Understanding Music
Past and Present

N. Alan Clark, PhD  |  Thomas Heflin, PhD  |  Jeffrey Kluball, PhD  |  Elizabeth Kramer, PhD
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TABLE OF CONTENTS

MUSIC FUNDAMENTALS 1
N. Alan Clark, Thomas Heflin, Elizabeth Kramer

MUSIC OF THE MIDDLE AGES 34
Elizabeth Kramer

MUSIC OF THE RENAISSANCE 52
Jeff Kluball

MUSIC OF THE BAROQUE PERIOD 73
Jeff Kluball and Elizabeth Kramer

MUSIC OF THE CLASSICAL PERIOD 115
Jeff Kluball and Elizabeth Kramer

NINETEENTH-CENTURY MUSIC AND ROMANTICISM 159
Jeff Kluball and Elizabeth Kramer

THE TWENTIETH CENTURY AND BEYOND 224
N. Alan Clark and Thomas Heflin

POPULAR MUSIC IN THE UNITED STATES 254
N. Alan Clark and Thomas Heflin

APPENDIX 288

GLOSSARY 297

ABOUT THE AUTHORS 309
7

The Twentieth Century and Beyond
N. Alan Clark and Thomas Heflin

7.1 OBJECTIVES
1. Demonstrate knowledge of historical and cultural contexts of the twentieth century through today
2. Recognize musical movements that occurred during the twentieth century
3. Aurally identify selected music of the twentieth century, making critical judgments about its style and uses

7.2 KEY TERMS
- Aaron Copland
- Alban Berg
- Anton Webern
- Arnold Schoenberg
- atom bomb
- Atonal
- Claude Debussy
- *Elektronische Musik*
- Expressionism
- George Gershwin
- Igor Stravinsky
- Impressionism
- John Williams
- Karlheinz Stockhausen
- Koji Kondo
- Laptop orchestra
- machine gun
- Maurice Ravel
- *Musique Concrète*
- Pierre Schaeffer
- Polytonality
- Primitivism, Neoclassicism
- Serialism
- Steve Reich
- Synthesizer
- telegraph
- telephone
- Thomas Edison
- through-composed
- twelve-tone techniques
7.3 INTRODUCTION AND HISTORICAL CONTEXT: 1900 TO TODAY

Music, like the other arts, does not occur in a vacuum. Changes brought on by advances in science, and inventions resulting from these advances, affected composers, artists, dancers, poets, writers, and many others at the turn of the twentieth century. Inventions from the late Romantic era had a great impact on economic and social life in the twentieth century. These inventions included the light bulb, the telephone, the automobile, and the phonograph. Thomas Edison invented the phonograph in 1877 and patented it in 1878. While researching means to improve the telegraph and telephone, Edison developed a way to record sound on tinfoil-coated cylinders. He would speak into a mouthpiece and the recording needle would indent a groove into the cylinder. The playing needle would then follow the groove, and the audio could be heard through a horn speaker (in the shape of a large cone). Edison improved his invention and formed the Edison Speaking Phonograph Company to market the invention. Edison’s phonograph had an especially great influence on the spread of music to larger audiences; he also advertised the device’s usefulness for dictation and letter writing, recording books for the blind, recording and archiving family members’ voices, music boxes, toys, and clocks that verbally announce the time with prerecorded voices. In 1917, such audio phonograph devices were purchased by the U.S. Army for $60 each and used to make troops feel closer to home during World War I. Listen to this rare audio clip of Edison expressing his thanks to the troops for their service and sacrifice: http://www.americaslibrary.gov/assets/aa/edison/aa_edison_phonograph_3.wav

What defines twentieth-century music? Clearly, the twentieth century was a time of great upheaval in general, including in music. The sense of rapid change and innovation in music and art of this period is a reflection of the dramatic changes taking place in the world at large. On a political level, the twentieth century was one of the bloodiest and most turbulent periods in history. While wars are a constant throughout all of human history, the global nature of twentieth-century politics resulted in conflicts on a scale never before seen; World War II alone is widely regarded as the deadliest conflict in human history in terms of total deaths, partly due to advancements in technology such as machine guns, tanks, and eventually the atom bomb.

It’s no surprise that music of this period mirrored the urgency and turmoil in the world at large. For many composers, the raw emotion and sentimentality reflected in the music of the nineteenth century had grown tiresome, and so they began an attempt to push the musical language into new areas. Sometimes, this meant bending long-established musical rules to their very limits, and, in some cases, breaking them altogether. One of the by-products of this urgency was fragmentation. As composers rushed to find new ways of expressing themselves, different musical camps emerged, each with their own unique musical philosophies. We now categorize these musical approaches with fancy terms ending in “-ism,”
such as “primitivism,” “minimalism,” “impressionism,” etc. We will discuss many of these individual movements and techniques as well as address what makes them unique, but before we do this, let’s first talk about those things that most (but not all) music of the twentieth century has in common.

### 7.3.1 Melody

One of the ways in which composers deviated from the music of the nineteenth century was the way in which they constructed melodies. Gone were the singable, sweeping tunes of the Romantic era. In their place rose melodies with angular shapes, wide leaps, and unusual phrase structures. In some cases, melody lost its status as the most prominent feature of music altogether, with pieces that featured texture or rhythm above all else.

### 7.3.2 Harmony

The most obvious difference between twentieth-century music and what preceded it is the level of harmonic dissonance. This is not a new phenomenon. The entire history of Western music can be viewed in terms of a slowly increasing acceptance of dissonance, from the hollow intervals of the Middle Ages all the way to the lush chords of the nineteenth century. However, in the twentieth century the use of dissonance took off like a rocket ship. Some composers continued to push the tolerance level for dissonance in the context of standard tonal harmony. One example is through the use of polytonality, a technique in which two tonal centers are played at the same time. Some composers sought to wash their hands of the rules of the past and invented new systems of musical organization. Often, this resulted in music that lacked a tonal center, music that we now refer to as atonal. Some composers such as Igor Stravinsky even tried their hand at more than one style.

### 7.3.3 Rhythm

In preceding centuries, music was typically relegated to logical, symmetrical phrases that fell squarely into strict meters. That all changed at the dawn of the twentieth century. Igor Stravinsky’s *Rite of Spring* famously undermined the audience’s expectation of the role of rhythm by abandoning strict meter for rapidly changing time signatures. Instead of the steady familiar time signatures containing three or four beats, Stravinsky peppered in measures containing an odd number of beats such as five or seven. This created a sense of unease in the audience by removing something from the music that they had previously taken for granted: a steady and unwavering sense of meter. In America, the rhythmic innovations of ragtime and jazz influenced both Western art music and popular music from that time on. Especially important was the use of syncopation, which was addressed in the first chapter.
7.3.4 Texture and Timbre

As memorable melodies and traditional harmonies began to break down, some composers looked to new tonal colors through the use of new instruments such as synthesizers, instruments that electronically generate a wide variety of sounds. In other cases, traditional instruments were used in nontraditional ways. For example, John Cage famously composed piano pieces that called for objects such as coins and tacks to be placed on the strings to create unique effects.

7.3.5 The Role of Music

Music has had many roles throughout history. The music of Josquin helped enhance worship. The works of Haydn and Mozart reflected the leisurely life of the aristocracy. Opera served as a form of musical escapism in the daring and ambitious works of composers such as Wagner. In the twentieth century, music began to move away from entertainment into the realm of high art. Composers sought to challenge the listener to experience music in new ways and in some cases to reevaluate their fundamental notions of what music is. This sense of revolution was not limited to music; it was also taking place throughout the art world. As we discuss the many “-isms” in music, we will see direct parallels with the visual arts.

7.3.6 Compositional Styles: The “-isms”

Near the beginning of the twentieth century, numerous composers began to rebel against the excessive emotionalism of the later Romantic composers. Two different styles emerged: the Impressionist style led by Claude Debussy and Maurice Ravel, and the atonal Expressionist style led by Arnold Schoenburg. Both styles attempted to move away from the tonal harmonies, scales, and melodies of the previous period. The impressionists chose to use new chords, scales, and colors while the expressionists developed a math-based twelve-tone system that attempted to completely destroy tonality.

7.3.7 Impressionism

The two major composers associated with the Impressionist movement are Claude Debussy and Maurice Ravel. Both French-born composers were searching for ways to break free from the rules of tonality that had evolved over the previous centuries. Impressionism in music, as in art, focused on the creator’s impression of an object, concept, or event. The painting labeled Figure 7.1, by the French impressionist painter Claude Monet, suggests a church or cathedral, but it is not a clear portrait. It comprises a series of paint daubs that suggest something that we may have seen but that is slightly out of focus.

In the painting labeled Figure 7.2, we see how Monet distilled a scene into its most basic elements. The attention to detail of previous centuries is abandoned in favor of broad brushstrokes that are meant to capture the momentary “impress-
sion” of the scene. To Monet, the objects in the scene, such as the trees and boats, are less important than the interplay between light and water. To further emphasize this interplay, Monet pares the color palate of the painting down to draw the focus to the sunlight and the water.

Similarly, Impressionist music does not attempt to follow a “program” like some Romantic compositions. It seeks, rather, to suggest an emotion or series of emotions or perceptions.

Listen to the example of Debussy’s *La Mer* (The Sea) linked below. Pay particular attention to the way the music seems to rise and fall like the waves in the sea and appears to progress without ever repeating a section. Music that is written this way is said to be “through-composed.” The majority of impressionist music is written in this manner. Even though such music refrains from following a specific program or story line, *La Mer* as music suggests a progression of events throughout the course of a day at sea. Note that Debussy retained the large orchestra first developed by Beethoven and used extensively by Romantic composers. This music, unlike the Expressionism we will visit next, is tonal and still uses more traditional scales and chords.

**Debussy, La Mer**
https://www.youtube.com/watch?v=hlRorDJMEiQ

Impressionist composers also liked using sounds and rhythms that were unfamiliar to most Western European musicians. One of the most famous compositions by Maurice Ravel is entitled *Bolero*. A Bolero is a Spanish dance in three-quarter time, and it provided Ravel with a vehicle through which he could introduce differ-
ent (and exotic, or different sounding) scales and rhythms into the European or-
chestral mainstream. This composition is also unique in that it was one of the first
to use a relatively new family of instruments at the time: the saxophone family.
Notice how the underlying rhythmic pattern repeats throughout the entire compo-
sition, and how the piece gradually builds in dynamic intensity to the end.

**Maurice Ravel, Bolero**

https://www.youtube.com/watch?v=A2BYkJS8GE0

Unlike composers such as Bach, Ravel was not born into a family of musicians.
His father was an engineer, but one who encouraged Ravel’s musical talents. After
attending the Paris Conservatory as a young man, Ravel drove a munitions truck
during World War I. Throughout all this time, he composed compositions of such
lushness and creativity that he became one of the most admired composers in France,
along with Claude Debussy. His best known works are the aforementioned Bolero,
Concerto in D for Piano, La valse, and an orchestral work entitled Daphnes et Chloe.

Daphnis et Chloé was originally conceived as a ballet in one act and three
scenes and was loosely based on a Greek drama by the poet Longus. The plot on
which the piece is based concerns a love affair between the title characters Daph-
nis and Chloe. The first two scenes of the ballet depict the abduction and escape
of Chloe from a group of pirates. However, it is the third scene that has become
so immortalized in the minds of music lovers ever since. “Lever du jour,” or “Day-
break,” takes place in a sacred grove and depicts the slow build of daybreak from
the quiet sounds of a brook to the birdcalls in the distance. As dawn turns to day,
a beautiful melody builds to a soaring climax, depicting the awakening of Daphnis
and his reunion with Chloe.

After the ballet’s premier in June of 1912, the music was reorganized into two
suites, the second of which features the music of “Daybreak.” Listen to the record-
ing below and try to imagine the pastel colors of daybreak slowly giving way to the
bright light of day.

<table>
<thead>
<tr>
<th><strong>LISTENING GUIDE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composer:</strong> Maurice Ravel</td>
</tr>
<tr>
<td><strong>Composition:</strong> <em>Daphnis and Chloe, Suite No. 2: “Lever du jour”</em></td>
</tr>
<tr>
<td><strong>Date:</strong> 1913</td>
</tr>
<tr>
<td><strong>Genre:</strong> Orchestral Suite</td>
</tr>
<tr>
<td><strong>Form:</strong> Through-composed</td>
</tr>
<tr>
<td><strong>Performing Forces:</strong> orchestra/chorus</td>
</tr>
</tbody>
</table>
Timing | Performing Forces, Melody, and Texture

0:00 | Murmuring figures depicting a brook. Woodwinds, strings and harps, with more instruments entering periodically. Languid and flowing. Tonal, with ambiguous key centers and lush harmony typical of much Impressionistic music.

0:52 | Sweeping melody reaches first climax, and then dies down slowly. Strings over murmuring accompaniment.

1:09 | Strings and clarinet enter with song-like melody. Melody over murmuring strings.

1:30 | Flute enters with dance-like melody. Melody over murmuring strings.

1:48 | Clarinet states a contrasting melody. Melody over murmuring strings.

2:13 | Chorus enters while strings continue melody. Melody over murmuring strings and “Ah” of chorus.

2:53 | Melody rises to a climax and then slowly diminishes. Full Orchestra and Chorus.

3:13 | Sweeping melody enters in strings to a new climactic moment. Full Orchestra.

3:19 | Motif starts in low strings and then rises through the orchestra. Full Orchestra.

4:05 | Chorus enters for a final climactic moment, then slowly dies away. Full Orchestra and Chorus.

4:34 | Oboe enters with repeating melody.

4:58 | Clarinet takes over repeating melody and the piece slows to a stop. As the piece comes to an end, the texture becomes more Spartan with fewer instruments.

7.4 EXPRESSIONISM AND SERIALISM

While the Impressionist composers attempted to move further away from romantic forms and romantic harmony, some Expressionist composers succeeded in completely eliminating harmony and tonal melody (melody based on a particular key) from their music. The resultant sounds were often not very melodically and harmonically pleasant to hear and, as a result, the Expressionist style of music did not (and still does not) appeal to the majority of audiences.

The name of this style period can be confusing for some. The Expressionist period was not a time when composers sought to express themselves emotionally in a romantic, beautiful, or programmatic way. Due to the nature of the sounds
produced by the system of composition described below, **Expressionism** seems more appropriate for evoking more extreme, and sometimes even harsh, emotions. Using this experimental style of writing, composers such as Arnold Schoenberg (1874-1951) attempted to intentionally eliminate what we call tonality; music that is based on scales and the progression (movement) of chords from one to another.

In Edward Munch’s famous painting, *The Scream* (Figure 7.3), we see an excellent example of the parallel movement of expressionism taking place in the visual arts. Expressionists looked inward, specifically to the anxiety they felt towards the outside world. This was in stark contrast to the impressionists, who looked to the beauty of nature for inspiration. Expressionist paintings relied instead on stark colors and harsh swirling brushstrokes to convey the artist’s reaction to the ugliness of the modern world.

Abstract Expressionism took this concept to a greater extreme, by abandoning shape altogether for pure abstraction. This style is typified by the works of the American painter Jackson Pollock (see Figure 7.4).

Many of the early works of Austrian-born Arnold Schoenberg (1874-1951) exemplified an expressionistic musical style. He is most famous for his experiments with atonality, that is, music without a tonal center. His music was highly dissonant and sounded quite radical when compared to earlier music, which utilized dissonance only as a means to eventually return to the stasis of consonance. However, Schoenberg saw dissonance not as a means to an end, but as the end itself. His music invited the listener to revel in various levels of dissonance, and many listeners were never able to adjust.

Born in Austria, and of Jewish descent, Schoenberg was already composing by the age of nine. While in his teens, he studied composition with the Austrian composer and conductor Alexander Zemlinsky. In 1901 he moved to Berlin where he was befriended and mentored by the German composer Richard Strauss. Three years later in 1903, Schoenberg returned to Austria and began a long association with the renowned composer Gustav Mahler who became one of his strongest supporters.
In 1909, Schoenberg composed the first complete work that completely did away with tonality. This piano composition was one of three that together are listed as his Opus 11 and was the first piece we now refer to as being completely atonal (without tonality). Schoenberg’s most-important atonal compositions include: *Five Orchestral Pieces* (1909), *Pierrot Lunaire* (1912), *Die Jakobsleiter* (Jacob’s Ladder - begun in 1917 but never finished), *Die glückliche Hand* (The Lucky Hand - 1924), and *Erwartung* (Expectation - 1924) for soprano and orchestra.

Schoenberg famously developed a system whereby the twelve notes of the chromatic scale were randomly organized into scale units that he called the twelve-tone row. These rows could then be further “serialized” (organized in random fashion) by a number of different techniques. This idea of assigning values to musical information is called serialism. In 1921 Schoenberg composed his Piano Suite opus 25, the first composition written using the 12-tone method. Each 12-tone composition is built from a series of 12 different pitches that may be arranged in a number of different ways. The original row may be played forward, backwards (retrograde), upside down (inverted), and backwards and inverted (retrograde inversion). All of the melodies and harmonies in a 12-tone piece must be derived in some way from the original row or from fragments of the original row.

In 1925 Schoenberg was hired by the Prussian Academy of Arts in Berlin to teach composition, and he would most likely have continued his career as teacher and composer in Europe were it not for the rise of the Nazi party and their subsequent persecution of European Jews. In 1933 he was released from the Academy and moved first to Paris and then to Boston. In 1934 he settled in California and held teaching positions first at the University of Southern California (1935-36) and then the University of Central Los Angeles (1936-44).

After immigrating to the United States, Schoenberg reconnected with the Jewish faith he had abandoned as a young man. The sadness he felt because of the personal accounts of the horrible treatment experienced by so many Jews during World War II led to his composition of A Survivor from Warsaw, which was composed for orchestra, male chorus, and narrator. The piece was completed in September 1947 and the entire piece is built on a twelve-tone row. This important work is Schoenberg’s dramatization of a tragic story he heard from surviving Polish Jews who were victims of Nazi atrocities during World War II. Schoenberg created a story about a number of Jews who survived the war by living in the sewers of Warsaw. Interestingly, among Schoenberg’s many and very specific performance instructions is the request that the narrator not attempt to sing his part throughout the performance.

**LISTENING GUIDE**

For audio, go to: [https://www.youtube.com/watch?v=rGWai0SEpUQ](https://www.youtube.com/watch?v=rGWai0SEpUQ)

**Composer:** Arnold Schoenberg

**Composition:** A Survivor from Warsaw
**Date:** 1947  

**Genre:** 12-tone composition for small orchestra, male chorus, and narrator  

**Form:** through-composed  

**Nature of Text:** Narration of Germans’ treatment of Jews in Warsaw during WWII  

**Performing Forces:** orchestra, male chorus, and narrator  

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
</table>
| 0:35   | Trumpet introductory fanfare built from 12-tone row.  
|        | Trumpets, snare drum, clarinets.  
|        | Irregular rhythmic figures built from 12-tone row.  
|        | 12-tone chordal structures built from 12-tone row. |
| 0:46   | Celli (cellos) enter with rhythmic motif.  
|        | Brief medodic motifs move between celli, woodwinds, trumpets, and strings.  
|        | Rhythms are derived from the 12-tone row and are irregular.  
|        | 12-tone based chordal structures continue throughout piece. |
| 1:06   | Xylophone added. |
| 1:16   | Clarinet added.  
|        | Clarinet completes instrumental introduction. |
| 1:21   | Narrator enters.  
|        | Instrumentation and dynamics are altered to match rise and fall of phrases in narration. |
| 1:57   | French Horn enters. |
| 2:19   | Narration.  
|        | Narration much more intense and trumpet fanfare underscores this change. |
| 3:09   | Narration.  
|        | Bass drum begins a steady pulse with snare drum and xylophone irregular rhythms as drama in narration increases. |
| 3:19   | Narration switches to German.  
|        | Narrator begins to shout in German.  
| 3:38   | Narration switches back to English.  
|        | Strings play tremolo in background. |
| 4:05   | Narration becomes more introspective.  
|        | Strings become more lyrical to underscore change in story. |
| 4:20   | Orchestra.  
|        | Orchestra interlude decreases the intensity of the moment. |
| 4:38   | Narrator returns. |
As narrator says “faster and faster” the music begins to accelerate as well.

Men begin to sing the Jewish prayer Shema Yisroel accompanied by strings. Brass and woodwinds are used as interjections throughout this section.

Intensity in Chorus and Orchestra build.

Brass and strings build to big climactic moment and conclude piece at 8:01.

Schoenberg’s ideas were further developed by his two famous students, Alban Berg and Anton Webern. Together, the three came to be known as the Second Viennese School, in reference to the first Viennese School, which consisted of Hadyn, Mozart, and Beethoven. Born in Vienna, Alban Berg began studying with Schoenberg at the age of 19 and soon became known for his unique compositional style, which fused post-romantic concepts with Schoenberg’s cutting edge twelve-tone techniques. Heavily influenced by Richard Wagner, Berg held on to techniques such as the leitmotif and sought to couch his harmonic ideas in tried-and-true forms such as the sonata and fugue. Although he composed many famous pieces, such as his Violin Concerto and his unfinished opera Lulu, he initially made his fame with Wozzeck, an opera based on the drama Woyzeck by German playwright Georg Buchner. Berg served during World War I, and much of Wozzeck was composed in 1917, during a period of leave from the Austro-Hungarian Army. The opera consists of three acts, each with five scenes organized around the variations of a musical idea, such as the variations of a theme, a chord, or a rhythmic pattern. Berg himself adapted the libretto from Buchner’s original play.

The story of the opera centers on the title character Wozzeck. Like the main character in many romantic operas, he is a tragic figure. However, whereas the operas of the nineteenth century often depicted gods and mythical figures, the story of Wozzeck is couched in a sense of realism and addresses the type of societal problems that Berg may himself have encountered during World War I, problems such as apathy and human cruelty. The character of Wozzeck is that of a pitiful and unremarkable soldier who is tormented by his captain and used for and subjected to medical experiments by a sadistic doctor. Wozzeck, who is often given to hallucinations, eventually goes mad and kills his love interest, Marie, who has been unfaithful. The opera ends after Wozzeck drowns trying to clean the murder weapon in a pond and wading out too far.

Listen to the recording below of act 3, scene 2, the scene in which Wozzeck kills Marie. The scene features a variation on a single note, namely B.
**LISTENING GUIDE**

For audio, go to:  
[https://www.youtube.com/watch?v=702knK1mop0](https://www.youtube.com/watch?v=702knK1mop0)

**Composer:** Alban Berg  
**Composition:** Wozzeck  
**Date:** 1924  
**Genre:** Opera  
**Form:** variation on a single note  
**Nature of Text:** Wozzeck and Marie walk by a pond. Wozzeck stabs Marie in throat with a knife.

**Performing Forces:** orchestra, singers

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
<th>Text and Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Instrumental introduction evoking a low, and ominous feeling. Orchestra.</td>
<td>Marie: Dort links geht’s in die Stadt. ‘s ist noch weit. Komm schneller!</td>
</tr>
</tbody>
</table>
### 7.5 PRIMITIVISM IN MUSIC

The brilliant Igor Stravinsky (1882-1971) was truly a cosmopolitan figure, having lived and composed in Russia, France, Switzerland, and the United States. His music influenced numerous composers, including the famed French composition teacher Nadia Boulanger. Stravinsky caused quite a stir when the ballet entitled *The Rite of Spring* premiered in Paris in 1913. He composed the music for a ballet that was choreographed by Sergei Diaghilev, and it was so new and different that it nearly caused a riot in the audience. The orchestral version (without the dancing) has become one of the most admired compositions of the twentieth century.

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:06</td>
<td>A sweet melody in the strings evokes the line by Wozzeck “What sweet lips you have, Marie.”</td>
<td>Wozzeck: Was Du fur susse Lippen hast, Marie! Den Himmel gab' ich drum und die Seligkeit, wenn ich Dich noch of so küssen durft! Abe rich darf nicht! Was zitterst?</td>
</tr>
<tr>
<td>3:40</td>
<td>The music begins to build as Wozzeck prepares to kill Marie.</td>
<td>Marie: Wie der Mond rot aufgeht! Wozzeck: Wie ein blutig Eisen! Marie: Was zitterst? Was Willst?</td>
</tr>
<tr>
<td>4:07</td>
<td>The music echoes Wozzeck word by word as he says, “No one, Marie! If not me, then no one!” After the act is done, the orchestra dies down to a single note and Wozzeck exclaims, “Dead!”</td>
<td>Wozzeck: Ich nicht, Marie! Und kein Andrer auch nicht! Marie: Hilfe! Wozzeck: Tot!</td>
</tr>
<tr>
<td>5:00</td>
<td>Orchestra Orchestral interlude</td>
<td></td>
</tr>
</tbody>
</table>
Stravinsky’s use of “primitive” sounding rhythms to depict several pagan ritual scenes makes the term “primitivism” seem appropriate. Use the listening guide below to follow Stravinsky’s *The Rite of Spring*.

**LISTENING GUIDE**

For audio, go to:  
[https://www.youtube.com/watch?v=s7pV2cX0qxs](https://www.youtube.com/watch?v=s7pV2cX0qxs)

**Composer:** Igor Stravinsky  
**Composition:** *Rite of Spring*, Sacrificial Dance  
**Date:** 1913  
**Genre:** Ballet music  
**Form:** Specific passages accompany changes in choreography  
**Performing Forces:** Full orchestra

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
</table>
| 0:00   | Flute repeated pattern based on scale tones.  
        | Wind and soft plucked stringed accompaniment.  
        | Steady slower pulse in accompaniment.            |
| 0:22   | Muted trumpets state theme.  
        | Wind and plucked stringed accompaniment continues. |
| 0:45   | Violins enter softly.  
        | Wind and plucked stringed accompaniment continues. |
| 0:56   | Loud French horn entrance on fanfare-like part.  
        | French horn, bass drum, strings.    |
| 1:09   | Oboe melody alternates with orchestra.  
        | Oboe, strings, brass, bassoons.               |
| 1:40   | Restatement of loud French horn entrance.  
        | French horn, bass drum, cymbals, strings.       |
| 1:57   | Low flute.  
        | English horn, flute, clarinet, bass clarinet, muted brass, drum. |
| 2:45   | Strings.  
        | String section with percussion.  
        | Short, hard notes, irregular rhythms.            |
| 3:16   | Strings.  
        | Winds and soft plucked stringed accompaniment. |
| 3:28   | Trombones.  
        | Winds and soft plucked stringed accompaniment.  
        | Triplet trombone fanfare over plucked string parts. Muted trumpets and strings answer. |
### 7.6 NEOCLASSICISM

In the decades between World War I and World War II, many composers in the Western world began to write in a style we now call **Neoclassicism**. When composing in a neoclassic manner, composers attempted to infuse many of the characteristics of the classic period into their music, incorporating concepts like balance (of form and phrase), economy of material, emotional restraint, and clarity in design. They also returned to popular classical forms like the Fugue, the Concerto Grosso, and the Symphony.

Numerous well-known composers incorporated neoclassic techniques and philosophy into their compositions. Stravinsky was among them, and his ballet

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:45</td>
<td>Strings.</td>
</tr>
<tr>
<td></td>
<td>Plucked stringed accompaniment becomes immediately loud.</td>
</tr>
<tr>
<td>3:50</td>
<td>Trumpet fanfare.</td>
</tr>
<tr>
<td></td>
<td>Plucked stringed accompaniment remains loud.</td>
</tr>
<tr>
<td>3:59</td>
<td>French horns join fanfare section.</td>
</tr>
<tr>
<td></td>
<td>Plucked stringed accompaniment remains loud.</td>
</tr>
<tr>
<td>4:06</td>
<td>Plucked stringed accompaniment becomes the melody.</td>
</tr>
<tr>
<td>4:17</td>
<td>Winds and soft plucked stringed accompaniment.</td>
</tr>
<tr>
<td>4:31</td>
<td>Violins.</td>
</tr>
<tr>
<td></td>
<td>Scale patterns become very fast and loud.</td>
</tr>
<tr>
<td>4:40</td>
<td>Silence.</td>
</tr>
<tr>
<td>4:41</td>
<td>Strings and percussion.</td>
</tr>
<tr>
<td></td>
<td>Restatement of section at 2:50.</td>
</tr>
<tr>
<td>5:09</td>
<td>Brass and percussion.</td>
</tr>
<tr>
<td></td>
<td>Brass and percussion.</td>
</tr>
<tr>
<td></td>
<td>Percussion faster and louder.</td>
</tr>
<tr>
<td>5:43</td>
<td>Horn riffs up to high notes.</td>
</tr>
<tr>
<td></td>
<td>Add high clarinet.</td>
</tr>
<tr>
<td>5:49</td>
<td>Silence.</td>
</tr>
<tr>
<td>5:50</td>
<td>Strings and percussion.</td>
</tr>
<tr>
<td></td>
<td>Restatement of section at 2:50 and 4:41.</td>
</tr>
<tr>
<td>5:55</td>
<td>Full orchestra.</td>
</tr>
<tr>
<td></td>
<td>Multiple loud fanfare-like parts in many sections. Piece builds.</td>
</tr>
<tr>
<td>6:19</td>
<td>Strings.</td>
</tr>
<tr>
<td></td>
<td>Similar to 2:50, 4:41, 5:50 but more intense.</td>
</tr>
<tr>
<td>6:59</td>
<td>Brass.</td>
</tr>
<tr>
<td></td>
<td>Full orchestra.</td>
</tr>
<tr>
<td></td>
<td>Rhythmic figure carries intensity of the dance to end.</td>
</tr>
</tbody>
</table>
entitled *Pulcinella* (1920) is an early example of neoclassical style. It was based on music that Stravinsky originally thought was written by the Baroque composer Giovanni Pergolesi. Music historians later deduced that the compositions were actually written by contemporaries of Pergolesi and not by Pergolesi himself. Stravinsky borrowed specific themes from these earlier works and combined them with more modern harmonies and rhythms. Listen to how in some sections the music closely approximates the style and sounds of Baroque composers, while in other sections it sounds much more aggressive, primitive, and modern.

**Stravinsky, Pulcinella**

https://www.youtube.com/watch?v=Fzoa_oyeQpQ

One composer who was able to combine elements of neo-Classicism with the traditions of his homeland was Béla Bartók (1881 – 1945). Bartok was born in Nagyszentmiklós, Hungary and was an important figure in the music of the early twentieth century. A noted composer, teacher, pianist, and ethnomusicologist, he was appointed to a position in the Royal Academy of Music in Budapest in 1907 and worked there until 1934. Along with his friend and colleague Zoltán Kodály, Bartók enthusiastically researched and sought out the music of Hungarian peasants, and both composers transcribed the music they found for piano, as well as using it as inspiration for their own original compositions.

In addition to Hungarian folk music, Bartók’s style was also influenced by the Romantic music of Strauss and the Hungarian composer Franz Liszt. He was also influenced by Debussy’s impressionism and the more modern music of Igor Stravinsky and Arnold Schoenberg. As a result of all of these influences, his music was often quite rhythmic, and it incorporated both tonal and chromatic (moving by half-steps) elements. Bartók composed numerous piano works, six string quartets, and an opera titled *Duke Bluebeard’s Castle*, as well as a ballet entitled *The Wood- en Prince* (1916), and a pantomime entitled *The Miraculous Mandarin* (1919). His string quartets and his *Concerto for Orchestra* have become part of the standard repertoire of professional performing groups around the world.

**LISTENING GUIDE**

For audio, go to:

https://www.youtube.com/watch?v=bLtEnXinTbU

**Composer:** Béla Bartók

**Composition:** Concerto for Orchestra – Movement Five “Finale”

**Date:** 1944

**Genre:** Orchestral composition featuring all of the different sections of the orchestra

**Form:** Concerto in five movements – this is the fifth movement only
<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
</table>
| 26:12   | Chord tones.  
          French horns.  
          Tonal scales.                                         |
| 26:20   | Violins.  
          Strings and timpani.  
          Fast scale patterns.  
          Tonal scales.                                        |
| 26:38   | Violins.  
          Adds flute background figures.  
          Fast scale patterns.  
          Tonal scales.                                         |
| 26:40   | Violins.  
          Adds muted brass background figures.  
          Fast scale patterns.                                  |
| 26:49   | Violins.  
          Adds full brass and woodwind fanfare like accompaniment.  
          Violin scales and others playing chords.                |
| 26:55   | Oboes.  
          Brief interlude figure.                                |
| 26:57   | Celi.  
          Scale patterns.                                        |
| 26:58   | Violas.  
          Scale patterns.                                       |
| 27:01   | Violins.  
          Very fast and high scale patterns.                     |
| 27:14   | Adds brass chords and figures from other strings.  
          Strings and brass.  
          Rhythm changes to include triplets.                    |
| 27:25   | Adds trombones and tuba on low note accents.  
          Strings and brass.                                     |
| 27:33   | Flutes and oboes.                                       
          Begins section featuring different woodwinds.           |
| 27:36   | Clarinet.                                               |
| 27:44   | Oboe.                                                   |
| 27:47   | Woodwinds and violins.                                  
          Section featuring alternation between fast string scale figures and fast woodwind scale figures. |
<table>
<thead>
<tr>
<th>Time</th>
<th>Instruments/Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>28:01</td>
<td>Strings.</td>
</tr>
<tr>
<td></td>
<td>Adds timpani.</td>
</tr>
<tr>
<td>28:05</td>
<td>Trombones.</td>
</tr>
<tr>
<td>28:15</td>
<td>Strings.</td>
</tr>
<tr>
<td>28:18</td>
<td>Bassoon.</td>
</tr>
<tr>
<td></td>
<td>Section featuring bassoons, then clarinet, then oboe, then flute. Sections follow one another playing similar material.</td>
</tr>
<tr>
<td>28:30</td>
<td>Flute and adds bass clarinet. Lyrical section with flute melody and clarinet accompaniment.</td>
</tr>
<tr>
<td>28:42</td>
<td>Bassoon.</td>
</tr>
<tr>
<td>28:47</td>
<td>Violins.</td>
</tr>
<tr>
<td></td>
<td>Oboes in background.</td>
</tr>
<tr>
<td>28:52</td>
<td>Violins.</td>
</tr>
<tr>
<td></td>
<td>Clarinet in background.</td>
</tr>
<tr>
<td>28:56</td>
<td>Violins.</td>
</tr>
<tr>
<td></td>
<td>Adds French Horn.</td>
</tr>
<tr>
<td>29:02</td>
<td>Oboe.</td>
</tr>
<tr>
<td></td>
<td>Clarinet in background.</td>
</tr>
<tr>
<td>29:10</td>
<td>Violins.</td>
</tr>
<tr>
<td></td>
<td>Tempo speeds up.</td>
</tr>
<tr>
<td>29:14</td>
<td>Trumpet.</td>
</tr>
<tr>
<td></td>
<td>Fanfare begins.</td>
</tr>
<tr>
<td></td>
<td>Rhythmic fanfare figures.</td>
</tr>
<tr>
<td></td>
<td>Fanfare outlines minor sounding tonality.</td>
</tr>
<tr>
<td>29:25</td>
<td>Trumpet.</td>
</tr>
<tr>
<td></td>
<td>Fanfare continues.</td>
</tr>
<tr>
<td></td>
<td>Rhythmic fanfare figures.</td>
</tr>
<tr>
<td></td>
<td>Fanfare outlines minor sounding tonality.</td>
</tr>
<tr>
<td>29:32</td>
<td>Trumpets.</td>
</tr>
<tr>
<td></td>
<td>Adds French Horns to background.</td>
</tr>
<tr>
<td></td>
<td>Fanfare continues.</td>
</tr>
<tr>
<td>29:43</td>
<td>Adds flute.</td>
</tr>
<tr>
<td></td>
<td>Fanfare continues.</td>
</tr>
<tr>
<td>29:53</td>
<td>Rhythm changes.</td>
</tr>
<tr>
<td>30:02</td>
<td>Tympani and harp.</td>
</tr>
<tr>
<td></td>
<td>Harp begins simple background beat pattern.</td>
</tr>
<tr>
<td></td>
<td>Rhythm changes.</td>
</tr>
<tr>
<td>30:07</td>
<td>Violins.</td>
</tr>
<tr>
<td>Time</td>
<td>Action</td>
</tr>
<tr>
<td>-------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>30:14</td>
<td>Violas. VIolas state a new melody - Woodwinds in background.</td>
</tr>
<tr>
<td>30:25</td>
<td>Violins take over the melody. Woodwinds in background.</td>
</tr>
<tr>
<td>30:40</td>
<td>Cellos take over the melody. Violins and woodwinds in background.</td>
</tr>
<tr>
<td>30:56</td>
<td>String section. New section begins.</td>
</tr>
<tr>
<td>31:05</td>
<td>Oboes. Woodwinds and strings.</td>
</tr>
<tr>
<td>31:30</td>
<td>Oboe states new fragment of a theme.</td>
</tr>
<tr>
<td>31:35</td>
<td>Horn repeats fragment.</td>
</tr>
<tr>
<td>31:41</td>
<td>Woodwinds pass fragment around. Woodwinds and strings.</td>
</tr>
<tr>
<td>31:49</td>
<td>Strings. String section and woodwinds. New, faster and more intense rhythms.</td>
</tr>
<tr>
<td>32:06</td>
<td>Timpani enters.</td>
</tr>
<tr>
<td>32:09</td>
<td>Strings. Strings restate fast scale figures from earlier in movement.</td>
</tr>
<tr>
<td>32:25</td>
<td>Brass and strings alternate. Full orchestra with timpani.</td>
</tr>
<tr>
<td>32:44</td>
<td>Strings. Strings begin to restate scale figures.</td>
</tr>
<tr>
<td>32:55</td>
<td>Strings. String parts get slower and softer. Rhythm slows.</td>
</tr>
<tr>
<td>33:04</td>
<td>Strings. Soft string interlude. Slower more relaxed.</td>
</tr>
<tr>
<td>33:31</td>
<td>Woodwinds. Woodwinds play quiet interlude section.</td>
</tr>
<tr>
<td>33:54</td>
<td>Bassoon followed by other woodwinds. Woodwinds build to final brass fanfare – strings in background.</td>
</tr>
</tbody>
</table>
Brass enters softly with fanfare figures and builds. Brass and strings. Complexity increases with dynamic increase.

Woodwinds join brass. Continues to build.

Brass. Big brass fanfare with fast string patterns in background. Slower but stronger brass, fast strings.

Strings and brass alternate. Strings alternate with loud brass fanfare figures to end. Faster, more aggressive rhythms.

### 7.7 Minimalism

Minimalism is a movement that began in New York during the 1960s, and it stands in stark contrast to much of the music of the early twentieth century. Minimalist composers sought to distill music down to its fundamental elements. Minimalist pieces were highly consonant (unlike the atonal music of earlier composers) and often relied on the familiar sounds of triads. Instead of featuring rhythmic complexity, minimalist composers established a steady meter. And, unlike twelve-tone music, which avoided repetition at all costs, minimalist composers made repetition the very focus of their music. Change was introduced very slowly through small variations of repeated patterns, and, in many cases, these changes were almost imperceptible to the listener. Arguably the most famous two composers of the minimalistic style were Stephen Reich (b.1936) and Philip Glass (b.1937). Glass composed pieces for small ensembles comprised of wind instruments, voices, or organ, while Reich’s music often featured various percussion instruments.

But minimalism wasn’t confined to the realm of music. In Barnett Newman’s (1905-1970) painting (Image 7.5) *Voice of Fire* (1967), we see that many of these same concepts of simplification applied to the visual arts. Minimalist painters such as Newman created starkly simple artwork consisting of basic shapes, straight lines, and primary colors. This was a departure from the abstract expressionists such as Jackson Pollack in the same way that Steve Reich’s compositions were a departure from the complexity of Arnold Schoenberg’s music.

**Figure 7.5 | Voice of Fire**

**Author** | Barnett Newman
**Source** | Wikimedia Commons
**License** | Public Domain
Steve Reich’s *Music for 18 Musicians* is a composition featuring eleven related sections performed by an unorthodox ensemble consisting of mallet instruments, women’s voices, woodwinds, and percussion. Section VII below is constructed of a steady six-beat rhythmic pattern that is established at the beginning of the piece. Over this unaltering rhythmic pattern, various instruments enter with their own repeated melodic motifs. The only real changes in the piece take place in very slow variations of rhythmic density, overall texture, and instrumental range. All of the melodic patterns in the piece fit neatly into a simple three-chord pattern, which is also repeated throughout the piece. Most minimalistic pieces follow this template of slow variations over a simple pattern. This repetition results in music with a hypnotic quality, but also with just enough change to hold the listener’s interest.

LISTENING GUIDE

For audio, go to:
https://www.youtube.com/watch?v=3hML1TuDcRI

Composer: Steve Reich

Composition: Music for 18 Musicians

Date: 1976

Genre: Minimalist Composition comprising eleven sections

Performing Forces: orchestra

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Six-beat motif repeated by marimbas, mallet percussion, pianos and shaker. Steady meter is established throughout the piece. Only the texture changes. Single tonic minor chord.</td>
</tr>
<tr>
<td>0:20</td>
<td>Strings, woodwinds and voices enter with repeated motif, creating a more dense texture. Mallet percussion, pianos, shaker, strings, women’s voices and clarinets.</td>
</tr>
<tr>
<td>0:40</td>
<td>Vibraphone enters, voice, woodwind and string parts begin to change, rising and becoming more dense. Underlying three-chord motif is established and repeated.</td>
</tr>
<tr>
<td>3:05</td>
<td>Piece has reached its apex. From here the string, voice, and woodwind melody slowly descends and becomes less rhythmically dense.</td>
</tr>
<tr>
<td>3:40</td>
<td>Piece returns to original texture of mallet instruments. Mallet percussion, pianos, and shaker with simple closing melody played by vibraphone. Returns to single minor chord.</td>
</tr>
</tbody>
</table>
7.8 THE AMERICAN STYLE

As we will see in a later chapter, jazz is a uniquely American style. American orchestral composers were becoming aware of jazz in the early twentieth century, and George Gershwin (1898-1937) was no exception. Gershwin was a brilliant talent who dropped out of school at the age of fifteen to begin a professional career playing piano in New York’s “Tin Pan Alley.” After several years of success as a performer and composer, he was asked by the famous band leader Paul Whiteman to compose a work that would help raise people’s perceptions of jazz as an art form. The resulting work, *Rhapsody in Blue*, combines the American blues style with the European symphonic tradition into a brilliant composition for piano and orchestra. Listen to how beautifully Gershwin combines these elements via the link below.

**Gershwin, Rhapsody in Blue (1924)**

[https://www.youtube.com/watch?v=BxowOVIdnRo](https://www.youtube.com/watch?v=BxowOVIdnRo)

In addition to *Rhapsody in Blue*, George Gershwin is also known for his opera, “Porgy and Bess.” Although not a true opera in the strict sense of the term (Gershwin dubbed it a “folk opera”), the piece is considered one of the great American operatic works of the century. The story is set in a tenement in Charleston, South Carolina. Based on DuBose Heyward’s novel *Porgy*, the opera incorporated classically trained black singers to depict the tragic love story between the two main title characters. Gershwin based the music for the opera on elements of folk music, referring to southern black musical style such as the blues and spirituals. Drawing on the nineteenth century opera tradition, Gershwin made use of leitmotifs to represent people or places. Near the beginning of the opera, we hear the famous aria “Summertime,” which depicts the hot, hazy atmosphere in which the story is set.

**George Gershwin – “Summertime”**

[https://www.youtube.com/watch?v=O7-Qa92Rzbk](https://www.youtube.com/watch?v=O7-Qa92Rzbk)

Like Gershwin, American born Aaron Copland (1900-1990) was instrumental in helping to define a distinct American sound by combining his European musical training with jazz and folk elements. As an early twentieth-century composer, Copland was active during the Great Depression, writing music for the new genre of radio, the phonograph, and motion pictures. *El Salon Mexico (1935)*, *Fanfare for the Common Man (1942)*, and *Appalachian Spring (1944)* are three of Copland’s most famous works. He won a Pulitzer Prize for his music for the ballet *Appalachian Spring* and was also an Oscar-winning film composer. *Appalachian Spring* is a ballet depicting a pioneer wedding celebration in a newly-built farmhouse in Pennsylvania. It includes the now well-known Shaker song *Simple Gifts*.

**Copland, Appalachian Spring (1944)**

[https://www.youtube.com/watch?v=ZNHWcHEMy-Q](https://www.youtube.com/watch?v=ZNHWcHEMy-Q)
Copland’s unique style evokes images of the landscape of the west, as we can hear in his score for the ballet *Rodeo* (1942) linked below.

**Aaron Copland, Rodeo (1942)**  
[https://www.youtube.com/watch?v=SXikDnYZypM](https://www.youtube.com/watch?v=SXikDnYZypM)

One of the ways in which Copland was able to capture the sense of vastness of the American landscape was through his use of certain harmonic intervals, that is, two notes played together, which sound “hollow” or “open.” These intervals, which are called “perfect 4ths” and “perfect 5ths,” have been used since medieval times, and were named so due to their simple harmonic ratios. The result is music that sounds vast and expansive. Perhaps the best example of this technique is found in Copland’s famous *Fanfare for the Common Man*.

While fanfares are typically associated with heralding the arrival of royalty, Copland wanted to create a fanfare that celebrated the lives of everyday people during a trying time in American history. The piece was premiered by the Cincinnati Symphony Orchestra on March 12, 1943 at the height of World War II. To this day, no other piece stirs up patriotic emotions like *Fanfare for the Common Man*. It has been used in countless movies, television shows, and even military recruitment ads. The piece came to define Copland’s uniquely American compositional style and remains one of the most popular patriotic pieces in the American repertoire.

**LISTENING GUIDE**

For audio, go to:  
[https://www.youtube.com/watch?v=FLMVBoB1_Ts](https://www.youtube.com/watch?v=FLMVBoB1_Ts)

**Composer:** Aaron Copland  
**Composition:** *Fanfare for the Common Man*  
**Date:** 1942  
**Genre:** Fanfare  
**Performing Forces:** brass and percussion sections of symphony orchestra

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Opening crash heralds introduction by bass drum and timpani that slowly dies down. Slow and deliberate.</td>
</tr>
<tr>
<td>0:31</td>
<td>Slow fanfare theme enters. The melody itself is comprised of many perfect 4ths and perfect 5ths intervals which convey a sense of openness. Unison trumpets. Slow tempo. No harmonic accompaniment creates a sense of starkness.</td>
</tr>
<tr>
<td>Time</td>
<td>Event Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------</td>
</tr>
<tr>
<td>1:05</td>
<td>After brief notes from the percussion section, French horns enter, moving a perfect 5th below the trumpets. Trumpets and French horns, with periodic hits from the percussion. Built primarily on perfect 4ths and 5ths.</td>
</tr>
<tr>
<td>1:46</td>
<td>Repeat of material from the introduction. Percussion.</td>
</tr>
<tr>
<td>1:48</td>
<td>Clarinet states a contrasting melody. Melody over murmuring strings.</td>
</tr>
<tr>
<td>1:59</td>
<td>Low brass enters with the main theme and is imitated by the horns and trumpets. Full brass and percussion.</td>
</tr>
<tr>
<td>3:01</td>
<td>Melody is restated at ( \frac{1}{2} ) speed (augmentation) and ends on climactic chord. Full brass and percussion.</td>
</tr>
</tbody>
</table>

### 7.9 THE LATE TWENTIETH CENTURY

Modern electronic inventions continue to change and shape our lives. Music has not been immune to these changes. Computers, synthesizers, and massive sound systems have become common throughout the western world. In this unit, we will touch on some of the important trends that started in the 1940s and 1950s and continue to the present. We will also look at an important genre, movie music!

#### 7.9.1 Musique Concrète

*Musique concrète* (a French term meaning “concrete music”) is a type of electro-acoustic music that uses both electronically produced sounds (like synthesizers) and recorded natural sounds (like instruments, voices, and sounds from nature). Pierre Schaeffer (in the 1940s) was a leader in developing this technique. Unlike traditional composers, composers of *musique concrète* are not restricted to using rhythm, melody, harmony, instrumentation, form, and other musical elements. The video linked below offers an excellent narrative on *musique concrète*.

*Musique concrète*

[https://www.youtube.com/watch?v=c4ea0sBrw6M](https://www.youtube.com/watch?v=c4ea0sBrw6M)

Below is a link to one of Pierre Schaeffer’s *musique concrète* compositions.

**Pierre Schaeffer, Études de bruits (1948)**

[https://www.youtube.com/watch?v=CTfovE15zzI](https://www.youtube.com/watch?v=CTfovE15zzI)
7.9.2 Elektronische Musik

*Elektronische Musik* (German term meaning “electronic music”) is composed by manipulating only electronically-produced sounds (not recorded sounds.) Like Expressionism, both *musique concrète* and *elektronische Musik* did not last long as popular techniques. Karlheinz Stockhausen was a leader in the creation of *elektronische Musik*.

The link below is to an example of *elektronische Musik*.

**Stockhausen: Kontakte (electronic version complete)**

https://www.youtube.com/watch?v=-vjofqA2SNY

7.9.3 Laptop Orchestras

With the development of laptop computers, a new wave of interest has sprung up world-wide in electronic music of all types. Musicians can now easily link laptops together to form ensembles; they can also link laptops in other locations, even around the globe. Software is being developed that allows for all types of *musique concrète* and *elektronische musik* compositions and combinations. The Princeton Laptop Orchestra is a leader in this area of experimental composition and performance.

**Princeton Laptop Orchestra**

https://www.youtube.com/watch?v=gOsaANafZcw

7.9.4 Film Music

Although modern audiences may no longer visit the local symphony or opera house on a regular basis, they do visit the local movie theater. In this way, symphonic music lives on in our everyday lives in the form of music for film, as well as for television shows, commercials, and video games.

More than any other form of media in the twentieth century, film has made an indelible mark on our culture. The first known public exhibition of film with accompanying sound took place in Paris in 1900, but not until the 1920s did talking pictures, or “talkies,” become commercially viable. Inevitably, part of the magic of film is due to its marriage with music. After opera, film music was the next step in the evolution of music for drama. In fact, film music follows many of the same rules established by the nineteenth-century opera and before, such as the use of overtures, leitmotifs, and incidental music. Many of the most famous themes in the history of film are known throughout the world in the same way that an aria from a famous opera would have been known to the mass audiences of the previous century. For example, who of us cannot sing the theme from *Star Wars*?

Unlike the music of forward-thinking twentieth-century composers such as Schoenberg and Webern, music for film is not designed to push musical boundaries; instead, it draws on compositional devices from across the vast history of Western music. Music for a film depicting a love story might rely on sweeping...
melodies reminiscent of Wagner or Tchaikovsky. A science fiction movie might draw on dense note clusters and unconventional synthesized sounds to evoke the strangeness of encountering beings from another world. A documentary might feature music that is emotionally detached, such as the twentieth-century minimalist style of Phillip Glass. It all depends on what style best complements the visuals.

The following example is one of the most famous melodies in cinema history, the main theme from *Star Wars*, composed by John Williams. Because *Star Wars* tells a story in a galaxy far, far away, its music should logically sound futuristic, but director George Lucas opted for an entirely different approach. He asked the film’s John Williams to compose something romantic in nature so as to ground the characters of this strange universe in something emotionally familiar. Williams achieved this goal by creating a musical landscape deeply rooted in the style of Wagner, especially in his use of heroic themes and leitmotifs. Listen to the example below and pay special note to the sense of adventure it evokes.

**LISTENING GUIDE**
For audio, go to:
[https://www.youtube.com/watch?v=_D0ZQPqeJkk](https://www.youtube.com/watch?v=_D0ZQPqeJkk)

**Composer:** John Williams  
**Composition:** Star Wars Main Title  
**Date:** 1977  
**Genre:** Motion Picture Soundtrack

<table>
<thead>
<tr>
<th>Performing Forces</th>
<th>orchestra</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
</table>
| 0:00   | Opening Fanfare: Use of perfect fourths to evoke heroism.  
Orchestral: trumpets and brass.  
Triplet figures create a sense of excitement.  
Opens on a loud tonic chord to convey strength. |
| 0:08   | Main Theme.  
High brass alternating with strings.  
Heroic march.  
Strong tonal center. |
| 1:11   | Transition to space battle music as Imperial Star Destroyer looms over a smaller ship.  
Ascending strings followed by lone flute solo and stabbing brass notes  
Floating time followed by jarring triplet figures.  
Moves towards dissonance to create sense of impending danger. |
2:03  Battle Music: Melody spells out a diminished chord, evoking conflict.  
      Low brass takes over melody.  
      Faster march creates a sense of urgency.  
      Minor key depicts danger.

2:14  Main theme returns.  
      Melody switches to the French horns.  
      Heroic march.  
      Returns to major key.

3:19  Leia’s Theme.  
      Sweeping romantic melody in strings.  
      Slow moving tempo.  
      Lush romantic chords.

4:06  Main Theme returns.

4:39  Battle Theme returns.

5:17  Closing Section (Coronation Theme).  
      Full Orchestra.  
      Slow and majestic.  
      Ends on a strong tonic chord.

We talked about leitmotifs in our chapter on nineteenth-century music. The music of Star Wars relies heavily on this technique, and most of its characters have their own unique themes, which appear in different forms throughout the movies. Perhaps the most famous of these leitmotifs is the “Force Theme.” The link below is a compilation of the various uses of this theme throughout the trilogy.

https://www.youtube.com/watch?v=QrbAg3zkpg4

7.9.5 Music for New Media

Although the movies continue to flourish in the twenty-first century, new technologies bring new media, and, with it, new music. One of the fastest growing examples of new media comes in the form of video games. The music of the first commercially-available video games of the 1970s was rudimentary at best. Fast-forward to the twenty-first century, and video games feature complex and original musical backdrops which complement incredibly realistic graphics and game play. These games require a cinematic style of music that can adapt to the actions of the player.

Listen to the example below from the original for the Nintendo Entertainment System. Early video game music is not unlike the music of the Renaissance in that it was limited to polyphony between a small number of voices. The original NES system put significant restraints on composers, as it was only possible to sound three to four notes simultaneously, and a great deal of effort was put into getting as rich a sound as possible within these constraints. Listen below to the two ver-
sions of the main Zelda theme (called the “Overworld Theme”). Conceived by acclaimed video game composer Koji Kondo, it is one of the most famous video game themes of all time. This theme has been featured in almost all of the Legend of Zelda games. Notice how the composer uses imitative polyphony to create the illusion of a full texture. Notice also the piece’s similarity to Ravel’s Bolero, which we heard earlier in this chapter. Kondo originally planned to use his own arrangement of Ravel’s Bolero as the main theme for the game. However, in the end he chose to write instead an original piece with similar characteristics. Notice that both are built on a steady repeated percussive pattern.

**LISTENING GUIDE**

For audio, go to:  
https://www.youtube.com/watch?v=lpEzYEoV9qY

Composer: Koji Kondo  
Composition: The Legend of Zelda (Overworld Theme)  
Date: 1986  
Genre: Video Game Music  
Performing Forces: orchestra

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
</tr>
</thead>
</table>
| 0:00   | Introduction.  
Synthesized sounds.  
Heroic march implied by rudimentary percussion sounds.  
Basic chord structure implied through limited polyphony. |
| 0:07   | Main Theme.  
Synthesized sounds.  
Heroic march.  
Imitative polyphony creates a sense of full texture. |

The second version of the theme is a testament to the advances made in the technological capabilities of video game music. An updated arrangement of the theme from Nintendo's 2011 release, The Legend of Zelda: Skyward Sword, it features the “Overworld Theme” in the game’s credits sequence. If you didn’t know this music belonged to a video game, you could imagine it as a soundtrack to a blockbuster adventure movie.

**LISTENING GUIDE**

For audio, go to:  
https://www.youtube.com/watch?v=5h2x18CtgZQ

Composer: Koji Kondo
| Composition:  | The Legend of Zelda (Overworld Theme) |
| Date:        | 1986 (2011 arrangement)              |
| Genre:       | Video Game Music                    |
| Performing Forces: | orchestra                          |
| Timing | Performing Forces, Melody, and Texture |
| 0:00  | Introduction.                        |
|        | Orchestral: Strings with brass hits.|
|        | Heroic march.                        |
|        | Rising chords create sense of anticipation. |
| 0:14  | Main Theme.                          |
|        | Trumpets take melody followed by strings. |
|        | Heroic march.                        |

### 7.10 CHAPTER SUMMARY

In this chapter we examined the Impressionist style of music and its two main composers, Ravel and Debussy. We also looked at a new approach to harmony and composition developed by Schoenberg, Berg, and others that became known as Expressionism. We then briefly touched on the style called primitivism and the music of Igor Stravinsky and examined the Neoclassicism of Stravinsky and others. We saw how the minimalist composers sought to create music from its most fundamental rhythmic and melodic elements, returning to the consonant sounds of triads and the strict application of steady meter. We then discovered the uniquely American, yet contrasting styles of Aaron Copland and George Gershwin—Copland creating an American symphonic style and Gershwin creating a style which incorporated jazz music. We learned that *musique concrète* was a combination of recorded and electronic sounds and that the German composer Karlheinz Stockhausen was the leader in *elektronische Musik*. We saw that the Princeton University Laptop Orchestra is an important leader in laptop computer ensembles. Finally, we looked at music for motion pictures and at one of the most recent developments in electronic and digital entertainment: music for video games.

### 7.11 GLOSSARY

**Atonal** – Music that seeks to avoid both the traditional rules of harmony and the use of chords or scales that provide a tonal center

**Chromaticism** – a style of composition which uses notes that are not a part of the predominant scale of a composition or one of its sections.

**Elektronische Musik** - (German term meaning “electronic music”) Music composed by manipulating only electronically-produced sounds (not recorded sounds.)
**Expressionism** – Style of composition where composers intentionally use atonality. Arnold Schoenberg devised a system of composing using twelve tones. His students Alban Berg and Anton Webern composed extensively in this twelve-tone style.

**Impressionism** – music composed based on the composer’s impression of an object, concept, or event. This style included the use of chromaticism, whole-tone scales and chords, exotic scales, new chord progressions, and more complex rhythms.

**Laptop orchestra** – an ensemble formed by linking laptop computers and speakers together to generate live and/or recorded performances using both synthesized and pre-recorded sounds.

**Musique Concrète** – a type of electro-acoustic music that uses both electronically produced sounds (like synthesizers) and recorded natural sounds (like instruments, voices, and sounds from nature).

**Neoclassicism** – A musical movement that arose in the twentieth century as a reaction against romanticism and which sought to recapture classical ideals like symmetry, order, and restraint. Stravinsky’s music for the ballet Pulcinella (1920) is a major early neoclassical composition.

**Polytonality** – a compositional technique where two or more instruments or voices in different keys (tonal centers) perform together at the same time.

**Primitivism** – A musical movement that arose as a reaction against musical impressionism and which focused on the use of strong rhythmic pulse, distinct musical ideas, and a tonality based on one central tone as a unifying factor instead of a central key or chord progression.

**Serialism** – composing music using a series of values assigned to musical elements such as pitch, duration, dynamics, and instrumentation. Arnold Schoenberg’s 12-tone technique is one of the most important examples of serialism.

**Synthesizers** - instruments that electronically generate a wide variety of sounds. They can also modify electronic or naturally produced recorded sounds.

**Through-Composed** – Music that progresses without ever repeating a section.

**Twelve-tone Technique** - Compositional technique developed by Arnold Schoenberg that derives musical elements such as pitch, duration, dynamics, and instrumentation from a randomly produced series of the twelve tones of the chromatic scale (the 12-tone row).
8.1 OBJECTIVES

• Basic knowledge of the history and origins of popular styles
• Basic knowledge of representative artists in various popular styles
• Ability to recognize representative music from various popular styles
• Ability to identify the development of Ragtime, the Blues, Early Jazz, Bebop, Fusion, Rock, and other popular styles as a synthesis of both African and Western European musical practices
• Ability to recognize important style traits of Early Jazz, the Blues, Big Band Jazz, Bebop, Cool Jazz, Fusion, Rock, and Country
• Ability to identify important historical facts about Early Jazz, the Blues, Big Band Jazz, Bebop, Cool Jazz, Fusion, and Rock music
• Ability to recognize important composers of Early Jazz, the Blues, Big Band Jazz, Bebop, Cool Jazz, Fusion, and Rock music

8.2 KEY TERMS

• 45’s
• A Tribe Called Quest
• Alan Freed
• Arthur Pryor
• Ballads
• BB King
• Bebop
• Big Band
• Bluegrass
• Blues
• Bob Dylan
• Broadway Musical
• Charles “Buddy” Bolden
• Chestnut Valley
• Children’s Song
• Chuck Berry
• Contemporary Country
• Contemporary R&B
• Count Basie
• Country
8.3 INTRODUCTION

Popular music is by definition music that is disseminated widely. As such, it has been particularly significant with the twentieth-century proliferation of recording technologies and mass media. Sometimes we may forget that it was not until the 1920s that recording and playback technology allowed for the spread of music through records. To become popular before that time, a tune had to be spread by word of mouth, by traveling performers, and by music notation, which might appear in a music magazine or newspaper or in sheet music that could be bought at general stores, catalogs, and music stores.
Today the success of a popular music artist is most often measured by how many songs they sell. In the past, that meant record and CD sales, but today it essentially means numbers of downloads. Recording industry executives determine which artists to record and distribute based almost entirely on their perceived ability to sell units. Most popular music today is sold by downloading it to an electronic device, though CDs are still manufactured and distributed.

Popular music is also often thought of as ephemeral, that is, as remaining in the consciousness of a group of people for a limited time. For this chapter, we have chosen popular music that has either transcended that boundary or that was so important in or exemplary of its time and place that its discussion helps us understand music, history, and culture more broadly. It is, however, but a sampling of a huge body of popular music that exists in the United States since roughly the Colonial period. As you listen to these examples, perhaps you can think of similar examples of popular music that you know.

8.4 EARLY AMERICAN POPULAR MUSIC – OR NOT!

As music with the power to connect with large groups of people, popular music has sometimes been censored. In Colonial times, popular (pop) music was discouraged and, often, even illegal. Later, after church leaders began to lose some of their political power, with the separation of church and state, composers began to write popular music intended for singing at home by amateurs with some instrumental accompaniment. One popular political song of the 1700s was “Chester” by William Billings.

William Billings – “Chester”

http://www.youtube.com/watch?v=E_St8bsx31A

The birth and early development of Ragtime, New Orleans Jazz (Dixieland), and the Blues are all critical to the creation and growth of the popular music we enjoy today. The rhythm, melody, harmony, and instrumentation of all three styles were foundational to the big band, jazz, bebop, and rock and roll styles that followed.

The syncopated rhythms and the importance of a steady dance-like beat in ragtime, and the styles that followed originated in the African cultures accompanying the slaves brought to the American South. The use of scales, chords, and the rules of Western harmony—as well as the use of orchestral instruments like clarinets, saxophones, trumpets, trombones, tubas, pianos, and snare and bass drums—were all borrowed from the Western European tradition. The combination of these different musical cultures occurred almost exclusively in New Orleans, a city that included French, Spanish, English, Creole (Native American), and African populations in an environment that was unusually cooperative and open-minded for the late 1800s and early 1900s.

We must remember that most musical styles do not disappear when new styles evolve; they just fade in popularity. Ragtime, New Orleans jazz, and the Blues are
still performed today—not only in New Orleans and St. Louis, but also across the United States, in Europe, and even parts of Asia.

### 8.4.1 Ragtime

One important point to realize is that most popular music from the 1890s on is heavily influenced by the dominance of syncopation. **Syncopation** is the act of disrupting the normal pattern of accents in a piece of music by emphasizing what would normally be weak beats. For instance, in a march in quadruple meter, the musicians would typically emphasize beats one and three. However, in Ragtime, the emphasis would be placed on beats two and four (or the “upbeats”). We attribute this practice largely to the music and culture of the Africans who were sold into slavery in the American South. Syncopation and the emphasis on beats two and four permeate ragtime, Dixieland jazz, the blues, and most of the rock music that follows these styles.

The style of piano playing known as “ragtime” greatly influenced the development of American popular music. Indeed, all of our popular music styles grew out of ragtime and its New Orleans based cousin, jazz. Before the establishment of the recording industry, musicians supplied all live musical entertainment and background music. Music for these musicians to play was published in its written form for piano and other non-electric instruments. Ragtime was first published as written piano sheet music in the 1890s; by the early 1900s, it had almost taken over the music publishing industry. In fact, ragtime was so popular that it even increased the sale of pianos and energized the early music recording industry.

After the Civil War much of the Midwest, particularly Missouri, sported numerous saloons, dance halls, and brothels. These establishments offered work to piano players because of the need for live music—remember there was no recorded music industry at that time. Many African American businessmen at this time came to enjoy financial success in a section of St. Louis called Chestnut Valley, one such man being John L. Turpin from Savannah who moved to St. Louis and opened the Silver Dollar saloon. Ten years later, in 1897, Turpin’s son, a self-taught pianist, published “Harlem Rag,” a defining piece of piano Ragtime and a model for future composers. That same year, W. H. Krell published “Mississippi Rag.”

One of the most important ragtime composers, **Scott Joplin** was born sometime late 1867 and early 1868, probably in the northern part of Texas. Although most of the details of his early life are uncertain, his name appears in the 1880 census, listing him as twelve years of age. His father was a former slave and his
mother worked in the home of a well to do white family in Texarkana. Scholars believe that Joplin probably had access to a piano in the home of his mother’s employer and began at that time to learn the rudiments of music. While in Texarkana, Joplin’s ability gained notice, and he began to study with Julius Weiss, a German-born music teacher. Scott later attended high school in Sedalia, Missouri then alternated between Texarkana, where in 1891 he was performing with a minstrel show, and Sedalia, where for several years he continued to perfect his compositional technique. In 1899, he convinced Civil War veteran, music lover, and music store owner John Stark to publish “Maple Leaf Rag”—a piece destined to become the most popular ragtime composition. By 1914, it had sold over 1 million copies.

Click on the links below to listen to Cory Hall perform two of Scott Joplin’s better known compositions, “Maple Leaf Rag” and “The Entertainer.” Pay attention to the steady beat of the music and then notice that many of the accented notes are not on the beat. Those are the syncopated notes, and they are what make the time sound “ragged.”

In the late 1800s and early 1900s, musicians often called music that was written with different beat patterns by the name of the purpose for which it was composed. For example, music written for dancing that was grouped in three beats per measure was called “waltz-time,” and music written in two beats per measure for marching was called “march-time.” So it seems reasonable that music written with many notes off the beat, or syncopated, would be called “ragged-time” or “ragtime.”

Maple Leaf Rag – Scott Joplin
https://www.youtube.com/watch?v=fagH03fxY7c

The Entertainer – Scott Joplin
http://www.youtube.com/watch?v=t9gzZJ344Co

Arthur Pryor was the most famous trombone soloist of his era and a member of the world renowned band of John Philip Sousa. Prior was born in Missouri and wrote numerous successful ragtime compositions. When the Sousa Band toured Europe in 1900, Arthur Pryor’s ragtime compositions did much to spread the fame of ragtime to Europe.

By the early 1900s, ragtime enjoyed tremendous popularity and could be found in many different forms, including the early example of mass-produced recorded music, the phonograph record. Listen to the following phonograph recording of the Sousa Band from 1906.
Sousa Band, “Arkansaw Huskin’ Bee”

http://www.youtube.com/watch?v=JCDhpPGzCC4

The syncopated feel of ragtime encourages a feeling of movement—perhaps a desire to tap your foot, or bob your head, or dance. Many older people perceived this feeling as a threat that would lead young people down the road to sin and degradation; they associated the music with saloons, dance halls, and bordellos. Needless to say, they didn’t approve! We will later see many similar warnings about the rock music of the 1960s.

You may have also noticed that “Maple Leaf Rag” and “The Entertainer” comprise sections that repeat. These three or four repeated sections make up the “form” of the vast majority of ragtime compositions. Music of all styles can either be built of sections that repeat (a repeating form), or be written in a way that does not repeat (through-composed). We will talk more about form later.

8.4.2 The Blues

The term “the blues” may have originated in two possible ways. The first possibility is that as early as the 1790s the term “blue devils” was used to refer to feelings of suffering and sadness. The term first appeared in print in Hart Wand’s piece, “Dallas Blues” (1912), the first copyrighted blues composition. The second possibility suggests it derives from the mysticism associated with many West African cultures that used the Blue Indigo plant to dye the garments of those who were in mourning after the death of a loved one. The indigo plant was grown on many Southern plantations, and its use could have strengthened the slaves’ connecting “blue” indigo with suffering.

Whatever the source, the term “the blues” became universally associated with a style of music that at the turn of the twentieth century began to form out of African American work songs, field hollers, and spirituals. Today, the word “blues” is used loosely and can mean several different things, like feeling sad or down. It can also describe any song played in a bluesy style.

In musical circles, the term “blues” most commonly describes a song that follows a blues form, which is a twelve-bar strophic song form. This musical structure of the blues has influenced the development of jazz, rock, techno, and other popular styles of music and is based on a few basic and recurring compositional and performance techniques. The form of the blues is repeating. It is usually eight, twelve, or sixteen bars in length, although some pieces vary this somewhat, and those sections are repeated several times. The blues uses a limited number of
chords, usually three or four. Specific notes within these chords are often lowered (the third, fifth, and seventh notes above the root of the chord), and the scales associated with these “blue note” alterations are called “blues scales.” Musicians often “bend” the pitch of these notes to give them their bluesy quality.

Over the years, the blues has found its way into many different styles of popular music. First, listen to two examples of traditional blues selections: Robert Johnson performs “Cross Road Blues,” and B. B. King performs “How Blue Can You Get”

Robert Johnson – “Cross Road Blues”  
https://www.youtube.com/watch?v=GsB_cGdgPTo

BB King - “How Blue Can You Get”  
https://www.youtube.com/watch?v=6jCNXASjzMY

Next listen to Stevie Ray Vaughn perform a number of blues selections that use rock as the rhythmic basis, including a composition by Jimi Hendrix.  
https://www.youtube.com/watch?v=grBmQwLSlDw

More than any other musical style, the blues is the foundation of all American music. It appears in virtually every other native musical style, including jazz, rock, rhythm and blues, and hip hop.

8.4.3 Jazz

New Orleans has, for centuries, been a city of many different cultural and ethnic groups. French, Spanish, Italian, German, and Irish immigrants all settled there before and during the 1800s, and it is in this city where their musical styles mixed with the different musical influences infused by the descendants of African slaves.

New Orleans jazz has its roots in Storyville, an area of New Orleans (NO-LA) known for its bars, dance halls, and brothels—like Missouri’s Chestnut Valley. In the early part of the 1900s, African American musical styles such as ragtime, blues, spirituals, and marches merged together to create a unique art form. Although jazz borrows much of its harmony and instrumentation from Europe, it differs fundamentally from European styles in its rhythmic makeup. Jazz emphasized syncopation and swing. Swing is a term used to describe the rhythmic bounce that characterizes the jazz style.
One of the most important aspects of the jazz style is that it often depends on performers being able to improvise. Improvisation is the act of creating melodies and harmonies on the spot without reading the music off a page. The blending of written and improvised performance has become an integral part of jazz performance and has continued in the later evolution of rock and other popular styles. Early jazz musicians learned to improvise entire new melodies over the chord structures of existing tunes.

Unlike with ragtime, which is largely a piano performance style, jazz musicians often provided music for dancing. By the early 1900s, dance music group instrumentation had changed from mostly string orchestras to jazz bands using instruments borrowed from marching bands; the band instruments were louder and more suited to noisy dance halls. Different combinations of trumpets, clarinets, saxophones, trombones, and tubas joined with drums, piano, guitar, and banjo to form the common jazz band instrumentation. However, piano players often traveled from city to city looking for work and it is easy to see how the music of these popular ragtime pianists influenced early jazz development in NOLA.

In 1917, Storyville was closed down due to the efforts of religious leaders in NOLA, so jazz musicians were forced to move to Chicago, New York, Los Angeles, Memphis, St. Louis, and other big cities to find work. Around this same time, the recording industry began to flourish, particularly in Chicago and New York. Soon groups like the Original Dixieland Jazz Band began recording New Orleans style jazz. Jazz eventually became part of a performing and recording revolution that swept the country (and Western world) and changed popular music and culture forever.

Charles “Buddy” Bolden is widely recognized as the first major figure in the early development of jazz in NOLA. Bolden, like most of the other top jazz performers at that time, was of African descent, a fact which points to the central importance of African Americans to the development of New Orleans jazz and later American popular music from this point forward. Unfortunately, no known recordings of Bolden exist. The Original Dixieland Jazz Band, an ensemble comprised of white musicians, is widely considered to have made the first recording of jazz. This recording sold over one million copies in the first six months of its release and did much to associate New Orleans with “jazz” in the new recording industry. Phonograph records soon replaced sheet music as a favorite way to experience new music because records allowed the listener to hear the subtle jazz performance practices that could not be accurately put down on paper.
Listen to the Original Dixieland Jazz Band’s recording of “Livery Stable Blues” which was recorded in New York in 1917, linked below.

**Original Dixieland Jazz Band – “Livery Stable Blues”**
http://www.youtube.com/watch?v=5WojNaU4-kI

This early style of jazz, now known as **New Orleans Jazz**, or “**Dixieland.**” is based almost entirely on the tradition of improvisation. The mature Dixieland style was in full swing by the 1920s and included syncopated rhythms, improvised solos and harmonies, as well as a common instrumentation that included trumpet, clarinet, saxophone, trombone, tuba, banjo, piano, guitar, and drums. The form of most Dixieland tunes, like almost all popular music, was based on repeated sections.

The late 1920s saw the rise of a New Orleans native who transformed jazz from a somewhat loose style with many parts being improvised at the same time, into a style that featured soloists taking turns playing improvised solos. **Louis Armstrong**, whose nickname was “Satchmo,” became an international jazz superstar and movie and television personality in a career that stretched from the 1920s to the 1960s.

Armstrong was born in 1901 in a section of New Orleans with a violent reputation, so much so that it was called “The Battlefield.” At the age of 11, Armstrong was arrested for firing a gun in the air to celebrate the New Year and was subsequently sent to the Colored Waif’s Home for Boys. It was here that Armstrong learned to play the cornet (an early version of the trumpet). He quickly realized his aptitude for music and, upon being released two years later, soon began to build a reputation as one of the best trumpet players in New Orleans, performing everywhere from the seedy bars of Storyville to the riverboats that traveled up and down the Mississippi River.

Armstrong eventually moved to Chicago to join the band of his old mentor, Joe “King” Oliver. From 1925 to 1928, Armstrong made a series of recordings as a leader known as the “Hot Fives” and “Hot Sevens” that would cement his status as one of the most important jazz artists of the twentieth century. His innovations include the following: he established jazz as a solo art form firmly rooted in the blues and which celebrated individual expression; he introduced a jazz singing style, which included a loose phrasing style; he defined the new rhythmic feel of jazz known as swing; and he expanded the possibilities of the trumpet through bends and other techniques that allowed him to mimic the human voice.

Listen to “West End Blues” recorded by Louis Armstrong, America’s first popular music superstar, in Chicago in 1928 (linked below.) In addition to common Dixieland instrumentation and improvised solos, this selection also contains a vocal solo by Louis Armstrong using a technique called “scat singing.” Scat singing occurs when a vocalist improvises a melody using seemingly nonsense syllables, often in an attempt to imitate the style of a wind instrument.
**LISTENING GUIDE**

For audio, go to: [https://www.youtube.com/watch?v=W232OsTAMo8](https://www.youtube.com/watch?v=W232OsTAMo8)

**Composer:** Joe “King” Oliver

**Composition:** Louis Armstrong: “West End Blues”

**Date:** 1928

**Genre:** Early jazz or “Dixieland”

**Form:** 12-bar blues

**Performing Forces:** Early New Orleans Jazz Instrumentation:
Louis Armstrong – trumpet and vocal; Fred Robinson – trombone; Jimmy Strong – clarinet; Earl Hines – piano; Mancy Cara – banjo; Zutty Singleton – drums

**What we want you to remember about this composition:**
- Much of the piece is improvised over a repeating 12-bar blues form
- It features Armstrong’s virtuosity on trumpet as well as his unique interpretation of the melody on trumpet and on vocals

**Other things to listen for:**
- Each time the twelve bar form is repeated, it is called a “chorus”
- Each chorus is an opportunity for a new soloist or a new ensemble passage
- Armstrong’s vocals are “scat singing,” and incorporate syllables instead of text
- The piano, banjo, and drums are collectively called the “rhythm section”

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
<th>Text and Form</th>
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<tbody>
<tr>
<td>0:00</td>
<td>Trumpet.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Improvised lines incorporate dramatic leaps, chromaticism, triplet figures, and elements of the blues.</td>
<td></td>
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<tr>
<td>0:13</td>
<td>Full band.</td>
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<tr>
<td></td>
<td>Trumpet plays the melody while clarinet and trombone improvise supporting parts.</td>
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<tr>
<td>0:50</td>
<td>Trombone with rhythm section.</td>
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<tr>
<td></td>
<td>Trombone plays the melody.</td>
<td></td>
</tr>
<tr>
<td>1:25</td>
<td>Clarinet and voice with rhythm section.</td>
<td>Call-and-response melody between clarinet and voice.</td>
</tr>
<tr>
<td>2:00</td>
<td>Rhythm section featuring piano.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Improvised piano solo.</td>
<td></td>
</tr>
</tbody>
</table>
No unit on New Orleans jazz would be complete without mentioning the Marsalis family. Father Ellis (piano) and sons Branford (saxophone), Wynton (trumpet), Delfeayo (trombone), and Jason (drums) are all artists of the first rate and world-renowned as individual jazz musicians. Listen to the Marsalis family continue the New Orleans jazz tradition as they perform "Struttin’ with Some Barbeque.”

**Struttin’ With Some Barbeque – The Marsalis Family**

https://www.youtube.com/watch?v=gUnWt21HxMQ

**Later Jazz Styles**

**Big Bands**

By the 1930s, jazz was the most popular music in the country. Most jazz ensembles at this time featured a large group of fifteen to twenty musicians. This increase in size was needed mainly because the larger venues used for dancing made it difficult to hear small combos over the noises in the room. Before long, the standard instrumentation of the performing dance band had become five saxophones, five trombones, five trumpets, a rhythm section (piano, bass, and drum set), and oftentimes one or more singers. The larger number of instruments made the normal improvised Dixieland parts impractical; fifteen musicians improvising at the same time just sounded like noise. Therefore, band leaders began to either arrange parts for the different sections (as Duke Ellington did) or hire arrangers to do it for them (as did Glenn Miller, Stan Kenton, and others). The standard big band instrumentation that resulted survives to this day.

Throughout the later 1930s, the 1940s, and to some extent the 1950s, big bands enjoyed enormous popularity performing both for dances and as concert performing groups. Today the terms dance band and big band are used interchangeably. During the heyday of big band popularity, a number of superstars rose with the tide. Many times the leaders of these bands became famous; Duke Ellington, Count Basie, Stan Kenton, Tommy Dorsey, and Glenn Miller were just a few that became household names. Listen to the traditional big band sound of Glenn Miller and his orchestra as they perform their number one hit “In the Mood.”
Glenn Miller – “In the Mood”

https://www.youtube.com/watch?v=_CI-oE_jses

One of the most important figures in the big band era was Duke Ellington, a bandleader and composer who created some of most unique and innovative sounding music of the era. Ellington sought out musicians with their own personal sounds to incorporate into his orchestra. Some famous musicians from the Ellington band include trumpeter Cootie Williams, who created interesting vocal effects with a plunger mute; Cat Anderson, who could hit high notes that most trumpeters thought impossible, and alto saxophonist Johnny Hodges, a master at bending notes to create beautiful expressive melodies. Ellington was able write music that wove these unique playing styles together into a musical tapestry that was complex and dissonant, yet beautiful and accessible. Ellington wrote many big band hits of the 1930s and 1940s, such as the example below, “It Don’t Mean A Thing If It Ain’t Got That Swing.”

**LISTENING GUIDE**

For audio, go to:

https://www.youtube.com/watch?v=YbwDRdRXP3k

**Composer:** Duke Ellington

**Composition:** It Don’t Mean A Thing If It Ain’t Got That Swing

**Date:** 1931 (recorded 1932)

**Genre:** Big Band Jazz

**Form:** AABA

**Nature of Text:** an upbeat song celebrating swing music

**Performing Forces:** Early Big Band Instrumentation:
Arthur Whetsel, Freddie Jenkins, Cootie Williams – trumpet; Joe Nanton, Juan Tizol – trombone; Barney Bigard, Johnny Hodges, Harry Carney – woodwinds; Duke Ellington – piano, Fred Guy – banjo; Wellman Braud – bass; Sonny Greer – drums; Ivie Anderson – vocals

**What we want you to remember about this composition:**

- The original song follows a standard AABA form, which is repeated over and over. Much like the blues, each time through the form is called a “chorus.”
- Take a look at the words to the song below to follow along with the form.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>It don’t mean a thing, if it ain’t got that swing (doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)</td>
</tr>
<tr>
<td>A</td>
<td>It don’t mean a thing, all you got to do is sing (doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)</td>
</tr>
<tr>
<td>B</td>
<td>It makes no difference if it’s sweet or hot</td>
</tr>
<tr>
<td>A</td>
<td>It don’t mean a thing, if it ain’t got that swing (doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)</td>
</tr>
</tbody>
</table>
Other things to listen for:
- In the A sections of the form, the brass players use standard toilet plungers on the bells of their horns to create a “wa, wa” sound

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces, Melody, and Texture</th>
<th>Text and Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Upright bass and vocals. Bluesy “scat singing” riff in vocals.</td>
<td>Introduction</td>
</tr>
<tr>
<td>0:13</td>
<td>Trombone with rhythm section. Improvised solos alternating with original melody.</td>
<td>First “chorus” of AABA form</td>
</tr>
<tr>
<td>0:47</td>
<td>Full Band. Main melody which includes a call and response between vocalist and horns.</td>
<td>Second chorus of AABA form</td>
</tr>
<tr>
<td>1:23</td>
<td>Alto sax solo over horn backgrounds. Improvised solo.</td>
<td>Interlude</td>
</tr>
<tr>
<td>1:58</td>
<td>Alto sax solo. Improvised solo.</td>
<td>First two A sections of third chorus</td>
</tr>
<tr>
<td>2:07</td>
<td>Sax section. New melodic material written in a soloistic manner.</td>
<td>B section of third chorus</td>
</tr>
<tr>
<td>2:16</td>
<td>Alto sax solo over horn backgrounds. Improvised solo.</td>
<td>Last A section of third chorus</td>
</tr>
<tr>
<td>2:25</td>
<td>Full Band (Shout Chorus). New melodic material written in a soloistic manner.</td>
<td>First two A sections of fourth chorus</td>
</tr>
<tr>
<td>2:42</td>
<td>Vocalist with rhythm section. Improvised “scat” solo.</td>
<td>B section of fourth chorus</td>
</tr>
<tr>
<td>2:52</td>
<td>Full Band. Main melody which includes a call and response between vocalist and horns.</td>
<td>Last A section of fourth chorus</td>
</tr>
</tbody>
</table>

**Stan Kenton** was an innovative big band leader who liked to incorporate music from other cultures into his repertoire. Listen to the Latin influence in his recording of “Malaga.”

**Stan Kenton – “Malaga”**

[https://www.youtube.com/watch?v=HEt13RILoko](https://www.youtube.com/watch?v=HEt13RILoko)
This recording of the Count Basie band is a great example of the traditional swing style of jazz in a contemporary arrangement of “Sweet Georgia Brown.”

**Count Basie – “Sweet Georgia Brown”**
https://www.youtube.com/watch?v=EbbBeU1vHew

Numerous vocalists also became stars in the Big Band movement. One of the most famous also became a movie star: Frank Sinatra.

**Frank Sinatra – “New York, New York”**
https://www.youtube.com/watch?v=odNmQiSC6dY

Ella Fitzgerald became world famous as a jazz vocalist and recording artist, and enjoyed a long and illustrious career as one of the leading jazz recording artists of all time.

**Ella Fitzgerald – “The Lady is a Tramp”**
https://www.youtube.com/watch?v=k9mssKqk6YE

The big band tradition continues to this day with vocal artists such as Michael Bublé recording and performing live concerts. Here Michael Bublé performs his hit “Moon Dance.”

**Michael Bublé – “Moon Dance”**
https://www.youtube.com/watch?v=PBCJWJXeFzk

**Bebop**

In the early 1940s, World War II had put a serious damper on saloons and dance halls due to rationing, lower incomes, and the drafting of a large number of musicians. It was difficult for bandleaders to hire enough good players because many musicians had gone to war. Consequently, many musicians began to form smaller jazz ensembles consisting of a few wind instruments and a rhythm section. These ensembles are often called jazz “combos.”

**Figure 8.7 |** Charlie Parker, Tommy Potter, Miles Davis, Dizzy Gillespie and Max Roach, Three Deuces, New York, N.Y.

**Author |** William P. Gottlieb

**Source |** Wikimedia Commons

**License |** Public Domain
At this same time, several important musicians, including Dizzy Gillespie, Bud Powell, and Thelonious Monk, began meeting at such clubs in uptown New York City as Minton's Playhouse. During late night jam sessions, they began exploring new ways to improvise in a small group setting. The bebop style developed when Charlie Parker arrived in New York from Kansas City. His nickname was “Bird,” and he soon became perhaps the most influential bebop player. Bebop was a dramatic departure from the jazz that came before it in several ways. The music featured more complex, faster moving harmonies, angular melodies, and highly complex rhythms that were not conducive to dancing. Most importantly, bebop marked the beginning of the modern jazz era. From this point on, jazz was no longer perceived as a popular music. Dance halls gave way to basement clubs where jazz enthusiasts would come to sit and listen. While jazz never regained its initial popularity, musicians such as John Coltrane, Miles Davis, and others carried on the jazz tradition into the 1950s and beyond, creating some of the most groundbreaking recordings in American music.

Listen for the complex melodies and complex chords in the following selection.

Charlie Parker – “Donna Lee”
https://www.youtube.com/watch?v=02apSoxB7B4

In the late 1960s and 1970s, some acoustic jazz musicians became interested in incorporating electronic instruments and rock beats into the jazz idiom. This style is often called **fusion** as it “fuses” jazz with other styles. A truly outstanding group from this era is **Weather Report**. The composition entitled “Birdland” from Weather Report’s 1977 **Heavy Weather** studio album, **Heavy Weather** received numerous awards, as well as ranking #1 on the Billboard jazz charts. Although the title of the song pays tribute to an acoustic jazz club in New York City named after Charlie Parker, the music itself features a rock instrumentation, a straight beat, and electronic instruments. The group’s bass player Jaco Pastorius is considered by many to be the best electric bassist of all time.

Weather Report – “Birdland”
https://www.youtube.com/watch?v=cH-WXR-Y2xs

### 8.5 THE R’S: ROCK, RHYTHM AND BLUES, AND RAP

The popular styles of music that we hear today, like most other Western musical styles, grew out of combinations of elements borrowed from the styles that preceded them. Rhythm and blues (R&B), rock and roll, and rap all resulted from combinations and changes of music practices that were borrowed from jazz, gospel, country, and the blues.

Elements of Contemporary Popular Music (the popular music we hear today) are the following: it is easy to listen to; its melody and lyrics, that is, words, are most important; it has a simple structure and strong melody; it is easy to sing and
repetitive, with the form comprising repeating sections; it has a strong beat (with Rap, it IS the beat) and clear/regular phases; and it uses few chords.

8.5.1 Rhythm and Blues

The term “rhythm and blues (R&B)” was first used by Billboard magazine in 1948 to refer to music recorded by black musicians and intended for use by the African American community. It has changed definitions several times over the years and is now very much in the mainstream. At one point, the term encapsulated several different musical styles, including soul and funk. Early rhythm and blues ensembles often featured a twelve-bar blues form with a strong backbeat (emphasis on beats two and four.) These early groups typically consisted of a rhythm section augmented by a saxophone or background vocalists. Georgia native Ray Charles was one of the early innovators of R&B.

Ray Charles – “Hit the Road Jack”
https://www.youtube.com/watch?v=Q8Tiz6INP7I&list=PL4417733726B17DBF

“Contemporary R&B” generally refers to music with jazz, gospel, and funk roots that uses electronic instruments, drums, horns, and vocals. This Earth, Wind & Fire example of contemporary R&B includes a rock rhythm section, brass, and synthesizer—plus a great groove. Many other excellent examples exist from groups like Kool and the Gang and The Ohio Players.

Earth, Wind & Fire – “In the Stone”
https://www.youtube.com/watch?v=rNNaKohSkrA

8.5.2 Rock and Roll

Early rock and roll grew directly out of the tradition of rhythm and blues. The term “rock and roll” is widely credited to the disk jockey Alan Freed, who used it to describe the R&B records he played on Cleveland’s WJW radio station. Rock and Roll was marketed and consumed primarily by a teenage audience. Eventually, the term “rock and roll” was shortened to “rock” and evolved into an all-encompassing international music with a wide variety of subgenres such as glam rock, heavy met-
al, new wave and grunge. The cultural impact of rock and roll has been massive, influencing almost every facet of popular culture, from fashion to language.

Although early rock and roll bands often featured a variety of wind instruments such as the saxophone, by the 1950’s, the typical rock and roll band was defined by the electric guitar. Invented in 1931, the instrument used an electronic device called a pickup to convert the vibration of the strings into electronic signals run to a speaker. The earliest electric guitars were merely used as a means of amplification, but rock and roll guitarists began to experiment with various effects, such as distortion that would alter the sound of the instrument.

A typical rock and roll band often included two guitarists. One guitarist typically played “rhythm guitar,” which meant supporting the band by strumming the chords of the song. The second guitarist played “lead guitar,” which meant playing solos in between the vocal lines or in open solo sections. These two guitarists were backed by a drum set and a bass. Often, one of the guitarists doubled as the lead vocalist, while other members might sing background harmonies.

Like R&B, rock and roll music places a strong emphasis on the backbeat. These accents are very noticeable in Chuck Berry’s “rock and roll music,” which features snare drum accents on beats two and four.

Chuck Berry – “Rock and Roll Music”

https://www.youtube.com/watch?v=0XSaKQlBZuE

Elvis Presley was one of the most important figures in the history of rock and roll, and one of the most celebrated recording artists of the twentieth century. He was born in Tupelo, Mississippi but grew up in Memphis, Tennessee. His recording career began in Memphis in 1954 when he worked with Sam Phillips, the owner of Sun Records. Elvis combined the sounds of country music and rhythm and blues into a style that was initially called rockabilly. Elvis soon moved to the RCA label, and his first single record “Heartbreak Hotel,” released in 1956, became the number one hit in the United States. By embracing music from both sides of the civil rights movement, Elvis became both very popular and very controversial at the same time. In many ways, he helped bring the popular music of African Americans into the mainstream of white society and paved the way for groups like the Beatles and the Rolling Stones, who were heavily
influenced by black artists. Elvis later branched out and recorded many successful ballads and rock tunes. He died of a drug overdose in 1977.

Listen to the blues influence in Elvis’s singing and the guitar and piano solos in “Heartbreak Hotel.”

**LISTENING GUIDE**

For audio, go to:  
https://www.youtube.com/watch?v=e9BLw4W5KU8

**Composer:** Tommy Durden and Mae Boren Axton

**Composition:** Heartbreak Hotel

**Date:** 1956 recording by Elvis Presley

**Genre:** Rock and Roll

**Form:** Strophic

**Nature of Lyrics:** About a hotel that embodies the feelings of being heartbroken

**Performing Forces:** Elvis Presley – lead vocals, Scotty Moore – electric guitar, Chet Atkins – acoustic guitar, Bill Black – double bass, D.J. Fontana – drums, Floyd Cramer – piano

**What we want you to remember about this composition:**

- Each verse repeats the same form, always ending with “Heartbreak is so lonely…”
- Each verse follows an 8-bar chord progression
- Notice how Presley’s singing style is a mix of blues, country, and gospel influences

<table>
<thead>
<tr>
<th>Timing</th>
<th>Text and Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Verse 1:</td>
</tr>
<tr>
<td></td>
<td>Well, since my baby left me,</td>
</tr>
<tr>
<td></td>
<td>I found a new place to dwell</td>
</tr>
<tr>
<td></td>
<td>Its down at the end of lonely street</td>
</tr>
<tr>
<td></td>
<td>At heartbreak hotel.</td>
</tr>
<tr>
<td></td>
<td>Heartbreak is so lonely baby,</td>
</tr>
<tr>
<td></td>
<td>Heartbreak so lonely,</td>
</tr>
<tr>
<td></td>
<td>Heartbreak is so lonely I could die</td>
</tr>
</tbody>
</table>

| 0:21   | Verse 2:      |
|        | And although it’s always crowded, |
|        | You still can find some room |
|        | For broken hearted lovers |
|        | To cry away their gloom. |
|        | Heartbreak is so lonely baby, |
|        | Heartbreak so lonely, |
|        | Heartbreak is so lonely they could die |
One of the most famous rock and roll groups of all time was The Beatles. This British group toured the United States in 1964 and changed the face of popular music and the recording industry from that time forward. The Beatles popularized the use of electric guitars as the basis of the modern rock band and went on to add strings, brass, organ, and other instruments to the list of instruments used in rock performances and recordings. Their use of straight eighth notes on the cymbals and accents on beats two and four on the snare drum are classic rock and roll rhythm elements. Most Americans are unaware of the influence that Chuck Berry and other American artists had on the style and content of the Beatles’ music.

**The Beatles – “I Want To Hold Your Hand”**

[https://www.youtube.com/watch?v=01_zdt_FNnM](https://www.youtube.com/watch?v=01_zdt_FNnM)
8.5.3 Rap

Rap is a form of spoken word delivered over a beat. It can be improvised or written out in advance. The history of rap music is intertwined with the history of hip hop and even disco music. An excellent history of hip hop and rap can be found on the site linked below.

https://www.britannica.com/topic/hip-hop

While the origins of rap can be traced back to Africa, rap as we know it came into being in the Bronx, NY in the 1970s. However, not until the art form was recorded did it enter the cultural mainstream. One of the first important rap recordings was the 1979 hit, “Rapper’s Delight” by the Sugarhill Gang. Kurtis Blow (Kurt Walker, born August 9, 1959) is the first rapper to sign with a major record label. “The Breaks,” a single from his 1980 debut album, is the first certified gold record rap song.

https://www.youtube.com/watch?v=MAk2wlv1N1I

By the 1990s, rap had evolved into a more sophisticated musical style featuring complex rhythms and clever wordplay. The instrumentation of rap music varies greatly depending on the artist and, often, the individual song. Early rap concerts featured DJs creating beats on turntables, which allowed the DJ to create music on the spot by playing and manipulating records. One well-known technique on the turntables is scratching, or improvising a rhythmic solo on one turntable over a beat.

A Tribe Called Quest is widely considered one of the greatest groups of the so-called golden age of hip hop during the late 1980s and early 1990s. Listen to the track below, “Can I Kick It” by A Tribe Called Quest. Like many rap songs, this track utilizes a technique called “sampling,” in which a clip of a preexisting song is isolated and looped underneath the rapper (in this case, the bass line for Lou Reed’s Walk On The Wild Side). The song also features the use of scratching mentioned above.

LISTENING GUIDE

For audio, go to:
https://www.youtube.com/watch?v=71ubKHzujuy8
**Composer:** A Tribe Called Quest (Q-Tip, Ali Shaheed Muhammad, Phife Dawg, Jarobi White)

**Composition:** “Can I Kick It”

**Date:** 1990

**Genre:** Rap

**Form:** Verse-chorus

**Nature of Text:** recited to a steady beat

**Performing Forces:** Rap vocals over looped music backdrop incorporating a variety of musical samples from previous recordings

Rappers: Q-tip and Phife Dawg

**What we want you to remember about this composition:**
- Listen for the verse-chorus form
- The first verse features clever wordplay, with the last word of each phrase rhyming. Notice how the last syllable of each line slowly evolves from words like “cuz” and “fuzz” to “rug” and “hug” and finally to “love” and “shove.”
- In the second verse, most of the phrases rhyme on the sound “ayer” as in “layer” or “player”

<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces</th>
<th>Text and Form</th>
</tr>
</thead>
</table>
| 0:00   | Q-tip             | Chorus or “Hook”:
|        |                   | Hey y’all, we is havin’ a ball
|        |                   | And you know they ask me to get on the MIC
|        |                   | And they ask me
|        |                   | Can I kick it? Word yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Can I kick it? Yes you can
|        |                   | Well I’m gone, gone
<table>
<thead>
<tr>
<th>Q-tip</th>
<th>Verse 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Can I kick it? To all the people who can Quest like A Tribe does</td>
</tr>
<tr>
<td></td>
<td>Before this, did you really know what live was?</td>
</tr>
<tr>
<td></td>
<td>Comprehend to the track, for it’s why cuz</td>
</tr>
<tr>
<td></td>
<td>Gettin measures on the tip of the vibers</td>
</tr>
<tr>
<td></td>
<td>Rock and roll to the beat of the funk fuzz</td>
</tr>
<tr>
<td></td>
<td>Wipe your feet really good on the rhythm rug</td>
</tr>
<tr>
<td></td>
<td>If you feel the urge to freak, do the jitterbug</td>
</tr>
<tr>
<td></td>
<td>Come and spread your arms if you really need a hug</td>
</tr>
<tr>
<td></td>
<td>Afrocentric living is a big shrug</td>
</tr>
<tr>
<td></td>
<td>A life filled with fun that’s what I love</td>
</tr>
<tr>
<td></td>
<td>A lower plateau is what we’re above</td>
</tr>
<tr>
<td></td>
<td>If you diss us, we won’t even think of</td>
</tr>
<tr>
<td></td>
<td>Will Nipper the doggy give a big shove?</td>
</tr>
<tr>
<td></td>
<td>This rhythm really fits like a snug glove</td>
</tr>
<tr>
<td></td>
<td>Like a box of positives it’s a plus, love</td>
</tr>
<tr>
<td></td>
<td>As the Tribe flies high like a dove</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phife Dawg</th>
<th>Verse 1:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Can I kick it? To all the people who can Quest like A Tribe does</td>
</tr>
<tr>
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<td></td>
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</tr>
</tbody>
</table>
8.6 FOLK MUSIC

Folk music is a broad term used to describe a wide variety of musical forms that developed within different cultures, often for different reasons. American folk music varies widely depending on the region, but most American folk music was influenced by the European and African cultures from which many Americans descended. We will explore some of the more popular forms of folk music and folk-inspired music. Folk music in America largely developed from a combination of music from the British Isles and other European regions and music brought here by African slaves. Folk music often uses the form known as the ballad. Ballads most often tell a story that usually contains a moral or lesson.

Listen to this recording of the Scottish/English ballad “Barbara Allen.”

Joan Baez performing “Barbara Allen”
https://www.youtube.com/watch?v=NqHJ4V893eo

Work songs often helped groups of people (including slaves) perform physical work. The music usually uses the tempo of the work itself and was sung by lumberjacks, railroad workers, and prison chain gangs, among others.

Listen to this recording of a Texas prison chain gang singing “Let the Hammer Reign” as they chop down trees. This piece is very similar to how slaves would sing while working on Southern plantations. Its compositional and style traits include the following: it uses a “Call and Response” technique, where a lead singer sings a line and then the group follows him with their response; it uses a simple melody; its instrumentation is only vocal; it possesses thicker texture (several singers);
its tempo is constant and matched to the speed of the axes; and its dynamics are fairly constant.

**Prison chain gang – “Let the Hammer Reign”**

https://www.youtube.com/watch?v=wFSlw8LIw0

**Children’s songs** also have a purpose, usually to teach a simple lesson. They are, therefore, simple to sing and easy to remember. In the case of “ABC Song,” its lesson helped children remember the twenty-six letters of the alphabet.

**The “ABC Song”**

https://www.youtube.com/watch?v=75p-N9YKqNo

**Protest songs** are written to directly, or by suggestion, voice complaints about some injustice. Listen to Bob Dylan perform his composition “Blowin’ in the Wind,” a protest song written in the 1970s to indirectly protest social injustice and the Vietnam War. Its compositional and stylistic elements include the following: it uses the same music for each verse, its melody is simple, its instrumentation is voice and guitar, its texture is thin, and its tempo and dynamics are constant.

**Bob Dylan – “Blowin’ in the Wind”**

https://www.youtube.com/watch?v=3l4nVByCL44

**Dance music** is folk music written for dancing. It’s that simple! The instrumentation of various types of folk dance music varies with the style. Acoustic instruments were used before the 1950s simply because electric and electronic instruments didn’t yet exist. Its compositional and stylistic components include the following: the form is almost always a repeating form; sometimes dance music comprises song with words while at other times, it is just instrumental; its form is almost always a repeating form; the dynamics are usually loud in order to be heard in a dance hall or other large space.

Below are links to three examples of different dance forms: a two-step, a waltz, and a square dance.

**Gil Tanner & the Skillet Lickers, “Soldiers Joy”**

https://www.youtube.com/watch?v=vd54F6bVvwo

**Country Waltz**

Ernest Tubb, “Waltz Across Texas”

https://www.youtube.com/watch?v=hK_qrg4Jz20

**Square Dance**

The Chuckwagen Team, “Golden Reel”

https://www.youtube.com/watch?v=i0zVEiICidc
8.7 COUNTRY MUSIC

Like many musical terms discussed in this chapter, Country Music has come to define a broad variety of musical styles encompassing Bluegrass, Hillbilly Music, and Contemporary Country among others. Generally speaking, most types of music that fall under this category originated in the American South (although it also encompasses Western Swing and cowboy songs) and features a singing style with a distinctly rural southern accent, as well as an instrumentation that favors string instruments such as the banjo, guitar, or fiddle.

Bluegrass music is a variation of country music that developed largely in the Appalachian region; it features fiddle, guitar, mandolin, bass guitar, and the five-string banjo. Often associated with Appalachia, bluegrass combines many of the song forms that are common in the region’s Scottish/English musical heritage. For example, bluegrass blends the Scottish/English ballad with blues inflections. Some bluegrass songs are fast instrumental pieces featuring amazing technique by the performers. Listen to Ricky Skaggs and the Bluegrass Thunder perform via the link below.

Ricky Skaggs, “Bluegrass Breakdown”
https://www.youtube.com/watch?v=oZIHSXpmilw

Hillbilly music was an alternative to the jazz and dance music of the 1920s. It was portrayed as wholesome and as the music of the “good old days.” Nashville’s Grand Ole Opry radio show became a very successful weekly network radio broadcast heard nationwide. Noticing an opportunity, record companies soon opened offices in Nashville. Country music became a source of big money for producers, song writers, and artists.

The Hillbillies – “Cluck Old Hen” 1927
http://www.youtube.com/watch?v=qizwcdHAWNU

Honky-tonk music developed as Hillbilly music went west to entertain in saloons called “honky tonsks.” Many of the songs dealt with subjects associated with honky tonks, such as infidelity and drinking. Although the first use of the term “honky tonk” referred to a ragtime-like piano style, it later came to refer to a country combo style that became quite popular in the 1940s and 1950s. Duane Eddy’s combo example of the honky-tonk style shows a more modern variation of honky-tonk:

Hank Williams – “Honky Tonkin’” 1948
https://www.youtube.com/watch?v=88XvpkHS4UE
**Western Music** refers to music composed about the Great American West, such as the cowboy songs heard in movies of the 1930s and 1940s by singers such as Gene Autry and Roy Rogers.

One variation of this genre, **Western swing**, developed in Austin, Texas and other western cities and borrowed instruments from the dance band (saxophones, trombones, trumpets, piano, bass, and drums).

**Mitch Ballard & The Western Swing Machine, “Ace in the Hole”**
https://www.youtube.com/watch?v=TQawiRq-QDk

Contemporary country music has become a mixture of rock rhythm sections and a singer singing with a country accent about many of the same topics that traditional country singers have used over the decades. Contemporary country artists often use electric guitars, electric steel guitar, electric bass, keyboards (often synthesizers), and drum set. Country music is still big business, selling millions of units per year. Watch and listen to the Carrie Underwood and Miranda Lambert performance linked below:

**Carrie Underwood and Miranda Lambert, “Something Bad”**
https://www.youtube.com/watch?v=9RfT2KqPCoI

### 8.8 Music for the Stage

Although music has been part of dramatic performances at least as far back as ancient Greece, American musical theatre has its own unique style, which developed from several earlier forms. The term **musical theatre** refers to a type of dramatic performance that tells a story through dialogue, with singing and dancing added to support and move the plot along. This differs from opera, which is presented purely through song, without any spoken word.

One precursor to modern musical theatre is the **minstrel show**. The first distinctly American form of theatre, minstrelsy was developed in the nineteenth century and featured white performers in blackface performing in a variety show of sorts. These three-act shows featured stock characters singing songs, performing in skits, and telling jokes. They often depicted black characters as happy participants in romanticized versions of the
American slave south. One of the most well-known songwriters of minstrel music was **Stephen Foster**. Listen to his song Camptown Races, which depicts a group of men in a “camp town” (a community of transients) who bet on horses to try to make money.

**Stephen Foster – “Camptown Races” (sung by Al Jolson)**  
https://www.youtube.com/watch?v=_tuu5YtkP1o

Foster was one of the first Americans to make a living as a professional songwriter, a feat which would become common in the twentieth century. Minstrelsy continued into the twentieth century and eventually evolved into other forms such as vaudeville, which featured variety shows with music, comedy, and talent acts. Although minstrelsy is now regarded by many as a remnant of the racism of the past, it was responsible for many songs that are still part of our repertory.

### 8.8.1 Early Broadway: Operettas

Operetta evolved in Europe in the middle of the nineteenth century and grew out of the French *opéra comique* tradition. An **operetta** can be characterized as “light opera” in which the focus is the music, but with less complex music than opera. Although not as technically demanding as opera, operettas typically required the use of classically trained singers. The operetta was popularized in America most famously by **Victor Herbert**, who wrote works at the beginning of the twentieth century. Operetta is important as a direct precursor to modern musical theatre. Listen to Victor Herbert’s “Ah Sweet Mystery of Life” from *Naughty Marietta*.

**Victor Herbert – “Ah Sweet Mystery of Life” from Naughty Marietta.**  
https://www.youtube.com/watch?v=1xpKeabZlEs

### 8.8.2 Broadway Musical

During the twentieth century, the operetta slowly gave way to a more cut-and-dry, vernacular American musical theatre style, which continues today. Modern musical theatre (also known as the **Broadway musical**) integrated a cohesive plot with songs and dances that advanced that plot. This more direct musical style reflected the American audiences of the twentieth century, who were less interested in the formal, Victorian style of the operetta.

Musicals are stage shows with music, acting, costumes, sets, and dance. They are closely related to opera and are an American art form, though they are also popular in parts of Europe. Some successful musicals were later turned into movies. Musicals usually use a full Romantic orchestra and often add synthesizer sounds as well. Listen to and watch the following segment from one of the most successful musical productions in Broadway history.
Phantom of the Opera - “All I Ask of You”
https://www.youtube.com/watch?v=uxs7qevmy50

The first half of the twentieth century marked the heyday of the Broadway musical, with shows like Oklahoma!, South Pacific, and The Sound of Music among many others. Broadway refers to the main thoroughfare in midtown Manhattan that serves as the theater district for New York City. To this day, it is considered the highest level of musical theatre in the United States and is home to the most popular shows in the country. Composers such as Cole Porter, Richard Rodgers, Oscar Hammerstein, and Irving Berlin composed hundreds of tunes for Broadway shows that are now considered American classics. Listen to the examples below from Rogers and Hammerstein’s Oklahoma! from 1943.

Rogers and Hammerstein – Oklahoma!
https://www.youtube.com/watch?v=_C6J9gij5SQ

Listen to the example below of West Side Story from 1957, written by Leonard Bernstein. Bernstein, who was conductor of the New York Philharmonic, composed West Side Story as a depiction of Romeo and Juliet set in New York City. The musical dramatized the tensions between white and Puerto Rican street gangs, and updated the famous Shakespeare story for twentieth-century audiences. The music was also groundbreaking for its sophistication, use of modern harmonies, and incorporation of Latin music and jazz.

LISTENING GUIDE
For audio, go to:
https://www.youtube.com/watch?v=Qy6wo2wpT2k

Composer: Leonard Bernstein
Composition: America from West Side Story
Date: 1957
Genre: Broadway Musical
Form: Verse-chorus
Nature of Text: The Puerto-Rican characters lament on the dream of living as an immigrant in America versus the reality.
Performing Forces: Orchestra with solo vocals and chorus
What we want you to remember about this composition:
• The piece is written in mixed meter, alternating between 6/8 time and 3/4 time
• It features Latin American rhythms and percussion
<table>
<thead>
<tr>
<th>Timing</th>
<th>Performing Forces</th>
<th>Text and Form</th>
</tr>
</thead>
</table>
| 2:00   | Percussion enters behind dialogue | Introduction  
My heart’s devotion  
Let it sink back in the ocean  
Always the hurricanes blowing  
Always the population growing  
And the money owing  
And the sunlight streaming  
And the natives steaming  
I like the island Manhattan  
Smoke on your pipe  
And put that in |
| 2:20   | Anita                   | Chorus: I like to be in America  
Okay by me in America  
Everything free in America  
Bernardo: For a small fee in America |
| 3:06   | Chorus and Bernardo     | Verse  
Anita: Buying on credit is so nice  
Bernardo: One look at us and they charge twice  
Rosalia: I’ll have my own washing machine  
Indio: What will you have though to keep clean? |
| 0:50   | Exchange of lines between various characters | Chorus  
Anita: Skyscrapers bloom in America  
Rosalia: Cadillacs zoom in America  
Teresita: Industry boom in America  
Boys: Twelve in a room in America |
| 3:31   | Exchange of lines between various characters | Verse  
Anita: Lots of new housing with more space  
Bernardo: Lots of doors slamming in our face  
Anita: I’ll get a terrace apartment  
Bernardo: Better get rid of your accent |
| 3:45   | Exchange of lines between various characters | Chorus  
Anita: Life can be bright in America  
Boys: If you can fight in America  
Girls: Life is all right in America  
Boys: If you’re all white in America  
Girls: Here you are free and you have pride  
Boys: Long as you stay on your own side  
Girls: Free to be anything you choose  
Boys: Free to wait tables and shine shoes |
8.8.3 American Opera

Although not a true opera in the strict sense, George Gershwin’s “folk opera” *Porgy and Bess* is considered one of the great American operatic works of the century. The story is set in a tenement in Charleston, South Carolina. Based on DuBose Heyward’s novel *Porgy*, the opera incorporated classically trained black singers to depict the tragic love story between the two main title characters. Gershwin based the music for the opera on elements of folk music, drawing on southern black musical style such as the blues and spirituals. Drawing on the nineteenth century opera tradition, Gershwin made use of leitmotifs to represent people or places. Near the beginning of the opera, we hear the famous aria “Summertime,” which depicts the hot, hazy atmosphere in which the story is set.

*George Gershwin – “Summertime”*

[https://www.youtube.com/watch?v=O7-Qa92Rzbk](https://www.youtube.com/watch?v=O7-Qa92Rzbk)
8.9 CHAPTER SUMMARY

The musical styles that have developed in the United States are as varied as the people who live here. In this chapter, we learned that ragtime, New Orleans jazz, and the blues are all critical to the creation and growth of the popular music we enjoy today. We learned about the emphasis on rhythm inherited from African roots, and that syncopation refers to accented notes that are not on the beat. We also learned that from the country’s colonial beginnings to the present day, the musical, societal, and cultural establishment has not always approved of popular music—particularly ragtime, blues, and jazz.

Scott Joplin and others developed the distinct style that was called “ragtime,” which contributed, along with other African American music styles to the formation of jazz in and around New Orleans. We saw Louis Armstrong rise to international fame as a jazz performer, recording artist, and movie star. This was followed by the “big bands” of the 1930s and 1940s, and later the small groups, or combos that performed the highly sophisticated music known as bebop. We discussed the evolution of rhythm and blues (R&B) into modern R&B and learned to identify rap music as a style based on two central elements; a strong rhythmic beat and lyrics. We explored the wide variety of folk songs in America. We also learned that folk music in America largely developed from music of the British Isles and Europe, as well as the music brought here by African slaves. We also investigated how rock music incorporated the blues and an emphasis on beats two and four borrowed from jazz to create an exciting new music that appealed to the youth culture.

In the realm of country music, we learned about bluegrass music, which developed largely in the Appalachian region, as well as honky-tonk and hillbilly music, both of which were variations of country music. We examined Western swing as a subset of country music that often uses dance band instruments, and recognized contemporary country music as a mixture of rock and country styles.

America was also home to a wide variety of styles of musical theatre. From the minstrel songs of Stephen Foster, which glorified the plantation South, to the operettas of Victor Herbert, which dominated musical theatre at the turn of the nineteenth century, America has a rich history of song and dance. Today, American musical theatre takes the form of the Broadway musical, which features a strong plot conveyed through dialogue and supported by song and dance. We also discussed American opera in the form of Gershwin’s folk opera, *Porgy and Bess*.

The importance of American popular music of the twentieth century cannot be overstated. Genres such as rock and roll and rap have now been exported around the globe. At their root, all forms of American popular music have been influenced by the blues, and thus owe their existence to the cultural contributions of African Americans. Although America was not yet discovered during much of the early development of Western art music, we have contributed much to the culture of the world in a relatively short span of time.
8.10 GLOSSARY

**Ballads** – a song form used often in folk music, which is used to tell a story that usually contains a moral or lesson.

**Bebop** - a style of small group jazz developed in the late 1940s, which featured fast moving harmonies, angular melodies, and highly complex rhythms

**Big Band** – large jazz ensembles (15-20 members) popular in the 1930’s and 1940’s. The term “Big Band” also refers to the era in which these bands were popular.

**Bluegrass** – a variation of country music featuring fiddle, guitar, mandolin, bass guitar, and the five-string banjo that developed largely in the Appalachian region

**Blues** – a style of music that, at the turn of the twentieth century, began to form out of African American work songs, field hollers, and spirituals. Today, the word “blues” is used loosely and can refer to feeling sad or down, to any song played in a bluesy style, or more specifically, to a song that follows a blues form, which is a twelve-bar strophic song form.

**Broadway Musical** – a style of Musical Theatre, which integrated a cohesive plot with songs and dances that advanced that plot. Broadway specifically refers to the street of the same name in New York City that became known for this style.

**Children’s Song** – a type of folk song designed to teach a simple lesson. They are often simple to sing and easy to remember.

**Contemporary Country** – a mixture of rock rhythm sections and a singer singing with a country accent about many of the same topics that traditional country singers have used over the decades.

**Contemporary R&B** – generally refers to music with jazz, gospel, and funk roots that uses electronic instruments, drums, horns, and vocals.

**Country Music** – a term describing a broad variety of musical styles including Bluegrass, Hillbilly Music, and Contemporary Country. Generally speaking, most types of music that fall under this category originated in the American South (although it also encompasses Western Swing and cowboy songs) and features a singing style with a distinctly rural southern accent, as well as an instrumentation that favors string instruments such as the banjo, guitar, or fiddle.

**Dance Music** – music written for dancing. The instrumentation of various types of folk dance music varies with the style.

**Dixieland** – an early form of jazz developed in New Orleans during the turn of the twentieth century featuring syncopated rhythms, improvised solos and harmonies, as well as a common instrumentation that included trumpet, clarinet, saxophone, trombone, tuba, banjo, piano, guitar, and drums.

**Folk Music** – a term used to describe a wide variety of musical forms that developed within different cultures, often for different reasons. Folk music is often passed down not through written music, but orally from one generation to another.
Hillbilly Music – an early form of country music, Hillbilly Music was an alternative to the jazz and dance music of the 1920s and was portrayed as wholesome music of the “good old days.”

Honky Tonk Music – a country combo style that became quite popular in the 1940s and 1950s. Originally performed in saloons known as “honky tonks,” many of the songs dealt with subjects associated with honky tonks such as infidelity and drinking.

Improvisation – the act of creating melodies and harmonies on the spot without reading the music off a page.

Minstrel Show – an American form of theatre developed in the nineteenth century and featuring white performers in blackface performing in a variety show, which depicted black characters as happy participants in romanticized versions of the American slave south.

Musical Theatre – a type of dramatic performance that tells a story through dialogue, with singing and dancing added to support and move the plot along.

New Orleans Jazz – (see Dixieland)

Operetta – a “light opera” developed in the nineteenth century that required classically trained singers, but featured less complex music than a typical opera.

Protest Song – a type of folk song written to directly, or by suggestion, voice complaints about some injustice.

Ragtime – a musical genre developed near the turn of the twentieth century that featured syncopated rhythms. The style became nationally popular after being widely published as sheet music.

Rap – a form of spoken word delivered over a beat. It can be improvised or written out in advance.

Rhythm and Blues (R&B) – a term originally referring to music recorded by black musicians and intended for use by the African American community. The term has evolved throughout the years and encompasses several different musical styles, including soul, funk and now contemporary R&B.

Rock and Roll – a style of music that grew out of Rhythm and Blues and came into prominence during the 1950s. The style features a strong backbeat and often features electric guitar, bass and drums. The style is now known as “rock” has spawned many subgenres.

Sampling – a technique in which a clip of a preexisting song is isolated and looped, often as a background for a rapper

Scratching – the technique of improvising a rhythmic solo on one turntable over a beat

Swing – a term used to describe the rhythmic bounce that characterizes the jazz style. The term can also refer to the big band music of the 1930s and 1940s.

Syncopation – the act of disrupting the normal pattern of accents in a piece of music by emphasizing what would normally be weak beats.
Western Swing – a style of country music that developed in western cities and borrowed instruments from the dance band such as saxophones, trombones, trumpets, piano, bass, and drums.

Work Songs – a type of folk song devised to help groups of people perform physical work. The music usually uses the tempo of the work itself and was sung by lumberjacks, railroad workers, and prison chain gangs, among others.
A.1 INTRODUCTION

As we have seen, music in Western culture is part of a rich tradition beginning with the Greeks, developing through the music of the church, and eventually resulting in the music we hear today. But have you ever considered what music is like in non-Western cultures? As with Western music, the various cultures across the globe have their own traditions, musical styles, practices, and rules that are often vastly different from the music many Americans are used to.

The following is a sample of many different music styles from all over the world. This review will be a very cursory introduction to only a handful of the thousands of musical styles that exist across the globe with which you may not be familiar. Bear in mind that many of these musical traditions date back hundreds, and sometimes thousands, of years and deserve further exploration outside of the context of this textbook. Beyond these examples, much more music is available to you through YouTube. In this review, we will primarily focus on the musical elements of melody, rhythm, instrumentation, and harmony, and describe the processes that different societies use to combine these elements.

A.2 IMPORTANT TERMS

- cajun
- celt
- bodhran
- raga
- tala
- sitar
- tabla
- pentatonic scale
- koto
- shakuhachi
- mbira
- djembe
- tamtam
A.3 NORTH AMERICA

A.3.1 Native American Music

Throughout history, certain cultures have had more opportunity to develop music than others. Often, the effort required to hunt, gather, or raise food has been all encompassing and has left little time for leisure or artistic pursuits. Therefore, music was only performed when the people thought it was necessary or important. Like many other cultures, traditional Native American music was normally performed as a part of important rituals meant to ask specific deities for various benefits, such as increased health, successful hunting, success in war, or rain; or to contact the spirit world for other reasons.

Most traditional Native American music was vocal music. It was used to tell a story, express a wish, or to describe an emotional state, and it was almost always accompanied with percussion. The percussion instruments used were normally drums made of stretched animal skins, rattles, and, later, metallic bells. Vertical flutes and panpipes were sometimes used to accompany love songs. These songs had a small range with a few different pitches and were quite often based on the pentatonic scale, a five-note scale used in many different cultures. Most Native American music was not harmonized and did not have any form of harmonic accompaniment.

Listen to the Native American music linked below. Listen for the drums and the limited range of the voices and their use of the pentatonic scale.

Native American Line Dance Music

https://www.youtube.com/watch?v=txFWJbHgcMM

A.3.2 Tejano (TexMex)

Tejano or TexMex music is a blend of Central American and European influences. TexMex specifically refers to the music that grew out of both Mexico and Texas. It is dance oriented and uses European scales and chords. Instruments often include upright bass, drums, guitar, accordion, and solo vocal.

TexMex Music – Ay te Dejo en San Antonio – (Flaco Jimenez)

https://www.youtube.com/watch?v=Z--fJoIAWQg
The following example is based on the Western European dance called the waltz. It is in three-quarter time, with the emphasis on beat one. Listen for the ukulele, trumpet, drums, guitar, vocal harmony, and the trombone.

**TexMex Music – Arboles de la Barranca – (El Coyote)**
https://www.youtube.com/watch?v=XNjXv4rajHE

### A.3.3 Southwest Louisiana

**Cajun Zydeco** is another form of American folk music that grew from European roots. This style was developed by Cajuns, the descendants of Acadian immigrants (French speakers from Acadia), who settled in the swamps of Southwest Louisiana, later to be called Acadiana. Almost all Zydeco music is vocal and is almost always designed for dancing. Instruments were traditionally acoustic since electricity is not easy to come by in Acadiana! Instruments include upright bass (later the electric bass), drums, accordion, fiddle, guitar, and solo vocal. The words are almost always in French, the language of the Cajun settlers.

**Zydeco Music - Tu le Ton Son Ton - Clifton Chenier**
https://www.youtube.com/watch?v=NjexKQt8FyQ

### A.4 EUROPEAN FOLK MUSIC

#### A.4.1 France

Much of European folk music is largely built around song forms that are tied together by the lyrics of the songs. In the following example of folk music from France you may notice that the scales and instruments sound a little like those of our modern American folk music (except for the language). The development and use of major and minor scales is what gives our Western European music its distinctive sound.

**French Folk Song - M’en Suis Allé Aux Noces 1980s**
https://www.youtube.com/watch?v=SrBm7RYRdoE
A.4.2 Celtic (Ancient Scotland, Ireland, and a small portion of France)

The Celts refers to a diverse group of people who lived during the Iron Ages in what is now Great Britain and Western Europe. In addition to speaking Celtic languages, these people shared a common musical heritage, one that is still used by their descendants. Celtic music is often recognized by its instrumentation, which combines bagpipes, various stringed instruments, and drums. Celtic music also has a distinctive melodic style, with wide leaps that outline the harmonies of the song, creating a feeling of jubilation. This Celtic example is a modern version of a traditional dance song. However, once you get past 0:50 on the counter, it becomes much more traditional with flute and bodhrans (stretched skin drums.)

Celtic folk music - Cry of the Celts
https://www.youtube.com/watch?v=DlHmGv4Aq_g

Many modern performance groups focus on music from the Celtic tradition, as can be heard in the example below.

Modern Celtic Ensemble (Celtic Woman) - Téir Abhaile Riú
https://www.youtube.com/watch?v=EjyljC5fSeU

A.4.3 Norway

Norway has a centuries-long history of vocal and instrumental music. Indeed, many of their folk ballads and songs date back to the Middle Ages; often, they describe the dramatic tales of historical figures from that period. The Norwegian folk music linked below is one such Norwegian ballad of the Middle Ages era. It uses European sounding scales as well as several wind instruments.

Norwegian folk music - Kalenda Maya - Heming og Gygri
https://www.youtube.com/watch?v=UwWojrmqo5c
A.4.4 Russia

Russian folk music uses what we would call the modern minor scale. Listen to how distinctive this Russian folk music sounds as its slow introduction gradually gives way to faster and faster verses, until it reaches a very fast and exciting dance-like conclusion.

Russian folk music - Hej sokoly - Krzysztof
https://www.youtube.com/watch?v=fCXcfDli3yo

A.4.5 Balkan Peninsula (Southeastern Europe)

The region of Southeastern Europe that includes Hungary, Romania, Macedonia, Turkey, and several other countries, is called the Balkans. This region has a rich musical heritage with many fast, exciting, dance-like songs using accordion and clarinet. Balkan music is unique in that it incorporates complex rhythms that we do not often hear in Western music.

Balkan Traditional Music - Mirjan Hasi, Clarinet
https://www.youtube.com/watch?v=Eczarul7300

A.5 ASIAN MUSIC

A.5.1 India

Indian classical music is almost always performed in small groups. Indian musicians do not use scales and harmony like we do in our Western music. Their music includes improvisation and is based on rhythmic melodic patterns. The example here is a traditional improvised Indian piece that employs the stringed sitar and the tabla drum.

Indian Music - Ravi Shankar - Raga Ramkali
https://www.youtube.com/watch?v=mCJkjhNmsoI

SIDEBAR:

The melodic patterns Indian music uses are called raga, which are more of a shape than a scale. The rhythmic patterns are called tala, which are established patterns that repeat over and over. Often the raga and tala don’t line up exactly, so there never seem to be any repeated sections. Indian musicians use a large stringed instrument called a sitar, and stretched skin drums called tabla.
A.5.2 Japan

Like Indian music, Japanese music is also performed in small groups and uses pentatonic scales, but that is where the similarities end. Japanese folk music is not improvised. Rather, it is composed and is almost always built around lyrics that are either borrowed from poetry or composed for the specific song. The music is made up of regular rhythms, but there is no intentional harmony as in Western music. Japanese musicians pride themselves on memorizing each composition and then performing it exactly the same way every time. They use a large thirteen string instrument called a koto, and an end blown flute called a shakuhachi.

Listen for the koto and the shakuhachi in the traditional Japanese selection below.

Japanese Music – Tsuki no shizuku (Played on Koto and Shakuhachi)
https://www.youtube.com/watch?v=IITnqXHXT8k

A.5.3 China

At first glance, Chinese Opera is not that different than Italian Opera in that it is a musical drama incorporating costumes, song, and dance. However, a closer examination reveals that the music of Chinese Opera differs greatly from Western opera. Chinese Opera singing style often involves singing melodies derived from the pentatonic scale. Also, Chinese singers can be heard sliding between notes of the melody, giving the music a “slippery” quality that is unique to Eastern Music. Give this piece a listen, and you will hear this quality!

Chinese Opera
https://www.youtube.com/watch?v=sPYKQhsx_HQ

A.5.4 Indonesia

When we think of a gong, we often envision a large brass thing that looks like a giant cymbal. True, gongs come in many different sizes and can actually be used to
play melodies but this often envisioned image is one variant of a gong named **tamtam**. In Indonesia, gongs have been used in traditional music for centuries. The following video shows musicians using many different sized gongs while performing Indonesian music.

**Indonesian Gong Music**

https://www.youtube.com/watch?v=sZZT-fu4jWcI

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**A.6 SOUTH AND CENTRAL AMERICAN FOLK MUSIC**

Folk music in many parts of South America is similar to folk music of Native Americans as well as folk music from parts of Africa. Stretched skin drums, wooden flutes, rattles, pentatonic sounding scales, and vocal music are all popular in this region. The first example is a modern performance of traditional Aztec music and the second is a modern adaptation a traditional Inca song Compare and contrast the similarities and differences of the pieces.

**Aztec Music of Mexico**

https://www.youtube.com/watch?v=tiFjznibKo

**Inca Music - Ecos del tiempo**

https://www.youtube.com/watch?v=49VWkZrWTDg

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**A.7 CARRIBEAN POP MUSIC**

Numerous cultures currently thrive in the Caribbean. One of the more popular styles of music in the Caribbean is called **Reggae** and is from the island of Jamaica. The following example by Bob Marley combines American electronic instruments with the distinctive reggae beat, which involves the guitar playing staccato chords of the off beats of each measure.

**Reggae Music - Get Up, Stand Up - Bob Marley**

https://www.youtube.com/watch?v=JuMlHdxiIZ8
A.8 AFRICAN FOLK MUSIC

A.8.1 Zimbabwe

The mbira is an integral part of the folk music of Zimbabwe. It is a common small keyboard type instrument that is played by the performers’ thumbs. Its metal reeds are tuned to different pitches, and it is usually used to accompany vocalists.

Zimbabwe - Mbira music at Copacabana Harare Zimbabwe

https://www.youtube.com/watch?v=-2cIOnG-Fw

A.8.2 Senegal

Senegal is a country located on the far coast of West Africa. In Senegal, the traditional stretched skin drum is called the djembe. By way of contrast, modern Senegalese music shows an American influence; synthesizer sounds, drum set, and electric bass and guitar are often used.

Senegal - Traditional djembe drummers

https://www.youtube.com/watch?v=RfxnuG6X7cw

Senegal Music - Modern – (Bakane featuring Viviane Yayu Diere)

https://www.youtube.com/watch?v=OJCh9eMnlX-M&list=PLf0K9L3f5inQOQPF EW_S8ZXd7MfIS9YK-CL&index=2

A.9 GLOSSARY

Bodhran - a traditional Celtic open-ended frame drum with a low, resonant sound

Cajun Zydeco – American folk music developed by Cajuns, the descendants of Acadian immigrants (French speakers from Acadia), who settled in the swamps of Southwest Louisiana.

Celts – a term referring to a diverse group of people who lived during the Iron Ages in what is now Great Britain and Western Europe.

Raga - a pattern of notes that used as the basis for improvisation in Indian classical music

Tala – a repeating rhythmic pattern that that forms the rhythmic foundation for Indian classical music

Sitar – a plucked string instrument used in Indian classical music.
Tabla - a pair of hand drums used in Indian classical music

Pentatonic scale – a five-note scale used in traditional music throughout the world

Koto – a traditional Japanese string instrument with thirteen strings over movable bridges

Shakuhachi – a bamboo flute used in traditional Japanese music

Mbira – an African thumb piano

Djembe – a hand drum used in the music of West Africa

Tamtam – a large metal gong
Glossary

**A cappella** – vocal music without instrumental accompaniment

**Accidentals** – notes that are not normally found in a given key

**Acoustical Engineer** – a person who works in the area of acoustic technology

**Acoustician** – a person who studies the theory and science of acoustics

**Acoustics** – the study of how sound behaves in physical spaces

**Amplitude** – refers to how high the wave form appears to vibrate above zero when seen on an oscilloscope; louder sounds create higher oscilloscope amplitude readings

**Anthem** – a musical composition of celebration, usually used as a symbol for a distinct group, particularly the national anthems of countries. Originally, and in music theory and religious contexts, it also refers more particularly to short sacred choral work and still more particularly to a specific form of Anglican

**Antiphonal** – A genre of sacred music featuring multiple choirs, or a choir that has been divided into different groups that can perform call and responses.

**Aria** – Homophonic compositions featuring a solo singer over orchestral accompaniment. homophonic compositions featuring a solo singer over accompaniment. Arias are very melodic primarily utilized in operas, cantatas, and oratorios.

**Art song** – a composition setting a poem to music, generally for one solo voice and piano accompaniment; in German, a Lied

**Atonal** – Music that seeks to avoid both the traditional rules of harmony and the use of chords or scales that provide a tonal center

**Ballads** – a song form used often in folk music, which is used to tell a story that usually contains a moral or lesson.

**Bar** – see measure

**Basso continuo** – continuous realization of harmony throughout a musical piece, usually by a harpsichord and/or cello. The Basso continuo provides a framework/template for harmonic accompaniments.
Beat – the basic unit of time in music

Bebop - a style of small group jazz developed in the late 1940s, which featured fast moving harmonies, angular melodies, and highly complex rhythms

Big Band – large jazz ensembles (15-20 members) popular in the 1930’s and 1940’s. The term “Big Band” also refers to the era in which these bands were popular.

Bluegrass – a variation of country music featuring fiddle, guitar, mandolin, bass guitar, and the five-string banjo that developed largely in the Appalachian region

Blues – a style of music that, at the turn of the twentieth century, began to form out of African American work songs, field hollers, and spirituals. Today, the word “blues” is used loosely and can refer to feeling sad or down, to any song played in a bluesy style, or more specifically, to a song that follows a blues form, which is a twelve-bar strophic song form.

Bodhran - a traditional Celtic open-ended frame drum with a low, resonant sound

Brass – instruments traditionally made of brass or another metal (and thus often producing a “bright” or “brassy” tone) whose sound is generated by blowing into a mouthpiece that is attached to a coiled tube

Broadway Musical – a style of Musical Theatre, which integrated a cohesive plot with songs and dances that advanced that plot. Broadway specifically refers to the street of the same name in New York City that became known for this style.

Cadence – the ending of a musical phrase providing a sense of closure, often through the use of one chord that resolves to another

Cadenza – section of a concerto in which the soloist plays alone without the orchestra in an improvisatory style

Cajun Zydeco – American folk music developed by Cajuns, the descendants of Acadian immigrants (French speakers from Acadia), who settled in the swamps of Southwest Louisiana.

Cantata – A composite major church choir form from the Baroque period that involves soloist, choir, and orchestra. Cantatas have several movements and last for fifteen to thirty minutes. Cantatas are performed without staging but they utilize narration, arias, recitatives, choruses and smaller vocal ensembles.

Celts – a term referring to a diverse group of people who lived during the Iron Ages in what is now Great Britain and Western Europe.

Chamber music – music—such as art songs, piano character pieces, and string quartets—primarily performed in small performing spaces, often for personal entertainment

Chanson – is in general any lyric-driven French song, usually polyphonic and secular. A singer specializing in chansons is known as a “chanteur” (male) or “chanteuse” (female); a collection of chansons, especially from the late Middle Ages and Renaissance, is also known as a chansonnier.

Chant – text set to a melody written in monophonic texture with un-notated rhythms typically used in religious worship
Chapel Master – Director of music, secular and sacred, for the courts’ official functions and entertainment.

Children’s Song – a type of folk song designed to teach a simple lesson. They are often simple to sing and easy to remember.

Chorale – Originally the result from the German protestant church’s reformation, the chorale is the hymn (tune) is a four part homophonic work that is sung by the church congregation. Chorales became the foundation for several cantatas and chorale preludes for organ.

Chord – the simultaneous sounding of three or more pitches; like intervals, chords can be consonant or dissonant.

Chord Progression – a series of chords.

Chromatic – musical pitches which move up or down by successive half-steps.

Chromaticism – a style of composition which uses notes that are not a part of the predominant scale of a composition or one of its sections.

Church Music – Sacred music written for performance in church, or any musical setting of ecclesiastical liturgy, or music set to words expressing propositions of a sacred nature, such as a hymn. Church Music Director is a position responsible for the musical aspects of the church’s activities.

Coda – optional final section of a movement that reasserts the home key of the movement and provides a sense of conclusion.

Composition – the process whereby a musician notates musical ideas using a system of symbols or using some other form of recording.

Concerto – a composition for a soloist or a group of soloists and an orchestra, generally in three movements with fast, slow, and fast tempos, respectively.

Concerto Grosso – a musical composition for a small group of soloists and orchestra.

Conductor – individual who leads an orchestra.

Conjunct – a melody that moves mostly by step, in a smooth manner.

Consonant – (adjective) term used to describe intervals and chords that tend to sound sweet and pleasing to our ears; consonance (noun), as opposed to dissonance, is stable and needs no resolution.

Consort – A renaissance consort is a group of renaissance instrumentalists playing together. A whole consort is an ensemble performing with instruments from the same family. A broken consort is an ensemble comprised of instruments from more than one family.

Contemporary Country – a mixture of rock rhythm sections and a singer singing with a country accent about many of the same topics that traditional country singers have used over the decades.

Contemporary R&B – generally refers to music with jazz, gospel, and funk roots that uses electronic instruments, drums, horns, and vocals.
Cori spezzati – A divided choir that is utilized to perform in a polychoral style—able to perform “call and response”. Large churches were designed with multiple choir seating sections to perform such works.

Counter-Reformation – The preservation movement or “Counter-Reformation” against the protestant reform led to the development of the Jesuit order (1540) and the later assembling of the Council of Trent (1545-1563) which considered issues of the church’s authority and organizational structure.

Country Music – a term describing a broad variety of musical styles including Bluegrass, Hillbilly Music, and Contemporary Country. Generally speaking, most types of music that fall under this category originated in the American South (although it also encompasses Western Swing and cowboy songs) and features a singing style with a distinctly rural southern accent, as well as an instrumentation that favors string instruments such as the banjo, guitar, or fiddle.

Courtly Love – love for a beloved, without any concern for whether or not the love will be returned, called “courtly” because it was praised by those participating in medieval courts

Cycles per Second (cps) – a definition of frequency of vibration; replaced by Hertz in 1960

Da capo – instruction—commonly found at the end of the B section or Trio of a Minuet and Trio, to return to the “head” or first section, generally resulting in an A - B - A form

Dance Music – music written for dancing. The instrumentation of various types of folk dance music varies with the style.

Dance Music [WM1] – is music composed specifically to facilitate or accompany dancing

Development – the middle section of a sonata-form movement in which the themes and key areas introduced in the exposition are developed;

Disjunct – a melody with wide leaps and rapid changes in direction

Dissonant – (adjective) intervals and chords that tend to sound harsh to our ears; dissonance (noun) is often used to create tension and instability, and the interplay between dissonance and consonance provides a sense of harmonic and melodic motion in music

Dixieland – an early form of jazz developed in New Orleans during the turn of the twentieth century featuring syncopated rhythms, improvised solos and harmonies, as well as a common instrumentation that included trumpet, clarinet, saxophone, trombone, tuba, banjo, piano, guitar, and drums.

Djembe – a hand drum used in the music of West Africa

Double-exposition form – form of the first movement of a Classical period concerto that combines the exposition, development, and recapitulation of sonata form with the ritornello form used for the first movements of Baroque concertos; also called first-movement concerto form

Drone – a sustained pitch or pitches often found in music of the middle ages or earlier and in folk music
**Dynamic** – the variation in the volume of musical sound (the amplitude of the sound waves)

**Elektronische Musik** - (German term meaning “electronic music”) Music composed by manipulating only electronically-produced sounds (not recorded sounds.)

**Equalization (EQ)** – the process of raising or lowering different frequencies of sound, either in a recording, or within a tone (overtones)

**Exposition** – first section of a sonata form movement, in which the themes and key areas of the movement are introduced; the section normally modulates from the home key to a different key

**Expressionism** – Style of composition where composers intentionally use atonality. Arnold Schoenberg devised a system of composing using twelve tones. His students Alban Berg and Anton Webern composed extensively in this twelve-tone style.

**Folk Music** – a term used to describe a wide variety of musical forms that developed within different cultures, often for different reasons. Folk music is often passed down not through written music, but orally from one generation to another.

**Form** – the structure of the phrases and sections within a musical composition (Does it repeat?)

**Frequency** – how quickly or slowly a medium (solid, liquid, gas) vibrates and produces a sound

**Frets** – is a raised strip on the neck of a stringed instrument. Frets usually extend across the full width of the neck and divide the string into half steps for most western musical instruments. Most guitars have frets.

**Fugue** – perfected by J.S. Bach during the baroque period, fugues are a form written in an imitative contrapuntal style in multiple parts. Fugues are based upon their original tune that is called the subject. The subject is then imitated and overlapped by the other parts by the called the answer, countersubject, stretto, and episode

**Fundamental Pitch** – the lowest pitch in the harmonic series

**Galliard** – was a form of Renaissance dance and music popular all over Europe in the 16th century.

**Guido of Arezzo** – a medieval music theorist who developed a system of lines and spaces that enabled musicians to notate the specific notes in a melody

**Harmony** – any simultaneous combination of tones and the rules governing those combinations (the way a melody is accompanied is also another way to define harmony)

**Hemiola** – the momentary shifting from a duple to a triple feel or vice versa

**Hertz (Hz)** – the unit of frequency defined as one cycle per second and named after Heinrich Hertz (1957-1894) in 1960

**Hillbilly Music** – an early form of country music, Hillbilly Music was an alternative to the jazz and dance music of the 1920s and was portrayed as wholesome music of the “good old days.”
Homophonic – musical texture comprised of one melodic line accompanied by chords

Homophony – Music where the melody is supported by a chordal accompaniment the move in the same rhythm. Homophony is generally the opposite of polyphony where the voices imitative and weave with each other.

Honky Tonk Music – a country combo style that became quite popular in the 1940s and 1950s. Originally performed in saloons known as ‘honky tons,’ many of the songs dealt with subjects associated with honky tons such as infidelity and drinking.

Hymn – religious song most generally having multiple strophes of the same number and length of lines and using strophic form

Idée fixe – a famous melody that appears in all five movements of Berlioz’s Symphonie fantastique to represent the beloved from the program

Impressionism – music composed based on the composer’s impression of an object, concept, or event. This style included the use of chromaticism, whole-tone scales and chords, exotic scales, new chord progressions, and more complex rhythms

Improvisation – the process whereby musicians create music spontaneously using the elements of music as building blocks

Instrumentation – the instruments comprising a musical group (including the human voice)

Interval – the distance in pitch between any two notes

Jig – is the accompanying dance tune for an energetic fold dance usually in a compound meter.

Key – the set of pitches on which a composition is based

Keyboard – instruments that are characterized by keyboards, such as the piano, organ, vibraphone, and accordion

Koto – a traditional Japanese string instrument with thirteen strings over movable bridges

Laptop orchestra – an ensemble formed by linking laptop computers and speakers together to generate live and/or recorded performances using both synthesized and pre-recorded sounds

Leitmotiv – “guiding motive” associated with a specific character, theme, or locale in a music drama, and first associated with the music of Richard Wagner

Libretto – The text or actual words of an opera, musical, cantata or oratorio, written or compiled by a librettist

Madrigal – a musical piece for several solo voices set to a short poem. They originated in Italy around 1520. Most madrigals were about love.

Mass – Catholic celebration of the Eucharist consisting of liturgical texts set to music by composers starting in the middle ages

mazurka – a Polish dance in triple time, with emphasis on beat 2

Mbira – and African thumb piano

Measure – a unit of time that contains a specific number of beats defined by the meter/time signature
Melisma – More than one note sung during one syllable of the text. The melismatic style was used extensively in gregorian chant.

Melody – a succession of single tones in musical compositions

Meter – the way in which the beats are grouped together in a piece

Minstrel Show – an American form of theatre developed in the nineteenth century and featuring white performers in blackface performing in a variety show, which depicted black characters as happy participants in romanticized versions of the American slave south.

Minuet and trio form – form based on the minuet dance that consists of a Minuet (A), then a contrasting Trio (B), followed by a return to the Minuet (A)

Monophonic – musical texture comprised of one melodic line; a melodic line may be sung by one person or 100 people

Motet – is a highly varied sacred choral musical composition. The motet was one of the pre-eminent polyphonic forms of Renaissance music.

Motive – the smallest musical unit of a melody, generally a single rhythm of two or three pitches

Motor rhythm – The constant repeated subdivision of the beat. The motor rhythm provide unity and stability within the musical piece.

Movement – a subsection or independent section/piece of a larger work. (Ex. A symphony is divided into movements.)

Music – sound and silence organized in time

Musical Theatre – a type of dramatic performance that tells a story through dialogue, with singing and dancing added to support and move the plot along.

Musique Concrète – a type of electro-acoustic music that uses both electronically produced sounds (like synthesizers) and recorded natural sounds (like instruments, voices, and sounds from nature)

Nationalism – pride in one’s nation or cultural identity, often expressed in art, literature, and music

Neoclassicism – A musical movement that arose in the twentieth century as a reaction against romanticism and which sought to recapture classical ideals like symmetry, order, and restraint. Stravinsky’s music for the ballet Pulcinella (1920) is a major early neoclassical composition.

New Orleans Jazz – (see Dixieland)

Noise – a disorganized sound with no observable pitch

Octave – the distance between two musical pitches where the higher pitch vibrates exactly twice as many times per second as the lower

Opera – A staged musical drama for voices and orchestra. Operas are fully blocked and performed in costume with sets. Operas utilize arias and recitatives without no narration.
**Opera Buffa** – comic style of opera made famous by Mozart

**Opera Seria** – serious style of eighteenth-century opera made famous by Handel generally features mythology or high-born characters and plots

**Operetta** – a “light opera” developed in the nineteenth century that required classically trained singers, but featured less complex music than a typical opera.

**Oratorio** – a major work with religious or contemplative character for solo voices, chorus and orchestra. Oratorios do not utilize blocking, costumes, or scenery.

**Oscilloscope** - an electronic device that displays a visual representation of the different types of sound waves

**Overtones** (also known as harmonics) – a musical tone heard above a fundamental pitch

**Partials** – the sounds of different frequency that naturally occur above a fundamental (primary) tone

**Pavanne** – is a slow processional dance common in Europe during the 16th century Renaissance.

**Pentatonic scale** – a five-note scale used in traditional music throughout the world

**Percussion** – instruments that are typically hit or struck by the hand, with sticks, or with hammers or that are shaken or rubbed by hand

**Performing Forces** – see instrumentation

**Phrase** – smaller sub-sections of a melody

**Pitch** – a tone that is composed of an organized sound wave

**Pizzicato** – the plucking of a bowed string instrument such as the violin, producing a percussive effect

**Plagal cadence** – ending of a composition that consists of a IV chord moving to a I chord and most often associated with church music

**Polychoral (style)** – a compositional style where the chorus/choir is divided into two or more groups that can perform with or independently for each other (see antiphonal).

**Polyphony** – musical texture that simultaneously features two or more relatively independent and important melodic lines

**Polyrhythm** – two or more different rhythms played at the same time

**Polytonality** – a compositional technique where two or more instruments or voices in different keys (tonal centers) perform together at the same time

**Primitivism** – A musical movement that arose as a reaction against musical impressionism and which focused on the use of strong rhythmic pulse, distinct musical ideas, and a tonality based on one central tone as a unifying factor instead of a central key or chord progression.

**Program music** – instrumental music intended to represent a something extra musical such as a poem, narrative, drama, or picture, or the ideas, images, or sounds therein.
**Program symphony** – program music in the form of a multi-movement composition for orchestra

**Protest Song** – a type of folk song written to directly, or by suggestion, voice complaints about some injustice.

**Raga** - a pattern of notes that used as the basis for improvisation in Indian classical music

**Ragtime** – a musical genre developed near the turn of the twentieth century that featured syncopated rhythms. The style became nationally popular after being widely published as sheet music.

**Range** – the number of pitches, expressed as an intervalllic distance

**Rap** – a form of spoken word delivered over a beat. It can be improvised or written out in advance.

**Recapitulation** – third and final second of a sonata-form movement, in which the themes of the exposition return, now in the home key of the movement

**Recitative** – An operatic number using speech-like melodies and rhythms, performing using a flexible tempo, to sparse accompaniment, most often provided by the basso continuo. Recitatives are often performed between arias and have texts that tend to be descriptive and narrating.

**Reformation** – was a succession and division from the practices of the Roman Catholic Church initiated by Martin Luther. Led to the development of Protestant churches.

**Refrain** – a repeating musical section, generally also with repeated text; sometimes called a “chorus”

**Register** – the low, medium, and high sections of an instrument or vocal range

**Rhythm** – the way the music is organized in respect to time

**Rhythm According to the Text** – rhythm that follows the rhythm of the text and is not notated

**Rhythm and Blues (R&B)** – a term originally referring to music recorded by black musicians and intended for use by the African American community. The term has evolved throughout the years and encompasses several different musical styles, including soul, funk and now contemporary R&B.

**Ritornello Form** – repeated unifying sections founds in between the solo sections of a concerto grosso

**Rock and Roll** – a style of music that grew out of Rhythm and Blues and came into prominence during the 1950s. The style features a strong backbeat and often features electric guitar, bass and drums. The style is now known as “rock” has spawned many subgenres.

**Rondo** – instrumental form consisting of the alternation of a refrain “A” with contrasting sections (“B,” “C,” “D,” etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).
Rubato – the momentary speeding up or slowing down of the tempo within a melody line, literally “robbing” time from one note to give to another

Sampling – a technique in which a clip of a preexisting song is isolated and looped, often as a background for a rapper

Scale – a series of pitches, ordered by the interval between its notes

Scena ad aria – nineteenth-century operatic combination of a recitative (“scena”) plus aria; here the aria generally has two parts, a slower cantabile and a faster cabaletta

Scherzo – form that prominently replaced the minuet in symphonies and strings quartets of the nineteenth century; like the minuet, scherzos are ternary forms and have a triple feel, although they tend to be somewhat faster in tempo than the minuet.

Scratching – the technique of improvising a rhythmic solo on one turntable over a beat

Sectional form – A piece where distinct sections can be identified due to changes in texture and other musical compositional techniques.

Sequence – a repetition of a motive or phrase at a different pitch level

Serialism – composing music using a series of values assigned to musical elements such as pitch, duration, dynamics, and instrumentation. Arnold Schoenberg’s 12-tone technique is one of the most important examples of serialism.

Seventh Chord – a chord that has four pitches stacked in intervals of thirds

Shakuhachi – a bamboo flute used in traditional Japanese music

Sine Wave – the simplest sound wave that occurs in nature. A pure sine wave contains no partials and is perfectly smooth and rounded in appearance on an oscilloscope.

Sitar – a plucked string instrument used in Indian classical music.

Solo – A musical piece that features on musician either with or without accompaniment. In larger scored piece, the solo is the main part that should be brought out while performing.

Sonata – composition for a solo instrument or an instrument with piano accompaniment, generally in three movements with fast, slow, and fast tempos, respectively

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts – exposition, development, and recapitulation

Song – a composition sung by voice(s)

Song cycle – a collection of art songs, unified by poet, narrative, musical style, or composer

Sound – the mechanical movement of an audible pressure wave through a solid, liquid, or gas

Sound Waves – longitudinal waves (compression and rarefaction waves) that travel through a solid, liquid, or gas

Step – the distance between adjacent notes in a musical scale

String quartet – performing ensemble consisting of two violinists, one violinist, and one cellist that plays compositions called string quartets, compositions generally in four movements
Strings – instruments whose sound is produced by setting strings in motion

Strophe – section of a poem or lyric text generally of a set number of lines and line length; a text may have multiple strophes

Strophic – a composition that uses the repetition of the same music (“strophes”) for successive texts

Stylized dance – piece of music that sounds like a dance but that was not designed for dancing. In other words, a stylized dance uses the distinct characteristics of a dance and would be recognized as sounding like that dance but might be too long or too complicated to be danced to.

Subject – The main melody or tune of a fugue.

Suite – A multi-movement instrumental musical composition of baroque music—usually in dance form.

Swing – a term used to describe the rhythmic bounce that characterizes the jazz style. The term can also refer to the big band music of the 1930s and 1940s.

Syllabic – music in which each syllable of a text is set to one musical note

Symphonic poem – program music in the form of a single-movement composition for orchestra; sometimes called a tone poem

Symphony – multi-movement composition for orchestra, often in four movements

Syncopation – the act of disrupting the normal pattern of accents in a piece of music by emphasizing what would normally be weak beats.

Synthesizers - instruments that electronically generate a wide variety of sounds. They can also modify electronic or naturally produced recorded sounds

Tabla - a pair of hand drums used in Indian classical music

Tala – a repeating rhythmic pattern that that forms the rhythmic foundation for Indian classical music

Tamtam – a large metal gong

Tempo – the speed at which the beat is played

Ternary form – describes a musical composition in three parts, most often featuring two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Terraced dynamics – Used during the Baroque period, this is where the different sections have a piece of music have a set volume unique for that particular section. The next section may be written to be performed at another volume.

Texture – the ways in which musical lines of a musical piece interact

Theme and Variation form – the presentation of a theme and then variations upon it. The theme may be illustrated as A, with any number of variations following it – A’, A”, A’”, A””, etc.
**Through-composed** – a movement or composition consisting of new music throughout, without repetition of internal sections

**Timbre** – the tone color or tone quality of a sound

**Time signature** – the numeric notation at the beginning of a line of music where the top number indicates how many beats are in each measure and the bottom number indicates which type of note will represent that beat

**Tonic** – the most important pitch of a key; the note from which the other pitches are derived

**Triad** – a chord that has three pitches stacked in intervals of thirds

**Tutti** – Where the entire musical ensemble performs together as a whole as opposed to a soloist.

**Twelve-Bar Blues** – a twelve-bar musical form commonly found in American music

**Twelve-tone Technique** – Compositional technique developed by Arnold Schoenberg that derives musical elements such as pitch, duration, dynamics, and instrumentation from a randomly produced series of the twelve tones of the chromatic scale (the 12-tone row)

**Verse and Refrain Form** – a musical form (sometimes referred to as verse and chorus) in which one section of music is sung to all the verses and a different section of music is sung to the repeating refrain or chorus

**Vocal** – having to do with the human voice

**Western Swing** – a style of country music that developed in western cities and borrowed instruments from the dance band such as saxophones, trombones, trumpets, piano, bass, and drums.

**Woodwinds** – instruments traditionally made of wood whose sound is generated by forcing air through a tube, thus creating a vibrating air column

**Word painting** – was utilized by Renaissance composers to represent poetic images musically. For example, an ascending melodic line would portray the text “ascension to heaven.” Or a series of rapid notes would represent running.

**Work Songs** – a type of folk song devised to help groups of people perform physical work. The music usually uses the tempo of the work itself and was sung by lumberjacks, railroad workers, and prison chain gangs, among others.
ABOUT THE AUTHORS

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N. Alan Clark, a native of Lakeland, Florida, has taught and conducted at all levels; middle school, high school, college and professional military bands. He holds Bachelor of Music Education and Master of Music degrees from the University of Florida and a PhD in Music Education from Louisiana State University. During his twenty year Air Force career Major Clark served as Deputy Commander of the Band of the United States Air Forces in Europe; Deputy Commander of the Air Force Band of Flight; Rehearsal Conductor of the Miami Valley Symphony Orchestra; and Commander and Conductor of The Band of the USAF Reserve. Dr. Clark has published numerous articles and books and is currently Director of Bands at Middle Georgia State University in Cochran, Georgia.

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Thomas Heflin received his bachelor's degree in music (2000) from the University of Tennessee, his masters degree in music performance from William Paterson University (2002) and his Doctorate of Musical Arts from the University of Texas (2009). Upon completing his DMA, he lived in New York City for five years and served as a member of the faculty at the Manhattan School of Music Precollege Division. He now serves as Assistant Professor of Jazz at Abraham Baldwin Agricultural College in Tifton, GA. A jazz trumpeter, he has released three albums for Blue Canoe Records, and has performed all over the US and internationally, including Europe, Canada and Australia.

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Originally from Valdosta, GA, Jeffrey Kluball earned a bachelor's degree in music education (1980) from Valdosta State College, and a master's degree in music education (1983) from the VanderCook College of Music in Chicago where he studied conducting under Victor Zajec. He continued his study in music conducting
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Dr. Elizabeth Kramer is an Associate Professor of Music History and Strings at the University of West Georgia. In addition to working with undergraduate and music students, she has led introductory music courses for non majors for many years. Her three favorite things about teaching music appreciation are helping students think more critically about all the music they encounter, introducing students to music styles new to them, and exploring with students ways in which music has interacted with other cultural phenomenon across time. She is currently serving as Associate Dean for the UWG College of Arts and Humanities.