

# 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*, 4<sup>th</sup> 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*, 3<sup>rd</sup> edition. Westport, CT: Wadsworth, 1999.

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

Jeremy Yudkin, *Understanding Music*, 2<sup>nd</sup> 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*, 2<sup>nd</sup> 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*, 3<sup>rd</sup> 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 us at <http://coreknowledge.org/CK/contact.htm>.

## 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, *Poème électronique* (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) descendants 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) 16<sup>th</sup>-century composer
  - b) 19<sup>th</sup>-century composer**
  - c) 17<sup>th</sup>-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

Quotation

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

Charles Ives

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

22. 4'33"

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

23. Minimalism

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

24. Spirituals

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

25. Ragtime

- a) totally improvised, oral tradition music
- b) uses multistrain form**
- c) popular in the 1860s
- d) all of the above

26. Louis Armstrong

- a) great jazz composer
- b) great jazz singer
- c) great jazz trumpeter**
- d) none of the above

27. Edward Kennedy (“Duke”) Ellington
- a) **great jazz composer**
  - b) great jazz singer
  - c) great jazz trumpeter
  - d) none of the above
28. Tin Pan Alley
- a) published spirituals
  - b) **basis of many jazz styles**
  - c) originally located in Chicago
  - d) all of the above
29. Irving Berlin
- a) wrote “White Christmas”
  - b) wrote “God Bless America”
  - c) wrote “Alexander’s Ragtime Band”
  - d) **all of the above**
30. 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
31. 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 *Erlkonig* 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

This Little Light of Mine  
You're a Grand Old Flag

### **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 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 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")

### **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*