



Core Knowledge Music Syllabus

Course Length: 13 weeks, 2 sessions per week

Objectives: By the end of this term the student will:

- know and accurately use specific terminology in describing musical parameters such as melody, rhythm, harmony and form
- know and articulate musical characteristics of each historical style period in Western classical music as well as several popular and world music styles
- correctly identify excerpts from these historical periods, popular and world music styles
- understand the connections between musical styles and cultural contexts

Requirements:

Midterm:	25%
Final Exam:	25%
Five Assignments:	50% (5X10% each)

Text:

This syllabus is based on Joseph Kerman's *Listen*, 4th Brief Edition text and accompanying 6-CD set (Bedford/St. Martin's Press, 2000).

There are many excellent reasons to use Kerman's material, in part due to the close correlation to the Core Knowledge music sequence, but also because of the merit and quality of the text itself. It comes with an instructor's manual that includes more exam questions and teaching

material. There is also an excellent website available through the publisher's homepage, <http://www.bedfordstmartins.com/music/>.

However, this course could be easily adapted to suit other standard music appreciation texts, including the following (all have accompanying CDs):

Craig Wright, *Listening to Music*, 3rd edition. Westport, CT: Wadsworth, 1999.

Joseph Machlis, *The Enjoyment of Music*, 7th edition. New York: Norton, 1995.

Jeremy Yudkin, *Understanding Music*, 2nd edition. Upper Saddle River, NJ: Prentice Hall, 1999.

Other material is drawn from the following sources that are widely available and currently under copyright. It is not recommended that these sources be substituted due to their somewhat more specialized nature.

Mark Gridley, *Concise Guide to Jazz*, 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 1998.

David Nicholls, ed. *The Cambridge History of American Music*. Cambridge: Cambridge University Press, 1998.

Jeff Todd Titon, ed. *Worlds of Music*, 3rd edition. New York: Schirmer, 1996, text and CDs.

Jeremy Yudkin, *Music in Medieval Europe*. Englewood Cliffs, N.J. : Prentice Hall, 1989.

Websites:

The following two websites may be useful for introducing or reviewing the elements of music:

<http://www.rubycliff.com/TheoryManual/Elements.html>

<http://www.jazclass.aust.com/bt2.htm>

Note to instructors:

This course is designed to follow standard music appreciation courses for the most part, with two significant differences.

First, a section towards the beginning of the course incorporates world music topics (Native American, African, Japanese musics). These topics introduce multicultural content within a larger consideration of the interaction of music and society. This approach may be followed through the study of European classical traditions during the next portion of the semester.

Second, the end of the class incorporates sample study of American popular musics. These include a brief survey of jazz styles and consideration of the Broadway musical and Tin Pan Alley songs. This allows for an application of the study of popular culture within American society that would not otherwise be included in a standard music appreciation survey.

When teaching “Unit 1: Musical Materials,” it will help to use some children’s songs and other popular songs from the Core Knowledge curriculum to illustrate basic formal, rhythmic, melodic and harmonic concepts. For example, playing “Jingle Bells” or “Happy Birthday” first in a major key, then in a minor key, can illustrate the difference between major and minor modes; “Twinkle, Twinkle” can illustrate an ABA form as well as the difference between melodic steps and melodic leaps; “Do-Re-Mi” can teach the major scale; singing “Are You Sleeping” in canon can teach polyphony; and so on. Appendix A contains a list of songs in the Core Knowledge curriculum, grades K through 5.

A second appendix, Appendix B, lists the “Elements of Music” Core Knowledge teachers are expected to teach in the eighth grade, the highest grade covered in the spiraling Core Knowledge music curriculum. Instructors are encouraged to introduce as many of the terms on this list as it is practical to introduce, either in the opening classes on “musical materials,” or during the remainder of the semester.

Use of this Syllabus:

This syllabus was created by Gayle Sherwood, Music Editor for the Indiana University Press, as part of *What Elementary Teachers Need to Know*, a

teacher education initiative developed by the Core Knowledge Foundation. Although the syllabus is copyrighted by the foundation, and may not be marketed by third parties, anyone who wishes to use, reproduce, or adapt it for educational purposes is welcome to do so. However, we do ask individuals using this syllabus to notify us so we can assess the distribution and spread of the syllabi and serve as a repository of information about how they may be improved and more effectively used. Please contact Matthew Davis, Core Knowledge Foundation, 801 East High Street, Charlottesville, VA 22902. Phone: 434-977-7550, x. 224. E-mail: mdavis@coreknowledge.org

Course Schedule

Abbreviations: JK = Joseph Kerman, *Listen*, 4th brief edition (text and CDs)

JTT = Jeff Todd Titon, ed., *World of Music* (text and CDs)

Please note: CD numbers are listed as disc and track number: for example, 3/2-4 indicates CD number 3, tracks 2-4.

Class 1: Introduction
Music and Culture
Transmission
Polymusics

Reading: JTT, Chapter 1

Unit 1: Musical Materials

Class 2: Tuning and Rhythm
Instrumentation

Reading: JK, Chapter 2

Listening: Britten, *Young Person's Guide to the Orchestra* (tape)

Class 3: Reading Music Part 1: Pitch and Rhythm
Melody and Harmony

Reading: JK, Chapter 3

Class 4: Reading Music Part 2: Key Signatures
Texture and Tonality

Reading: JK, Chapter 4

Class 5: Musical Form and Style

Reading: JK, Chapter 5

Listening: Haydn, Minuet in D (JK 3/1)

Assignment #1: Musical Materials

Unit 2: Three Studies in Music and Culture (World Music)

Class 6: Native American Music

Pan-Indian

Plains Peoples

Reservations

Powwow

Drum / Drum Group

Intertribal Dance

Category Dance

Navajo

Sand Paintings

Blessingway Ceremony

Nightway Ceremony

Yeibichai

Reading: JTT, Chapter 2

Listening: Sioux Grass Dance Song (JTT 1/1)

Navajo Yeibichai Song (JTT 1/4)

Class 7: Music of Japan

Gagaku

Koto

Hichiriki

Sho

T'ang Dynasty

Noh Drama

Shakuhachi

Zen Buddhism
Kabuki
Shamisen
Bunraku

Reading: JTT, Chapter 6
Listening: *Tsuro no sugomori* (JTT 3/3)

Class 8: Music of West Africa
Ghana
Ewe
Dagbamba
Talking Drum
Tonal Language
Gambia/Senegal
Mali
Mande
Kora
Sundiata
Jali (Griot)

Reading: JTT, Chapter 4
Listening: *Nag Biegu* (JTT 1/16)
Lambango (JTT 1/15)

Unit 3: Music of the Middle Ages and Renaissance

Class 9: Medieval Culture and the Catholic Church
Plainchant
Gregorian Chant
Pope Gregory I (ca. 540-604)
Modes
Sequence
Hildegard of Bingen (1098-1179)
Organum

Reading: Yudkin, Chapter 1

Listening: Chant, “In Paradisum” (JK 1/7)

Hildegard, Chant, “Columba aspexit” (JK 1/8)

Class 10: Renaissance Vocal Music

Polyphony

Homophony

Josquin Desprez

Imitation

Word-Painting

Giovanni Pierluigi da Palestrina

Counter-Reformation

Reading: JK, Chapters 6-7

Listening: Josquin, *Pange lingua* Mass, Kyrie and Gloria (JK 1/13-14)

Palestrina, *Pope Marcellus* Mass, Gloria (JK 1/15)

Assignment #2: Listening to Renaissance Polyphony

Unit 4: The Baroque

Class 11: Baroque: Oratorio and Cantata

George Frideric Handel

Johann Sebastian Bach

Lutheran Chorale

Sinfonia

Stanza

Reading: JK, Chapters 9 and 11

Listening: Handel, *Messiah*, “Hallelujah” Chorus (JK 2/9-10)

Bach, Cantata No. 4, “Christ lag in Todesbanden,” III, IV, VII (JK 2/11-13)

Class 12: Baroque: Instrumental Music

Fugue
Exposition
Subject
Entries
Episodes
Concerto grosso
Ritornello form
Cadenza

Reading: JK, Chapter 10

Listening: Bach, Fugue in C-sharp Major (JK 1/31)
Bach, *Brandenburg* Concerto No. 5, I (JK 2/1-5)

Class 13: MIDTERM on materials from classes 1-12

Unit 5: Classical Period

Class 14: The Classical Symphony

Sonata Form
Introduction
Exposition
First Theme
Bridge
Second Theme
Closing Theme
Development
Retransition
Recapitulation
Coda

Reading: JK, Chapters 12-13

Listening: Mozart, Symphony No. 40 in G Minor, I (JK 2/15-20)

Class 15: Sonata Form (Cont'd)
 Concerto
 Double-Exposition Form
 Solo Exposition
 Orchestral Exposition
 Cadenza

Reading: JK, Chapter 13

Listening: Haydn, Symphony No. 88 in G Major, I (JK 2/21-26)
 Mozart, Concerto No. 17 in G, III (JK 3/5-11)

Assignment #3: Hearing Sonata Form

Mozart, Symphony No. 25, I

Class 16: Classical Chamber Music
 String Quartet
 Sonatas as Genre
 Theme and Variations

Reading: JK, Chapter 14

Listening: Mozart, Piano Sonata in B Flat, III (JK 3/2-4)
 Haydn, String Quartet Op. 76, No. 3 ("Emperor") (tape)

Unit 6: Romantic Music

Class 17: Beethoven: Classical or Romantic?
 Ludwig van Beethoven
 Motive
 Fragmentation
 Coda
 Cyclic

Reading: JK, Chapter 15

Listening: Beethoven, Symphony No. 5 in C Minor (JK 3/19-39)

Beethoven, Symphony No. 9, IV (tape)

Class 18: Early Romantic Songs and Piano Music

Lieder

Franz Schubert

Miniature

Character Piece

Frederic Chopin

Etude

Reading: JK, Chapters 16-17

Listening: Schubert, “Erlkonig” (JK 3/35)

Chopin, Etude in C Minor (“Revolutionary”) (JK 1/32)

Class 19: Romantic Orchestral Music

Program Music

Hector Berlioz

Symphonie fantastique

Idee fixe

Johannes Brahms

Cross-Rhythms

Reading: JK, Chapter 19

Listening: Berlioz, *Fantastic Symphony*, V (JK 4/1-7)

Brahms, Violin Concerto in D, III (JK 4/32-37)

Unit 7: Twentieth-Century Music

Class 20: Reactions against Romanticism

Impressionism

Claude Debussy

Modernism

Les fauves

Igor Stravinsky

Atonality

Polytonality
 Polymeter
 Ostinati

Reading: JK, Chapters 20-21

Listening: Debussy, *Clouds* (JK 6/1-6)

Stravinsky, *The Rite of Spring*, Part 1 (excerpt) (JK 5/2-8)

Assignment #4: Impressionist and Modernist Music

Class 21: Nationalism

Quotation

Charles Ives

Cumulative Form

Aaron Copland

Martha Graham

Shakers

Reading: JK, Chapter 22

Listening: Dvorák, *Symphony No. 9* (“From the New World”),
 Second Movement (tape)

Ives, “The Fourth of July” (tape)

Copland, *Appalachian Spring* (excerpts) (JK 6/7-10)

Class 22: Music since 1950: Technology and Experimentation

Aleatoric

Chance

John Cage

4’33”

Musique concrete

Edgard Varese

Minimalism

Steve Reich

Reading: JK, Chapter 23

Listening: Varese, *Poeme electronique* (excerpt) (JK 4/46)
Reich, *Octet* (tape)

Unit 8: American Popular Music

Class 23: African-American Traditional Musics

Spirituals

Blues

12-Bar Blues

Signifyin(g)

Reading: JTT, Chapter 3

Listening: Thomas, “If You Ever Been Down” Blues (JK 6/32)

Class 24: African-American Popular Musics, 1900-1930

Ragtime

March

Scott Joplin

Multistrain Form

“Hot” Jazz

Louis Armstrong

Joe (“King”) Oliver

Improvisation

Break

Stop Time

Reading: Magee, “Ragtime and Early Jazz”

in *Cambridge History of American Music*

Listening: Joplin, *Maple Leaf Rag* (tape)

Armstrong, *West End Blues* (tape)

Class 25: American Popular Song and Jazz

Big Band/Swing

Benny Goodman

Edward Kennedy (“Duke”) Ellington
 Billy Strayhorn
 Brass
 Reed
 Arrangers
 Fletcher Henderson
 Broadway
 Tin Pan Alley
 Irving Berlin
 George Gershwin
 Call and Response

Reading: Gridley, Chapter 5

Listening: Berlin, “Blue Skies” (tape: vocal performance and big band arrangement)

Gershwin, “Embraceable You” (tape: vocal performance and big band arrangement)

Strayhorn, “Take the ‘A’ Train” (tape)

Class 26: Jazz After 1940

Bop

Charlie Parker

Dizzy Gillespie

Cool

Miles Davis

Modal

Modern

John Coltrane

Reading: Gridley, Chapters 6 and 7

Listening: Parker, *Confirmation*

Davis, *So What* (tape)

Assignment #5: Comparison of Jazz Styles

Final Exam: cumulative, with emphasis on classes 14-26

Supporting Materials

Midterm (answers in bold)

1. Listening: identify excerpts from required listening
2. Reading Music identification: identify elements of musical notation (such as whole note, half note, key signatures, etc.), through either short answer or multiple-choice questions.
3. Multiple-choice terms:

Powwow

- a) multi-day gathering
- b) based mostly on Plains traditions
- c) includes dancing
- d) all of the above**

Intertribal Dance

- a) uses specific costumes
- b) part of Blessingway ceremony
- c) open participation**
- d) all of the above

Category Dance

- a) uses specific costumes**
- b) part of Blessingway ceremony
- c) open participation
- d) all of the above

Gagaku

- a) instrument in Noh drama
- b) music of Japanese imperial court**
- c) accompanies Bunraku
- d) none of the above

Sho

- a) **aerophone in Gagaku ensemble**
- b) popular in Japanese medieval period
- c) accompanies Kabuki
- d) none of the above

Bunraku

- a) Buddhist morality plays
- b) performed by Geisha
- c) popular in Japanese classical period
- d) **none of the above**

Talking Drum

- a) accompanies dancing in Powwow
- b) instrument in Gagaku ensemble
- c) **encodes West African languages**
- d) none of the above

Mande

- a) descendents of kingdom of Mali
- b) West African ethnic group
- c) perform on kora
- d) **all of the above**

Kora

- a) West African membranophone
- b) Native American aerophone
- c) Japanese chordophone
- d) **none of the above**

Jali

- a) second king of Mali
- b) **oral historian**
- c) famed capital of Dagbamba kingdom

- d) none of the above

Plainchant

- a) **free rhythm monophony**
- b) Catholic chant with countermelody
- c) illustrates words through melodic contours
- d) all of the above

Sequence

- a) late Medieval homophony
- b) late Medieval polyphony
- c) **late Medieval plainchant**
- d) none of the above

Hidegard of Bingen

- a) **composer of plainchant**
- b) composer of English madrigals
- c) composer of organum
- d) none of the above

Organum

- a) free rhythm monophony
- b) **Catholic chant with countermelody**
- c) illustrates words through melodic contours
- d) all of the above

Imitation

- a) characteristic of Renaissance
- b) one voice copies what another voice is singing
- c) commonly found in Josquin's music
- d) **all of the above**

Word Painting

- a) free rhythm monophony
- b) Catholic chant with countermelody

- c) **illustrates words through melodic contours**
- d) all of the above

Giovanni Pierluigi da Palestrina

- a) composed Medieval masses
- b) played Baroque lute
- c) sang in Ars Nova choir
- d) **none of the above**

Homophony

- a) **many voices moving in the same rhythm**
- b) many voices moving in different rhythms
- c) only one line of music
- d) none of the above

Lutheran Chorale

- a) basis of Baroque German operas
- b) key form for Handel's compositions
- c) uses Italian texts
- d) **none of the above**

Fugue

- a) uses ground bass form
- b) declamatory operatic music
- c) **uses imitative polyphony**
- d) all of the above

Subject

- a) **main idea in fugue**
- b) main idea in aria
- c) main idea in recitative
- d) none of the above

Concerto grosso

- a) uses a single soloist

b) often uses ritornello form

c) often uses fugal forms

d) all of the above

Cadenza

a) alternates with episodes in fugues

b) improvisatory section in concerto

c) structures operatic recitative

d) none of the above

3. Short Essay Questions:

A. Choose one of the following pairs, and compare and contrast their musical styles:

I. Medieval and Renaissance

II. Renaissance and Baroque

B. Choose one of the following cultures, and briefly discuss how the music reflects societal values such as spirituality, history or social organization.

I. Japan

II. Native America

III. West Africa

4. Long Essay Questions:

A. Discuss the philosophical, aesthetic and music origins of opera.

B. Place the music of J.S. Bach within its cultural context. In other words, how does the music he wrote reflect his social environment?

C. Discuss Gregorian chant as both a musical repertoire (including its melodic and rhythmic characteristics), and as a cultural product

with emphasis on the relationship between text and performance context, and Medieval society.

Final Exam

Kerman Listening: draw selections from the required listening from the Kerman CDs for classes 16-24

Jazz Listening: Identify each excerpt as follows (excerpts are selected from both classroom and unknown pieces):

Hot Jazz
Big Band
Bop
Cool

Multiple-choice definitions:

1. Sonata Form
 - a) imitative, polyphonic form
 - b) popular in twentieth-century music
 - c) begins most Classical-period symphonies**
 - d) none of the above
2. Exposition
 - a) first part of sonata form**
 - b) second part of sonata form
 - c) third part of sonata form
 - d) none of the above
3. Development
 - a) first part of sonata form
 - b) second part of sonata form**
 - c) third part of sonata form
 - d) none of the above
4. Recapitulation

- a) first part of sonata form
- b) second part of sonata form
- c) third part of sonata form**
- d) none of the above

5. Concerto

- a) pits soloist(s) against orchestra
- b) allows for improvisation by soloist
- c) often uses double-exposition form
- d) all of the above**

6. Cadenza

- a) alternates with orchestral exposition
- b) also called “tutti”
- c) improvisatory section in concerto**
- d) all of the above

7. String Quartet

- a) chamber ensemble**
- b) includes double bass
- c) uses double-exposition form
- d) all of the above

8. Theme and Variations

- a) uses form ABACA etc.
- b) includes recapitulation
- c) used in Copland’s *Appalachian Spring***
- d) none of the above

9. Ludwig van Beethoven

- a) challenged limits of sonata form
- b) Classical-period composer
- c) Romantic-period composer
- d) all of the above**

10. Lieder
 - a) German operatic music
 - b) German art song**
 - c) German cantata form
 - d) none of the above
11. Franz Schubert
 - a) 16th-century composer
 - b) 19th-century composer**
 - c) 17th-century composer
 - d) none of the above
12. Frederic Chopin
 - a) Classical-period piano composer
 - b) Twentieth-century piano composer
 - c) Baroque-period piano composer
 - d) none of the above**
13. Etude
 - a) used in Romantic-period symphonies
 - b) first part of sonata form
 - c) “study,” usually for solo instrument**
 - d) all of the above
14. Program Music
 - a) tells story through music
 - b) used by Berlioz, Liszt and others
 - c) opposite of absolute music
 - d) all of the above**
15. Idee fixe
 - a) used in absolute music
 - b) similar to Liedmotif**
 - c) only found in French music
 - d) none of the above

16. Impressionism

- a) reaction to Industrial Revolution
- b) reaction to Classical sonata form
- c) reaction to high Romanticism**
- d) none of the above

17. Claude Debussy

- a) influenced by Asian musics
- b) influenced by French painters
- c) influenced by Wagner
- d) all of the above**

18. Modernism

- a) reaction to Industrial Revolution
- b) reaction to Classical sonata form
- c) reaction to high Romanticism**
- d) none of the above

19. Igor Stravinsky

- a) wrote “The Rite of Spring”**
- b) wrote “The Fourth of July”
- c) wrote “Clouds”
- d) none of the above

20. Atonality

- a) reaction to Industrial Revolution
- b) reaction to Classical sonata form
- c) reaction to high Romanticism**
- d) none of the above

21. Ostinati

- a) uses all twelve tones in composition
- b) repetitive musical patterns**
- c) tells story through music

d) none of the above

22. Quotation

- a) **incorporates pre-existing music**
- b) also called serialism
- c) influenced by abstract painters
- d) all of the above

23. Charles Ives

- a) wrote “The Rite of Spring”
- b) **wrote “The Fourth of July”**
- c) wrote “Clouds”
- d) none of the above

24. 4’33”

- a) **written by John Cage**
- b) written by Charles Ives
- c) written by Aaron Copland
- d) none of the above

25. Minimalism

- a) **influenced by Asian musics**
- b) influenced by French painters
- c) influenced by Wagner
- d) all of the above

26. Spirituals

- a) related to African work songs
- b) related to the blues
- c) uses call and response
- d) **all of the above**

27. Ragtime

- a) totally improvised, oral tradition music
- b) **uses multistrain form**

- c) popular in the 1860s
 - d) all of the above
28. Louis Armstrong
- a) great jazz composer
 - b) great jazz singer
 - c) **great jazz trumpeter**
 - d) none of the above
29. Edward Kennedy (“Duke”) Ellington
- a) **great jazz composer**
 - b) great jazz singer
 - c) great jazz trumpeter
 - d) none of the above
30. Tin Pan Alley
- a) published spirituals
 - b) **basis of many jazz styles**
 - c) originally located in Chicago
 - d) all of the above
31. Irving Berlin
- a) wrote “White Christmas”
 - b) wrote “God Bless America”
 - c) wrote “Alexander’s Ragtime Band”
 - d) **all of the above**
32. Call and Response
- a) form of Copland’s *Appalachian Spring*
 - b) structure of Stravinsky’s *Rite of Spring*
 - c) **crucial component of Hot Jazz**
 - d) none of the above
33. Charlie Parker
- a) Bebop trumpeter

- b) known for his performance of *West End Blues*
- c) born in New Orleans
- d) none of the above**

Short Essay:

1. Choose one of the following pairs and compare contrast their styles according to use of improvisation; instrumentation; melodic and harmonic vocabulary; musical form. Please include the names of one performer/composer for each style.

- a) Hot jazz and Big Band
- b) Big Band and Bop
- c) Bop and Cool

2. Compare and contrast the musical nationalism of Charles Ives and Aaron Copland. How did each composer attempt to create a uniquely “American” sound? What sources did they draw on? How did they integrate these materials into their music?

3. Place Schubert’s song *Erlkönig* within the context of early Romantic European culture.

Long Essay:

1. Compare the approaches, aesthetics, musical styles and visual construction of Impressionism and Minimalism.

2. Compare and contrast late Baroque and Classical musical styles, with comments on form, instrumentation and patronage. Please include the names of two composers for each style.

Assignment #1: Musical Materials

The purpose of this assignment is to test your music recognition skills. You will hear three excerpts on the tape. Describe each according to the following parameters:

1. Rhythm:
 - a) is the excerpt free rhythm or constant pulse?
 - b) if constant pulse, is there a definable meter, and if so, what?
 - c) if there is no meter but a constant pulse, are there other rhythmic elements present such as polymeter?
2. Texture:
 - a) is it monophonic or polyphonic?
3. Instrumentation:
 - a) are there instruments present?
 - b) if so, identify the instruments as chordophones, aerophones, membranophones and/or idiophones?
4. Form:
 - a) does the excerpt have a repetitive form?
 - b) if so, illustrate the form using the letter system

NOTE TO INSTRUCTOR: use three contrasting but clearly defined excerpts such as Gregorian chant, military march music (fife and drum), a Haydn minuet (clear ABA form), a recording of children's music such as *Twinkle Twinkle Little Star*. Keep it relatively easy – some students will have difficulty absorbing and applying these concepts quickly!

Assignment #2: Listening to Renaissance Polyphony

A. Listen to Josquin's *Pange lingua* Mass, Kyrie (1/13). You will need to have Kerman's listening guide in front of you, and you must follow the CD's timer to answer this question.

In Kyrie I, Josquin writes a point of imitation with seven entries of the "Pange lingua" motif in the order tenor, bass, soprano, alto, bass, tenor, soprano, as outlined in Kerman, 74. Everytime you hear an entry of the motif, fill in the track time at the moment the entry begins. You may need to replay and listen to this passage several times.

KYRIE I:

Tenor____Bass____[wait]

Soprano____Alto____[wait]

Bass____Tenor____Soprano____

B. Compare Josquin's *Pange lingua* Mass, Gloria (1/14) with Palestrina's *Pope Marcellus* Mass, Gloria (1/15). How do the two works differ? How do these differences reflect the goals of the Counter-Reformation movement?

Assignment #3: Hearing Sonata Form

You will hear a recording of Mozart's Symphony No. 40, first movement that we have studied in class as a typical example of sonata form. However, on the assigned tape, the recording has been stopped six times (these are not recording glitches!). Each time the music stops, indicate exactly where you are in the musical structure, as follows:

- a) Exposition, First theme
- b) Exposition, Bridge
- c) Exposition, Second theme
- d) Exposition, Closing or Cadence theme
- e) Development
- f) Recapitulation, First theme
- g) Recapitulation, Bridge
- h) Recapitulation, Second theme
- i) Recapitulation, Closing or Cadence theme

Instructor: Be sure to stop the tape only after a new section has clearly begun (for example, after the second theme group has started, not during the bridge: after the beginning of the development or recapitulation sections). As an alternative, use a clearly sonata form that the class hasn't heard before or studied, such as Mozart, Symphony No. 25, I, or the overture to *The Marriage of Figaro*.

Assignment #4: Impressionist and Modernist Music

A. In terms of the music, compare and contrast Brahms, Violin Concerto in D, III (4/32-37), Debussy, *Clouds* (6/1-6) and Stravinsky, *The Rite of Spring* Part 1 (excerpt) (5/2-8). Describe all three according to the following parameters:

Tonality: is it present? is it being altered? if so how? if it is absent, what has taken its place?

Rhythm: is it in a regular meter? if so, what meter? if not, what has taken its place?

Instrumentation: which instruments are present? which are absent? which are being emphasized? what is the effect of that emphasis?

Form: what forms are being used? if there is not a clear form, what is being used to structure the piece in its absence?

B. Place Stravinsky's *Rite of Spring* within its historical and cultural context. How do the musical features which you described in Part A reflect European society around 1913?

Assignment #5: Comparison of Jazz Styles

A. In terms of the music, compare and contrast Armstrong's *West End Blues*, Goodman's recording of *Blue Skies* and Parker's *Confirmation* according to the following parameters:

Instrumentation: what instruments are playing? how would you describe their roles – are they playing as soloists, sections, etc?

Improvisation: what is the level of improvising? who is improvising, who is not? what is the effect on the music?

Melody and Harmony: describe the melodic and harmonic vocabulary in each piece – which pieces are using blues scales more prominently? which piece has the most complicated harmonic language?

B. Place each of these pieces within their socio-historical context using your answers to part A. Who was this music created for? How is this audience reflected in the musical parameters? What accounts for the changes from one piece, and one period, to the next?

Appendix A

List of songs in the Core Knowledge Sequence, grades K -5.

Grade K:

The Bear Went Over the Mountain
Bingo
The Farmer in the Dell
Go In and Out the Window
Go Tell Aunt Rhody
Here We Go Round the Mulberry Bush
The Hokey Pokey
Hush Little Baby
If You're Happy and You Know It
Jingle Bells
John Jacob Jingleheimer Schmidt
Kumbaya
London Bridge
Old MacDonald Had a Farm
Row, Row, Row Your Boat
This Old Man
Twinkle Twinkle Little Star
The Wheels on the Bus

Grade K Supplemental Songs:

A Tisket, A Tasket
Are You Sleeping?
Blue-Tail Fly (Jimmie Crack Corn)
Do Your Ears Hang Low?
Did You Ever See a Lassie?
Eensy, Weensy Spider
Five Little Ducks That I Once Knew
Five Little Monkeys Jumping On the Bed
Happy Birthday to You
Head and Shoulders, Knees and Toes

Here is the Beehive
 I Know an Old Lady
 I'm a Little Teapot
 Kookaburra
 Lazy Mary
 Looby Loo
 Oats, Peas, Beans and Barley Grow
 Oh, Do You Know the Muffin Man?
 Oh Where, Oh Where, Has My Little Dog Gone?
 One Potato, Two Potato
 Open, Shut Them
 Pop Goes the Weasel
 Teddy Bear, Teddy Bear, Turn Around
 Teddy Bears Picnic
 Where is Thumbkin?
 Who Stole the Cookie from the Cookie Jar?
 You Are My Sunshine

GRADE 1:

America the Beautiful
 Billy Boy
 Dry Bones
 For He's a Jolly Good Fellow
 Frère Jacques
 La Cucaracha
 Make New Friends
 Michael, Row the Boat Ashore
 Oh, Dear, What Can the Matter Be?
 Oh, John the Rabbit
 Oh! Susanna
 On Top of Old Smokey
 She'll Be Comin' 'Round the Mountain
 Skip to My Lou
 Take Me Out to the Ball Game
 There's a Hole in the Bucket
 When the Saints Go Marching In
 Yankee Doodle

Grade 2:

Buffalo Gals
Casey Jones (chorus only)
Clementine
Dixie
Do-Re-Mi
The Erie Canal
Follow the Drinking Gourd
Good Bye Old Paint
Home on the Range
I've Been Working on the Railroad
John Henry
Old Dan Tucker
The Star-Spangled Banner
Swing Low Sweet Chariot
This Land Is Your Land
When Johnny Comes Marching Home

Grade 3:

Alouette
America ("My country, 'tis of thee")
A Bicycle Built for Two (chorus only)
Down in the Valley
He's Got the Whole World in His Hands
Hey, Ho, Nobody Home (round)
In the Good Old Summertime (chorus only)
Li'l Liza Jane
My Bonnie Lies Over the Ocean
Polly Wolly Doodle
The Man on the Flying Trapeze (chorus only)
The Sidewalks of New York (chorus only)
Simple Gifts ("Tis a gift to be simple")
This Little Light of Mine
You're a Grand Old Flag

Grade 4:

Auld Lang Syne
Blow the Man Down
Cockles and Mussels
Comin' Through the Rye
I Love the Mountains (round)
Loch Lomond
My Grandfather's Clock
Taps
The Yellow Rose of Texas
Waltzing Matilda

Songs of the U.S. Armed Forces:

Air Force Song
Anchors Aweigh
The Army Goes [Caissons Go] Rolling Along
The Marine's Hymn

Grade 5:

Battle Hymn of the Republic
Danny Boy
Dona Nobis Pacem (round)
Git Along Little Dogies
God Bless America
Greensleeves
The Happy Wanderer
Havah Nagilah
If I Had a Hammer
Red River Valley
Sakura
Shenandoah
Sweet Betsy from Pike

Appendix B:

Elements of Music from the Core Knowledge Sequence for Eighth Grade

The “elements of music” are introduced gradually in the Core Knowledge Sequence, with new terms and symbols added in each successive grade. The eighth grade list is printed here because it is the most comprehensive: a teacher who understands the terms and concepts listed below should also be able to understand the more elementary concepts to be taught in the earlier grades. Instructors are encouraged to introduce as many of these terms as it is practical to introduce, either in the opening classes on “musical materials,” or during the remainder of the semester.

- Review as necessary from earlier grades:

The orchestra and families of instruments (strings, wind, brass, percussion);

keyboard instruments

Vocal ranges: soprano, mezzo-soprano, alto; tenor, baritone, bass

- Recognize frequently used Italian terms:

grave (very very slow)

largo (very slow)

adagio (slow)

andante (moderate; “walking”)

moderato (medium)

allegro (fast)

presto (very fast)

prestissimo (as fast as you can go)

ritardando and *accelerando* (gradually slowing down and getting faster)

crescendo and *decrescendo* (gradually increasing and decreasing volume)

legato (smoothly flowing progression of notes), *staccato* (crisp, distinct notes)

- Recognize introduction, interlude, and coda in musical selections.
- Recognize theme and variations.

- Identify chords [such as I (tonic), IV (subdominant), V (dominant); V7]; major and minor chords; chord changes; intervals (third, fourth, fifth).
- Understand what an octave is.
- Understand the following notation and terms:
 - names of lines and spaces in the treble clef; middle C
 - treble clef, bass clef, staff, bar line, double bar line, measure, repeat signs
 - whole note, half note, quarter note, eighth notes
 - whole rest, half rest, quarter rest, eighth rest
 - grouped sixteenth notes
 - tied notes and dotted notes
 - sharps, flats, naturals
 - Da capo [D.C.], al fine*
 - meter signature: 4/4 or common time 2/4, 3/4, 6/8
 - quiet *pp p mp* loud *ff f mf*