

## Remote Learning Packet

*NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.*

**April 13-17, 2020**

**Course:** Music

**Teacher(s):** Mr. Zuno [leonardo.zunofernandez@greatheartsirving.org](mailto:leonardo.zunofernandez@greatheartsirving.org)

### **Weekly Plan:**

*Monday, April 13*

- 15 minutes of review - Using terminology in Week 1 and Week 2 readings, write 5 sentences that describe the music you listened to last week (use at least 5 different terms).
- Check your work: Also, please go through the [Week 2 answers](#) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

*Tuesday, April 14*

- Read: [Ch 3 - Scales and Melody](#) for 10 minutes
- Summarize: Write a summary for 5 minutes (instructions below)

*Wednesday, April 15*

- Listen to [WRR 101.1](#) (on the radio or through online streaming) for 12 minutes and follow the next step.
- Please fill in the attached listening guide. Refer to a list of terminology provided, in order to use these terms accurately. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

*Thursday, April 16*

- Please answer the questions about [Week 3 melodies](#).

*Friday, April 17*

- Watch and listen to Alma Deutscher's [Siren Sounds Waltz](#), and please write a review similar to the one you did on Wednesday, using more terminology from that worksheet.

### **Statement of Academic Honesty**

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

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**Student Signature**

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**Parent Signature**

## Details for each assignment:

### Monday, April 13

15 minutes of review - Using terminology in [Week 1](#) and [Week 2](#) readings, write 5 sentences that describe the music you listened to last week (use at least 5 different terms).

These include terms like: *beat*, *accent*, *meter*, *measure*, as well as *frequency*, *pitch*, and *noise*, as well as *amplitude*, *forte*, *piano*, *mezzo*, *tone color*, and *timbre*. If you have doubts about the meaning of these words, please re-read those sections and look up the definitions of these words.

Check your work: Also, please go through the [Week 2 answers](#) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

### Tuesday, April 14

Read: [Ch 3 - Scales and Melody](#) for 10 minutes

Answer the following questions:

-What is an *interval* in music?

-What is the interval between two pitch classes that share the same letter (Ex., A2 and A3)?

-How do men and women's voices complement each other? Are they usually on the same octave?

-Describe what is a *diatonic scale*, and how does solfege relate to it?

-What is a *chromatic scale*?

-What is a half step and a whole step? How are they part of the scale pattern?

-How are melodies formed by using scales? What is another name for a melody?

### Wednesday, April 15

Listen to [WRR 101.1](#) (on the radio or through online streaming) for 12 minutes and follow the next step.

Please fill in the attached [listening guide](#). Refer to a list of terminology provided, in order to use these terms accurately. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

The radio announcer will often name the piece and composer either before or after it is played on the radio. You have to listen attentively to make sure you catch that piece of information. (If you stream online, it will show you the title and composer.) Be sure to include the title and composer on your listening guide worksheet. Keep in mind the following questions for discussion:

*What was the tempo like? Were the melodies beautiful? Were there many instruments playing, and if so, which ones? What was the overall feel of the piece?*

### Thursday, April 16

Please answer the questions about [Week 3 melodies](#).

Write the solfege syllables for all of these melodies. They all begin with Do (the first note of each is Do).

This is because each melody is in a different key, and Do is the main note of each of those keys.

Also, write numbers for counting the melody

Example: 1 2+ 3 4 = Quarter, 2 eighths, quarter, quarter. And 1 2, 3-4 = quarter, quarter, half note.

## Friday, April 17

Watch and listen to Alma Deutscher's [Siren Sounds Waltz](#), and please write a review similar to the one you did on Wednesday, using more terminology from that worksheet. Make sure you include your notes from your listening log and listening guide together in one place. This will make things easier for your final project.

\*A note about the concert review: For obvious reasons, you are no longer required to attend a concert. Instead of doing that, you will gather information from your listening log and your notes from the readings I provide. You will take many notes over the next few weeks, so it is important that you keep these organized. In next week's packet, I will assign the final project, which will include listening to a concert with a variety of classical music, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. More details to come.

*If you already turned in your concert review, you will still be expected to do all of these assignments, and your final project will be somewhat reduced.*

- Simple quadruple meter

- most common rhythms:

CONTEMPORARY CLASS PIANO

FOR THE BEAUTY OF THE EARTH

Handwritten rhythmic patterns:  $\uparrow \downarrow \uparrow \downarrow$  and  $\uparrow \uparrow \uparrow \uparrow$  and  $\downarrow \downarrow \downarrow \downarrow$

Conrad Kocher (1786-1872)  
Arranged by E. M.



Piano 1

Stately

Musical notation for Piano 1, measures 1-4. Includes dynamic marking *mp* and handwritten fingerings: 1, 2+, 3, 4, 1, 2, 3-4, 1, 2, 3, 4, 1, 2, 3-4.

5

Musical notation for Piano 1, measures 5-8. Includes handwritten fingerings: 2+, 3, 4, 1, 2, 3-4, 1, 2, 3, 4, 1, 2, 3-4.

9

Musical notation for Piano 1, measures 9-12. Includes dynamic markings *mf* and *f*, and handwritten fingerings: 2, 3, 4, 1, 2, 3-4, 2, 3, 4, 1, 2, 3-4, 1-2, 3-4.

Piano 2

Stately

Musical notation for Piano 2, measures 1-4. Includes dynamic marking *mp* and handwritten fingerings: 2, 2+, 3, 4, 1, 2, 3-4, 1-2, 3, 4, 1, 2, 3-4.

5

Musical notation for Piano 2, measures 5-8. Includes handwritten fingerings: 1, 2+, 3, 4, 1, 2, 3-4, 1-2, 3, 4, 1, 2, 3-4.

9

Musical notation for Piano 2, measures 9-12. Includes dynamic markings *mf* and *f*, and handwritten fingerings: 1, 2, 3, 4, 1, 2, 3-4, 1, 2, 3, 4, 1, 2, 3-4, 1-2, 3-4.

MORNING HAS BROKEN

015

Qualis  
Arranged by E. M.

Flowing

mp

4

5

9

mp

17

p

- Simple triple meter

- Most common triplet

Handwritten musical notation showing a triplet of eighth notes.

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## CHAPTER 3

# Scales and Melody

As we noted in Chapter 2, music generally does not use the total continuous range of musical sounds. Instead, it draws on only a limited number of fixed pitches. These pitches can be assembled in a collection called a scale. In effect, a scale is the pool of pitches available for making music.

## 1 Scales

There are many different scales used in the musical cultures of the world. From them, musicians everywhere build an infinite array of melodies and other musical structures. If you sing to yourself the melody of one of your favorite songs, you will have employed the pitches of a scale. But how do scales—in particular the scales basic to Western art music—work?

### The Octave

Any two pitches will have a certain distance, or difference in highness and lowness, between them. Musicians call this distance an interval. Of the many different intervals used in music, one called the octave has a special character that makes it particularly important.

If successive pitches are sounded one after another—say, running from low to high up the white keys on a piano—there comes a point at which a pitch seems in some sense to “duplicate” an earlier pitch, but at a higher level. This new pitch does not sound identical to the old one, but somehow the two sounds are very similar. They blend extremely well; they almost seem to melt into each other. This is the octave.

What causes the phenomenon of octaves? Recall from Chapter 2 that when strings vibrate to produce sound, they vibrate not only along their full length but also in halves and other fractions (page 14). A vibrating string that is exactly half as long as another will *reinforce* the longer string’s strongest overtone. This reinforcement causes the duplication effect of octaves.

As strings go, so go vocal cords: When men and women sing along together, they automatically sing in octaves, duplicating each other’s singing an octave or two apart. If you ask them, they will say they are singing “the same song”—not many will think of adding “at different octave levels.”





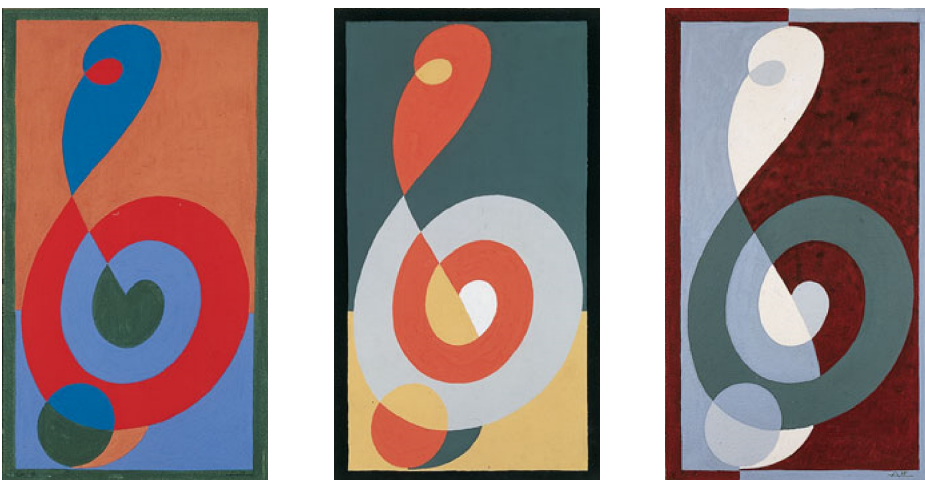
Choral singing, the route by which millions of people have come to know and love music

As a result of the phenomenon of octaves, the full continuous range of pitches that we can hear falls into a series of “duplicating” segments. We divide these octave segments into smaller intervals, thereby creating scales.

### The Diatonic Scale

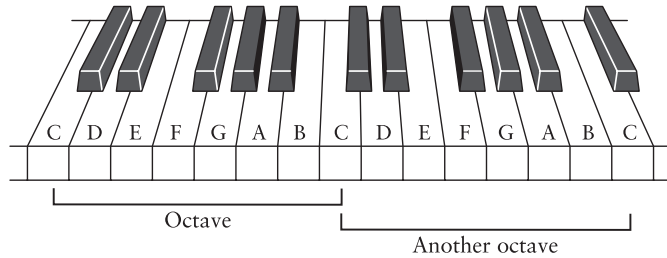
The scale originally used in Western music is a set of seven pitches within the octave, called the diatonic scale. Dating from ancient Greek times, the diatonic scale is still in use today. When the first of the seven pitches is repeated at a higher duplicating pitch, the total is eight—hence the name *octave*, meaning “eight span.”

Anyone who knows the series *do re mi fa sol la ti do* is at home with the diatonic scale. You can count out the octave for yourself starting with the first



A pioneer of modern design, the German American painter Josef Albers (1888–1976) produced twenty-seven of these wonderful treble clefs, all in different color combinations.

do as *one* and ending with the second do as *eight*. The set of white keys on a keyboard plays this scale. Shown in the following diagram is a keyboard and diatonic scale notes running through two octaves. The scale notes (itches) are marked with their conventional letter names. Because there are seven pitches, only the letters up to G are used before returning to A.



“Always remember that in listening to a piece of music you must hang on to the melodic line. It may disappear momentarily, withdrawn by the composer, in order to make its presence more powerfully felt when it reappears. But reappear it surely will.”

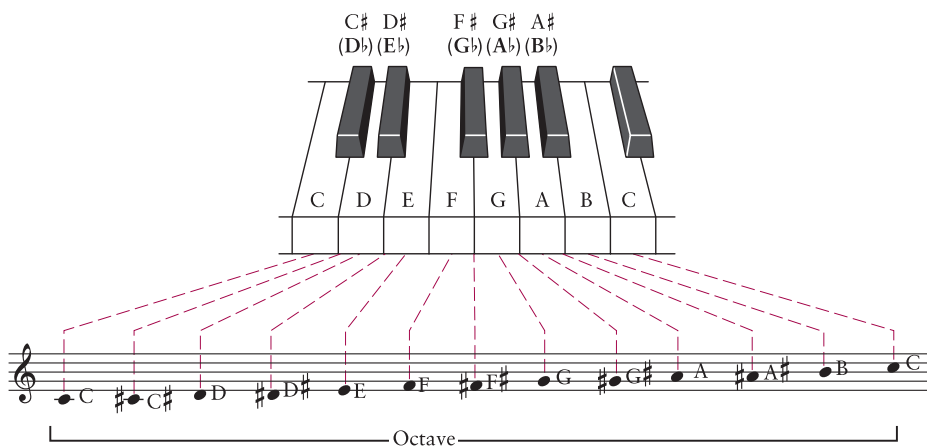
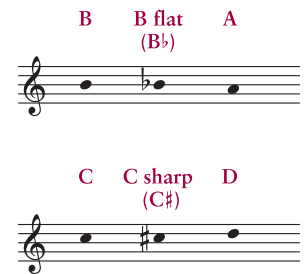
*From what is still one of the best books on music appreciation, What to Listen for in Music by composer Aaron Copland, 1939 (see page 347)*

### The Chromatic Scale

The diatonic scale was the original, basic scale of Western music. At a later period, five more pitches were added between certain of the seven pitches of the diatonic scale, making a total of twelve. This is the **chromatic scale**, represented by the complete set of white and black keys on a keyboard.

The chromatic scale did not make the diatonic scale obsolete. For centuries Western composers used the chromatic scale freely while favoring the diatonic scale that is embedded in it. Keyboards reflect this practice, with their chromatic notes set back and thinner, and colored differently from the diatonic ones.

These five extra pitches caused a problem for musical notation. The pitches of the diatonic scale are indicated on the lines and spaces of the staff (see the following diagram); there are no positions in between, so no place for the new five pitches. To solve this problem, symbols such as those shown in the margin were introduced. B $\flat$  stands for B flat, the pitch inserted between A and B; C $\sharp$  stands for C sharp, the pitch between C and D, and so on. (For more detail on the notation of pitches, see Appendix B.)



### Half Steps and Whole Steps

You learned before that the difference, or distance, between any two pitches is called the interval between them. There are many different intervals between the notes of the chromatic scale, depending on which two notes you choose, including the octave that encompasses them all.



For our purposes, there are only two additional interval types that need be considered:

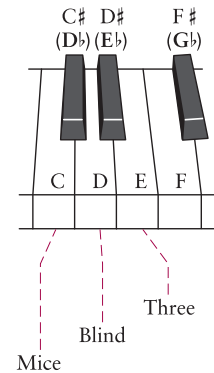
7 The smallest interval is the **half step**, or semitone, which is the distance between any two successive notes of the chromatic scale. On a keyboard, a half step is the interval between the closest adjacent notes, white or black. The distance from E to F is a half step; so is the distance from C to C sharp (C $\sharp$ ), D to E flat (E $\flat$ ), and so on.

As the smallest interval in regular use, the half step is also the smallest that most people can “hear” easily and identify. Many tunes, such as “The Battle Hymn of the Republic,” end with two half steps, one half step going down and then the same one going up again (“His truth is *march-ing on*”).

7 The **whole step**, or whole tone, is equivalent to two half steps: C to D, D to E, E to F $\sharp$ , and so on. “Three Blind Mice” starts with two whole steps, going down.

The chromatic scale consists exclusively of half steps. The diatonic scale, instead, includes both half steps and whole steps. As you can see in the keyboard picture below, between B and C and between E and F of the diatonic scale, the interval is a half step—there is no black key separating the white keys. Between the other pairs of adjacent notes, however, the interval is twice as big—a whole step.

In this way the diatonic and chromatic scales differ in the intervals between their adjacent pitches. In the following diagram, the two scales are shown in music notation in order to highlight the differences in their interval structure. The mixing of half steps and whole steps is a defining feature of the diatonic scale.



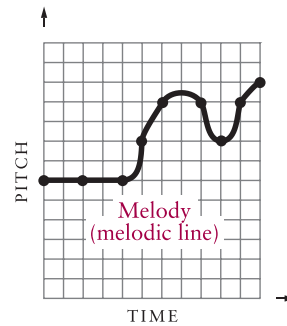
## 2 Melody

A **melody** is an organized series of pitches. Melodies can be built from any scale. Think for a moment of pitch and time as the two coordinates of a musical graph (see the diagram on page 29). A series of single pitches played in a certain rhythm will appear as dots, high or low, on the pitch/time grid. If we connect them by a line, we get a picture of the melody’s overall shape or contour. And

in fact, musicians commonly speak of “melodic line,” or simply “line,” in this connection.

Melodies come in an unlimited array of shapes, and they convey a huge variety of emotional characters. A melody in which each note is higher than the last can seem to soar; a low note can feel like a setback; a long series of repeated notes on the same pitch can seem to wait ominously. The listener develops a real interest in how the line of a satisfactory melody is going to come out.

Of all music’s structures, melody is the one that moves people the most, that seems to evoke human sentiment most directly. Familiar melodies register simple qualities of feeling instantly and strongly. These qualities vary widely: strong and assertive — like a bugle call — in “The Battle Hymn of the Republic,” mournful in “Summertime” or “Yesterday,” serene in “Amazing Grace,” extroverted and cheerful in “Happy Birthday.”



## Tunes

A simple, easily singable, catchy melody such as a folk song, or a Christmas carol, or many popular songs is a **tune**. A tune is a special kind of melody. *Melody* is a term that includes tunes, but also much else.

“The Star-Spangled Banner,” which everyone knows, illustrates the general characteristics of tunes. See the box on page 30.

## Motives and Themes

Tunes are relatively short; longer pieces, such as symphonies, may have tunes embedded in them, but they also contain other musical material. Two terms are frequently encountered in connection with melody in longer pieces of music: **motive** and **theme**.

A *motive* is a distinctive fragment of melody, distinctive enough so that it will be easily recognized when it returns again and again within a long composition. Motives are shorter than tunes, shorter even than phrases of tunes; they can be as short as two notes. Probably the most famous motive in all music is the four-note DA-DA-DA-DAAA motive in Beethoven’s Fifth Symphony. It is heard literally hundreds of times in the symphony, sometimes up front and sometimes as a restless element in the background.



The second term, *theme*, is the most general term for the basic subject matter of longer pieces of music. *Theme* is another name for “topic”: The themes or topics of an essay you might write are the main points you announce, repeat, develop, and hammer home. A composer treats musical themes in much the same way. The theme of Beethoven’s Fifth Symphony consists of the brief DA-DA-DA-DAAA motive repeated over and over at different pitches — that is, played in *sequence*. The famous theme of the last movement of Beethoven’s Ninth Symphony is a full tune, which we will hear several times on the DVD (see page 35).

## Characteristics of Tunes

The best way to grasp the characteristics of tunes is by singing one you know, either out loud or in your head.

¶ **Division into Phrases** Tunes fall naturally into smaller sections, called **phrases**. This is, in fact, true of all melodies, but with tunes the division into phrases is particularly clear and sharp.

In tunes with words (that is, songs), phrases tend to coincide with poetic lines. Most lines in a song lyric end with a rhyming word and a punctuation mark such as a comma. These features clarify the musical phrase divisions:

And the rockets' red *glare*,  
The bombs bursting in *air*

Singing a song requires breathing—and the natural tendency is to breathe at the end of phrases. You may not need to breathe after phrase 1 of our national anthem, but you'd better not wait any longer than phrase 2:

The image shows a musical staff in 3/4 time with a key signature of one flat (B-flat). The melody is divided into two phrases. Phrase 1 consists of four measures: 'Oh - say can you see'. Phrase 2 consists of four measures: 'By the dawn's ear - ly light'. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4 for the first phrase; and G4, A4, Bb4, C5, Bb4, A4, G4 for the second phrase.

¶ **Balance between Phrases** In many tunes, all the phrases are two, four, or eight bars long. Blues tunes, for example, usually consist of three four-measure phrases, hence the term *twelve-bar blues*.

Most phrases of “The Star-Spangled Banner” are two measures long (see phrase 1 and phrase 2, above). But one phrase broadens out to four measures, with a fine effect: “Oh say, does that star-spangled banner yet wave.” You don’t want to breathe in the middle of this long phrase.

Other phrase lengths—three measures, five, and so on—can certainly occur in a tune and make for welcome contrast. For a good tune, the main requirement is that we sense a balance between the phrases, in terms of phrase lengths and in other terms, too, so that taken together the phrases add up to a well-proportioned whole.

¶ **Parallelism and Contrast** Balance between phrases can be strengthened by means of *parallelism*. For example, phrases can have the same notes but different words (“Oh, say can you see,” “Whose broad stripes and bright stars”). Others have the same rhythm but different pitches (“Oh, say can you see,” “By the dawn’s early light”).

Sometimes phrases have the same general melodic shape, but one phrase is slightly higher or lower than the other (“And the rockets’ red glare,” “The bombs bursting in air”). Such duplication of a phrase at two or more different pitch levels, called **sequence**, occurs frequently in music, and is a hallmark of certain musical styles.

Composers also take care to make some phrases *contrast* with their neighbors—one phrase short, another

long, or one phrase low, another high (perhaps even *too* high, at “O’er the land of the *free*”). A tune with some parallel and some contrasting phrases will seem to have a satisfying coherence and yet will avoid monotony.

¶ **Climax and Cadence** A good tune has *form*: a clear, purposeful beginning, a feeling of action in the middle, and a firm sense of winding down at the end.

Many tunes have a distinct high point, or **climax**, which their earlier portions seem to be heading toward. Feelings rise as voices soar; a melodic high point is always an emotional high point. The climax of our national anthem emphasizes what was felt to be the really crucial word in it—“free.” Patriot Francis Scott Key put that word in that place. (Key wrote the words of “The Star-Spangled Banner”—the words only, adapted to an older melody.)

Then the later part of the tune relaxes from this climax, until it reaches a solid stopping place at the end. Emotionally, this is a point of relaxation and satisfaction. In a less definite way, the music also stops at earlier points in the tune—or, if it does not fully stop, at least seems to pause. The term for these interim stopping or pausing places is **cadence**.

Composers can write cadences with all possible shades of solidity and finality. “And the home of the brave” is a very final-sounding cadence; “That our flag was still there” has an interim feeling. The art of making cadences is one of the most subtle and basic processes in musical composition.



## LISTENING EXERCISE 5



13

## Melody and Tune

*Division into phrases, parallelism and contrast* between phrases, *sequence, climax,* and *cadence*: These are some characteristics of tunes that we have observed in “The Star-Spangled Banner.” They are not just inert characteristics—they are what make the tune work, and they are present in tunes of all kinds. Our example is a song by George and Ira Gershwin from the Depression era, which was also the jazz era: “Who Cares?” from the musical comedy *Of Thee I Sing* (1932).

In “The Star-Spangled Banner” the *climax* matches the text perfectly at “free.” Here “jubilee” makes a good match for the climax, and a melodic *sequence* fits the words “I care for you / you care for me” neatly. “Who cares?” comes at 0:57 on our recording by the great jazz singer Ella Fitzgerald, after an introduction (called the *verse*) typical of such songs—a sort of subsidiary tune, with words that will not be repeated.

0:12	<b>Verse:</b> Let it rain and thunder . . . (eight more lines)	Includes a long <i>sequence</i>
0:48		Tempo changes
0:57	<b>Tune:</b> Who cares if the sky cares to fall in the sea? Who cares what banks fail in Yonkers? Long as you’ve got a kiss that conquers. Why should I care? Life is one long jubilee,  So long as I care for you and you care for me.	First phrase of the tune <i>Contrasting</i> phrase <i>Parallel</i> phrase—starts like the preceding, ends higher Threefold <i>sequence</i> (“Should I care / life is one / jubilee”) <i>Climax</i> on “jubilee” Free <i>sequence</i> (“I care for you”/“You care for me”)— <i>cadence</i>
1:55	<b>Tune</b> played by the jazz band, today’s “big band” (with saxophone <i>breaks</i> : see page 382)	

# Elements of music

Pitch

Dynamics

Tempo

Timbre

Texture

Form

Tonality

Instruments

Rhythm

Metre

Describe how **THREE** of the elements of music have been used in this piece.

1.

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2.

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3.

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What is the style of this piece? \_\_\_\_\_

Explain your choice.

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# Elements of music

- The elements of music are combined to make a piece complete.
- It is the way that elements are combined that gives a song/ piece from various styles and genres their distinctive sound.
- The following table gives ways in which the different elements may be described.

Elements	Definition	How it can be described
<b>Melody</b>	The organization of the notes.	Ascending, descending, treble, bass, repetitive wide/small range, stepwise, based on a scale, based on a triad, has sequences.
<b>Rhythm</b>	The arrangement of the relative lengths and shortness's of notes.	Long, short syncopated, repetitive, accented, regular, irregular, dotted, even, polyrhythmic
<b>Meter</b>	The reoccurring patter of accents or stress in the music. This is indicated by a time signature	Simple, Compound, Complex, duple, triple, quadruple
<b>Harmony</b>	The use of chords - usually to support a melody	Small/large number of chords, repetitive pattern, 12 bar blues, ice cream progression
<b>Structure/ Form</b>	The plan of a piece	Through composed, Binary A.B. Ternary A.B.A Rondo A.B.A.C.A Theme and variations, Verse/chorus, strophic form, introduction, phrase, section, coda
<b>Texture</b>	Refers to how many layers or voices are in a piece	Monophonic - one part. Also applies to doubling parts at an octave. Thin Homophonic - many - notes moving as part of a chord. Polyphonic - many. Many parts moving and stopping independently of each other thick
<b>Timbre</b>	Each instrument/voice has its own distinctive tone colour	Warm, bright, dull, metal, brilliant,
<b>Tempo/ speed</b>	The speed of the music	Fast slow, moderate, changing, speeds up, slows down, rallentando, accelerando
<b>Dynamics/ Volume</b>	The loudness or softness of the music	From very, very, soft through to very, very, loud, crescendo, diminuendo
<b>Performing Media</b>	Who or what is performing the music	Stings, winds, brass, percussion, keyboards, electronic. Voices à €“ male, female
<b>Tonality/ Modality</b>	Its tone/key centre	Major, minor, modal, atonal



1. Musical notation for exercise 1: Treble clef, 4/4 time signature. Four measures with fingerings 1, 2, 3, 4.

2. Musical notation for exercise 2: Treble clef, 3/4 time signature, key signature of one sharp (F#). Four measures with fingerings 1, 2, 3, 4.

3. Musical notation for exercise 3: Bass clef, 3/4 time signature, key signature of one flat (Bb). Four measures with fingerings 1, 2, 3, 4.

4. Musical notation for exercise 4: Treble clef, common time signature, key signature of one flat (Bb). Four measures with fingerings 1, 2, 3, 4.

5. Musical notation for exercise 5: Bass clef, common time signature. Four measures with fingerings 1, 2, 3, 4.

6. Musical notation for exercise 6: Bass clef, 2/4 time signature, key signature of two sharps (F#, C#). Four measures with fingerings 1, 2, 3, 4.

7. Musical notation for exercise 7: Treble clef, 4/4 time signature, key signature of two flats (Bb, Eb). Four measures with fingerings 1, 2, 3, 4.

8. Musical notation for exercise 8: Treble clef, 3/4 time signature, key signature of two sharps (F#, C#). Four measures with fingerings 1, 2, 3, 4.