

# **BHLA2313 MUSIC APPRECIATION**

Session 202009

Lecturer: Ms. Ang Yaw Feng

Tutor: Mr. Kenny Lim Yong Jia

Department of Creative Industries (CDI)  
Faculty of Communication and Creative Industries (FCCI)  
Tunku Abdul Rahman University College (TAR UC)

**Course Code & Title:** BHLA2313 (Music Appreciation)

**Academic Year** : 202009

**Lecturer/Tutor** : Ms. Ang Yaw Feng, Mr. Kenny Lim Yong Jia

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**Facebook ID** : Ang YawFeng, Kenny Lim

**Text Book** : Kamien, R. 2017. *Music: An Appreciation*. 9th Brief Version. New York: McGraw-Hill.

**Other References** : Hoffer, B & Bailey, D. 2015. *Music Listening Today*, 6th ed. NY: Schirmer.  
Wright, C. M. 2016. *Listening to Western Music*. 8th ed. NY: Schirmer.

**Consultation time** : Ms Ang (Mon: 2-4pm, Tue: 1-5pm); Mr. Kenny (Mon - Wed: 10-12pm)

**Objective** : To provide the student with viable working knowledge and communication skills regarding music development, language, and pertinence.

**Total weeks** : 7

**Lectures** : 28 hours (2 hours weekly)

**Tutorial** : 14 hours (2 hours weekly)

<b>Week</b>	<b>Lecture Topic</b>	<b>Tutorial Topics</b>	<b>Remark / Mode of Delivery</b>
<b>1</b>	Introduction to music and element of music: 1. Sound 2. Rhythm 3. Musical notations 4. Melody	Briefing about coursework, assignments and assessment criteria.	- Group Discussion - Oral Presentation - Class Discussion
<b>1</b>	Introduction to music and element of music (continue): 5. Harmony. 6. Key 7. Musical textures 8. Musical forms 9. Musical style (musical eras)	Further discussions on elements of music: (Refer to Tutorial 1 & 2) - Sound - Rhythm - Musical notations - Melody	- Group Discussion - Oral Presentation - Class Discussion

2	<p>Introduction to classical symphony orchestra, concerto and orchestral instruments:</p> <ul style="list-style-type: none"> <li>- String family (violin, viola, cello and double bass)</li> <li>- Woodwind family (piccolo, flute, oboe, cor anglais, clarinet and bassoon)</li> <li>- Brass family (trumpet, French horn, trombone and tuba)</li> <li>- Percussion family (define pitch such as timpani, xylophone, glockenspiel and indefinite pitch such as cymbal, snare drum, tambourine, gong)</li> <li>- Voice (soprano, alto, tenor and bass)</li> </ul> <p>Recognizing the sound of the orchestral instruments Discussion of the characteristics of the orchestral instruments</p>	<p>Further discussion on the elements of music (continue): (Refer to Tutorial 2 &amp; 3)</p> <ul style="list-style-type: none"> <li>- Harmony</li> <li>- Key</li> <li>- Musical textures</li> <li>- Musical forms</li> <li>- Musical style (musical eras)</li> </ul>	<ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Oral Presentation</li> <li>- Class Discussion</li> </ul>
2	<p>The Middle Age (450 – 1450):</p> <ol style="list-style-type: none"> <li>1. Middle age</li> <li>2. Sacred music: Gregorian chant</li> <li>3. Secular music: Estampie</li> <li>4. Organum</li> <li>5. The ‘new art’ in French</li> </ol> <p>Renaissance era (1450 – 1600):</p> <ol style="list-style-type: none"> <li>1. Characteristics of the music</li> <li>2. Sacred music (motet, mass)</li> <li>3. Secular music (madrigal, ballett)</li> </ol>	<p>Further discussion on the characteristics of orchestral instruments. (Refer to Tutorial 4)</p> <ul style="list-style-type: none"> <li>• Students to be asked to recognize the instrument</li> <li>• Discussion of the standard orchestra seating</li> </ul>	<ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Class Discussion</li> </ul>
3	<p>Baroque era (1600 – 1750):</p> <ol style="list-style-type: none"> <li>1. Characteristics of the music</li> <li>2. Music in Baroque Society: Concerto grosso, fugue, opera, Baroque sonata, Baroque Suite, chorale and cantata and oratorio</li> <li>3. Baroque composers: J. S. Bach, Handel, Monteverdi, Purcell, Corelli, Vivaldi</li> </ol> <p>Revision of Middle age and Renaissance music.</p>	<p>Discussion on the Middle Age and Renaissance music. (Refer to Tutorial 5)</p>	<ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Class Discussion</li> </ul>
3	Revision for Midterm Examination	Revision on Middle Age and Renaissance music.	<ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Class Discussion</li> </ul>
4	<b>Mid Term Examination ***</b>	Discussion on the Mid-term examination answers. Discussion on the Baroque music. (Refer to Tutorial 6)	<ul style="list-style-type: none"> <li>- Group Discussion</li> </ul>

<b>4</b>	Classical era: 1. Characteristics of the music 2. Classical musical forms 3. Classical composers: Haydn, Mozart, Beethoven.	Discussion on the Classical music (Refer to Tutorial 7)	- Class Discussion
<b>5</b>	Romantic era (1820 – 1900): 1. Characteristics of the music 2. Programme music 3. Art Song 4. Romantic composers	Discussion on the Romantic music. (Tutorial 8)	- Group Discussion - Class Discussion
<b>5</b>	20 <sup>th</sup> century era (1900 – 1950): 1. Impressionism and Symbolism 2. Neoclassicism 3. Expressionism – Atonality & 12 tone system 4. 20 <sup>th</sup> century composer 5. Music since 1950	Discussion on the 20 <sup>th</sup> century music. (Tutorial 9)	- Group Discussion - Class Discussion
<b>6</b>	Modern music (1950 – present): 1. Jazz – Ragtime, Blues, New Orleans, Swing, Bebop 2. Musical Theater	<b>Performance Test*</b>	-
<b>6</b>	Modern music 1. Rock music – Heavy metal, R&B, Rap etc 2. Non- western music 3. Pop – Folk song, Sentimental etc	Discussion on Jazz, Rock, Sentimental music, Musical theatre, Rap music & Folk Music. (Tutorial 10)	- Group Discussion - Class Discussion
<b>7</b>	<b>End Term Examination***</b>	Revision on Baroque, Classical, Romantic, 20 <sup>th</sup> century music and other genres.	- Group Discussion - Class Discussion
<b>7</b>	Summary	Discussion on the End term examination answers.	- Class discussion

## **Coursework, Assignments and Assessment Criteria**

### **Course work assessment:**

Group Assignment	: 25 %
Mid-term Examination	: 25 %
Melodic Improvisation Test	: 25 %
End-term Examination	: 25 %
<hr/> <u>Total</u>	<hr/> : 100 %

### **Group Assignment- Concert Report (100 marks=25%)**

Date : 26<sup>th</sup> Oct – 8<sup>th</sup> Nov 2020 (Week 1-2)

Deadline: **9<sup>th</sup> Nov 2020** (Week 3: Monday) for draft assignment; **13<sup>th</sup> Nov 2020** (Week 3: Friday) for actual assignment

### **Mid-term Examination: (100 marks=25%)**

Scope : It covers elements of music and music from Middle Ages and Renaissance periods (lectures conducted from lecture 1 to lecture 4)

Date : during the **4<sup>th</sup>** week (Lecture 7)

Format : objective / true & false / structure (listening test and theoretical/historical test)

### **Melodic Improvisation Test (100 marks=25%)**

Date : during the **6<sup>th</sup>** Week (Tutorial 11)

### **End-term Examination: (100 marks=25%)**

Scope : It covers Baroque, Classical, Romantic, 20<sup>th</sup> century, Jazz, Rock and other genres (lectures conducted from Lecture 5 & Lecture 8-12)

Date : during the **7<sup>th</sup>** week (lecture 13)

Format : objective / true & false / structure (listening test and theoretical/historical test)

### **Assignment- Concert Report (100 marks=25%)**

<b>Date</b>	: 26 <sup>th</sup> Oct – 8 <sup>th</sup> Nov 2020 (Week 1-2)
<b>Deadline</b>	: 13 <sup>th</sup> Nov 2020 (Friday) [Assignment draft's deadline: 9-10-2020 (Monday)]
<b>Group members</b>	: 3-4 in a group
<b>Requirements</b>	: -A4- sized google doc. (white) -Times New Roman 12 - Double spacing - Page numbering - Correct format of cover page for assignment (refer page 3) - Justify the text: 2cm from top, bottom, right and left. - Table of content (1 page) - 1000 to 2000 words (4 – 6 pages) - References - Appendix (concert tickets / photos, <b>Coursework Declaration Form &amp; Turnitin Similarity Reports</b> attached) - Note: please include the URL of the online concert which you've watched for this report - Using complete references ( <b>Harvard</b> style)
<b>Objectives</b>	: To enable the students to appreciate music by writing a concert report after watching ONE online live performance song or piece selected, with reference to the list of online concert link on page 4.
<b>Warning</b>	: With the exception of EMC reasons, penalty for late submission of report shall be imposed after submission deadline: (i) Late submission within 1-3 days: deduction of 10 marks (ii) Late submission within 4-7 days: deduction of 20 marks (iii) Late submission after 7 days: zero marks shall be awarded
<b>Plagiarism</b>	: <b>No assignment marks</b> will be given if students are found copying from other sources without citation. (Quote references using complete Harvard style for all sources of information) *** Please use <b>Harvard Referencing Style</b> as posted on Google Classroom. Also, please avoid citing from <i>Wikipedia</i> as it is <b>NOT</b> recognized as a reliable source. ***

**Marked assignments will be returned by week 7.**

## **Concert Report Guidelines:**

The written report as required by the programs attended should contain the following information:

### **1) Introduction:** (1 paragraph)

- Date of the event
- Venue
- Time / duration of the event
- The program title (If any)
- Number of songs/pieces performed?
- Visual effects (lighting, stage deportment...)
- Observation etc (performers and their instruments...)

### **2) Contents:** (Eg: ONLY 1 selected song/piece/movement)

- Analysis: What was heard musically?
  - →Relate this to classroom discussions using the following musical terms, elements discussed in class:
    - *Genre* (e.g., symphony, concerto, string quartet, etc.)
    - *Period* (e.g., baroque, classical etc.)
    - *Mood* (e.g., emotion conveyed by the music/performers)
    - *Pitch* (To what extent does *pitch* varies throughout the piece? How do changes in *pitch* reflect changes in *mood*?)
    - *Rhythm* (e.g., beat, accent, tempo, meter, syncopation) -How were these elements of *rhythm* used to create “special” or interesting musical effects?
    - *Dynamics* (e.g., level of sound) Identify changes in dynamics and discuss the effect these changes create.
    - *Tone Color* (e.g., bright, brassy, warm, ringing, hollow, etc.)
    - *Mode/ Key* (e.g. major, minor)
    - *Harmony/Melody*-Discuss the balance (or lack of it) between the *melody* and its “accompaniment.” Did you hear *consonance*, *dissonance*, or a combination of both?
    - *Themes* -Identify and note where *themes* are first introduced and subsequently reappear in each piece.
    - *Texture* (e.g., monophony, homophony, polyphony, etc.)
    - *Form* (e.g., sonata form, AB, ABA, theme and variations, etc.)
- Thought/ Perception: Your like or dislike of the piece.  
(Give reason such as: it portrays peaceful, exciting moods, or was it monotonous, boring etc)

### **3) Conclusion:** (1 paragraph)

- Overall impression regarding this concert.  
Eg: We would/would not recommend this performance to a friend or family member.
- Substantiate your answer.

*Sample of cover page for assignment:*

**Tunku Abdul Rahman University College**

**Faculty of Computing and Information Technology**

**BHLA2313 Music Appreciation**

**GROUP CONCERT REPORT**

Programme : **RIS (Y3 S2) / RIT (Y3 S1) / RIT (Y3 S2) / RSF (Y2 S1) / RSF (Y2 S2) / RST (Y3 S2)**  
→ Only present your programme & delete the rest

Tutorial Group : Eg: 1 / 2 / 3 / 4 etc → Only present your tutorial group

Tutor : Ms. Ang Yaw Feng / Mr. Lim Yong Jia → Only present one

Date of Submission : **9<sup>th</sup> to 13<sup>th</sup> Nov 2020**

Group Members

Name	Registration Number
Loo Hui Ling	13 WAB 11982
-	-
-	-

Marking Criteria	Marks	Marks Awarded	Range of Performance				
			Excellent	Good	Average	Poor	Very Poor
1. Analysis / Support of ideas	40						
2. Thought / Perception	20						
3. Organization / Flow / Format	10						
4. Content / Information	10						
5. References / Citation	10						
6. Grammar	10						
<b>Total</b>	100						

Comments:

**\*\*\*Coursework Declaration Form (all students):**

Semester: 202009

Course Code & Title: BHLA2313 Music Appreciation

**Declaration**

**I/We confirm that I/we have read and shall comply with all the terms and condition of Tunku Abdul Rahman University College's plagiarism policy.**

**I/We declare that this assignment is free from all forms of plagiarism and for all intents and purposes is my/our own properly derived work.**

**I/We further confirm that the same work, where appropriate, has been verified by anti-plagiarism software Turnitin (*please insert*).**

Signature(s): \_\_\_\_\_

Name(s): \_\_\_\_\_

Date: \_\_\_\_\_

**Suggestion Pieces or Songs for Group Report**

Any piece or song from ONE of the following links:

1. Johann Strauss Gala Concert in Vienna with José Carreras and Zubin Mehta (1999)  
<https://www.youtube.com/watch?v=MDKssCu9Dds>
2. John Williams across the Stars  
[https://www.youtube.com/watch?v=gNnHfl33BcU&ab\\_channel=JulienRobert](https://www.youtube.com/watch?v=gNnHfl33BcU&ab_channel=JulienRobert)
3. Creart P7AY 2020 Livestream Performance Day 2  
<https://youtu.be/cfQuYvp-lX4>
4. MPOPlaysOn: Digital Live Premieres - Fate and Refuge  
[https://www.youtube.com/watch?reload=9&v=WSaQRuZXqRA&ab\\_channel=MPOTV](https://www.youtube.com/watch?reload=9&v=WSaQRuZXqRA&ab_channel=MPOTV)  
Title of pieces: Fratres for string and percussion & Beethoven 5th symphony

Note: For video No 1 – 3, please refer to the titles of pieces shown in respective Youtube video or on the Youtube page.



### Rubric for Concert Report (Total: 100 marks =25%)

		<b>Excellent</b>	<b>Good</b>	<b>Average</b>	<b>Poor</b>	<b>Very poor</b>
<b>Criteria</b>	<b>Marks</b>	<b>32-40%</b>	<b>30-31.5%</b>	<b>24-29.5%</b>	<b>20-23.5%</b>	<b>0-19.5%</b>
<b>Analysis/ support of ideas</b>	40	<ul style="list-style-type: none"> <li>- Analysed the selected piece/ song in deep detail with correct analysis and abundant supporting ideas</li> </ul>	<ul style="list-style-type: none"> <li>- Analysed the selected piece/ song with detailed analysis with plenty of supporting ideas presented</li> <li>- Minor mistakes shown</li> </ul>	<ul style="list-style-type: none"> <li>-Analysed the selected piece/ song with some analysis and some supporting ideas presented)</li> <li>- Some mistakes found</li> </ul>	<ul style="list-style-type: none"> <li>- Analysed the selected piece/ song with insufficient supporting ideas</li> <li>- Some mistakes found</li> </ul>	<ul style="list-style-type: none"> <li>- Lacked analysis for the selected piece / song</li> <li>- Lots of mistakes found</li> </ul>
<b>Criteria</b>	<b>Marks</b>	<b>16-20%</b>	<b>15-15.5%</b>	<b>12-14.5%</b>	<b>10-11.5%</b>	<b>0-9.5%</b>
<b>Thought/ perception</b>	20	<ul style="list-style-type: none"> <li>- Able to give opinion/ own thoughts / feeling for the piece selected with very detailed thoughts/ ideas given</li> </ul>	<ul style="list-style-type: none"> <li>- Able to give opinion/ own thoughts/ feeling for the piece selected with quite a lot of thoughts/ ideas presented</li> </ul>	<ul style="list-style-type: none"> <li>- Able to give opinion/ own thoughts / feeling for the piece selected with some thoughts/ idea given</li> </ul>	<ul style="list-style-type: none"> <li>- Able to give opinion/ own thought / feeling for the piece selected with lesser thoughts/ideas</li> </ul>	<ul style="list-style-type: none"> <li>- Failed to give any opinion/ own thoughts or feeling for the piece selected</li> </ul>
<b>Criteria</b>	<b>Marks</b>	<b>8-10%</b>	<b>7.5%</b>	<b>6-7%</b>	<b>5-5.5%</b>	<b>0-4.5%</b>
<b>Organization / flow / format</b>	10	<ul style="list-style-type: none"> <li>- Well –organised presentation with complete</li> <li>- Correct format</li> </ul>	<ul style="list-style-type: none"> <li>- Good &amp; organised presentation with complete and correct format</li> <li>- Minor mistakes found</li> </ul>	<ul style="list-style-type: none"> <li>- Quite good organized presentation with complete</li> <li>- Correct format with some mistakes found</li> </ul>	<ul style="list-style-type: none"> <li>- Poor presentation incomplete and incorrect format with numerous mistakes</li> </ul>	<ul style="list-style-type: none"> <li>- Very poor presentation</li> <li>- Incomplete and incorrect format with lots of mistakes</li> </ul>
<b>Content / information</b>	10	<ul style="list-style-type: none"> <li>- Lots of info presented</li> <li>- Complete 5 paragraphs: 1 intro+ 3 content + 1 conclusion</li> </ul>	<ul style="list-style-type: none"> <li>- Quite a lot of info given</li> <li>- Complete 5 paragraphs: 1 intro+ 3 content + 1 conclusion</li> </ul>	<ul style="list-style-type: none"> <li>- Some info given</li> <li>- Complete 5 paragraphs: 1 intro+ 3 content + 1 conclusion</li> </ul>	<ul style="list-style-type: none"> <li>- Some info given</li> <li>- The 5 paragraphs presented are too brief</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of info given</li> <li>- 3-4 paragraphs presented</li> </ul>
<b>Reference / citation</b>	10	<ul style="list-style-type: none"> <li>- All sources were cited with proper format always &amp; correctly to validate evidence in assignment</li> <li>- Lots of references made</li> </ul>	<ul style="list-style-type: none"> <li>- All sources cited were consistent &amp; followed correct format</li> <li>- Quite a lot of references made</li> </ul>	<ul style="list-style-type: none"> <li>- Most of the sources cited with some incorrect format</li> <li>- Some references made.</li> </ul>	<ul style="list-style-type: none"> <li>- Some sources were not cited with incorrect format</li> <li>- Only refer to very few references</li> </ul>	<ul style="list-style-type: none"> <li>- No references cited</li> </ul>
<b>Grammar</b>	10	<ul style="list-style-type: none"> <li>- Good grammar with correct spelling, punctuation, capitalization</li> </ul>	<ul style="list-style-type: none"> <li>- Very few grammatical errors found</li> </ul>	<ul style="list-style-type: none"> <li>- Some grammatical errors found making the sentences unclear.</li> </ul>	<ul style="list-style-type: none"> <li>- A fair lot of</li> <li>- Grammatical errors found making the sentences unclear.</li> </ul>	<ul style="list-style-type: none"> <li>- Many grammatical grammar and punctuation errors make the writing difficult to read.</li> </ul>
<b>TOTAL</b>	<b>100</b>					

## 7.0 EXAMPLES OF REFERENCING

### 7.1 Books

Basic format for books:

Author's family name, Initial(s) year, *Title of book*, Publisher, Place of publication.

Books	An example of citation in the text	The entry in the reference list
Single author	An important factor is... (Cameron 2002, p. 158)	Cameron, SS 2002, <i>Business student's handbook: Learning skills for study and employment</i> , Prentice Hall, Harlow.
	Khoo (1977, p. 45) argues that...	Khoo, KK 1977, <i>The western Malay states</i> , Oxford University Press, Kuala Lumpur.
Two or three authors	According to Kim and Mauborgne (2005), ...	Kim, WC & Mauborgne, R 2005, <i>Blue ocean strategy: How to create uncontested market space and make the competition irrelevant</i> , Harvard Business School, Boston.
		Guelich, S, Gundavaram, S & Birznieks, G 2000, <i>CGI programming with perl</i> , O'Reilly, Cambridge.
Four or more authors	As suggested by Sandler et al. (1995, p. 14) ...	Sandler, MP, Patton, JA, Coleman, RE, Gottschalk, A, Wackers, FJ & Hoffere, PB 1995, <i>Diagnostic nuclear medicine</i> , Williams & Wilkins, Baltimore.
	The industry... (Leeders et al. 1996)	Leeders, SR, Dobson, AJ, Gibbers, RW, Patel, NK, Mathews, PS, Williams, A & Marriot, DL 1996, <i>The Australian film industry</i> , Dominion, Adelaide.

Books	An example of citation in the text	The entry in the reference list
Book with no author	As shown in <i>Networking Essential Plus</i> (2000), ...	<i>Networking essential plus</i> , 2000, 3rd edn, Microsoft Press, Redmond.
Book with no date	This has been emphasized by Seah (n.d.) when... .	Seah, R n.d., <i>Micro-computer applications</i> , Microsoft Press, Redmond.
Electronic book	Gottshalk and Solli-sather (2006) contend that...	Gottshalk, P & Solli-sather, H 2006, <i>Managing successful IT outsourcing relationship</i> , viewed 30 July 2007, < <a href="http://site.elibrary.com/lib/tarc/document/display.jsp?docID=1008436&amp;page=1">http://site.elibrary.com/lib/tarc/document/display.jsp?docID=1008436&amp;page=1</a> >.
Translated book	Popularity of the novel 'Les Enfants Terribles' increased after translation (Cocteau 1961).	Cocteau, J 1961, <i>Les enfans terrible</i> s, trans. R Lehmann, Penguin, London.
Second edition or later edition of a book	...Jeremy (ed. 2001) states that...	Jeremy, H (ed.) 2001, <i>Management today</i> , 2nd edn, Century Learning, London.
	...Walpole and Evans (eds 2001) question whether	Walpole, M & Evans, C (eds) 2001, <i>Tax administration in the 21st century</i> , 3rd edn, Prospect Media, St Leonards, New South Wales.
One volume of a multi-volume set of books	It has been implied (Einax 1995) that...	Einax, J 1995, <i>Chemometrics in environmental chemistry: Application</i> , vol. 2, Handbook of environmental chemistry. Springer, Berlin.
Chapter in an edited book	Ezhar (2001) notes that...	Ezhar, T 2001, 'Working with foreigners', in <i>Understanding Malaysian workforce</i> , eds Asma Abdullah & A Low, Malaysian Institute of Management, Kuala Lumpur, pp. 179-196.

Books	An example of citation in the text	The entry in the reference list
Encyclopaedia or dictionary - with no author	Collins Cobuild English Dictionary (1995) defines ethics as...	No entry is required in the reference list because you have the name and date of the dictionary as an in-text citation.
Encyclopaedia or dictionary - with author	Hawkins (1997, p. 128) defines ethics as...	Hawkins, JG 1995, <i>Kamus dwibahasa Oxford Fajar</i> , 2nd edn, Fajar Bakti, Kuala Lumpur, p.128.

## 7.2 Journal articles

Basic format for journal articles:

Author's family name, Initial(s) year, 'Title of article', *Title of journal*, volume number, issue number, page no.

Journal	An example of citation in the text	The entry in the reference list
Single author	Ho (2007, p. 2) argues tha ...	Ho, S 2007. 'Knowledge sharing - a fear factor', <i>Malaysian Management Review</i> , vol. 42, no. 2, pp. 1-22.
Two or three authors	Bilosvalavo and Lynn (2006, p. 774) acknowledge...  The impact of IT... (Li & Clifford 2007, p. 163).	Bilosvalavo, R & Lynn, M 2006, 'Mission statements in Slovene enterprises: Institutional pressures and contextual adaptation', <i>Management Decision</i> , vol. 45, no. 4, pp. 773-788.  Li, G & Clifford, N 2007, 'When a talking computer agent is half human and half humanoid', <i>Human Communication Research</i> , vol. 33, no. 2, pp. 163-193.
More than four authors	<b>2<sup>nd</sup> citation onwards</b> George et al. (2007) claim that...	George, B, Sims, P, Mclean, AN & Mayer, D 2007, 'Discovering your authentic leadership', <i>Harvard Business Review</i> , vol. 85, no. 2, pp. 129-138.
Journal article with no author	It is a growing problem in the UK ('Anorexia Nervosa' p. 530)...	'Anorexia nervosa' 1969, <i>British Medical Journal</i> , vol. 10, no. 2, pp. 529-536.
Journal article from an electronic journal using electronic database	...and this has been established by Eisend and Schucherta (2006).	Eisend, M & Schucherta, P 2006, 'Explaining counterfeit purchases: A review and preview', <i>Academy of Marketing Service</i> , vol. 2006, no. 2, viewed 31 July 2007, < <a href="http://www.amsreview.org/articles/eisend12-2006pdf">http://www.amsreview.org/articles/eisend12-2006pdf</a> >.

### 7.3 Electronic publications

Basic format for electronic publications:

Author's family name, Initial(s) year date, *Title of document or website*, date viewed, <URL address in full>.

Electronic publications	An example of citation in the text	The entry in the reference list
A World Wide Web site	The result of the test can... (Potter 2005).	Potter, J 2005, <i>The big five personality test</i> , viewed 11 July 2007, < <a href="http://www.outofservice.com/bigfive">http://www.outofservice.com/bigfive</a> >.
Document on World Wide Web with no author	Harvard referencing is a format of ... (Wikipedia 2007).	Wikipedia 2007, ' <i>Harvard referencing</i> ', viewed 23 July 2007, < <a href="http://en.wikipedia.org/wiki/harvard_referencing">http://en.wikipedia.org/wiki/harvard_referencing</a> >.
Electronic book	Holland (2004) maintains that...	Holland, M 2004, <i>Guide to citing internet sources</i> , 2nd edn, updated 2 November 2005, viewed 10 July 2007, < <a href="http://www.bournemouth.ac.uk/library/using/guide_to_citing_internet_source.html">http://www.bournemouth.ac.uk/library/using/guide_to_citing_internet_source.html</a> >.
Electronic thesis	Crain (2000) postulates that...	Crain, J 2000, 'The effects of a formal induction program on newly hired teachers' perceptions on self-efficacy', Department of Teaching and Leadership, PhD thesis, University of Kansas, viewed 30 July 2007, UMI Proquest Dissertation ATT990068, < <a href="http://proquest.umi.com.newdc.oum.edu.my/pqdweb?index=1&amp;did=728423791&amp;TS=1185859215&amp;clientId=56581">http://proquest.umi.com.newdc.oum.edu.my/pqdweb?index=1&amp;did=728423791&amp;TS=1185859215&amp;clientId=56581</a> >.
Media releases on the World Wide Web	Ong (2007) notes that sustainable living...	Ong, KT (Minister of Housing and Local Government) 2007, <i>Sustainable living in Malaysia</i> , media release, 16 June, Ministry of Housing and Local Government, Kuala Lumpur, viewed 30 July 2007, < <a href="http://aplikasi.kpkt.gov.my/ucapan.nsf">http://aplikasi.kpkt.gov.my/ucapan.nsf</a> >.

## Tutorial Questions

### Tutorial 1 (Sound / Rhythm)

1. Define the following elements of music.
  - (i) Sound
  - (ii) Rhythm
2. Give the definition for the 3 properties of musical sound by giving relevant examples.
3. What is the difference between a definite pitch and an indefinite pitch? Answer with examples.
4. Discuss the 4 aspects of rhythm.
5. Define the following terms with relevant examples:
  - a) Interval - **Distance between any 2 notes.**
  - b) octave - **Distance of 8 notes of the same musical pitch.**

### Tutorial 2 (Musical Notation/ Melody/ Harmony)

1. Compare the consonance and dissonance chord. Illustrate with examples.
2. Give the definitions for the following terms with examples:
  - a) rest
  - b) climax
  - c) leap
  - d) step
  - e) theme
  - f) chord
  - g) triad
  - h) Broken chord (Arpeggios)

### Tutorial 3 (Key/ M. Textures/ M. Forms/ M. Style)

1. Compare major, minor and chromatic scales.
2. Give the definitions for the following terms with examples:

a) key	-
b) modulation	-
3. Discuss the 3 basic types of musical texture with example.
4. Describe the 2 basic types of musical form with inclusion of 1 title of the song as example.
5. Explain the three techniques used for musical form.

## **Tutorial 4 (Performing Media)**

1. Identify the 4 main instrumental sections in an orchestra. Explain the differences between the sound productions for each section.
2. Discuss various string instruments' playing techniques.
3. Give examples for no reed, a single reed and double reed woodwind instrument.
4. Give examples for brass instrument which uses slide or valve.
5. Explain the differences between definite and indefinite percussion. Give 2 examples for each type of percussion.
6. Describe the piano, organ, and harpsichord and compare their mechanisms.
7. Discuss the roles of the conductor, concert master and the principal for each instrumental section in an orchestra.

## **Tutorial 5 (Middle Ages Music & Renaissance Music)**

1. Discuss the two basic types of music performance in Middle age music, giving relevant examples.
2. Describe the characteristics of Gregorian chant and compare with organum.
3. State the comparisons and similarities between the characteristic of Middle age and Renaissance's music:
4. Explain the meaning of "Word Painting" technique with relevant examples.
5. By way of relevant examples, explain Renaissance motet and Renaissance mass. State the main differences between both types of performance in the Renaissance music.
6. Who is the greatest French composer during the Middle Age? The most important Venetian composer of the late Renaissance? List one of their important compositions.

## **Tutorial 6 (Baroque Music)**

1. Describe the characteristics of Baroque music.
2. Explain the following terms with inclusion of relevant example:
  - a) Ritornello form
  - b) Concerto grosso
  - c) Fugue
  - d) Opera
  - e) The Baroque Suite
  - f) Chorale & Church Cantata
  - g) The Oratorio
3. Discuss the characteristics of J. S. Bach, Handel, Monteverdi, Purcell & Vivaldi' music. List out some of their works and famous compositions.

## **Tutorial 7 (Classical Music)**

1. Compare the characteristics of the music in Baroque and Classical eras.
2. Explain the sonata form (in terms of Exposition, Development, Recapitulation, Coda).
3. Discuss the Classical symphonies, Classical Concerto, and Classical Chamber music in detail with example.
4. Compare the musical styles of Haydn, Beethoven and Mozart composition. Name one famous composition for each composer.

## **Tutorial 8 (Romantic Music)**

1. Compare the characteristic of music of the Romantic and Classical eras.
2. Explain the nature of programme music by giving some relevant examples. Discuss the four main forms of orchestral programme music with some relevant examples.
3. Discuss Romantic Art song. Who are the famous composers for art song? List some of their works.
4. Choose any 5 different Romantic composers and compare the composition styles. List out some of their works and famous compositions.

## **Tutorial 9 (20<sup>th</sup> Century Music)**

1. Comparisons between music in the 20<sup>th</sup> century and the previous eras.
2. Explain the 3 main composition styles applicable to the 20<sup>th</sup> century music: impressionism and symbolism, neoclassicism and expressionism (atonality & 12-tones system).
3. Compare 20<sup>th</sup> century composers' style (Debussy, Stravinsky and Schoenberg). List out some of their works and famous compositions.

## **Tutorial 10 (Jazz Music/ Non-Western Music/ Other Genres)**

1. Discuss the characteristics of Jazz music.
2. There are several different styles in Jazz music. Differentiate them by giving relevant example.
3. Discuss each of the following musical style in detail, giving relevant examples:
  - (a) Musical theatre
  - (b) Rock and Roll music
  - (c) Sentimental music
  - (d) Rap music
  - (e) Folk Music
4. Instruments for Non- Western Music can be divided into 4 categories. Discuss each of them.

## WHAT STUDENTS SAY ABOUT LIBERAL ARTS SUBJECTS:

"s\*\*t, why do we have to waste time to study Liberal Arts, waste of time only....."

"stupid subject...I don't care, I'm not going to study hard, just concentrate on core papers"

"stupid college.....other colleges don't force us to study useless Arts subjects"

"waste of money, boring subjects not relevant to our core subjects..."

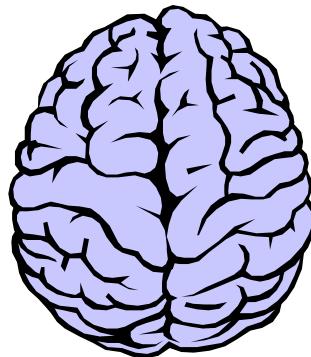


## WHY DO WE HAVE TO STUDY LIBERAL ARTS SUBJECTS????

1. Because it is fun!
2. To widen knowledge
3. You will be a more interesting person & will be able to talk about different things besides I.T., handphones, gossip, the latest Chinese songs & movies.
4. You will be able to improve your English & critical thinking skills.
5. It is a requirement of Campbell University.
6. Marks contribute to CGPA.
7. Right brain development!!!

### Left Brain

Responsible for technical & intellectual development. (I.Q)



### Right Brain

Responsible for creativity & emotional development. (E.Q)

## Why study Music Appreciation?

1. To appreciate music.
2. We will be able to learn about genres other than popular music.
3. Importance of music.
4. Musical knowledge.
5. Helps us to understand music better & analyze them: ►rhythm ►melody ►texture etc
6. Music instruments & orchestra
7. Music history
8. Learn about famous musicians & their success in life; contribution to music development.
9. We will be able to understand how composers compose music.
10. Helps us to understand what it is like to live in the past. (Culture since 450)
11. Forms of relaxation
12. Language skills
13. For fun-, listen to songs, watch movies, singing, discussions and attend orchestra.
14. Helps us to think critically – comparison

## **Course outline:**

### **PART I**

1. Introduction to music
2. Elements of Music
  - Sound: Pitch, Dynamics and Tone Color
  - Rhythm
  - Music Notation
  - Melody
  - Harmony
  - Key
  - Musical Texture
  - Musical Form
  - *Performance*
  - Musical Style
  - Performing media: Voices and Instruments

### **PART II**

1. **Music during Middle Ages (450-1450)**
2. **The Renaissance Period (1450-1600)**
3. **The Baroque Period (1600-1750)**  
Composers: J. S. Bach (*Germany*)  
Handel (*Germany*)  
Purcell (*England*)  
Monteverdi (*Italian*)  
Correlli (*Italian*)  
Vivaldi (*Italian*)
4. **The Classical (1750-1820)**  
Composers: Haydn (*Austria*)  
Mozart (*Austria*)  
Beethoven (*Germany*)
5. **Romanticism Period (1820-1900)**  
Composers: Schubert (*Austria*)  
Schumann (*Germany*)  
Chopin (*Poland*)  
Liszt (*Hungary*)  
Mendelssohn (*Germany*)  
Berlioz (*France*)  
Tchaikovsky (*Russia*)  
Smetana (*Bohemia*)  
Brahms (*Germany*)  
Wagner (*Germany*)

**6. The Twentieth Century**

**i) Impressionism**

Composers: Debussy (*France*)

**ii) Neoclassicism**

Composers: Stravinsky (*Russia*)

**iii) Expressionism**

Composers: Schoenberg (*Austria*)

**iv) Since 1950**

- Jazz
- The American Musical Theatre
- Rock
- Non-Western Music
- Pop

# Introduction to Music

What is "Music"?

= the arrangement of sounds produced by instruments or voices in a pleasant or exciting manner.

## Elements of Music

### 1) SOUND

- begins with the vibration of an object
- the vibrations are transmitted to our ears by air
- our eardrums start vibrating
- impulses or signals are transmitted to the brain
- properties of musical sounds include *pitch*, *dynamics* and *tone color*

#### a) Pitch

- = highness or lowness of sound
- how (high pitch)

-you (middle pitch)

-Are (low pitch)

- is determined by frequency of its vibration
  - i. the faster the vibration → the higher the pitch
  - ii. the lower the vibration → the lower the pitch

e.g piano: 4186 cycles per second (highest)  
27 cycles per second (lowest)
- in music, a definite pitch is called a tone

e.g: DO RE MI FA SO LA TI DO
- an indefinite pitch is produced by irregular vibrations

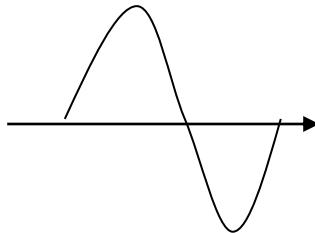
e.g: clashing cymbals, hitting bass drum
- two tones will sound different when they have different pitches
  - i. interval → 'distance' in pitch between any two tones
  - ii. octave → sound alike, but separated by interval

DO RE MI FA SO LA TI DO RE MI FA SO

e.g: do-do', re-re', mi-mi' etc

### b) Dynamic

- = degrees of loudness or softness in music
- loudness is related to the amplitude of the vibration that produces the sound



- when notating music, composers used Italian words, and their abbreviations to indicate dynamics

Term	Abbreviations	Meaning
pianissimo	pp	very soft
piano	p	soft
mezzo piano	mp	moderate soft
mezzo forte	mf	moderate loud
forte	f	loud
fortissimo	ff	very loud

\*  $pp < p < mp < mf < f < ff$

Symbol	Term	Meaning
>	<b>decrescendo</b>	gradually softer
or		
	<b>diminuendo</b>	
<	<b>crescendo</b>	gradually louder

### c) Tone color or 'timbre'

= tone quality of the musical sound

- describe by words like *bright, dark, brilliant, mellow* and *rich*
- e.g: - trumpet - suited to heroic or military tune  
- cello - fits the mood of a calm melody

## 2) RHYTHM

- = ordered flow of music through time
- aspect of rhythm: beat, meter, accent and syncopated, tempo
- i) **Beat** = even pulse that divides the music into equal unit of time
  - can be represented by marks on a time line:
  - eg:
  - most basic beat in music called quarter note (  )
- ii) **Meter** = an organization of beats into regular groups
  - 1 group of beats is called 1 **measure (bar)**
  - measure has - 2 beats → duple meter
  - 3 beats → triple meter
  - 4 beats → quadruple meter
  - 5 beats → quintuple meter
  - 6 beats → sextuple
  - 7 beats → septuple
- iii) **Accent** = a note is emphasized, played louder than other notes around it.
  - eg:  
    >           >       >  
    1 2 3 4    1 2 3    1 2
- **Syncopated** = an accented note comes where not expected (weak beat)
  - eg:  
    >                  >  
    1 2 3 4    1 2 3 4
- iv) **Tempo**
  - = the speed of the beat
  - fast tempo → feeling of energy, drive & excitement
  - slow tempo → feeling of solemn, lyrical / calm mood
  - **tempo indication**
  - eg:

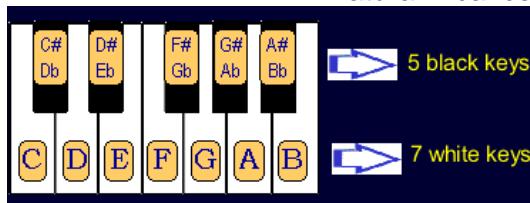
<i>largo</i>	very slow, broad
<i>grave</i>	very slow, solemn
<i>adagio</i>	slow
<i>andante</i>	moderately slow
<i>moderato</i>	moderate
<i>allegretto</i>	moderately fast
<i>allegro</i>	fast
<i>vivace</i>	lively
<i>presto</i>	very fast
<i>prestissimo</i>	as fast as possible

### 3) MUSICAL NOTATION

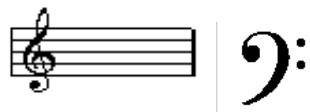
= a system of writing music to communicate the specific pitches & rhythms

#### - i) Notating Pitch

- pitches are indicated by note (= an oval)
- staff = 1 set of horizontal lines
- clef – placed at beginning of staff, show pitch of each line & space
- 2 common clef: treble & bass
- 12 pitches (tones) 1 octave:
  - 7: white key: A, B, C, D, E, F, G
  - 5: black key: - similar 7 letter + sharp (#) / flat (b) / natural (H)
    - sharp = raise the note to next key above
    - flat = lower to the next key below
    - natural = cancel either 2 previous sign



- clef – placed at beginning of staff, show pitch of each line & space
- 2 common clef: treble & bass



- the nearest note C of the keyboard is called middle C

#### - ii) Notating Rhythm

- indicate the notes duration
- duration of note depend how it looks, whether it's white / black & has a stem
- symbols:

1 whole note



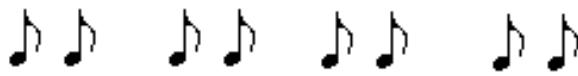
= 2 half notes



= 4 quarter notes



= 8 eighth notes



= 16 sixteenth notes



### - iii) Notating Silence (rest)

- duration of silence is notated by a symbol called a rest
- Rest are pauses; correspond to notes:
- Eg:

Rest symbols		
Rest	Time value	Note
	Whole-note rest	
	Half-note rest	
	Quarter-note rest	
	Eighth-note rest	
	Sixteenth-note rest	

### - iv) Notating Meter

- time signature / meter signature → shows the meter of a piece
- appears at the beginning of staff at the start of a piece
- consists 2 no. : → upper no. = how many beats fall in 1 measure  
lower no. = what kind of note gets the beat
- eg:    2                  2                  3                  4  
              4                  2                  4                  4

F G A B C D E F G A B C D E F G A B C D E F G

F G A B C D E F G A B C D E F G A B C D E F G

Middle C

#### 4) MELODY

- = A series of single tones arranged in order to form recognizable unit.
- A melody moves by small intervals (**steps**) / large intervals (**leaps**)
- Many melodies made up of shorted parts called **phrases**
- **Theme** = a melody that served as starting point for a more extended piece of music → will go through different changes
- **Climax** = the highest tone of a melody

#### 5) HARMONY

- = the way \_\_\_\_\_ are constructed & how they follow each other
- **Chord** = combination of \_\_\_\_\_ tones sounded at once
- **Triad** = most basic chord- made up of alternate tones of the scale
  - Eg:

**Chord** = 3 or more tones      **Triad** = 3 alternate tones

The diagram illustrates the concept of chords and triads. It shows two staves of music. The left staff shows a C major triad (C, E, G) in its standard position, with notes labeled C (doh), G (soh), E (me), and C (doh). The right staff shows the same triad in an inverted position, with notes labeled G (soh), E (me), and C (doh).

- **Chord progression** = a movement of chords in a purposeful fashion

The diagram shows a musical staff with numbered Roman numerals I through VIII below it, corresponding to specific chords. The chords are: I (C major), II (D minor), III (E minor), IV (F major), V (G major), VI (A minor), VII (B minor), and VIII (C major). The staff has a treble clef and a key signature of one sharp.

- **Consonance** = stable tone combination
  - Eg:
- **Dissonance** = unstable tone combination
  - Eg:

- **Broken chord** = when individual tones of a chord are sounded one after another

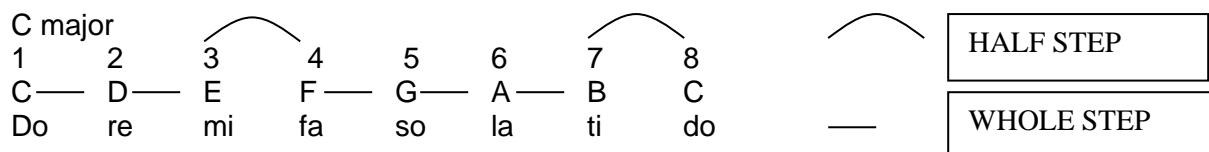
Eg:

## 6) KEY (TONALITY)

- melodies have a \_\_\_\_\_ called **tonic**
- = the organization of music around \_\_\_\_\_, called **tonality / key**
- **scale** = an arrangement of pitches that ascends & descend in a fixed pattern

### The Key Signature

- Composers use key signature to indicate the key of a piece of music.
- When a piece of music is based on a major scale – **major key**



- When a piece of music is based on a minor scale – **minor key**

1	2	3	4	5	6	7	8
C	D	Eb	F	G	Ab	Bb	C
La	ti	do	re	mi	fa	so	la

- Eg: If a piece based on a major scale, with E as its keynote –E major
- Each major & minor scale has specific number of sharps ( # ) and flat ( b ), range from 0-7.

### The Chromatic Scale

- Form by 12 tones of the octave (all the white and black keys in 1 octave) on the piano.
- The distance between the chromatic tones is the same. (Interval = half step)

1	2	3	4	5	6	7	8	9	10	11	12
C	C#	D	D#	E	F	F#	G	G#	A	A#	B
DO	DI	RE	RI	MI	FA	FI	SO	SI	LA	LI	TI

- Doesn't define the key of the piece.
- Its tones contribute a sense of motion and tension.

### Modulation (Changes of key)

- = A shift from one \_\_\_\_\_ to another within the same piece.
- a temporary shift in center of gravity.
- eg: C major → G major.

## 7) MUSICAL TEXTURE

- = How many different \_\_\_\_\_ of sound are heard at once
  - Eg: Transparent, thin, thick, heavy or light.
  - 3 basic types:
    - Monophonic - A single melodic line without accompaniment.  
(1 sound)
    - Polyphonic - Performance of 2/ more melodic lines of relatively equal interest at the same time
      - Eg: -----  
Row, row, row your boat, Gently down the stream
      - Row, row, row your boat, Gently down the stream
      - Row, row, row your boat, Gently down the stream
  - Homophonic - One main melody accompanied by chord.  
(Chord = combination of 3 / more tones at once)
    - Eg: -A singer accompanied him/herself on a guitar.  
- Hymn tune

## 8) MUSICAL FORM

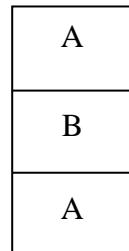
- Musical form = organisation of the musical ideas in time.

### 3 techniques that create musical form:

- Repetition - Creates a sense of unity
  - Repeated melodies/ extended section- Widely used to bind a composition together.
- Contrast - Provides variety – propels & develops musical ideas.
  - Eg: forward motion, conflict & change of mood
    - opposite: loud X soft; strings X woodwind; fast X slow; major X minor
- Variation - Some of the musical elements will be retained while other changes.
  - Eg: -melody restated with different accompaniment
    - the pitches remain while its rhythmic pattern is changed

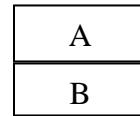
### Types of Musical form:

- 1) Three – Part (Ternary) Form: A B A
  - A composition subdivided into 3 sections:
    - (A) Statement
    - (B) Contrast/ departure
    - (A) Return



- 2) Two – Part (Binary) form: A B

- A composition subdivided into 2 large sections:
  - (A) Statement
  - (B) Counter statement
- Can be represent by AAB / ABB/ AABB



**9) MUSICAL STYLE**

= Characteristic way of using melody, rhythm, tone colour, dynamic, harmony, texture & form.

- The particular way of combining these elements results in a total sound that's unique.

- Musical style changes continuously from one era to the next in history.

- The history of the Western art music can be divided into following period:

- Middle Ages (450-1450)
- Renaissance (1450-1600)
- Baroque (1600-1750)
- Classical (1750-1820)
- Romantic (1820-1900)
- 20<sup>th</sup> century to 1950
- 1950-present

## 10) Performing media (Vocal and Instrumental Music)

### a) Voices

<u>Women</u>	<u>Men</u>
Soprano *	tenor *
Mezzo-soprano	baritone
Alto *	bass *

### c) Musical Instruments

- An instrument may be defined as any mechanism-other than the voice-that produces musical sounds.
- 6 broad categories:
  - string instruments
  - woodwind instruments
  - brass instruments
  - percussion instruments
  - keyboard instruments
  - electronic instruments and devices

### → String Instruments

- Instruments in the string family-
  - **Violin** – the smallest with the highest range
  - **Viola**
  - **Cello**
  - **Double bass** - the largest with the lowest range
  - **Harp**
  - **Guitar**
- The violin, viola, cello and double bass are made in the same manner & produce sound by similar means; but change in tone color as well as in size & range.
- The strings are usually played with a bow.
- Sound production: vibrating of string - drawing the bow across it with the right hand
- Pitch is controlled by the left hand
- Terms used for string instruments:

<i>arco</i>	: to use the bow after a passage of pizzicato
<i>pizzicato</i>	: plucking the strings with a right-hand finger
<i>double stop</i>	: drawing the bow across two strings at one go
<i>vibrato</i>	: rocking the left hand while pressing the string down
<i>mute</i>	: fitting a clamp onto the bridge – muffle the tone
<i>tremolo</i>	: rapid repeats tones by stroking the bow
<i>harmonics</i>	: very high pitch tones, like a whistle's



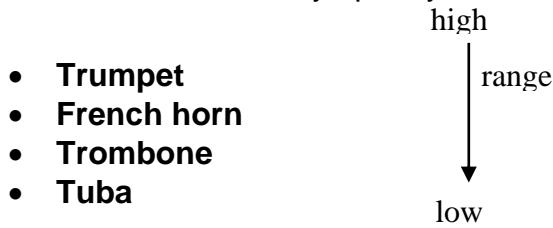
## → Woodwind Instruments

- Named because they produce air vibrations within a tube traditionally made of wood. 20<sup>th</sup> century piccolo and flutes made of metal instead.
- Structure: All woodwind has little holes along their length that are opened & closed by finger/ pads controlled by a key mechanism.
- Sound production: air vibration in the tube of the instruments in 3 ways:
  - i. blowing across an edge (no reed) → Eg: flute, piccolo
  - ii. vibration of 1 reed (single reed mouthpiece) → Eg: clarinet, bass clarinet, saxophone
  - iii. vibration of 2 reeds (double reed mouthpiece) → Eg: oboe, cor anglais, bassoon, double bassoon.
- Opening / closing the holes, changes the length of the vibrating air column different pitch
- Symphony orchestra's woodwind instruments:



## → Brass Instruments

- Main instruments of symphony orchestra:



- **Structure:** Made by brass; the tube is flared at the end to form a bell.
- **Sound production:** vibrations of the musician's lips against a cup/ funnel-shaped mouthpiece cause the air vibration in the tube of the instrument.
- Pitch is controlled by varying the lip tension & by using slides and valves to change the length of tube.
- Trombone – uses slide; trumpet, French horn & tuba – use 3 or 4 valves
- Brass players can alter the brass tone by inserting a mute into the bell
- Basses are powerful instruments - when played loud, they can almost drown out the rest of the orchestra.
- Used as climaxes & for bold and heroic statements



## → Percussion instruments

### Vibration of instrument itself

- Sound production: striking (by hand/ sticks/ hammers) or shaking the instruments.
- Subdivided into 2 groups:
  - Pitch percussion - **definite pitch** → tone
  - Unpitched percussion - **indefinite pitch** → noise-like sound (no pitch)

#### Pitch Percussion

Timpani / Kettledrums  
Glockenspiel  
Xylophone  
Celesta  
Chimes

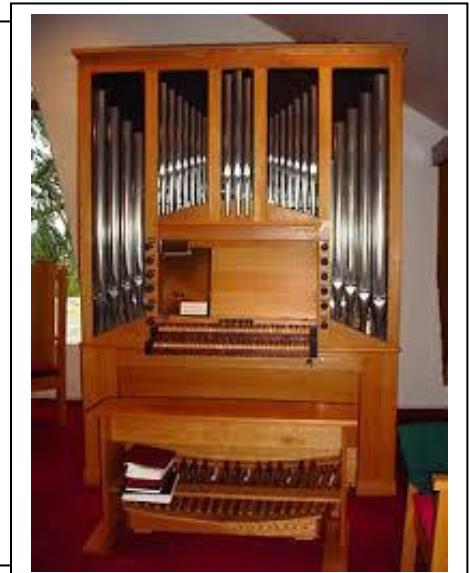
#### Unpitched Percussion

Snare drum / Side drum  
Bass drum  
Tamourine  
Triangle  
Cymbals  
Gong  
Tam-tam



## → Keyboard Instruments

- Best known keyboard instruments: **piano, harpsichord, organ & accordian.**
- *Sound production* - piano & harpsichord- vibrating strings;  
- organ- vibrating air column
- Piano –versatile- many notes played at once, including melody & accompaniment.  
- wide range of pitch – 88 keys/ > 7 octaves  
- broad range of dynamic – from whisper → fortissimo
- Harpsichord – plucked by a set of plectra, controlled by 1 to 2 keyboard
- Pipe organ – have many sets of pipes controlled by several keyboard

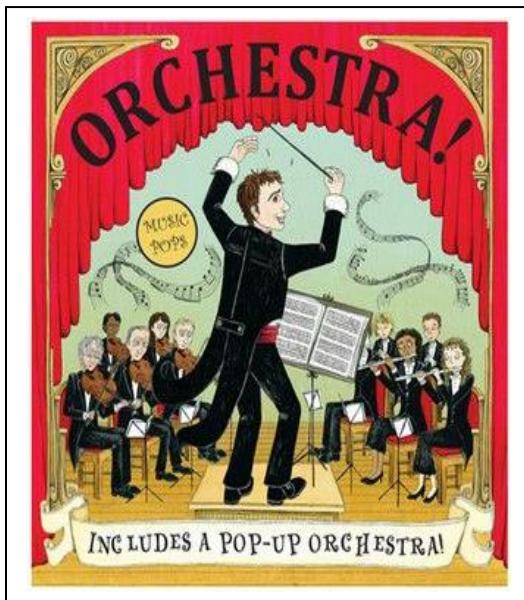


## → Electronic Instruments

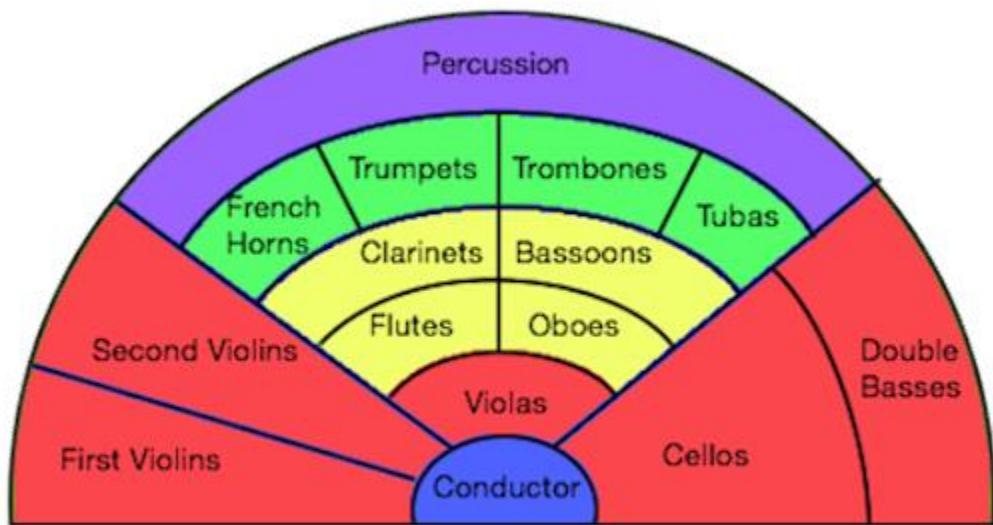
- Produce / amplify sound through electronic means
- used to perform & compose music
- eg: - electric piano, organ, guitar
  - tape studio
  - synthesizer
- computers & various "hybrid" technologies

## Orchestra

- = an organised body of instrumentalist playing bowed-stringed instruments (with several players to each part), woodwind, brass wind instruments & percussion.
- When the group only consist bowed strings → string orchestra
- When the group only consist woodwind, brass & percussion, it's called:  
→ wind band / symphonic wind band / brass band (not restricted to brass wind instruments)
- Smaller groups → wind ensembles / brass ensembles
- Conductor = leader of a group of musicians
  - hold a baton in 1 hand to conduct (beat time & indicate pulse & tempo)
- Concert master = principal first violinist
- Principal = leader of each instrumental section



## Layout of the orchestra



## Middle Ages (450 – 1450) → Lecture 4

- 450 A.D- Roman Empire disintegrated.
- This era witnessed \_\_\_\_\_, a time of migrations, upheavals & wars.
- Next century, \_\_\_\_\_ dominated Europe, establishing universities & dictating destiny of music, art & literature.
- Most important musicians were \_\_\_\_\_.
- Most medieval music was \_\_\_\_\_.
  - A wide range of instruments served as accompaniment
  - \_\_\_\_\_—most prominent.

### Sacred music

- = \_\_\_\_\_
- Over 1000 years, official music of Roman Catholic Church has been \_\_\_\_\_ (named after Pope Gregory 1):
  - Characteristics of Gregorian Chant:
    - melody set to sacred \_\_\_\_\_ texts
    - \_\_\_\_\_ texture (sung without accompaniment)
    - represents the voice of church – \_\_\_\_\_ quality
    - flexible / free flowing rhythm
    - used \_\_\_\_\_
    - \_\_\_\_\_ music
    - melodies move by \_\_\_\_\_
    - at first, Gregorian melodies were passed down by oral tradition; later, notated to ensure musical uniformity throughout western church.

### Secular music

- = \_\_\_\_\_
- 12<sup>th</sup> & 13<sup>th</sup> century, large body → \* \_\_\_\_\_ & \_\_\_\_\_:
    - Most songs deal with love songs, other about Crusades, dance songs & spinning songs.
  - \*Estampie (13<sup>th</sup> century):
    - A medieval dance
    - Single line, no instruments specified.
    - \_\_\_\_\_ time
    - Strong \_\_\_\_\_ beat

### Organum

- = Gregorian chant with one or more additional melodic lines
- develop of \_\_\_\_\_.
  - Eg: Perotin - Alleluia: Nativitas

### The ‘new art’ in French

- Early 4<sup>th</sup> century, new system of music notation
  - composer could specify almost any rhythmic pattern.
  - 2 & 3 beats.
  - syncopated –popular rhythm
- Changes in musical style so profound that music theorists refer to French / Italian music as ‘art music’.
- The 1<sup>st</sup> great French composer, \_\_\_\_\_. Eg: \_\_\_\_\_.

# The Renaissance (1450 – 1600)

- “Renaissance” = \_\_\_\_\_.
- age of \_\_\_\_\_ & \_\_\_\_\_ → life of Leonardo da Vinci
- Believed in \_\_\_\_\_.
- Strongly influences art throughout the Renaissance.
- Weakening of Catholic Church.
- Education now status symbol.

## Music Development

- Although Church remained an important patron of music, but musical activity gradually shifted to \_\_\_\_\_.
- Nobility brought musicians travelling from one \_\_\_\_\_ to another.
- \_\_\_\_\_ musicians played for civic processions, weddings & religious services.

## \*Characteristic of Renaissance music

### 1. Word & music

- \_\_\_\_\_ more important than instrumental music
- Composers used \_\_\_\_\_.  
= musical representation of specific poetic images  
eg: word - “*descending from heaven*” - descending melodic scale  
- “*running*” - series of rapid notes

### 2. Texture

- Mainly \_\_\_\_\_
- \_\_\_\_\_ – for dances
- \_\_\_\_\_ chords & triad added into music
- Music sound mild & relax (stable)

### 3. Rhythm

- more \_\_\_\_\_ flow
- each melodic line has great rhythmic independence.

### 4. Melody

- \_\_\_\_\_ to sing
- move along a scale w few large leaps

Josquin  
Desprez

Palestrina



### i) Sacred music

- 2 main forms: \***Motet** and **Mass**
  - They are alike in \_\_\_\_\_, but \_\_\_\_\_ is longer
  - Motet = \_\_\_\_\_ choral work set to sacred Latin text  
Eg: Josquin's Hail Mary..... Sereve Virgin
  - Mass = \_\_\_\_\_ choral work w \_\_\_\_\_ sections – Kyrie, Groria, Credo, Sanctus, Agnus Dei  
Eg: Palestrina's Pope Marcellus Mass

## ii) Secular Music

### a) Vocal music

- Through Europe, music was set to \_\_\_\_\_ in various languages (Italian, French, Spanish, German, Dutch, & English)
- Written for groups of solo voices / solo voice with instruments accompaniment
- \* 2 styles:
  - **Madrigal**  
= a piece for several solo voices set to a short poem, about \_\_\_\_\_  
- combines \_\_\_\_\_ & \_\_\_\_\_ textures  
- often use word painting & unusual harmony
  - **Ballett (fa-la)**  
= A \_\_\_\_\_ song for several solo voices
    - \_\_\_\_\_ compared to madrigal
    - mostly \_\_\_\_\_ texture

### b) Instrumental music

- 16<sup>th</sup> century, more music written for instruments.
- Intended for \_\_\_\_\_ - popular entertainment in Renaissance era.
- Later, other instruments were used:
  - trumpet, shawm → *outdoor used*
  - recorder → *indoor used*
- Recorder & viols (bowed string instrument)

## Renaissance to Baroque

- 16th century, Venice became a center of instrumental & vocal music
- *St. Mark's Cathedral* - focal point for music in Venice
- music directors & organists at St. Mark are called \_\_\_\_\_
- Some work of the Venetian school is close to the early Baroque style – parts written for instruments.
- *Venetian music* = tendency toward \_\_\_\_\_ texture, not the polyphonic texture
- \_\_\_\_\_ = most important Venetian composer of the late Renaissance
  - Compositions: organ & instrumental ensemble works & polychoral motet
  - e.g. Plaudite (Clap Your Hand)



Giovanni Gabrelli

Extra notes: **Motet**

**Josquin, Ave Maria... Virgo Serena**  
**By Josquin Desprez**

	<u>Meaning</u>
Ave maria Gratia plena Dominus tecum Virgo serena.	Hail Mary, Full of grace, The Lord is with thee, Serene Virgin.
Ave, cuius conceptio,	Hail, whose conception,
Solemni plena gaudio, Coelestia Nova replet laetitia.	Full of great jubilation, Fills Heaven and Earth with new joy.
Ave, cuius nativitas Nostra fuit solemnitas, Ut lucifer lux oriens Verum solem praeveniens.	Hail, whose birth Brought us joy, As Lucifer, the morning star, Went before the true sun.
Ave, pia humilitas, Sine viro fecunditas, Cuius annuntiatio Nostra fuit salvatio.	Hail, pious humility, Fruitful without a man, Whose Annunciation Brought us salvation.
Ave, vera virginitas, Immaculata castitas, Cuius purificatio Nostra fuit purgatio.	Hail, true virginity, Immaculate chastity, Whose purification Brought our cleansing.
Ave praecsla omnis Angelicis virtutibus, Cuius assumptio Nostra glorificatio.	Hail, glorious one In all angelic virtues, Whose Assumption Was our glorification.
O mater Dei, Memento mei. Amen.	O Mother of God, remember me, Amen

**Mass**

- |                  |   |
|------------------|---|
| <b>Kyrie</b>     | - "A prayer for mercy"                                |
| <b>Gloria</b>    | - "Glory to God in the highest"                       |
| <b>Credo</b>     | - "I believe in one God, the Father Almighty"         |
| <b>Sanctus</b>   | - "Holy, Holy, Holy"                                  |
| <b>Agnus Dei</b> | - "Lamb of God, who takes away the sins of the world" |

## Madrigal

### ***As Vesta Was Descending (1601)*** by Thomas Weelkes

As Vesta was from Latmos hill descending,

- *Descending scales*

she spied a maiden queen the same ascending,  
attending on by all the shepherds swain,  
to whom Dianna's darlings  
came running down amain

- *Ascending scales*

First two by two,  
then three by three together,  
leaving their goddess all alone, hasted thither,  
and mingling with the shepherds of her train  
with mirthful tunes her presence entertain.  
Then sang the shepherds and nymphs of Diana,  
Long live fair Oriana!

- *Rapid descending figures*

- *2 voices*
- *3 voices; all voices*
- *One voice*

- *Long note in bass*

## Ballett (fa-la)

### ***Now Is the Month of Maying (1595)*** by Thomas Morley

Now is the month of maying,  
When merry lads are playing, fa la,  
Each with his bonny lass,  
Upon the greeny grass. Fa la.

The spring, clad all in gladness,  
Doth laugh at winter's sadness, fa la.  
And to the bagpipe's sound  
The nymphs tread out their ground. Fa la.

Fie then! Why sit we musing,  
Youth's sweet delight refusing? Fa la.  
Say, dainty nymphs, and speak,  
Shall we play barley break? Fa la.

# The Baroque Period (1600 – 1750) → Lecture 5

- Period
  - Begins with rise of Opera
  - End with death of J. S. Bach.
  - 3 phases:
    - *Early* (1600 – 1640)
    - *Middle* (1640 – 1680)
    - *Late* (1680 – 1750)
- 2 giants composers: **Handel & J. S. Bach**
- Others:
  - **Monteverdi, Purcell, Corelli & Vivaldi.**

\*Characteristics of late baroque music

- Mood - \_\_\_\_\_ of mood.
- Rhythm - Rhythmic pattern are \_\_\_\_\_ throughout  
- \_\_\_\_\_ are stressed more than Renaissance music.
- Texture - Mainly \_\_\_\_\_ texture. Later, \_\_\_\_\_ texture was also used.
- Melody - Creates a feeling of \_\_\_\_\_.  
- \_\_\_\_\_ heard again & again  
- not easy to sing / remember -
- Dynamic - Volume \_\_\_\_\_ with abrupt changes.  
- \_\_\_\_\_ dynamic changes, (*ppp* to *mp*) –
- \*Chords & Basso continuo: - emphasis
  - Emphasis on \_\_\_\_\_ & \_\_\_\_\_ part
  - Basso continuo = accompaniment of bass part usually played by at least \_\_\_\_\_ instruments  
Eg: organ / harpsichord + 1 low melodic instrument (cello / bassoon)
- Word & music:
  - text painting / word painting continues
  - e.g. high tones ---- \_\_\_\_\_  
low tones---- \_\_\_\_\_  
descending chromatic ---- \_\_\_\_\_
- Musical form:
  - \_\_\_\_\_ / \_\_\_\_\_ form
  - Most Baroque pieces included movement.
- Baroque Orchestra:
  - Form by \_\_\_\_\_ & \_\_\_\_\_ (violins & violas)
  - Small (10 – 30 / 40 players)

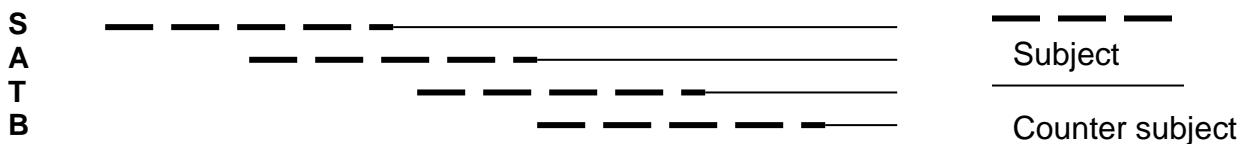
## Music in Baroque Society

### A) \*Concerto Grosso

- = A composition for small group of soloists (\_\_\_\_\_) & orchestra (\_\_\_\_\_ musicians) / tutti (all).
- \_\_\_\_\_ movements:
  - (1) Fast
  - (2) slow
  - (3) fast
- \_\_\_\_\_ form
  - Musical form that based on alternation between tutti & solo sections.
  - used in 1<sup>st</sup> & 3<sup>rd</sup> movements
- Eg: **Brandenburg Concerto No. 5 in D Major – J. S. Bach**

### B) \*Fugue

- = \_\_\_\_\_ composition based on 1 main theme (\_\_\_\_\_)
- vocal / instrumental
- involved \_\_\_\_\_
- subject presented initially in imitation accompanied by \_\_\_\_\_



- Subject in one voice is constantly, but counter subject may not same

### C) \*Opera

- = Drama sung to orchestra accompaniment
- Text in opera (**libretto**) -> \_\_\_\_\_
- Opera can be serious, comic / both
- 2 types of solo songs:
  - \_\_\_\_\_ = song for solo voice
  - \_\_\_\_\_ = vocal line imitates rhythms & pitch fluctuation in speech
- Originated in Italy
- Result of musical discussions of \_\_\_\_\_ in Florence
- consists 1 – 5 acts (subdivided into scenes)
- Famous composers:
  - **Monteverdi** - e.g. **Orfeo**
  - **Purcell** – e.g. **Dido and Aeneas**

#### D) \*The Baroque Suite

= A set of dance – inspired movements

- movements written in same \_\_\_\_\_ but differ in \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_)
- \_\_\_\_\_ movements:
  - 1) **allemande** – moderate
  - 2) **courante** – fast
  - 3) **gavotte** - moderate
  - 4) **sarabande** – slow & solemn
  - 5) **gigue** – fast
- \_\_\_\_\_ form: A A B B
- played in private home, court concert /
- as \_\_\_\_\_ for dinner & outdoor activities
- eg: **Suite No.5 in D major – J. S. Bach**

#### E) The Chorale & Church Cantata

- **Chorale** = hymn tune with \_\_\_\_\_ text
  - Easy to sing & remember
  - Has only 1 note to a syllable
- **Church cantata** = originally means a piece that was sung
  - Had \_\_\_\_\_ religious text, either written from Bible / hymn
  - Lasts 25 minutes
  - Consists of several movements: Choruses, recitatives, arias & duets
  - Eg: **Cantata No 140 – J. S. Bach**

#### F) \*The Oratorio

- Like opera:
  - large-scale composition for chorus, vocal soloists & orchestra
  - Contains aria, recitative, ensembles
- Unlike opera:
  - no \_\_\_\_\_, \_\_\_\_\_ / \_\_\_\_\_.
  - based on \_\_\_\_\_., but usually not for religious services.
- longer than cantata & have more story lines
- E.g. **Messiah - Handel.**

## Baroque Composers

### \*J. S. Bach (German)

- ❖ composed pieces for orchestra, small groups, solo organ, harpsichord, clavichord, violin, and cello
- ❖ Style:
  - wrote in every form except \_\_\_\_\_.
  - combination of \_\_\_\_\_ texture & rich harmony
  - \_\_\_\_\_ of mood → elaborates a single melodic idea in a piece
  - created sacred & secular music (\_\_\_\_\_ style)
  - wrote the **Well-Tempered Clavier**

### Handel – German

- ❖ master of Italian opera & English oratorios
- ❖ Style:
  - most of his \_\_\_\_\_ opera (39) - based on ancient Greek & Roman history or mythology
  - English \_\_\_\_\_ based on the Old Testament stories
  - more frequent change in texture than Bach – \_\_\_\_\_ & \_\_\_\_\_
  - frequent shifts bet. \_\_\_\_\_ & \_\_\_\_\_ keys

### Monteverdi – Italian

- ❖ wrote 1<sup>st</sup> operatic masterpieces, **Orfeo** (1607)
- ❖ last opera – *The Coronation of Poppea* (1942)
- ❖ Style:
  - create music of \_\_\_\_\_ intensity
  - use \_\_\_\_\_ freely
  - introduce new orchestra effects: \_\_\_\_\_ & \_\_\_\_\_ → angry/ warlike feeling

### Purcell – English

- ❖ only opera: **Dido and Aeneas** (1689)
- ❖ style:
  - music filled with \_\_\_\_\_ rhythm & fresh melodic style → featuring spirit of \_\_\_\_\_ folk song
  - **ground bass / basso ostinato** = repeated musical idea in bass

### Corelli (Italian)

- ❖ violinist & composer of string music
- ❖ one of 1<sup>st</sup> write \_\_\_\_\_ & \_\_\_\_\_ for violin
- ❖ wrote only instrumental music: 6 sonatas & 12 concertos ( strings)

### Vivaldi (Venetian)

- ❖ famous violinist, composer & conductor
- ❖ best known for \_\_\_\_\_ concerti grossi & solo concertos
  - (**solo concerto** = a piece for a single soloist & orchestra)
- ❖ concerto **La Primavera** (\_\_\_\_\_) from **The Four Season**
  - = a set of 4 solo concertos → 3 movements: (1) fast, (2) slow, (3) fast

## Extra notes:

### Orfeo

62)	Tu sé <b>morta</b> , sé <b>morta</b> , mia vita,	You are dead, dead, my life,
:25	ed io respiro; tu sé da me partita,	And I breathe; you have left me,
:42	sé da me partita per mai più,	You have left me forevermore,
:47	mai più non tornare, ed io rimango--	Never to return, and I remain--
:53	no, no, che se i versi alcuna cosa ponno,	No, no, if my verses have any power,
1.01	Low tone on n'andrò sicuro a' <b>più profondi abissi</b> ,	I will go confidently to the deepest abysses,
1:08	e, intenerito il cor del re de l'ombre,	And, having melted the heart of the king of shadows,
1:19	High tone on mecco trarrotti a <b>riveder le stelle</b> ,	Will bring you back to me to see the stars again,
1:28	Low tone on o se ciò negherammi empio destino, rimarrò morte. teco in compagnia di <b>morte</b> .	Or, if pitiless fate denies me this, I will remain with you in the company of death.
1:49	High tone on Addio terra, addio cielo, e sole, addio. sole.	Farewell earth, farewell sky, and sun, farewell.

### Dido and Aeneas

#### "Dido's Lament: When I Am Laid In Earth"

Thy hand, Belinda, darkness shades me,  
 On thy bosom let me rest,  
 More I would, but Death invades me;  
 Death is now a welcome guest.

When I am laid, am laid in earth, may my wrongs create  
 No trouble, no trouble in, in thy breast. 2X

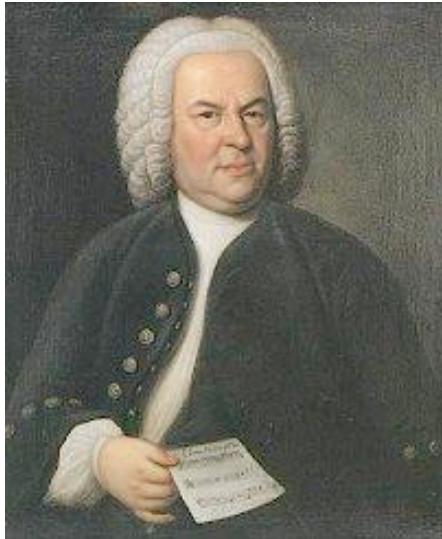
Remember me, remember me, but ah!  
 Forget my fate. 4X

### The Well – Tempered Clavier

= a set of 48 Preludes & Fugues

- written for keyboard instruments
- = polyphonic composition with a main theme, called *subject*
- extracted from chromatic scale
- consists of 12 major + 12 minor = 24 different keys
- total of 48 ( 24 ascending & descending keys each)
- based on fugue → with S A T B voice
  - *Subject* = main theme / melody in fugue
  - *Counter subject* = melody continues after subject
  - *Episode* = offer new material / fragments of subject / counter subject

## Baroque Composers:



J. S. Bach



Handel



Monteverdi



Purcell



Corelli



Vivaldi

# THE CLASSICAL ERA (1750 – 1820)→Lecture 8

- Preclassical period
  - = transition from baroque era to classical era
  - 2 pioneer composers: *C.P.E. Bach* and *J.C. Bach*
- Vienna -musical center
- Baroque opera- growth of orchestra & orchestral symphony
- Classical era reached its peak & culminated with masterful symphonies, sonatas & string quartets
- 3 great composers:
  - Haydn
  - Mozart
  - Beethoven.

## \*Characteristics of Classical Style:

- Mood
  - Contrast & with great variety:  
eg: - \_\_\_\_\_ lead to \_\_\_\_\_
- Rhythm
  - flexible → add \_\_\_\_\_  
eg: - unexpected pauses / syncopated
- Texture
  - mostly \_\_\_\_\_  
flexible → change from texture to another (smoothly / suddenly)  
eg: homophonic ←→ polyphonic
- Melody
  - among most \_\_\_\_\_ & \_\_\_\_\_ to remember.  
eg: Twinkle twinkle Little Star
- Dynamic
  - Wide use of \_\_\_\_\_ dynamic change  
eg: cresc. & decresc. → replacement of \_\_\_\_\_
- The end of Basso Continuo
- Orchestra
  - Development of orchestra: → \_\_\_\_\_ sections:(string, woodwind, brass & percussion)  
Increase no of players: \_\_\_\_\_
- Musical forms:
  - Often \_\_\_\_\_ movements:
    - 1<sup>st</sup> (fast); 2<sup>nd</sup> (slow); 3<sup>rd</sup> (dance-related); 4<sup>th</sup> (fast)
  - eg: symphony, string quartet & classical sonata
  - 4 types : \_\_\_\_\_

## 4 Musical Forms:

### 1) Sonata Form

- Used in \_\_\_ movement of a classical symphony / string quartet
- Ternary form (ABA) – 3 main sections & concluded with **coda**

- **Exposition**
  - 1<sup>st</sup> theme – tonic (home) key
  - Transition / Bridge – modulation (home key → new key)
  - 2<sup>nd</sup> theme – new key
  - Closing section – key of 2<sup>nd</sup> theme
- **Development**
  - New treatment of theme: modulation to different keys
- **Recapitulation**
  - 1<sup>st</sup> theme – tonic key
  - Transition / Bridge
  - 2<sup>nd</sup> theme – tonic key
  - Closing section – tonic key
- **Coda** – tonic key

### 2) Minuet & Trio

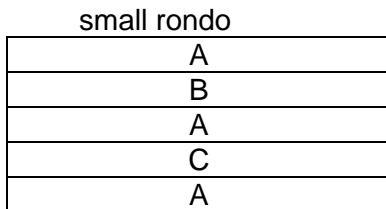
- Used in \_\_\_ movement
- A B A form:

<b>Minuet</b> (A)	a (repeated)	b a' (repeated)
<b>Trio</b> (B)	c (repeated)	d c'(repeated)
<b>Minuet</b> (A)	a b a'	

- Beethoven composition → **scherzo** replace minuet

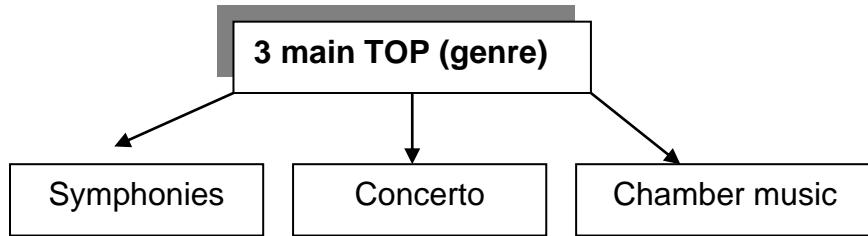
### 3) Rondo

- feature a tuneful main theme (A), return several in alternation with contrasting sections.
- Used in \_\_\_ movement



### 4) Theme and Variation

- Used in \_\_\_ movement



## 1) Classical symphonies

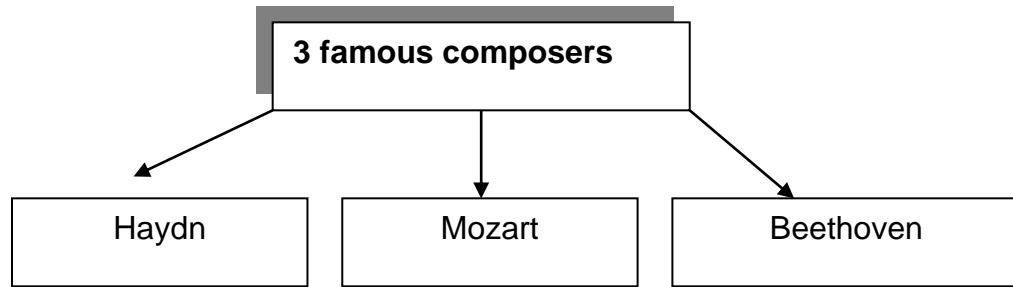
- = an extended, ambitious composition \_\_\_\_\_.
- Duration: \_\_\_\_\_ minutes.
- 4 movements:
  - 1<sup>st</sup> - \_\_\_\_\_ (sonata form)
  - 2<sup>nd</sup> - \_\_\_\_\_ (sonata form, ABA form / theme-and-variation form)
  - 3<sup>rd</sup> - \_\_\_\_\_ (minuet / scherzo and trio)
  - 4<sup>th</sup> - \_\_\_\_\_ (sonata / sonata-rondo form)
- Eg: Beethoven's *Symphony No. 5 in C minor*  
Mozart's *Symphony No. 40 in G minor*

## 2) Classical Concerto

- = work for instrumental \_\_\_\_\_.
- lasts for \_\_\_\_\_ minutes.
- 3 movements: (no Minuet)
  - 1<sup>st</sup> – \_\_\_\_\_ (sonata form – 2 expositions: orchestra + solo)
  - 2<sup>nd</sup> – \_\_\_\_\_ (any form)
  - 3<sup>rd</sup> – \_\_\_\_\_ (quick rondo / sonata-rondo)
- 1<sup>st</sup> or last movement  
→ a special unaccompanied showpiece (\_\_\_\_\_) for soloist.
- Eg:
  - Mozart's *Piano Concerto No. 23 in A Major*
  - Haydn's *Trumpet Concerto in Eb Major*

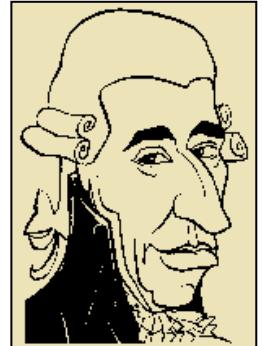
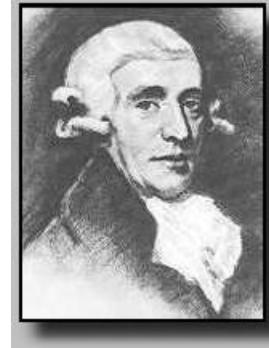
## 3) Classical Chamber Music

- Small group: \_\_\_\_\_ players
- Intended for performance in room / home / palace, not a concert hall.
- \_\_\_\_\_ movements ⇒ symphony, but 2<sup>nd</sup> & 3<sup>rd</sup> movement alternately changed
- Most important form = **string** \_\_\_\_\_ (2 violins, 1 viola, 1 cello).
- Other forms:
  - \_\_\_\_\_ **for violin & piano**
  - **piano** \_\_\_\_\_ (violin, cello & piano)
  - **string** \_\_\_\_\_ (2 violins, 2 violas, 1 cello)
- Eg:
  - Beethoven's *String Quartet in C Minor*
  - Mozart's *Eine kleine Nachtmusik (A Little Night Music)*



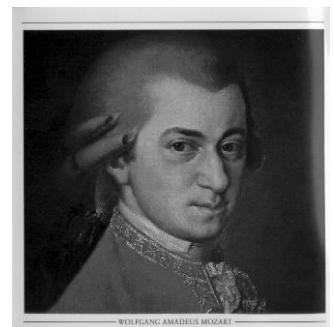
## Haydn

- Pioneer in developing symphony & string quartet
- Style:
  - Music reflects his personality → \_\_\_\_\_ & \_\_\_\_\_
  - Master of develop \_\_\_\_\_ :
  - Spilt them into small \_\_\_\_\_ - repeated by different instruments
  - \_\_\_\_\_ of mood → changes of texture, key, rhythm, dynamics & orchestration
- Works:
  - 2 famous oratorios: **Creation & Season**
  - 104 symphonies: **Surprise, Military, Clock, Drum Roll** etc



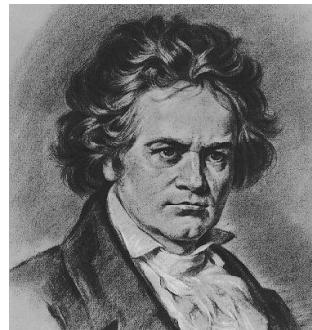
## Mozart

- Influenced by Bach & Haydn's style
- Used all classical musical forms
- master of operas, normally based on comedies
- Style:
  - \_\_\_\_\_ & \_\_\_\_\_
  - instrumental melodies seem to grow out of \_\_\_\_\_
  - convey a feeling of ease, grace & spontaneity, \_\_\_\_\_, restraint & perfect proportion
  - believed that \_\_\_\_\_
- Works:
  - operas
    - e.g. - *The Marriage of Figaro*
    - *Don Giovanni*
    - *Magic Flute*
  - 41 symphonies: *Jupiter, Prague, Haffner* etc.



## Beethoven

- He bridged classical & romantic era
- Style:
  - directly reflected his \_\_\_\_\_, \_\_\_\_\_ personality
  - great \_\_\_\_\_ & \_\_\_\_\_ (built up through syncopations & dissonances)
  - \_\_\_\_\_ pitches & dynamics
  - \_\_\_\_\_ & \_\_\_\_\_
  - \_\_\_\_\_ rhythm ideas are often repeated
  - larger musical framework
- Works:
  - famous for his 9 symphonies – Choral
  - 16 string quartets
  - 5 piano concertos
  - only 1 opera, ***Fidelio***
  - 32 piano sonata



## Extra notes:

### 2) Minuet & Trio

- ❖ employed as 3rd movement of symphony, string quartet & other works
- ❖ simplest movement
- ❖ minuet originated as a dance, but for symphony & string quartet, minuet is for listening
- ❖ triple meter **3**
  - 4**
- ❖ moderate tempo
- ❖ A B A form:
  - minuet (A)
  - trio (B)
  - minuet (A)
- ❖ small parts in either minuet or trio:
- ❖ **Minuet** (A) - a (repeated) b a' (repeated)
- ❖ **Trio** (B) - c (repeated) d c'(repeated)
- ❖ **Minuet** (A) - a b a'
- ❖ Beethoven composition ♦ **scherzo** replace minuet
- ❖ = as minuet but move quickly, generated energy, rhythmic drive & humor

### 3) Rondo

- ❖ Feature a tuneful main theme (A) which return several times in alternation with other themes
- ❖ common pattern: A B A C A & A B A C A B A
- ❖ main theme (A)
  - ◆ usually lively, pleasing & simple to remember
  - ◆ tonic key
- ❖ used as independent movement / 1 movement in symphony, string quartet or sonata
- ❖ combine sonata form ♦ **sonata-rondo**

### 4) Theme and Variation

- ❖ widely used in classical era
- ❖ single part form – no large contrasting “B” section
- ❖ basic musical idea (theme) presented, & then repeated over & over
- ❖ outline:
  - ◆ theme (A)
  - ◆ variation 1 (A')
  - ◆ variation 2 (A'')
  - ◆ variation 3 (A''') & so on
- ❖ variation - same length as theme
- ❖ variation may alter melody, rhythm, harmony, accompaniment, mood, key, dynamic, tone colour or all of these.

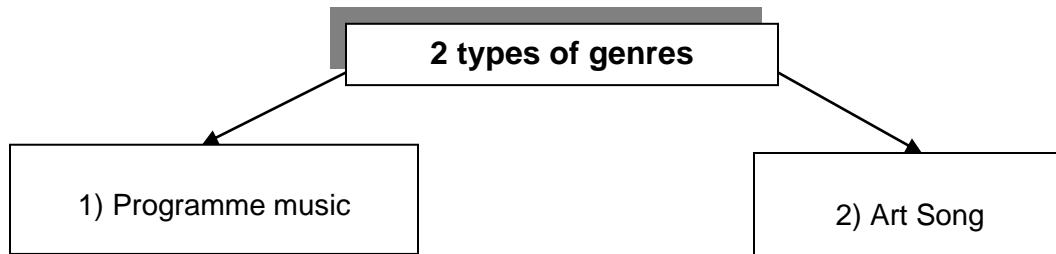
# The Romantic era (1820-1900) → Lecture 9



- 19<sup>th</sup> century, artists intent on expressing their \_\_\_\_\_ imagination & \_\_\_\_\_ emotions.
- The music composed was based on poems, fairy tales, romantic literature, landscape painting etc.

## Characteristics of Romantic music

- Individual of Style:  
Creating music that sounded \_\_\_\_\_ and reflected the composers' \_\_\_\_\_
- Expressive subjects:  
e.g. - a wild horseback ride on a stormy night (Schubert's \_\_\_\_\_)  
- flow of a river (Smetana's \_\_\_\_\_)
- Nationalism and exoticism:  
- nationalism = music is created with a specific \_\_\_\_\_ identity (eg: Polish, Russian, Bohemian, German), using folk songs, dances, legends & history of the land  
- exoticism = fascination with national identities allowed composers to draw on colourful materials from \_\_\_\_\_
- Expressive tone colors:  
- new instruments were introduced: - \_\_\_\_\_  
- \_\_\_\_\_  
- \_\_\_\_\_  
- increase of orchestra players – \_\_\_\_\_
- Colorful harmony  
- Dissonant / \_\_\_\_\_ chord  
- Modulation → \_\_\_\_\_ key  
- More prominent use of \_\_\_\_\_ harmony → add colour
- Expanded range of dynamics, pitch, and tempo  
- Dynamic: - \_\_\_\_\_ → \_\_\_\_\_  
- change suddenly / frequently: *cresc* & *decresc.*  
- Pitch : range \_\_\_\_\_  
- Tempo : fast/ slow/ \_\_\_\_\_ = slightly held back / press forward
- Forms: Miniature and monumental:  
- Miniature = \_\_\_\_\_ composition – lasted a few minutes,  
- played in a home  
- eg: Chopin's piano pieces & Schubert's songs  
- Monumental = \_\_\_\_\_ / gigantic composition – last several hours,  
- eg: Berlioz & Wagner's work



### 1) \* Programme music

= instrumental music associated with a \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, or \_\_\_\_\_.

- e.g. - Berlioz's *Fantastic Symphony*
- Tchaikovsky's *Romeo and Juliet*
- Smetana's *The Moldau*

- 4 main types / forms:

- i) programme symphony = \_\_\_\_\_
  - composition in \_\_\_\_\_ movements
  - each movement with a \_\_\_\_\_ title
  - eg: Berlioz's *Fantastic Symphony* – has \_\_\_ movements:
    - (1) *Reveries, Passion*
    - (2) *A Ball*
    - (3) *Scene in the Country*
    - (4) *March to the Scaffold*
    - (5) *Dream of a Witches' Sabbath*
- ii) concert overture
  - has \_\_\_\_\_ movement
  - in \_\_\_\_\_ form
  - establishes the mood of \_\_\_\_\_
  - eg: - Mendelssohn's *Hebrides Overture*
  - Tchaikovsky's *Overture 1812 & Romeo and Julie*
  -
- iii) symphonic poem/ tone poem
  - \_\_\_\_\_ movement
  - either in \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_ forms
  - eg: - Liszt's *Les Preludes*
  - Richard Strauss's *Till Eulenspiegel*
- iv) incidental music
  - music intended to be performed before and during a \_\_\_\_\_
  - Interludes, \_\_\_\_\_, marches & dances
  - eg: - Mendelssohn's *A Midsummer Night's Dream*

## 2) Romantic Art Song

- = Composition for \_\_\_\_\_ voice & \_\_\_\_\_.
- Written to be sung & enjoyed at home
- Linked to vast amount of \_\_\_\_\_ in this period
  - Composers interpret poem, mood, atmosphere & imagery into music.
- Use 3 forms:
  - Strophic Form = \_\_\_\_\_ music for each verse
  - Through-Composed Form = write \_\_\_\_\_ music each verse
  - Modified strophic Form = \_\_\_\_\_ music for 2 of the 3 stanza
    - Eg: A (stanza 1) – B (stanza 2) – A (stanza 3)
- Song cycle: = group of \_\_\_\_\_ unified by a \_\_\_\_\_ that runs through their poems
  - Eg: Schubert's *The Winter Journey*
  - Schumann's *Poet's Love*

## 10 Romantic composers:

### 1. Schubert



- earliest master of the romantic \_\_\_\_\_.
- works: >600 songs, symphonies, string quartets, chamber music for piano & strings, piano sonatas, masses & operatic composition.
- famous compositions: - *Unfinished Symphony*,
- \_\_\_\_\_

### 2. Schumann



- German master
- Compositions based on \_\_\_\_\_.
- **Song cycle** = group of art songs unified by a story line that runs through their poems
- works: Piano pieces, arts song, 4 symphonies, chamber music
- Famous compositions: - *Carnaval (Carnival)*
  - *Kinderscenen (Scenes of Childhood)*
  - *Dichterliebe (Poet's Love)*

### 3. Chopin



- Polish poet of the \_\_\_\_\_
- no composer has made the piano sound as \_\_\_\_\_ as Chopin
- works: *Mazurkas, polonaises, nocturnes, études* etc

#### 4. Liszt



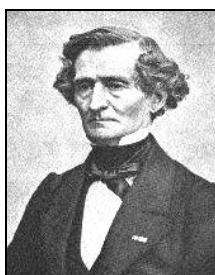
- Hungary's greatest \_\_\_\_\_ in history
- Found new ways exploit the piano – *ppp* → *fff*
  - rapid octave & daring leaps
- famous symphonic poem: \_\_\_\_\_

#### 5. Mendelssohn



- Music reflects his \_\_\_\_\_ & \_\_\_\_\_ personality
- Wrote all forms of romantic music except \_\_\_\_\_
- famous compositions:
  - Violin concerto
  - Overtures: - \_\_\_\_\_
    - *Hebrides*
  - Symphonies: - the *Italian* & *Scotch*
  - Oratorio: - *Elijah*
  - Trio in D minor for violin, cello & piano
  - piano pieces: *Song without Words*

#### 6. Berlioz



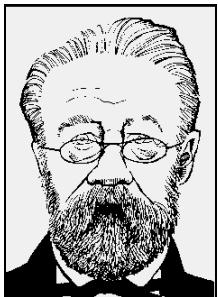
- Extraordinarily \_\_\_\_\_ in treating the orchestra, creating tone colors never before heard.
- \_\_\_\_\_
- invented \_\_\_\_\_:
  - “*Romeo & Juliet*” for orchestra, chorus & vocal soloist
  - “*the Damnation of Faust*” – combine opera & oratorio
- 3 operas & Requiem
- \_\_\_\_\_ Symphony (5 movements programme music)

#### 7. Tchaikovsky



- Fused Russian folk music & European style
- Music contains \_\_\_\_\_ melodies that stretch and leap wildly, like \_\_\_\_\_.
- Famous compositions:
  - 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> symphonies
  - Piano Concerto No. 1 in B flat
  - Violin concerto
  - \_\_\_\_\_ (programme music)
- Wrote best music for ballet:
  - \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ suite

8. **Smetana**



- his works mainly based on \_\_\_\_\_ songs, \_\_\_\_\_ & of his native \_\_\_\_\_.
- Famous composition - \_\_\_\_\_ (programme music)

9. **Brahms**



- \_\_\_\_\_ and \_\_\_\_\_ tone colors
- Exciting rhythm: contrast & syncopated (\_\_\_\_ against \_\_\_\_)
- works:
  - 4 symphonies,
  - 2 piano concertos,
  - 1 violin concerto,
  - short piano pieces,
  - >200 songs,
  - choral music (eg: German Requiem)

10 **Wagner**



- virtually monopolized the \_\_\_\_\_
- Operas:
  - *Das Rheingold* (*The Rhine Gold*)
  - *Die Walkure* (*The Valkyrie*)
  - *Seigfried*
  - *Tristan & Isolde*

## Extra notes:

### Composition styles:

1. Schubert:
  - Variety of moods & types
  - melody – simple to complex, (long & lyrical)
  - rich piano accompaniments
  - imaginative harmonies & dissonances
  -
2. Schumann:
  - Earlier work: based on piano improvisation,
  - express 1 mood, sensitive melody, dance ,
  - dotted & syncopated rhythm.
3. Liszt:
  - Controversial ◊ bombastic & vulgar
  - Found new ways exploit the piano
    - i. wide range of dynamic (*ppp* ◊ *fff*)
    - ii. Daring leaps, rapid octave
  - Broke away from strict Classical form
  - Created symphonic poem
4. Mendelssohn:
  - Many moods, but avoid emotional extremes
5. Berlioz:
  - Music sound unique ◊ abrupt contrasts, fluctuating dynamic & tempo changes.
  - Melody - long, irregular & asymmetrical
6. Brahms:
  - Considered conservative
  - use Classical forms
  - (Personal in style but rooted Classical music)
  - Wrote in all traditional forms except opera
  - Music with range of mood
7. Wagner:
  - Wrote own librettos, based on German legend ◊ heroes, gods.
  - No recitative & arias – just non-stop music
  - Tension of music heightened by chromatic & dissonant harmonies.

## 20<sup>th</sup> Century music (1900 – 1945) → Lecture 10

= Age of Musical Diversity



### \* Characteristics of the music:

#### 1. Tone Color

- Often used \_\_\_\_\_ & \_\_\_\_\_ sound
  - o new instruments: xylophone, celesta & wood block.
  - o instruments played from very top / very bottom ranges
- composers called for \_\_\_\_\_
  - o typewriters, sirens, automobile brake drums
- Composers often produce hard, drum-like sound from piano. (Contrast with romantics - wanted instrument to 'sing').

#### 2. Harmony → only \_\_\_\_\_

- New chord structures:
  - *Polychord* = \_\_\_ chords combination heard at once
  - *Fourth chord* = tones are \_\_\_ apart
  - *Tone cluster* = chord made up of only \_\_\_\_\_ step / \_\_\_\_\_ step.

#### 3. Rhythm

- \_\_\_\_\_ → emphasis on \_\_\_\_\_ / \_\_\_\_\_
- used to generate \_\_\_\_\_ / drive & excitement
- *Changing meters* = meter changes with almost every measure
- *Unconventional meters* = meter with 5 / 7 beats to measure

#### 4. Melody

- Melodies \_\_\_\_\_ to sing & \_\_\_\_\_:
  - o Frequent wide leaps
  - o Rhythmic irregular
  - o Unbalance phrases
  - o Changing meters
  - o not tied to major / minor scale (no tonal center)
- May be based on variety of scale / all 12 chromatic tones

#### 5. Alternatives to Traditional Tonal System:

- Major & minor / church modes / new scales
- Atonality
- 12 tone system

## **STYLE OF COMPOSITION:**

### **1. \* IMPRESSIONISM and SYMBOLISM**

#### **Impressionism Symbolism**

- Musical style stresses \_\_\_\_\_, \_\_\_\_\_ & \_\_\_\_\_.
- Refers to symbolic paintings
- use of \_\_\_\_\_ to represent something
- Eg: snake is symbolic of \_\_\_\_\_.

- Impressionist composers used \_\_\_\_\_ to compose their compositions.
- Compositions may be based on 'reflection in the water', 'clouds', 'fountain', 'landscape', etc.

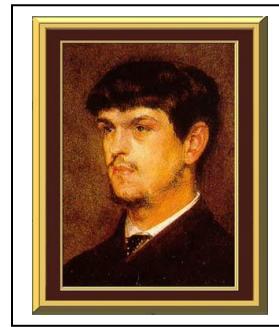
#### **Debussy**

- most prominent impressionist composer
- Compositions: - *Reflection in the Water*
  - *Clouds*
  - *Prelude to the Afternoon of a Faun*

<http://www.allposters.com/>



Sunset



Debussy

### **2. \* NEOCLASSICISM**

- =Musical style from 1920 – 1950, marked by emotional \_\_\_\_\_, \_\_\_\_\_ & \_\_\_\_\_.
- Used \_\_\_\_\_ & \_\_\_\_\_ forms / techniques to organize 20th century \_\_\_\_\_ & \_\_\_\_\_
- Preferred to write \_\_\_\_\_ ensembles
- Preferred \_\_\_\_\_ music
- Sounded modern, but \_\_\_\_\_.
- Eg: Stravinsky
  - Works:- *Pulcinella*
    - *The Firebird*
    - *The Rite of Spring*



### 3. \* EXPRESSIONISM

- = Musical style stressing \_\_\_\_\_, \_\_\_\_\_ emotions & \_\_\_\_\_ dissonance.  
- Typical of German & Austrian music of early 20th century



*Edvard Munch*

<http://www.edvardmunch.info/paintings.asp>

#### - Schoenberg

- Most important expressionist composers
- Style:
  - 1) **Atonality** → \_\_\_\_\_ of key
    - Involved all \_\_\_\_ tones in chromatic scales
    - \_\_\_\_\_ regards to major / minor scales
    - Without \_\_\_\_\_
    - Music sounds \_\_\_\_\_ & melody \_\_\_\_\_ to recognize.
    - Schoenberg = 1st person wrote atonal music (1908)
    - e.g. *Moonstruck Pierrot*
  - 2) **Twelve-tone system** →
    - a new way to organise pitch in 20th century composition
    - gives \_\_\_\_\_ importance to all 12 chromatic tones
    - different \_\_\_\_\_ is used for each piece
    - Eg of a row:

E	D	C#	F	G#	A#	D#	B	C	A	F#	G
1	2	3	4	5	6	7	8	9	10	11	12

- 4 basic forms:
  - forward (original form)
  - backward (retrograde)
  - upside down (inversion)
  - backward & upside down (retrograde inversion)
- no repeated pitch within a row
  - \_\_\_\_\_ leaps
  - Eg : *A survivor from Warsaw*

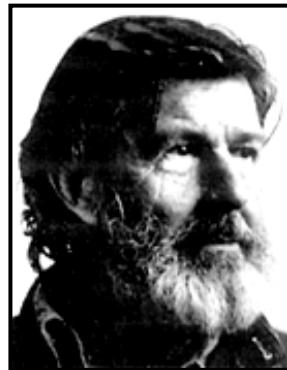
## Musical Styles Since 1945



Edgard Varese



George Crumb



John Cage

### 1. Electronic music

- Development of of \_\_\_\_\_, \_\_\_\_\_ & \_\_\_\_\_ →composers had potentially unlimited resources for production & control of sound.
- Traditional instruments may also be '\_\_\_\_\_ ' through amplification
- E.g. Varese's *Electronic poem*

### 2. Liberation of sound

- Composers use a \_\_\_\_\_ of sounds (include undesirable noises)
- Singers are asked to \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, & click their \_\_\_\_\_
- E.g. Crumb's *Ancient Voices of Children*

### 3. Additional mechanism to instrument

- A \_\_\_\_\_ whose sound is altered by \_\_\_\_\_ such as bolts, screws, rubberbands, paper or plastic inserted between the strings.
- E.g. Cage's *Sonatas & Interludes*

## American Popular Music: Jazz, Musical Theater & Rock → Lecture 11, 12

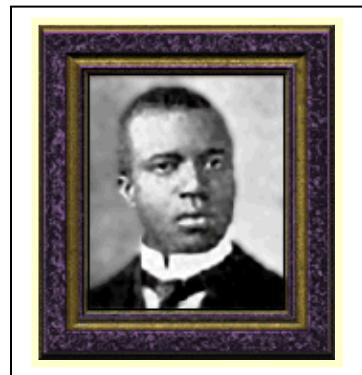
### 1) JAZZ

- ❖ History:
  - Developed in US.
  - Began ± 1900 in New Orleans
  - Originally music for bars & brothels
  - Early musicians: African-American
- ❖ Main characteristics:
  - Improvisation
  - Syncopated rhythm
  - Steady beat
  - Distinctive tone colors
  - Performance techniques
  - Call & response
- ❖ Originally performance music—not notated
- ❖ Play by - “combo” (3-8 players)
  - or “bigband” (10-15 players)

### Roots of Jazz

#### 1) Ragtime

- Style of composed \_\_\_\_\_ music
- Play in dance hall & saloon
- Usually in (duple meter)
- \_\_\_\_\_ tempo
- Eg: Scott Joplin “King of ragtime” - *Maple Leaf Rag*



Scott Joplin

#### 2) Blues

- Form of \_\_\_\_\_ & \_\_\_\_\_ music
- Music sounds \_\_\_\_\_ and maybe, \_\_\_\_\_
- Lyric for vocal:  
→ normally have words like ‘\_\_\_\_\_’, ‘\_\_\_\_\_’ etc
- 12-bar blues
- 3 part vocal structure: \_\_\_\_\_
  - Line: 1 (a)
  - Measure: 1 2 3 4
  - Chords: I

	2 (a')	3 (b)
	5 6 7 8	9 10 11 12
	IV I	V I

- Eg: Bessie Smith’s *Lost Your Head Blues*



Bessie Smith

## Characteristics / Elements of Jazz

- **Rhythms**
  - o Back bone of jazz
  - o Syncopated & \_\_\_\_\_
  - o \_\_\_\_\_ beats to a bar
  - o Rhythmic accent on beats 2 & 4: \_\_\_\_\_
- **Tone colour**
  - o More emphasis on \_\_\_\_\_ & \_\_\_\_\_
  - o Rhythm section:
    - piano, plucked double bass, percussion (drumset), banjo / guitar
  - o Main solo instruments:
    - trumpet, trombone, saxophone, piano, clarinet, vibraphone.
  - o "Bends," "smears," "shakes," "scoops," "falls" tones
- **Melody**
  - o \_\_\_\_\_ in pitch
  - o Major scale: 3rd, 5th, & 7th notes often lowered (flattened) → called "blue" notes
- **Chord:** - from traditional tonal system → \_\_\_\_\_
- **\*Improvisation:**

= \_\_\_\_\_

  - o without notations
  - o players play music they want \_\_\_\_\_ & \_\_\_\_\_
  - o but according to series of \_\_\_\_\_ given
  - o use \_\_\_\_\_ scales, \_\_\_\_\_ / \_\_\_\_\_ etc
  - o normally, each soloists will \_\_\_\_\_ to improvise
  - o usually in \_\_\_\_\_ form
  - o Most 32-bar structure:

Chorus 1 (32 bars)	Theme
Chorus 2 (32 bars)	Variation 1
Chorus 3 (32 bars)	Variation 2
Chorus 4 (32 bars)	Variation 3

## Jazz styles

### i) **New Orleans Style (Dixieland)**

- played by a small group of \_\_\_\_\_ players
- Songs based on \_\_\_\_\_ / \_\_\_\_\_, \_\_\_\_\_ piece, \_\_\_\_\_ song / blues
- Characteristics:
  - Improvised arrangements
  - Multiple instruments improvise at once
  - \_\_\_\_\_ singing
  - Theme & variation form predominates
- Eg: - King Oliver's *Dippermouth Blues*
  - Louis Armstrong's *Hotter Than That*

King Oliver & Louis Armstrong



ARMSTRONG & OLIVER 1922

### ii) **Swing**

- \_\_\_\_\_ bands (usually 15-20 players)
  - \_\_\_\_\_, trumpets, \_\_\_\_\_, rhythm section
- Melody usually performed by \_\_\_\_\_ of instruments rather than soloists
- Theme & variations form - common
- Eg: *C-Jam Blues* (1942) by Duke Ellington

Duke Ellington



### iii) **Bebop (Bob)**

- \_\_\_\_\_ jazz (complex style)
- Meant for listening — not dancing
- Combo was preferred ensemble
- Melodies derived from pop songs / 12-bar blues
- Bebop group:
  - 1 saxophone
  - 1 trumpet
  - rhythm section – piano, bass, percussion
- Eg: Charlie Parker's *Bloomdidlo*

Charlie Parker



#### iv) Cool Jazz

- More \_\_\_\_\_, \_\_\_\_\_ & \_\_\_\_\_ than Bebop
- Relied more upon \_\_\_\_\_
- Sometimes use instruments new to jazz: horn, flute, cello.  
Eg: Lester Young, Stan Getz



Lester Young



Stan Getz

#### v) Free Jazz

- 1960's
- Not based on \_\_\_\_\_ forms & chord patterns
- Solos sections of \_\_\_\_\_ length
- Improvisation by \_\_\_\_\_ players at once
- Eg: John Coltrane

John Coltrane



#### vi) Jazz Rock (Fusion)

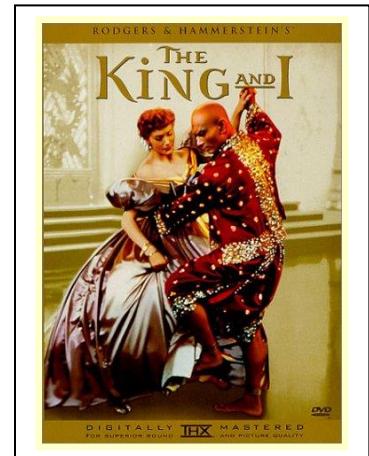
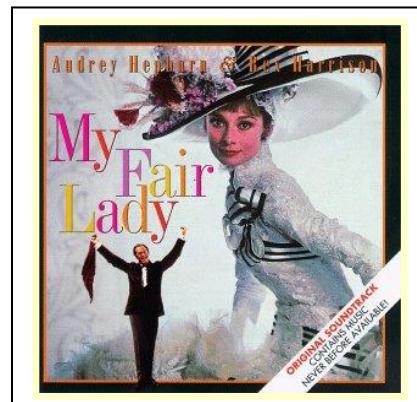
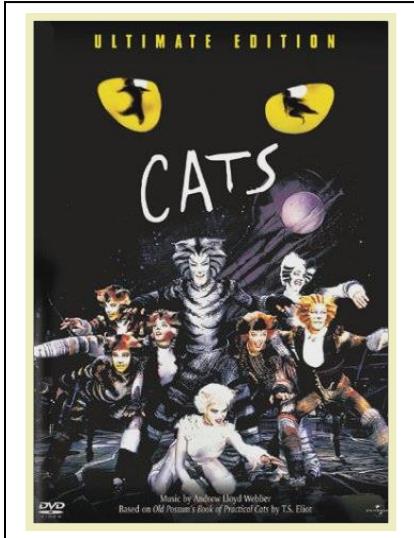
- late 1960's, rock became potent influence
- Style combined improvisation with \_\_\_\_\_ rhythms & tone colors.
- Combined \_\_\_\_\_ & \_\_\_\_\_ instruments
- Eg: Miles Davis's *Miles Runs the Voodoo Down*

Miles Davis



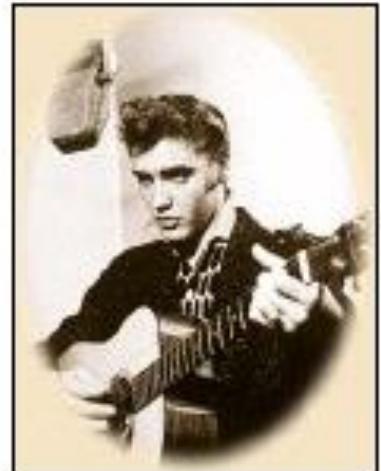
## 2) MUSICAL THEATER

- ❖ Or Musical Comedy / Broadway Musical
  - fuses script, acting, \_\_\_\_\_, music, singing, dancing, costumes, scenery, & spectacle
- ❖ Originally designed for \_\_\_\_\_
- ❖ Similar to opera, but musical has \_\_\_\_\_
- ❖ Until 1960's, songs mostly traditional (\_\_\_\_\_)
- ❖ Eg: West Side Story (by Leonard Bernstein), Cats, My Fair Lady etc.



## 3) ROCK

- ❖ Developed in mid-1950's
- ❖ First called **rock & roll**, later shortened to \_\_\_\_\_
- ❖ Incorporated new technologies as they came available
- ❖ Common features:
  - \_\_\_\_\_
  - \_\_\_\_\_ driving beat
  - Featured \_\_\_\_\_ (heavily amplified sound)
- ❖ Grew mainly from \_\_\_\_\_ (R & B)
- ❖ eg: Elvis Presley, Bill Haley, Ray Charles etc



## Development of Rock

- ❖ **1940 - 50's:**
  - \_\_\_\_\_ dominant style
    - Little Richard, Elvis, Bill Haley & His Comets
- ❖ **1960's:**
  - Rock by black performers called \_\_\_\_\_
    - James Brown, Ray Charles, Aretha Franklin
  - \_\_\_\_\_ blended R&B w/ Pop. music
    - Diana Ross & the Supremes, Stevie Wonder
  - 1964: US tour by \_\_\_\_\_
    - Rolling Stones, The Who
- ❖ **1970's:**
  - revival of early \_\_\_\_\_
  - rise of a dance style (\_\_\_\_\_)
  - Other genres of rock arose:
    - \_\_\_\_\_ → Blend of country music & rock
    - \_\_\_\_\_ → from West Indies
    - \_\_\_\_\_ → With electrification & jazzlike rhythm
    - \_\_\_\_\_ / **New Wave** → A primitive form of rock & roll
    - \_\_\_\_\_ → Rock arrangements of earlier serious music
    - \_\_\_\_\_ → Reached wider group than ever before  
→ Groups: Chicago; Weather Report; Blood, Sweat & Tears
- ❖ **1980's:**
  - Increased use of electronic technology (synthesizers & computers)
  - **Heavy metal**
    - Sexually explicit lyrics & costumes
    - \_\_\_\_\_ volume
    - Quiet Riot; Iron Maiden; Black Sabbath; Guns 'n' Roses
  - **Rap music**
    - Developed among young urban blacks
    - Began as rhythmic talking accompanied by \_\_\_\_\_
    - Often depicts anger & frustration
    - Part of \_\_\_\_\_ culture
    - Melody tends to be \_\_\_\_\_ & \_\_\_\_\_
    - Rhythm flows & without specific \_\_\_\_\_
    - \_\_\_\_\_ instruments support rhythm
    - Eg: MC Hammer



MC Hammer

❖ 80's & into 90's:

- Heavy metal & rap continue in popularity
- **African music** began influence music
- Famous of grunge / alternative rock:
  - \_\_\_\_\_ guitar sounds & \_\_\_\_\_ lyrics
  - Reaction to polished sound of mainstream rock bands
  - Direct influence from 1970's punk rock
    - Nirvana; Pearl Jam; Soundgarden; Alice in Chains
    - Smashing Pumpkins; Nine Inch Nails; Belly & Hole

## **NON- WESTERN MUSIC**

- ❖ Reflects /expresses world's diversity
- ❖ Each culture has its music practice
  - Some have all 3 — folk, pop, & classical
- ❖ Influence western music (20th Century)



### **Characteristics of Nonwestern Music**

- ❖ Reflects its supporting culture
  - linked with \_\_\_\_\_, \_\_\_\_\_ & \_\_\_\_\_
  - used to communicate messages & relate traditions
- ❖ Oral Tradition
  - Music notation \_\_\_\_\_ important than western culture
  - Many cultures without music notation
  - Music transmitted orally from parents to child / from teacher to student
  - Learn compositions & performing techniques by rote & imitation
- ❖ Improvisation
  - \_\_\_\_\_ to music
  - Improvisation based on traditional melodic phrases & rhythmic patterns
  - Eg:
- ❖ Voices
  - \_\_\_\_\_ = main way of making music
  - Vocal approach, timbre & techniques vary throughout the world
  - Eg:
- ❖ Melody
  - Scales \_\_\_\_\_ than western scales (often 5 / 6 / 7 tones)
  - Intervals bet. tones ◊ smaller “microtones” / larger
- ❖ Texture
  - Often \_\_\_\_\_
- ❖ Rhythm - often \_\_\_\_\_
- ❖ Instruments -- 4 categories:

Instruments — sound generator

- Membranophones — stretched \_\_\_\_\_ (Primarily drums)
- Chordophones — stretched \_\_\_\_\_ (Harp-type)
- Aerophones — column of \_\_\_\_\_ (Flutes, trumpets etc)
- Idiophones — \_\_\_\_\_ (Bells, gongs etc.)

## Others genres:

### Folk Music

- music is calm → relax feeling
- lyric → non formal & many reflects certain country- side environment, daily activities
- with guitar accompaniment
- rhythm gently flows
- eg: - “country road, take me home...”
  - local artist → Ah Niu

### Sentimental music

- slow & steady
- normally about love
- melodies tune easy to remember
- eg: Celine Dion, Whitney Houtson etc
- begin with song “we are the world”

