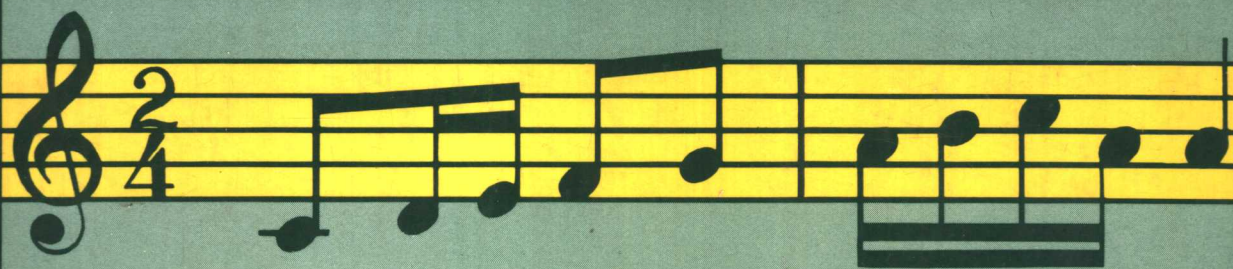


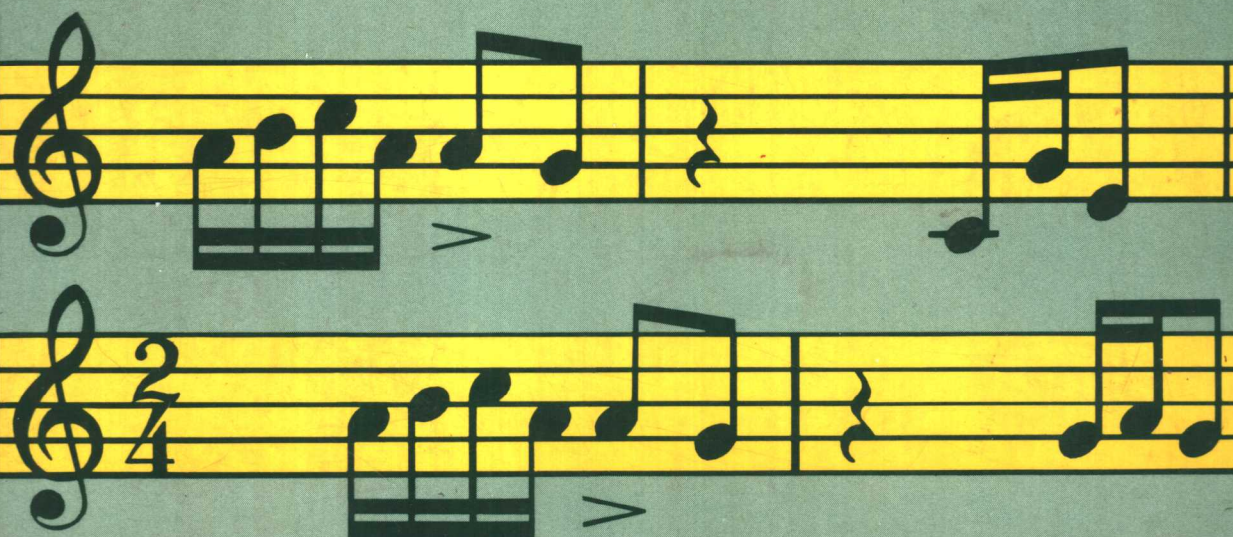
James P. O'Brien



Creative

Music

Fundamentals





CREATIVE MUSIC FUNDAMENTALS

James P. O'Brien

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Preface

There are many traditional aspects of *Creative Music Fundamentals*. The study of songs is central to the development of musicianship. All 150 songs contained in this volume have been selected from contemporary collections, and cover the major, minor, and pentatonic keys. The student will learn to play instruments, to read and create music, and to listen to selected examples of European masterworks (chosen from the Bowmar Orchestral Library). The approach is adaptable for those who need a basic understanding of music fundamentals, whether elementary education majors, future music majors, or interested students in general.

Unlike many fundamentals texts, this one has close sequencing of musical concepts and skills. These two components of learning are developed simultaneously in each chapter. A skill such as singing, listening, or playing leads to the understanding of a musical concept through immediate and practical application. Most skills and concepts are developed through experience and discovery, not explanation and definition. For precise definitions, a glossary is available. This developmental sequence model is compatible with the learning theories of Bruner and Piaget, and is especially appropriate for elementary education majors.

Each of the fourteen chapters covers a reasonable development of concepts and skills. In an ideal fifteen-week semester, each unit could conceivably cover one week's work. Some instructors may not wish to go as far as the material in the final chapters and can spend more time on earlier chapters as the interests and needs of the students develop. If a short semester requires it, the basic materials can be covered in the first ten or eleven chapters by eliminating one or more of the playing skills.

Creative Music Fundamentals may be used as a total learning package if all skills are compatible with the instructor's objectives. However, it is possible to omit guitar, for example, spend more time on piano throughout, and develop the same concepts. The same is true for the listening examples. If the recorder is used, some songs can be eliminated without sacrificing the inherent sequence. The comprehensive approach may thus provide more material than any one instructor will care to use with all students. But it is there to provide for individual differences of students in those cases where some are required to learn piano but not guitar, or recorder but not auto-harp. It also provides alternatives for the instructor semester by semester. It is even possible to proceed through the entire textbook using only singing and then to begin again and proceed with recorder or guitar instruction if this is the course organization.

Music reading and creating become end objectives of each chapter of study. This provides ongoing interest for the learner. One cannot learn literature without a turn at writing poetry, or painting without dabbling with a brush. So it is with music. All can become composers and try to shape sound through the suggestions given. Music making should be fun—after all, we use the phrase “play music,” not “work music.” This book also provides a model of what music education should be in the elementary classroom.

Each chapter begins with a listing of the concepts which are explored. This provides focus for the learner and instructor. Each chapter concludes with a summarizing list and a self-checking chapter review, which are useful to reinforce the student's learning, or to be used selectively as test questions.

It is well to remember that there is a third domain of learning along with skills and concepts. It is *appreciation*—the valuing of musical pursuits. There is no guarantee that the latter will develop by using this book. There is good indication, however, that one values a subject area if one is competent in it and understands its structure. Mastering skills and concepts generally leads to appreciation—that is the ultimate intent of this book.

J. O' B.

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Melody	folk song ~ pitch
Rhythm	beat
Harmony	chord
Form	unity ~ variety ~ program music ~ absolute music

Music is organized sound which is intended for people to sing, play, or hear. This suggests that there are special ways to organize as well as to perceive sounds.

Sing:

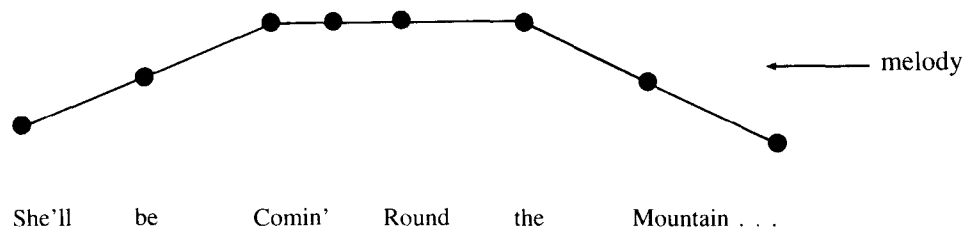
SHE'LL BE COMIN' ROUND THE MOUNTAIN

She'll be Comin' Round the Mountain When she comes, when she comes!]	Phrase 1	Meter $\frac{2}{4}$	Key F Major
She'll be Comin' Round the Mountain When she comes, when she comes!]	Phrase 2		
She'll be Comin' Round the Mountain She'll be Comin' Round the Mountain,]	Phrase 3		
She'll be Comin' Round the Mountain When she comes, when she comes!]	Phrase 4		

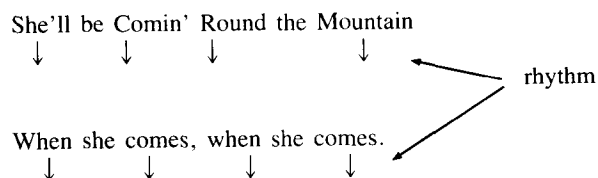
Most people know this folk song from childhood and can easily sing it because they know how it is organized. A *folk song* is learned by oral tradition; it is not usually written down in formal music notation.

Sing verses that everyone knows to "She'll Be Comin' Round the Mountain."

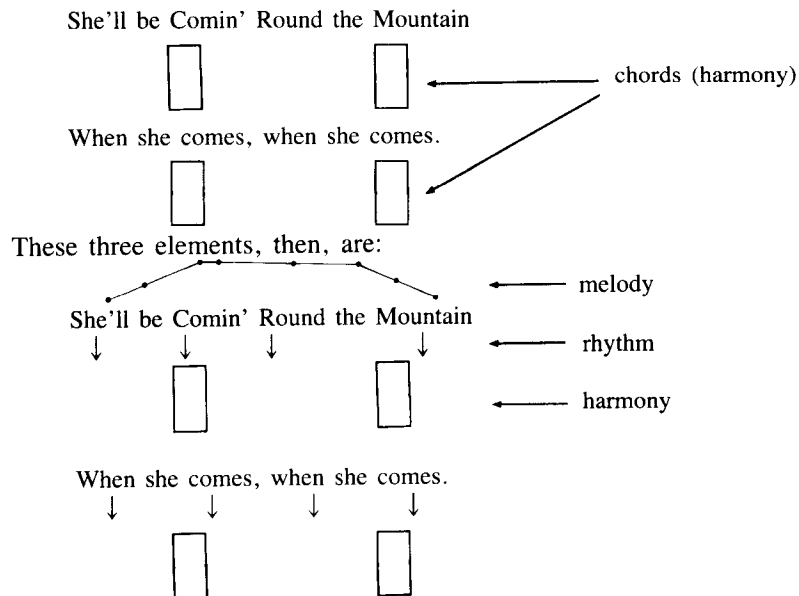
The tune that everyone sings is an important element in music. It is called the *melody*. Melody is a horizontal element in music consisting of various pitches, the highs and lows of music.



If you tap your toe as you sing, you are responding to the beat, one aspect of an element called *rhythm*.



If someone accompanies your singing on the piano, guitar or Autoharp®, a *harmony* is provided. This is a third element of music, consisting of *chords* (several different pitches played simultaneously) that fit well with the melody, that is, they harmonize with the melody. Harmony represents a vertical element of music.



Two additional elements are present as you sing with accompaniment. There is a degree of loudness in all music known as *dynamics*. There are various sound sources, too (instruments and voices). This is known as *timbre* or tone quality. Your voice undoubtedly produces a slightly different timbre than the voice of someone else. A trumpet produces a different timbre from a piano, a synthesizer from a flute, and so forth.

Name several timbres (tone qualities) one often hears in music.

Finally, there is a design in how melody, rhythm, harmony, dynamics, and timbre all work together in the song. Phrase 1 is very similar to phrase 2. Both are very similar to phrase 4. Phrase 3, however, is totally different from the others. *Form* is the interrelationship of all elements:

- the parts that repeat exactly
- the parts that repeat with slight changes
- the parts that are completely different

Form is a matter of repeating and contrasting sections, creating *unity* and *variety* in the music.

Thus, music is sound that is organized and in which one can perceive

- melody (horizontal movement)
- rhythm (time, including the beat)
- harmony (vertical movement)
- dynamics (degree of loudness)
- timbre (sound source or tone quality)
- form (organization and design)

Most music has all of these elements. Only rarely is music heard without harmony and, even rarer, without melody. The other four elements must, to some degree, be present to have music. In most cases, however, you will find all six elements are present.

Sing each of the following songs and consider how they are organized by the six musical elements.

THE CAISSONS GO ROLLING ALONG

Over hill, over dale, we have hit the dusty trail	Meter	Key
And those caissons go rolling along.		
In and out hear them shout "Counter march and right about,"	$\frac{2}{4}$	C Major
And those caissons go rolling along.		
Then it's Hi! Hi! Hee! in the Field Artillery,		
Sound off your numbers loud and strong.		
Where'er you go you will always know		
That those caissons go rolling along,		
And those caissons go rolling along.		

POLLY WOLLY DOODLE

Oh, I went down south for to see my Sal,	Meter	Key
Sing Polly Wolly Doodle all the day;		
Oh, my Salley am a spunky gal,	$\frac{4}{4}$	C Major
Sing Polly Wolly Doodle all the day.		
Fare thee well, fare thee well,		
Fare thee well my fairy Fay,		
I'm a-gwine to Loosiana for to see my Susie Anna		
Singing Polly Wolly Doodle all the day.		

HOME ON THE RANGE

Oh, give me a home where the buffalo roam,	Meter	Key
Where the deer and the antelope play;		
Where seldom is heard a discouraging word	$\frac{6}{8}$	F Major
And the skies are not cloudy all day.		
Home, home on the range		
Where the deer and the antelope play;		
Where never is heard a discouraging word		
And the skies are not cloudy all day.		

STAR-SPANGLED BANNER

Oh say, can you see by the dawn's early light	Meter	Key
What so proudly we hailed at the twilight's last gleaming?		
Whose broad stripes and bright stars through the perilous fight,	$\frac{3}{4}$	A \flat Major
O'er the ramparts we watched were so gallantly streaming?		
And the rockets' red glare, the bombs bursting in air		
Gave proof through the night that our flag was still there.		
Oh! say, does that Star-Spangled Banner yet wave		
O'er the land of the free and the home of the brave?		

This book will lead to a degree of mastery of each element through singing, playing instruments (guitar, recorder, autoharp, piano and various classroom rhythm and percussion instruments), moving and listening to music, reading notation, and creating (organizing) your own sounds.

Listen to

The Moldau by Smetana (1824–1884)
(Bowmar Orchestral Library No. 60)

This is an example of *program music*, music that tells a story or depicts a setting or picture. (*Absolute music*, by contrast, is music that has no extra-musical references.) Smetana describes a river in Czechoslovakia, the Moldau, from its source

high in the mountains, to its final and mighty flow to the sea. The piece begins with tiny streams at the river's source, represented by this melody:



"THE MOLDAU" from The Bowmar Orchestral Library "Under Many Flags" (No. 073)
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The actual river is represented by this melody:



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This melody occurs several times as the river continues to build and flow, providing overall unity to the composition.

Variety is provided by the use of other melodies that represent events along the river's banks, such as peasant dancing:



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Smetana also depicts a hunter's horn, moonlight on the water, and the passage of the water over treacherous rapids. As you listen, observe how unity and variety are balanced throughout. Observe also how each of the musical elements is employed to create unity and variety.

Self-checking Chapter Review

Find a term in the "word search" below that means the same as or refers to each of the following. (Words may be found in horizontal, vertical or diagonal position, forward or backward.)

1. The vertical element of music
2. Repetition
3. Contrast
4. Music that tells a story
5. The horizontal element of music
6. Design in music
7. A type of song passed by oral tradition
8. Several tones played together
9. Sound source
10. The time element of music
11. Music is organized _____
12. An instrument that produces a specific timbre
13. How many musical elements
14. Another name for melody

R	H	A	R	M	O	N	Y	A
H	B	T	U	N	E	T	T	C
Y	D	H	K	T	E	J	I	I
T	E	P	U	I	F	C	N	G
H	M	L	R	M	H	T	U	Y
M	F	A	S	O	U	N	D	D
Q	V	L	R	I	G	N	P	O
R	O	D	T	S	X	R	U	L
V	T	I	M	B	R	E	A	E
Z	W	K	L	O	F	O	R	M

Melody	<i>double bar</i>
Rhythm	<i>beat notation ~ tie ~ rests</i>
Harmony	<i>D major ~ e minor</i>
Form	<i>duet ~ trio ~ quartet ~ introduction ~ coda</i>

Most music has an underlying beat which is the rhythmic foundation for the composition. Sometimes this beat is audible; at other times, it is measured but inaudible. Beats may thus be heard or felt.

Tap your foot once for each second as you watch the second hand on a watch. This basic tap or beat may be represented in music as: |

Tap this many times: | | | | | | | | | | | | | | | etc.

Tap this many times: | | | | | | | |

Clap this many times: | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | |

These are all audible beats.

Beats in music may also be silent, in which case a rest is written ♫.

♫ ♫ ♫ ♫ means to rest four beats.

Rest this many times, feeling each silent beat.

| ♫ ♫ ♫ ♫ | ♫ ♫ ♫ ♫ |

Rests must be measured exactly as beats that are sounded.

Tap the following line, resting one full beat each time you see a ♫:

| | | | ♫ | | | | ♫ | | ♫ | | |

Clap the following:

| | ♫ | | | | ♫ ♫ | | | | ♫ | |

Snap your fingers to the following:

| ♫ ♫ ♫ | | ♫ ♫ ♫ | | ♫ | | ♫ | |

Tap the above three lines without pausing using the second hand on a watch as your underlying beat.

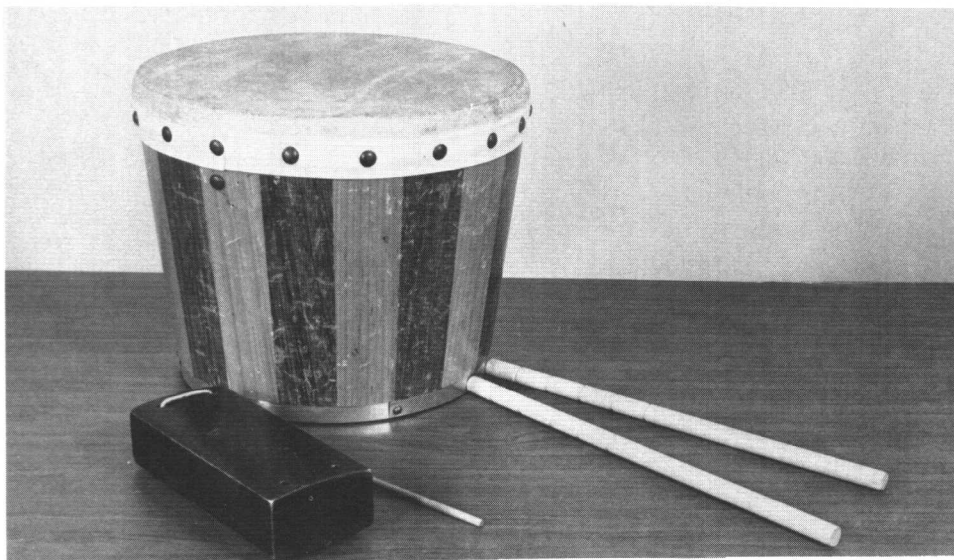


Photo by Donald Smith,
Slide City, Tucson, Arizona.

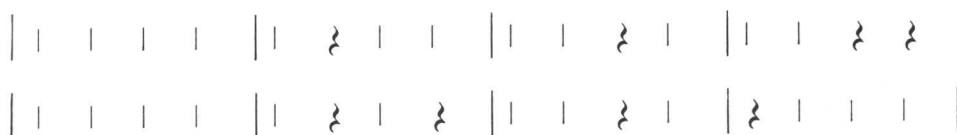
Woodblocks

Drum

Sticks

Perform as a class following composition using woodblocks, sticks and drums.

| = 60 per minute



Perform as a class composition assigning a different instrument to each line. A line of music enclosed by ||: :|| (double bars) is repeated before the next line is performed.

Woodblocks



Sticks



Drums



Write a composition for woodblocks, sticks and drums using double bar repeats and at least twelve beats per line. (Place 3 beats between | |.)

Wood blocks






Sticks



Drums



Beats may be made longer by ties. A tie  means only the first beat is sounded; all others within the tie are measured as inaudible beats.

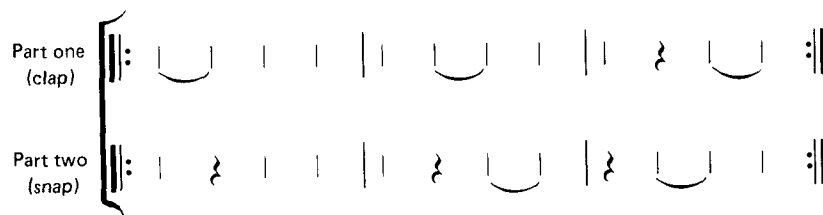
-  sounded once, but held for two
-  sounded once, but held for three

Perform as a group the following on woodblocks, sticks and drums.

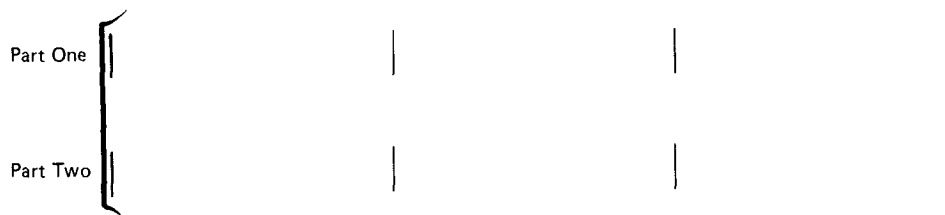


Write and then perform with the above instruments at least twelve beats of music using ties.

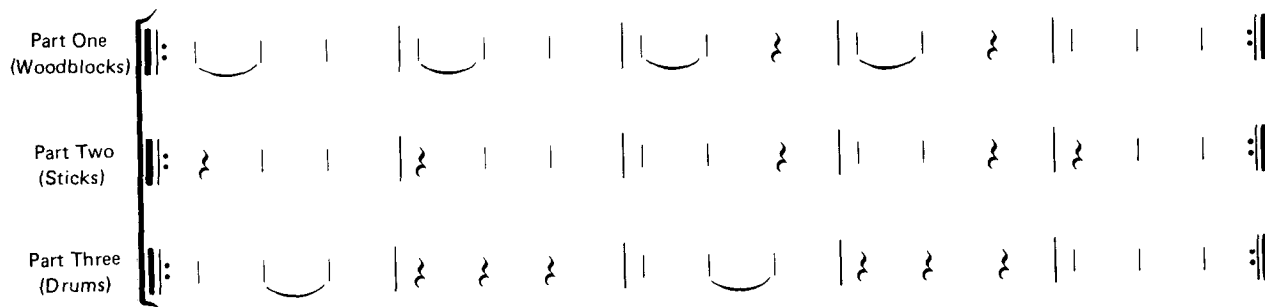
When there are two independent parts in music, it is called a *duet*. Both parts are performed simultaneously. A duet is indicated by { }. Perform the following duet with some clapping on part one, some snapping their fingers on part two. The duet must begin and end together since there are exactly twelve beats in each line (twenty-four with the repeat).



Write and perform a duet using at least twelve beats in each line. Indicate that it is to be repeated. (Place 4 beats between | |).



A *trio* has three independent parts. Perform the following trio using the instruments indicated.



Write and then perform a composition of at least thirty-two beats, incorporating movement (walking) and instruments or body sounds.

Sing "Are You Sleeping, Brother John?"

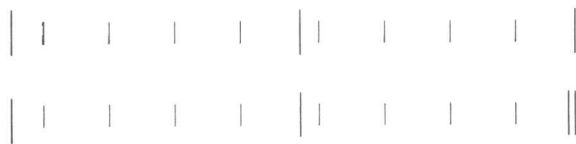
Are You Sleeping?

French Round

Are you sleep - ing, Are you sleep - ing, Broth - er John, Broth - er John?
Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous, Dor - mez vous?

Morn - ing bells are ring - ing, Morn - ing bells are ring - ing, Ding, dang, dong! Ding, dang, dong!
Son - nez les ma - ti - nes, Son - nez les ma - ti - nes, Din, dan, don! Din, dan, don!

Repeat as you tap the following beat or play on a rhythm instrument.



Accompany the singing with a rhythm instrument on the beat.
Walk to the underlying beat as you sing the melody again.
Perform the following rhythm as you sing the melody again.



Walk to the above rhythm as you sing the song.

Write a sixteen beat rhythm with repeat to perform or move to as you sing "Are You Sleeping?"

An Autoharp is a harmony instrument. Chords are played by pressing down a bar and strumming the string on each beat.

"Autoharp" is a trade name for this instrument. It is also called a Chromaharp by some companies. The Autoharp is usually placed on a table. The chord bars are depressed with the left hand as the right hand crosses over and strums on the long part of the string from bottom to top. Photo by Donald Smith, Slide City, Tucson, Arizona.

