My relationship with the book: This book is fun to read. It reminds me of my interactive books I used to have back in school. We had tests online, experiment to learn more about the instruments and a great deal of activities. Sometimes the information may seem too much or too specific but time to time it really helps to understand the rest of the chapters and theory regarding music.

Resumé of the book:

Prelude 1
Listening to music today

Partial listening: Listen music as a background to another activity like relaxation or studying.

Live concert: “Excitement of a live concert. The crowded hall, the visa and aural stimulation of a performance, and even the element of unpredictability (of what might happen on a particular night) all contribute to the unique communicative powers of people making music.” (Pag. 4)

Before or During a performance:
- Cellphone off
- Not unnecessary noise
- Applaud at the entrance of a performer
- Orchestra: The concert pace (first violinist) makes the entrance
- Applause: After complete works rather than between movements.
- Applause for opera: the audience might interrupt with applause after a particularly fine delivery of an aria or an ensemble number.
- Dressing of the performers: Black or dark colors to minimize visual distraction.
- Soloists: often more colorful.
- Encore (French Again): used for an added piece is generally announced.
- The program of a concert tells you: The name of the performers and the work performed.
Chapter 1
Melody: Musical Line

“Melody is the element in music that appeals most directly to the listener.”

1. Melody is the line, or tune, in music. Is a universal concept
2. Each melody is unique in contour (how it moves up and down) and in range, or span of pitches.
3. An interval is the distance between any two pitches. A melody that moves in small, connected intervals is conjunct, while one that moves by leaps is disjunct.
4. The units that make up a melody are phrases; phrases end in resting places called cadences.
5. A melody may be accompanied by a secondary melody, or a countermelody.

• Phrase: Us a unit of meaning with a larger structure.
• Cadence: Punctuates the the music in the same way that a coma or a point. Where the singer or instrumentalist pauses to draw a breath
• Inclusive cadence: That is seem that there is yet more to come
• Final cadence: That is seem that is has reached the end
• “What makes a striking effect is the climax, the high point in a melodic line, which usually represents a peak in intensity as well as in range” (11)

Chapter 2
Rhythm and Meter Musical Time

• Rhythm is what moves music forward in time.
• Meter, marked off in measures, organizes the beats (the basic units) in music.
• Measures often begin with a strong downbeat.
• Simple meters—duple, triple, and quadruple—are the most common.
• Compound meters subdivide each beat into three, rather than two, sub-beats.
• Rhythmic complexities occur with upbeats, offbeats, syncopation, and polyrhythm.
• Additive meters are used in some world musics.
• Some music is non-metric or has an obscured pulse.

Regarding Rhythm
Each individual note has a length.

Beat: Basic unit of rhythm
Accented beat: Strong
Meters and measurers: Organization patterns of rhythmic pulses which contains a fixed number of beats (organize the flow of rhythm in music).
Upbeat: The last beat of the measure
Polyrhythm: Many rhythm.

Metrical Patterns

Downbeat: First accented beat of each pattern.
Duple meter: Alternates a strong downbeat with a weak beat.
Triple meter: Two strong beat and two weak ones
Quadruple meter: As duple meter with a broader feeling

“Some music moves without any strong sense of bear or meter We might say that such a work is non metric or that the pulse is veiled or weak.” (15)

Chapter 3
Harmony: Musical Space

• Harmony describes the vertical events in music, or how they sound together.
• A chord is the simultaneous sounding of three or more pitches; chords are built from a particular scale, or sequence of pitches.
• The most common chord in Western music is a triad, which has three notes built on alternate pitches of a scale.
• Most Western music is based on major or minor scales, from which melody and harmony are derived.
• The tonic is the central tone around which a melody and its harmonies are built; this principle of organization is called tonality.
• Dissonance is created by an unstable, or discordant, combination of tones. Consonance occurs with a resolution of dissonance, producing a stable or restful sound.

Harmony: The simultaneous combinations of sounds. It is the central to most Westerns styles. It determines the relationships of intervals and chords, it implies movement and progression.

Interval: Distance between any two tones. Three or more tones are sounded together a chord is produced.

Triad: Particular combination of three tones.

“We can see at a glance that how melody is the horizontal aspect of music, while harmony, comprising blocks of tones (the chords), constitutes the vertical.” (18)

The organization of harmony

“Certain styles assume more importance than others. Regardless of the style.”

Tonic: That which serves as home be around which the others revolve ant to which they ultimately gravitate.

“It is this sense of home base that help us recognize when a piece of music ends.”
Tonality: The principle of organization around a central tone, the tonic.

Scales in Western music: major and minor

**Consonance and dissonance**

Dissonance: A combination of tones that sounds discordant, in need of resolution. It introduces conflict into music.

Consonance: Concordant or agreeable combination of musical tones that provides a sense of relaxation and fulfillment. Pleasing to hear.

Drone: Single sustained tone (like in Asian music)

The goal: To impose order on sound organizing the pitches so that we perceive a unified idea.

**Chapter 4**

**The organization of musical sounds**

- An octave is the interval spanning eight notes of the scale. In Western music, the octave is divided into twelve half steps, the smallest interval used; two half steps make a whole step.
- The chromatic scale is made up of these twelve half steps, while a diatonic scale is built on patterns of seven whole and half steps that form major and minor scales.
- A sharp (#) is a symbol that raises a tone by a half step; a flat (b) lowers a tone by a half step.
- Other scale types are used around the world, built on different numbers of pitches and sometimes using microtones, which are intervals smaller than half steps.
- The tonic chord, built on the first scale tone, is the home base to which active chords (dominant and subdominant) need to resolve.
- Composers can shift the pitch level of an entire work (transposition) or change the center, or key, during a work (modulation).

Octave: Interval spanning eight notes of the scale.
Half steps: Music divided into twelve equal semitones which major and minor scales are divided.
Chromatic scale: Twelve half steps that make up the octave.

Sharp step: Tone by half step
Flat step: Lowers a tone a half step
Whole step: The sum of two half steps.
Major scale: The most familiar sequence of pitches. Most important of all, it defines the two poles of traditional harmony, the tonic (point of ultimate rest) and the fifth note or the dominant which represents the active harmony.

Minor scale: It has a lowered, flatted, third degree. It is very different from the major scales in mood and coloring.

Diatonic: Both the melody and the harmony are firmly rooted in the key.
Chromatic: Tones that are foreign to the scale.

**Other scale types**

Pentatonic: Five note, scale, sudden in some african, asian, and native Americans music.
Tritonic: Three note pattern found in the music of some African cultures.
Microtones: Intervals smaller that our half sept. One way of producing microtonical music is an inflection of a pitch.

Modulation: Establishing the home key, then change to a related key or the dominant. “The home key provides unity; the foreign key ensured variety and contrast.”
Transposition: The same song can be sung in various keys by differing the voice range.

**Chapter 5**
**Musical Texture**

- Texture refers to the interweaving of the melodic lines with harmony in music.
- The simplest texture is monophony, or single-voiced music without accompaniment.
- Heterophony refers to multiple voices elaborating the same melody at the same time.
- Polyphony describes a many-voiced texture based on counterpoint—one line set against another.
- Homophony occurs when one melodic voice is prominent over the accompanying lines, or voices.
- Imitation—when a melodic idea is presented in one voice, then restated in another—is a common unifying technique in polyphony; canons and rounds are two types of strictly imitative works.
Types of texture

Monophony: Single voice. The melody is hear without any harmonic accompaniment or other melodic line. Is focused on a single melodic line rather than on any harmony.

Heterophony: Two or more voices (lines) simultaneously y elaboration the same melody in an improvised performance as something central.

Homophony: Single voice takes over the melodic interest, while the accompanying lines are subordinated.

Homorhythm: Kind of homophony where all the voices are lines, move together in the same rhythm. It is based on harmony moving in synchronization with a melody.

Contrapuntal devises

Imitation: Give unity and shape to the texture, in which a melodic idea is presented in one voice and the restated in another.

Canon and round: The simples and most familiar form of a canon is a round in which each voice patters in a succession wit the same melody that can be repeated endlessly.

“Different textures require different kids of listening. In homophonic music, the primary focus is on the main melody with subordinate harmonies as accompaniment.”

Chapter 6
Music Form

• Form is the organizing principle in music; its basic elements are repetition, contrast, and variation.
• Strophic form, common in songs, features repeated music for each stanza of text.
• Binary form (A-B) and ternary form (A-B-A) are basic structures in music.
• A theme is a melodic idea in a large-scale work and can be broken into small, component fragments (motives). A sequence results when a motive is repeated at a different pitch.
• Many cultures use call- and- response (or responsorial) music, a repetitive style involving a soloist and a group. Some music is created spontaneously in performance, through improvisation.
• An ostinato is the repetition of a short melodic, rhythmic, or harmonic pattern.
• Large-scale compositions, such as symphonies and sonatas, are divided into sections, or movements.

Form: work’s structure or shape, the way the element of a composition have been combined or balanced by the composer to make it understandable to the listener. A balance is required between the unity and variety.

Structure and design in Music

Repetition and contrast: The familiar and the new. Repetition fixes the material in our minds and satisfies our need for the familiar. Contrast stimulates our interest and feed our desire for change.

Strophic form: The same melody is repeated with each stanza of the text.

Variation: Where some aspects of the music are altered but the original is still recognizable.

“All musical structures are based in one way or another in repetition and contrast. The forms, however, are not fixed mods into which composers pour their material. What makes each piece of music unique is the way the composer adapts a general plan to create a wholly individual combination.”

Improvisation: Created spontaneously in a performance.

Binary form: statement and a departure. Two basic structural patterns found in art and music.

Ternary form: The idea of statement and departure by bringing back the first section.

The building bloks of forms

Ostinato: Short musical pattern that is repeated throughout a work of major section of a composition.

“Music composition is an organic form in which the individual tones are bound together witting a phrase, the phrases within a section, the sections within a movement and the movements with the work as a whole.”
Chapter 7
Musical Expression: Tempo and Dynamics

- Tempo is the rate of speed, or pace, of the music.
- We use Italian terms to describe musical tempo: some of the most common are allegro (fast), moderato (moderate), adagio (quite slow), accelerando (speeding up), and ritardando (slowing down).
- Dynamics describe the volume, or how loud or soft the music is played; Italian terms for dynamics include forte (loud) and piano (soft).
- Composers indicate tempo and dynamics in music as a means of expression.

The pace of music

Tempo: Rate of speed of the music, whether this occur slowly or rapidly. It carries emotional implications. “Music is a temporal art (one that moves in time) therefore its pace is of prime importance, drawing from listener responses that are both physical and psychological.”

Molto as very
Meno as less
poco as a little

Change of tempo:

Accelerando as getting faster
Ritardando as holding back
Tempo as original pace

Loudness and Softness

Dynamics: The volume at which music is played. They can affect our emotional response. Are based on the Italians words of soft (piano) and loud (forte).

“The composer adds markings for the tempo and dynamics to help shape the expressive content of a work. These expressions marks increased in number during the late eighteen and nineteenth centuries, when composers tries to make their intentions known ever more precisely.”
Chapter 8
Voices and Musical Instruments Families

• Properties of sound include pitch, duration, volume, and timbre, or tone color.
• An instrument generates vibrations and transmits them into the air.
• The human voice can be categorized into various ranges, including soprano and alto for female voices, and tenor and bass for male voices.
• The world instrument classification system divides into aerophones (such as flutes or horns), chordophones (such as violins or guitars), idiophones (such as bells or cymbals) and membranophones (drums).

Timbre: Striking differences in sound quality of instruments. Influenced by size, shape and proportions of the instrument, the material from which it is made and the manner in which the vibrations is produced.

Instrument: A mechanism that generates musical vibration and launches them into the air. Each has a limited melodic range, such as low, middle, or high (called register).

There are four standard designations for vocal ranges, soprano, mezzo-soprano, alto for female voices and tenor, baritone, and bass for male voices.

“There throughout the ages, the human voice has served as a model for instruments builders and players who have sought to duplicate it’s lyric beauty, expressiveness and ability to produce vibrato on their instrument.”

Aerophones: Produce sound by using air.
Chordophones: That produce sound from a vibrating string stretched between two points.
Idiophones: Sound form the substance of the instrument itself.
Membranophones: Sounded from tightly stretched membranes, skin in vibration.

Chapter 9
Western Musical Instruments

• The four families of Western instruments are strings, woodwinds, brass, and percussion.
• String instruments (chordophones) are sounded by bowing and plucking.
• Bowed strings include violin, viola, cello, and double bass; plucked strings include harp and guitar.
• Woodwind instruments (aerophones) include flute, oboe, clarinet, bassoon, and saxophone.
Brass instruments (aerophones) include trumpet, French horn, trombone, and tuba.

Percussion instruments include idiophones (xylophone, cymbals, triangle) and membranophones (timpani, bass drum); some instruments are pitched (chimes) while others are unpitched (tambourine).

Keyboard instruments, such as piano and organ, do not fit neatly into the Western classification system.

Instruments of the Western World: strings, woodwinds, brass, percussion. But certain instruments do not fit neatly into any of this convenient categories.

**Bowed instruments: four principal, violin, viola, violoncello and double bass.**

1. Violin: capable of brilliance and dramatic effect, great agility in rapid passages throughout its extremely wide range.
2. Viola: Larger than the violin thus has a lower range.
3. Cello: Lower range than the viola and it’s dark resonance in the low register.
4. Double bass: Lowers of all the string instruments. It plays the bass part, that is the foundation of the harmony.
5. Harp: Is one of the oldest musical instruments, the tones are so sounded one after another instead of simultaneously
6. Guitar: Dating back at least to the Middle Ages, a favorite solo instrument that is made of wood and has a fretted fingerboard.
7. Electric guitar: electronically amplified instrument comes into main types, the electro-acoustic and the solid-bodied used more often by rock musicians.

**Woodwind Instruments:** Produce sound with a column of air vibrating within a pipe that has finger holes along its length. The mechanism of keys arranged to suit the natural position of the fingers.

1. Flute: The soprano voice of the woodwind family. Is used frequently as a melody instrument and is actually the highest pitches instrument in the orchestra.
2. Clarinet: Possesses a smooth liquid tone, as well chisel-shaped mouthpiece.
3. Bassoon: A tone that is weighty in the low register and reedy and intense in the upper. Highly expressive instrument.
4. Saxophone: It was created by combining the features of several other instruments. There are various sizes of saxophone, it had become characteristic instrument of the Jazz.

**Brass instruments:** The main instruments are the trumpet, French horn, trombone and tuba. Brass and woodwinds instrument players often refer to their embouchure, referring to the entire oral mechanism of lips, lower facial muscles and jaw.
2. French horn: Its mellow resonance can be mysteriously remote in soft passages and sonorous in loud ones.
3. Trombone: The timbre of the horn blends well with woodwinds, brasses, and strings.
4. Trombone: (Large trumpet) full and rich sound in the tenor range.
5. Tuba: The bass instrument of the brass family. Furnishes the foundation of the harmony.
6. Cornet: Similar to the trumpet.
7. Bugle: Powerful tone that carries well in the open air, accounts for the familiar of duty call in the army.
8. Flugelhorn: Valved bugle with a wide well.
9. Euphonium: Tenor-range instrument whose shape resembles the tuba.
10. Sousaphone: Adaptation of the tuba, features a forward bell and is coiled to rest over the shoulder of the marching player.

Percussion instruments: This family is divided into two categories, first instruments capable of producing definite pitches and those that produce an indefinite pitch.

Definite pitches:
1. Timpani: Played in sets of two or four. The instrument is played with two padded sticks.
2. Xylophone: Tyre are used in Africa, southeast Asia and throughout the Americas.
4. Vibraphone: Combines the principle of the xylophone with resonators that produce and exaggerated vibrato.
5. Glockenspiel: Horizontal tuned that produce a bright, metallic, bell-like sound.
7. Chimes: Tubes of various lengths suspended from a frame and struck with a hammer.

Indefinite pitch:
1. Snare drum: Small cylindrical drum with two heads.
2. Tenor drum: Larger in size, has a wooden shell.
3. Bass drum: Played with a large soft-headed stick and produces a los heavy sound.
4. Tom-Tom: Colloquial name given to a drum of indefinite price.
5. Tambourine: With jingles (little metal pieces). The player can strike the drum with the finger or knee or pass the hand over the jingles.
6. Castanet: Wood clappers moved by the player’s fingers.
7. Triangle: It gives off a bright, tinkling sound.
8. Cymbal: When struck against each other produce a shattering sound.
9. Gong: Brad circular disks of metal, suspended to a frame so as to hang freely. But somehow the raised metal center has a definite pitch.

**Keyboard instruments**

1. Piano: Italian for “soft-loud”. The strings are struck with hammer controlled by a keyboard mechanism. It cannot sustain tone as well by a keyboard mechanism. But it is capable of producing a singing melody.
2. Organ: Type of wind instrument. The air flow to each of its many pipes is controlled by the organist from a console containing two or more keyboards. It fills a huge space.
3. Harp-chord: Sound is produces by quills that pluck metal strings.

**Chapter 10**

**Musical Ensembles**

1. Choral groups often feature a cappella singing, with no accompaniment.
2. Chamber music is ensemble music for small groups, with one player per part.
3. Standard chamber ensembles include string quartets, woodwind quintets, and brass quintets.
4. The modern orchestra features eighty to one hundred players.
5. Large ensembles generally use a conductor who beats patterns with a baton to help performers keep the same tempo.

Performance groups: Homogenous and heterogeneous.

“Choral music is sing around the world, both for religious purpose (sacred music) and for nonspiritual (secular) occasions.”

Chorus: Fairly large body of singers who perform together; usually sung in several voices.
Choir: Traditionally a smaller group often connected with a church or performance of sacred music.
SATB: With range of soprano, alto, tenor and bass.
Acapella: Small, specialized in perform without accompaniment.

*The role of the Conductor*

Large ensembles generally need a conductor who serves as the group’s leader. It has a thin stick call baton, to follow certain established conducting patters that the whole ensemble understands.
“Strings players depend on the conductor, or sometimes the concertmaster (the first-chair violinist) to standardize their bowing strokes so that the musical emphasis and therefore the interpretation is uniform.”

Chapter 11
Style and Function of Music in Society

1. Music provides different functions—for religion, work, entertainment—in societies around the world.
2. Most cultures have sacred music, for religious functions, and secular music, for nonreligious activities.
3. There are many genres, or categories, of music; some works cross over categories, borrowing elements of one style for use in another.
4. The medium is the specific group (e.g., orchestra, chorus) that performs a piece.
5. Some music is not written down, but is known through oral transmission.
6. The distinctive features of any artwork make up its style. A musical style is created through individual treatment of the basic musical elements.
7. We organize styles of artworks into historical periods, each with its own characteristics.

“In every culture, music is intricately interwoven with the lives and beliefs of its people. Music serves different functions in different societies, though some basic roles are universal.”

Genres: Categories of repertory.
Sacred music: religious functions.
Secular music: People outside a religious context.
Genre: More general term that suggests something of the overall character.
Form: The structure that also implies the medium or the specific group that performs.

“Just as the context for music, when, why, and by whom a piece is performed varies from culture to culture.”

“Not all music is written down. Music of most cultures of the world, including some styles of the Western is transmitted by example or by imitation and is performed from memory.”

The concept of style

Style: Characteristic way and artwork is presented. It way also indicate the creator’s personal manner of expression. It is made up pitch, time, timbre and expression, creating a sound that each culture recognizes as its own.

“What makes one musical work sound similar to or different from another? It is the individualized treatment of the elements of music.”

Musical styles in History
“The arts change from one age to the next, and each historical period has its own stylistic characteristics. Overall the artists have certain qualities in common.”

“The style of a period, the, is the total language of all its artists as they react to the artistic, political, economic, religious, and philosophical forces that shape their environment.”