

STUDENT

Sample

Interactive Listening

a new approach to music

by

Pete Carney and Brian Felix

www.interactivelistening.com

Contents

- foreword** *carney* *statues on the internet*
introduction *felix* *roadmap*
the conspiracy of genius
- 1** **are you listening?** *man in the mirror (1-59)*
why music, the science of music, musical instruments, elements of music, fundamental elements, extended terminology, how do you know, hearing the form, pop songs: hearing verse and chorus, seeing the melody, melodies as characters, orchestration, using the symphony, the modern conductor, pictures at an exhibition, articulating your opinions, musical reconstruction, drawing music history
- 2** **the middle ages** *lights in the darkness (60-68)*
middle ages values, research questions, Byzantium, the dark ages, feminism, and symbolism, symbolism and numerology in the middle ages
- 3** **the renaissance** *party at the godfather's house (69-78)*
renaissance values, research, John Dowland, opera, the legacy of Corsi and Dafne, Monteverdi
- 4** **the baroque** *a coral reef of illusions (79-87)*
baroque values, moving in cycles, understanding a Canon, fugue, contrast creates illusion, Four Seasons, Bach's Jekyll and Hyde
- 5** **classical** *simple genius (88-101)*
classical period values, research, Haydn, sonata form, Wolfgang, 3 predominant styles in Europe, the Mozart letters, evolution of the concerto, evolution of the symphony
- 6** **Beethoven** *storm of the century (102-107)*
research, early period, middle period, late period, Symphony No. 3 "Eroica" exposition, development, Symphony No. 5, String Quartet Op. 132
- 7** **romantic** *the roof is on fire (108-115)*
romantic music characteristics, the romantic ideals, research, Capriccio Espagnola, Waltz of the Flowers, research project
- 8** **20th century** *the cliques (114-124)*
research, impressionism, primitivism, expressionism, expressionist values, key composers, European serialism, American minimalism, Reich's chorale in rhythm
- 9** **Africa** *the grandmother of soul (125-129)*
african continental values, interactive exercises, modern Africa, global connections

introduction

roadmap

Music teachers in the 21st century are constantly dealing with the issue of technology - not only how to incorporate it into the classroom, but also competing with the myriad devices and media that are always vying for students' attention. While teaching at Saint Xavier University, the City Colleges of Chicago, and the University of North Carolina, we have been faced with the fundamental question of how to keep students of the digital age engaged in an introductory music class. Almost everyone listens to music, loves music, and can benefit deeply from the study of music if they are given a roadmap to discovery.

What we've found is that if the students are given this roadmap of how to *interact* with the music, they become infinitely more engaged and glean far more from listening and reading assignments. Typical textbooks, while they serve a purpose, fall short of bridging this gap. *Interactive Listening* is a new method with a game-changing approach for teachers who want a digital, relevant, expressive, and interdisciplinary experience. Students have measurable music assignments, and teachers educate with a program that meets criteria 6 through 9 of the National Standards for Music Education established by MENC.

We wrote this book because things aren't OK in music education. We think we've found what Beethoven called "a new path through the woods," for one of the hardest music classes to teach. Overall *Interactive Listening* is a quest to answer three questions:

Why have people been creating music for the last 35,000 years?

How do people create music?

Does music matter today?

Music saved Hildegard, Bach, Beethoven, Louis Armstrong, and the Beatles from their life without music. Mozart, Charlie Parker, Janis Joplin, and Jimi Hendrix lived short lives where music mattered everyday.

Make music matter, and enjoy!

Brian Felix and Pete Carney

how do you know?

take a walk on the wild side

Even though the songs below have many similarities, the human brain recognizes many differences between them. It's easy to know where music fits in a specific genre, but it's difficult to explain why.

YouTube: Listen to "Freddie Freeloader" by Miles Davis.

1. What genre of music is this? How do you know?

YouTube: Listen to "Moten Swing" by Count Basie.

2. What genre of music is this? How is it different than "Freddie Freeloader?"

YouTube: Listen to *Two Part Invention #13* by J. S. Bach.

3. What genre of music is this? How do you know?

YouTube: Listen to "Sweet Home Chicago" by Robert Johnson.

4. What genre of music is this? How do you know?

YouTube: Listen to "Born Under A Bad Sign" by Albert King.

5. What genre of music is this? How is it different than "Sweet Home Chicago?"

YouTube: Listen to "All Along the Watchtower" by Jimi Hendrix.

6. What genre of music is this? How is it different than "Sweet Home Chicago" and "Born Under A Bad Sign?"

musical instruments *the perfect dysfunctional family*

The instruments of an orchestra are a collection of diverse creations, divided up into five families of sound conception. Musical instruments are categorized by how they are used to create sound:

Woodwind Instruments: The performer **blows air across a reed** that vibrates to create sound

Brass Instruments: The musician **buzzes** his lips and blows into the instrument

String Instruments: The musician **bows or plucks** a string

Percussion Instruments: The musicians **hits or strikes** an instrument

Electronic Instruments: The musician uses a **computer or electric** instrument

An easy way to recognize instruments by ear is to think of them as voices. While instruments do have a wide range, they typically function like the 4 voices in a choir.

- Soprano** **1st or top voice-female**
- Alto** **2nd voice or lower female**
- Tenor** **3rd or high male voice**
- Bass or Baritone** **4th or bottom male voice**

Below is a short list of the most common instruments, and their typical use as a soprano, alto, tenor, or bass voice.

	Strings	Woodwind	Brass	Percussion
Soprano	Violin	Flute/Piccolo	Trumpet	Cymbals /Triangle
Alto	Viola	Oboe/ English Horn	French Horn	Snare/Tambourine
Tenor	Cello	Clarinet	Trombone	Congas/Bongos/Toms
Bass	Double Bass	Bassoon	Tuba	Tympani/ Bass Drum
Miscellaneous and Extended Range instruments	Piano Harp, Guitar	Saxophone Family (SATB)	Flugelhorn Euphonium	Xylophone, Marimba, World Percussion

Sample for Student Test Program

Interactive Exercises

A personal description creates a stronger memory.

1. Using YouTube, listen to the woodwind instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.

Flute

Oboe

Clarinet

Bassoon

Tenor Saxophone

2. YouTube: Listen to the brass instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.

Trumpet

French Horn

Trombone

Tuba

3. YouTube: Listen to the string instruments below and write down descriptions of the tone color that will help you remember what they sound like compared to each other.

Violin

Viola

Cello

Bass

Piano

Harp

Harpsichord

Celesta

Acoustic Guitar

SAMPLE CUT

melodies as characters

he said, she said

By thinking of instrumental music as a *conversation*, we give our brain an extra pattern to connect with an oftentimes abstract art form. Music is written to convey information and tell stories. Sometimes music is programmatic with actual characters, and other times melodies only *behave* like characters in a plot.

YouTube: Listen to the music below and match them to the parallel narrative.

- a. Maurice Ravel, String Quartet in F, Hagen Quartet, *Assez vif, Très rythmé*
- b. Claude Debussy, *La fille aux cheveux de lin*, Michelangeli
- c. Astor Piazzolla, *Libertango*
- d. Dmitri Shostakovich, *String Quartet No. 8 in C minor (II)*
- e. "Bella's Lullaby" Twilight Soundtrack Official
- f. Gabrielli, *Echo*, Canadian Brass
- g. Claude Debussy, *La plus que lente, valse*
- h. 2Cellos, "Smooth Criminal"
- i. Esbjorn Svensson Trio, "Eighthundred Streets by Feet"

Matching Scenes

___ A fiery romance between two very different personalities. One person is very organized, logical, and detail oriented, while the other lover is emotive and poetic.

___ An old couple slowly dances by themselves in the kitchen. As they dance they laugh about days when it was easier to move, but difficult to see the beauty in life.

___ A wandering hitchhiker walks into town. He doesn't seem to fit with the people in this city. His life made sense elsewhere, but here he is out of place. There's only one girl here he can talk to, but they're still so different.

___ A group of executives get together for a morning meeting in the conference room. They talk about fresh ideas to grow the company in new markets. Many ideas are introduced, and gradually the group finds a common objective. Halfway through the meeting, bad news arrives. One of the office manager's parents has passed away. The group decides to order flowers, and gradually returns to work, finding an idea to grow the company.

___ Two friends meet for their weekly lunch break chess match. Silently each piece is moved to counteract an opponent's advance. Defensively they respond to each other in a cautious and reflective strategy.

SAMPLE CUT

pop songs:

duck, duck, duck, goose

hearing verse and chorus

Pop music subgenres, including Rock, Hip Hop, Country, Gospel, and Reggae, use a form called **Verse-Chorus**. **Verse-Chorus** is a two-part form, Verse (A) and Chorus (B). The two sections are different from one another to create contrast and energy. Usually the verse tells the story of the song as Verse 1, Verse 2, and Verse 3. The chorus section, or “hook,” responds to the verse with a memorable, repetitive, and contrasting melody. The texture of the chorus section is usually very different from the verse, oftentimes being louder or more aggressive. Listen for changes in the drum, bass, and guitar part to hear the change from Verse section to Chorus.

Even though Verse and Chorus are the most important formal pillars of a particular tune, there are other notable sections including Intro, Interlude, Bridge and Outro:

Intro- A short section that establishes the groove or feel of the song before the melody starts.

Interlude- A short section just like the Intro, but it appears in the middle of the song rather than at the beginning. An interlude breaks up endless repetitions to create contrast.

Bridge- A section in the middle of a tune (usually with lyrics) that contrasts with the verse and chorus.

Outro- A short section at the end of the song that brings the song to an end after the melody has ended.

Note on instrumental solos: Many pop tunes have instrumental (usually guitar) solos. Most often these solo sections utilize a previously played section of the song (usually the verse). When you hear an instrumental solo, see if you can tell which previously played section of the tune serves as the foundation.

In a pop song, a typical form would be:

Intro, Verse 1(A₁), Verse 2(A₂), Chorus (B), Verse 3(A₃), guitar solo (verse A₄), Chorus(B₂), Outro

Listen to the following songs and write out the form. Explain how each song uses contrasting sections to create variety or momentum.

YouTube: "All You Need Is Love" by the Beatles.

Form:

Analysis and creating contrast:

Sample for Student Test Program

YouTube: "Shut Your Eyes" by Snow Patrol.

Form:

Analysis and creating contrast:

YouTube: "Little Fly" by Esperanza Spalding. *(this example has a jazz interlude called a bridge)*

Form:

Analysis and creating contrast:

Pictures at an Exhibition ***orchestrations at the grassy knoll***

Russian composer Modest Mussorgsky wrote *Pictures at an Exhibition* for piano but it is most famous as an orchestral piece. Mussorgsky never arranged the piece for orchestra, but several composers have created very different results by orchestrating Mussorgsky's *Pictures*; the difference in orchestration dramatically changes the music.

Compare these two different orchestrations of the same music written by Mussorgsky, but orchestrated by Henry Wood and Maurice Ravel.

Henry Wood (orchestrator)

YouTube: BBC Proms 2010: Mussorgsky Pictures at an Exhibition

Maurice Ravel (orchestrator)

YouTube: Pictures at an Exhibition - Salonen PARTE I

The Gnomus "*a gnome clumsily running around with crooked legs*"

Listen to "Pictures at an Exhibition-Gnome" on YouTube and choose the correct answer.

1. Melody 1 is orchestrated using:
A. high woodwinds B. violins and violas C. low strings, woodwinds, and brass
D. high brass and woodwinds
2. Melody 1 is repeated (at 0:03) with a change in:
A. instrumentation B. tempo C. dynamics D. pitch
3. Melody 1 is played a third time (at 0:07) but is:
A. abridged B. extended C. faster D. slower
4. Images and visualizations help us remember music. Write down an image that describes each melody.

Melody 1:

Melody 2:

Melody 3:

Sample for Student Test Program

5. In 2002, superstar DJ and video game composer Amon Tobim wrote “Back From Space” which borrowed from Mussorgsky’s Gnome of 1874. Which of the choices below did Tobim borrow from Mussorgsky? (*hint: listen at 1:06*)
A. Melody 1 B. Melody 2 C. Melody 3 D. orchestration E. harmony

22. ***Cum Mortuis in Lingua*** was scribbled into the music score at the beginning of the second half. Using translate.google.com explain what mysterious codes Mussorgsky has left for the listener to unravel.

Compare the music to Viktor Hartmann’s painting *Paris Catacombs* using Google.

Google: Viktor Hartmann Paris Catacombs image

23. What could be symbolic about Mussorgsky’s music, the painting, and his deceased friend Viktor Hartmann?

The Great Gate of Kiev “*a city gate dedicated to fallen Russian heroes by Victor Hartmann.*”

YouTube: Evgeny Kissin-Pictures at an Exhibition 4 of 4 (original piano)

Before you listen to the orchestral version, map out your own orchestration below for how you would use the instruments of the orchestra.

The Great Gate Form Your orchestration

Section 1
2
3
4
5
6
7
8

Google: Victor Hartmann Great Gate of Kiev image

24. How does Kissin’s piano performance above compare with Hartmann’s design?

YouTube: MPetrovich Mussorgsky’s Channel The Great Gate of Kiev (Ravel)

What does your orchestration have in common with Ravel’s version?

the baroque

a coral reef of illusions

1600-1750

“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.” -Johannes Sebastian Bach

The Baroque style of music and art developed from the resurgent force of the Catholic church. Musicians were ordered by the church to create elaborate and awe-inspiring sounds that injected drama into the battle between heaven and hell, or Catholic and Protestant. While the church reaffirmed its power in the face of humanism, science became an unshakable truth.

Music of the Baroque absorbed truth from religion and science. As the invention of the telescope looked at the sky, Bach composed outward to new distances of musical thinking and spirituality. Vivaldi and Handel described layers of inner human emotions and intellectual existence, while Dutch scientist Leeuwenhoek invented a microscope looked at living organisms in a drop of water for the first time. Funded by the Vatican, the Baroque philosophy spread across Europe with a new message of spiritual power. All of the arts, inside and outside church walls, became **dramatic, elaborate, and experimental.**

While Rembrandt conveyed the drama of the human condition, Bach explored the cosmos of music with religious fervor. Possibly the most complex and intense period in human creativity, Baroque music painted reality as never before. The powerful illusions of Baroque art looked and sounded real.

Baroque values

- **Heaven and Hell** -Guided by the church, music reminds listeners of the consequences of their actions on Earth. Just as major and minor chords are separate, music portrays two different eternities.
- **Drama and Energy** -Virtuoso performers and composers pushed music to new levels.
- **Contrast and Illusion** –Art mirrors reality and defines space (see p.39)
- **6 emotions** –Philosopher Rene Descartes defined the world in six passions: love, hate, desire, wonder, joy, and sadness. All emotions were a combination of only these six.
- **Complex Scientific Experimentation** -Inspired by mathematics, calculus, and proof of gravity, composers applied scientific thinking to music composition.
- **Moving in Cycles** -Music has a circular flow. Like a wheel rolling, the lowest part a *basso continuo* keeps repeating itself while higher parts evolve in faster circles and variations.
- **New organizations** -Opera, orchestras, the concerto, fugue, passion, and oratorio were invented.

Sample for Student Test Program

Listen to the opening 5 minutes of Bach's *Tocatta and Fugue* with the music animations machine on YouTube

1. How is the church's doctrine of heaven and hell through music represented here?
(Remember: *Heaven and Hell are never together, but always next to each other in battle*)

Where do you hear Hell:

Where do you hear Heaven:

YouTube: Listen to Bach's "little" *Fugue in G minor, BWV 578* with music animations.

2. Write down the markers in seconds where the four voices introduce the subject.

1st voice

2nd voice

3rd voice

4th voice

0 seconds

1 minute

3. How does Bach the musician create dramatic energy in sound that compares to the visual energy made from marble by Bernini?

contrast creates illusion

now you see it...

Vivaldi is the master of using contrast to create illusion. In Vivaldi's music there are abundant possibilities for hearing contrasts. In his compositions *The Four Seasons* Vivaldi's illusions were both specific and imaginary. Illusions aren't simply visual, they can also be spatial, emotional, musical, and spiritual. Interpretations of illusion aren't uniform, and depend on the listener's interpretation.

<u>Elements of Contrast</u>	used for	<u>Possible Illusions</u>
Fast or Slow		Running or Walking
Loud or Soft		Very Close or Very Far Away
High or Low		Above (Heaven), Below (Hell)
All Together or Divided		Unified or Anarchy
Thick or Thin		Intense or Calm
Long or Short		Stable or Moving
Masculine or Feminine		Man or Women
Bright or Dark		Happy or Sad; Heaven or Hell
Strong or Passive		Triumphant or Lyrical
Solo or Ensemble		One versus Many

YouTube: Listen to Antonio Vivaldi's *Four Seasons-Spring*. Each movement is 3 minutes long.

14. How does each movement have contrasting elements within itself?

1st movement

2nd movement

3rd movement