

UNDERSTANDING MUSIC

THE WISCASSET MUSIC LISTENING COURSE

Volume I

Twenty Musical Examples

and Glossary

NINE

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PREFACE

This music course follows the philosophy of music educators Archibald T. Davison and Thomas Surette from the Concord Summer School of Music (1915–1938). This institution established a new basis of music education in the schools of America, and its founders insisted that students should be exposed to the best classical music of every country, without dilution.

Thoroughly steeped in this approach, we now offer as our modest beginning in this task, twenty pieces of music in their original notation, to be examined and enjoyed by eye and ear.

We suggest that at least fifteen minutes per week be allotted to this course, with about three selections at each meeting (depending on their individual lengths), so that each piece is heard about seven times in the year. You may play them in any order you wish. The course can stand alone or be used as a partner with other music instruction.

It is important to sit quietly, look at the music score, and listen. Although you may not be able to read this music, we have found that the effort to discover how the music symbols and sound go together requires, unconsciously, a higher quality of listening, and therefore engenders better memory and keener perception.

We most gratefully acknowledge the assistance and guidance extended to us by the staff of the Eda Kuhn Loeb Music Library at Harvard University, in particular Dr. Millard Irion, Robert Dennis, and Roy Rudolph.

We appreciate their advice and encouragement at all times, and the opportunity to work with the Library's extensive collection of recordings and printed materials.

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7. Chinese Ritual Music

Percussion / Small Gongs

Large gong

Large Gong

Large drum(s)

Clappers

accel. etc.

3 3 accel. 3 3 etc.

mf fff mf fff simile

Clappers

L. Gong

L. gong

accel. etc.

Voices

Hollow gourd Rattle

Small gongs

L. gong

Large drums

S. gongs

L. gong

L. drum

L. drums

L. drum

S. gongs

S. gongs

L. gong

L. drum

8. Zoltán Kodály (1882-1967)

Fölszállott a Páva

Lassan ♩ = 69

T. *p* Föl - szá - lott a pá - va vár - mē - gye há - zá - rá

Bar. *p* Föl - szá - lott a pá - va vár - mē - gye há - zá - rá

B.

Sok szé - gény le - gény - nek szá - ba - du - lá sá ra'' Ké - nyēs, büsz - ke

Sok szé - gény le - gény - nek szá - ba - du - lá sá ra'' Ké - -

Ké - -

cresc.

pá - vák, Nap - szé - di - tő tol - lak, Hir - rel hir - des sé - ték:

nyēs, büsz - ke pá - vák, Hir - rel hir - des sé - ték:

nyēs, pá - vák, Nap - szé - di - tő tol - lak, Hir - rel hir - des

f Élénkebben

más képpen tesz hol - nap! Más képpen lesz hol - nap, más képpen lesz

más képpen tesz hol - nap! Más képpen lesz hol - nap,

sé - ték: más kép - pen lesz hol nap! Más kép - pen,

17. Claudio Monteverdi (1567-1643)
"Zefiro torna" a 2 Tenori

Ciaccona

Ze - fi-ro ze - fi -
ro Ze - fi-ro se - fi-ro se - fi-ro ze - fi-ro
Ze - fi-ro tor - na ze - fi-ro tor - na ze - fi-ro tor -
tor - na ze - fi-ro tor - na ze - fi-ro Ze - - -
na tor - na tor - na Ze - - -
(ze) - fi-ro tor - na e di so - a - vi ac-cen-ti
(ze) - fi-ro tor - na l'a - - - er l'a - er fa gra -
e di so - a - vi ac-cen-ti l'a - - - er l'a - er fa gra-to e'l piè di seiol -
to e di so - a - vi ac-cen-ti l'a - - - er l'a - er fa gra -

Monteverdi