



English for Specific Purposes (Music)

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Public domain. *Rock Guitarist* [Digital Visualization]. Retrieved from <http://onsolutions.mx/images/musico.png>

About the author / Sobre el autor

ENG Mauricio San Martín Gómez is an EFL Teacher and professional singer. He earns his teaching degree at the Metropolitan University of Educational Sciences (UMCE-Chile), also obtaining a Minor degree in Literature and Educational Psychology at Central Queensland University (CQUniversity - Australia). His final research paper covers the use and effectiveness of paralinguistic devices as vocabulary EFL teaching strategies. Irene Rostagno, Mary Jane Abrahams, Pablo Corvalán and Hector Ortiz are the main mentors who influenced his studies in this area.

In 2009, he studies a Bachelor's degree in Music (Classical Singing) in the Department of Music at the University of Chile, where he is trained by numerous highly experienced opera masters such as Lucía Gana, Carmen Luisa Letelier, Hanns Stein and Carlos Beltrami. He also plays a role in Manuel de Falla's opera "La Vida Breve" (Voice from the Forge), which is staged in 2010 at Sala Isidora Zegers, Santiago. During this period, Mauricio performs many soloist chamber concerts in theatres. He also develops a choir singer career and is directed by Chilean conductors Silvia Sandoval and Vicente Alarcón, Argentinean conductor Gabriel Garrido and Brazilian conductor Jane Borges.

In 2012, Mauricio decides to move from art to popular music. He is trained by Paquita Rivera and Olga Torres, from whom he learns the Alexander and Cos Art Vocal Techniques. In 2017, he graduates in Latin-American Popular Music at the National University of Cuyo (UNCUYO–Argentina). In 2015, he wins the AUGM scholarship to study at the Federal University of São Carlos (Brazil), where he focuses in learning Contemporary Belting technique with Davis Denner (Araraquara, SP). Meanwhile, he is performing in many public and private venues, arranging a diverse repertoire that ranges from jazz to folk, as well as coaching professional and amateur musicians.



ESP Mauricio San Martín Gómez es Profesor de Inglés como Lengua Extranjera y Cantante profesional. Obtiene su título de profesor en la Universidad Metropolitana de Ciencias de la Educación (UMCE – CHILE), por la cual obtiene un Minor en Literatura y Psicología Educativa en Central Queensland University (CQU – Australia). Su tesis de investigación se relaciona al uso y la efectividad de los recursos paralingüísticos como estrategias de enseñanza de vocabulario en inglés como lengua extranjera. Irene Rostagno, Mary Jane Abrahams, Pablo Corvalán y Héctor Ortiz fueron los mentores que lo influenciaron en estas áreas.

En 2009, cursa estudios de Licenciatura en Artes mención Interpretación Musical (especialidad Canto), en la Facultad de Artes de la Universidad de Chile. Allí se forma con grandes maestros de la lírica, tales como Lucía Gana, Carmen Luisa Letelier, Hanns Stein y Carlos Beltrami. Desempeña 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, realiza numerosos conciertos como solista en diversos teatros. A su vez, se desarrolla como coreuta bajo la dirección de los maestros nacionales Silvia Sandoval, Vicente Alarcón, el argentino Gabriel Garrido y la brasilera Jane Borges.

En 2012, se despliega desde la música académica a la popular. Se entrena interpretativa y vocalmente con las maestras Paquita Rivera y Olga Torres, de quienes aprende el uso de la técnica Alexander y la técnica Cos Art. En 2017, se gradúa de Licenciado en Música Popular Latinoamericana (Orientación Canto) en la Universidad Nacional de Cuyo (UNCUYO – Argentina). Previamente, en 2015, gana la beca AUGM para cursar estudios en la Universidade Federal de São Carlos (UFSCar – Brasil), donde se interioriza en la técnica del Belting Contemporáneo con el maestro Davis Denner (Araraquara, SP). Actualmente, continúa realizando su carrera artística en presentaciones públicas y privadas, creando arreglos propios en un diverso repertorio que abarca desde el jazz hasta el folk. También da clases de técnica vocal a músicos aficionados y profesionales.

 <http://www.facebook.com/mauriciosanmartinmusic>

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.

This method is open to all students who have mastered an intermediate level of proficiency in English as a foreign language (B1 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 also have a consistent conceptual basis related to solfege 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 in diverse ways (American and British English), either in isolation or in chunks, supported by pictures or digital visualizations. 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 Stage' 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 learning material. The study topics that this textbook embraces are the following:

- **Starter Topic: What about you? What 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 solfege 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 (early 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 resources to elaborate music critique reports and academic articles 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.

Este método brinda la mayor cantidad posible de conocimientos a los estudiantes, por lo que un nivel de inglés intermedio (B1 en adelante) resulta suficiente para poder enfrentar el aprendizaje en esta área. Esto 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 (docta o clásica) y para músicos populares, lo que genera en cada tema a tratar, un fluido intercambio de conocimientos entre ambas disciplinas.

Desde la perspectiva lingüística, se exponen los términos en sus múltiples variables, 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 (las secciones 'Language Stage' y 'Some Notes on').

En cuanto a la obtención de recursos bibliográficos para la presentación de cada tema, se han escogido diversas fuentes de origen papel y digital, artículos de musicólogos e 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 traducir, 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 su crecimiento profesional. Los temas a tratar en esta publicación son:

- **Starter Topic (Unidad Inicial): What about you? What do you play? (Y tú, ¿qué 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 monodía 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 y elaborar artículos académicos en la materia.

- **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.

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- Prof. Gabriel Correa (Lecturer in Popular Harmony and Latin Piano Performance at the National University of Cuyo, Argentina)
- Prof. Octavio Sanchez (Lecturer in Ensemble and Latin Percussion Performance at the National University of Cuyo, Argentina)
- Sam Oliver (The University of Edinburgh)
- Hana Lester (The University of Cambridge)

To my sister, Sandra.

Starter What about you? What do you play?

I'm a/an...



Pianist / Keyboardist



Guitarist / Guitar player



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

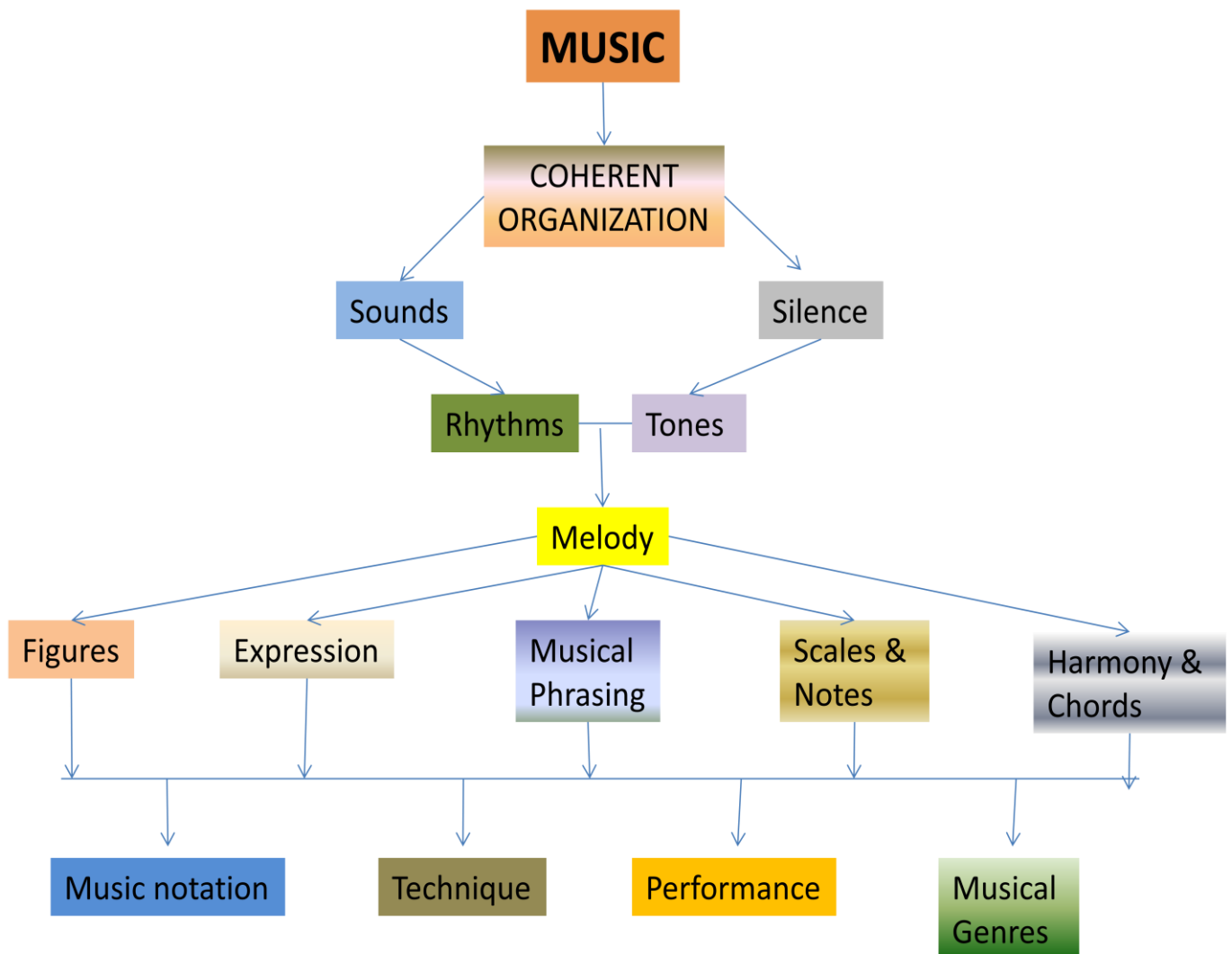


Saxophonist / Clarinetist /
Tuba player / Tromboner



Composer / Arranger
Songwriter/ Producer

Topic No.1 Fundamentals of Music Theory

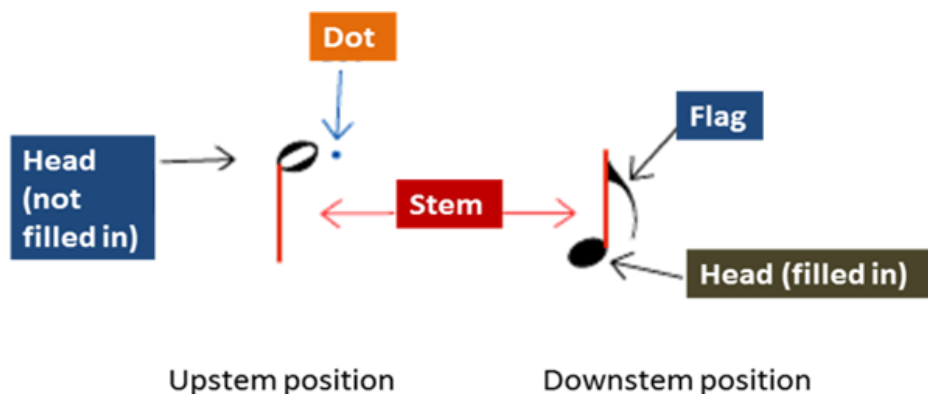


Adaptation from García (2012)












Musical Notation: Figures

Longman American Dictionary, 2003 - Oxford Advanced Learner's Dictionary, 2005









I. Parts of a musical note








II. Note values

 Maxima (32 beats)	 Longa (16 beats)	 (UK) Breve (US) Double whole note (8 beats)	 (UK) Semi-breve (US) Whole note (4 beats)
 (UK) Minim (US) Half note (2 beats)	 (UK) Crotchet (US) Quarter note (1 beat)	 (UK) Quaver (US) Eighth note (1/2 beat)	 (UK) Semiquaver (US) Sixteenth note (1/4 beat)
 (UK) Demisemiquaver (US) 1/32 note (1/8 beat)	 (UK) Hemidemisemiquaver (US) 1/64 note (1/16 beat)	 (UK) Semihemidemisemiquaver (US) 1/128 note (1/32 beat)	

III. Rests

 Breve rest	 Quarter rest	 Thirty-second rest
 Whole rest	 Eighth rest	 Sixty-fourth rest
 Half rest	 Sixteenth rest	

IV. Accidentals

 sharp	 natural	 flat	 double sharp	 double flat
---	---	--	--	---

V. Some possible combinations

Simon Horsey's Essentials for Music (2012)

Sixteenth Notes



Dotted Eighth + Sixteenth



Sixteenth + Dotted Eighth



Dotted quarter note and eighth note combination



Dotted quarter note and two sixteenth notes combination



Syncopation



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



VI. Tuplets (Irregular time values)

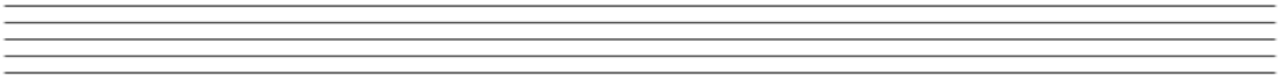
Scaletrainer Music Theory (2012)

Duplet	Triplet	Quadruplet	Quintuplet	Sextuplet
Septuplet	Octuplet	Nontuplet		

VII. The Staff and Clefs

Rodríguez (2005)

The staff (US) or stave (UK) is the foundation upon which notes are drawn.






The modern staff comprises five lines and four spaces.



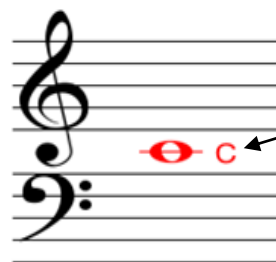
Every line or space on the staff represents a white key on the keyboard.



Clefs assign individual notes to certain lines or spaces. Two clefs are normally used: the treble (*soprano*) and bass clefs. However, there are instruments that can only be graphically represented by alto (*middle C*) and tenor clefs.

	Treble clef <i>G Clef</i>		Alto clef <i>C Clef</i>
	Tenor clef		Bass clef <i>F Clef</i>

Notice how these 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.



Notice: 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*.

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

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



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



VIII. Notes and Scale Degrees

In the English-speaking culture, the *Latin notation system* (a.k.a. *solmization system*) is not commonly utilized. These countries use the *English notation system* (a type of *alphabetic system* based on the German notation system) when establishing key signatures. However, in *solfege*, the Latin notation system is still widely used. Some note names vary in order to mention accidentals. For example: E (*Mi*), Eb (*Me*) // G (*Sol*), G# (*Si*), Gb (*Se*).

Let's sight-read the *C major scale*.



SCALE DEGREE	I <i>Tonic</i>	II <i>Supertonic</i>	III <i>Mediant</i>	IV <i>Subdominant</i>	V <i>Dominant</i>	VI <i>Submediant</i>	VII <i>Leading tone</i>
LATIN NOTATION	Do	Re	Mi	Fa	Sol	La	Ti
ENGLISH NOTATION	C	D	E	F	G	A	B

Now, let's solfege the *C natural minor scale*.



Can you tell any difference between C major and C natural minor scales? Let's solfege the *C harmonic minor scale* to use previous note names.



Solfège might appear to be a little bit difficult to sight-read out loud, yet it is totally specific. Let's read the *C melodic minor scale*.



Now that you know more note names, let's solfege the C chromatic scale.

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

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

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

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

IX. Other Scales

Sight-sing the following scales based on the concept of chromatic syllables. Write the corresponding name under each figure in case it gets difficult to sight-read.

Lydian

Major

Ionian

Major

Mixolydian

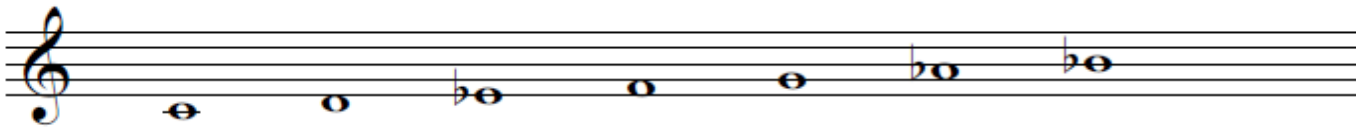
Dominant 7

Dorian

Minor

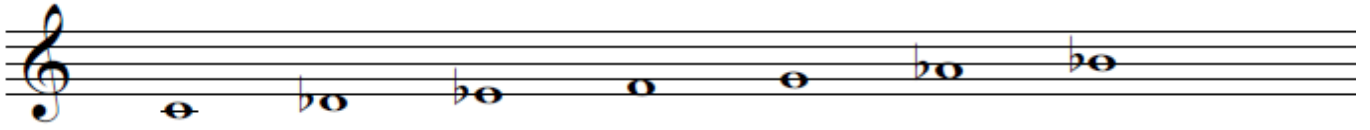
Aeolian

Minor



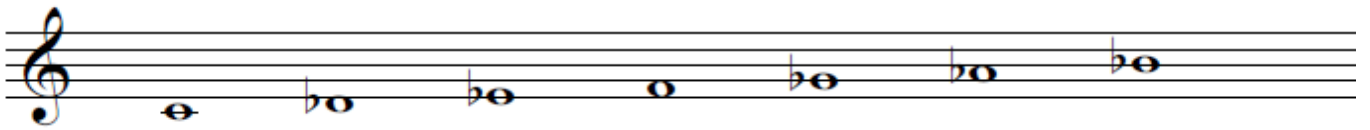
Phrygian

Minor

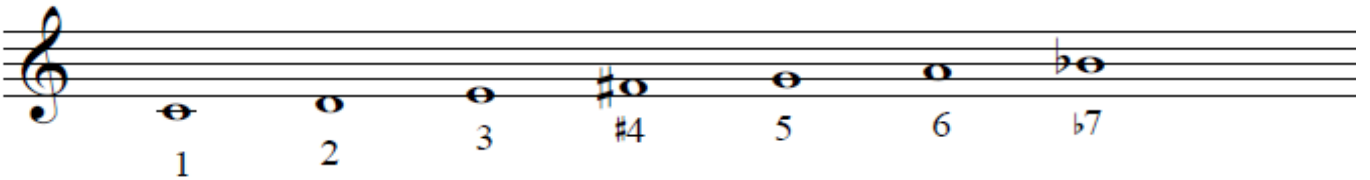


Locrian

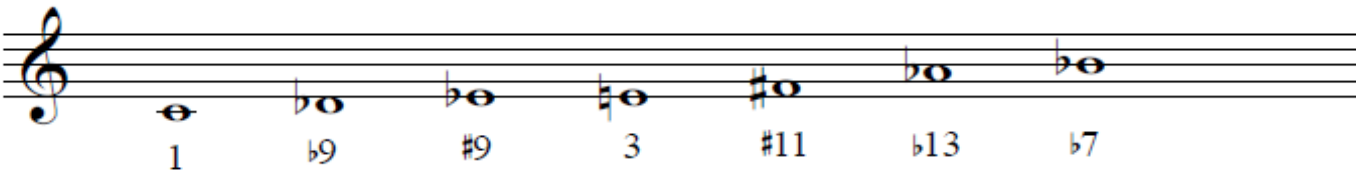
Minor



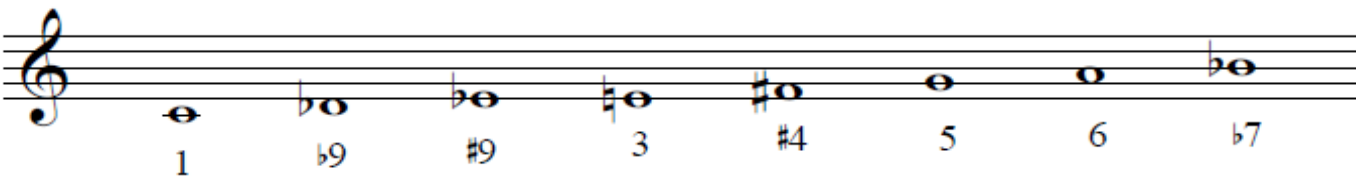
Lydian $\flat 7$ (For Dominant 7 Chords)



Altered (For Dominant 7 Chords)



Symmetrical Diminished (For Dominant 7 Chords)



C Major Blues Scale

C Minor Blues Scale

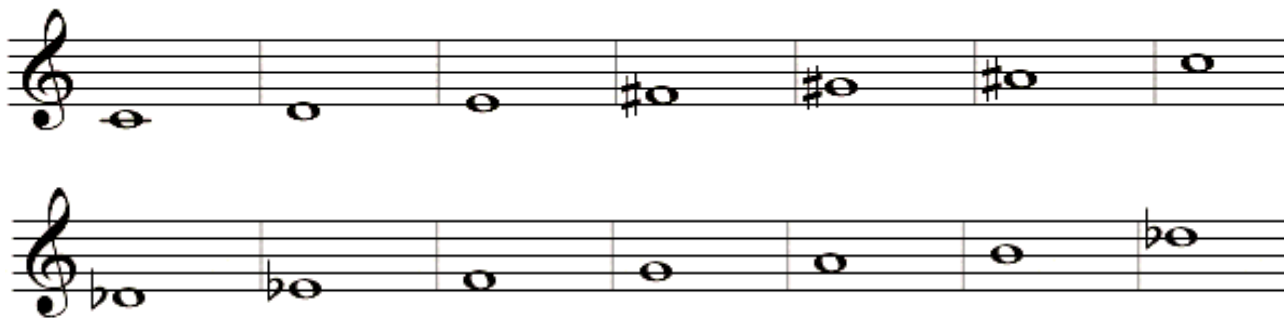


C Major Pentatonic Scale

C Minor Pentatonic Scale



Two Different Whole-tone Scales



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 by default. For example, in the key of C Major, "Do" is "C", but in the key of F Major, "Do" is "F". On the contrary, in most Latin-based languages, solfege is only sustained on fixed-do conventions.

SOME OF THE VARIATIONS OF THE TWO BASIC SOLFEGE SYSTEMS IN USE ARE LISTED BELOW.



1. Fixed-Do:

A. 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*, and so on.

B. 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*."

2. Moveable-Do:

A. 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*.

B. Chromatic syllables: Scale-degree 1 is named *Do*. Sharp-1 is named *Di*. The ascending chromatic scale from 1 to 1, is therefore 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*. 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!

C. 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'.

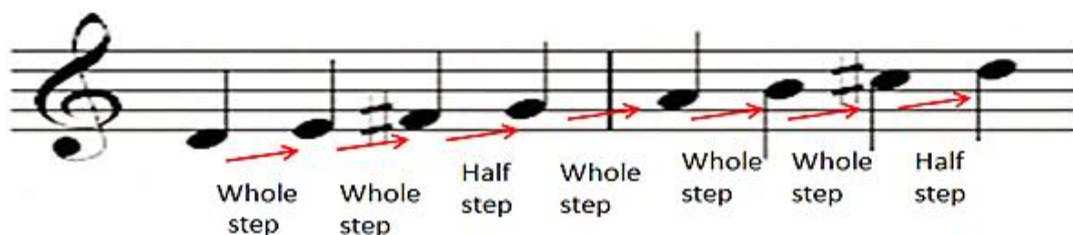


- Start a debate on the importance of utilizing *fixed* and *moveable* Do systems. Which is the best? What are their pros and cons? Are there many differences between these systems and the way you sight-read scores in your culture?

- Imagine the following situations: a) a choir rehearsal with amateur singers; b) a symphonic orchestra rehearsal; c) a jam session; d) a piano-solo rehearsal; and e), a B-flat sax arrangement. What solfege systems would you recommend in those cases? Why?

X. Intervals

Any time we consider two *itches*, 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*.



Some other concepts related to intervals are:

- ¼ tone (quarter tone)
- 1/8 Tone (eighth tone)
- Microintervals
- Microtonality
- Microtuning

Intervals build scales, and scales constitute sonic representations of cultural backgrounds.

Language Stage...

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:

- | | |
|----------------------------------|--|
| 1 st = <i>First</i> | 10 th = <i>Tenth</i> |
| 2 nd = <i>Second</i> | 11 th = <i>Eleventh</i> |
| 3 rd = <i>Third</i> | 12 th = <i>Twelfth</i> |
| 4 th = <i>Fourth</i> | 13 th = <i>Thirteenth</i> |
| 5 th = <i>Fifth</i> | 16 th = <i>Sixteenth</i> |
| 6 th = <i>Sixth</i> | 32 nd = <i>Thirty-second</i> |
| 7 th = <i>Seventh</i> | 64 th = <i>Sixty fourth</i> |
| 8 th = <i>Eighth</i> | 128 th = <i>One hundred and twenty-eighth</i> |
| 9 th = <i>Ninth</i> | |



XI. Interval Names According to Western Tonal Music





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

- ❖ Minor
- ❖ Augmented
- ❖ Diminished
- ❖ Tritone (TT)

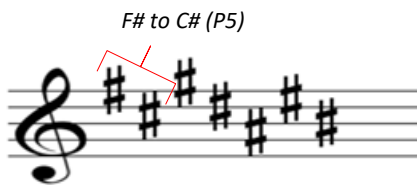
*Remember that labels such as (M6) stand for shortened interval names utilized in western music.

XII. Key Signature

It is a collection of every accidental found in a scale (Randel, 2003). On one hand, flats follow the *circle of fourths* in a special order from B to F.



On the other hand, sharps are arranged in the opposite order of flats. They follow the *circle of fifths* in a special order from F to B.



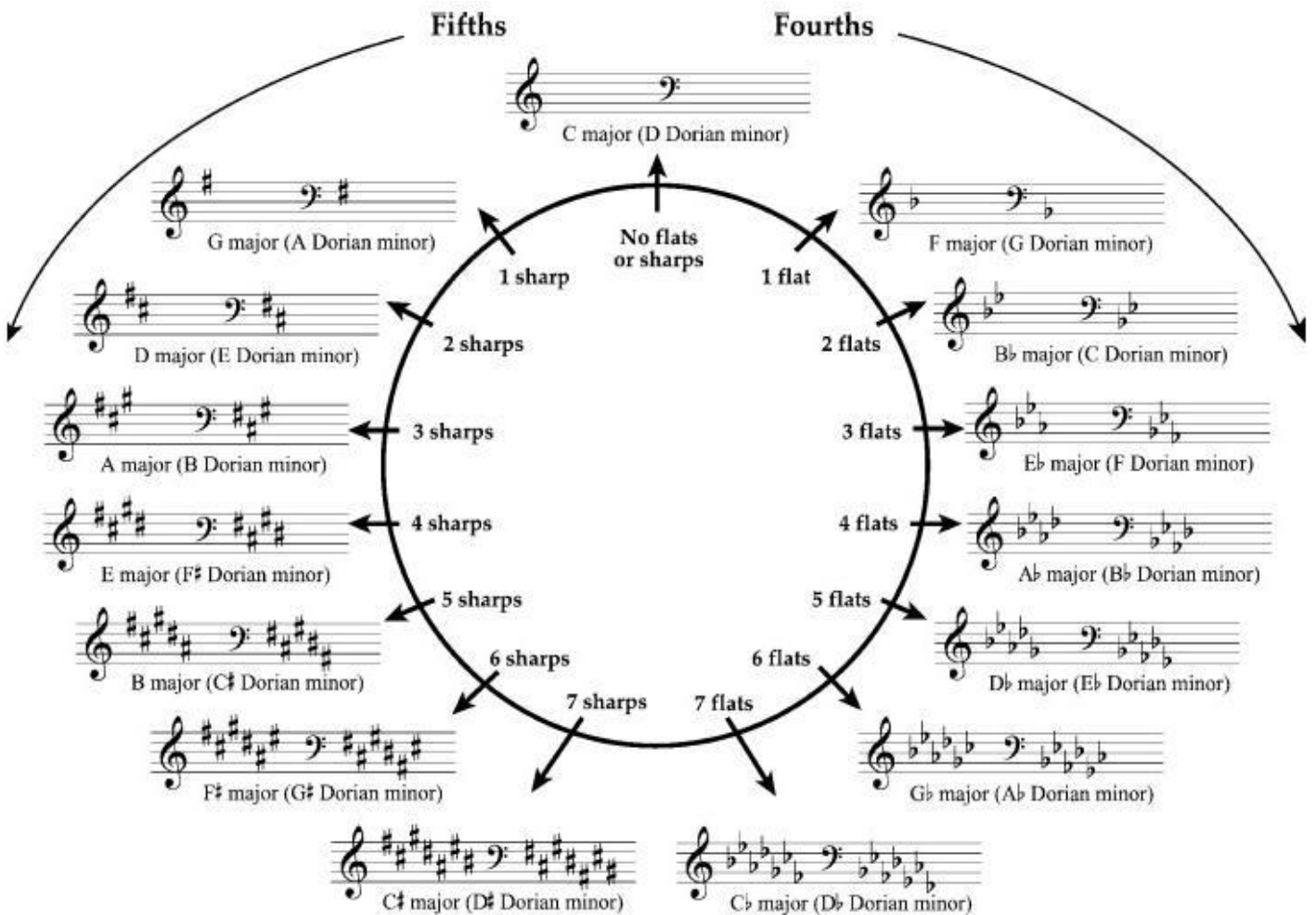
XIII. Relative Keys

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 one that has the same key signature, but different tonic.

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

B ♭	F major	D minor
(none)	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

REFERENCE GUIDE: “Circle of Fourths and Fifths”



XIV. Measures and Time Signature

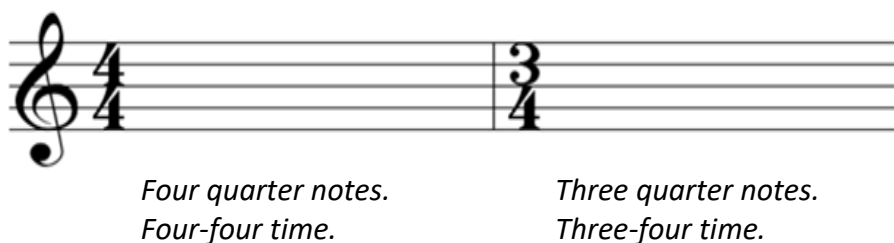
Vertical black bars called *bar lines* divide the staff into *bars* (UK) or *measures* (US). For instance, the staff below is split into two measures.



XV. 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. In the examples below, the first measure is in 4/4 time, whereas the second measure is in 3/4 time.



In 6/8 time, each measure contains six eighth notes. 3/2 time contains three half notes.



XVI. Mixed Meter

In popular music, as well as in some contemporary music we might encounter lots of pieces that contain *mixed meter*. Mixed meter is the use of more than one meter in a piece of music. Look at the example below.



XVII. 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)

XVIII. Pulses within a Measure

Downbeat: The strongest pulse within a measure.

Strong beat: Less strong pulse than the downbeat.

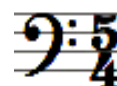
Weak beat: Unmarked and unaccented pulse (usually 2nd and 4th pulses).



XIX. Other Ways of Naming the Most Utilized Time Signatures

<i>"Common Time"</i>	
	Four beats per measure
	Quarter note gets the beat
<i>"Cut Time"</i>	
	Two beats per measure
	Half note gets the beat
<i>"Waltz Time"</i>	
	Three beats per measure
	Quarter note gets the beat
<i>"6/8 Time"</i>	
	Six beats per measure
	Eighth note gets the beat

- Say the following time signature names.



XX. Harmony

Galettis (2009)

Harmony is a constitutive area of music that implies two or more pitches sounding together. It also consists 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.

a. 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*.

b. 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); block chords (blocks of long duration notes sounding at the same time, ie. breves or semibreves); twelve-bar blues; ostinati and riffs; etc.

c. 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 mainstream popular 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.

d. Dissonant and Consonant Sounds

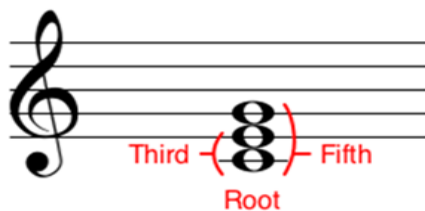
In general, a consonant sound is pleasing to the ear, whereas a dissonant sound is heard as a 'clash' of notes. Consonant sound is generally based on the *diatonic scales* — the major/minor scales with which we are most familiar. It conveys a harmonious and satisfying sound to our ears. To the diatonic-trained 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.

XXI. Other Concepts Related to Harmony

Harmonic Feature	Definition	Music Genre Most Associated
<i>Harmonic ostinato</i>	A repeated pattern, usually chordal, played with a melody (e.g. <i>Gymnopédie No. 1</i> by Erik Satie)	Most musical genres
<i>Drone</i>	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)
<i>Pedal point</i>	A held or repeated note, usually in the bass	Western art music
<i>Harmonic riff</i>	A repeated harmonic pattern	Usually refers to modern styles and jazz music
<i>Cadence</i> (<i>perfect, plagal, imperfect, interrupted</i>)	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
<i>Suspension/resolution</i>	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

XXII. Chords

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



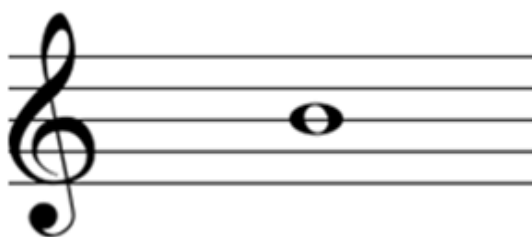
A *major triad* (or major chord) is built with a major third and a perfect fifth from the root. Let's write a G-major triad starting from the root (G) on the staff.



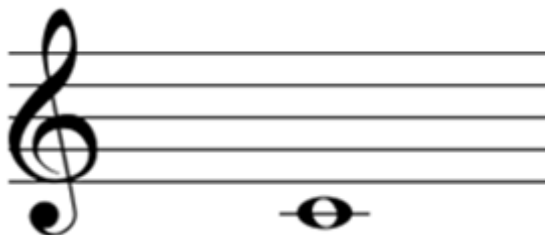
Next, we have the *minor triad*. It is built with a minor third and a perfect fifth from the root. Let's build an Eb-minor triad.



Then, we have the *augmented triad*. It is built with a major third and an augmented fifth. Let's build a B-augmented triad.



Finally, the last triad 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.



XXIII. Chord Types

This may not only apply to triads, but also to *seventh chords*. Seventh chords are built of a root, a third, a fifth and a seventh.

Triads

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

Seventh Chords

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

XXIV. 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

XXV. 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*.

XXVI. 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*. There are four types of inversion: *root position*, *1st inversion*, *2nd inversion* and *3rd inversion* (only applicable to seventh chords).

Triad Chords			Seventh Chords			
a) Root Position	b) 1st Inversion	c) 2nd Inversion	a) Root Position	b) 1st Inversion	c) 2nd Inversion	d) 3rd Inversion
Bb: iii	iii ⁶	iii ⁶ / ₄	V ⁷	V ⁶ / ₅	V ⁴ / ₃	V ²

XXVII. Cadences

Randel (2003) states that a cadence is a 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 (?). Cadences are the ones in the table below:

<i>Perfect cadence</i>	V ₍₇₎ – I
<i>Plagal cadence</i>	IV – I
<i>Imperfect cadence</i>	I – V
<i>Deceptive cadence</i>	V ₍₇₎ – VI

XXVIII. Turnarounds

Mel & Boling (1993) state that in jazz, as well as in other popular music genres, turnarounds represent a *passage* 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.

Turnarounds typically begin with the tonic (I) and end on the dominant (V₇), the next section starts on the tonic (I). They may also end on bII₇ (dominant substitute). Thus when used in a twelve-bar blues pattern, the twelfth bar may end on the dominant. All of the chords in a turnaround may be seventh chords. Some typical turnarounds in jazz include:

- | | |
|--|--|
| <ul style="list-style-type: none"> • I-vi-ii-V (ii-V-I turnaround, circle progression) • I-VI-II-V (I-V/ii-V/V-V) • I-biii^o-ii⁷-V⁷ | <ul style="list-style-type: none"> • I-vi-bVI^{7#11}-V • V-IV-I (blues turnaround) • I-bIII-bVI-bII⁷ (Tadd Dameron turnaround) |
|--|--|

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Topic No.2 Band Formation



A *musical ensemble*, also known as a *music group* or *band* is an organization of people who perform together either *instrumental* or *vocal* music, typically known by a distinct name.

In classical music, *trios* or *quartets* either blend the sounds of certain instruments with similar sonorities or group together instruments from the same family, such as *string* or *wind* ensembles.

In jazz ensembles, instrumentation generally includes soloist performers (mainly a saxophone or a singer); a brass section (for example: trumpets, trombones, etc.); one or two *chordal comping instruments* (for instance, electric guitar, piano, organ, etc.); a bass instrument (i.e. electric bass guitar or double bass); and a drummer or percussionist.

In rock bands, there are usually electric guitars and keyboards (piano, electric piano, Hammond organ, synthesizers, etc.) that play rhythmic and *leading* roles; and a *rhythm section* made up of a bass guitar and a drum kit.

DO YOU HAVE A BAND? IN CASE YOU DON'T, WHAT'S YOUR FAVORITE BAND?
CAN YOU DESCRIBE ITS COMPONENTS?

Number of Group Components



-Reorder the letters to form the correct definitions. Follow the example below:

1 component = T S I L O S O _____ *Soloist* _____

2 components = U D E T _____

3 components = T O R I _____

4 components = R Q A T U T E _____

5 components = T T Q I U N E _____

6 components = X E S T E T _____

7 components = P T T E S E _____

8 components = C T E O T _____



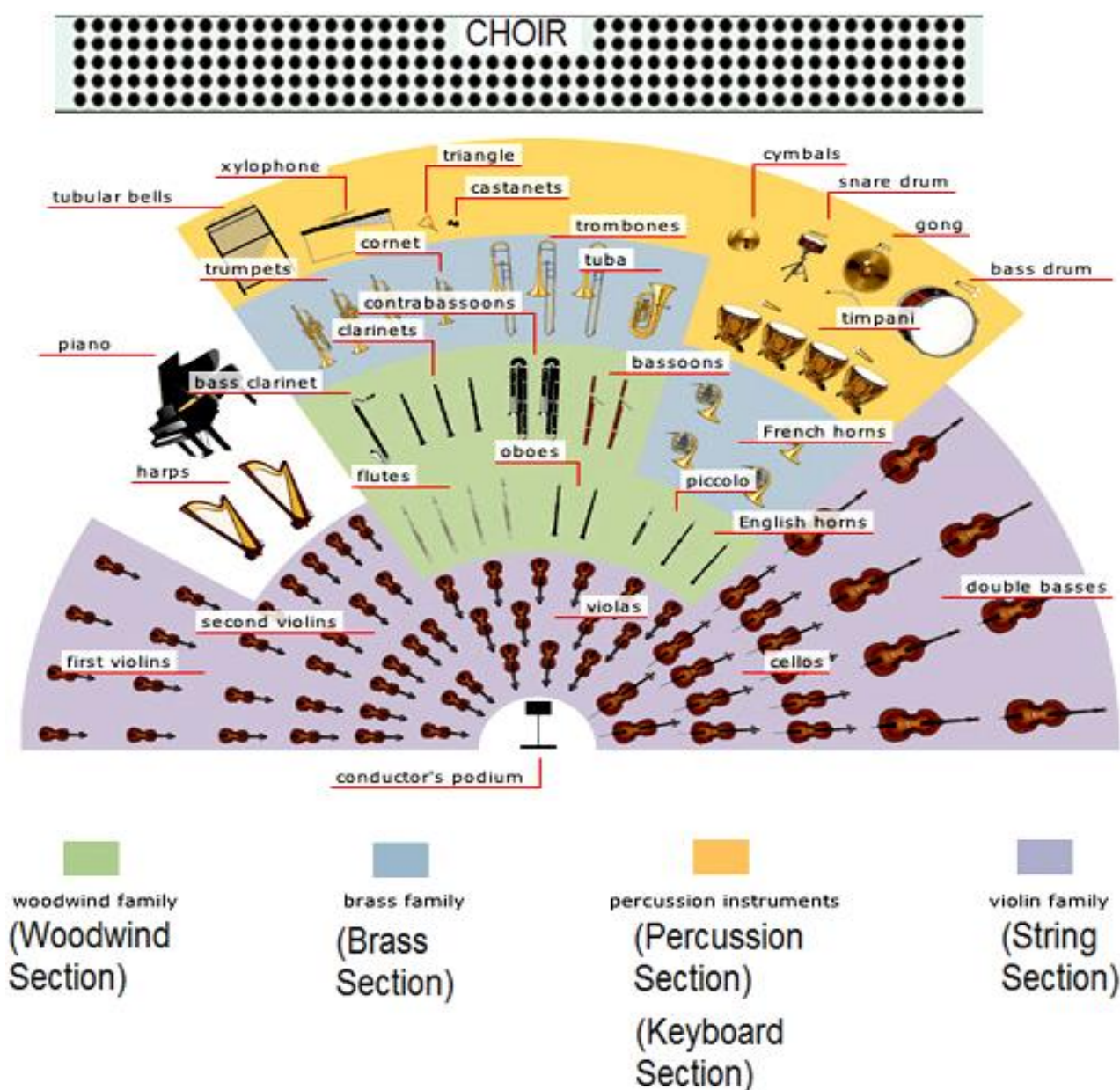
Classical Orchestra Formation

Basically, there is no difference between a *philharmonic* and a *symphony* orchestra. These modifiers do not necessarily indicate any strict difference in either the instrumental constitution or role of the orchestra. Nonetheless, it 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*.

- A symphony orchestra = A philharmonic orchestra
- A chamber ensemble/orchestra
- A string / woodwind quartet/quintet...

REFERENCE GUIDE: Sections of a Symphony Orchestra



1. Stringed Instruments

String musical instruments embrace a wide variety of instruments, some originating thousands of years ago. The pitch of these 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.

Stringed 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



Classic Guitar



Electric Guitar



Acoustic Guitar



Other Plucked and Picked string instruments:

- Bass guitar
- Ukulele
- Mandolin
- Sitar
- Lute
- Harp

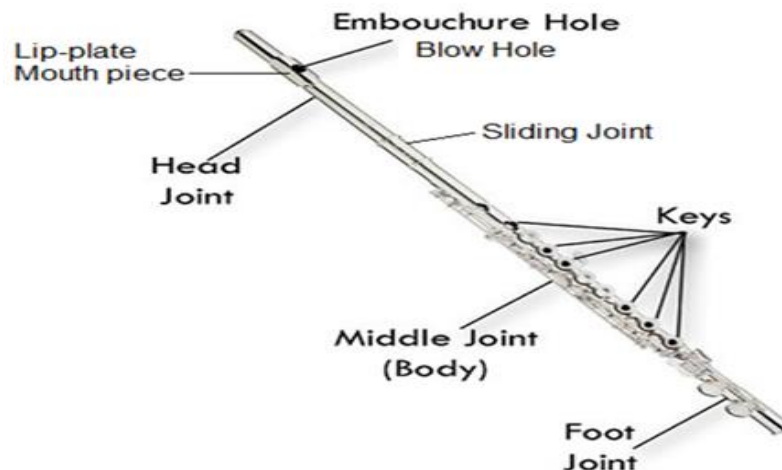
2. Woodwind Instruments

Woodwind instruments (also called woodwinds) are a family contained within a 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 woodwinds from other breath-powered instruments is the way in which they produce their sound. Woodwinds can be soprano, alto, tenor and bass.

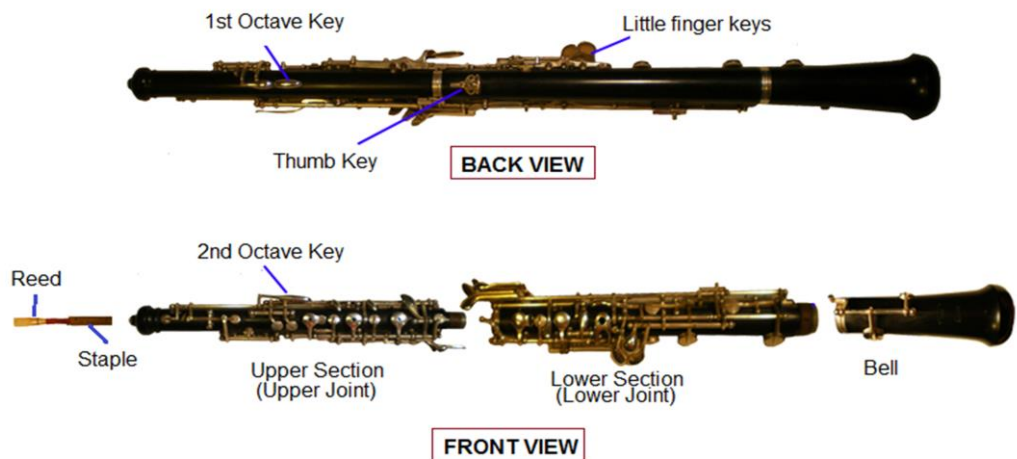
Flutes	Reed Instruments
Piccolo	Clarinet
Flute	Bass Clarinet
Alto Flute	Bassoon
Bass Flute	Double Bassoon
Contra-alto Flute	Oboe
Contrabass Flute	English Horn (Cor Anglais – U.K.)
Double Contrabass Flute	Saxophone
Hyperbass Flute	Bagpipe

2.1 Flutes

Parts of the Flute



2.2 Reed Instruments



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.

Most scholars consider 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.

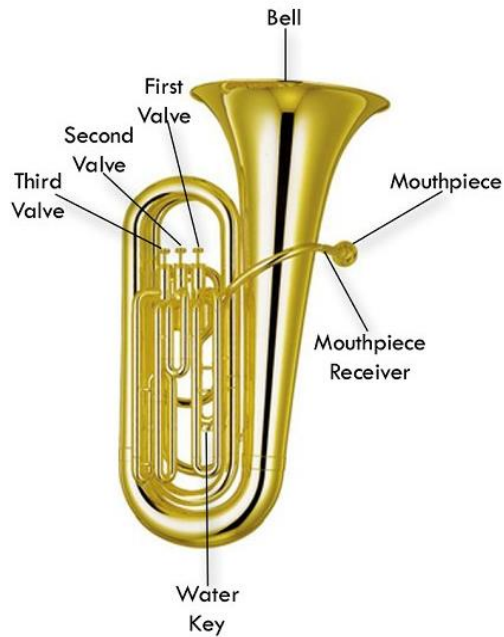
Brass instruments may be/possess either:

- *Cylindrical* (ex. Trumpet or Trombone) OR *Conical* (ex. Flugelhorn or Tuba)
- *Whole tube* (ex. Tuba) OR *Half tube* (ex. Trumpet)

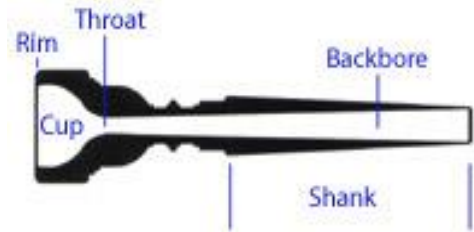
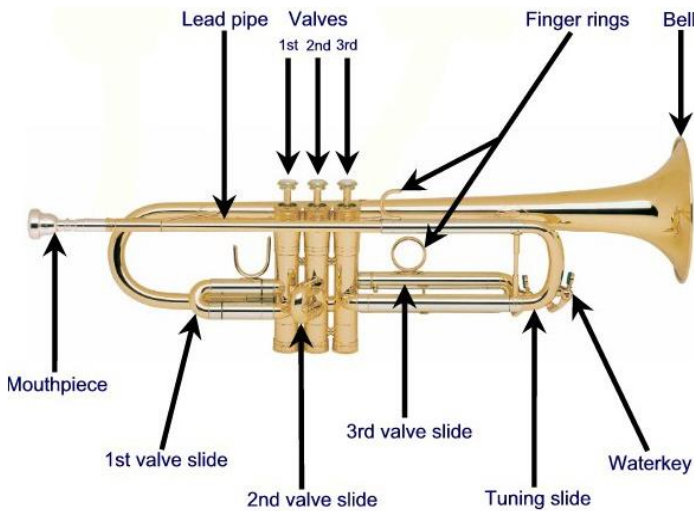
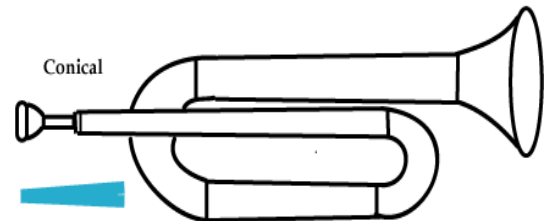
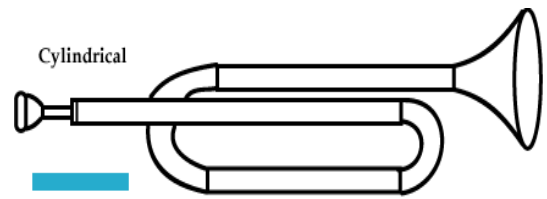
3.1 Brass Instruments



3.2 Brass Instrument Pieces



Mouthpieces



Other kinds of brass instruments:

Cornett: <http://en.wikipedia.org/wiki/Cornett>

Serpent: [http://en.wikipedia.org/wiki/Serpent_\(instrument\)](http://en.wikipedia.org/wiki/Serpent_(instrument))

Didgeridoo: <http://en.wikipedia.org/wiki/Didgeridoo>

4. Percussion Instruments

A percussion instrument can be sounded by being *struck* or *scraped* by a *beater*. Plus, it can be struck, scraped or *rubbed by hand*, as well as it can be *struck against* another similar instrument. The percussion family is believed to include the oldest musical instruments, following by 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*.

Besides, some 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 keys, such as the *vibraphone* or the *glockenspiel*) 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 with an unidentifiable pitch.

4.1 Concussion Idiophones



Claves



Maracas



Aboriginal clapsticks



Castanets



Tambourine

4.2 Percussion Idiophones

Includes many percussion instruments played by hand or a percussion mallet

indefinite-pitch instruments



gong



cymbals



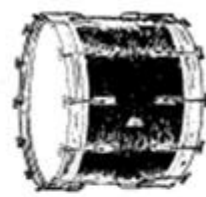
triangle



snare drum



street drum



bass drum

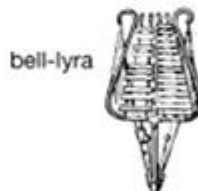
definite-pitch instruments



glockenspiel



vibraphone



bell-lyra



timpani, kettledrums



hang drums



steel drum



chimes



xylophone



harmonica



marimba

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.

The term *drum stick* is still more specific, yet applied to a wide range of beaters. Some mallets, such as the triangle wand, are normally used only with a specific instrument, while others are used with a huge variety of instruments. Some mallets, such as vibraphone mallets, are normally just called “mallets”, others have more specific names, including:



Timpani Mallets (see also Marimba Mallets and Vibraphone Mallets)



Hammers (a.k.a. Mallets)



Drum Stick



Triangle Wand

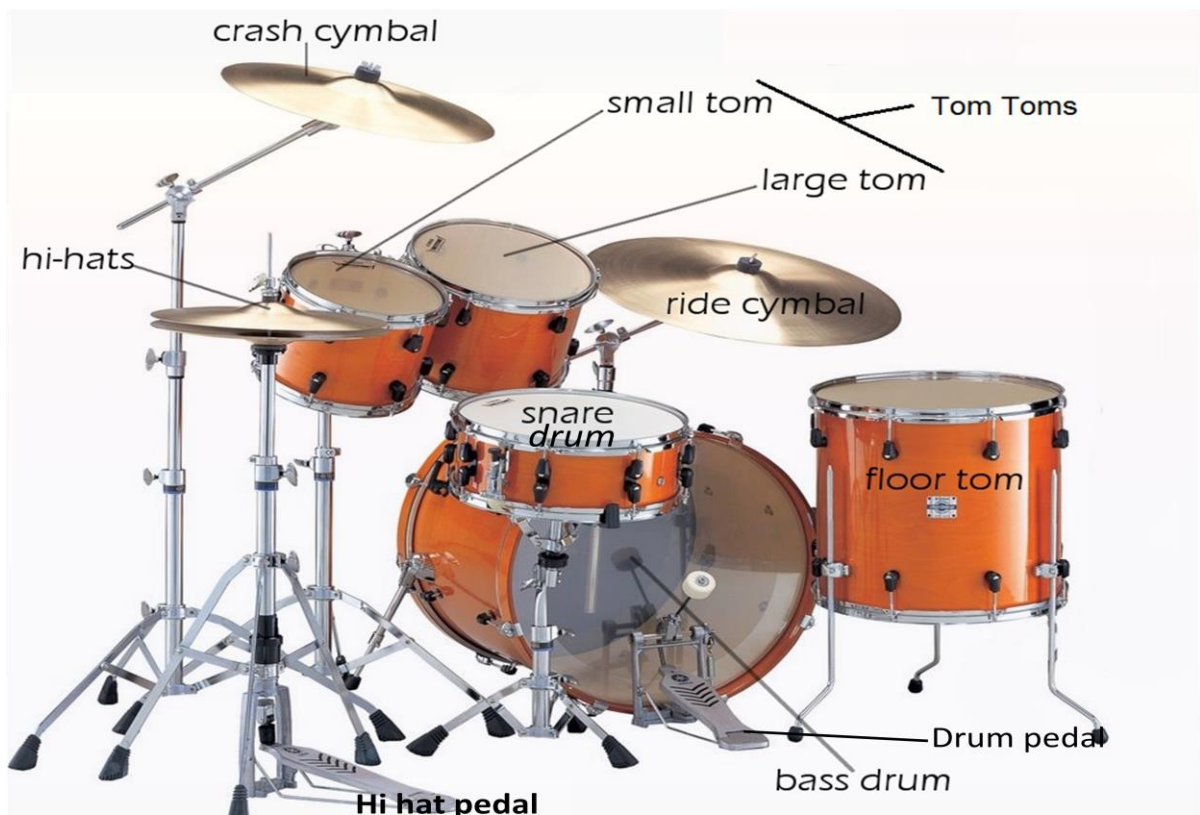


Rute Sticks (a.k.a. Rutes)



Brush Sticks (a.k.a. Brushes)

4.2.2 The Drum Set



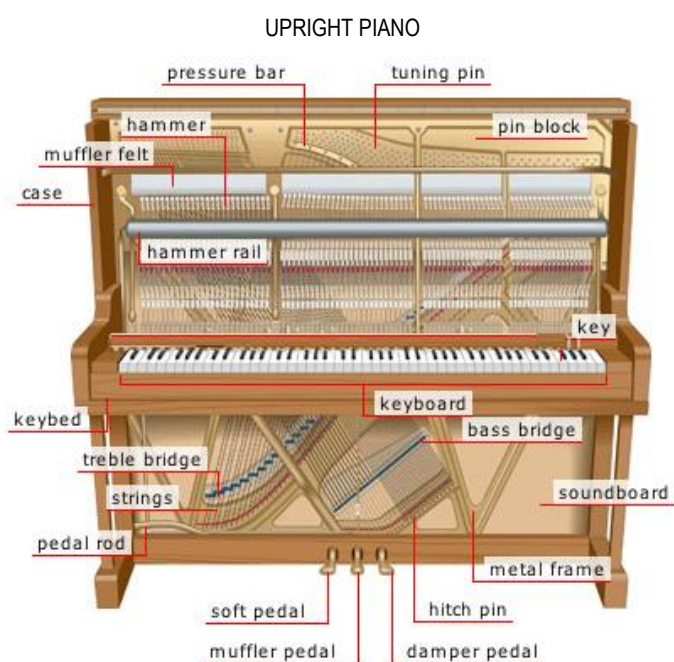
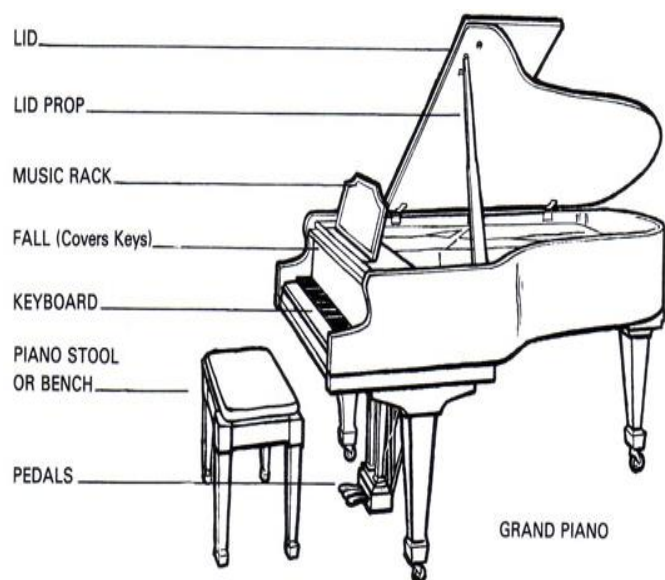
4.3 Keyboard Instruments

A keyboard instrument is literally 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* and *synthesizers* that are designed to imitate, modify or manipulate other musical sounds.

Nowadays, the term keyboard is mostly 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*, among 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 - Synthesizer - Rhodes Piano

Parts of the Piano



Remember the last time you have played a piano. Can you describe the shape of its *cabinet* and the *touch* of its keyboard?

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.

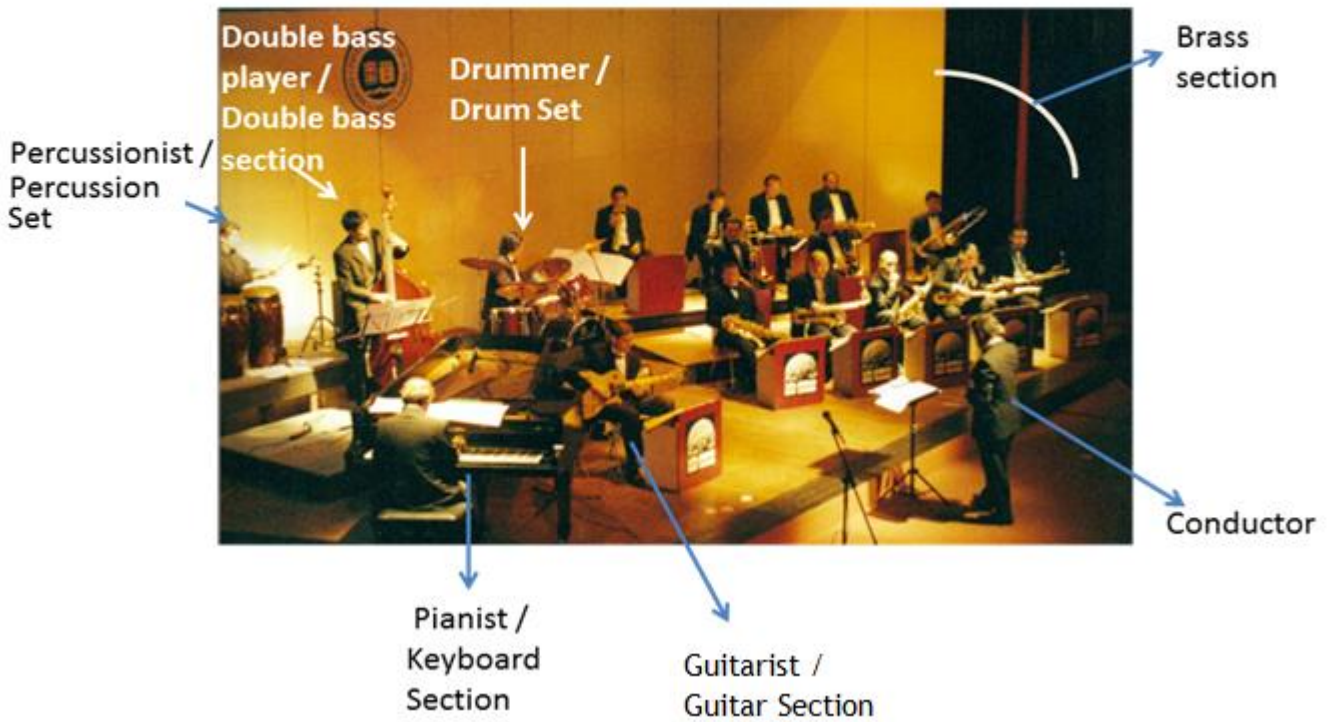
Pedals: Pedals — sometimes two, but generally three — are part of a piano as well. With the pedals you can make the sound softer or make certain notes sound longer.

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.

Other Group Formations

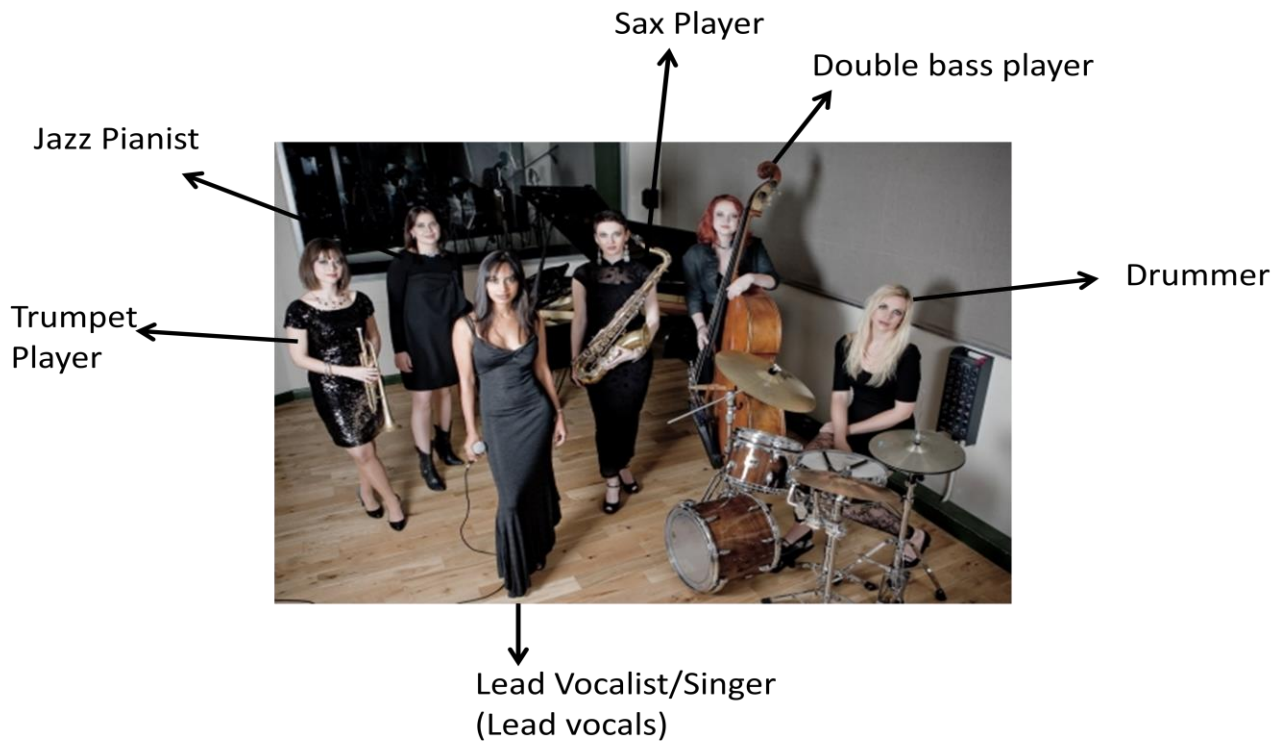
1. "A Big Band"



2. "A Latin Music Band"



3. “Jazz Sextets”



4. “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])

5. "A Rock Band"



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Topic No.3 A Brief History of Music

Art Music Chronology

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 melodic 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, pavares 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 were employed from time to time. But from the beginning of the 18th century the modern harmonic system based upon the **major and minor** scales became totally 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)

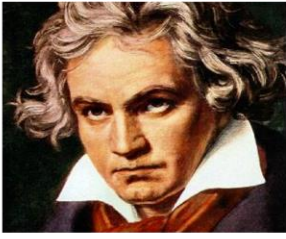
1) It was the Classical period which saw the introduction of a form which has dominated instrumental composition to the present day: **sonata form**. With it came the development of the **modern concerto**, symphony, sonata, trio and quartet to a new peak of structural and expressive refinement.

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)

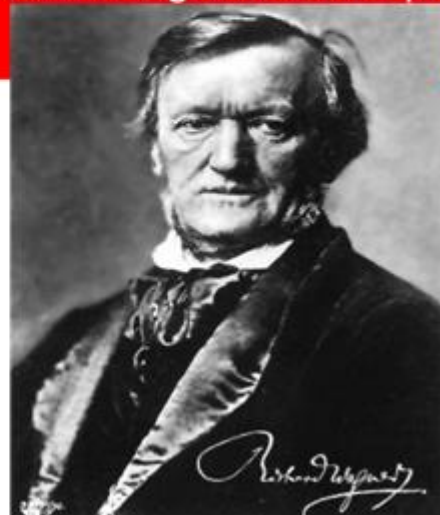
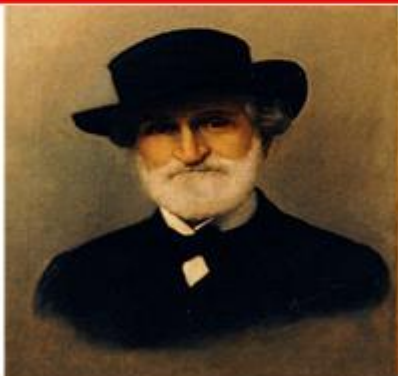


- 1) The amount and intensity of expression composers were seeking to achieve was beginning to go beyond that which a Classically sized/designed orchestra/piano could possibly encompass. The next period in musical history therefore found composers **attempting to balance the expressive and the formal** 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 due to 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, Bartok 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 art 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.

I. Write sentences by utilizing the following keywords. Follow the example.

- a. PLAINSONG. *Benedictine monks still preserve plainsong in their liturgies.* _____
- b. MODAL SYSTEM. _____
- c. MAJOR AND MINOR SCALES. _____
- d. MODERN CONCERTO. _____
- e. VIRTUOSO. _____
- f. IN VOGUE. _____
- g. MUSICAL TRENDS. _____
- h. CUP OF TEA. _____






II. Choose five more highlighted keywords from previous texts and create sentences about them. Follow the example.

- a) *I don't think post-modern music broke musical boundaries, because tonal music is still leading the process.*
- b) _____
- c) _____
- d) _____
- e) _____
- f) _____

III. Look at the timeline below. Discuss how these genres really stick to each decade. Do you agree that many of them correspond to these determined periods? Does this timeline fit to the popular music evolution in your country? Would you add any other genre to the list? Why?

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) Pop	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			



IV. Write each song name into their corresponding musical period. Follow the example below.

Lo Bianco Theme (Sam Paglia) – Material Girl (Madonna) – Anthropology (Charlie Parker) – The Entertainer (Scott Joplin) – Smells like Teen Spirit (Nirvana) - Good Vibrations (The Beach Boys) - Clint Eastwood (Gorillaz) - Respect (Aretha Franklin) – The Charleston (James P. Johnson) – Penny Lane (The Beatles) – Mariah Cary (Emotions) - Another Brick in the Wall (Pink Floyd) - Light my Fire (The Doors) –Red Baron (Bill Cobham and George Duke Band) – Alejandro (Lady Gaga) - The Girl from Ipanema (Antonio Carlos Jobim) – Sing, sing, sing (Benny Goodman) - Rubric (Philip Glass) – Give Up the Funk (Parliament) – Everybody (Backstreet Boys)- You Know that I'm no Good (Amy Winehouse) – Beat it (Michael Jackson) – Moon Shadow (Cat Stevens) – Come Away with Me (Norah Jones) - The Breaks (Kurtis Blow) – Dogs of War (The Exploited) – I Love the Nightlife (Alicia Bridges) – Disco 2000 (Pulp) – Hound Dog (Elvis Presley) – Nothing Else Matters (Metallica) - I Shot the Sheriff (Bob Marley) – Honey (Moby) – Jump (Van Halen)– Mad about you (Hooverphonic) – All the Small Things (Blink 182) – Stars (Simply Red) – ~~Shape of You (Ed Sheeran)~~ – Dancin' (Aaron Smith feat. Luvli) – Lean On (Major Lazer & Dj Mike) – Alexander's Ragtime Band (Irving Berlin)

Pre 1900	1910	1920	1930	1940	1950
1960	1970	1980	1990	2000	2010 Shape of you (Ed Sheeran)

Some Notes on American Popular Music History

What happened before the 1900'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.

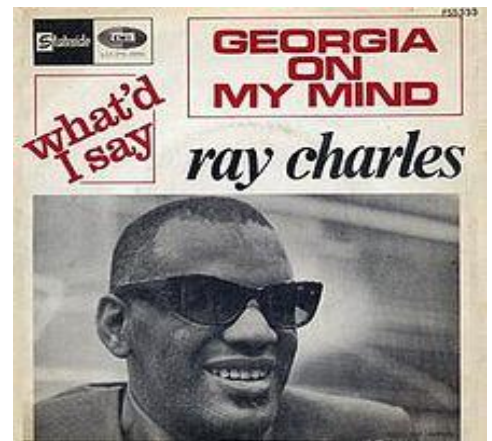
The first uniquely American popular song tradition arose with **the minstrel show**, beginning in the 1840s. Many songs still familiar today, such as "Turkey in the Straw" ("Zip Coon") (c. 1824), "Oh Susanna" (1854), "Dixie" (1859), "Buffalo Gals" (1844), and "Old Folks at Home" ("Swanee River") (1851), 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 Virginy" (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 soundtracks 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 MP3's 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, the African-American performer Ray Charles deeply rooted in black religious music, the blues, and rhythm and blues. In fact, he 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 constitute American popular song. Commercial music industries, from live entertainment to sheet music and 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 50s and early 60s. 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.

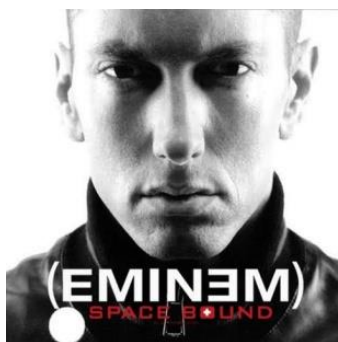
It appears to be that the 80's proved **a moribund decade** for pop. Styles came and went, but it was an era short on memorable music. Only Wham! (and later George Michael), Michael Jackson and Madonna emerged as true pop stars, yet the presence of electronic music became an underlying influence that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

The '00s.



Since 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 a 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 Bubl , among others.

We are currently experiencing the late 2010s, and there is a soul and funk revival trend that hits the road: Amy Winehouse, Adele, Bruno Mars 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.



AVICII

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 (Gorillaz), dubstep (considered to this extent of the decade as the latest genre in music history), and electropop (Calvin Harris, 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.

V. Use a dictionary and find antonyms for the adjectives below. Then, write sentences by using the antonyms.

a) RELIGIOUS ≠ Evil

In past centuries, some modes and scales in music were considered evil or indecent.

b) HUMOROUS ≠ _____

c) **UNDIMINISHED** ≠ _____

d) **MAINSTREAM** ≠ _____

e) **MANUFACTURED** ≠ _____

f) **SOLO** ≠ _____

g) **PROVOKING** ≠ _____

h) **SENTIMENTAL** ≠ _____

i) **OLD-FASHIONED** ≠ _____

j) **INFLUENTIAL** ≠ _____

Language Stage Read the following glossary. Write sentences using each term. Follow the example.

a) **Avant-garde** (adj.): The advance group in any field, especially in the visual, literary, or musical arts, whose works are characterized chiefly by unorthodox and experimental methods.

John Lennon is considered the most avant-garde Beatle.

b) **Backbeat** (n.): A type of music that puts emphasis on beats 2 and 4.

c) **BPM** (n.): Beats per minute.

d) **Crossover hit** (n.): A country, dance or hip hop song that's on the pop-music charts.

e) **Feedback** (n.): A high-pitched noise made when a microphone is close to a loudspeaker.

f) **Fiddle** (n.): Informal word for "violin", esp. in country and folk music.

g) **Flow** (n.): The ability to rap rhythmically and stylishly.

h) **Offbeat** (n.): A beat between the main beats, often counted as "and" by musicians.

- i) **Protest song (n.):** Songs associated with a movements for social change or connected to current events.
-
- j) **Session musician (n.):** A musician who can be hired to play on a recording.
-
- k) **Set (n.):** A group of songs performed one after the other.
-
- l) **To sing along to (v.):** To join in singing.
-
- m) **Singer-songwriter (n.):** A musician who writes and performs his or her own songs.
-
- n) **To take up (a musical instrument) (v.):** To begin learning a musical instrument.
-
- o) **Twelve-inch single (n.):** A special single that's longer than usual.
-
- p) **To be tone deaf (adj.):** To be unable to distinguish the different notes in music.
-
- q) **Wah-wah pedal (n.):** A pedal pushed with the foot to electronically change a guitar sound.
-
- r) **Musical talent (n.):** Skilled at music.
-
- s) **A massive hit (n.):** a record that sells lots of copies.
-
- t) **A music festival (n.):** Music performances at a venue often over several days.
-
- u) **Live music/performance (n.):** Music that is listened to while it is performed (not recorded).
-
- v) **To download tracks (v.):** To obtain music from the Internet.
-
- w) **A catchy tune (n.):** A song that is easy to remember and makes you want to sing it.
-
- x) **Background music (n.):** Music that is played while something else is happening.
-

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Topic No.4 Phrasing, Expression and Performance

Language Stage

Some concepts related to musical performance.



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

2
4

Simple
Meter (n.)

6
8

Compound
Meter (n.)

5
8

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.)
Conduction (n.)



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 sound-check (n.) / To do a sound-check (v.)

I. Music Phrasing

I.I General Concepts and Definitions

(SUNY Journals on Music, 2006)

- **Music Analysis:** General or detailed exploration of a musical piece. There are many methods of music analysis for different purposes and not every method may be suitable for every style of music.

- **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.



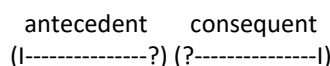
- **Musical Period:** A series of two or more phrases, the last of which completes a harmonic or melodic progression left incomplete by the previous phrase(s). It usually consists of one or more phrases ending with inconclusive cadences (antecedent or antecedent group) followed by a phrase with a conclusive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

Music score analysis example.

- Types of Harmonic Movement in the Musical Period:

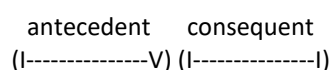
a) Complete Harmonic Movement

A harmonic movement away from the tonic with a return to that tonic via a conclusive cadence.



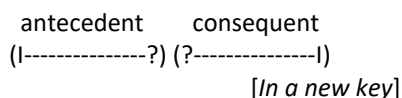
b) Interrupted Harmonic Movement

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.



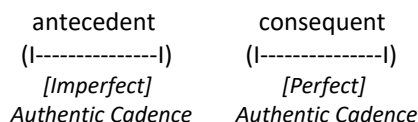
c) Progressive Harmonic Movement

A move away from tonic without an immediate return. Such a move may embody a real modulation or only a brief tonicization.



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.



II. Some Music Textural and Composing Tools

(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, such as Halajian's *My Light*.

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

Polyphony: 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: It 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 *Tocatta 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. This kind of singing may be polyphonic, homophonic or unison. The Italian words *A Capella* mean 'in the style of the chapel'. This is because early music for the church was for unaccompanied voices. A good example of *A Capella* singing is all *yodeling tunes* (*Baka Women Yodellers* by Yelli) from Gabon, Africa.

Call-and-response: This texture occurs 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. All call-and-response songs from Africa (Ex. *Brinca Comi* by Batuko Tabanka from Cape Verde) and Latin America (Ex. *El Ventarrón* by Petrona Martínez) are important examples of this kind of texture.

Melody and accompaniment: This is a melody which can be sung or played on a melodic instrument with an accompaniment. Any piece that contains piano or guitar accompaniment sticks to this category.

Variation: They feature a continuous repetition of a single section of music. Each time the section returns, some element(s) are changed slightly –not so much change that it feels like a new section, but enough to maintain interest.- These changes may be melodic, rhythmic, harmonic or a combination. In score analysis, variations are notated like A-A'-A''-A''' (etc.)

- **Analyze the following score. Identify motives, phrases and the types of harmonic movements in musical periods. Also, identify the texture.**

Enchantment

from the solo piano CD *Glimmerings*
Available from www.elikamahony.com

Elika Mahony

Allegro ♩ = 138

Texture: _____

Some Notes on Song Structure

NOT ALL PIECES OF MUSIC ARE A CONTINUOUS PROGRESSION OF HARMONY AND MELODY FOR THEIR ENTIRE DURATION. HARMONY AND MELODY WILL TYPICALLY 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 inner 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. Two main aspects should be considered with respect to this musical aspect:

1. **Balance of Repetition and Variety** - Repeating sections is a good way to build the understanding 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).

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).

Additional Song Sections

Middle Eight
Bridge
Solo

MIDDLE EIGHT OR 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 (its name is due to its usual eight-bar duration) is a relatively brief diversion, typically appearing only once in a song before leading back to the Chorus. A *Bridge* is the American way to name the British Middle Eight section.

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: "Penny Lane" (The Beatles).

- Listen to the songs ‘Wasting Love’ (Iron Maiden) and ‘Tears in Heaven’ (Eric Clapton). Identify song structures and write them down.

a) Wasting Love: _____

b) Tears in Heaven: _____

III. 12-bar Blues, 32-bar and 64-bar 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 and 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 between 1920s and 1940s.

In a 32-bar song layout, which is pretty common in jazz and Broadway standards, the number of sections is 8 bars long. Its song structure starts with two verses (A-A, which frequently have different lyrics), followed by a bridge (or B Section), which typically features new and different chords and melody. Finally, the song has an ending with a final verse (A).

Besides, there is a 64-bar song layout, which doubles the number of bars.

Example of (12-bar blues): “Sweet Home Chicago” (Robert Johnson/Cream)

Example (32-bar song): “I Got Rhythm” (George Gershwin)

Example (64-bar song): “Cherokee” (Ray Noble)

IV. Complex Song Layouts

Layouts for more advanced song structure can result from different combinations of elements. The following are just a few more popular song layouts found in today's music:

<u>Layout 1</u>	<u>Layout 2</u>	<u>Layout 3</u>	<u>Layout 4</u>
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

IV.I More Song Part 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.
- **Refrain:** It is any line or group of lines that repeat several times in your song lyric. Due to constant repetition, refrains are used to get listeners hooked to your song or used to reinforce a point in your song’s story. Refrains are not necessarily required in all compositions.

- **Break:** An instrumental or percussion section during a song derived from or related to stop-time – being a "break" from the main parts of the song or piece.
- **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.
- **Coda:** It designates a passage that brings a piece (or a movement) to an end. Technically, it is an expanded cadence. It may be as simple as a few measures, or as complex as an entire section.
- **Listen to the songs “It Ain’t Over till It’s Over” (Lenny Kravitz), Cheek to Cheek (Ella Fitzgerald & Louis Armstrong) and “Slow Cheetah” (RHCP) and “Something like Olivia” (John Mayer). Write their song structure. Follow the example.**

- **It Ain’t Over till It’s Over:**

Intro (8 measures) - ||: Verse (8m.) - Chorus (8m.) :|| - Middle 8 or Bridge (8m) – Break (1m.) – Chorus (x4 till fade)

- **Cheek to Cheek:**

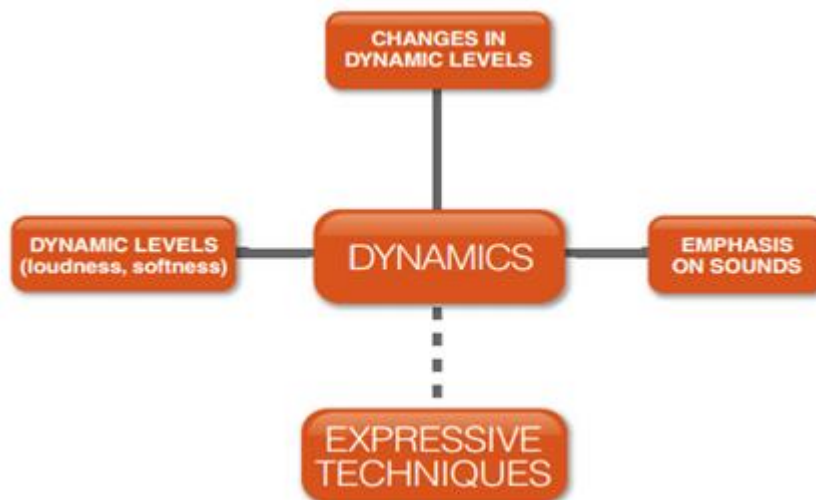
- **Slow Cheetah:**

- **Something like Olivia (Hint: What kind of blues song layout is this?):**

- **Discuss your answers with your classmates. Do you all coincide? Yes, no? Why?**

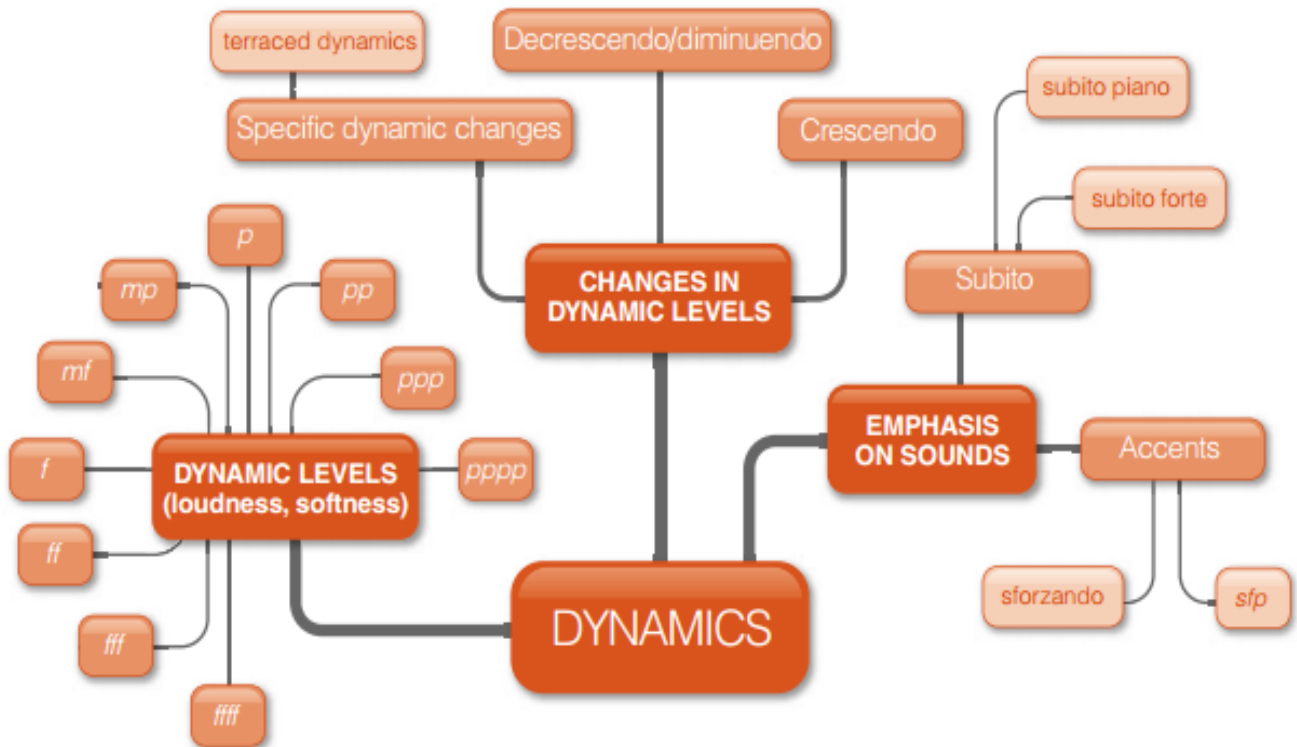
VI. Dynamics

Galletis (2009)

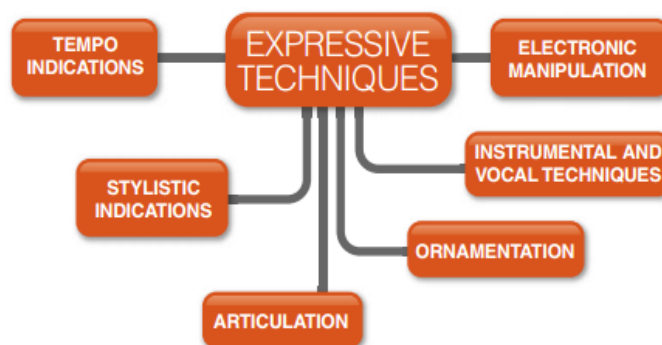


- **EXPRESSIVE TECHNIQUES:** These techniques are used to create the musical detail that articulates a style or interpretation of a style.

- **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.



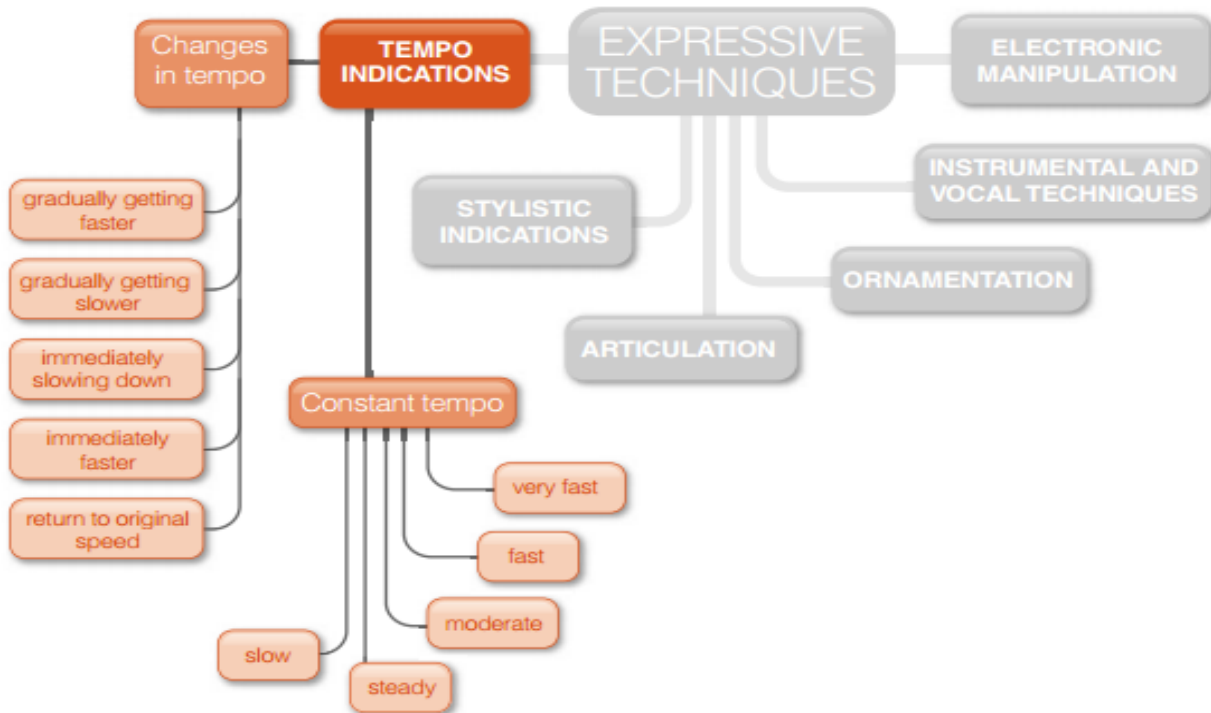
- **EXPRESSIVE TECHNIQUES:** They refer to the way a performer plays a piece of music. The composer indicates specific details and techniques to guide the musician's performance. These directions help portray the style of the music. Expressive techniques are coupled with dynamics; without these features 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 (*Ritenuato*)
- 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)

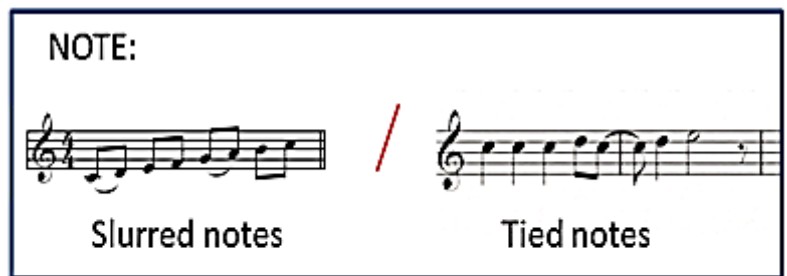
Phrases may also be used in a score or a song as a stylistic indication, such as ‘slowly, with expression’ or ‘moderately bright’. Some phrases may relate to the musical genre that the piece belongs to, perhaps indicating a drum beat that would suit the song. For example, an indication at the start of 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.



- **ORNAMENTATION:** It corresponds to the decoration of the notes of a melody or harmony with added features that contribute to the expressive qualities of the piece of music.



Trill occurs in Western art music.



Mordents occur in Western art music, particularly Baroque and Classical Music



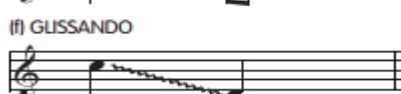
Turn occurs in Western art music, particularly Baroque and Classical Music



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



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



Glissando occurs in western art music.

- **INSTRUMENTAL TECHNIQUES:** Some expressive techniques are general and others are specific to the capacities of a particular instrument. Some general instrumental technique examples for orchestra are summarized in the table below.

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.

VII. Some Instrumental Techniques for Bowed String Instruments (violin, viola, cello and double bass)



Term	Meaning
Arco	With the bow.
Col legno	'With the wood'; i.e. playing with the wood part of the back of the bow.
Con sordino	'With the mute'; i.e. playing with a device attached manually to the bridge of the violin to dampen the sound. Also, it 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 2 nd harmonic, which is one octave higher than the fundamental tone.
Pizzicato	The strings are plucked; and '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.

VIII. Some Instrumental Techniques for Guitar and Guitar-like Instruments

Term	Meaning
Bends	Three fingers are used to bend the pitch; i.e. 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 2 nd 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 riff	A short rhythmic phrase played by the guitar.



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. It is considered one of the newest techniques on guitar performance. This technique applies for acoustic guitars only.)

IX. Some Instrumental Techniques for Percussion



Term	Meaning
Double stroke	It consists of two single strokes played by the same hand (either RR or LL).
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, which 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.

X. 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 <i>tongued</i> 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 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 vocalizing at the same time.

XI. 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, <i>wah wah</i> (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 music.
Multiphonics	Producing two or more notes simultaneously by forcefully blowing into the instrument, or blowing and vocalizing at the same time.
Vibrato	A shaking of the note, changing its pitch or tonal intensity.



XII. Vocal Technique

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**.

Some elementary concepts related to vocal technique are:

- 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
<i>High voice</i>	Soprano	Tenor
<i>Medium voice</i>	Mezzo-soprano	Baritone
<i>Low voice</i>	Alto	Bass

Some Notes on 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) (aka 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".

- **Belting**

It is a specific singing technique in which a singer brings their chest register above its natural *passaggio* (break) at a loud volume. Instead, an alternative production is developed, often described and felt as supported and sustained yelling.

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 or 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 place of music.	- Twentieth and twenty-first century art music. - 'Speaking' may occur in some pieces of popular music. - Other vocal effects in popular music. (Ex. Panting in 'A Day in the Life' by The Beatles)
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. Melisma and lick have the same meaning but are appropriate to different styles of music: Melisma is common in the Medieval period; Lick, as in a guitar 'lick', is used in much popular music. (Ex. Beyoncé 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.
Falsetto	The upper register of a male's vocal range or 'high voice'.	- Art music - Popular music (Ex. Michael Jackson, The Bee Gees, Justin Timberlake)

XIII. 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*
- h) *Hand coordination* (contrary motion, parallel motion, canon by contrary/parallel motion, etc.)

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**.



XIV. Electronic Manipulation

Electronic manipulation means **creating an electronic effect on an instrument** 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 by default.

A **synthesizer** (aka synth) is considered an electronic instrument because of its electronic manipulation of real instrumental sounds. MIDI (Musical Instrument Digital Interface) is a protocol in which an electronic song can be composed, edited and played endlessly by using a computer sound bank. In other words, it is a means of interconnecting electronic instruments and computers to create music.



Any piece of music may also include sound effects. For instance, 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 synthesize speech, it was used by artists such as Stevie Wonder and can be heard on the 1998 Cher song 'Believe'.
Live looping	It is the recording and playback of a piece of music in real-time using either dedicated hardware devices, called loopers or phrase samplers, or software running on a computer with an audio interface. Musicians can loop with either laptop software or loop pedals.
Turntablism	It is the art of manipulating sounds and creating music using turntables and a DJ mixer.
Mixing console	It is an electronic device for combining (or "mixing"), routing, and changing the volume level, timbre (tone color) and/or dynamics of many different audio signals, such as microphones being used by singers, mics picking up acoustic instruments such as drums or saxophones, signals from electric or electronic instruments such as the electric bass or synthesizer, or recorded music playing on a CD player.
PA System	It is an electronic sound amplification and distribution system with a microphone, amplifier and loudspeakers, used to allow a person to speak to a large public, for example for announcements of movements at large and noisy air and rail terminals or at a sports stadium or amplify other audio content, such as recorded music or the live sound of a band.
Audio mastering	A form of audio post production. It is the process of preparing and transferring recorded audio from a source containing the final mix to a data storage device (the master); the source from which all copies will be produced (via methods such as pressing, duplication or replication).

- **Interview a classmate who does not perform the same instrument as you. Ask them about the techniques they use to learn and rehearse a specific piece. Ask no less than five questions. Write the questions and take notes on their corresponding answers.**
- **Make a comparison chart between the techniques you have recently utilized to rehearse a specific piece and your classmate's answers. Point out the main similarities and differences.**

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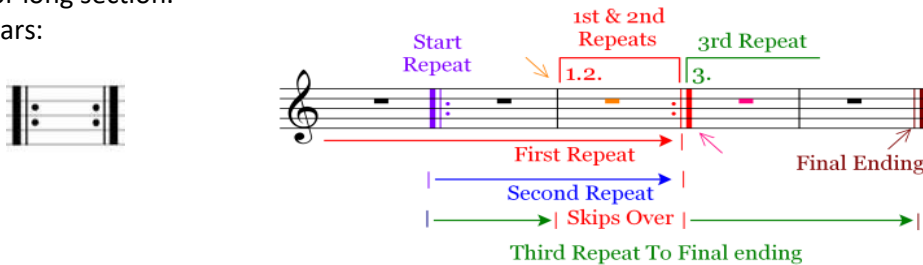
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Topic No.5 Score Analysis

SOME EXPRESSIONS AND SYMBOLS YOU MIGHT FIND IN A SCORE ARE:

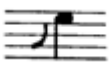
- **Clave** (Latin music rhythmic pattern)
- **Introduction** (Intro)
- **Verse**
- **Bridge**
- **Chorus**
- **Vamp till cue // Vamp till coda** (Vamp: An improvised accompaniment)
- **Montuno section** (The open vamp section which features call-and-response singing and instrumental solos.
- The 'Coda' 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**'); and, 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: Swing eighth notes (or shuffle eighth notes)
- Some other abbreviations:

15ma : Two octaves higher	fl. : Flute	stac. : Staccato
15ma b : Two octaves lower	gliss. : Glissando	susp. : Suspended
8va : One octave higher	gtr. : Guitar	synth. : Synthesizer
8va b : One octave lower	indef. : Indefinite (till cue)	ten. : Tenor saxophone
accel. : Accelerando	L.H. : Piano left hand	trb. : Trombone
alt. : Altered	Med. : Medium	trbs. : Trombones
bari. : Baritone saxophone	N.C. : No chord	trp. : Trumpet
bkg. : Background	orig. : Original	trps. : Trumpets
bs. : Bass	perc. : Percussion	unis. : Unison
cresc. : Crescendo	pn. : Piano	V.S. : Volti subito (quick page turn)
deces. : Decrescendo	rall. : Rallentando	w/ : With
dr. : Drums	R.H. : Piano right hand	x: Time
elec. bs. : Electric bass	rit. : Ritardando	x's : Times
elec. pn. : Electric piano	sop. : Soprano saxophone	


- Ornaments and symbols:

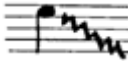



Slide into the note from a short distance below.

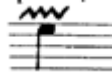


Slide into the note from a greater distance below.


 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.

Music Textural and Composing Tools (Revisited)

Terms	Definitions
Canon	Where one or more voices imitate a leading melody/voice. The two or more parts will overlap. Ex. Frère Jacques
Countermelody	A second melody (directly) above or below the main melody
Similar motion	Melody notes going in the same direction
Contrary motion	Melody notes going in the opposite direction
Cross rhythm/ polyrhythm/ hemiola	Two different rhythms used at the same time. Ex. 2 quavers in the melody and triplet quavers in the bass
Development	Changes/variations of motif and themes (imitation, sequence, inversion, fragmentation, augmentation, diminution)
Fragmentation	Breaking a theme into little bits in order to develop it
Extension	Developing a phrase or motif by making it longer
Imitation	Repetition by one or more different voices/instruments of a phrase
Inversion	Turning melody, rhythm, harmony, phrase, theme, motif upside down (reverse the order)
Sequence	Repetition of a musical phrase at a higher or lower pitch
Ostinato	A repeated accompaniment pattern that can be rhythmic or melodic, maintained throughout the section/piece
Repetition	Where a phrase is repeated immediately (exact)
Voice leading	The technique of changing smoothly from one chord to another with as little movement as possible between the chord tones. Often used in Jazz, choir harmonies and string ensembles.
Transition	The shift from one musical idea or section to another. Transitions can be smooth or abrupt depending on what the composer is trying to achieve.

Other Features to Consider When Analyzing a Score (Galettis, 2009):

Andante in C Major K. 315
for Flute and Orchestra

A numbering system used by Mozart
Famous classical composer
Wolfgang Amadeus Mozart (1756–1791)

Stylistic indication: at an easy walking pace

$\frac{2}{4}$ time = 2 crotchet beats per bar

treble clef

Oboe

Andante

piano = soft

crotchet

trill

quaver rest

Cornet in C

Horn in C

minim rest

crotchet rest

slur

sharp

semiquaver rest

Fluto traverso Principale

Principal transverse flute

pizz. pizzicato = plucked

with the bow

arco

Violino I.

Violino II.

Viola

Violoncello e Basso

Cello and Double Bass

bass clef

alto clef

- Choose 3 music score analysis definitions and compose examples in the pentagram below.

Some Notes on 13 Expressions You Have to Know Related to Music

ARE YOU READY TO START ROCKING YOUR ENGLISH WITH SOME COOL NEW EXPRESSIONS?



1. Music to my Ears

If something is music to my ears that means it's good news, something that I was waiting for, something that I'm really excited to hear. For example, if your soccer team won the championship, then it's like music to your ears.

2. Play something by Ear

This means you don't have to read the music. You can just listen to the song and play it by ear. Nonetheless, in an informal conversation, "play it by ear" means waiting to see what happens depending on the circumstances. In other words, let's see what happens and then we'll decide what we are going to do or where we are going to go.

3. Ring a Bell

If something rings a bell, it sounds familiar, but you don't remember the exact details. For example: "-Allan: Hey John, have you heard of Ben Harper? -John: His name rings a bell, but I don't remember him."

4. Face the Music

This means you have to confront a difficult situation; to confess something; or maybe you have to tell someone some bad news.

5. Blow Your Own Horn/Trumpet

This expression means to talk positively or to brag about oneself, probably to impress you or other people around.

6. Tickle the Ivories

This is a humorous way of talking about playing the piano.

7. Sound like a broken record

Someone who says the same thing over and over.

8. Sing a different tune

If someone sings a different tune, they change their opinion about something or their attitude towards something.

9. All that jazz

This expression means 'all that stuff', 'other similar things', or 'everything of that kind'.

10. Jazz something up / fine tuning

If you jazz something up, you add something to try to improve it or make it more stylish. Whereas fine-tuning means small changes to something to improve it or make it work better.

11. As fit as a fiddle

To be in an excellent state of health or physical condition.

12. Drum something into someone's head

To teach something to someone through constant repetition: you drum it into their head.

13. It takes two to tango.

Both parties involved in a situation or argument are equally responsible for it.

Do you have similar idioms in your language?

- Listen to the song, then analyze the following score by utilizing the concepts previously specified in Topic No. 5.

7

Med. Slow Bossa Nova $\text{♩} = 120$ **Aparecida** Ivan Lins
Mauricio Topajos

(Intro.) B_{MI}^{11}
(gtr.) (etc.)
(bs.)

(vocal/organ 8va b.)
 B_{MI}^{11}
(el. pno.)

(See sample bs. Intro. at end)

$G\#_{MI}^{9(b5)}$ C_{MI}^9 $F\#7^{(b9)}$ B_{MI}^{11}

A B_{MI}^9 E_{MI}^9 A^{13} D_{MA}^9 $C\#_{MI}^9$ $F\#7^{(b9)}$
(gtr. etc., el. pno. sust. chords 2nd x only)

Diz, A - pa - re - ci - da, Me
Diz, A - pa - re - ci - da, Su -

B_{MI}^9 B^{13} $B7^{(b5)}$ E^{13}

con - ta por on - de é que vo - cê an - dou. Me
mir des - se jei - to não tem ca - bi - men - to. Me

A^{13}_{SUS} A^{13} D^{13}_{SUS} D^{13}

con - ta por - que é que vo - cê não, tem mais a - que - la fei - ção. Não
con - ta quem foi por - que foi, e tu - do que vo - cê pas - sou. Pre -

$C\#7^{(b9)}$ G^{13} $F\#^{13}$ $F\#7^{(b5)}$

tem mais a mes - ma eu - fo - ri - a, não tem mais a mes - ma pai - xão.
ci - so sa - ber seu tor - men - to, pre - ci - so sa - ber da a - fli - ção.

B

Diz, B_{MI}^9 E_{MI}^9 $A^{13(b9)}$ D_{MA}^9 $C\#_{MI}^9$ $F\#7^{(b9)}$
(Tacet on D.S.) (Play on D.S.)
(counter melody, vocal/fl.)

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Diz, con - ta o se - gre - do,

$F\#MI^9(b5)$ $B7(b9)$ $B7(b9)$ $EMI^{11}(MA7)$ EMI^{11}

diz e de - nun - ci - a, que a ver - da - de es - con - di -

GMI^9 $C^{13}(b11)$ DMA^9 BMI^9

da, é men - ti - ra, é me - do.

$E^{13}(b11)$ E^{13} A^9_{SUS} $F\#^{13}(b9)$ $F\#7(b9)$

C BMI^9 EMI^9 A^{13} DMA^9 $D^{6/4}$ $C\#MI^9$ $F\#7(b9)$ Φ

diz, A - pa - re - ci - da. Me

CMI^9 F^9_{SUS} EMI^9 A^{13} DMA^9 $D^{6/4}$ $C\#MI^9$ $F\#7(b9)$

diz, A - pa - re - ci - da. Me

2. $C\#MI^9(b5)$ $F\#7(b9)$ $DBMI^9$ B^{13} $B7(b5)$ E^{13}

(harmonica solo) (ad lib.)

A^{13}_{SUS} A^{13} D^{13}_{SUS} D^{13} $C\#7(b9)$ G^{13} $F\#^{13}$ $F7(b5)$ (end solo)

D.S. al Coda

Optional Solo on Form (A B C D)

(with harmonica solo) CMI^9 F^9_{SUS} EMI^9 A^{13} DMA^9 $D^{6/4}$ $C\#MI^9$ $F\#7(b9)$

diz, A - pa - re - ci - da. Me

(Sample bs. at Intro.)

(Vamp & Fade)

BMI^{11} $G\#MI^9(b5)$ CMI^9 $F\#7(b9)$ BMI^{11} (etc.)

- Listen to the song, then analyze the following score by utilizing the concepts previously specified in Topic No. 5.

PORGY AND BESS

IT AIN'T NECESSARILY SO

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato scherzoso SPORTING LIFE

VOICE 1. It

Piano *mf* *p*

Gmi. C Gmi. C

(happily, with humor)

ain't ne - ces - sa - ri - ly so, ——— It ain't ne - ces - sa - ri - ly
2. Da - vid was small, but oh my! ——— Li'l Da - vid was small but oh

Gmi. C7 D^b7 C7 D^b7

so, ——— De tings dat yo' li' - ble To read in de Bi - ble, it
my! ——— He fought big Go - li - ath Who lay down an' di - eth! Li'l

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Chappell & Co., Inc., sole selling agent

A7 D7

Gmi. C7 Eb7 D11

1. (repeat!)

ain't ne - ces - sa - ri - ly so. Li'l
Da - vid was small, but oh

(repeat!)

Eb7 Db F#mi.

Gmi. Gm7

Allegro giocoso
Like a savage outburst

2. *mf* *b.* ALL *b.* Eb7

my! Wa - doo, - Wa - doo, -

Ab Eb7 Bdim. Ab D7 Emi.7

SPL. ALL SPL.

Zim bam bod - dle - oo, Zim bam bod - dle - oo, Hoo - dle ah da wa da,

Fm6 D7 Gmi. D

ALL SPL. ALL SPL. *mf*

Hoo - dle ah da wa da, Scat - ty wah... Scat - ty wah... Yeah! 3. Oh,

subito rit.

Gmi.

C

Gmi.

C

Gmi.

C

Tempo I

Jo - nah, he lived in de whale, Oh, Jo - nah, he lived in de
 Mo - ses was found in a stream, Li'l Mo - ses was found in a

Gmi. C7 D^b7 C7 D^b7

whale, Fo' he made his home in Dat fish - 's ab - do - men. Oh,
 stream, He float - ed on wat - er Till Ole Phar - aoh's daugh - ter She

A7 D7

1. Jo - nah, he lived in de whale. Li'l
 fished him, she says, from that stream.
 (repeat!)^{2.}

Gmi. C7 Eb7 D¹¹ Gmi. Gm7

E^b7 D^b F[#]mi. A^b E^b7 E^b7

Allegro *mf* Wa - doo, Wa - doo, - Zim bam bod - dle - oo,
 ALL SP.L.

mf

Bdim.

D7

E mi 7

Fm6

D7

A^b

ALL

SP. L.

ALL

Zim bam bod - die - oo, Hoo - die ah da wa da, Hoo - die ah da wa da,

Gmi. D

SP. L.

ALL

SP. L.

Scat - ty wah, — Scat - ty wah. — Yeah! It

Gmi. C Gmi. C Gmi. C Gmi.

subito rit *mp*

Tempo I

ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so. Dey

a tempo

C7 Db7 C7 Db7 A7 D7

tell all you chil - lun De deb - ble's a vil - lun, But 'tain't ne - ces - sa - ri - ly

Gmi.

Eb7

Ab

so. To get in - to Heb-ben don' snap for a seb-ben! Live

Am7 D7 G6 C7 F

clean! Don'have no fault. Oh, I takes dat gos-pel When- ev- er it's pos'-ble, But

A7(sus4) A7(b5) Bb+7 Gmi. C Gmi. C.

wid a grain of salt. Me - thus'lah lived nine hun-dred years, Me-

Gmi. C Gmi. C7 Db7

thus-lah lived nine hun - dred years, But who calls dat liv - in' When

Gmi. C Gmi. C7 Db7

C7

D^b7

A7

D7

Gmi.

C

no gal 'll give in To no man what's nine hun - dred years?

Cm6

F#7

E^b7

G

D7

mp un poco meno
I'm preach - in' dis ser - mon to show, It

mp un poco meno

C

B7

E^{mi}.

Cm6

G

D+9

poco a poco cresc.
ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly

poco a poco cresc.

rall.

G^b

mf a tempo

so.

mf a tempo

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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 and styles.
- **Rich vocabulary** that is able to reveal 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 sound good in one piece of music, might sound like a total disaster in other genres, because performance and technique always depend on the musical/social context.
- **Level of formality.** This will vary depending on type of reader you are targeting. An extremely formal and academic language might be solely useful in music critique papers or articles.



WHEN REVIEWING MUSIC, NOTE THAT NOTHING IS EITHER 'RIGHT OR WRONG' OR 'GOOD OR BAD', LET ALONE 'NICE OR UGLY'... IT'S IMPORTANT TO ALWAYS JUSTIFY YOUR OPINIONS AND REMARKS.

Can you add any other strategy to improve your music critique skills?

ADJECTIVES YOU MIGHT USE TO DESCRIBE MUSIC

- Look up the following words in a bilingual dictionary and write their corresponding meanings in your language next to each item.
- Identify words of similar meaning and form groups. Work with a classmate.

a. Analytical Adjectives (Related to purely phenomenal observations)

- | | |
|------------------------------|------------------------------|
| 1. <i>Acoustic</i> | 18. <i>Folk</i> |
| 2. <i>Ad Libitum</i> | 19. <i>Funky</i> |
| 3. <i>Atonal</i> | 20. <i>Harmonic</i> |
| 4. <i>Bluesy</i> | 21. <i>Harmonically-rich</i> |
| 5. <i>Bold</i> | 22. <i>Hi-fi</i> |
| 6. <i>Classic</i> | 23. <i>High</i> |
| 7. <i>Classical</i> | 24. <i>Homophonic</i> |
| 8. <i>Clean</i> | 25. <i>Indie</i> |
| 9. <i>Consistent</i> | 26. <i>Inconsistent</i> |
| 10. <i>Cross-rhythmic</i> | 27. <i>Instrumental</i> |
| 11. <i>Deftly-produced</i> | 28. <i>Jazzy</i> |
| 12. <i>Dynamic</i> | 29. <i>Latest</i> |
| 13. <i>Eclectic</i> | 30. <i>Layered</i> |
| 14. <i>Electronic</i> | 31. <i>Leftfield</i> |
| 15. <i>Experimental</i> | 32. <i>Low</i> |
| 16. <i>Fast-tempo</i> | 33. <i>Lyrical</i> |
| 17. <i>Finely-calibrated</i> | 34. <i>Massive</i> |
| 35. <i>Fluid</i> | 52. <i>Masterful</i> |

36. *Focused*
37. *Mid-tempo*
38. *Modal*
39. *Moderate*
40. *Monodic*
41. *Musical*
42. *Narrative*
43. *New age*
44. *Operatic*
45. *Orchestral*
46. *Percussion-soaked*
47. *Poly-rhythmic*
48. *Pop*
49. *Reverbed*
50. *Rhythmic*
51. *Rockish*

53. *Melodic*
54. *Saturated*
55. *Slow*
56. *Sonic*
57. *Staccato*
58. *Strident*
59. *Symphonic*
60. *Syncopated*
61. *Synthetic*
62. *Textured*
63. *Tonal*
64. *Unplugged*
65. *Unsung*
66. *Upbeat*
67. *Up-tempo*
68. *Vocal*

b. Performance Adjectives (Related to subjective observations)

1. *Accessible*
2. *Accomplished*
3. *Ambitious*
4. *Assured*
5. *Beautiful*
6. *Blissful*
7. *Breathtaking*
8. *Bright*
9. *Brilliant*
10. *Catchy*
11. *Catchy*
12. *Cerebral*
13. *Clever*
14. *Cleverly-written*
15. *Cohesive*
16. *Complex*
17. *Conceptual*
18. *Contemporary*
19. *Danceable*
20. *Dark*
21. *Deep*
22. *Definitive*
23. *Delightful*
24. *Depressing*
25. *Discordant*
26. *Dull*
27. *Ebullient*
28. *Ecstatic*
29. *Effortless*
30. *Emotionally-rich*
31. *Endlessly-playable*
32. *Energetic*
33. *Enigmatic*
34. *Entertaining*
35. *Notable*
71. *Nuanced*
72. *Old-fashioned*

36. *Epic*
37. *Ethereal*
38. *Exceptional*
39. *Exhilarating*
40. *Expansive*
41. *Feel-good*
42. *Flat*
43. *Flawless*
44. *Fluent*
45. *Fresh*
46. *Grandiose*
47. *Groundbreaking*
48. *Happy*
49. *Harmonious*
50. *Head-banging*
51. *Heartfelt*
52. *Hesitant*
53. *Highly-elaborated*
54. *Highly-listenable*
55. *Highly-recommended*
56. *Holy*
57. *Hypnotic*
58. *Indulgent*
59. *Innocent*
60. *Inspiring*
61. *Introspective*
62. *Intoxicating*
63. *Invigorating*
64. *Inviting*
65. *Joyful*
66. *Limitless*
67. *Listenable*
68. *Lush*
69. *Mesmerizing*
70. *Mild*
124. *Minimalist*
125. *Moody*

73. *Passionate*
74. *Passionate*
75. *Patriotic*
76. *Perfect*
77. *Piercing*
78. *Plain*
79. *Playful*
80. *Pleasant*
81. *Poetic*
82. *Poignant*
83. *Polished*
84. *Political*
85. *Powerful*
86. *Primal*
87. *Progressive*
88. *Protest*
89. *Provoking*
90. *Radical*
91. *Raw*
92. *Refined*
93. *Relaxing*
94. *Relentless*
95. *Reliably-solid*
96. *Religious*
97. *Riotous*
98. *Riveting*
99. *Rollicking*
100. *Rustic*
101. *Sad*
102. *Satisfying*
103. *Sculptural*
104. *Seductive*
105. *Sensitive*
106. *Sentimental*
107. *Shallow*
108. *Sharp*
109. *Simple*
110. *Skilled*
111. *Skillful*
112. *Soaring*
113. *Solid*
114. *Somber (US) – Sombre (UK)*
115. *Soothing*
116. *Sophisticated*
117. *Soulful*
118. *Sprawling*
119. *Stratospheric*
120. *Striking*
121. *Stunning*
122. *Stylish*
123. *Stylistic*
126. *Mythical*
127. *Sublime*
128. *Successful*
129. *Sumptuous*
130. *Surprising*
131. *Talented*
132. *Tender*
133. *Thematic*
134. *Thrilling*
135. *Throbbing*
136. *Thunderous*
137. *Tight*
138. *Timeless*
139. *Top-flight*
140. *Trademark*
141. *Trailblazing*
142. *Tranquil*
143. *Transcendent*
144. *Transporting*
145. *Unexpected*
146. *Unholy*
147. *Unique*
148. *Unpredictable*
149. *Uplifting*
150. *Visionary*
151. *Well-rounded*
152. *Well-tooled*
153. *Worldly*
154. *Worthwhile*

- Fill in the gaps with the words in the box below. Follow the example.

Exciting (x2) – Contemporary (x2) – Tuneless – Popular – Loud – Rhythmic
Lively – Instrumental – Calm – Energetic – Beautiful

- a) This song is so nice to listen to. It's exciting!
- b) Elvis Presley was very _____ in the sixties.
- c) *Rigoletto* is _____. It makes me feel very happy and interested at all times.
- d) This piece doesn't have any vocals. So, it's an _____ piece.
- e) I can't hear you! This music is too _____!
- f) Whitney Houston has been considered one of the most important _____ balladists.
- g) Brazilian samba and Dominican merengue are _____ genres.
- h) I only like music from the 70's, I hate _____ music.
- i) '4:33' by John Cage is a _____ piece.
- j) *Beethoven's* Symphony no. 9 in D minor has beautiful tunes. I love _____ music.
- k) I love feeling dramatism in Schubert's *lieder*. I think they're beautiful.
- l) Enya's new age music is characterized by being _____ and harmonious.
- m) Nonetheless, I think Michael Jackson's songs are extremely _____.
- n) And a synonym for 'energetic' is _____.

VERBS YOU MIGHT USE TO DESCRIBE MUSIC

1. **Accompany:** To play the supporting music while someone sings or plays the main tune.
2. **Arrange:** To change a piece of music so that it is suitable for a particular type of voice or instrument.
3. **Articulate:** To speak or play clearly and expressively.
4. **Back:** To play or sing the music that goes with the main singer or musician's performance.
5. **Bang out:** To play a tune on the piano very loudly and not very well.
6. **Beat out:** To make a pattern of sounds by hitting an instrument or other object.
7. **Blast:** Music that is played very loudly.
8. **Busk:** To perform music in the streets and other public places for money.
9. **Clap out:** To hit your hands together at the same speed and beat as a piece of music or poetry.
10. **Compose:** To write a piece of music.
11. **Conduct:** To stand in front of an orchestra or group of singers and direct the way they play or sing.
12. **Hum:** To make musical sounds with your lips closed.
13. **Interpret:** To perform a piece of music, a part in a play, etc. in a way that shows how you understand it and feel about it.
14. **Jam:** To play music in an informal way with a group of people.
15. **Lip-synch:** To pretend to sing or say something by moving your lips at the same time as a recording of music or speech is played.
16. **Loop:** To electronically repeat a sample without a break.
17. **Modulate:** When a piece of music changes to a different key.
18. **Mute:** To make the sound of a musical instrument softer and less loud, especially by using a mute.
19. **Orchestrate:** To arrange a piece of music.
20. **Pluck:** To pull the strings of a musical instrument with your fingers in order to produce a sound
21. **Record:** To do a performance, especially of music, so that it can be put onto a CD, dvd, cassette, or video.
22. **Sample:** To copy a short piece of music from a record, and then use it again as part of a new piece of music.
23. **Score:** To write a piece of music for a particular group of instruments or voices.

24. **Sight-read:** To sing or play written music the first time you look at it, without practicing it first.
 25. **Slur:** To play two or more musical notes with no pause between them.
 26. **Strike:** To press a key or to hit a musical instrument with a finger or a hand in order to produce a note or a series of notes.
 27. **Strum:** To play a guitar or other musical instrument by moving your fingers quickly across its strings.
 28. **Swing:** If music swings, it has a strong pleasant beat.
 29. **Transcribe:** To change music so that a different instrument can play it
 30. **Transpose:** To change the key of a piece of music so that it can be performed using higher or lower notes
 31. **Tune up:** If a group of musicians tune up, they make small changes to their instruments so that they can play well together.
 32. **Keep time:** To play a piece of music at the correct speed and beat.
- **Read the following verb definitions above and make word groups in the boxes below. Follow the examples.**

<p>GROUP no. 1: Accompany</p> <p><i>Interpret</i></p> <hr/> <p><i>Bang out</i></p> <hr/> <p><i>Clap out</i></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p>GROUP no. 2: Arrange</p> <p><i>Compose</i></p> <hr/> <hr/> <hr/> <hr/> <hr/>
	<p>GROUP no. 3: Pluck</p> <p><i>Strike</i></p> <hr/> <hr/>
	<p>GROUP no. 4: Modulate</p> <p><i>Transpose</i></p> <hr/> <hr/>
<p>GROUP no. 5: Record</p> <hr/> <hr/>	<p>GROUP no. 6: Keep time</p> <p><i>Swing</i></p> <hr/> <hr/> <hr/>
<p>GROUP no. 7: Articulate</p> <p><i>Mute</i></p> <hr/> <p><i>Blast</i></p> <hr/> <p><i>Slur</i></p> <hr/>	

EXPRESSIONS YOU MIGHT USE TO DESCRIBE MUSIC

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

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

- a) **It seems to be that...** _____ **natural traits of the Appalachian environment.**
- b) **This piece is performed in...** _____ **'Simple gifts' from Copland's Appalachian Springs shows a repetition of the same motive performed by different timbres.**
- c) **Each orchestra section sounds like certain...** _____ **in America.**
- d) **The presence of double-basses...** _____ **bring significant depth to the piece.**
- e) **This music depicts the indigenous way of living...** _____ **Indigenous drums.**
- f) **Cut time in this piece implies an allusion to...** _____ **a nationalist style.**

- Fill in the gaps with the words and expressions in the boxes below.

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

1. 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.

AS WELL AS - MENTOR (N.) - MUSIC - ~~VIOLIN LESSONS~~ - OPERA HOUSE
 SOCIAL DEVELOPMENT - TOURS (V.) - WINNING - SERVICE - NAMED - PROFOUND
 - LEADERSHIP - ~~HIGHEST HONORS~~ - ~~FAMED~~ - CONDUCTING STUDIES - ~~EXTENDED~~

2. Gustavo Dudamel: The Balance between Talented Directing and Great Cultural Management Skills.

Gustavo Dudamel is one of the most decorated conductors of his generation. He received the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. He was 1) _____ Musical America's 2013 Musician of the Year, one of the 2) highest honors in the classical music industry, and was voted into the Gramophone Hall of Fame. In October of 2011, he was named Gramophone Artist of the Year, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the Eugene McDermott Award in the Arts at MIT. Dudamel was inducted into *l'Ordre des Arts et des Lettres* as a Chevalier in Paris in 2009, and received an honorary doctorate from the *Universidad Centroccidental Lisandro Alvarado* in his hometown of Barquisimeto. He also received an honorary doctorate from the *University of Gothenburg* in 2012. In 2008, the *Simón Bolívar* Youth Orchestra was awarded Spain's prestigious annual Prince of Asturias Award for the Arts and, along with his 3) _____ *José Antonio Abreu*, Dudamel was given the "Q" Prize from Harvard University for extraordinary 4) _____ to children.

Named one of Time Magazine's 100 most influential people in 2009, Gustavo Dudamel was born in 1981 in *Barquisimeto*, Venezuela. He began 5) violin lessons as a child with *José Luis Jiménez* and *Francisco Díaz* at the *Jacinto Lara* Conservatory. He continued his violin studies with *Rubén Cova* and *José Francisco del Castillo* at the Latin American Academy of Violin. His 6) _____ studies began in 1996 with *Rodolfo Saglimbeni* and, that same year, he was given his first conducting position, Music Director of the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the *Simón Bolívar* Youth Orchestra and began conducting studies with the orchestra's founder, Dr. Abreu. Dudamel obtained international attention by 7) _____ the inaugural *Bamberger Symphoniker* Gustav Mahler Competition in 2004. He then went on to become Music Director of the *Gothenburg Symphony* (2007-2012), where he holds the title Honorary Conductor. Inspired by Dudamel's early musical and mentoring experiences, the *Gustavo Dudamel Foundation* was created in 2012 with the goal of promoting access to 8) _____ as a human right and catalyst for learning, integration, and social change.

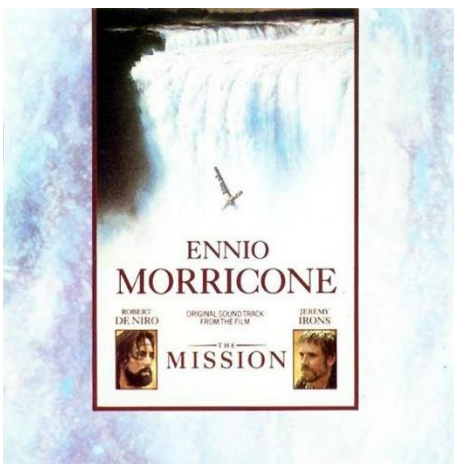
As an internationally renowned symphonic and operatic conductor, Gustavo Dudamel is motivated by a 9) _____ belief in music's power to unite and inspire. He currently serves as Music Director of the *Simón Bolívar* Symphony Orchestra of Venezuela and Music & Artistic Director of the Los Angeles Philharmonic, and the impact of his 10) _____ extends from the greatest concert stages to classrooms, cinemas and innovative digital platforms around the world. Dudamel also appears as guest conductor with some of the world's most famous musical institutions: in 2017, he leads the Bavarian Radio Symphony Orchestra in Munich, he also 11) _____ Europe with the Berlin Philharmonic, and takes the Vienna Philharmonic on a tour of the Americas, with concerts in New York's Carnegie Hall, Mexico City's *Bellas Artes*, Bogota's *Teatro Mayor*, as well as the 12) famed *Teatro Colón* in Buenos Aires. In 2017, Dudamel will also be returning to the 13) _____, conducting a new production of *Puccini's La Bohème* at the *Opéra National de Paris*.

Now entering his ninth season as Music & Artistic Director of the Los Angeles Philharmonic, Dudamel's contract has been 13) extended until 2021-2022. At his initiative, the Los Angeles Philharmonic has dramatically expanded the scope of its community programs, including the creation of Youth Orchestra Los Angeles (YOLA), influenced by the philosophy of Venezuela's admired *El Sistema*, which encourages 14) _____ through music. With YOLA and diverse local educational initiatives, Dudamel brings music to children in under-served communities of Los Angeles. These programs have inspired similar efforts throughout the United States, 15) _____ in Sweden (*Hammarkullen*), Scotland (*Raploch*) and around the world.

- **Now that you know more adjectives (adj.), verbs (v.) and nouns (n.) related to music, fill in the gaps within each expression with appropriate words from the previous lists.**

- Alicia Keys expands her _____ (adj.) melodies with _____ (adj.) arrangements.
- Jamiroquai has created an album that is _____ (adj.) and profoundly _____ (adj.).
- _____ (adj.) production touches and a(n) _____ (adj.) sound form one of their most _____ (adj.) albums to date.
- A(n) _____ (adj.) album packed with _____ (adj.) songs.
- A tendency to _____ (v.) on the same note for several measures.
- A(n) _____ (adj.) sound that will transport you to _____ (n.).
- They _____ (v.) in a syncopated dotted rhythm into the final measure of the second phrase.
- A(n) _____ (adj.) stab at the world of _____ (n.).
- A perfect treasure of _____ (adj.) melodies sung with _____ (n.).
- Blending ancient _____ (n.) with futuristic _____ (n.).
- Flea _____ (v.) a virtuous bass line in 'Around the World'.
- New _____ (n.) are discovered with each subsequent listen.
- This piece is rich in _____ (n.) and _____ (adj.) tranquility.
- The combination of _____ (adj.) songs and a superb _____ (n.) make for a very strong album.
- The singer's most _____ (adj.) and compelling expression ever seen.
- Combining soaring harmonies with _____ (adj.) _____ (n.).

- Listen to "Miserere" from The Mission (OST) by Ennio Morricone. After listening to the piece, have a look at the following music critique rubric. Discuss with your classmates and your teacher.



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)

e. Others:

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 on the next page.

Suggested Popular Songs	Suggested Art Music Pieces
<ul style="list-style-type: none">- Conga (<i>Gloria Estefan & The Miami Sound Machine</i>)- Neon (<i>John Mayer</i>)- Don't get around much anymore (<i>Nat King Cole</i>)- Material Girl (<i>Madonna</i>)- Territory (<i>Sepultura</i>)- Trouble (<i>José James</i>)	<ul style="list-style-type: none">- Hymn to the Virgin (<i>Benjamin Britten</i>)- Simple Gifts (<i>From: Appalachian Spring – Aaron Copland</i>)- Minuet in G major (BWV Anh. 114 - <i>Johann Sebastian Bach</i>)- Glitter and be Gay (<i>Leonard Bernstein</i>)- Fuga y Misterio (<i>Astor Piazzola</i>)

Music Critique Form

Music Piece / Song Title: _____

Band / Ensemble / Performer Name: _____

Composer Name: _____

Genre (style) or 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/or cultural purpose) of the piece: _____

3. Other features: _____

a. Tone:



	1 - Many Mistakes	2 - Frequent Mistakes	3 - A Few Mistakes	4 - No Mistakes
<ul style="list-style-type: none"> • Focused tone quality. • Balance within/between sections • Intonation within/between sections 				

b. Technique:



	1 - Poorly Controlled	2 - Fair	3 - Mostly correct	4 - Effortless
<ul style="list-style-type: none"> • Fingering / Vocal Pitch / Percussion Rudiments • Rhythmic stability • Note accuracy 				

Other technical features: _____

c. Melodiousness (Musicality)



	1. Poor	2. Fair	3. Good	4. Excellent
<ul style="list-style-type: none"> • Appropriateness of style. • Sensitivity to phrasing. • Appropriateness of dynamic contrasts. • Appropriate observance of tempo. • Demonstrates musical understanding. 				

d. **Expression:**



	1 Poor	2 - Fair	3 - Expressive	4 - Very Expressive
Dynamic contrasts and tone color				

e. **Others:**

Some Notes on Some Tips to Write Cool Articles on Music.

- Read the following article, analyze its structure and the linking words that introduce each paragraph.

Voice-Leading Systems in Context in Radiohead Songs

(Adaptation from: *ROCK HARMONY RECONSIDERED: TONAL, MODAL AND CONTRAPUNTAL VOICE-LEADING SYSTEMS IN RADIOHEAD*. By BRAD OSBORN. DOI:10.1111/musa.12085)

<p>Introduction It introduces the main idea of your text.</p>	<p>It is expected, by offering models for, and analysing examples of, three distinct systems of harmony and voice leading in Radiohead’s music – <i>Functional Tonal, Contrapuntal and Functional Modal</i> – to have provided a simple, coherent set of criteria by which we can differentiate these musical phenomena.</p>
<p>Body Supporting paragraphs that develop the main idea. (Each paragraph deepens into a different aspect).</p>	<p>Due to research focus on harmonic functioning than simple taxonomy, the emphasis on passages that combine, defy or blur the lines between these three systems appears to be important. However, it is only by first being able to discern these three systems as inherited largely from common-practice tonality that we can begin to appreciate exactly what makes others aberrant.</p> <p>For example, the verse of ‘Knives Out’ (2001, Amnesiac) derives most of its surprise by first setting up the expectation of a descending step sequence alternating $\frac{5}{3}$ and $\frac{6}{3}$ (root position and 1st inversion) chords, only to avoid the expected I₆ harmony (Cm/Eb) with C[#] half-diminished. Besides, Yorke’s subtle word painting of ‘ghost’ on b[#] at 0:53 in ‘The Tourist’ (1997, OK Computer) can be appreciated only by recognising the underlying I–V–I structure as it moves toward a modally functional cadence in B Mixolydian, unexpectedly replacing the cadential \flat in the melody with its <i>doppelgänger</i>, b[#].</p>
<p>Conclusion It restates the main idea of the text.</p>	<p>The current and continued research into Radiohead’s experimental harmonic language seeks to explain meaning in such passages. But a coherent explanation of the expectation/realisation chains involved in such perceptual claims must begin with a firm grounding in the tonal expectations embraced in this article. Although the harmonic practice of a single group has solely been addressed, it is expected that readers may find this investigation useful for the analysis of other recent rock music. Since the current theory highlights the significance of raised leading notes, functional dominant harmonies and contrapuntal motions in Radiohead’s music, everyone might use it to reconsider other popular styles.</p>

Doppelgänger: (from German) Equal, similar, twin.

ARTICLES ABOUT MUSIC GIVE YOU THE CHANCE TO SHARE COMPELLING AND IMPORTANT INFORMATION WITH DIFFERENT TYPES OF READERS.



1. Get familiar with the type of article you want to write: Think about the type of article that will best suit the points that you want to convey.

2. Brainstorm your topic: Make a list of potential topics. In order to write a coherent yet concise article, you need to *narrow down the topic*. This will give you something more specific to write about, which will make for a more forceful article. Ask yourself these questions: What interests you about this topic? What is a point that people usually overlook? What do you want people to know about this topic?. For example, if you want to write about the use of syncopation as a composing tool in some 2010's electropop songs, you might say to yourself, "I think it's important to know more about this genre because it's necessary to properly characterize it."

3. Choose something you're passionate about: Make sure it is something you can write a lot about. Your enthusiasm will show in your writing and will be much more engaging for your readers.

4. Conduct preliminary research: If you are not familiar with your topic, then you will need to start conducting some preliminary research. Read books, journals, articles, essays and publications as much as you can, listen to music (a lot!), or enter some keywords into an online search engine.

5. Find a unique angle: Once you have decided on your topic and you have narrowed it down to something more specific, think about how you can make this article stand out. For example, for the topic on syncopation in 2010's electropop music, you might focus on two songs: "Lean on" (Major Lazer & DJ Snake) and "Summer" (Calvin Harris).

6. Make an argument: After stating your idea, you might need to find evidence to support this argument. For instance, if your research area is music production, your overall argument might be that some 2010's electropop songs utilize syncopation in contrast to regular rhythmic patterns in order to make mixing sound more human-like.

7. Keep track of your research sources: Write down where you get your information so you can cite the sources. Typically, the bibliographic information for a source includes the author's name, article title, publication title, year, page number, place of publication and publisher.

8. Decide on the article's length: Does this article have a word count? Do you need to fill a certain number of pages? Consider what type of content you are writing about and how much space this will fill. Also, think about how much needs to be written in order to cover the topic adequately.

9. Consider your audience: Think about who is going to read your article. You need to take into account the reading level, interests, expectations, and so on. If you are addressing to a specialized academic audience you will need to express yourself in a very formal and rich language. Instead, if you are addressing to unexperienced musicians, your language should be simpler and concise.

10. Outline your article: Before you begin to formally write, write up an outline of your article. This will break down which information goes where. It serves as a guide to help you figure out where you need more information. It is helpful to start with the five-paragraph essay outline. This outline devotes one paragraph to an introduction, three paragraphs for supporting evidence, and one paragraph for a conclusion.

11. Write your article: Write a coherent text and ask for a proof reading if you think you need it. If you want to expand your vocabulary to enrich your ideas, then you can look up words in a dictionary, in this textbook or even on the net!

Language Stage Sentence Connectors and Linking words

Sentence connectors link ideas from one sentence to the next and give paragraphs coherence. Sentence connectors perform different functions and are placed at the beginning of a sentence. **Linking words** are used to develop coherence within a paragraph. Both sentence connectors and linking words are used to introduce, order, contrast, sequence ideas, theory, data etc. See some examples in the table below.

<p><u>Adding</u></p> <p>and Also, as well as besides Moreover, Further / Furthermore, What is more, In addition, not only... but also Another point is that... Too</p>	<p><u>Relative Clauses</u></p> <p>Who Where that ,which whose to whom when</p> <p><u>Expressing Purpose</u></p> <p>to so as to in order to so that</p>
<p><u>Expressing Opinion</u></p> <p>I would say that In my opinion, I think (that) I believe (that) Personally, Apparently,</p>	<p><u>Giving Examples</u></p> <p>for example, for instance, this includes, such as e.g. / ex. (for example) i.e. (that is to say) namely, In other words,</p>
<p><u>Expressing Effect / Result</u></p> <p>so As a result As a consequence (of) Therefore Thus Consequently, Hence Due to</p>	<p><u>Narration</u></p> <p>First (of all), prior to Second / Secondly, immediately Third / Thirdly, Once At first, Suddenly At / In the beginning, As soon as then No sooner... than next Hardly... when Before Finally After Eventually After that At / In the end Afterwards At last When To begin with, While until during Soon</p>

<p><u>Expressing Cause / Reason</u></p> <p>Because (of) as since As a result, That is why because of Due to Owing to For this reason, For</p>	<p><u>Emphasis</u></p> <p>Especially Particularly Naturally, Exactly because Above all Undoubtedly Indeed Obviously Generally Admittedly</p>
<p><u>Summing up / Concluding</u></p> <p>All in all overall generally In conclusion, on the whole To sum up In sum,</p>	<p>In fact / As a matter of fact Particularly / in particular Especially Basically Clearly Importantly Specifically</p>
<p><u>Contrasting</u></p> <p>but However, Although / Even though / Though despite In spite of Nevertheless, Nonetheless On the contrary On the one hand / On the other hand whereas while In contrast (to) / In comparison Still Yet While Whereas</p>	<p><u>Comparison</u></p> <p>Similarly Likewise Also Like Just as Just like Similar to Same as Compare Compare(d) to / with Not only... but also</p>

- **Fill in the gaps with appropriate sentence connectors or linking words, remember that some items are not suitable for every context.**

a) _____ (purpose) clarify, we're digging into the evidences of U.S. policy,
 _____ (emphasis) the regulations surrounding performing artists,
 _____ (adding) various interpretations of those regulations, to figure out what exactly happened.

b) It is _____ (adding) very likely that there will be other denials of entry for other performers trying to enter the U.S. in the coming days and weeks, _____ (emphasis) as the South by Southwest [SXSW] festival, _____ (relative clause) begins today.

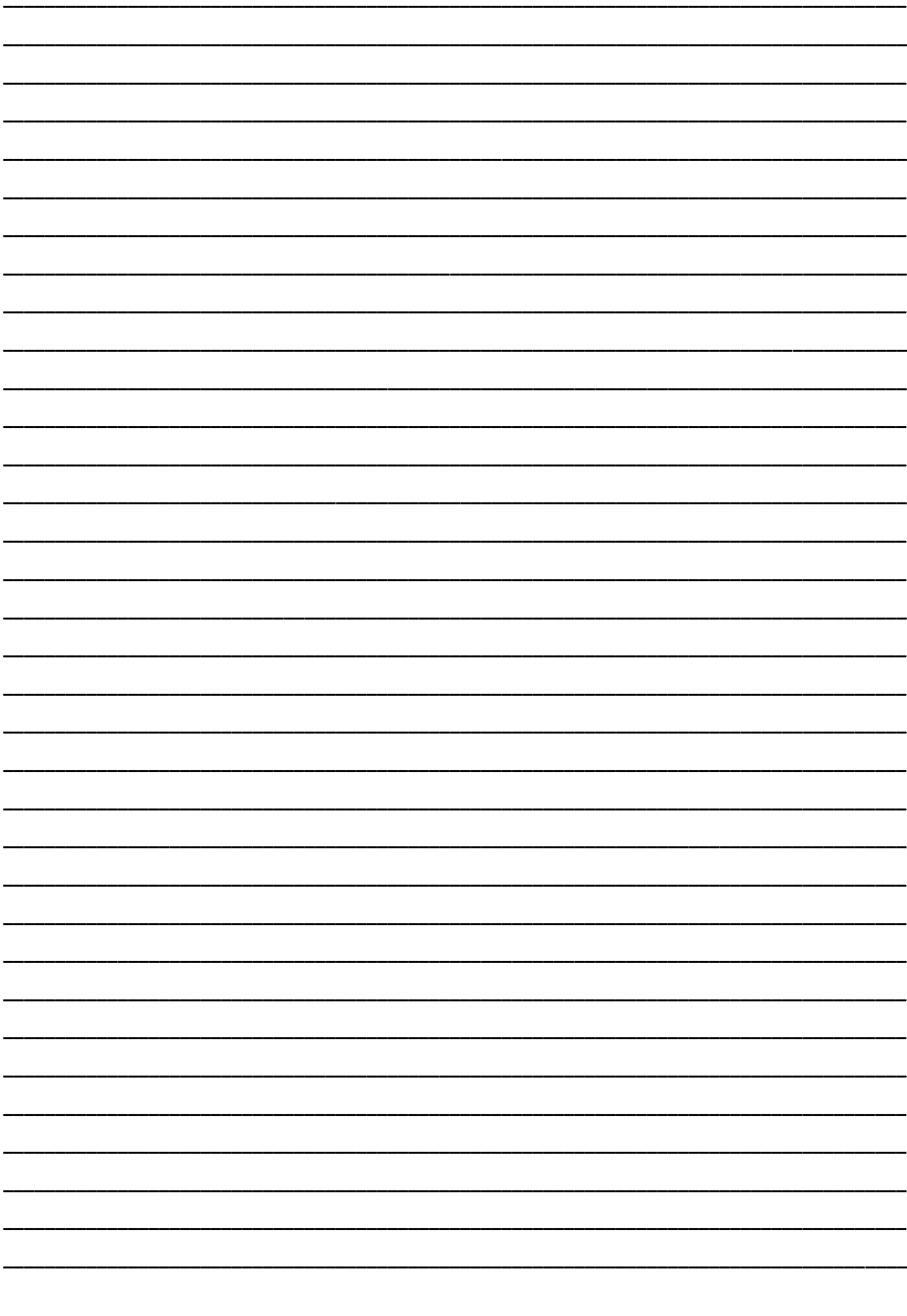
- c) The band Massive Scar Era, posted a video claiming that they were denied entry as well, _____ (*contrasting*) under a different set of circumstances.
- d) Their cancellations came _____ (*narration*) travel permission for Smith and two of his brothers, _____ (*relative clause*) also play in United Vibrations, was allegedly revoked.
- e) According to the band *Soviet Soviet*, its members told immigration officials _____ (*relative clause*) at two of the planned shows, the venues would be charging fans entry fees, _____ (*contrasting*) the band itself would not get paid for those performances.
- f) The band tried to enter the U.S. under the Visa Waiver Program, _____ (*contrasting*) the program allows visa holders to theoretically solicit future business while at the U.S., which supposedly implies a migratory threaten to the American migratory policy.
- g) _____ (*contrasting*), certain presenters and festivals do encourage artists to utilize the theoretical exceptions under the Visa Waiver Program, _____ (*cause / reason*) they don't try to do other performances or activities while in the U.S.

Read the article. Number each paragraph in the correct order, and give a suitable title to the text. Follow the example.

Suggest a title: _____

- However, Alfonso's response, '*Ho crini già grigi ex cathedra parlo...*' ('My hair is already grey -I speak from experience') [22-29], maintains the same 3+4=7-bar grouping, and rectifies the melody with the barline. In this way, and in his tolerant, yet paternalistic appeal to his young friends to bury their differences, *Alfonso's* is the music of adult male reason, over and against the immature nervous rhythmic tension of the officers' preceding music.
- 1** The first scene of *Così fan tutte*, which comprises three male trios with intervening recitatives, opposes the aristocratic libertine ideology of *Alfonso* to the 'un-Enlightened' views of the two young officers.
- Then, from curtain-up the music sounds the men's underlying anxieties, undermining their complacent expostulations about their lovers' fidelity: '*La mia Dorabella capace non è ... La mia Fiodiligi tradirmi non sa*' ('My *Dorabella* is incapable [of infidelity]... My *Fiordiligi* couldn't betray me'). Musical rhythmic dissonance such as this, like poetic rhythmic dissonance, can reverse the meaning of words. The first sentence of John Coetzee's 1999 novel *Disgrace* similarly ironizes expressions of sexual complacency by means of disordered rhythms: 'For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well' (Coetzee 1999, p.1).
- Finally, after the falling away of the 7-bar groups, when *Ferrando* and *Guglielmo* begin to sing together, the nervous vivacity is maintained by demisemiquaver upward flurries for the drawing of swords [36-37], contrapuntal opposition between *Alfonso* and the two officers [43-51], and offbeat accents [51-53].
- For instance, the case of *Ferrando's* then *Guglielmo's* opening melody, which first sounds on violins, is electrified by an ambivalent rhythmic structure. Two regular four-bar hypermetric periods combine with two asymmetric groups, which are arranged around the half-bar in a 3+4=7-bar pattern. This asymmetry is caused by the repeated falling minor thirds of the melody in the first two bars. Nowadays such repeated intervals are heard as the typical sound of primary school playgrounds, child-like, as indeed *Alfonso* thinks of his young friends. These repetitions cross, and thus weaken the strength of, barlines, and result in contradiction between groups and periods. This rhythmic instability is further brightened at the foreground level by an anxious conflict between semiquaver upbeats and the accompaniment's triplet quavers.

Adaptation from Ford (2012)



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Cueca Cuyana

Adapted from: Sánchez, O. (2013) *Bloomsbury Encyclopedia of Popular Music of the World (EPMOW)*, In: Shepherd, J. & Horn, D. (Eds.) (2014). *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 Region

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) $\frac{3}{4}$ and sometimes $\frac{6}{8}$ time.
- b) Alternated $\frac{6}{8}$ and $\frac{3}{4}$ time.
- c) Just $\frac{3}{4}$ time.
- d) Just $\frac{6}{8}$ 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 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”

Adapted from: Belkin, A. (2008). “A Practical Guide for Music Composition”. *University of Montreal* [Online] Retrieved from <http://alanbelkinmusic.com/bk/index.html> [Accessed 22 Aug. 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 'Petrouchka', 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 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?

“Some Jamaican Music Genres”

Adapted from: Scaruffi, P. (2003). [Online] Retrieved from <http://www.scaruffi.com/history/reggae.html> [Accessed 26 Feb. 2014].



a. The Mento

The first Jamaican recording studio opened in 1951 and recorded "mento" 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.

b. The Ska

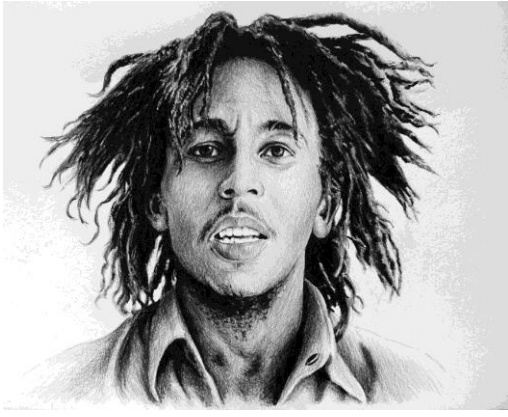
Theophilus Beckford cut the first "ska" record, Easy Snapping, in 1959, but Prince Buster (Cecil Campbell), owner of the sound system "Voice of the People", was the one who, around 1961, defined ska's somatic traits once and forever (he and his guitarist Jah Jerry).

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 optimistic, a natural soundtrack to that age of peace and wealth, somewhat similar to the music of the "swinging London".

Jamaica had become an independent country in 1962, but social problems 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 imitated the British "mods" and the American "punks". This music took the back seat to the vocal harmonies. This produced the supremacy of vocal groups: Wailers, Paragons, Maytals, Pioneers, Melodians, Heptones, etc.

c. 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 by Marcus Garvey, who advocated a mass emigration back to Africa). Both in the lyrics and the appropriation of the African *nyah-bingi* drumming style (a style that reproduces 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) combined 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 that had 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).

d. 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 and reggae to rock steady.

I. 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”

Adapted from: Hepburn, D. (2010). *Musical Analysis of Gretchen am Spinnrade by Franz Schubert*. [Online] Retrieved from <http://www.finearts360.com/index.php/musical-analysis-of-gretchen-am-spinnrade-by-franz-schubert-2397/> [Accessed 26 Feb. 2014]

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, occasionally modulating into C minor and E minor, and modulating slightly into other major keys (C, E, F and Ab), just creating enough tension to draw the listener into an weird 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 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 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	<i>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.</i>
8	
13	
68-69	
105	
111	

II. Find synonyms for the words below (Look them up in a dictionary). Then, use these synonyms to write sentences. Follow the example.

a) Venue: show – gig
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

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