

DAVID DAMSCHRODER

# Foundations of Music and Musicianship

S E C O N D   E D I T I O N





# Foundations of Music and Musicianship

With CD-ROM

*2nd Edition*

*David Damschroder  
The University of Minnesota*

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# PREFACE

## FOR STUDENTS

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To the Student:

When you studied English, you learned how to use the twenty-six letters to spell words, and successions of words to form sentences. This text follows a similar path for music. Individual pitches (such as those that are activated by the eighty-eight keys of a piano) combine to form chords, whose successions form phrases and periods. It doesn't matter if you've never sat down at a piano before, or have never encountered musical terms such as *pitch* or *chord*. We start at the beginning and proceed gradually in a process that should unleash your musical talent and inspire you to make music by singing or by playing an instrument. I assume that you enjoy music, that you sometimes sing along with others or with a radio for fun, and that you are curious about how music works. I do not assume that you've had any formal training in music. Of course, some students who enroll in a music fundamentals course have sung in a choir, or have taken piano lessons, or have taught themselves how to play the guitar. Though such activities might make studying this text a bit easier, they are in no sense a prerequisite for success.

In today's musical culture, you often are expected to be a spectator—a member of an audience or a consumer of recorded performances. In this text, in contrast, you are expected to be an active participant. Learning how to read music notation would be pointless if you did not put your new skill to use. Your instructor will assign various activities that will help you develop your talent for making music from written notation. You need no special equipment to clap rhythms. And likely you will sing during class. Maybe your school has a keyboard lab (or a computer lab equipped with keyboards) so that you can learn to play melodies and chord progressions. Regardless of what activities are offered within your course, the knowledge and skill that you gain should motivate you to continue your active participation in music for years to come.

There are, of course, many kinds and styles of music, representing the world's diverse cultures. This text focuses on key-based music from the European and North American heritage, encompassing not only the work of numerous classical composers, but also many popular styles. With this foundation, you will be well-equipped to expand and diversify your musical explorations in the years ahead.

Don't be surprised that learning about music requires effort. Though music fills a role as entertainment in modern culture, those who succeed in entertaining us have enhanced their natural talent through extensive training and practice. Though this text is intended more for avocational than vocational music-makers, it guides you through the sorts of activities that professional musicians complete early in their development. Yes, learning music should be fun. And yes, I've tried to make the presentations in each chapter as clear and efficient as possible. But like any other subject, if you neglect to master the content of the early chapters, it is likely that you will not make much sense of the later ones.

To get the most out of your course, make sure that you use the CD-ROM enclosed in the pocket attached to the back cover, and also that you visit the text Web site: <http://www.info.wadsworth.com/damschroder>. Take a moment now to explore the text to see what is included. Each chapter has a similar format, with an introduction to pitch and rhythm topics, followed by a variety of activities and exercises. I've

supplied the answers to selected exercises (those with solutions at the end of the book are indicated with asterisks) to help you when you're having difficulties, as well as a glossary of musical terms. I've also provided appendices of auxiliary information that, though not part of the chapter-by-chapter flow of the text, you might find interesting or useful.

It is my sincere hope that, as you complete this text, you will decide to become a lifelong participant in music.

# Preface for Instructors

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To the Instructor:

The primary audience for this text is students of the liberal arts and sciences who elect a course in music fundamentals to fulfill a fine-arts requirement. This diverse group of students will likely include some who have a considerable background in music, and others who are relatively inexperienced. This text is written with the latter group in mind. I have made an effort to offer clear explanations of basic concepts and to provide activities that will help even the most reluctant potential music-makers find joy and success in active participation. And it usually turns out that students whose experience includes ten years of piano lessons or extensive choral singing haven't devoted much attention to anything beyond reading music notation. This text will offer them information that will make their participation in music all the more vibrant and satisfying.

A secondary audience for this text is first-term music majors. Many harmony texts provide a lamentably abbreviated coverage of music fundamentals, assuming incorrectly that music majors will have established a secure foundation in the fundamentals of music before reaching college. Skimping on the foundations may lead to problems as more complicated materials are introduced. Adopting this text for use during the first term of tonal harmony should rectify that situation.

I have included enough material to keep liberal arts students occupied for a fifteen-week semester, assuming four class hours (and, for an average student, eight hours of study and practice outside of class) per week. Instructors whose courses meet for three hours per week, or who teach on a quarterly calendar, will need to decide what materials to omit when constructing their courses. The text is structured to make that decision easier: the content is divided into eleven chapters (what is essential for every course) plus six "enhancements." The question becomes one of how many and which of the enhancements can be included.

Another important decision concerns the extent to which you will make use of the Laboratory exercises in keyboard performance, singing, and work with rhythm. To get the full benefit from these materials, students should have at least one hour of supervised instruction in a keyboard laboratory every week, with additional time available for those who proceed slowly or who want to be especially thorough in their practice. (For my class of twenty students, I offer two practice/testing sessions per week in a laboratory equipped with sixteen electronic keyboards.) Though all of the Laboratory activities are optional—the text will stand on its own even if only the Pitch and Rhythm sections and their homework exercises are used—they are vital for developing a student's musical capacities. If you do not have access to a keyboard laboratory, you should devote some class time to group performance of the singing and rhythm exercises.

Likewise, the Laboratory activities in ear-training are optional, though I strongly encourage their use. Students will find all of the Audio Exercises performed on the CD-ROM that accompanies the text. These exercises should be reinforced and enhanced by in-class practice and discussion.

Instructors are invited to visit the instructor resources page of the text Web site at: <http://www.info.wadsworth.com/damschroder>, where I will provide pedagogical

pointers based on my experience using the text (and eventually on the feedback of other instructors who have adopted the text) and solutions to all the exercises. I encourage you to share any creative or critical reactions with me, so that I can develop appropriate pointers for the Web site, and learn how the next edition might more fully realize the goals of this enterprise.



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# PART I

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