 – fair, 3 - mostly correct, 4 – effortless)*

- Fingering / Vocal Pitch / Percussion Rudiments (4)

- Rhythmic stability (4)

- Note accuracy (3)

- Other technical features: **It seems that the** *voice and the pan flute make pitch-bending at times.*

c. Expression: (*1 - poor , 2 – fair, 3 – expressive, 4 -very expressive)*

- *- Dynamic contrasts and tone color (4)*

d. Melodiousness (Musicality): (*1 - poor , 2 – fair, 3 – good, 4 – excellent)*

- Appropriateness of style (4)

- Sensitivity to phrasing (4)

- Appropriateness of dynamic contrasts (4)

- Appropriate observance of tempo (4)

- Demonstrates musical understanding (4)

There is an interesting mixture between rustic and highly-elaborated elements. The presence of timpani sounds like an unknown imminent world, whereas the indigenous voice, which is almost in tune (by the use of pitch bending –portamento- and appoggiaturas), appears to be a sign of a firmly indomitable Spanish colonization.

Choose one of the following songs or music pieces and listen to it. Then make your own music critique by sticking to the parameters shown in the form below.

Suggested Popular Songs	Suggested Art Music Pieces
- *Oye mi canto (Gloria Estefan & The Miami Sound Machine) -* http://youtu.be/XO7sh91lhjo - *Neon (John Mayer) -* http://youtu.be/AzsEzD2fVwE - *Don't get around much anymore (Nat King Cole) -* http://youtu.be/yxwvOncHVbQ	- *Alleluia (From: Exultate Jubilate – KV165 – Wolfang Amadeus Mozart) -* http://youtu.be/y2M5fz3jCN0 - *Simple Gifts (From: Appalachian Spring – Aaron Copland) -* http://youtu.be/az667ziu538 - *Minuet in G major (BWV Anh. 114) Johann Sebastian Bach -* http://youtu.be/KgSAGwa49MM

Music Critique Form

Music Piece / Song Title: _____

Band / Ensemble / Performer Name: _____

Composer Name: _____

Genre (style) / Historical period: _____

 Instrumentation (classification and names if known) and/or Voices types

- Instruments:_____

- Voices: _____

1. Time and Key Signature (Major/Minor) : _____

2. Function (social and cultural purpose) of the piece: _____

3. Other features: _____

a. **Tone:**

<div align="center">☹   ☺   ☺</div>

	1 - Many mistakes	2 - Frequent mistakes	3 – A few mistakes	4 – No mistakes
• *Focused tone quality.* • *Balance within/between sections* • *Intonation within/between sections*				

b. **Technique:**

	1 - poorly controlled	2 - fair	3 - mostly correct	4 – effortless
• *Fingering / Vocal Pitch / Percussion Rudiments* • *Rhythmic stability* • *Note accuracy*				

Other technical features: _____
_____
_____

c. **Expression:**

	1 poor	*2 - fair*	*3 - expressive*	*4 -very expressive*
Dynamic contrasts and tone color				

d. **Melodiousness (Musicality)**

	1.poor	*2. fair*	*3. good*	*4. excellent*
• *Appropriateness of style.* • *Sensitivity to phrasing.* • *Appropriateness of dynamic contrasts.* • *Appropriate observance of tempo.* • *Demonstrates musical understanding.*				

e. **Others:**

_____

_____

_____

_____

_____

_____

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Cueca Cuyana

(By Octavio Sánchez, 2014 *Bloomsbury Encyclopedia of Popular Music of the World* **(EPMOW),** *John Shepherd and David Horn, Eds. Vol. IX Genres: Caribbean and Latin American.* **New York: Bloomsbury Academic.)**

Cueca cuyana is one of the popular music genres practiced by broad sectors of the population from the Cuyo region in Argentina. This area includes the provinces of Mendoza, San Juan and San Luis and is located approximately 1,000 km from Buenos Aires. Cueca is both a song and a dance; its music, lyrics and choreography are tightly interwoven. It is part of a musical complex – which also includes tonada cuyana, and, to a lesser extent, the gato and the vals – that can broadly be characterized as tradition-based popular music of Cuyo.

- ***Sonic Identity of the Tradition-Based Popular Music of Cuyo***

Cuecas and *tonadas* are songs whose overall timbre is created by voice and guitar. In the tradition-based popular music of Cuyo, the preferred formats are the singing duo with instrumental accompaniment, the vocal-instrumental group, and the solo singer with instrumental accompaniment.

The accompanying stringed instruments range from a single guitar to more complex ensembles in which each part is given a specific role, providing a rhythmic unison. The guitars take a leading role during the instrumental sections, but also frequently play an active part during the song itself by providing counterpoint to the main melody. Occasionally a third guitar doubles the song's main melody one octave below. Other instrumental ensembles call for a *requinto* (a chordophone tuned a fourth above the guitar, often in double courses separated by an octave). An ensemble that includes *guitarrón*, guitar and *requinto* can work to great effect and opens up significant new possibilities in terms of timbre and register.

Adapting to the norms of the cultural industries, some artists have also begun to use electric bass, which extends the total range of the instrumental ensemble downwards by a fifth, although this has not yet become a common practice. The piano is also used less frequently, although its use has deep historical roots, especially in the work of Alberto Rodríguez and Carlos Montbrun Ocampo.

The most common vocal texture is the duo singing in parallel thirds or sixths in rhythmic unison. The traditional singing style of Cuyo shows a preference for high registers and sharp timbres. The vocal production features a bright, nasal pitch and the use of subtle *portamento* and sudden changes in dynamics. This combination has resulted in the singing style associated with Cuyo's acquiring connotations of *canto llorado* ('wept singing') and has even been referred to pejoratively as *canto de borrachos* ('singing of drunkards') and *canto de viejos* ('singing of old people'). Singers who want to disassociate themselves from the 'traditional' style cultivate a darker, more full-bodied pitch that is less nasal and features more precise attacks. Singers usually use a *portato* style, but with frequent interpolations of *staccato* in order to reinforce the rhythmic qualities of the music and evoke the naughty, playful or festive moods associated with typical choreographies.

The basic time signature of *cueca cuyana* is 6/8, which alternates with ¾ time. The harmonic and rhythmic accompaniment of this genre is produced by the strumming of the *guitarrón* (or a guitar if one is being used in this capacity). The strings of each instrument can be conceptually divided into two frequency ranges, the lower and the higher, corresponding to different parts of the strumming action.

Analysis of the strumming shows that strings in the lower register are used to emphasize the 3/4 meter by sounding the last two quarter notes, while the higher strings correspond to the 6/8 meter by sounding on the second dotted quarter note and also, often, on the first. Chord changes tend to be approached by a rising glissando on all the strings.

The most common harmonic progression in *Cueca Cuyana*, which we will label as the 'standard progression,' (I–V-V-I) is always in a major key and is played along for four measures. This progression determines that the general musical idea is completed within those four measures, and in most cases it can be subdivided into two phrases of two measures

each: the first antecedent (Imperfect Cadence) and the second consequent (Perfect Cadence). Many other harmonic combinations are also used, such as the incorporation of secondary dominants and diminished passing chords.

Another frequent harmonic progression is the use of $V_{(v)}$ on the last quarter note of the first measure of the standard progression: (I $V_{(v)}$ | V | V | I). Besides, the tonic is usually played with an added sixth and the dominants frequently employ the minor seventh.

I.   **Read the text on 'Cueca Cuyana' and circle the correct choice to complete the statements below:**

1) Cueca cuyana requires:
a) Pan flutes, vocal duets, and three guitars.
b) Three different guitar-type instruments and vocal duets.
c) Synthesizer, piano, lead singer.
d) Guitarrón, Requinto and voices.

2) Cueca cuyana's time measure is:
a) ¾ and sometimes 6/8 time.
b) Alternated 6/8 and ¾ time.
c) Just ¾ time.
d) Just 6/8 time.

***3) Requinto* is:**
a) An idiophone instrument, similar to the snare drum.
b) An aerophone instrument, similar to the trombone tuned a fifth below.
c) A keyboard instrument, like the piano or the harpsichord.
d) A chordophone instrument, like a guitar which is tuned a fourth above.

II.   **Fill in the following statements according to what is mentioned in the text.**

1) *Cueca Cuyana* **takes part of a musical complex, which also includes** _____
    _____

2) **Singers who want to disassociate themselves from the 'traditional style'**_____
    _____

3)   **Another frequent harmonic progression is** _____
    _____

4) **In *cueca Cuyana*, the preferred formats are:** _____
    _____

III.   **Answer the following questions.**

a) **Where is cueca Cuyana mainly performed?**
    _____

b) **State some references about the vocal production in cueca Cuyana (pitch, interpretation, technique).**
    _____

c) **What is the standard harmonic progression of cueca Cuyana?**
    _____

"Three Key Composing Tools"

(From: Allan Belkin's- "A Practical Guide for Music Composition". 2008. University of Montreal Website:
http://alanbelkinmusic.com/bk/index.html [Retrieved on: 08/22/2013])

- **Progression**

Progressions constitute important tools for creating expectations and therefore tension. By "progression" here we do not necessarily refer to harmonic successions of chords. Rather we mean any incremental series of events, of the same type and over a limited period, which are easily perceptible to the listener as moving in a continuous change. Examples might include a series of rising high notes in a melody, gradually decreasing registral extend, harmony that gets more and more dissonant - or consonant. Here is an example:

Haydn's String Quartet op. 76 #2, 3rd movement: measures 1-3 (vln.): the melodic line rises first to F, then to G, then finally to A. This progression gives a straightforward sense of direction to the phrase. When the following leaps take the phrase suddenly higher in m.3-4 (up to D and then E) the effect is more dramatic because of the previous conjunct movement.

By establishing such progressions, the composer gives the listener points of reference, and encourages projection of the music's motion into the future. In other words, he creates expectations. The actual course of the music is then compared by the listener with these expectations. *If they are met, psychological tension decreases, and if not, it increases.*

One of the most effective ways to use progressions is to *create predictability on a higher level*, while leaving details less obviously organized. For example, in a complex melodic line, successive peaks might rise progressively higher: The relationship between the peaks provide clear direction and coherence, while the details provide interest and newness.

- **Momentum**

One way of understanding the effect of progressions is as creating momentum: the tendency of the music to continue in a given direction. Momentum also acts on a rhythmic level, even without progressions: once a given level of rhythmic activity is reached, it is hard to abruptly change it without some punctuating event.

In Stravinsky's 'Petrushka', one measure before #100, "A Peasant enters with a Bear. Everyone gets scared and runs away." At this point, the music has built up a great deal of rhythmic momentum, with stable 8th notes, and rushing 16th note runs. To illustrate the disruption created by the peasant with the bear, the sudden arrival of the low register and the new use of quintuplets in the upper parts break up the previous momentum. All this prepares the listener for the bear's dance. Again, this is a crucial aspect of musical direction.

- **Balance and Length**

The sense of balance is closely related to issues of length and duration. While it is impossible to make hard and fast rules here, there are numerous important principles to consider:

· *Greater length implies greater contrasts.* This seems obvious: the longer the piece, the more it will require renewal of interest through contrast.

· *Greater contrasts usually imply greater length.* This proposition is equally true but rather less evident: strong contrasts, especially if presented with little or no transition, tend to demand longer forms. The reason for this may not be immediately evident.

· *When a strong contrast is abruptly presented to the listener, it acts like a provocative question.*

· *The ideas must be presented, joined and combined in various ways before the listener will accept that they do belong together.* Once this is achieved, the formal "question" posed by the contrast may be considered to be answered, and a kind of resolution achieved.

· **Greater contrasts usually imply greater formal complexity.** Longer forms require more complex proportions, with more sophisticated transitions, if they are not to become overly simplistic and predictable.

· **Sustaining interest over a long time frame requires finding new ways to present and combine the material;** the need for many and varied types of transition becomes pressing.

I.   **Read the text on 'Three key composing tools' and circle the correct choice to complete the statements below:**

1) Progressions are:
a) a signal that makes music understandable and at times, unpredictable.
b) a series of chords that has a logical order of appearance.
c) a series of effects such as: rising high notes in a melody, harmony that gets more dissonant or consonant.
d) melodies that are intertwined and interrelated one from another**.**

2) Momentum acts like:
a) a tendency of the music to continue in a given direction within harmony.
b) a tendency of the music to continue in a given direction within rhythm and notes.
c) a tendency of the music to continue in a given direction within a specific musical phrase.
d) a tendency of the music to continue to combine different elements.

3) According to the concept of Balance and Length, it is possible to infer that:
a) it creates predictability on a higher level.
b) it implies contrast of ideas, renewals, combination of elements, and generate expectation.
c) it implies simplicity, austerity, but at the same time, it needs dexterity.
d) it depends on the interpreter.

II.   **Fill in the following statements according to what is mentioned in the text.**

1) When a strong contrast is abruptly presented…
_____

2) To illustrate the disruption created by the peasant with the bear in Stravinsky's 'Petrushka'…
_____

3) When the composer establishes progressions, it gives the listener…
_____

4) The ideas must be presented, joined and combined in various ways
_____

III.   **Answer the following questions.**

a)   **Why do greater contrasts imply greater formal complexity?**
_____

b)   **What does the relationship of peaks and details provide?**
_____

c)   **What does the listener compare when expectations are already presented? What happens within this process?**
_____

- **The Mento**

The first Jamaican recording studio opened in 1951 and recorded "me nto" music, a fusion of European and African folk dance music. The island was awash in rhythm'n'blues records imported by the so called "sound systems", eccentric traveling dance-halls run by no less eccentric disc-jockeys such as Clement Dodd (the "Downbeat") and Duke Reid (the "Trojan"). The poor people of the Jamaican ghettos, who could not afford to hire a band for their parties, had to content themselves with these "sound systems". The "selectors", the Jamaican disc-jockeys who operated those sound systems, became the real entertainers. The selector would spin the records and would "toast" over them. The art of "toasting", that usually consisted in rhyming vocal patterns and soon evolved in social commentary, became as important as the music that was being played.

In 1954 Ken Khouri started Jamaica's first record label, "Federal Records". He inspired Reid and Dodd, who began to record local artists for their sound system. Towards the end of the 1950s, amateurs began to form bands that played Caribbean music and New Orleans' rhythm'n'blues, besides the local mento. This led to the "bluebeat" groups, which basically were Jamaica's version of the New Orleans sound. They usually featured saxophone, trumpet, trombone, piano, drums and bass.

Soon the bass became the dominant instrument, and the sound evolved into the "ska". The "ska" beat had actually been invented by Roscoe Gordon, a Memphis pianist, with No More Doggin' (1951). Ska songs boasted an upbeat tempo, a horn section, Afro-American vocal harmonies, jazzy riffs and staccato guitar notes.

- **The Ska**

Theophilus Beckford cut the first "ska" record, Easy Snapping, in 1959, but Prince Buster (Cecil Campbell), owner of the sound system "Voice of the People", was the one who, around 1961, defined ska's somatic traits once and forever (he and his guitarist Jah Jerry).

The Wailers, featuring the young Bob Marley, Peter Tosh and Bunny Livingston, slowed down the beat in Simmer Down (1963). Millie Small's My Boy Lollipop (1964) was the first worldwide ska hit. The charismatic leaders of the ska movement were the Skatalites, a group of veteran ex-jazzmen led by saxophonist Tommy McCook and featuring virtuoso trombonist Don Drummond and tenor saxophonist Rolando Alphonso, that formally existed only between 1964 and 1965 […], but ska's star was Desmond Dekker (Dacres), whose Israelites (1968) launched the even faster "poppa-top", and whose 007 Shanty Town (1967) and Rude Boy Train fueled the mythology of the "rude boy". Ska music was relatively serene and optimist, a natural soundtrack to that age of peace and wealth, somewhat akin to the music of the "swinging London".

Jamaica had become an independent country in 1962, but social problems had multiplied. During the mid Sixties, ska music evolved into "rock steady", a languid style, named after Alton Ellis' hit Rock Steady (1966), that emphasized sociopolitical themes, adopted electric instruments, replaced the horns with the guitars, and promoted the bass to lead instrument (virtually obliterating the drums). In other words, ska mutated under the influence of soul music. Rock steady was identified with the crowd of young delinquents (the "rude boys") who mimicked the British "mods" and the American "punks. […] The music took the back seat to the vocal harmonies. This helped bring about the supremacy of vocal groups: Wailers, Paragons, Maytals, Pioneers, Melodians, Heptones, etc.

- **Reggae**

The word "reggae" was coined around 1960 in Jamaica to identify a "ragged" style of dance music, that still had its roots in New Orleans rhythm'n'blues. However, reggae soon acquired the lament-like style of chanting and emphasized the syncopated beat. It also made explicit the relationship with the underworld of the "Rastafarians" (adepts of a millenary African faith, revived Marcus Garvey who advocated a mass emigration back to Africa), both in the lyrics and in the appropriation of the African nyah-bingi drumming style (a style that mimicks the heartbeat with its pattern of "thump-thump, pause, thump-thump"). Compared with rock music, reggae music basically inverted the role of bass and guitar: the former was the lead, the latter beat the typical hiccupping pattern. The paradox of reggae, of course, is that this music "unique to Jamaica" is actually not Jamaican at all, having its foundations in the USA and Africa.
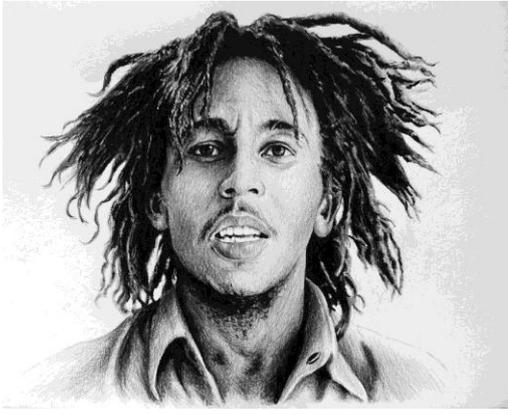
An independent label, Island, distributed Jamaican records in the UK throughout the 1960s, but reggae became popular in the UK only when Prince Buster's Al Capone (1967) started a brief "dance craze". Jamaican music was very much a ghetto phenomenon, associated with gang-style violence, but Jimmy Cliff's Wonderful World Beautiful People (1969) wed reggae with the "peace and love" philosophy of the hippies, an association that would not die away. In the USA, Neil Diamond's Red Red Wine (1967) was the first reggae hit by a pop musician. Shortly afterwards, Johnny Nash's Hold Me Tight (1968) propelled reggae onto the charts. Do The Reggay (1968) by Toots (Hibbert) And The Maytals was the record that gave the music its name. Fredrick Toots Hibbert's vocal style was actually closer to gospel, as proved by their other hits (54-46, 1967; Monkey Man, 1969; Pressure Drop, 1970).

A little noticed event would have far-reaching consequences: in 1967, the Jamaican disc-jockey Rudolph "Ruddy" Redwood had begun recording instrumental versions of reggae hits. The success of his dance club was entirely due to that idea. Duke Reid, who was now the owner of the Trojan label, was the first one to capitalize on the idea: he began releasing singles with two sides: the original song and, on the back, the instrumental remix. This phenomenon elevated the status of dozens of recording engineers.

Reggae music was mainly popularized by Bob Marley, first as the co-leader of the Wailers, the band that promoted the image of the urban guerrilla with Rude Boy (1966) and that cut the first album of reggae music, Best Of The Wailers (1970); and later as the political and religious (rasta) guru of the movement, a stance that would transform him into a star, particularly after his conversion to pop-soul melody with ballads such as Stir It Up (1972), I Shot The Sheriff (1973) and No Woman No Cry (1974).

- **Dub**

More and more studio engineers were re-mixing B-sides of reggae 45 RPM singles, dropping out the vocals and emphasizing the instrumental texture of the song. The purpose was to allow disc-jockeys to "toast" over the record. Engineers became more and more skilled at refining the instrumental textures, especially when they began to employ sophisticated studio devices. Eventually, "dub" became an art on its own. The first dub singles appeared in 1971, but the man generally credited with "inventing" the genre is Osbourne Ruddock, better known as King Tubby (2), a recording engineer who in 1970 had accidentally discovered the appeal of stripping a song of its vocal track, and who engineered the first dub record, Carl Patterson's Psalm Of Dub (1971). When he got together with producer Lee "Scratch" Perry, Blackboard Jungle (1973) was born: the first stereo "dub" album. It was a Copernican revolution: the engineer and the producer had become more important than the composer. It also marked the terminal point of the "slowing down" of Jamaican music, a process that had led from ska to reggae to rock steady.

I.   **True or false: State whether the following assumptions are true (T) or false (F) according to the text.** *Provide correct information for all false statements.*

_____   a.) People from Jamaican ghettos could form their own bands for their parties.

_____

_____   b.) The Wailers did not record any ska hit.

_____

_____   c.) The Selectors were a kind of Jamaican-like DJ's.

_____

d.) Bob Marley mainly popularized reggae music around the world.

_____

e.) Jamaican "rude boys" were considered poor and marginal.

_____

f.) In dub music the engineer and the producer are, –as usual- less important than the composer.

_____

g.) Reggae has its roots in Jamaica.

_____

h.) *Stir It Up*, *I Shot The Sheriff* and *No Woman No Cry* correspond to pop-soul ballads based on reggae.

_____

II.   **Look at the words in the box below. Fill in the blanks and match their corresponding meanings.**

Mento - Toasting − Ska − Dub − Rock-steady

a.) _____is a fusion of European and African folk dance music.

b.) _____ is a languid style that emphasized sociopolitical themes, adopted electric instruments, replaced the horns with the guitars, and promoted the bass to lead instrument (nearly dropping the drums out).

c.) _____ possesses an upbeat tempo, a horn section, Afro-American vocal harmonies, jazzy riffs and staccato guitar notes.

d.) _____ corresponds to rhyming vocal patterns, which soon evolved in social commentary. They became as important as the music that was being played.

e.) _____ consists in dropping out the vocals and emphasizing the instrumental texture of the song. The purpose was to allow disc-jockeys to "toast" over the record.

"Gretchen at the Spinning Wheel" By Dyana Hepburn (2010)

Gretchen am Spinnrade (Gretchen at the Spinning Wheel) is related to the musical genre of German lied, specifically in the musical style of the romantic lied. Composed in 1814 by Romantic period German composer Franz Schubert, it is one of the earliest and most famous lieder. Schubert was inherently a composer of the classical tradition, yet, like Beethoven, needed more freedom in compositional style to express the emotional aspect of the Romantic period. An excellent pianist, he loved to accompany singers in the smaller venue of the private home sitting room as he performed his own music.

German lieder composers drew upon the works of famous poets of their time for the lyrics of their songs. Schubert used text from the dramatic play *Faust* (1808) by Johann Wolfgang von Goethe as the lyrics for his song "Gretchen." Written for a soprano, the text is about a girl singing at her spinning wheel while thinking of Faust and all that he promises. Goethe had himself borrowed his character from "Dr. Faustus" by sixteenth century playwright Christopher Marlowe, whom some think might have attained Shakespeare's status if he had not met his early end.

Lieder are emotional, often about love or sorrow. Rather than being an incidental song within a larger work, it is shorter and complete in its story telling. It was particularly suited to the intimacy of a private drawing room where close acquaintances and members of a social group gathered to perform and listen to music which was not distant and formal but performed in a comfortable setting.

The piano in the 19th century was coming into its own as an accompaniment instrument and as the perfect instrument to take the place of the string quartet. It could be the orchestra for the composer to perform their music, able to deliver the lowest and highest pitches, in dynamics ranging from the softest to excitingly loud. Franz Schubert played the piano with virtuosity and wrote his own style into the accompaniments of his songs, presenting a formidable challenge to an ordinary drawing room pianist, yet providing the sound that would achieve the anguish and passion that his lieder required. The performing of "Gretchen am Spinnrade" as written by Schubert requires a pianist of both strength and dexterity. The left hand requires a steady beat to simulate the treadling of the spinning wheel, while the right hand has to ripple rapidly through sixteenth notes to simulate the whirring sound of the spinning wheel.

The song is hauntingly beautiful but disturbing - an ominous feeling of unrequited love warning that no happiness lies ahead for the maiden. Faust has attracted moths to his flame ever since his emergence through the pen of Christopher Marlowe who was stabbed to death in the eye in an English pub before his 30th birthday. The ultimate power of life over death, wealth, brilliance and power attracts the naive to Faust hoping for all they want in the material world, yet falling with him and losing it all.

The lyrics are divided in stanzas of four, yet, lieder are often strophic in form. Schubert basically followed that form, but varied slightly by dividing the poem into three parts, giving it a verse-chorus form as a stanza recurs with the words, "My peace is gone, my heart is heavy, I will find it never, never again."

Opening in the key of D minor, "Gretchen am Spinnrade" weaves its melody through the minor mode, modulating slightly into other major keys: C, E, F, Ab, and C minor and E minor, just creating enough tension to draw the listener into an otherworldly feeling intensified by the diminished seventh chord in measure sixty-eight occurring on the highest note until then. Besides, it is important to mention that Schubert was feeling his way toward the *strange* tonalities of Impressionism (Oriental, whole tone and pentatonic scales).

Playing in six-eight time, the right hand is directed to play legato sixteenth notes throughout, opposed by the left hand which is conversely directed to play a steady staccato in an eighth note thumping pattern to keep the even beat of a constant foot pedaling of a treadle.

The emotional pull of the lieder is achieved by the large dynamic range. Beginning with a pianissimo in the first measure, it rises in crescendo to forte in measure eight; then it falls in a decrescendo to pianissimo again in measure thirteen, and then begins to

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rise again to culminate in a sforzando in measures sixty-eight and sixty-nine on a diminished seventh chord as Gretchen yearns passionately for Faust's kiss. The song becomes more passionate, after a dip in intensity, as it again climbs to a resounding sforzando in measure 105 which continues through 111, when it slows and dies to a pianissimo as Gretchen once again feels sad and trails off "*My heart is heavy...*"

I. **Fill in the table below with all the musical/technical changes mentioned in the text. Follow the example.**

Measures	Characteristics
1	*6/8 time, D minor. Right hand is directed to play legato sixteenth notes throughout, opposed by the left hand which is conversely directed to play a steady staccato in an eighth note thumping pattern. Pianissimo.*
8	
13	
68-69	
105	
111	

II. **Find synonyms for the words below (Look them up in a dictionary - http://www.wordreference.com). Then use these synonyms to write sentences. Follow the example.**

a) Venue: _____*show – public event*_____
   _*The audience was pretty welcoming for today's show*._____

b) To attain: _____
   _____

c) Sorrow: _____
   _____

d) Incidental: _____
   _____

e) Disturbing: _____
   _____

f) Treadle: _____
   _____

III. **Refer to "Gretchen at the Spinning Wheel's" literary features (lyrics, its relation to Goethe's masterpieces, etc).**

   _____

   _____

   _____

   _____

   _____

Key Answers

- **Text No. 1: "Cueca Cuyana"**

  I.

  1. b
  2. b
  3. d

  II.

  1. *tonada cuyana*, and, to a lesser extent, *gato* and *vals.*
  2. cultivate a darker, more full-bodied pitch that is less nasal and features more precise attacks.
  3. the use of V$_{(v)}$ on the last quarter note of the first measure of the standard progression
  4. the singing duo with instrumental accompaniment, the vocal-instrumental group, and the solo singer with instrumental accompaniment.

  III.

  a. Cueca is mainly performed in the Cuyo region, Argentina. This area includes the provinces of Mendoza, San Juan and San Luis.
  b. Vocal production in cueca cuyana involves a bright, nasal pitch and the use of subtle *portamento* and sudden changes in dynamics.
  c. I–V-V-I

- **Text No. 2: "Three Key Composing Tools"**

  I.

  1. c
  2. b
  3. b

  II.

  1. *it acts like a provocative question.*
  2. *the sudden arrival of the low register and the new use of quintuplets in the upper parts break up the previous momentum.*
  3. *points of reference, and encourages projection of the music's motion into the future.*
  4. *before the listener will accept that they do belong together.*

  III.

  a. *Because longer forms require more complex proportions, with more sophisticated transitions, if they are not to become overly simplistic and predictable.*
  b. *Peaks provide clear direction and coherence, while details provide interest and newness.*
  c. *The actual course of the music is then compared by the listener with their expectations. If they are met, } psychological tension decreases, and if not, it increases.*

- **Text No. 3: "Some Jamaican Music Genres"**

  I.

  a. False. They could not afford the money to pay a band.
  b. False. In 1964, The Wailers recorded My Boy Lollipop, which was the first worldwide ska hit.
  c. True.

d. True.
e. True.
f. False. Engineers and producers are more important than the composer.
g. False. Reggae is based on New Orleans rhythm'n'blues.
h. True.

II.

a. Mento
b. Rock-steady
c. Ska
d. Toasting
e. Dub

Text No. 4: "Gretchen at the Spinning Wheel"

I.

Measures	Characteristics
1	6/8 time, D minor. Right hand is directed to play legato sixteenth notes throughout, opposed by the left hand which is conversely directed to play a steady staccato in an eighth note thumping pattern. Pianissimo.
8	Rising in crescendo to forte.
13	Falling in a decrescendo to pianissimo.
68-69	Rising again to culminate in a sforzando on a diminished seventh chord.
105	The song becomes more passionate, after a dip in intensity, as it again climbs to a resounding sforzando.
111	Tempo slows and dies to a pianissimo as Gretchen once again feels sad and trails off, "My heart is heavy…"

II.

a. Venue - Concert / Show

b. To attain - To reach

c. Sorrow - Sadness

d. Incidental - Secondary

e. Disturbing - Upsetting / Agitate / Troubling / Worrying

f.   Treadle – Pedal

References (Pictures)

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