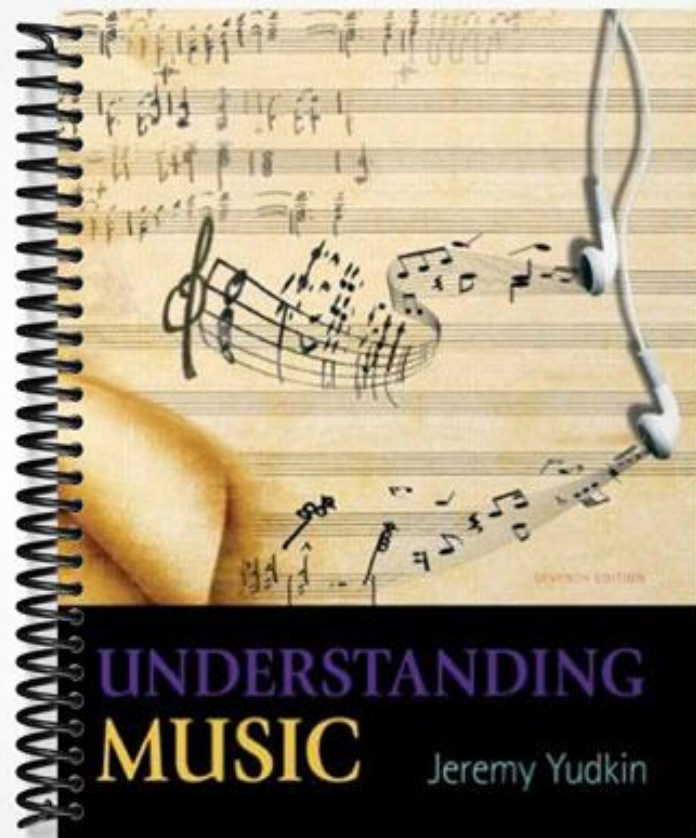


TEST BANK



UNDERSTANDING MUSIC

Jeremy Yudkin

SEVENTH EDITION

INSTRUCTOR'S MANUAL

for

**UNDERSTANDING
MUSIC**

Seventh Edition

by

JEREMY YUDKIN

Patricia Cox

PREFACE

Jeremy Yudkin's music appreciation text, *Understanding Music*, now in its seventh edition, is a perceptive and personable guide, offering an engaging mixture of standard and newly chosen repertoire and a fresh look at world music, popular music, and the music of women. Supporting materials include high-quality CDs, an on-line music library and musical examples, a student workbook, a computerized test bank, and an Annotated Instructor's Edition of the text. This Instructor's Manual provides practical teaching materials.

Music appreciation students are not specialists in music. While they may have strong musical backgrounds, they are by definition specialists in something else which consumes more of their attention.

People have many reasons to enroll in a music class: It may be required by a liberal arts institution or for a particular degree, or it might suit their schedule or provide the right number of credits, or it might appear to be an easy class, or perhaps it fulfills a long dream of studying music, or it may tie in beautifully with their in-depth study of another art form such as theater.

Each class, each semester is different. I have taught classes that wouldn't open their mouths and classes that wouldn't stop talking, classes that loved it all and classes that seemed to enjoy only their own group presentations. One semester I had a number of student athletes with frequent game-day conflicts; another class seemed dominated by pre-med and pre-law students whose one and only goal was to receive an "A."

I now teach at a private liberal arts college where many of my students have had the opportunity to play instruments, hear concerts, and travel, and it's wonderful to be able to speak to them on a sophisticated level—but on the other hand, I sometimes miss the "light-bulb" moments that used to happen at the large state school where music appreciation was required of every student, and few had ever experienced it before.

What do we hope to accomplish by teaching students about music?

Surely it is a lasting admiration for and understanding of the great body of Western music of the last 1600 years. We hope our students will go on to enrich their lives by attending concerts, purchasing recordings, tuning in occasionally to classical radio stations, perhaps even taking music lessons or joining amateur performing groups.

Polling shows that only about three percent of the general population enjoys classical music. We must accept the fact that very few classical music-lovers will walk into our classrooms; in fact, many of our students will arrive prejudiced against it. Our goal then might be simply this: After taking our course, students should enjoy music more than they did before.

How are we to achieve this?

We cannot afford to teach a course in Musical Trivial Pursuit. Memorizing irrelevant facts does not lead a person to an appreciation of anything, let alone a complex and emotional art such as music. Instead, we must engage our students' interest by demonstrating a relationship between the things they already care about and the things we want them to learn.

The suggestions that follow have worked for me in my classroom, and I hope they work for you in yours.

IN THE CLASSROOM

- No matter how large the class, lectures should be interactive. Students will focus better and learn more if you expect them to ask and answer questions, offer opinions, take listening quizzes, look at art, exercise their ears, clap, conduct, perhaps even get up and waltz.
- Try to remember what it was like not to know anything about music yourself. As you plan your lectures, ask yourself what *you personally* would like to teach your students about each topic. Perhaps it will be more or less than is in the text. You might choose a musical example with which you are more familiar. Use the text as a jumping-off point. Make the course your own.
- Run a tight ship. Make rules and stick to them. Begin your lectures on time and have all your materials on hand and ready to go. Establish a classroom routine. For example:
 - opening remarks
 - announcement of upcoming concerts for credit
 - listening quiz
 - lecture
 - (break)
 - listening exercise
 - lecture
 - musical selection for enjoyment
- Demonstrate your own musical skills, however rusty. It's inspiring for students to see the love of music that led you to make it your profession.
- Be a little daring and unpredictable, so that students will want to come to class just to see what you are going to do next. Wear a white wig the day you teach about Mozart and Haydn. Sit down at the piano and perform John Cage's *4'33"*.
- Talking during the music is not allowed by *anyone*, including you.
- Everyone is entitled to an opinion. Good grades shouldn't depend on having the same likes and dislikes as the instructor.
- Students should attend live performances as part of their grade. If money or other commitments make this difficult, suggest alternatives on PBS or DVD.

- Insist on regular attendance. Devise a system for taking roll at every class meeting. Students need to know that you notice and care when they aren't there. Unexcused absences should lower grades significantly.
- Incorporate as much live music as possible into your course. Invite students who need performing experience, or trade favors with a colleague. Allow time afterward for questions from the class.
- Grade and return all tests and written assignments promptly. Discuss your criteria in class so that students know what they can do to improve their results.

CONCERT ATTENDANCE

Nothing you say to your class can equal the thrill of experiencing great music performed live. It is not only reasonable but necessary for your students to attend and write about a certain number of musical events during the semester. Work this into your grading scheme.

- Determine the number of events you will require, based on the credit offered for your course, the frequency of performances in the area, and the workload of your typical student. You might, for example, require three or four events per semester, and give five percent credit for each.
- Clarify what events are acceptable. Will you give credit for rock bands and country singers, or just classical concerts? Can students get credit for non-musical events such as art exhibits, movies, and plays?
- Regularly announce the upcoming performances for which you will give credit. Steer students toward the ones you suspect they will most enjoy. At the beginning of the semester, call up the performing groups in your area (orchestras, community choirs, high schools, etc.) to find out when they will be giving concerts. Distribute a list of these to the class, or post them on your class website.
- Offer bonus points for the events you particularly want them to be exposed to—the professional symphony, for example. Suggest alternate ways to earn these bonus points so that you don't discriminate against students who have less time or money.
- Require a written review of each event, to be turned in with a program and ticket stub, if available. Explain clearly what you expect from a review, whether it is to be a technical discussion of the musical elements you have been teaching in class, a chatty personal opinion, or something in between. The review should be written while the event is still fresh in the student's mind, perhaps within a week of the performance. I ask my students to summarize briefly the who/what/when/where, and to spend more room writing about their own reactions to the music.

- Stress the importance of being a considerate audience member. Remind students to turn off cell phones, pagers, and beeping watches; to arrive on time; and not to talk or make noise during the music. In this age of home entertainment, many people are simply not accustomed to these basic courtesies and need a little guidance.

SAMPLE SYLLABI

An 8-week, online semester, meeting once per week.

WEEK	ASSIGNMENT
1	Introduction to the course and Chapter 1
2	Chapters 2 and 3
3	Chapters 4 and 5
4	Chapters 6 and 7
5	Chapters 8 and 9
6	Chapter 10
7	Chapter 11
8	Chapters 12 and 13

A 13-week fall semester of one-hour M/W/F classes

MONDAY	WEDNESDAY	FRIDAY
Introduction	CHAPTER 1	...
CHAPTER 2
CHAPTER 3	...	CHAPTER 4
...	CHAPTER 5	...
Review	TEST #1	In-class recital*
CHAPTER 6
CHAPTER 7
CHAPTER 8
Review	TEST #2	101 Cafe**
CHAPTER 9	...	CHAPTER 10
CHAPTER 11	(THANKSGIVING)	(THANKSGIVING)
...	...	CHAPTER 12
...	CHAPTER 13	Review

A 15-week spring semester of 90-minute T/TH classes

TUESDAY	THURSDAY
Introduction	CHAPTER 1
CHAPTER 2	...
CHAPTER 3	CHAPTER 4
...	CHAPTER 5
...	TEST #1
CHAPTER 6	...
...	CHAPTER 7
...	...
CHAPTER 8	...
TEST #2	CHAPTER 9
...	CHAPTER 10
CHAPTER 11	...
...	(GOOD FRIDAY)
CHAPTER 12	...
CHAPTER 13	Review

A 13-week non-chronological syllabus

TUESDAY	THURSDAY
Introduction	EAR CLEANING or How to Listen
MUSIC HISTORY Summary	MUSIC THEORY Summary
THE ORCHESTRA	...
MOZART & Co.	SYMPHONY and CONCERTO
Listening Event***	TEST #1
THE PIANO	PIANO COMPOSERS
BEETHOVEN	CHAMBER MUSIC
WOMEN in MUSIC	PROGRAM MUSIC
In-Class Recital*	TEST #2
THE VOICE	OPERA and ART SONG
BACH & Friends	Theme Lecture****
EARLY MUSIC	THE TWENTIETH CENTURY
JAZZ and POPULAR MUSIC	WORLD MUSIC

* **IN-CLASS RECITAL:** Invite colleagues and/or music students to perform short, accessible pieces for your class. Say a bit about each work before it is performed. Let your class ask questions afterward.

** **101 CAFE:** Ask students to bring in music that they enjoy. Draw names to determine the order of presentation. Limit the length of selections to five minutes so that as

many people as possible may participate. Set your classroom up in a new way—seat students around small tables or desk groupings, for example. Bring snacks and flowers.

Encourage each student, if comfortable, to say a few words about his or her choice. Emphasize the importance of showing respect for other people's tastes.

*** **LISTENING EVENT:** Stage a multidisciplinary event purely for interest. Students are not to take notes or be tested on anything that happens. Present material that is provocative but peripheral to the study of music appreciation, such as:

- the title chapter from psychologist Oliver Sacks' fascinating collection of clinical tales, *The Man Who Mistook His Wife For a Hat*
- the music of Hikari Oe, the severely disabled son of Japanese novelist Kenzaburo Oe; his remarkable story appeared in *The New Yorker* magazine on February 6, 1995
- an excerpt from *The Joy of Bach*, a video in which the music is tap-danced, played by buskers, performed in a bar by a jazz band, and so on (Canadian Broadcasting Corporation, 1985)
- whale song, or sounds from within the womb
- the description of the creation of the world (it is sung into existence) from the sixth book in C.S. Lewis' Narnia series, *The Magician's Nephew*
- the chapter "A Colorful Symphony" from Norton Juster's wonderful children's book *The Phantom Tollbooth*
- mention of the curious cross-sensory phenomenon known as *synesthesia*, in which some people experience music as colors or smells

CHAPTER 1

Music Around the World

MySearchLab Assets

Streaming Audio

- [Streaming Audio: “Koku Reibo” \(“A Bell Ringing in the Empty Sky”\) by LISTENING SKETCH FOR SHAKUHACHI MUSIC](#)
- [Streaming Audio: LISTENING SKETCH FOR A TURKISH CALL TO PRAYER](#)
- [Streaming Audio: “Mandarendare” \(“A Place Full of Energy”\) by LISTENING SKETCH FOR MBIRA MUSIC](#)

Quick Listen

- [Quick Listen: South Indian Violin](#)
- [Quick Listen: Didgeridoo](#)

Watch

- [Watch: Inside the Orchestra videos](#)

SUMMARY

Music exists in every known human civilization. One must first understand a society to understand its music.

Music of other cultures often emphasizes melody and rhythm over harmony. It may be passed down by word of mouth, improvised, or performed over longer and less prescribed spans of time than Western music. Different vocal and instrumental techniques result in different sounds and tunings.

The Japanese *shakuhachi* is a five-holed flute that takes years to master. Each note calls for exactly the right volume, tone color, and embellishments.

Indonesian percussion orchestras, called *gamelans*, consist of pitched and unpitched instruments, many of them metal. Gamelans are treated with great respect because of ancient connections with royalty and spirituality.

The *mbira*, or thumb piano, exists throughout sub-Saharan Africa. Short melodic patterns are repeated over and over, incorporating tiny changes so that the music gradually evolves.

CHAPTER TEACHING TIPS

INTRODUCTION TO WORLD MUSIC

World music listening could be described as an "exotic" experience. Some students may have a negative reaction to a first listening. However, with computer access to YouTube and other websites and with so many international students and travelers

connected to universities, this chapter should prompt an open discussion. Allow students to express their opinions. Listen as others join the discussion. As the instructor, it may be good to interject questions without making judgments. It is likely that international students will be enrolled in your classes. Ask them to comment on music from their own listening environments.

Choose one of the examples of world music and play it to your class cold—i.e., without telling them anything about it, not even that it *is* world music. Ask for reactions, either verbal or written down.

Now give the background information from the textbook explaining the cultural significance of the music. Play the example again, following the listening guide and perhaps adding a few play-by-play comments on the blackboard. Has the reaction changed?

A UNIVERSAL LANGUAGE

The text claims on p. 3 that, “if music is *not* a universal language, it is universal *like* language,” meaning that every known group of people has some form of music. Do you know anyone who does not like and listen to music, even if it is very different from your own taste?

THE NATIONAL ANTHEM

Discuss the author’s statement that the national anthem can “help all the people feel unified, at least for brief moments.” How many of your students sing along when “The Star-Spangled Banner” is played?

Play for the class Jimi Hendrix’s live performance at Woodstock. Discuss the political climate during the Vietnam War. For which words of the anthem does Jimi distort the melody? Does understanding Hendrix’s motivation change your reaction?

RECYCLED CONCERT REPERTOIRE?

On p. 4, we read that “[c]oncerts often feature the same pieces by a relatively blackboard small roster of composers, from one concert to another and from one year to the next.” Find out if this is true: Have each student come to class with the current season’s repertoire for a different orchestra (easily available on-line), and compare the lists. Compile data over several semesters and observe the trends.

CLASS TASTES

Conduct a survey of your class to see what kinds of music your students listen to. List genres of music (these change quickly, so have the class help you) and have a show of hands. Students may vote for as many kinds of music as they want.

If you’re feeling ambitious or curious, ask your students to carry the research further, each surveying ten other students before the next class.

INTERVALS SMALLER THAN THE SEMITONE

As a class, experiment with intervals smaller than the semitone. First, sing the oscillating semitone theme from the movie “Jaws.” Then slide up this interval increasingly slowly as you conduct the first and last notes. Finally, try to stop *between* the two notes.

A similar exercise involves making “beats” between voices. Ask a volunteer (preferably one who can sing in the same octave as you) to sing a straight-tone “OOO.” Join

in on the same note, and then bend your pitch slightly up or down until the frequencies clash and create beats. This should be audible even in a fairly large classroom.

Piano tuners work in just this way, by listening to the number of beats per second created by certain intervals.

FUN WITH INSTRUMENTS

Because I'm a musician, people give me instruments, and I now have a collection of shaker eggs, maracas, painted sticks, tin flutes, hollow wooden frogs, and wooden and metal doodads of all descriptions. You've probably got the same sort of stuff. Take it to class. Pass it around and make joyous noises. Trade with someone near you and make more noise. Look at what you've got and talk about what the sounds are like and how they're made.

If you have access to something really impressive, like a didjeridoo or large talking drum or sitar, bring it to class and let people try it out.

MAKE AN INSTRUMENT

Instruments are generally made out of whatever is close to hand. For example, African musicians rattle dried gourds, the Japanese koto has silk strings, and the Australian didjeridoo is made from a hollow eucalyptus branch. Ask each student to construct a simple sound source, using only materials readily found at home. Have them bring their instruments to class for a demonstration.

BODY PERCUSSION

Stand in a circle, or go around the room row by row. One by one, each person should make a "body percussion" sound (slapping, clapping, stomping, snapping, and so on) until no one can think of a new one.

CHAPTER 2

Fundamentals of Music

MySearchLab Assets

Active Listening Guides

- Active Listening Guides: From the Water Music by GEORGE FRIDERIC HANDEL (1685–1759)
 - [Listening and reading](#)
 - [Listening for rhythm](#)
 - [Listening for harmony, cadence, and texture](#)
 - [Listening for form, instruments, historical period, and style](#)

Quick Listen

- [Quick Listen: National Anthem Marvin Gaye](#)
- [Quick Listen: High Soprano Notes/Low Bass Notes](#)
- [Quick Listen: Adagio for Strings](#)
- [Quick Listen: La Gazza Ladra Overture Rossini](#)
- [Quick Listen: Mozart Piano Concerto K. 503](#)
- [Quick Listen: Brahms Fourth Symphony](#)

Watch

- [Watch: Inside the Orchestra videos](#)

SUMMARY

Music consists of the deliberate organization of a number of elements of sound. These include texture, melody, harmony, rhythm, tempo, dynamics, form, and tone color.

Different voices and instruments produce different sounds that can be combined in ensembles such as choruses, string quartets, brass choirs, bands, and orchestras.

Whereas popular music is often improvised or assembled in the studio, classical music tends to require a lot of rehearsal and is usually performed in a formal setting.

It can be useful to divide music history into style periods (recognizing that this is an oversimplification) and to examine the ongoing relationship between music and other arts such as painting and literature.

CHAPTER TEACHING TIPS

Enough information is presented here to supply the needs of the most intensive music appreciation course. Depending on the size and make-up of your class, and on the time available, you might choose to teach only those portions of the chapter that you will

need them to know later; nothing is to be gained by having them memorize terms merely as test fodder.

Teach actively. Have your students sing, conduct, clap, and get their hands on instruments. (Who hasn't always dreamed of crashing the cymbals?) Theoretical material can be taught with reference to the piano keyboard, with which many people will be familiar.

Play brief, catchy examples to illustrate your points. Make sure students know what they will be tested on and what is just for interest. Be aware that students with little musical background can find this material quite intimidating.

MORE ON MUSIC

I sometimes put a quotation on the board before class; here are a few about music to go with those on p. 18.

- Anonymous: "Music is mathematics for the soul."
- Jean Paul, novelist: "Music ... is an invisible dance."
- John Cage, composer: "Music is work."
- Edward Hanslick, critic: "Music means itself."
- Sir Thomas Beecham, conductor: "[M]usic *per se* means nothing; it is sheer sound."
- Jimi Hendrix: "Music is a safe kind of high."
- Goethe, poet: "Music begins where words end."
- Friedrich Nietzsche, philosopher: "Without music, life would be an error."
- Boethius, Roman philosopher: "Music is a part of us, and either ennobles or degrades our behavior."
- Beethoven: "Music ... is the mediator between intellectual and sensuous life."
- Frederic Delius, composer: "It is only that which cannot be expressed otherwise that is worth expressing in music."
- Aaron Copland, composer: "The whole problem can be stated quite simply by asking, 'Is there a meaning to music?' My answer to that would be, 'Yes.' And 'Can you state in so many words what the meaning is?' My answer to that would be, 'No.'"

MELODY

Have the whole class sing along with you a familiar melody such as "Mary Had a Little Lamb." Using your arms, draw the melodic shape in the air. Choose a different familiar melody and have them draw its melodic shape on paper.

Alternatively, write out "Mary Had a Little Lamb" in pitch notation and have the non-music-readers guess what song it is. They can usually get it, and this can be sort of a "light-bulb" moment for them.

PITCH

Students may have poor pitch sense at first, not having had much practice using it. Bring in an electric tuner and, with your class's help, tune the A-string of a violin. Start dreadfully out of tune and gradually hone in on the pitch as students indicate with their thumbs whether to go up or down.

Describe early attempts at pitch notation such as directional squiggles above the text, or single reference lines as in early music. Point out that even our present system is inadequate for certain tasks; modern composers have had to invent notation for quarter-tones, tone clusters, *Sprechstimme*, and other non-tonal techniques.

Playful rhythm exercise: Set up a “scale” of students each holding a tuned pop bottle, Boomwhacker, or other pitch-making device. Conduct a few tunes. Harmony is possible using two hands; try “Chopsticks.”

RHYTHM

Write a simple rhythm on the board using only half notes, quarter notes, and pairs of eighth notes, with no bar lines. Have the class perform it to “baa” while tapping a steady beat.

Now write a harder rhythm, adding whole notes, dotted half notes, and groups of four sixteenth notes, with a bar line every four beats. “Baa” this.

Write a similar rhythm directly underneath the last and perform it.

Divide the class in two, and perform the two rhythms simultaneously to differently pitched silly syllables (e.g., “moo” and “Ni!”).

Teach your class the conducting patterns for two and three beats per measure. Work on hearing duple and triple meters (play *very* clear-cut examples without hemiolas, *ritards*, or syncopations) by

- finding and tapping the beat
- identifying the strongest beats (the downbeats)
- counting how many weak beats there are between these

Discuss the way in which duple meter connects us to earthly concerns, since we have the same number of legs as there are beats: marching, stepping, jumping, and so on. Triple meter, on the other hand, transcends this to convey a sense of romance, energy, and even religious ecstasy with its Trinitarian symbolism.

TEMPO

Depending on the size of your class, this can be fun: Divide your class into groups of seven, each with slips of paper on which the tempo terms from p. 25 are written. Have a race to stand in order from slowest tempo to fastest.

Play the openings of several tracks from the CD set and ask the class to choose an appropriate tempo term from a short list of five or so clearly differentiated terms (e.g., *largo*, *andante*, *moderato*, *allegro*, *presto*). In some cases, more than one answer might be acceptable.

HARMONY

We are so accustomed to our diatonic scale that we imagine it is the one and only inevitable way to build one. Although we all share the interval of the octave, Oriental music uses a five-note pentatonic scale corresponding to the five black notes on the piano, the Javanese divide the octave into five equal intervals, and the Arabic scale is an equal division of the octave into seventeen intervals.

“Major” and “minor” are Latin words meaning “larger” and “smaller,” and refer in music to the distance between the root and the third of the scale.

Music in major keys sounds “positive” or “optimistic,” and that in minor keys “sad” or “thoughtful” (p. 27), largely because of the mathematical relationship of the root-third intervals. The major third creates a purer, simpler ratio of vibrations than the minor third, and thus sets up less troubling dissonances among its upper partials.

Teach the class to play a triad, right where they are sitting. Have them put one hand on the desk in piano-playing position (fingers curved and evenly spaced). Have them play a finger, skip a finger, play a finger, skip a finger, play a finger. If you have a small class, they can come up to the piano and try it. Show them how easy it is to play “Heart and Soul” by simply moving the bottom note of the triad from C to A to F and to G.

TEXTURE

Use analogies to clarify the three musical textures.

- For **monophony**, find out if it is, or has recently been, anyone’s birthday, and sing “Happy Birthday” to them.
- For **homophony**, talk about Lance Armstrong and the Tour de France. His team is all doing the same thing as he is, at the same time, but only in order to help him win. This is like a church hymn or guitar accompaniment, wherein the melody is the star, with supportive harmony well in the background.
- For **polyphony**, sing a round such as “Row, Row, Row Your Boat” and notice that each part is equally interesting and competing for the listener’s attention.

Sing “Row, Row, Row Your Boat” in two different keys at once, and/or have each successive voice enter more closely than it is meant to. The resulting cacophony is a good ear exercise, besides just being fun! Something like this is a good way to end a class.

FORM

Use visual examples to show form.

- For binary form draw two similar rectangles on the board; perhaps one is slightly wider or taller than the other. This is **AB**, but avoids strong contrast because it would not be satisfying to journey far away from home and not return.
- Ternary form is like a building with symmetrical towers on either side of a central hall: **ABA**. It is immensely gratifying to listen to because it offers something new in the middle but then a feeling of familiarity afterward: “Oh, I know *that!*”
- Rondo, of course, is a multi-decker sandwich. Ask your class to suggest ingredients. Make sure there are at least three pieces of bread (**A _ A _ A ...**) and that you start and end with bread. You don’t want to get egg salad or peanut butter on your hands!
- Variation form could be a row of happy faces whose expressions or eyes change slightly, or who sprout ears or hair as they go along.
- Compose a text for the 12-bar blues, right there in class. Have someone give you a first line of the right scansion, repeat it slightly varied for the second line, and then finish it off with a comically tragic final line.

THE ORCHESTRA

Draw and discuss the seating plan of the typical orchestra.

- Why are the brass at the back? (They are very loud.)

- Why are the woodwinds laid out in two short rows rather than one long one? (So they can tune to one another.)
- Why do the violins sit on the conductor's left? (Their sound holes face the audience.)
- Why are the percussion instruments off to the side? (The players can inconspicuously move from one instrument to another, and the large space can accommodate different set-ups.)

Benjamin Britten's *The Young Person's Guide to the Orchestra* is wonderful, especially on video, for helping students figure out what sound goes with what instrument.

The Young Lutheran's Guide to the Orchestra is a humorous twist on Britten by public-radio broadcaster Garrison Keillor. Each instrument appears in a brief variation on "Jesus Loves Me" while Keillor comments self-deprecatingly on its implications for a devout young person (clarinets make you want to get together and form an "M," trumpets can drop a mallard at fifty feet, and so on). The 25-minute track can be found on a CD called *Lake Wobegone Loyalty Days*.

A great way to introduce the sound of the individual woodwinds is to play the opening of *Peter and the Wolf*, perhaps read by a celebrity your students will recognize. (I'm partial to the Patrick Stewart version.) There's a nice long solo for each instrument, and a character to associate it with.

INSTRUMENTAL SLANDER

(The instruments or voice types can be changed to protect the innocent.)

- Samuel Johnson, eighteenth-century literary critic, of a violinist's performance: "Difficult, do you call it, Sir? I wish it were impossible."
- Richard Strauss: "Never look at the trombones. It only encourages them."
- Anonymous: "The oboe is an ill wind that nobody blows any good."
- Anonymous: "The saxophone is the embodied spirit of beer."
- Hector Berlioz, on choirs: "Where one ordinary voice is detestable, fifty ordinary voices may be ravishing."

TIMBRE

Timbre, or tone quality, is an amalgam of several factors. Each sound has an "attack," or beginning, which may be sharp or gradual. The sound may then hold a steady pitch or it may have vibrato. Each instrument (and each singer, too) produces a particular series of overtones, pitches higher but much fainter than the written note that give it its characteristic sound. The "decay," or ending of the sound, can also be widely varied.

Composers of early electronic music had to make a separate decision about each of these elements *for every note*, a fussy and time-consuming process.

It is surprisingly difficult to tell instruments apart without hearing the attack of the sound. As an experiment, record several solo instruments sustaining the same pitch. Create a sound collection from these examples, mixing up the order and editing out the attacks. See if you and the class can recognize the instruments now.

NAME THAT TUNE

Choose a well-known melody (some are suggested below) and see how quickly your class can identify it. Start by playing only the first two pitches; probably the tune will be unrecognizable at this point. Next play the first three notes, then the first four, and so on until the tune is identified.

Variation: *Clap* a familiar piece of music and see if the class can identify it by its rhythm only.

SUGGESTED MELODIES

- Yankee Doodle
- My Country, 'Tis of Thee
- My Bonnie
- Somewhere Over the Rainbow

SUGGESTED RHYTHMS

- Happy Birthday
- Row, Row, Row Your Boat
- The Star-Spangled Banner
- For He's a Jolly Good Fellow

LIVE DEMONSTRATIONS

Invite colleagues and students into your classroom; most musicians love to talk about their music-making and would be willing to give up ten or fifteen minutes of their time for a worthy cause. It's inspiring for students to meet people who have made music their lives; they will remember and respect your guests, and perhaps go out of their way to hear them perform.

While faculty will be more musically accomplished than music students, and more comfortable in front of the room, student performers can sometimes draw a class out more effectively. Your music appreciation students will be amazed at the talent shown by people their own age, people they might walk by every day on campus. Questions to peers can sometimes be quite honestly curious and open.

AUDIENCE ETIQUETTE

Spend some time talking about this, as many people nowadays are not familiar with the conventions surrounding classical music performance. Perhaps invite someone to give a live performance in your classroom, and then have them talk about how difficult it is to perform in the first place, let alone maintain concentration if people are talking or arriving late, or cell phones go off.

If you require students to attend outside concerts, ask them to comment, among other things, on the behavior of audience members.

STUDENTS' PERSONAL MUSIC

Music can have a powerful nostalgic effect, reminding us of a special person, place, or time in our life. Make available a little bit of class time for students to bring in music that has meaning for *them*, and encourage them to explain why they chose it. You might do this

at the end of your class period every Friday, or set aside a full class meeting late in the semester.

To ensure that students are listening actively, collect written comments at the end—also an easy way to take attendance!

Test Item File

for

Yudkin's Understanding Music, 7th Edition

Chapter 1: Music Around the World

True/False Questions

1) There is very little music in the world that has not undergone change and influence from outside forces.

Answer: True

See pages 2-3

Introduction to the Study of Music,

2) It is very easy to know how and when the music of an oral tradition has changed over generations.

Answer: False

See page 2

Introduction to the Study of Music,

3) Music is an art that appears in all cultures around the world.

Answer: True

See pages 2-3

Introduction to the Study of Music,

4) Most classical concerts feature music written before the twentieth century, and the presentation of the music is very formal.

Answer: True

See page 4

Music as a Reflection of Society

5) In the United States, ironically, listeners of different age groups and social classes all

prefer the same style of music.

Answer: False

See pages 4-5

Music as a Reflection of Society

6) Like popular music, jazz is often performed outside of the concert hall and is shared through recordings as much as through performance.

Answer: True

See pages 4-5

Music as a Reflection of Society

7) Folk music exists in sophisticated societies along with Classical music and continues to be performed in rural areas, and is often several generations old.

Answer: True

See page 6

Music as a Reflection of Society

8) Monophony and non-metered rhythms have become the underlying principles for most European and American concert music.

Answer: False

See pages 6-7

Music as a Reflection of Society

9) In Islamic countries, where women's roles are strictly defined, women traditionally sing only wedding songs.

Answer: True

See page 10

Music as a Reflection of Society

10) The Tuaregs of the Sahara practice a form of Matriarchy in which the men wear veils and only the women know how to read and write.

Answer: True

See page 10

Music as a Reflection of Society

11) When Beethoven presented his Fifth and Sixth Symphonies in 1808 along with a few other works, the concert lasted for over four hours.

Answer: True

See page 11

Music as a Reflection of Society

12) Women are star performers in Japanese Kabuki theatre.

Answer: False

See pages 10-12

Listening to Music from Around the World

13) A typical Sunday service at Bach's Lutheran Church would have lasted only about 15 minutes.

Answer: False

See page 11

Music as a Reflection of Society

14) The Turkish call to prayer is heard five times a day.

Answer: True

See page 13

Listening to Music from Around the World

15) North African music is similar to Middle Eastern music.

Answer: True

See page 14

Listening to Music from Around the World

16) African Drumming is always very simple.

Answer: False

See pages 14-15

Listening to Music from Around the World

17) Drums occur in pitched and unpitched varieties.

Answer: True

See pages 14-15

Listening to Music from Around the World

18) During the Edo period in Japan, musical performance was geared toward only the elite upper class.

Answer: False

See page 13

Listening to Music from Around the World

19) During the Modern Period in Japanese history there are no Western or classical influences:

Answer: False

See page 12

Listening to Music from Around the World

Multiple Choice Questions

1) Music is Universal, but for each culture:

A) it has a different method of notation and improvisation.

B) it has a different meaning.

C) it has nothing to do with the society that created it.

D) there are many secrets which they don't share about their music.

Answer: B

See page 3

Introduction to the Study of Music

2) Today the greatest influence on music around the world is:

- A) That based on modern Israeli music
- B) The rock and pop cultures based on music of Elvis and Michael Jackson.
- C) That executed by Western Classical and Popular Music.
- D) Juju music from West Africa.

Answer: C

See page 3

Introduction to the Study of Music

3) Learning to understand the music of another culture is much like learning to understand:

- A) Teenagers in today's society
- B) Sports and activities of other cultures
- C) The life cycle of another culture
- D) The language of another culture.

Answer: D

See page 3

Introduction to the Study of Music

4) Music, like language, is an accomplishment that distinguishes us:

- A) as humans
- B) as professionals and amateurs
- C) from aliens
- D) from our ancient ancestors

Answer: A

See pages 4

Music as a Reflection of Society

5) Which instrument class/family is the largest in the world?

- A) wind
- B) string
- C) brass
- D) percussion

Answer: D

See page 9

6) Today the greatest influence on music around the world is:

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Answer: D

See page 3

Introduction to the Study of Music

8) Which feature is not characteristic of sub-Saharan music?

- A) multi-line texture
- B) an association with dance
- C) improvisation
- D) a preference for wind instruments

E) short melodic fragments repeated and varied

Answer: D

See page 14

Music as a Reflection of Society

9) Which of the following is not true:

A) A jali is a highly specialized type of professional musician in the Mandinka culture.

B) A jali is the historian of the tribe, and is the official singer of praises.

C) A jali is always a female member of the highest social class.

D) A jali is sometimes called upon to determine questions of inheritance

Answer: C

See page 4

Introduction to the Study of Music

10) In which cultures, where metalworking has been a part of the culture for thousands of years, would you expect to find bronze percussion instruments?

A) China, Laos, Cambodia, Vietnam, Indonesia

B) Germany, Portugal

C) Africa and Native American

D) None. All percussion instruments are made of skins, wood, and animal horns.

Answer: A

See page 8

Music as a Reflection of Society

11) In America, _____ has become a highly lucrative and competitive branch of the country's commerce.

A) Gregorian Chant

B) Popular Music

C) Folk Music

D) Electronic Chance Music

Answer: B

See page 5

Introduction to the Study of Music

12) During the Middle Ages, European music was primarily _____, and European and American folk songs still emphasize these elements.

- A) Precise Rhythm and beat
- B) Harmony and Chordal Progressions
- C) Text and Melody
- D) march-like and formal

Answer: C

See pages 6-7

Music as a Reflection of Society

13) Many musical styles around the world are extremely intricate in their _____. African drummers frequently produce several complex _____ simultaneously.

- A) Tonality; keys
- B) rhythm: rhythms
- C) Performance; shows
- D) recording techniques; music mixes

Answer: B

See page 7

Music as a Reflection of Society

14) In Non-European cultures, singers:

- A) often use a very tense, strained technique
- B) may be able to produce two tones at once
- C) may practice a yodeling technique or sing in an extremely florid manner
- D) All of the Above.

Answer: D

See page 8

Music as a Reflection of Society

15) The type of instruments that a culture develops often depends upon:

- A) The range of the written music
- B) The designer's creativity
- C) Raw materials available
- D) The importance of music in religion

Answer: C

See page 8

Music as a Reflection of Society

16) Musical instruments may be categorized into the following four types:

- A) Play instruments, work instruments, new instruments and antique instruments
- B) Chordophones, Aerophones, Membranophones, and Idiophones
- C) Megaphones, Cell phones, brass phones, and drumophones
- D) Baroque strings, Classical Brass, Romantic Keyboards and early drums

Answer: B

See page 8

Music as a Reflection of Society

17) Ethnomusicologists are:

- A) Teachers who study the compositions of their students
- B) Specialists who study the human voice and its evolution
- C) Scientists who study the physics of sound
- D) Specialists who study world music

Answer: D

See page 9

Music as a Reflection of Society

18) In many cultures, percussion is produced without instruments and rhythmic sounds and complex rhythmic patterns are made by:

- A) Hands clapping, slapping thighs, and foot stamping

- B) Kitchen gadgets and appliances
- C) Random sounds of nature
- D) Chewing gum loudly

Answer: A

See page 9

Music as a Reflection of Society

19) Which statement is not true of the mbira?

- A) It is completely independent of any Western equivalent, and is regarded as sacred by certain tribes.
- B) It is often translated as “Thumb Piano.”
- C) It served as the model for the handheld video game consoles
- D) It has thin metal strips or tongues fastened to a small box or gourd.

Answer: C

See page 9

Music as a Reflection of Society

20) The most common context for music around the world is:

- A) Dance
- B) Poetry
- C) Marching Band
- D) Sign Language

Answer: A

See page 10

Music as a Reflection of Society

21) During Japan’s feudal period:

- A) Music was not allowed to be played at all
- B) Music included both Buddhist chants and Shinto songs and prayers, together with Noh theater and Courtly instrumental music.
- C) Many instruments were invented such as the banjo, saxophone, and autoharp.

D) Both B and C.

Answer: B

See page 12

Listening to Music from Around the World

22) The Shakuhachi:

A) is a folk dance to welcome the coming of Spring.

B) is a percussion instrument made of brass.

C) is similar to the early keyboard instruments of the Baroque Era.

D) is a bamboo flute with 5 finger holes that was used in religious ceremonies by Zen Buddhist Monks in the 17th Century.

Answer: D

See page 12

Listening to Music from Around the World

24) Nearly 2,000 medieval treaties on music were written in:

A) Arabic, Turkish, and Persian.

B) Chinese, Yiddish and English

C) Secret Codes

D) Bohemian, French and Hebrew

Answer: A

See page 13

Listening to Music from Around the World

25) In sub-Saharan Africa:

A) Music is vocal only and has no instruments.

B) The sound of woodwind instruments is strongly favored over any other group.

C) Music texture is always monophonic.

D) Music is strongly associated with dance.

Answer: D

See page 14

Listening to Music from Around the World

Fill in the Blank Questions

1) The African mbira is regarded as _____ by certain tribes.

Answer: sacred

See page 15

Listening to Music from Around the World

2) There are hundreds of set _____ patterns in India, and an Indian drummer has to study for years to learn them all.

Answer: rhythmic (also acceptable, rhythm)

See page 8

Music as a Reflection of Society

3) In both South India and Norway, the _____ is played in a manner different than in a symphony orchestra.

Answer: violin

See page 9

Music as a Reflection of Society

4) Japanese music dates back to at least the early _____.

Answer: Middle Ages

See page 12

Music as a Reflection of Society

5) The continent of _____ contains several hundred distinct ethnic groups.

Answer: Africa

See page 14

Listening to Music from Around the World

6) Like drum music, _____ music displays the African fascination with complex, multiple sounds.

Answer: mbira

See page 15

Listening to Music from Around the World

Essay Questions

1. Yudkin discusses reasons for studying musical traditions of the past from Western (mostly European) evidence. Please explain his rationale.

See pages 2-3

Introduction to the Study of Music

2. You may have heard the expression, “Music is a universal language.” Does Yudkin agree with this statement? Do you agree with Yudkin? Please explain.

See pages 2-3

Introduction to the Study of Music

3. Discuss the role of the *jali* in the Mandinka society of Gambia and Senegal. Why is a cultural context for such music performance necessary if we gain an appreciation?

See pages 3-5

Music as a Reflection of Society

4. Describe the “anthropological” picture of music in the United States. Can you think of examples of national songs that unite us?

See pages 3-5

Music as a Reflection of Society

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See page 4

Music as a Reflection of Society

5. Discuss ways in which music of the past may be “reinvented” in the present.

See pages 5-11

Music as a Reflection of Society

6. Compare the musical textures of polyphony and monophony. What areas of world music tend to focus on polyphony and harmony? On melody?

See pages 5-11

Music as a Reflection of Society

7. In what part of the world are intricate rhythms and complex drumming patterns apt to be found?

See pages 5-11

Music as a Reflection of Society

8. List the four broad categories of musical instruments described in the text. Which group represents the largest class or group of instruments?

See pages 8-10

Music as a Reflection of Society

9. There are many social contexts for world music. Considering the information in the text, describe at least three social scenarios in your own experiences that use music.

See page 10

Music as a Reflection of Society

10. Discuss the aspect of gender role and musical participation. Are men and women bound by traditional expectations? Include some examples.

See page 10

Music as a Reflection of Society

11. Music happens over time. Are there audience or participant expectations as to how long a concert should last? Please explain your response and give examples.

See pages 10-11

Music as a Reflection of Society

12. Explain the title of the Japanese piece for shakachachi, “Koku-Reibo” (“A Bell Ringing in the Empty Sky”). Describe some of the musical details in your own words.

See page 12

Listening to Music from Around the World

13. Discuss the reasons why some forms of music may not be acceptable in Islamic societies.

See page 13

Listening to Music from Around the World

14. Describe music of the people of sub-Saharan Africa in terms of social function, commonly heard instruments, texture, rhythms, and melodic content.

See pages 14-15

Listening to Music from Around the World

