

MMG Instrumental Music Curriculum For Year One

Section I – History/Theory Component: The theory/history component can be provided during a mini-lesson session for approximately 15 to 30 minutes before the rehearsal.

History I - Semester I

Country or Region to be studied: North America - United States

A. Blues : The blues has deep roots in American history, particularly African-American history. The blues originated on Southern plantations in the 19th Century. Its inventors were slaves, ex-slaves and the descendants of slaves - African-American sharecroppers who sang as they toiled in the cotton and vegetable fields. It's generally accepted that the music evolved from African spirituals, African chants, work songs, field hollers, rural fife and drum music, revivalist hymns, and country dance music.

Instruments : originally for guitar and vocals and latter structured for harmonica, saxophones, bass, piano and drums.

Melody : Blues melodies are derived from blues scales which has a basic structure of a minor pentatonic scale with flatted 3rd, 5th and 7th notes. In the key of C the notes would be: C Eb F F# G Bb C.

Harmony: Twelve bar blues is based on the I, IV and V chords of the blues scale. Form: The basic blues form has blues melodies and a I, IV, V chords structure in twelve bars: I (4bars), IV (2 bars), I (2 bars), V (1 bar), IV (1 bar), I (2 bars).

Major Composers/Performers for Blues: W.C. Handy, Fats Waller, Bessie Smith.

Related Reading Material: Stanley Sadie, ed./ The New Grove, Dictionary of Music & Musicians / Vol. 15, PP.786; Marshall Sterns - The Story of Jazz.

Suggested Discography : "Mississippi Mud"/"There'll Come a Time (Wait and See)," 1928, New York, Okeh 40979; "Georgia On My Mind," recorded 1931, Chicago, Illinois, Brunswick 6159

Aesthetic and/or Crosscultural Application : Present some examples of Afro-American Blues. Tell the students about the sadness involved with the Blues and its relationship with the North American slavery. Introduce Billie Holiday's interpretation of Strange Fruit. Explain the situation of African American people in the US during the first half of the twentieth century. Ask the students to relate the music of this arrangement to an image of rural America in the early 20th

century (provide ideas for the image and encourage student). Ask for what kind of fruit the composer is referring in the song, show what the analogy of the fruit is. Play the original music and ask the students for their opinion.

Country or Region to be Studied: Latin America - Argentina

B. Tango : Popular urban song and dance music that has remained popular through the 20th century. It was originated in the poor slum areas of Buenos Aires during the early 20th Century. The themes related to the Tango are usually romantic or nationalistic within a tragic character (pessimistic, fatalistic). The Tango was influenced rhythmically by the Milonga and the Cuban Habanera.

Instruments : voice, bandoneon, violins, flute, piano, and drums.

Structure :

Melody and Harmony: tonal - chromatic

Rhythm: duple meter with syncopated passages.

Form: strophic, A A B A.

Major Composers : Alfredo Lepera, Carlos Gardel.

Major Performers : Carlos Gardel, Astor Piazzolla.

Related Reading Material: Peter Manuel - Popular Musics of the Non-Western World, The Rough Guide for World Music.

Suggested Discography : Polydor 2480617 - Placido Domingo / Tango; Messidor 15922 - Astor Piazzola & his Quinteto Tango Nuevo; A.S.P.I.C.55510 - Reynaldo Anselmi / Tango; JVC Video Anthology of World Music, vol. 28.

Aesthetic and/or Crosscultural Application : Explain how the sudden changes of dynamic, firm rhythm and passionate melodies are structural components of the Tango that resemble the tough characteristics and the romantic aspect that identifies the poor neighborhood residents of Buenos Aires (or many other poor neighborhoods around the world). Ask the students to identify sections of the orchestral arrangement that reflects these characteristics.

Country or Region to be studied: Europe

C. Minuet: Dance music, first known in the middle of the 17th century in France, where it was associated with popular group dances in the town of Poitou. It became a rage at the court of

Louis XIV who was known as an avid minuet dancer. Pairs of minuet were commonly played. The second one was often labeled “trio” and was written in a different key and texture. The minuet and trio as many Middle Eastern and Oriental musical genres, became standard sections of multi-movement works such as the symphony or the suite. This particular arrangement is a simplified version of the minuet included in the ballet section of the opera Alcina by Frederic Handel.

Instruments : Originally played with treble instruments, harpsichord and basso continuo. As the minuet developed, orchestral instruments were added to its performances.

Structure:

Melody and Harmony: tonal.

Rhythm: triple meter.

Form: A B A.

Major Composers and Performers : Nicolas Antoine Lebegue, G.P. Telemann, George Frederic Handel.

Related Reading Material: Stanley Sadie, ed./ The New Grove, Dictionary of Music & Musicians / Vol. 12, PP. 353-358.

Suggested Discography : Newport Classics DDD 85620 - Handel, George Frederic / Alcina, HWV 34; JVC/Smithsonian Folkways Video Anthology of Music and Dance of Europe.

Aesthetic and/or Crosscultural Application : Ask the students to describe the settings in which this music was originated (ballroom, royal court, folk dance, ect.). Ask the students to relate the origins of this dance with any dance-music already studied; or to relate the setting in which the minuet was performed in the XVI century with current similar activities. Ask the students if the minuet can be related with a festive mood, a passionate mood as the tango or a sad feeling as the blues.

History I - Semester 2

Country or Region to be studied: Africa

F. Iscathamiya: Popular South African music typically sung in an Capella style by a group of nine or ten male vocalists. The major characteristic of the Iscathamiya is the overlapping antiphonal harmonies in distinct ranges which are combined with subtle modulated

dynamics. This style of music gained international recognition with the recording of “Graceland”, a collaboration of Paul Simon and Joseph Shabalala’s Ladysmith Black Mambazo. The arrangement of Mbube (The Lion Sleeps Tonight) for the motion picture “The Lion King,” popularized this South African song by Solomon Linda in several parts of the world.

Instruments : nine or more male vocalists (they usually sing in the Zulu language).

Structure :

Melody: tonal, modal.

Harmony: tonal in four or five vocal parts.

Rhythm: duple, triple meters, and non metric sections.

Form: Verse and refrain - call and response between soloist and a section of the choir. The other part of the choir keeps the harmony and alternates with the first section in an antiphonal style.

Major composers : Solomon Linda, Enock Masina, Joseph Shabalala.

Major Performers : Ladysmith Black Mambazo, King Star Brothers.

Related Reading Material: Peter Manuel - Popular Musics of the Non-Western World, The Rough Guide for World Music.

Suggested Discography : Music for Little People ISBN 1566280354 - Ladysmith Black Mambazo; Lyrichord 7401 - Zulu Music of South Africa; JVC Video Anthology of World Music, vol. 19.

Aesthetic and/or Crosscultural Application : Tell the students about the lyrics of the song (parents telling their baby not to be fearful because the lion is away sleeping in the jungle). Ask the students to relate this bed time song with similar melodies know to them (identify the structural characteristics).

Region or Country to be Studied: Middle East

A. Middle Eastern Folk Music. These orchestral arrangements are medleys of traditional folk songs from the Middle East. The first song is called Zuruni kulli sana marra, which means in Arabic “visit me once a year”, is a song in which the topic is the longing for the native country. The song was composed by the great Egyptian composer Sayyid Darwish, and popularized by the famous Lebanese female singer Fairouz. The second song, Hala la Laya, is a traditional love song widely-known in the Middle East. At least two different sets of lyrics are known to

exist for this song coming from different regions in the Middle East. The region of one version is from Lebanon, the other from Palestine. The third song is called Ah Ya Zayn and is a traditional love song from the Egyptian countryside but widely popular in the Arab world.

Instruments : ud (type of lute), qanun (plucked zither), nay (end - blown reed flute), darabukkah (goblet - shaped drum), violin.

Melody: Melodic organization follows a system of modes called maqam. This type of music also make use of heterophony, where the accompaniment instruments provides an embellished version of the melodic part. The first two songs use a maqam equivalent to a C Major scale, the last song uses a maqam called Hijaz starting on D (D, Eb, F#, G, A, Bb, C, D).

Rhythm: Iqa is a metric unit in Arabic music. Each Iqa has a unique pattern of beats, which could be from 2 to 48.

Form: the form of these pieces is characterized by its strophic features which uses the same music, with minor variations, for all strophes or sections.

Major Composer : Sayyid Darwish.

Major Performer : Fairouz, Sabah Fakhri

Related Reading Material: Peter Manuel - Popular Musics of the Non-Western World, The Rough Guide for World Music

Suggested Discography : Club du Disque Arabe CDA 401 - Sabah Zfakhri: Au Palais des Congrès; Lyrichord 7198 - Arab Folk Music; JVC Video Anthology of World Music, vol. 17

Aesthetic and/or Crosscultural Application : Show some clips of middle eastern music and dance and its major exponents. Play an example of the first song in medley. Ask the students what characteristics of the first song in the medley captures the essence or main characteristics of Middle Eastern music. Compare this music with other musical genres that have similar characteristics (plena, flamenco, rumba) and how it is related (Arab influence in Spain).

Region or Country to be studied: Asia

A. Korean Folk Music: Arirang, the name of the orchestral arrangement, is a Korean folk song originated during the Yi Dynasty in the 18th century. Every foreigner who has been to Korea, associates the country and its people with this song. To that extent the song is famous and the melody is popular. The title refers to the famous Arirang Hill, a rendezvous for lovers.

Instruments : komungo (six stringed zither), taegum (transverse bamboo flute), voice and changgo (hourglass drum)

Structure :

Melody: is based on a pentatonic scale (four phrases)

Harmony: tonal (pentatonic), tetratonic harmonies are used in several sections

Meter: Triple meter.

Form: Strophic / ABA

Composers and Performers : This music has passed from generation to generation in an oral tradition. Many of its composers and performers are anonymous or are not publicly recognized. This arrangement was prepared for orchestra by R.L. Bauernschmidt from a collection of Korean Folk Songs compiled by Kang Yum Lee and published by the National Research Society of Korea.

Related Reading Material: Peter Manuel - Popular Musics of the Non-Western World, The Rough Guide for World Music

Suggested Discography : Mariposa Label, CDA 425 - Buddha's Tooth - Sarira; JVC 5021- The Folkloric Instrumental Traditions; World Music Library 5144 - Kayagum Music; JVC Video Anthology of World Music, vol. 1 &2.

Aesthetic and/or Crosscultural Application : The publisher's notes indicates that the melancholic melody which consists of four phrases seems to symbolize the sorrowful and painful fortune of the nation (foreign invasions and economic restrictions). Ask the students if they could identify the intended mood of the composer by analyzing the melodic structure of the work.

Theory I. Semester 1

Notation : Introduction to the staff, note names, and ledger lines around middle C. Proper value of the basic notes and their rests (whole, half, quarter, and eighth). Concept of sharp and flats.

Scales : Pattern for major scales (demonstrate with keyboard configuration).

Melody : Step and skip (on the staff and aurally) simple melodic dictation (concept of high and low).

Rhythm : Rhythmic exercises (whole, half, and quarter notes presented in individual group notes and combined), and rhythmic dictation.

Form : Canonic forms (rounds).

Meter : 4/4, and 3/4 with conducting patterns.

Tone Color : Introduction to orchestral instruments and their ranges.

Dynamics : Basic dynamic markings: piano and forte with conducting patterns.

Solfège : By rote and on the staff.

Reference Material: John Brimhall - Theory Notebook; Sterling – Musical Instruments of the World. * - the term “expected or unexpected” is used in relation to the musical structure and the continuity of the musical work

Crosscultural Application: Presentation of similar instrumentation in different types of music (eg. violin in American Country Music, Middle East Medley & the erh-hu in Chinese Music).

Aesthetic Application: Presentation of the expected and unexpected* use of timbre to achieve a certain mood (inquire the students for an explanation of their choice).

Theory I Semester 2

Notation : Ledger lines above and below the staff. Concept of dotted notes.

Scales : C, G, D, and concept of parallel minor (a, e and b natural minor) introduce the flat scales and the concept of key signature.

Meter : 2/4 time with conducting patterns.

Form : ABA form.

Rhythm : Rhythmic exercises (whole, half, quarter, eighth notes and sixteenth notes in individual group notes and combined), rhythmic dictation and syncopation.

Melody : Melodic exercises and melodic dictation.

Solfège : In other keys, use the most appropriate system for your students' needs: fixed Do, Curwen, Tonwort, or movable Do. Only be certain that your students can recognize and sing the correct intervals.

Dynamics : Basic dynamic markings - crescendo, diminuendo and conducting patterns.

Reference Material: John Brimhall - Theory Notebook.

Crosscultural Application : Presentation of similar dynamics in different types of music.

Aesthetic Application : Presentation of the expected and unexpected use of dynamics in order to achieve a particular mood (Tango examples are appropriate for this task).

Section II - Performance Component

Performance I - Semester I

Scales and Exercises

Scales – C, F and Bb Major, Chromatic scale and warm up exercises.

Articulation - As indicated in method book or ensemble literature. *Dynamics* - Loud and soft playing (conducted).

Fingering - Perform the normal and alternate fingering needed at this level as presented in the method book or ensemble literature; and fingering for the chromatic scale.

Rhythmic patterns - Whole, half, and quarter notes/rests presented in individual group notes and combined, according to the basic rhythmic cell of the music genre to be studied.

Tempo - Adagio / slow tempo (conducted).

Sight Reading

Utilize the music presented in the method book and any other music literature at the beginners' level that includes the specifications introduced in the exercise and repertoire sections.

Repertoire.

Balance - Demonstrate proper performance of instrumentation balance (strong tone of brass instruments against strings timbre, or the medium level sound of woodwinds against the resonance of percussive instruments).

Form - Canonic forms (rounds).

Memorization - Play simple melodic lines by memory.

Improvisation - Not expected at this level.

Interpretation - Students will follow the teacher's conducting interpretation of the music (dynamics and tempo).

Performance indications for suggested repertoire - Revise the practice

exercises for this level and observe the articulations, dynamics and tempo markings. Observe dynamics in El Tango for accompaniment passages.

Performance I - Semester 2

Exercises & Rudiments

Dynamics - Piano, mezzopiano, mezzoforte, forte. Demonstrate the concepts of crescendo and diminuendo.

Articulation - Perform simple combinations of tongued and slurred notes.

Fingering - Perform the normal and alternate fingering needed at this level as presented in the method book or ensemble literature; and fingering for the chromatic scale.

Rhythmic patterns - Eight notes and rests are presented. Simple syncopated and dotted rhythm patterns. According to the basic rhythmic cell of the music genre to be studied.

Tempo - Andante, moderato / medium tempo (conducted).

Scales - Relative minor concept: a, d, and g natural minor, chromatic scale and warm up's.

Sight Reading

Utilize the music presented in the method book and any other music literature at the beginners' level that includes the specifications introduced in the exercise and repertoire sections.

Repertoire.

Balance - Melody and accompaniment balance.

Form - ABA and strophic forms (at a very simple level).

Memorization - Play an eight measure tune by memory.

Improvisation - Not expected at this level.

Interpretation - Students will follow the teacher's conducting interpretation of dynamics and tempo.

Performance indications for suggested repertoire - Revise the practice exercises for this level and observe the articulations, dynamics and tempo markings in the repertoire.

Section III – Affective Component: This flexion/affective component component can be provided during a mini-lesson session for approximately 15 to 30 minutes after the rehearsal.

Students will reflect in the performance of the repertoire, its relationship to the history component and the aesthetic experience that they perceived as a result of the actual playing. The reflection will be structured focusing on the following aspects:

- referential (qualities of the performance that are related to external aspect of the musical work: historical connection or personal connection)
- formalist (qualities of the performance that are related to intrinsic aspects of the musical work: melodies, harmonies, rhythm, texture, form, etc.)
- humanistic or expressionistic (qualities based on feelings, moods or non-analytical aspects: sadness, melancholy, grief and/or happiness, ecstasy, joy presented by the musical work as an overall experience without relating the feelings or moods to intrinsic or external aspects of the work)