

# MUSIC

## *The Intersections of Music and Water*

- I. BASIC ELEMENTS OF MUSIC THEORY                      20%
  - A. Sound and Music
    - 1. Definitions
      - a. Music Is Sound Organized in Time
      - b. Music of the Western World
    - 2. Physics of Musical Sound
      - a. Sound Waves
      - b. Instruments as Sound Sources
  - B. Pitch, Rhythm, and Harmony
    - 1. Pitch
      - a. Pitch, Frequency, and Octaves
      - b. Pitch on a Keyboard
      - c. Pitch on a Staff
      - d. Pitch on the Grand Staff
      - e. Overtones and Partial
      - f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
      - g. Scales: Leading Tone, Tonic, Dominant
      - h. Intervals
      - i. Intervals of the Major Scale
      - j. Minor Scales and Blues Inflections
      - k. Melody Defined; Example, Using Scale Degrees
      - l. Contour
      - m. Range and Tessitura
    - 2. Rhythm
      - a. Beat
      - b. Tempo
      - c. Meter: Duple, Triple, and Quadruple
      - d. Rhythmic Notation
      - e. Time Signature
      - f. Simple and Compound Subdivision
      - g. Mixed and Irregular Meter
      - h. Syncopation
      - i. Polyrhythm
    - 3. Harmony
      - a. Common-Practice Tonality
      - b. Chords
        - i. Triads
        - ii. Inversions
      - c. Keys
        - i. Keys and Key Signatures

- ii. Hierarchy of Keys: Circle of Fifths
  - d. Harmonic Progression
    - i. Dissonance and Consonance
    - ii. Diatonic Triads
    - iii. The Dominant Triad's Special Role
    - iv. Bass Lines
    - v. The Dominant Seventh Chord
    - vi. Example: A Harmonized Melody
  - e. Other Diatonic Chords
  - f. Chromatic Harmonies and Modulation
  - g. Beyond Common Practice
- C. Other Aspects of Musical Sound
  - 1. Texture, Counterpoint, Instrumentation, More Timbre
  - 2. Dynamics, Articulation, Ornamentation
- D. Form in Music
  - 1. Perceiving Musical Form
  - 2. Elements of Form
    - a. Motive
    - b. Phrase
    - c. Cadence
    - d. Theme
    - e. Introduction and Coda
  - 3. Common Forms
    - a. Repetition
    - b. Variation
      - i. Theme and Variations
      - ii. 12-Bar Blues
      - iii. Improvisation
    - c. Contrast
      - i. Ternary and Rondo Forms
      - ii. 32-Bar Form
      - iii. Verse-Chorus Form
    - d. Development
      - i. Fugue
      - ii. Sonata Form
- E. Which Is the Real Music? Scores, Recordings, and Performance

## II. RELYING ON WATER 18%

- A. Life (and Music) Underwater
- B. Instruments Need Water, Too
  - 1. From Around the World
    - a. Water Drums from Africa
    - b. Water Drums from the Americas
    - c. "Water Waves" and Glass Harps
    - d. Musical Glasses from Europe
  - 2. American-Made (But Not in America)

- a. The Mariannes and Mozart
- b. LISTENING COMPANION 1: *ADAGIO IN C FOR GLASS ARMONICA*, K. 356 (K<sup>6</sup> 617A) (1791) – WOLFGANG AMADEUS MOZART
- 3. From the Ancients to the Moderns
  - a. The Hydraulis
  - b. The Water Organ
  - c. Joshua Stoddard and the Calliope
  - d. Steve Mann and the Hydraulophone
  - e. More Mann, Terje Isungset, and Ice Music
  - f. Tan Dun and the *Water Concerto*
- C. Water Workers
  - 1. Singing While A-Sail
    - a. The Allure of Sea Songs
    - b. Hauling via Shanties
    - c. LISTENING COMPANION 2: “HAUL AWAY THE BOWLINE” (16TH CENTURY?) – ANONYMOUS
  - 2. Working the Waterways
  - 3. Music for Passengers
    - a. Gondola! Gondola!
    - b. “The” Water Music
    - c. Floating Entertainment

### III. WATER, CONTAINED 10%

- A. The Sound of Water: Fountains
  - 1. New Instrument = New Genre
  - 2. Picturing Water
  - 3. If It’s Ravel, It’s Swell
    - a. LISTENING COMPANION 3: *JEUX D’EAU* (1901) – MAURICE RAVEL
- B. The Sound of Water: Aquariums
  - 1. Saint-Saëns’s Love-Hate Relationship
    - a. LISTENING COMPANION 4: *THE CARNIVAL OF THE ANIMALS*, MVT. VII “AQUARIUM” (1886) – CAMILLE SAINT-SAËNS

### IV. WATER, LESS RESTRAINED 10%

- A. The Sound of Water: Oceans
  - 1. The Symphonic Seas
  - 2. “Modern” Oceans
  - 3. Adding Aquatic Voices
  - 4. A Song for *All* Seas
    - a. LISTENING COMPANION 5: *A SEA SYMPHONY* (SYMPHONY NO. 1), MVT. I (EXCERPT) (1909) – RALPH VAUGHAN WILLIAMS
- B. The Sound of Water: Lakes
  - 1. Land of 10,000 Lakes
    - a. LISTENING COMPANION 6: *SYMPHONY: WATER MUSIC*, MVT. III “WAFTING” (1985) – LIBBY LARSEN

V. WATER WITH IDENTITY 18%

A. Water We Know: The Moldau

1. Two Names, One River

- a. LISTENING COMPANION 7: *MÁ VLAST*, “VLTAVA” (“THE MOLDAU”) (EXCERPT)  
(1874) – BEDŘICH SMETANA

B. Water We Know: The Yellow River

1. Changing Directions

2. Water With (and Without) Words

- a. LISTENING COMPANION 8: *YELLOW RIVER PIANO CONCERTO*, MVT. 1 “PRELUDE:  
THE SONG OF THE YELLOW RIVER BOATMAN” (1969) – XIAN XINGHAI; ARR. YIN  
CHENGZONG ET AL.

C. Water We Know: The Mississippi

1. Making Musicals Meaningful

- a. LISTENING COMPANION 9: *SHOW BOAT*, “OL’ MAN RIVER” (1927) – JEROME KERN

D. Personifying Water

1. A Poetic Journey

- a. LISTENING COMPANION 10: *DIE SCHÖNE MÜLLERIN*, D. 795, No. 20 “DES BACHES  
WIEGENLIED” (“THE BROOK’S LULLABY”) (1823) – FRANZ SCHUBERT

VI. WATER IN OTHER GUISES 12%

A. Music and Rain

1. Singing in the Rain

2. Rain in the Concert Hall

3. Stormy Weather

B. Music and Frozen Water

1. The Snowy Piano

- a. LISTENING COMPANION 11: *CHILDREN’S CORNER*, “THE SNOW IS DANCING” (1908)  
– CLAUDE DEBUSSY

C. Music and Water Vapor

1. Knock Three Times

2. I Got S-S-Steam Heat

- a. LISTENING COMPANION 12: *THE PAJAMA GAME*, “STEAM HEAT” (1954) – RICHARD  
ADLER

VII. WATER AS SYMBOL 12%

A. Symbolic Water: Patriotism

B. Symbolic Water: Religion

1. Remembering Baptism

- a. LISTENING COMPANION 13: *OLD AMERICAN SONGS*, SET II, “AT THE RIVER” (1952)  
– ROBERT LOWRY; ARR. AARON COPLAND

C. Symbolic Water: The Underground Railroad

1. Text and Subtext

2. Salvation of Another Sort

- a. LISTENING COMPANION 14: “WADE IN THE WATER” (19TH CENTURY) –  
ANONYMOUS; ARR. PAUL T. KWAMI