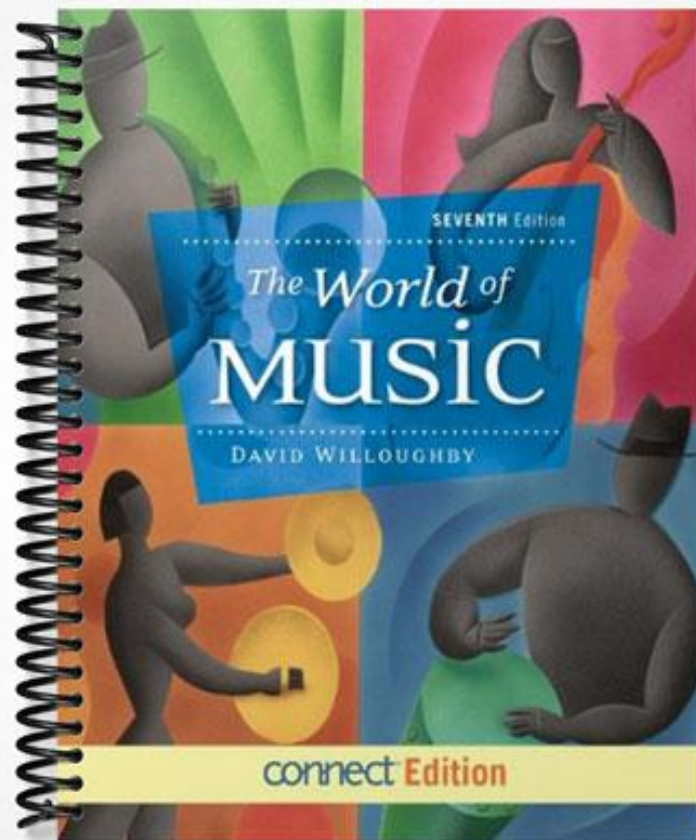


SOLUTIONS MANUAL



Chapter 2 The Nature of Music: Vocabulary for Listening and Understanding

What is music?

For discussion, Chapter 2 offers optional definitions of music, in addition to the traditional fundamental terminology for music. In terms of art, we can look at music in three ways:

- As entertainment – enjoying music simply for its entertainment value, such as contemporary popular music about love or dancing.
- As information – music can tell us new things about a society or person that creates the music, such as the nationalistic music of the 19th century, or American Indian music that preserves a tribe's history in song.
- As motivation – music can motivate us to act or think in new ways, or confirm ways we already feel, such as in folk and rap music, or contemporary praise music.

Furthermore, the terms and concepts presented in Chapter 2 relate to the physical aspects of sound and of music, music's expressive and functional qualities, and how people participate in it by creating, performing, and listening. This chapter seeks to provide a clear answer to the question, "What is music?"

Definitions of Music - music escapes easy definition.

Physical Characteristics

- Music as a science - acoustics, the physical basis of music. Construction of musical instruments. Audio equipment. Construction of auditoriums and recording studios. Construction of homes and offices.
- Music as sound and silence.
- Music moves through time - to remember and to anticipate. Forward energy - progression, momentum.

Expressive and Functional Qualities

- Music as an art - high art, a cultivated tradition, and folk art, a tradition accepted by the masses or the majority of people within a cultural or sub-cultural group.
- Music as a universal phenomenon
- Music as a means of expression. Communicates feelings and images. Generates both universal and culture-specific aesthetic responses.
- Music as a psychological phenomenon - the potential to affect and change people's feelings, attitudes, and behaviors. Music therapy. Environmental music.
- Music changes. Societies change; tastes and values change. New or refined sound-producing sources (instruments). Experimentation and finding new ways of creating music.

Music as a Process

- Creative process – discuss the various inspirations for music, such as feelings about a certain subject; an occasion that requires special music; a historical moment that a musician feels should be documented in musical art; or a commercial assignment that requires a new piece of music for a specific purpose.
- Performance process – look at the music through the lens of the performer. Does the performer have to dress a certain way for the people who are listening to accept the performer? Is the performer improvising, playing from memory, or reading music? Did the performer create the music?
- Listening process – who listens to music and why? Think of how many different people hear a piece of music between creation and distribution via media:
 - the artist
 - the artist's friends or band mates
 - the studio engineer
 - the record producer

- the record company executive
 - the marketing department of a record label who will decide how to market the music
 - the radio station or video channel programmers who decide whether to air the music or not
 - the listener to those outlets
 - the friends of those listeners
 - people who go to the artist's concerts
 - the monitor soundboard engineer on stage at the concert
 - the public address system soundboard engineer
 - the people at the concert
 - the friends of the people who went to the concert and hear about how great (or bad) it was
- Participation in music - as creators, performers, and listeners.
 - While we are not always aware of who created a song or piece of music, we can certainly appreciate a performance of music by being active listeners. In the next chapter, students should start to be aware of five basic and important areas of music that can be applied to any piece:
 - Rhythm
 - Melody
 - Timbre (Tone)
 - Texture – which can include harmony and counterpoint
 - Context – why is the music being made in a given circumstance

Topics and Questions for Discussion

1. Define the word “aesthetic” and explain how the word applies to different forms of music.
2. How does a person become an active listener?
3. How does a person become a perceptive listener?
4. Think about two musical styles or genres that are distinctly different. Explain what makes the styles or genres different, as well as what makes the audiences for the music different. Then, consider what the styles and audiences for the styles actually have in common on a basic level, such as desire to be entertained, appreciation of rhythm, the desire to dance, think, or escape, etc.
5. Name a piece of music that you like listening to over and over. What are some of the different circumstances in which the same piece of music serves different purposes?
6. Discuss a particular piece of music produced by a specific social or cultural group for a very particular purpose.
7. Discuss the multiple perspectives from which a performance can be appreciated, such as the music's creator, the performer of the music, the leader of an ensemble performing the music, the technology through which the music travels on its way to the listener, who operates the technology, and the various levels of listeners the music reaches, from the expert to the novice.
8. How many different types of technology might be involved in the creation, production, reproduction, and dissemination of music, i.e., computers, synthesizers, sound systems, microphones, all forms of media, etc.?

Websites of Interest

- www.mbsolutions.com - a great site for exploring the various aspects of the music business
- www.ascap.com - learn about the business of music publishing

The Elements of Music: Vocabulary for Listening and Understanding

Words and symbols sufficient to improve listening skills, formulate opinions, and communicate effectively

Terms and concepts presented are not intended to be totally absorbed early in the course. The vocabulary will be used at successively higher levels of sophistication as the course progresses, and additional terms and concepts are presented as needed at appropriate places throughout the book. The strategy was to select a non-biased vocabulary, one that was not exclusively related to Western European music - thus little attention has been given to musical notation. Emphasis is placed not only on learning the elements of music but on how these elements work together to create style. Terms and concepts have been used that apply to the greatest variety of musical styles and that contribute to the development of music listening, rather than to the development of music reading skills.

Melody and harmony are presented, respectively, as horizontal and vertical sounds. This symbolizes the point that not all music is melodic or harmonic as we usually know these terms. Much contemporary classical music involving disjunct melodies (melodies that are not tuneful or easily singable) causes us to redefine or rethink the nature of melody or to use different terms to describe consecutive arrangements of pitches.

The emphasis in much contemporary music, as well as in many world music styles, is placed not on melodic patterns but on timbre or rhythm. Melody, as it is usually defined, frequently is nonexistent or plays a subordinate role. While much contemporary classical music can have harmony, its emphasis is not on traditional chords and chord progressions. A new terminology has evolved to describe some of these sonorities (tone clusters, quartal harmony, etc.). Traditional harmonic chord progressions are derived from Western European musical traditions. Many world music styles do not rely on chords as we define them; their simultaneous sounds are the by-products of multiple layers of sound that may be melodic or rhythmic rather than harmonic.

Rhythm permeates all styles. It is presented as a manner of organizing the duration of sound in a way that generates a rhythmic force, an energy - the rhythmic impulse.

Goals for Listening

- Melodic character and range
- Rhythmic organization
- Chord progressions
- Loudness levels
- Vocal and instrumental sounds
- Basic elements of musical structure

The Elements of Music

Pitch (frequency)

- Melody. Horizontal pitch organization - consecutive sounds. Register and range. Scale and interval. Diatonic and chromatic. Conjunct and disjunct.
- Harmony. Vertical pitch organization - simultaneous sounds. Interval and chords. Tonic (I-chord), dominant (V-chord), and subdominant (IV-chord).

Duration (length of time). Rhythm and meter (duple, triple, mixed meter, nonmetric). Tempo (fast, slow). Syncopation. Bars (measures). Phrases.

Loudness (intensity). Dynamics - loudness levels. Accent.

Tone quality (timbre). Sound sources (instruments or voices). Instrument classification - chordophones (strings); aerophones (winds and brass); idiophones and membranophones (percussion); electrophones

(electronic instruments).

Interaction of the Elements - Creating a Style - Terms and Concepts

- Unity and variety. Departure and return. Contrast and repetition
- Tension and release. Forward energy. Consonance and dissonance. Stability and instability. Modulation - change of key.
- Texture. Thick and thin. Homophonic and polyphonic.
- Genres and forms. 32-two-bar song form; 12-bar blues; verse-chorus and verse-refrain
- Melodic growth and character—motives; phrases, cadences

Helpful Reminder

All music can be viewed through the prism of five, basic concepts:

- Tempo - rhythm
- Tune - melody
- Timbre – tonal quality
- Texture – combination of musical elements
- Context – how and why the music is produced, and for whom

Topics and Questions for Discussion

1. Explain any piece of music in terms of rhythm, melody, timbre (tone), texture (to include harmony), and context.
2. Think of and discuss a song or other piece of music that uses softness to its advantage, and then a song or other piece of music that uses loudness to its advantage. Then, think of a song that uses both loudness and softness in one piece. (Examples can be used from Beethoven to the rock group, Nirvana).
3. Name a singer who sings in high register, and one who sings in a low register. Why is each one an effective singer and why does their *pitch* help make them distinctive.
4. Name and explain a natural sound that is musical.
5. Explain any positive or negative experience you have had with a non-Western musical genre, such as a powwow, ethnic music festival, or music heard while traveling.
6. Discuss some music or artists whose *harmony* is imperative to appreciating the music, such as gospel music or pop groups with more than one singer.
7. Discuss the circumstances in which different *tempos* of music are most effective.
8. Detail the different tones of at least five different instruments.
9. Discuss a type of music not universally appreciated as good music, i.e., opera, rap, or country music. What do these styles of music actually have in common? (Music created around the rhythm of speech; music created to express the concerns of a particular social group)
10. What is your favorite genre of music? What five artists fit in that genre? Can any of them be placed in another genre? Which ones?
11. Name a familiar *melody* that everyone knows. Why do most people know it? (“Happy Birthday”, Christmas carols, popular songs known as “standards”, children’s songs “Mary Had a Little Lamb”)

Websites of Interest

- www.chordwizard.com/theory - online audio files of chords and good descriptions of musical terminology for the uninitiated or musically intimidated student
- www.essentialsofmusic.com

Listening experiences

- Listening Guide No. 1
"Sylvie"
Genre: Folk song
Performed by Sweet Honey in the Rock

Recognize and identify pulse, downbeats, and rates of speed.
 Recognize and describe any prominent changes in the music.
 Identify phrases and any patterns of repetition or contrast.
 Describe the melody (smoothness; range), harmony (simple or complex; repetitive or changing),
 and rhythm (regular or irregular; two-, three-, or four-beat).

- Listening Guide No. 2
 "Body and Soul"
 Genre: Jazz from the swing era (see chapter 5)
 Performed by Benny Goodman
 Describe the contrasting sections and identify the phrase patterns (structure).
 Recognize the sound of a clarinet.
 Be aware of the timekeeping role of the drums.

- Listening Guide No. 3
 String Quartet, Op. 33, No. 2 ("The Joke") (II - Scherzo)
 Genre: Classical chamber music (see chapter 11)
 Composed by Franz Joseph Haydn
 Performed by the Tátrai Quartet
 Recognize beginnings and ends of phrases and points of rest (cadences) where forward energy subsides and the phrases end.
 Distinguish between melodic line and supportive accompaniment.
 Recognize melodic contour (melodic shape).
 Identify the sounds of bowed stringed instruments (the violin family)

- Listening Guide No. 4
 "Nkende yamuyayu" ("The Waist of the Wild Cat")
 Genre: Traditional African music from Uganda (see chapter 8)
 Played on a four-holed, V-notched flute made of bamboo
 Identify factors that create the energetic character of this music.
 Identify the metric characteristics. To what degrees is this music metric or non-metric?
 Describe the relative importance of both melody and harmony in this example. Identify the melodic range (narrow or wide - spanning a few or many tones of a scale).
 Identify melodic ornamentation.

Suggested Types of Listening Exam Questions

- Is the pulse fast, moderate, or slow? _____
- Is the meter duple, triple, or mixed? _____
- Is the harmony consonant or dissonant? _____
- Is the melody conjunct or disjunct? _____
- Is the passage diatonic or chromatic? _____
- Is the form twelve-bar blues or aaba? _____

Suggested Types of Essay Exam Questions

- Discuss forward energy, describing factors that create it or counteract it.
- What terms are used to describe melodic, harmonic, or rhythmic characteristics in music.
- Name at least four basic elements of musical sound and discuss the characteristics of each.
- What is meant by application of concepts?
- What is meant by musical style?
- What is meant by musical structure?
- What is meant by layers of sound?
- What is meant by rhythmic impulse?