

**INSTRUCTOR'S MANUAL**

# The Enjoyment of Music

TWELFTH EDITION, SHORTER

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OKLAHOMA CITY UNIVERSITY



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## **Part 1: Materials of Music**



## PRELUDE 1

# Listening to Music Today

### OVERVIEW

Audiences at live performances of art music adhere to a number of particular traditions, expectations, and behaviors that are not usually observed at popular music concerts and venues. This chapter introduces how to prepare for attending a concert, what to expect from concert programs, and how performers and audiences behave during performances.

### LEARNING OBJECTIVES

1. To understand the process of acquiring tickets and preparing for concerts and recitals
2. To understand the format and nature of the information typically featured in concert programs
3. To understand the formalities of concert audience etiquette and on-stage behaviors

### LECTURE SUGGESTIONS

1. Share with your students the design, format, and informational content of various types of concert programs (chamber recital, symphony orchestra, opera, etc.). The New York Philharmonic maintains a digital archive of all of its programs since 1842, many of which have been digitized as PDFs (<http://archives.nyphil.org/>). Students should note the various kinds of information featured in the programs (titles of pieces, composer, tempi of movements, etc.) as well as any other miscellaneous items (notes, biographical sketches, etc.). Having students compare historical and contemporary programs will help underscore the tradition of concert programming since

the nineteenth century. The New York Philharmonic programs of March 8, 1895 and January 27, 2012, for example, both featured celebrated violinists performing the Beethoven Violin Concerto (Eugène Ysaÿe in 1895, Frank Peter Zimmerman in 2012).

2. Schedule a tour of your school's main performance space. Point out to your students the seating plan of the theater and the architecture of the space (proscenium, orchestra, gallery, stage, wings, etc.) and how they contribute to the performance experience. Place some students on stage in various mock performance scenarios (solo, chamber, orchestral) and have the others peruse the seating to find the seats they believe will provide the best view in the hall. Open a discussion about the acoustical properties of the hall. What advantages does the space offer for ensembles of different sizes and configurations? Invite the stage manager or ticket booth manager to join the group after the tour to answer any questions students may have.

### ASSIGNMENT SUGGESTIONS

1. Search online for live performances of Western art music ("classical") and popular music (e.g., rock, hip-hop, country, etc.). What separates these two kinds of experiences? Why do you think these differences exist? What unites these experiences? In what ways are they similar? How do the audiences interact with the performers in these different scenarios? Are there any examples of audiences acting inappropriately or outside the norm? Which, and why are these behaviors frowned on? If there are none in the videos that you watched, what might be an example of such behaviors? Why are they not acceptable in these contexts?

2. Check the season programs of your nearest symphony orchestra. What kinds of pieces will be featured on the programs, and what do you note about the diversity of pieces selected? Are there any programs that feature music presented in our listening guides or by composers mentioned in the index of the textbook? If so, bookmark these concerts and prepare to attend by reading more about the pieces in your book. Visit the orchestra's website and acquaint yourself with the process of procuring tickets, locating the best seats, what to wear, driving directions, and parking. This assignment will be especially helpful if students are required to attend concerts throughout the semester.

### TEACHING CHALLENGES

Some students may find the serious concert experience stifling, rigid, and elitist, especially after covering a chapter that details the etiquette of classical music audience behavior. Although these concert-hall traditions are alive and well, it might be useful to point to the many performers and performance groups who attempt to disrupt audience expectations in their respective genres or musical traditions. The Brodsky and Kronos Quartets are classic examples of mainstream groups with this classical-crossover audience appeal. A more recent and extreme example is the group 2Cellos, whose videos and concert clips have turned them into an Internet sensation. The group is noted for their energized and highly theatrical performances of famous pop songs arranged for

two electric cellos and a backing group. These performances illustrate how some classically oriented groups are trying to dissolve the boundaries between themselves and their audiences. The opposite is also true, with rock, pop, and jazz performers drawing on the concert tradition to give their audiences a new experience, as in MTV's *Unplugged* acoustic concert series and the numerous "pops" concerts featuring pop, rock, soul, and jazz singers (Chris Botti, Pink Martini, Melissa Etheridge, Natalie Cole, Indigo Girls, etc.).

### SUPPLEMENTAL BIBLIOGRAPHY

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- Ross, Alex. "Hold Your Applause: Inventing and Reinventing the Classical Concert." Lecture given at the Royal Philharmonic Society's Wigmore Hall, March 8, 2010. <[http://alexrossmusic.typepad.com/files/rps\\_lecture\\_2010\\_alex-ross.pdf](http://alexrossmusic.typepad.com/files/rps_lecture_2010_alex-ross.pdf)> A brief and sometimes critical history of the "No-Appause Rule" in classical music concerts from the beginning of the nineteenth century to the present day.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Hanover, NH: University Press of New England, 1998. A wide-ranging and thoughtful account of the concert-hall experience and its meaning.

## CHAPTER 1

# Melody: Musical Line

### OVERVIEW

Of all the materials of music, melody stands out as one of the most accessible and appealing to the ear. This chapter presents melody as a concept that can be understood via a language very similar to that employed to describe the structure of sentences, visual art, and physical objects. Recognizing the characteristics of melody can help students understand how melodies are crafted to sound memorable, interesting, and distinct.

### LEARNING OBJECTIVES

1. To understand the concept of melody as a succession of pitches perceived as a recognizable whole
2. To understand a melody as defined by its contour and range
3. To understand the concept of intervals, and how the movement of successive intervals create conjunct or disjunct melodies
4. To understand the structure of melody as being made up of phrases, which end in cadences, or resting points
5. To recognize the simultaneous sounding of a main melody and a counter melody

### LECTURE SUGGESTIONS

1. Play the first phrase of the *Ode to Joy* from Beethoven's Ninth Symphony. Ask the students as a group to hum or sing back the melody, or tune, of the excerpt. Afterward, explain to the students that they have recognized and

reproduced the melody of the *Ode to Joy*. Repeat the exercise with the first phrase of *The Star-Spangled Banner*. Next, display to the class the melodic notation of the *Ode to Joy* and ask the students to follow the contour of the melody during the next hearing. As the excerpt plays, trace the contour under the notation with a pointer, mouse, etc. Ask the students what shape the contour makes (line, arch, or wave). Repeat the exercise with *The Star-Spangled Banner*. Ask the students to compare the ranges of the excerpts. Which is narrow, which is wide? Next, ask the students if they hear or see on the staff of each excerpt the movement of intervals whose pitches seem close together (conjunct) or far apart (disjunct). As each excerpt plays, trace the contour under the notation with a pointer, mouse, etc., emphasizing the distance between intervals.

2. Display to the class the text of *Amazing Grace*, making sure the four phrases are on separate lines. Ask the class to recite the text as the group. Afterward, ask the class how many phrases they heard. What signaled the beginning and ending of a new phrase? Emphasize to students that in music, the pauses are called cadences. Ask the students to stand and sing *Amazing Grace*, nothing when cadences occur to signal the end of one phrase and the beginning of the next. Display to the class the melodic notation of *Amazing Grace* and ask the students to identify the range, contour, and movement of the melody as you play a recording. If they have trouble, trace the contour of the melody with a pointer, mouse, etc., while the excerpt plays. Emphasize to students that they can now recognize the basic components of melody: range, contour, movement, phrase, and cadence.
3. Play the trio of John Philip Sousa's *Stars and Stripes Forever*, asking students to raise their hands when they

hear the main melody (first strain) of the trio repeat. Ask the students what is the same and what is different about the first and the later appearance of the main trio melody. Students should be able to identify the main melody in both sections (played by the trombones) and the piccolo countermelody in the repeated section. If students have trouble recognizing the piccolo countermelody in the repeat, isolate the two examples and play them back to back (skipping the second strain of the trio, the “dog-fight”). Emphasize that the secondary melody is an example of a countermelody.

### ASSIGNMENT SUGGESTIONS

1. Recall a melody you know by heart; it could be a folk song learned in school, a hymn from church, a lullaby sung to you as a child, or a favorite pop song. What is the range, contour, and movement of the melody? How many phrases does the song contain? Where are they? (The words can help define the structure.)
2. Think about melodies that are often sung by large groups (*The Star-Spangled Banner*, *Happy Birthday*, *For He’s a Jolly Good Fellow*, *Take Me Out to the Ball Game*, *Auld Lang Syne*). Try singing these songs with your friends/classmates outside of class. Are some more difficult to sing than others? If you forgot the words, could you still sing the melody? What connections can you make between the answers to these questions and the components (range, contour, movement, phrase) of these well-known melodies? What conclusions can you draw about the structure of songs sung en masse?

3. Assign a series of listening excerpts, some with single-melody textures and others with countermelodies. Ask students to distinguish the excerpts with single melodies from those with countermelodies. You might pair a Gregorian chant with Bach’s Cantata No. 140, *Wachet auf* (“Sleepers Awake”), IV, or *America* with Haydn’s Symphony No. 94 (“Surprise”), II, variation 1.

### TEACHING CHALLENGES

Students who have difficulty matching pitches will present the biggest challenge for teaching this material. As you listen to your students sing, take note of how many voices are off pitch or that do not adjust to the melodic contour. If you hear a significant number of pitch problems, you might want to review high versus low, using a keyboard or music staff to emphasize the visual dimension of pitch. As you move forward in the lecture and class activities, make sure to incorporate visual cues that correspond to melodic contour (pointer, mouse, arms and hands, etc.).

### SUPPLEMENTAL REPERTORY

- Chopin: Prelude in E minor, Op. 28, No. 4 (conjunct melody)  
 Joplin: *Maple Leaf Rag* (disjunct melody)  
 Offenbach: *Les contes d’Hoffmann*, Barcarolle (“Belle nuit, ô nuit d’amour”) (conjunct melody, narrow range)  
 Puccini: *Gianni Schicchi*, “O mio babbino caro” (disjunct melody, wide range)

## CHAPTER 2

# Rhythm and Meter: Musical Time

### OVERVIEW

Rhythm and meter define how music moves forward through time. This chapter introduces the basics of beat, rhythm, and meter, and elaborates some common ways to diversify rhythm and meter through more complex patterns of organization.

### LEARNING OBJECTIVES

1. To understand the concept of rhythm as what moves music forward through time
2. To understand how meter, marked off in measures, organizes the beats (pulse) in music
3. To understand how simple (duple, triple, quadruple) and compound meters (sextuple) are constructed
4. To gain an understanding of the rhythmic complexities created by offbeats, syncopation, polyrhythm, and non-metric music

### LECTURE SUGGESTIONS

1. Have students stand up as a class and clap the rhythm to three well-known songs that explore different simple meters: *Ah! vous dirai-je, Maman* (*Twinkle, Twinkle*) for duple meter, *America* for triple, and *Battle Hymn of the Republic* for quadruple. Ask students to clap louder on the beats they feel are the strong beats (downbeats). It will help if you clap with the students and emphasize the downbeats with them. If some students are struggling to recognize the downbeats, break the class into smaller groups and have them rehearse for a few minutes. Then

have the groups perform the exercise, one after another. Once the class has detected the strong beats, ask them how many weak beats fall between the strong beats, and connect the patterns of strong and weak beats to their corresponding meters. Repeat the exercise with a compound meter example (*Greensleeves* for sextuple meter), emphasizing the secondary accent every three beats. Try some other examples: *Camptown Races* (duple), *The Star-Spangled Banner* (triple), *Row, Row, Row Your Boat* (quadruple), and *My Bonnie Lies Over the Ocean* (sextuple). Finally, introduce your students to an example of polyrhythm, using either the Javanese gamelan “Encounter” example (*Wayang*) or the East African drumming example (*Ensiriba ya munange Katego*). Ask students to “clap” on beats they recognize as primary and secondary, emphasizing the more complicated issue of metrical pulse with regard to polyrhythmic music.

2. Display to the class the notation and lyrics to Stephen Foster’s *Camptown Races*. (This activity will work best if you used *Camptown Races* as an example of simple duple meter in the previous lecture segment). Before playing the example, ask the students to listen and watch for what is different about the rhythm and accent in the third and fourth measures on the syllables “Doo-dah” (highlight the two measures in the display and trace the notation with a pointer or mouse as you play the example). Have the students clap back the rhythm of the third and fourth measures. Which beat sounds accented? Is it “DOO-dah” or “Doo-DAH”? If students do not immediately recognize the emphasis on the offbeat, ask them which beat is longer. After students recognize the first syllable (“Doo”) as short and the second (“Dah”) as long, specify that this rhythm is an example of syncopation because the emphasis is on the offbeat. Next, play the

opening of Scott Joplin's *Pine Apple Rag*, and ask the students to listen for the "Doo-DAH"s, or syncopations. You can use "Doo-DAH" as a mnemonic device for all musical excerpts that incorporate syncopation.

3. Play Hildegard von Bingen's *Kyrie* and ask the class to clap back the rhythm of the excerpt. Which beats are accented? Emphasize to students that not all music is strongly rhythmic; this is an example of nonmetric music.

### ASSIGNMENT SUGGESTIONS

1. How would you describe the rhythm (regular, syncopated, polyrhythmic, nonmetric) and meter (simple, duple, triple, quadruple, compound, sextuple) of the following CD excerpts?  
 Beethoven, *Moonlight Sonata*, I  
 Brahms, *Symphony No. 4*, I  
 Mozart, *Eine Kleine Nachtmusik*, I  
*Avav of Bayate Esfahan* (Iran)  
*Wayang* (Java)
2. Think about the kinds of music or specific songs that are commonly associated with dancing (such as disco, techno, miscellaneous dance-pop) and the artists who have created this music (such as Michael Jackson, Britney Spears, Lady Gaga, Iggy Azalea). How would you describe the rhythm and meter of music with direct connections to dancing and movement? How are the rhythms of these songs different from rhythms of other genres?

### TEACHING CHALLENGES

1. Rhythm and meter are much easier to teach if you associate some kind of movement or gesture with the learning process. Most instructors will find clapping tactile enough to address the concepts of rhythm and meter, although some students may feel reluctant or embarrassed to participate in clapping exercises. Getting everyone to stand up will not only change the dynamic of the classroom environment but will also make the students feel that everyone is being asked to participate, not just those who are volunteering to do so.
2. Students may have trouble grasping the difference between simple triple meter and sextuple compound meter. Should you need extra examples to differentiate the two, make sure to choose simple triple meter examples with slower tempos that do not correspond to larger groupings of two (6/8) or three (9/8). Some examples of slower simple triple meter include Satie's *Gymnopedie No. 1* and the sarabande from Handel's keyboard Suite in d minor (HWV 437).
3. Most instructors find polyrhythm and syncopation to be the most difficult elements of rhythm and meter to teach. Bringing Afro-Cuban music into the classroom can be particularly helpful, because the rhythmic foundation of this music is based on both syncopation and polyrhythm. The classic sound of *son montuno*—with its syncopated piano or guitar (or *tres*) and bass and the layered rhythms of claves, timbales, and congas—is a great model for exploring syncopation and polyrhythm. (Many examples are available on YouTube.) For a simple notated illustration of the *son montuno* pattern (with many examples from the recorded repertory), see Larry Dunlap and Rebecca Mauleón-Santana, eds., *The Latin Real Book* (Petaluma, CA: Sher Music, 1997), p. 573.

## CHAPTER 3

# Harmony: Musical Depth

### OVERVIEW

Harmony—the simultaneous combination of sounds—provides a vertical dimension to musical sound. Chapter 3 introduces the harmony of Western music traditions since 1650 as organized principally according to a system of tonality based on scales (pitch collections) and chords (collections of three or more pitches sounding together). Like melody and rhythm, harmony can be employed and explored in a variety of ways that add depth and a sense of direction to music.

### LEARNING OBJECTIVES

1. To understand the concept of harmony as providing the vertical aspect of music
2. To understand the concept of scales, and how chords called triads are derived from them
3. To gain an understanding of tonality as the organizing principle of harmony
4. To understand the concepts of consonance and dissonance

### LECTURE SUGGESTIONS

1. Display an outline of a major scale with numbered scale degrees and corresponding solfège syllables. On the keyboard, play the melody of the first two measures of *Camptown Races*, unaccompanied, in C major. Then play

the melody above a sustained C major triad. Ask the class what was different about the two examples. Emphasize the absence of harmony in the first example. Next, play the melody three times, above three different triads (F major, G major, C major). Ask the students which triad sounds “correct.” If students have trouble responding with C major, play more dissonant triads to compare with C major. Explain that the C major triad sounds “correct” because it is based on the tonic, or fundamental tonality, of *Camptown Races*.

2. Display on the board an outline of a major scale with numbered scale degrees and corresponding solfège syllables. Select random three-note chords based on the scale degrees (or ask the students to select them), and play each below the melody of the first two measures of *Camptown Races*. Compare these with the C major triad, emphasizing this as a consonant harmony and the others as dissonant.

### ASSIGNMENT SUGGESTIONS

1. The Romantic composer Robert Schumann wrote: “We have learned to express the more delicate nuances of feeling by penetrating more deeply into the mysteries of harmony” (p. 14). Compare the harmonic language of Schumann’s *In the Lovely Month of May* from *A Poet’s Love* with the theme of Joseph Haydn’s *Surprise Symphony, II*. How would you describe these two approaches to harmony? Does Schumann’s music succeed in expressing the “more delicate nuances of feeling”? Why? How?