



International Baccalaureate Form 6/MICS

Music cover sheet: musical investigation

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR / 30 OCT SESSION: Spring 2008

SCHOOL NUMBER:

SCHOOL NAME:

Musical Investigation A

- Type or write legibly using black ink and retain a copy of this form.
- Complete one copy of this form to accompany each musical investigation submitted.

SUBJECT: Music LEVEL: SL (SLC option)

CANDIDATE NAME: _____

CANDIDATE SESSION NUMBER:

INSTRUCTIONS TO CANDIDATES

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the folder.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? Print Article

Which two musical cultures are investigated? The music of British rock band Led Zeppelin and Indian folk music of Debashish Bhattacharya.

Which pieces of music are discussed in detail? Give your main reason for linking these examples.

"White Summer/Black Mountain Side" and "The Battle of Evermore" by Led Zeppelin and "Anandam" by Debashish Bhattacharya.
The main links between the two cultures are timbre, ornamentation, and form.

Number of words 1,420

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: ..

Date: 4/23/08

Teacher's signature: ..

For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	TOTAL 0-20	
Examiner:	<u>3</u>	<u>5</u>	<u>4</u>	<u>3</u>	<u>4</u>	<u>19</u>	Examiner code: _____
Moderator:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Moderator code: _____

Musical Investigation:

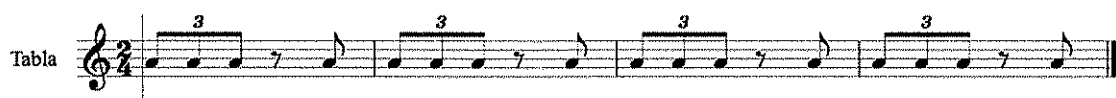
British Rock of Led Zeppelin (1970's) and Indian Hindustani folk: Calcutta Slide-Guitar

The British rock band Led Zeppelin and Indian Hindustani folk Calcutta slide guitar have many similar traits in every element of music. The three songs which will be examined are "White Summer/Black Mountain Side" and "The Battle of Evermore" by Led Zeppelin, and "Aanandam" by Debashish Bhattacharya.

Melodic traits of "White Summer/Black Mountain Side" and "Aanandam" include similar ragas, heavy ornamentation, polytonality, dynamics, and improvisation. A raga is a pre-determined scale of motif in Indian folk music which the player improvises around.¹ The opening ragas in both songs are similar, not only in their notes and note values, but also in their dynamics. The opening dynamic of both "White Summer/Black Mountain Side" (excerpt 1a) and "Aanandam" (excerpt 1b) acts as a slow crescendo leading into the improvisation. This also includes a slow introductory drone which sustains throughout the song. The ornamentation of both pieces is due to their liberal use of improvisation, a skill Led Zeppelin infused in their music from studying Indian culture. One of the most apparent ornaments used in both cultures is portamento, or the sliding from one string to another without defining the intermediate notes (excerpt 2a, 2b). Both of these pieces are considered polytonal, due to their constant switching from one tonality to the next, although it is subtler in Led Zeppelin (excerpt 3a), and more apparent in Indian folk (excerpt 3b).

¹ From "The Raga Guide," Nimbus Records

The rhythmic elements of "White Summer/Black Mountain Side" and "Aanandam" include a largely simple duple meter, utilize syncopation, and have similar taals. I say largely simple duple meter because the introduction of both songs, or the meditative period is free of the boundaries of meter, however when the aspects of melody, harmony, and rhythm combine, the meter becomes apparent. A taal is a sort of rhythmic raga. It is again a predetermined rhythm which is open to modification by the player or group.² The taal which is established in "Aanandam" is as follows:



this of course is open to ornamentation and improvisation in order to follow the raga.

Led Zeppelins taal is the nearly the same as that of "Aanandam," only it contains longer note values and a faster tempo:



and it even utilizes the table along with a rock drum set. As you can see, the triplet followed by a leading note into the next repetition is an Indian trait shared by both cultures. Syncopation is utilized largely after the meditative introduction when the taal joins the raga and presents a tempo and time signature. Syncopation is one of the most widely used rhythmic techniques in Indian music (dictation 4a), and in Led Zeppelin (dictation 4b). In the Indian piece, you can hear the slide guitar slightly off beat with the tabla in the background, and in the Led Zeppelin piece, the accompanying tabla can be heard off rhythm with the drum set and guitar.

² From "Understanding Raga and Taal"

The harmonic features of the pieces "The Battle of Evermore" and "Aanandam" include ostanati, drones, and again polytonality. The ostanati and drones of the pieces are apparent from the very beginning. The drone in "Aanandam" is dictated as follows:



Form and song structure are the most comparable traits of both "White Summer/Black Mountain Side" and "Aanandam". Both cultures include a variant of call and response. In "Aanandam," the slide guitar calls out, and then waits for a response. The response is given by the tabla, in the same rhythm which it was given (excerpt 7a). Led Zeppelin uses call and response in a different method, they use it within the same instrument. In this excerpt, you will hear the higher part of the guitar calling to the lower part, and hear communication between the two (excerpt 7b). The most important comparison, however, is the following; both "White Summer/Black Mountain Side" and "Aanandam" utilize the three parts of a traditional Indian Hindustani folk song. They begin with a meditative passage, followed by the introduction of the raga and taal, and finally the combination of the two and the conclusion. This was, and is the classical format for all Indian folk music, and Led Zeppelin incorporated it among other things into "White Summer/Black Mountain Side". Excerpt 8a shows the progression through the three parts of "White Summer/Black Mountain Side," and excerpt 8b shows the three-piece progression of "Aanandam."

The timbres of all three pieces relate to one another, and are used in nearly the same context. Timbral aspects and instruments to be explored are the tabla, tampura, string vibration, and most importantly, tuning with regard to slide guitar. The tabla is used in both "White Summer/Black Mountain Side" and "Aanandam" for the same reasons, to keep a rhythm, and to play the taal. Although the tabla is present in Led Zeppelin, there is also a drum set, which sometimes overpowers the tablas. Tampuras are used in both "The Battle of Evermore" and "Aanandam". Again, their purpose is concrete, to provide a drone for which the music and improvisation can float along. The

tampuras can be heard at the beginning of the songs and all the way throughout (excerpt 5a, 5b). String vibration is a defining factor in the sound of Indian folk music. Indian folk tribes would build their instruments so the strings are close together, allowing for the surrounding strings to vibrate. Led Zeppelin mimics this in both "White Summer/Black Mountain Side," and can also be heard in nearly every song post dating those two. Most importantly, the tuning of Led Zeppelin's lead guitarist, Jimmy Page, tuned his guitar in "White Summer/Black Mountain Side" from EADGBE to DADGAD in order to have a more open and folk sound. The repetition of D and A allows for the chords to be spaced widely, and create a drone-like effect.³ Tuning down to a DADGAD, or sometimes called slide G tuning, also loosens the strings, allowing for much more string vibration. Remarkably, Debashish Bhattacharya tunes his slide guitar to the exact same tuning, and for the exact same reasons. This open tuning also takes some boundaries off of the instrument. With less open notes it can play within more scales, making it a more effective improvisation instrument.

While Led Zeppelin is mainly a band to sit back and listen to, these two pieces offer largely the same feel as "Aanandam," which translates to "joy," allowing for a meditative, relaxed song.

A very interesting investigation. A thoughtful description on the musical links that are apparent in the examples. This is supported by good musical examples (audio), knowledge and an analysis that has justification and good use of musical terminology.

³ From "Alternate Tuning Guide: DADGAD Tuning"

Works Cited

1. Nimbus Records. "What is a Raga?" The Raga Guide (2005). 23 Apr. 2008 <<http://www.wyastone.co.uk/nrl/world/raga/intro1.html>>.
2. Artist Pages, comp. "Understanding Raga and Taal." Indian Arts in Musical Professions (2007). 23 Apr. 2008 <http://www.artistspages.org/raga_and_taal.htm>.
3. Cross, Dan. "Alternate Tuning Guide: DADGAD Tuning." About.Com (2007). 23 Apr. 2008 <<http://guitar.about.com/library/bltuningdadgad.htm>>.

Discography

Led Zeppelin. Jimmy Page: "*White Summer/Black Mountain Side*" (From CD Led Zeppelin 1). Atlantic Recording Corporation., New York, USA (1970)

Led Zeppelin. Jimmy Page/Robert Plant: "*The Battle of Evermore*" (From CD Led Zeppelin 2). Atlantic Recording Corporation., New York, USA (1990, originally recorded in 1971)

Debashish Bhattacharya. Debashish Bhattacharya: "*Aanandam*" (From CD Calcutta Slide-Guitar, Vol.3). World Music Network, (2005)

Musical Investigation B



International Baccalaureate Form 6/MICS

Music cover sheet: musical investigation

SUBMIT TO: EXAMINER

ARRIVAL DATE: 30 APR / 30 OCT SESSION: 30 OCT 2006

SCHOOL NUMBER:

SCHOOL NAME:

- Type or write legibly using black ink and retain a copy of this form.
- Complete one copy of this form to accompany each musical investigation submitted.

SUBJECT: Music

LEVEL: HL

CANDIDATE NAME:

CANDIDATE SESSION NUMBER:

INSTRUCTIONS TO CANDIDATES

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the folder.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? Magazine

Which two musical cultures are investigated?

Andes Folk and Spanish Flamenco

Which pieces of music are discussed in detail? Give your main reason for linking these examples.

- A nai no me gustan las rubias
- El Huma hua que ño. These two have very comparable features including, phrase length, key, melodic contour.

Number of words 169

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name:

Date: 11/09/06

Teacher's signature:

For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	TOTAL 0-20	
Examiner:	3	5	4	3	3	18	Examiner code:
Moderator:							Moderator code:

Folkies Australia Mag

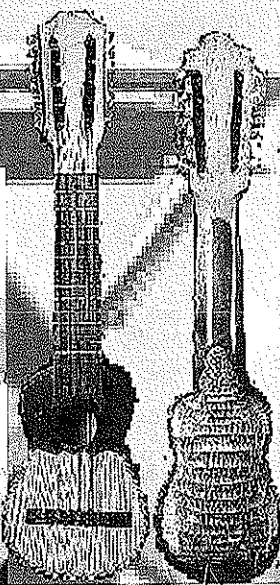
Folkies Australia Exclusive:
Why Max Lives in a tent

Home cooking the new revolution

Everything you wanted to
know about Kaffans

Bob Dylan: The Interview

Folkies Australia
Aussies and Spaniards flamenco compared



In an Australian Folkies Mag, Folk International exclusive, our reporters go under to get the low-down on two hip styles from around the world. This month Geir checks out Andes and Spanish Flamenco and compares the two styles, by scrutinizing two pieces; Cante Flamenco *A nai no me gustan las rubias* and the Andean *El Humahuqueño*. ✓

Background:

Flamenco music is well known around the world and hails from the southern Spanish province of Andalusia where it is still sung by many gypsies¹. The name flamenco is thought to have been derived from the word for 'flame', linking it with the some Middle Eastern vocal traditions.²

Andulacia is the southern most province in Spain³



¹ Stock, Jonathan. (1996). World Sound Matters (Teacher's Manual)", Schott & Co. Ltd, London, pg 85

² *ibid*

³ http://lynx.uio.no/lynx/ibelynxco/06_map-centre/basic-maps/political/maps-grafics/euromaps_provinces_of_spain_and_portugal.gif

The Andes are the high mountains running through South America. Andean music hails from these areas, particularly in Ecuador, Peru, Bolivia, Chile and Argentina⁴. The Spanish conquistadors have had a massive influence on Andean music⁵, this means that the music from the Andes is amongst the most diverse and vibrant in the entire world.

South America; the Andes run down the west coast of the continent.⁶



Amazingly, both the pieces are in a major key. *El Humahuaqueño* is in G major⁷, whilst *A nai no me gustan las rubias* is in F major⁸.

⁴ Fong, Francis. (1994). Sounds Australian – World music in Australia, Australian, Sydney, pg 29

⁵ *ibid*

⁶ http://www.serving-alto-cayma.info/images_where/map_sa.gif

⁷ Stock, J, *op. cit.* pg. 85

⁸ Fong, F, *op. cit.* pg. 29

El Humahuaqueño (G major)⁹

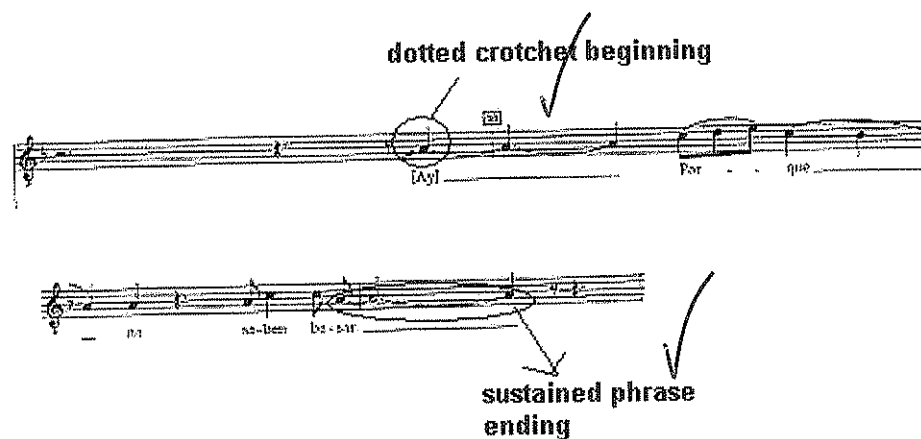


A nai no me gustan las rubias (F major)¹⁰



Not only are they both Major, but they both have melodies built upon 2 bar phrases. But while in the Andean piece these are symmetrical in the flamenco the phrasing is much looser and is more uneven, here there are two bars with an extra beginning dotted crotchet and finishing with a sustained note.

A nai no me gustan las rubias (Bars 9-12)¹¹ – Notice phrases aren't exactly two bars:



El Humahuaqueño (Bars 14 – 18)¹² – Notice the two bar phrasing

⁹ Short, P. 1996. *Exploring the Elements of Music and Style*. Heinemann, Sydney, pg. 147

¹⁰ *ibid*

¹¹ Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", Schott & Co Ltd. London pg. 80-1

Exact two bar phrases

Theme



Both pieces have smooth melodic contours. This is due to the use in both pieces of small intervals which include mostly Minor 2nds, Major 2nds, and Minor 3rds in both pieces. However, *El Humaquéno* also has some perfect 4ths and 5ths.

Interval chart	
El Humaquéno ¹³	Cante Flamenco ¹⁴
Min 2 nd	Min 2 nd
Maj 2 nd	Maj 2 nd
Min 3 rd	Min 3 rd
Perfect 4 th *	
Perfect 5 th *	

* There are only a few of these

However, while the intervals used may be very similar the ranges are different. Range in *Rubias* is a perfect 5th, whilst the range of *El Humahuaqueño* is a minor 10th

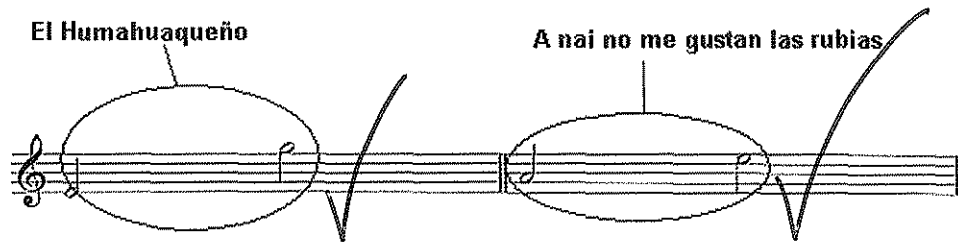
Good detail
well-exposed!

¹² Fong, F, *op. cit.* pg. 33

¹³ Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", *ibid.* pg. 80-1

¹⁴ Fong, F, *op. cit.* pg. 33

Range in each piece¹⁵¹⁶ - notice that although each piece has similar intervals, the range of the Andean is much greater.



Instruments – El Humahuaqueño

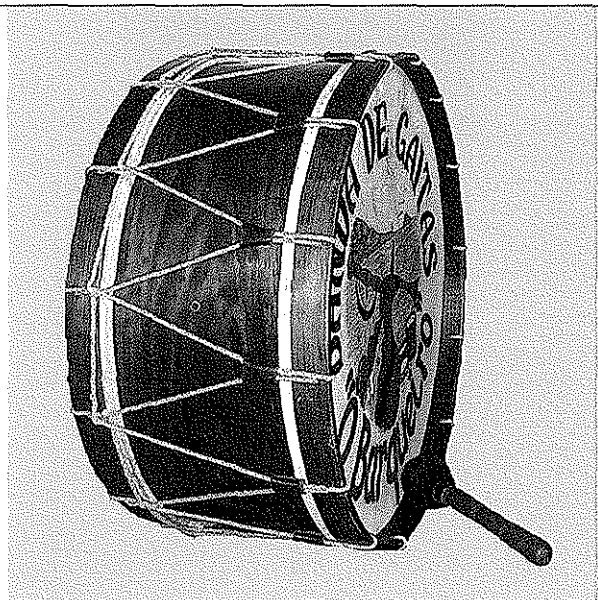
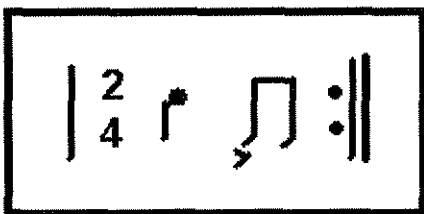
The *quena* or *kena* – an Andean aerophone; an open notched bamboo flute, which is basically diatonic but is also capable of playing the chromatic scale¹⁷. It is the principal instrument in the ensemble because of its high pitch and sweet tone.



18

Good detail. Again well expressed.

The *bombo* – an Andean idiophone made from a hollowed tree trunk. The *bombo* is similar in sound to the western bass drum and often emphasises the second beat of a 2/4 time bar¹⁹.



20

¹⁵ Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", *ibid*, pg. 80-1

¹⁶ Fong, F, *op. cit.* pg. 33

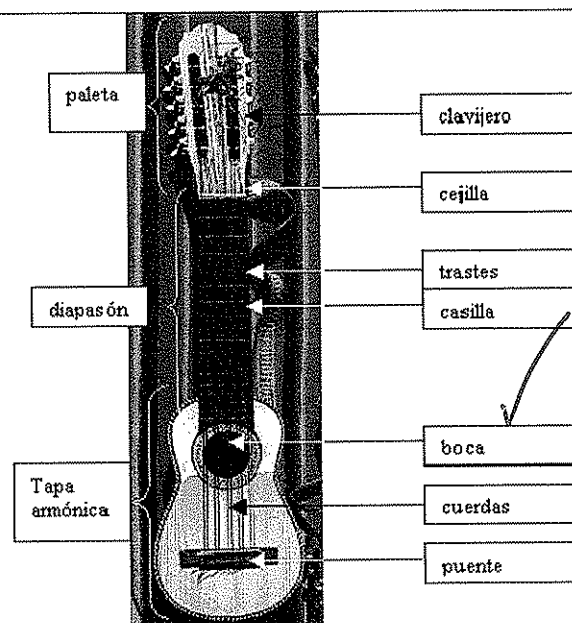
¹⁷ Fong, F, *ibid*, pg. 27

¹⁸ Picture sourced from: <http://www.worldartswest.org/plm/guide/resources/images/quena.jpg>

¹⁹ Fong, F, *op. cit.* pg. 28

²⁰ Picture sourced from: <http://www.beiravia.com/viveiro/gaitasobarqueiro/imagenes/bombo.jpg>

The *charango* – a small fretted lute, tuned to an A minor 7th chord. This chordophone is mostly strummed in fast triplets²¹ to create a harmonic backing to the voice or *quena*.



22

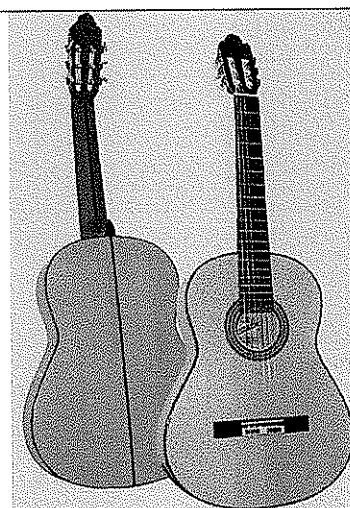
Voices – there are two male singers in this piece, they sing exactly the same melody as the *quena* and play a similar lead role. The two singers sing a third apart the whole time.



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Instruments - *A nai no me gustan las rubias*

Flamenco guitar – the guitar in this piece, a chordophone, plays the role of chordal and rhythmic accompanist to the singer. The strumming is very percussive whilst the guitarist also taps his fingers against a plate on the soundboard adding another layer to the rhythms of the piece.²⁴



25



²¹ Fong, F, *op. cit.* pg. 28

²² Sourced from: <http://www.raicesargentinas.com.ar/Notas/instrumentos/charango.htm>

²³ Picture sourced from <http://www.cofchrist.org/broadcast/images/Cuartet-performing-web.jpg>

²⁴ Stock, Jonathan. (1996). *World Sound Matters (Teacher's Manual)*, *op. cit.* pg. 85

²⁵ Picture sourced from: <http://www.flamencoshop.com/flamencoguitar/flamencoguitars.htm>

<p><i>Hand-clapping</i> – the clapping, effectively another percussive idiophone alternates with the stresses on the guitar and generates more rhythmic complexity. ✓</p>	
<p><i>Voice</i> – The voice in Cante Flamenco is always with a hoarse quality²⁷ and dynamically it is not louder than the guitar so that although it carries the melody the complex guitar rhythms also hold a prominent role. ✓</p>	

Although the instruments differ between the two styles, some parallels can be drawn between the roles of some of them; in both pieces the guitar forms a chordal accompaniment, melody is carried in the voice as well and quena, whilst the an ostinato beat is carried in the Bombo in one piece and is clapped in the other. ✓

The pieces have contrasting time signatures; *A nai no me gustan las rubias* is in a simple duple time, whilst *El Humahuaqueño* is in compound quadruple time. ✓

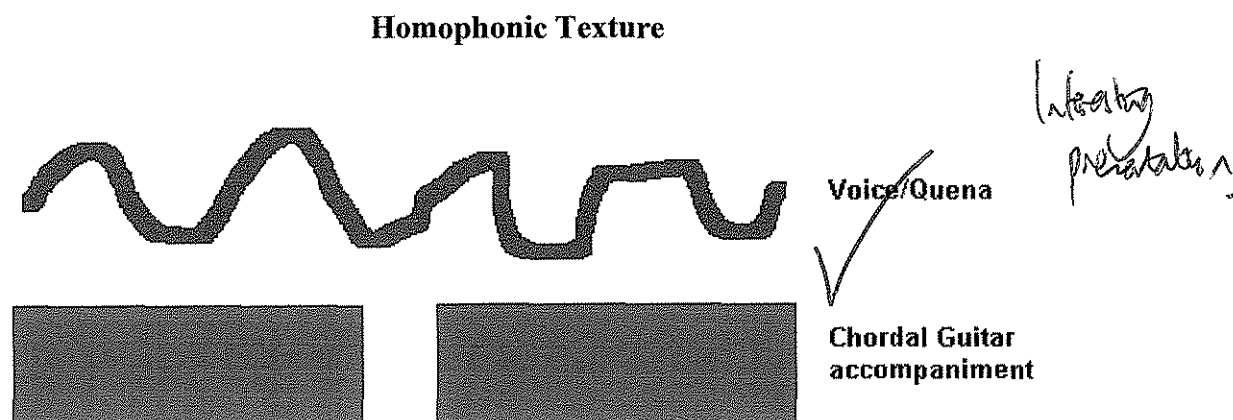
²⁶ Picture sourced from: <http://www.flamenco-academy.com/images/c-2b.jpg>

²⁷ Stock, Jonathan. (1996). *World Sound Matters (Teacher's Manual)*, *op. cit.* pg. 85

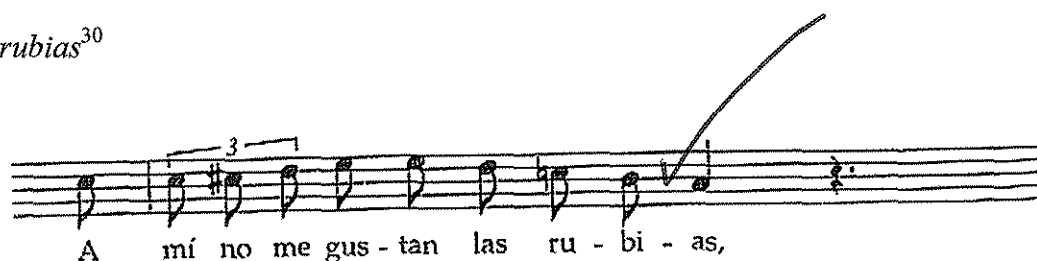
²⁸ Picture sourced from http://www.trianaflamenco.com/images/el_Titi.jpg

<i>A nai no me gustan las rubias</i>	<i>El Humahuaqueño</i>
Simple duple time	Compound quadruple time
2 4 ✓	12 8 ✓

Both pieces have a homophonic texture which can be shown in the diagram below (Homophonic being with a single melody and chordal accompaniment)²⁹. Although the harmonies are different and the melodies have many contrasting features, the basic texture is the same in both pieces.



However, some of the biggest contrasts between the two pieces are rhythmic in nature; the compound time, irregular accents and syncopation of the Flamenco piece contrasts with the straight time and regular accents of *El Humahuaqueño*, the example below shows some of the complex rhythms in the main melody of *A nai no me gustan las rubias*³⁰



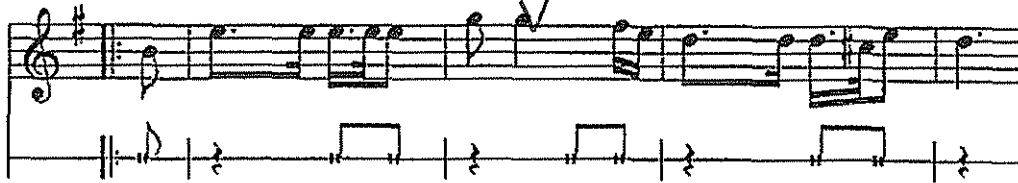
²⁹ Kamien, Roger, (200) 'Music: An Appreciation (7th (international) Ed.)', McGraw-Hill Higher Education, Inc., USA, pg. 72

³⁰ Fong, F, *op. cit.* pg. 33

Aside from the straight time and lack of triplets the rhythms in the melody of *El Humahuaqueño* are nearly as complex, but they are not syncopated.

An excerpt from the theme of *El Humahuaqueño*; note the straighter pulse³¹

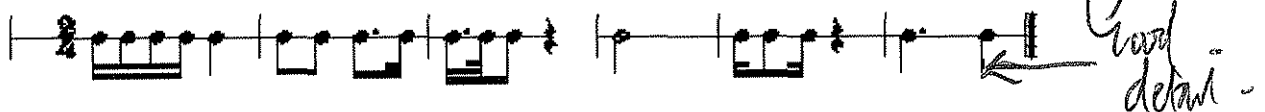
Theme



However, as you can see, there is a greater diversity of rhythms carried by the singer and quena of *El Humahuaqueño* than in the voice of *A nai no me gustan las rubias*, but even so, the flamenco is still the more rhythmically interesting piece of the two. This is because the guitar and hand clapping in it have greater rhythmic complexity than the bombo and andean guitar which accompanies *El Humahuaqueño*.

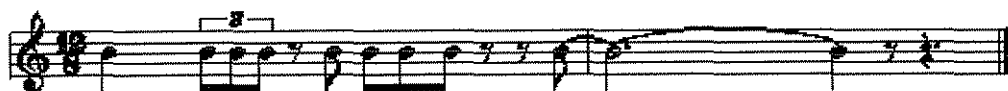
Rhythmic values carried by the voice and quena in *El Humahuaqueño*; note the diversity of rhythms compared to those of the flamenco.

El Humahuaqueno



Rhythms carried by the voice in *A nai no me gustan las rubias*; note the triplets, and the lack of diversity of rhythmic values:

A nai no me gustan las rubias



³¹ Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", *ibid*, pg. 80 -1

The pattern of weak and strong stresses in each bar of *A nai no me gustan las rubias* is known as the *compás*, or rhythmic cycle of the piece, with accents on beats 3, 6, 8, 10 and 12.³² This gives the piece its unique rhythms and makes the piece sound more rhythmically complex than otherwise may be the case.

The *compás*, or rhythmic cycle of *A nai no me gustan las rubias*:³³



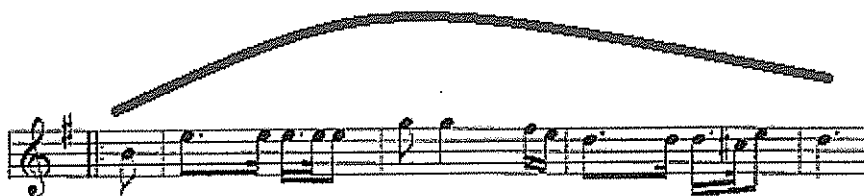
Guitar and Hand-Clapping Patterns in a Bulerías

In contrast to this, the guitar accompaniment to *El Humahuaqueño* is chordal, regular and much quieter in comparison with the voice and quena that hold the melody. Where *A nai no me gustan las rubias* is almost like a duet between guitar and voice, in *El Humahuaqueño* the relationship between voice or quena and guitar is very much one of soloist and accompanist.

In terms of melodic contour each piece is quite similar. The contour in both is quite smooth, without regular leaps or dives. Also in both pieces phrases tend to have a balanced rise and fall in pitch.

The melodic contour of *El Humahuaqueño*; it is smooth and balanced.³⁴

Contour of the Melody of the Andean Piece



³² Stock, Jonathan. (1996). *World Sound Matters (Teacher's Manual)*, *op. cit.* pg. 85

³³ *ibid*

³⁴ Fong, F, *op. cit.* pg. 33

The melodic contour of *A nai no me gustan las rubias*; note that like *El Humahuaqueño*, the contour is smooth and balanced.³⁵

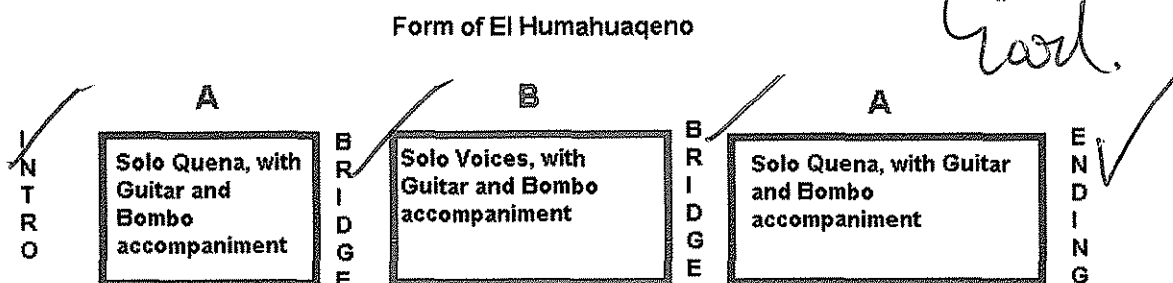
Contour of the Melody of the Flamenco Piece



Neither piece has a great deal of dynamic contrast or variation. Both pieces are acoustic and performed by soft performing media. While there is almost no dynamic contrast in *A nai no me gustan las rubias*, there are terraced dynamics in *El Humahuaqueño* that result from louder performing media which play and don't play at different intervals throughout the piece.

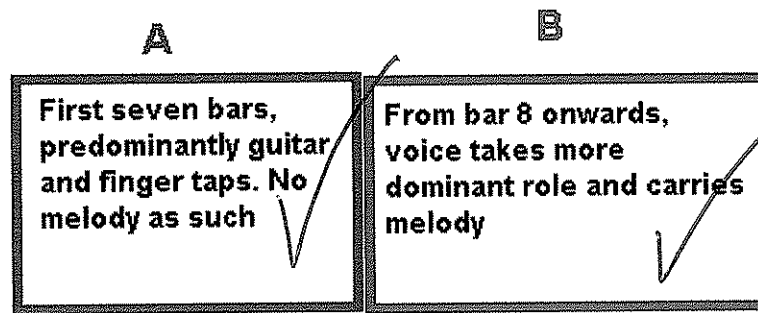
The pieces have contrasting structures with *A nai no me gustan las rubias* having the simpler of the two. While it is in binary form, *El Humahuaqueño* is in ternary form. In both cases the form is derived from the instrument carrying the melody. Although in the Flamenco piece the A section could be described as an introduction, the rhythmic complexity of this section is still substantial.

El Humahuaqueño is in a Ternary form:

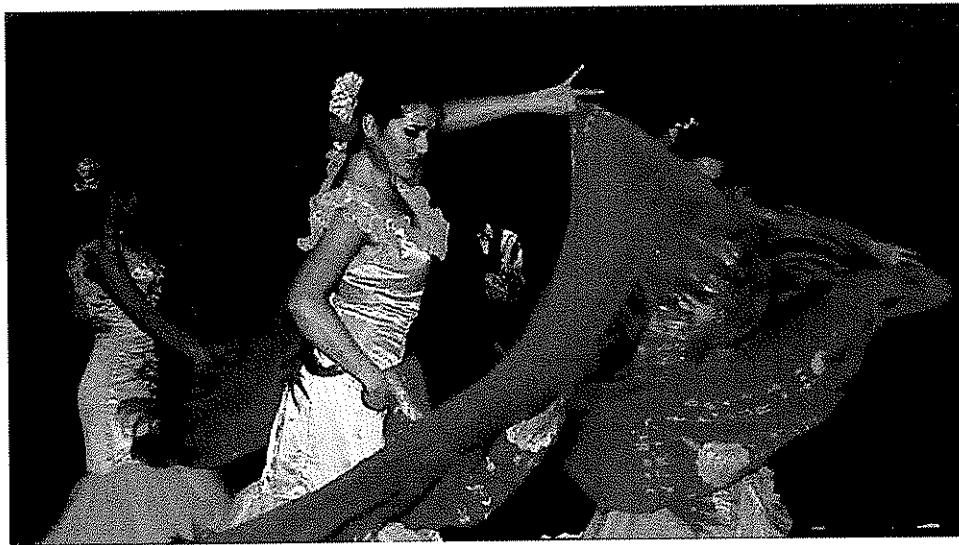


³⁵ Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", *op. cit.*, pg. 80 -1

A nai no me gustan las rubias is in Binary form: ✓



The pieces have very different overall timbres which create different effects. Firstly the guitar is played far more percussively in *A nai no me gustan las rubias* with a strong attack than in *El Humahuaqueño*. The same is true of the voice; in *A nai no me gustan las rubias* the singer attacks each note, emphasising the beginning but in *El Humahuaqueño* the beginnings of notes are smooth, if not legato.



Sounds are dull in *A nai no me gustan las rubias*, but in *El Humahuaqueño* they are bright, this may have something to do with the gurgled throaty singing technique employed by the Flamenco singers. In *El Humahuaqueño* a comparable technique is the flutter tonguing of the quena player.

³⁶ <http://www.travelinstyle.com/spain/Copy%20of%20spain2/EspanaImageSml/Flamenco.jpg>

Thus, in essence although both pieces are markedly different rhythmically, structurally and melodically there are many common links between these styles such as the phrase length, key, melodic contour, texture as well as intervals.



Next Week: Geir O'Rourke our roving musicologist heads out to upper Mongolia to check out its musical links with Balinese gamelan, **Don't Miss it!!**

An excellent MI had detail, good use of language.
Amazing writing.

Bibliography:

- Fong, Francis. (1994). "Sounds Australian – World music in Australia", Sounds Australian Publishers, Sydney.
- Short, P. 1996. "Exploring the Elements of Music and Style". Heinemann, Sydney, pg. 147
- Stock, Jonathan. (1996). "World Sound Matters (Teacher's Manual)", Schott & Co. Ltd, London.
- Stock, Jonathan (1996). "World Sound Matters (Transcriptions)", Schott & Co Ltd. London

³⁷ http://mamaroves4.tripod.com/images/cuzco_pisac_cholita_bebe-viki.jpg

Kamien, Roger, (200) 'Music: An Appreciation (7th (international) Ed.)', McGraw-Hill Higher Education, Inc., USA

Internet Sources of Pictures:

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"Spain – Cante Flamenco"

Australian Music Centre, Sounds Australian, "World Music in Australia", Track 3 – p.
"El Humahuaquéno"

Quel debut de: Roumer

Musical Investigation C



Music cover sheet: mu

Submit to: Examiner

Arrival date: 30 Apr / 30 Oct

Session: MAY 2008

School number:

001205

School name:

AVA GYMNASIUM

Write legibly using black ink and retain a copy of this form.

Complete

Music

Level: HL

SL S

SL G

SL C

Candidate name:

Ola Linder

Candidate session number:

001205024

Instructions to candidates

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the work.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared?

Magazine article

Which two musical cultures are investigated?

"praise name dance song" from Dagbom, Ghana, Africa and Experimental metal music from Sweden

Which pieces of music are discussed in detail? Give your main musical reason for linking these examples.

- "Nag Biegn" lursi drummers

- "I" by Meshuggahs

- Musical link: polyrhythm (6/4 over 4/4) and unclear tonality

Number of words

1342

(This must be no more than 2,000 words)

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name:

Jörgen Alnemo

Date:

24/3 - 08

Teacher's signature:

Jörgen Alnemo

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature:

Ola Linder

For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	Total 0-20
Examiner:	2	3	3	2	2	12
Moderator:						

Examiner code:

2279

Moderator code:

Polyrhythms and vague tonality – where do they belong?

They are hard-listened to, exotic and inspiring. Polyrhythmics has it all. Equally extraordinary is singing with unclear tonality. These characteristics are found in musical cultures geographically far away from each other – a world apart. The most simple African percussion pieces share with the most advanced European experimental math-metal compositions the complexity of polyrhythm and unclear tonality, which link these cultures musically. To see how musically distanced or closely related these cultures really are is what this article in *Music-Origins* explores. Therefore, to illustrate and contrast music of the two cultures, western metal and African sub-saharan praise music, the EP “T”ⁱ written by Meshuggah is compared to “Nag Biegu”ⁱⁱ performed by the Lunsu Drummers of the Dagbamba people.

What is striking about the two pieces is the use of time signatures and how the performers use these to manipulate the experience of the music they create. For example, at 6:19 in I, Meshuggah is in the middle of a solo with unclear tonality played by an electric guitar with distortion to a polyrhythmic beat. The hi-hat keeps a steady 4/4 beat while the snare drum contrasts with a 6/4 rhythm. The hi-hat and the snare drum form a drum ostinato which is continued until 7:46. To complicate the beat even more, a double-pedal bass drum play syncopated patterns. Nevertheless, what comes out as dominant is the 6/4 over 4/4 polyrhythm, creating an irregular and somewhat chaotic mood.ⁱⁱⁱ At 7:46 the piece abruptly gets rid of all sense of beat and melody. Only a clean electric guitar remains playing an atonal ‘solo’ and at times it sounds like the performer is tuning the instrument. The irregularity is predominant, but at this point to a greater extent than before. It feels like an improvisation, which is to be swiftly contrasted by 8:49 when a steady 5/4 beat comes in and establish a more organized mood to the composition. This beat is in a way somewhat hidden, as the stress shifts from bar to bar, resulting in some irregularity as well but not in the same way as before when there was no beat at all. To explain with an example what the shift of stress in the part with the 5/4 meter might look like, a figure is shown below. “.” signifies a stressed beat and “.” implies a beat without stress.

|| | | | || (8:40-8:42, extract from “T”)
12345 12345 12345 12345

Similarly, Nag Biegu change time signature frequently. The piece is polyrhythmic at 0:08 when membranophones of different kinds play a 6/4 beat over a 4/4 rhythm. This polyrhythm also creates tension and a feeling of irregularity, as in I. The difference is that the ostinato only lasts for a few seconds, until 0:13, which sets the mood to the piece, which changes at 0:15 when a syncopated 4/4 beat takes over. One explanation is that the transition from the chaotic feeling created by the polyrhythm to an easier, yet irregular beat in the part where the vocalist comes in, is to give the vocalist space to express himself in a freer way. The new repeating drum phrase allows the singer to improvise more. Thereby, the choice of meter and regularity have an immense impact upon the overall impression of the pieces. The contrast between meters and having no beat at all change the feeling of the songs as the songs progress and conditions for other voices to become heard change with the sense of beat.

Interesting also is that this seems to work two ways. Not only does the meter change what other voices might do, the instruments change what they play, allowing the beat to adjust to enforce its independent role. This is seen in Nag Biegu at 0:59 when the singer pauses, leaving the drums space to express their line.

By using the TUBS,^{iv} (Time Unit Box System), as the figure below is an expression of, the relationship between two rhythms is explained. It is easy to interpret and

there is no need for complicated notations to understand complex polyrhythms if this system is used. Note that each box does not represent one beat. Instead, one fixed period of time is implied by the boxes. The "X" indicate a beat. To clarify, common time is written out under to ensure that an easy interpretation of the figure is enabled. The same figure explain both compositions' polyrhythmic parts

4/4 Beat	X		X		X		X		X
6/4 Beat	X	X	X	X	X	X	X	X	X
Common time:	1	-	2	-	3	-	4	-	1

Further, Nag Biegu is a praise dance song, in which the vocalist praise Naa Abudu, king of the Dagbon during the 1800s who is "remembered for his courage and firm leadership".^v As the song is a praise, vocals are expressed strongly. At some instances, with a heavy vibrato, as at 1:10. Some melismatic traces are seen at 0:37 – 0:39. The style in which the singer sings is rough screaming without clear tonality, for example at 0:21 when he enters, answering the calling drums, which started off the piece at 0:00. Also, a woman screams in the background at 0:46. This primitive way of expressing music orally is also present in I. At 6:19 until 6:47, Meshuggah's singer growls the lyrics, which results in a very rough tone colour. This similarity is remarkable, as the Lunsu Drummers have carried traditions from generation to generation,^{vi} whereas Meshuggah is a commercial and highly experimental band with precise tone colour in other matters such as guitars and percussion. This outcome is not a coincidence, as primitive and rough tone colours possess unique characteristics. Despite the historical differences, both performers have come to the conclusion that unclear tonality and polyrhythmics express what they wish.

Not to forget is that these similarities were not necessarily the first features of the songs to be noticed. The immensely different instrumentation makes it impossible to fail to distinguish the two songs. Primitive acoustic drums compared to a heavily distorted bassguitar and guitars imply different possibilities to create sound. This results in a variety in range as I has a very broad instrumental range, as seen at 7:43 – 7:48, when the 'solo' takes over at 7:46. This contrast Nag Biegu's narrow instrumental range. However, the vocal ranges are of the opposite. The vocal traits of the singer among the Lunsu Drummers stand in contrast to the instrumental limitations. In difference to this, Meshuggah's singer contrasts the wide range with a very narrow range. This suggests some sense of using contrasts in both songs to achieve musical diversity and thereby building a clearer wall of sound which may capture the listener. Despite this, no clear harmonies are heard, which might have both positive and negative effects on the listener, that depends on who you are.

Socially, these songs have different meaning, at least in the cultures in which they were created. As Meshuggah is a western rock band, they are commercial and spread their music through the market. Performing the music is a process, which require a lot of equipment and electricity. In difference, The Lunsu Drummers make the performance into an event that everyone can participate in. Nag Biegu is a dance song and is made for more than listening and entertainment, as Meshuggah's music is.

At first glance, the pieces have little in common, not only in the sense of purpose, but also musically. Despite this, if we scrape the surface we will find similarities that were at first not obvious. Therefore it is valid to consider what it is that wake our desire to express ourselves in such similar ways as displayed by these two pieces despite geographical distribution and time period when the pieces were produced.

ⁱ "I", Meshuggah, 2004, released by: Fractured Transmitter Records.

ⁱⁱ "Nag Biegu" ("Ferocious Wild Bull"). Traditional Praise Name Dance song of Dagbon. Field recording, David Locke, Ghana, 1984. From *Worlds of Music*, second edition, shorter version, Jeff Todd Titon et. al, eds., United States: Thomson Schirmer, publisher: Clark Baxter. Piece found on the CD that came with the book; CD 1 track 14.

ⁱⁱⁱ A presentation of the musical expression of the band Meshuggah through an analysis of the song 'Future Breed Machine', Espen T. Hangård, 1995, Oslo: Oslo University. "Their single most distinguishing feature is their rhythms", when referring to Meshuggah's niche in metal. URL: <http://www.notam02.no/~espenh/mesh/> [Cited on March 20 2008]

^{iv} The Time Unit Box System is explained at <http://www.123exp-music.com/t/00334107771/>, an online dictionary for musical instruments. [Cited on March 19 2008].

^v *Worlds of Music*, second edition, shorter version, general editor: Jeff Todd Titon, United States: Thomson Schirmer, publisher: Clark Baxter, p. 100.

^{vi} *Worlds of Music*, p. 102-103.



Discography:

I, Meshuggah, 2004, released by: Fractured Transmitter Records.

Nag Biegu (translated: *Ferocious Wild Bull*). Traditional Praise Name Dance song of Dagbon. Field recording by David Locke, Ghana, 1984.

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Electronic:

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A presentation of the musical expression of the band Meshuggah through an analysis of the song 'Future Breed Machine', Espen T. Hangård, 1995, Oslo: Oslo University. URL: <http://www.notam02.no/~espenh/mesh/> [Cited on March 20 2008].

Pictures:

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SOME GOOD OBSERVATIONS.

THE FORMAT IS NOT
ENTIRELY SUCCESSFUL

Music cover sheet: musical investigation

Submit to: **Examiner**

Arrival date: 30 Apr / 30 Oct

Session: MAY '08

School number:

School name: **Musical Investigation D**

• Write legibly using black ink and retain a copy of this form.

Complete Music Level: HL ☒ SL ☐

Candidate name: _____

Candidate session number:

Instructions to candidates

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the work.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? POWERPOINT

Which two musical cultures are investigated? WESTERN CLASSICAL,
WESTERN POP MUSIC.

Which pieces of music are discussed in detail? Give your main musical reason for linking these examples.

OHIME, SE TANTO AMATE and HIDE AND SEEK.
THEY ARE TWO EXAMPLES OF VERY DIFFERENT
APPROACHES TO UNACCOMPANIED LOVE SONGS.

Number of words 1711 (This must be no more than 2,000 words)

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: Date: 29/2/08

Teacher's signature:

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature:

For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	Total 0-20	
Examiner:	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>10</u>	Examiner code: _____
Moderator:							Moderator code: _____

→
musical
cultures

IB Musical Investigation



A comparison between Imogen Heap's *Hide and Seek*, which is a piece of modern electro-pop, and Claudio Monteverdi's *Ohime, se tanto amate*, which is a Renaissance madrigal.

two pieces stated - different genres



Claudio Monteverdi

Background

- Claudio Monteverdi (1567-1643) was an Italian composer whose works cover the transition from Renaissance to Baroque styles of music. He wrote nine books of madrigals, and is believed to have written at least eighteen operas, of which only three have survived intact.
- Monteverdi also developed a new style of vocal writing, known as seconda prattica, or "second practice", in which the lyrics of the piece guide the course of the music. This new style offered more freedom from the strict limitations of dissonance and counterpoint present in prima prattica, or "first practice", and is demonstrated in "Ohime, se tanto amate".



Imogen Heap

Background

- Imogen Heap (1977-) is an English singer-songwriter, who received two Grammy nominations in 2006. She has released three albums, "I Megaphone" in 1998, "Details", a collaboration with Guy Sigsworth in 2002, and "Speak for Yourself" in 2005. She describes her style of music as "more Madonna than Guns N' Roses, more *Donnie Darko* than *Dirty Dancing*... left of centre, electronically sprinkled magic dust over orchestral strings, harps and things, with great lyrics".
- Since the inclusion of "Hide and Seek", taken from the album "Speak for Yourself", to the soundtrack of the season 2 finale of hit TV show *The OC*, Heap has enjoyed increased exposure and "Speak for Yourself" entered the Top 10 on the UK download chart.

Ohime, se tanto amate

Definition

- A madrigal is a secular text set to music, usually composed for two or more voices. Baroque madrigals had an instrumental accompaniment, often in the form of a basso continuo, whereas Renaissance madrigals were performed unaccompanied. Monteverdi composed both Baroque and Renaissance style madrigals.

- ✓ *Ohime, se tanto amate*, was first published by Monteverdi in 1603, in his fourth book of madrigals. It is a Renaissance madrigal, and so is written to be performed a cappella. It is also written in seconda prattica, so the words have a much greater importance than they would have had in earlier, prima prattica, madrigals.

The lyrics, with translation, are as follows.

Ohime, se tanto amate

Ohime, se tanto amate
De sentir dir "ohime",
deh perche fate
Chi dice "ohime" morir?

S'io moro, un sol potrete
Languido e doloroso "ohime" sentire.

Ma se, cor mio, volete
Che vita habbia, da voi,
E voi da me havrete
Mill'e mille dolc' "ohime".

Ah me, my lady, if you so delight,
To hear a breathed "Ah me",
Why then so swiftly doom to endless
night,
A wretch that breathes "Ah me"?

For if I die, brief will your pleasure be
To hear one weak and anguished last
"Ah me"

But if you grant me grace, my lady
bright,
Then you shall hear my ecstasy
Ten thousand times breathe out a soft
"Ah me".

Lyrics — still no
analysis of any
sort!

Ohime, se tanto amate

termanology

- As the madrigal is written in the seconda prattica style, the word setting is mostly syllabic, to ensure that the words can be heard clearly, as they determine the mood of the piece. To enhance this, the stresses in the music match the stresses in the words, and the rhythms in the music are similar to Italian speech rhythms. For example



- The melody is also used to express the meanings of the words, for example, falling thirds are used for the word "ohime", reflecting the sadness in the word and also imitating the way the word would be spoken in real life. At the end of the piece, this motif of a falling third on the word "ohime" is used in a descending sequence.



This represents the "ten thousand times" that "ohime" will be sung by the suitor.

- Monteverdi's use of chromaticism, such as the ascending C, C sharp, D, in bars 16 and 17 of the canto part, and unusual intervals, such as the tritone in bar 12 of the canto part, would have made this piece stand out from previous madrigal styles.

*Good points - suggested examples -
though not an indepth analysis*

Ohime, se tanto amate

- The structure of the piece is A, B, C. It is through composed, as a new melody is used for each stanza of the text, and there is no repetition of sections, although the motif of a falling third on the word "ohime" is used in both section A and section C.
- Monteverdi's use of dissonance in *Ohime* expresses the initial sadness and despair of the text, and also shows Monteverdi's move away from the earlier prima prattica style of composition. He also makes use of false relations throughout the piece, particularly in bars 49 to 51.
- There are five vocal parts in the piece; canto, quinto, alto, tenor and bass. The texture of the piece is mostly polyphonic, with some chordal moments, for example bars 30 to 32. The use of a chordal texture here places an emphasis on the words "S'io moro un sol potrete languido" (For if I die...).
- The piece begins in G minor. Section C begins in Bb major, and then returns to G minor shortly before the end of the piece. However, the final chord of the piece is a G major chord, as Monteverdi makes use of a "tierce de picardie".

Hide and Seek

- *Hide and Seek* is an electro-pop piece, written and recorded in 2005 by Imogen Heap.
- A vocoder was used to layer the vocal line electronically, by digitizing the original vocal line and enables it to be played at different pitches, creating a mostly chordal texture, with some polyphony in the coda.

This makes the piece sound like a modern interpretation of a choral piece, creating a similarity to *Ohime*. *Similarity*

- Unlike Monteverdi's piece, *Hide and Seek* uses a typical modern song structure -

Verse / Verse / Chorus / Verse / Chorus¹ / Middle 8 / Coda

- The lyrics are as follows:

difference
not an in-depth analysis

Hide and Seek

Verse

Where are we?
What the hell is going on?
The dust has only just begun to fall
Crop circles in the carpet
Sinking feeling.

Verse

Spin me round again
And rub my eyes
This can't be happening
When busy streets a mess with people
Would stop to hold their heads - heavy

Chorus

Hide and seek
Trains and sowing machines
All those years
They were here first

Verse

Oily marks appear on walls
Where pleasure moments hung before the takeover,
The sweeping insensitivity of this still life

Chorus!

Hide and seek
Trains and sowing machines (you won't catch me around here)
Blood and tears
They were here first

Middle 8

Mmm whatcha say?
Mmm that you only meant well?
Well of course you did
Mmm whatcha say?
Mmm that it's all for the best?
Of course it is
Mmm whatcha say?
Mmm that it's just what we need
You decided this
Mmm whatcha say?
Mmm what did she say?

Coda

Ransom notes keep falling out your mouth
Mid-sweet talk, newspaper word cut-outs
Speak no feeling no I don't believe you
You don't care a bit, you don't care a bit
(Hide and seek)
Ransom notes keep falling out your mouth
Mid-sweet talk, newspaper word cut outs
(Hide and seek)
Speak no feeling no I don't believe you
You don't care a bit, you don't care a bit
(Hide and seek)
Oh no, you don't care a bit
Oh no, you don't care a bit
(Hide and seek)
Oh no, you don't care a bit
You don't care a bit
You don't care a bit

Lyrics
unless you
are making a point
about lyrics,
there is no
need to
print
these.
Not a good use of
words

Hide and Seek

- Like *Ohime*, the word setting of the piece is mostly syllabic, with use of portamento and melisma in the choruses. This allows the words to be heard clearly.

- The melody in the verses consists of 3-note V-shaped motifs:

✓ A-E-B G#-F#-A ✓

which are followed by falling thirds.

The chorus contains falling motifs, contrasting with the V-shapes of the verses.

Chorus¹ is similar to the first chorus, but uses a wider range of notes and an ascending melody for the words "blood and tears". This places an emphasis on those words.

In the coda, the original V-shape of the melody is inverted on the words "hide and seek", to create

A-E-G#-E-C#

and is heard over a repetition of the middle 8, "ransom notes...you don't care a bit". The repeated lyrics and melody from the middle 8 are louder than the "hide and seek" melody, making them more important to the listener. The "hide and seek" line acts like a descant part above the main melody in the coda.

*Analysis good —
need more comparison
writing here*

Hide and Seek

- Unlike Monteverdi's piece, *Hide and Seek* is mostly diatonic, although many of the chords used have added notes, for example the third chord in the verse ("what the hell") is an F sharp minor chord, with G sharp added from the melody. This creates dissonance, and is also an unprepared suspension, a device often used by Monteverdi.
- The dynamics in *Hide and Seek* are sudden, such as the immediate diminuendo between "what did she say" and "ransom notes". Because the piece was created electronically, the dynamics were probably created using an automated mix. In contrast to this, there are no dynamics in the score for *Ohime*.
- Although the piece was created electronically, it has been performed live by Heap using a vocoder, and has also been arranged and performed by choirs and a cappella groups, just as *Ohime, se tanto amate* is performed.

Again — disjunct points w/ no apparent comparison — criteria B

Comparison

- Both pieces sound like a cappella choral music, although *Hide and Seek* is electronically produced.
- Both make use of polyphony, though Monteverdi uses it to a far greater extent. Chordal textures are used in both pieces to emphasize the lyrics, although Monteverdi makes use of this less frequently than Heap.
- In both *Hide and Seek* and *Ohime*, the word setting is mostly syllabic, giving the words greater importance.
- Monteverdi makes far greater use of dissonance than Heap, although both use suspensions. *Hide and Seek* does not contain false relations, while Monteverdi uses this device throughout *Ohime*, *se tanto amate*.

This needed to be done throughout the musical investigation. This is ONE page out of 12. Limited Comparison See rubric

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Music cover sheet: musical investigation

Submit to: Examiner

Arrival date: 30 Apr / 30 Oct

Session: 2008

School number:

School name: ..

Musical Investigation E

• Write legibly using black ink and retain a copy of this form.

Complete Music Level: HL ☐ SLS ☒ SLG ☐ SLC ☐

Candidate name:

Candidate session number:

Instructions to candidates

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the work.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? website ✓

Which two musical cultures are investigated? Klezmer and Gregorian chants

Which pieces of music are discussed in detail? Give your main musical reason for linking these examples.

"MAZEL TOV" by the BUADDESTER klezmer band
and "Beats: Eriqian sangam catholican" by the
Monks of Santo Domingo de Silos. Link: harmony

Number of words 2010 (This must be no more than 2,000 words)

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: ..

Date: March-3-2008

Teacher's signature

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature: [Signature]



For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	Total 0-20	
Examiner:	<u>2</u>	<u>1</u>	<u>2</u>	<u>0</u>	<u>2</u>	<u>7</u>	Examiner code:
Moderator:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Moderator code:

Musical Investigation
International Baccalaureate

Klezmer and Gregorian Chants:
The Website

IB Music SL Solo Performance
May 2008



Klezmer and Gregorian Chants

What is Klezmer?

*Learn the basics of this musical culture: who, when, where, what, and how it
all started*



What are Gregorian Chants?

Here you will find out the essence of this mysterious Medieval vocal music.

What are Modes?

*For a further understanding of the content, it is essential to enhance our
theoretical knowledge of musical modes.*

What do Klezmer and Gregorian Chants Have in Common?

*After having the proper background and knowledge on the modes, Klezmer,
and Gregorian Chants, within this link you will find the connection between
these musical genres.*

More Audio Samples

Now you have the opportunity to indulge yourself in the magical worlds of
Klezmer and Gregorian Chants.

Bibliography

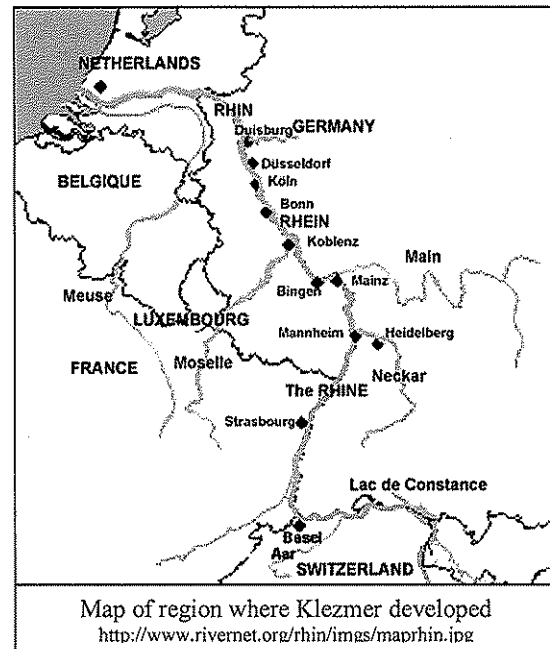
Nice
front page
h

What is Klezmer?

Klezmer began in the 9th century in the Rhine Valley. It is basically instrumental folk music of the Ashkenazic Jews of Eastern and Central Europe. Initially the word Klezmer only referred to the instruments, for in ancient Yiddish *Kley* means tools whereas *Zmer* means music. It was not until the late 20th Century that this term was used to refer to the entire musical genre.

Klezmer was mainly based on music of the synagogue, especially cantorial music. It was played for weddings and other joyous occasions. Eventually became the most essential way of reaching God, for prayer and music created an excellent religious atmosphere. This musical style originally includes vocals, instrumentals, and dancing.

A Klezmer ensemble was usually based on 4 to 15 musicians, which would include many stringed instruments, clarinet, piccolo, cornets, a great variety of percussion instruments, and brass. The main instrument was the lead violin, which created the main melody that usually consisted on improvisation over major and minor keys.



Traditional Klezmerim
www.arts.ri.gov/images/bresler.jpg

An issue with this music was the fact that during the Holocaust, 90% of the Klezmerim (Klezmer musicians) died, and did not get to pass on the music, for the music was taught with the oral tradition. Fortunately, most of the remaining Klezmerim migrated to America. Moreover, during this time period, technology wasn't very advanced, so Klezmerim could only record a few minutes of music. Regardless of all the difficulties Klezmerim had to face, Klezmer is still heard nowadays in its traditional and more modern styles.



Listen to:
"Mazel Tov" by The Budapest
Klezmer Band
(CD track 1)

What are Modes?

Modes are arrangements of the diatonic tones of an octave in the order of whole steps and half steps. Modes have been constantly used for all sorts of religious purposes, middle-eastern music, Asian, jazz, contemporary music, and during the medieval era. A mode is similar to the present-day western scales, nevertheless, they can be arranged in many manners and the intervals used within them don't necessarily sound "major" or "minor" as scales do. It can be said that modes are more open to interpretation and a wider variety of musical styles.

Furthermore, different modes create different atmospheres and moods. For instance, Aristotle quotes in his study "Politics" the following:

The musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so called Mixolydian; others enfeeble the mind, like the relaxed modes; another, again, produces a moderate or settled temper, which appears to be the peculiar effect of the Dorian; and the Phrygian inspires enthusiasm.

50v

Within each musical style or culture, there are always very common and important modes. In this case, both Klezmer and the medieval Gregorian Chants use modes in their music, many of which have very similar characteristics.



examples in m/8?

What are Gregorian Chants?

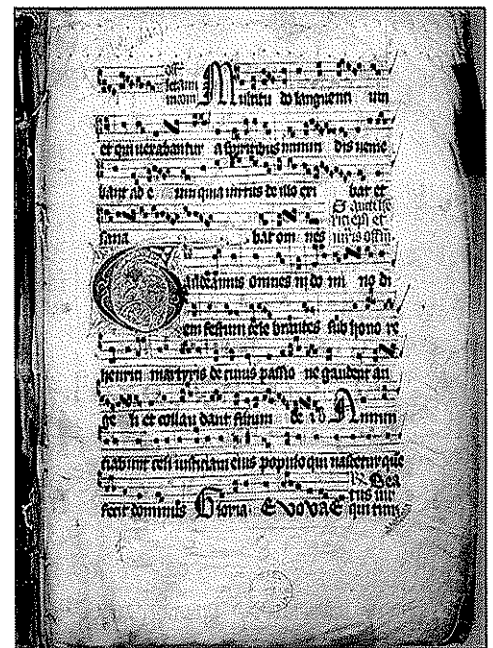
A Gregorian Chant is the earliest medieval musical form known. Its name is derived from its initiator: Pope Gregory the Great. It was during his reign that these sacred monophonic chants were created in order to glorify God. Obviously, Gregorian Chants were created by the Christian Church, specifically by the Christian educated monks of the time. Just as its name implies, a "chant", which is derived from the Latin word "cantus" that means singing, is 100% vocal music. The use of instruments or polyphony was forbidden, for it was said that these would create distraction and take away its sacred glorifying purpose.

Chants were traditionally reserved for men, as it was originally sung by the all-male clergy during the Mass.

Within this musical form, we see three main melodic vocal styles. The first style is syllabic, which consists on singing one note for each syllable in the chant. Subsequently, we can see melismatic movement, which indicates that there are more than one note per syllable. Finally, there are neumatic chants, in which two or three notes per syllable predominate across the entire piece.

Gregorian Chants were notated using the "neume" system, which was basically similar to the now-a-day musical pentagram, yet it only notated pitch changes. This method did not have bars or any sort of rhythmic indication, which allowed performers to have freedom of interpretation.

Finally, this medieval musical form is not based on western scales, nor is it necessarily "major" or "minor"; every one of these pieces are based on sacred Modes. Indeed, Gregorian Chants are strongly influenced by modality.



Listen to:

"Preces: Ecclesiam sanctam catholicam" by The Chorus of Monks of the Abbey of Santo Domingo de Silos (CD track 2)

The Link Between Klezmer and Gregorian Chants

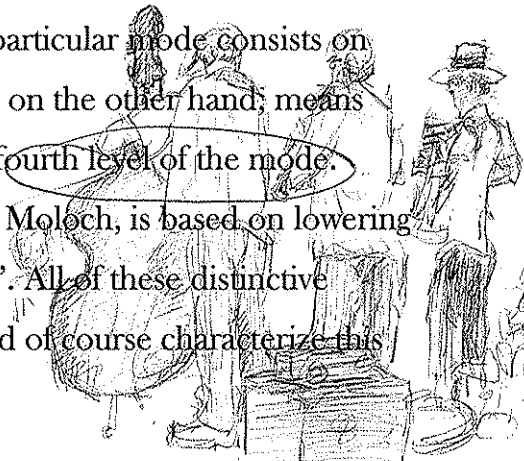
Link Introduction

Klezmer and the Medieval Gregorian Chants are two very different musical styles and cultures. By simply listening to a song from each style one could say that they share absolutely no similarities, yet with deeper analysis we can find a small but significant link: the use and effects of modes. The reason why this harmonic feature is such an impacting similarity is because of atmospheres it conveys throughout the majority of the piece, and, of course, the mystical and Middle Eastern ambiance it creates.

Klezmer Modes

Klezmer music uses a wide variety of modes. These are used according to the different occasions at which the music is performed and, of course, based on the effect it wants to create. Within Klezmer there are three main and most commonly used modes: Ahava Rabbah, Mi Sheberach, and Adonoy Moloch. The *Ahava Rabbah* directly translates to “abounding love”, which refers to love towards God, which once again ties back to the idea that Klezmer was strongly bound to Judaism. This particular mode consists on lowering the 3rd level of a mode. *Mi Sheberach*, on the other hand, means “father of mercy” and it consists on raising the fourth level of the mode. Finally, the last most important mode, Adonoy Moloch, is based on lowering the 7th level, and it translates to “the lord reigns”. All of these distinctive Klezmer modes are related to their religion, and of course characterize this culture.

Which mode is being affected?



Gregorian Chant Modes

On the other hand, in terms of medieval Gregorian Chants, the modes are extremely important and unique. There are 7 modes: four authentic and three plagal.

These are: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, and Ionian respectively. Particularly in Gregorian Chants, the most important ones are the four authentic ones. The Dorian mode is based on raising the 4th level of the mode. The next mode, the Mixolydian mode is based on lowering the 7th level, and finally the Phrygian mode consists on raising the 3rd level of the mode. Indeed, these authentic modes are important characteristics of the medieval Chants, and allow this culture to comprise its own musical idiom.



which mode?

This shows as lack understanding

Similarities between the Klezmer and Gregorian Chant modes.

Both of these cultures share a mystical ambiance created by modes. The modes Foremost, what does mystical ambiance mean? This term explains the mood and atmosphere that this music creates, in this case mystical, or in other words: gloomy, magical, spiritual, and of secular divinity. We can see that mysticism is important because both cultures have a strong relationship with spiritual and religious beliefs. Regardless of having been performed by secular Klezmerim who were looked down upon by the Jewish Rabbis, their music was nevertheless strongly influenced by their religion and all the idea of reaching God. In order to reach God they had to create music that activated and caressed the listeners' senses. On the other hand, Gregorian Chants were exclusively related to religion, which is evident

No
mm
Comp

because the music was exclusively vocal (acapella) in order not to deviate the attention from glorifying God towards the instruments.

The three main modes in each culture are almost identical. The Ahava Rabbah is practically an altered Phrygian mode. The only difference is that instead of raising the third level of the mode, the Ahava Rabbah lowers it.

Ex)

Root Scale: F Major

F Major - F G A B \flat C D E

Ahava Rabbah: F G A \flat B \flat C D E

Phrygian Mode: F G A \sharp B \flat C D E

Ab changes to A \sharp

Moreover, the Mi Sheberach Klezmer mode is identical to the Dorian Church/Gregorian Mode. Even though these modes are used differently and have overall different purposes, this extreme similarity is a very powerful and strong feature linking these musical styles and cultures.

Ex)

Root Scale: G Major

G Major - G A B C D E F \sharp

Dorian Mode: G A B C \sharp D E F \sharp

Mi Sheberach: G A B C \sharp D E F \sharp

Identical

Finally, in terms of the final two modes from Klezmer and Gregorian Chants we can see the Adonoy Moloch and the Mixolydian modes respectively. Both of these have the same characteristic: the lowered 7th degree of the mode. These two very mystical modes, once again, create an undeniable link between these cultures.

Ex)

Root Scale: A \flat Major

A \flat Major - A \flat B \flat C D \flat E \flat F G

Mixolydian Mode: A \flat B \flat C D \flat E \flat F G

Identical

Not the same yet

Adonoy Moloch: Ab Bb C Db Eb F G

A very good example to show similarities between the harmonies of these musical genres are the songs:

- Klezmer

- Hevenu Shalom Aleichem (Track 4)

Key: C - Adonoy Moloch

C D E F G A Bb

- Gregorian Chants

- Preces: Ecclesiam Sanctam Catholicam (Track 2)

Key: G - Mixolydian

G A B C D E F

The Mixolydian/Adonoy Moloch components, even though they only alter one note of the regular scale, give the harmony a much more mystical ambiance. In deed, these modes shown in the previous examples are only 5 notes apart from each other (C → G), which makes the examples even more relevant and similar. These are excellent examples to demonstrate the undeniable harmonic similarities between these two very different musical cultures.

All in all, these modes create spiritual ambiances that give room for meditation and reflection; which are purposes of both of these fascinating musical cultures.

To wrap up . . .

- ❖ Mixolydian mode= Adonoy Moloch mode
- ❖ Dorian mode=Mi Sheberach mode
- ❖ Altered Phrygian mode=Ahava Rabbah mode




(see cover)

2 - A - Harmony is not appropriate, Cultures
OK & modes, but some confusion here
1 - B - General - interesting, but misunderstanding
of mode/harmony. Link is also good
as being 'ambiance' inaccurate. No
mention of the choral examples
2 - C - No understanding
1 - D - No criticism, but attention OK. However
over 2000 words




2 - E -

More Samples

Klezmer:

-  “Hava Nagilah” Budapester Klezmer Band (CD track 3)
-  “Hevenu Shalom Aleichem” Moshav Band (CD track 4)
-  “Yiddish Wedding Dance” Budapester K. Band (CD track 5)

Gregorian Chants:

-  “Kyrie I” by The Monks of Santo Domingo de Silos (CD track 6)
-  “Sacrificium: Offerte Domino” by The Monks of Santo Domingo de Silos (CD track 7)
-  “Prolegendum: Dominus regnavit” by The Monks of Santo Domingo de Silos (CD track 8)

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"Sacrificium: Offerte Domino " Dom Ismael Fernandez de la Cuesta. The Mystery of Santo Domingo de Silos. 1969.
- Chorus of Monks of the Abbey of Santo Domingo de Silos.
"Prolegendum: Dominus regnavit " Dom Ismael Fernandez de la Cuesta. The Mystery of Santo Domingo de Silos. 1969.
- Chorus of Monks of the Abbey of Santo Domingo de Silos."Kyrie I"
Dom Ismael Fernandez de la Cuesta. The Mystery of Santo Domingo de Silos. 1969.
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Music cover sheet: musical investigation

Submit to: Examiner

Arrival date: 30 Apr / 30 Oct

Session: May '08

School number:

School name:

Musical Investigation F

• Write legibly using black ink and retain a copy of this form.

Complete Music Level: HL ☐ SL S ☒ SL G ☐ SL C ☐

Candidate name:

Candidate session number:

Instructions to candidates

Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate session number is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the work.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? TALKSHOW

Which two musical cultures are investigated? TAIKO DRUMS & HAITIAN SONG

Which pieces of music are discussed in detail? Give your main musical reason for linking these examples.

"KABUKI GOMEN-JYO" AND "LO'M KANPE" - USE OF TRADITIONAL DRUMS

Number of words 1122 (This must be no more than 2,000 words)

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: ...

Date: 4/28/08

Teacher's signature:

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature:

For completion by the examiners

	A 0-3	B 0-6	C 0-4	D 0-3	E 0-4	Total 0-20
Examiner:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Moderator	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Examiner code:

Moderator code:

Music and Sean

Setting: *Usual talk show set up with large fake windows of some city in the background, Host is sitting behind the built in desk, there are two chairs separated by a side table with a fake plant on it. Sitting nearest to the Host is Emeline Michel; Wadiako Mtasuriza is sitting in the other chair and is in the process of putting on a clip-on mike.*

Host: Welcome to the eight o'clock show of MAS, Music and Sean. I am your host, Sean McLonelly and today we are going to delve into a portion of the music culture of East Asia and the Caribbean. Please help me welcome our guests on today's show, Wadaiko Maturiza from Japan and Emeline Michel from Haiti. *(Fake applause)* Now, how are you today, Emeline?

Context

Emeline: Moi?

Host: Sorry, your translator mike must not be on.

Emeline: I can speak English fine.

Host: Could you please use the special mike?

Emeline: Fine. *(Picks up the clip-on mike from side table with the fake plant and clips it on)*

Host: Today we have the pleasure of having with us a famous Haitian song singer. Is it true that you won a scholarship for your singing and that is why you came to America the first time?

Emeline: I don't believe that is why I am here today.

Narrative

Host: You're right. *(Turning for change of subject)* Is Wadiko plugged in? I don't think any of us will be able to understand him if he wasn't.

Wadaiko: I think it is.

Host: Good. Now who would like to play a piece for us first?

Emeline: I think Mr. Maturiza would like to.

Host: Any reason?

Emeline: Some of my background singers have gotten a little lost.

Host: That would be a little problematic. Is that okay with you, Wadaiko?

Wadaiko: Sounds great.

(Wadaiko walks off and joins group in sound stage 1. Plays "Kabuki Gomen-Jyo")

Host: Excellent performance. It is entitled "Kabuki Gomen-Jyo". May we please have a round of applause for Wadaiko and company. *(Fake applause)* Now, Emeline, are you ready? We would like to let everyone have a taste of the music before we discuss it.

Emeline: *(looking off stage)* Ummmm...I still don't think that everyone is here yet.

Host: We really don't have forever to wait for them to come. Could you try to do it without them?

Emeline: *(Standing up)* I guess I could see what can be done...

(Stagehand with headset and clipboard runs on)

Stagehand: They're here!

Emeline: Fabulous!

Actual piece of music

(Stagehand and Emeline leave, Emeline goes to sound stage 2 and plays "Lò'm Kanpe". Once it is over both Wadiako and Emeline return to their seats.)

Host: That was "Lò'm Kanpe". Let's hear it for Emeline! *(Fake applause)* And let's give another round to both groups of performers! *(Fake applause)*

Emeline: Thank you, thank you all!

Host: Now this will be interesting. I'm sure many people out there are wondering, "Where's the similarity?"

Prepare to be amazed as we tie these two seemingly irrelevant genres of Haitian Song and Taiko Drums.

Wadiako, as you were the first to perform, would you care to be the first to tell us a little bit about your genre of music?

Instrumental has not musical

Wadiako: Not at all. Fat Drum has deep roots in the Japanese culture, starting over 2000 years ago on the battlefield. There Fat Drum was used to intimidate and give orders. Later it evolved into use in villages, to signal different events such as that the hunters were setting out or that a storm was coming. It was

believed then that a god inhabited the drum and so only priests were permitted to beat the drums. It still takes place in Buddhist and Shinto ceremonies today.

Host: Wow. And he means Taiko whenever he said Fat Drums because that is the translation of Taiko.

Emeline, what have you got on your music?

Emeline: Well, if you didn't notice there was a continual use of percussion, it is based off of the manman tanbou, boula, and katabou-Haitian drums. These drums are tradition and I use them to support my theme of Haitian nationalism and inspiration to my people. The drums have part in our religion of vodou.

Instrumental

Host: That is impressive, religious backgrounds. Who would've ever thought? Now it is my turn, I find the most obvious contrast is in the use of vocals. Emeline's music could be considered based off of the words; I think that you would agree do you not?

Emeline: Yes, I agree completely. I want my music to help my people back in Haiti and I try to use my encouraging lyrics to do that.

Host: Yes, I could tell and it is common with most kinds of music with lyrics. It also is strophic, is it not?

Emeline: Yes?

Host: And how about you, Wadaiko? Any vocals?

Wadaiko: If you did not notice there were vocals. It was just another layer in the texture. It had no words and acted just like another drum, except it was really our voices.

Host: Got that. Any purpose?

Wadaiko: It adds an intensity that any other instrument would not be able to produce.

Emeline: I don't think I ever thought of using voice as just another instrument. Though I did hum through an entire one of my songs once because I was too tired to sing the lyrics, but that doesn't help my purpose so I don't think I'll ever use voice as just as another instrument.

Wadiako: No one was telling you that you should.

Emeline: (*caustic*) I know.

Wadiako: Then why did you say anything?

Emeline: *(starting to stand up)* I-

Host: *(attempts to push her back down)* Here, cool it. He didn't mean anything by it. *(Turns to camera)* I think now would be a great time for a word from our sponsors.

(Zoom out and black out. Returns, Emeline and Wadiako are now sitting calmly in their own chair and Sean is behind his desk again)

Host: Welcome back. For a quick recap we have here with us today Emeline Michel, the queen of Haitian song, and Wadiako Maturiza, a Taiko Drum performer. And we were just in the process of comparing their different uses of vocals: Emeline's strophic inspirational lyrics which her main focus in the music, and Wadiako's vocals used just as another instrument. Now let's move on to my favorite portion: texture! *(Fake applause)* I know, I know, you love it too.

Wadiako: We could be here all day if you talked about all the texture in my music. It's not as simple as Emeline's. Homophonic.

Emeline: My music is more than just homophonic, it has moments of polyphony.

Wadiako: My music is a fugue of old traditional fat drum song. It begins monophonic and then adds layers to become polyphonic. It builds up to it, it doesn't just throw in a random discant-esque line and call it polyphony. Mine then even goes into portions of homorhythm, unifying the ensemble with the motif. How does your music compare?

Emeline: Well I have a continuing line in my piece.

Wadiako: I could play "Gaku". That has a continuing line.

Host: *(Through clenched teeth)* Please cut it out. *(To camera)* Now as Wadiako was saying, Emeline's songs are homophonic, which is key in her music because it helps to emphasize the melody which helps emphasize on her lyrics which is her goal as a Haitian song singer. Wadiako's songs on the other hand employs the fugue by building from monophonic to polyphonic with a repetition of the theme in homorhythm. He uses these techniques in his music because his main purpose is reviving the traditional taiko, and these techniques emphasize the motif that was based off of a traditional taiko piece. It is comforting to know that modern musicians know all this.

Limited use of
subject-specific terminology

(under breath) Though I would prefer if they wouldn't do my job!

Wadaiko: Hey, I do what I do. I don't mean to cause any trouble.

Host: That's this week's Music and Sean. Join us next week as we compare Queen to Hungarian a capella music. Thank you, but before we fully say good-bye I would like to thank our sources for tonight, cdbaby.com/cd/emeline for information on Emeline and her song "*Lò'm Kanpe*". We would then like to thank "The Very Best of Japanese Music" from ARC and www.taiko.com/taiko_resource for information on taiko and special thanks to ARC for "Kabuki Gomen-Jyo". Thank you and good night!

Obnoxiously Deep Voice: This production was brought to you by...

No real comparison (musical)
No references

Musical Investigation	Musical Cultures being investigated	Moderated Mark	Component Grade
A	<p>The Music Led Zeppelin and Indian Folk Music of Debashish Bhattacharya</p> <p>A. The cultures and pieces are appropriate, and the links are musical enabling a sustained investigation. B. This is a very interesting investigation, with a thoughtful and effective description of the musical links, supported by excellent musical examples on the CD (not available here) and in the script. C. Consistently good terminology is used throughout the investigation. D. Organisation and presentation are appropriate, with references and citations. E. This investigation is innovative and engaging throughout.</p>	19	7
B	<p>Andes Folk and Spanish Flamenco</p> <p>A. The cultures and pieces are appropriate, and the links are musical enabling a sustained investigation. B. There is very good description and comparison, focusing on the musical examples chosen, which is well expressed and with some attention to detail. Examples are consistently used to support the arguments. C. Musical terminology is used extensively and accurately throughout. D. This is a well referenced and well organised investigation with interesting presentation and good detailing of resources. E. The work shows good evidence of the qualities for this criterion.</p>	18	7
C	<p>“Praise Name Dance Song” from Dagborn, Ghana and Experimental Music from Sweden</p> <p>A. The cultures and pieces are appropriate, though the second link of ‘unclear tonality’ is vague. The link does allow for some scope for investigation. B. There are some interesting observations, though the description lacks sophistication and detail, particularly with regard to the complex polyrhythms and relationship to (western) time signatures. Tonality needs further exploration, and the vocal colour/range observations are not convincing. There is some satisfactory comparison. C. Appropriate language is used, though not always with full understanding. D. The format was not entirely successful as a magazine article, though the investigation is adequately organised.</p>	12	4

	E. Some evidence of initiative is shown, though perhaps the engagement with the audience needs more attention – it was not easy to read.		
D	<p>Western Classical and Western Pop Music</p> <p>A. The musical cultures are distinct enough, with specific musical examples, but the link is vague.</p> <p>B. A lot of contextual information is given, which limits the opportunity for in-depth analysis and comparison. The words for each song are unnecessarily included. While some good points are made about the pieces individually, there is little meaningful musical comparison.</p> <p>C. Terminology is used, but not always effectively, not always demonstrating a thorough knowledge and detailed study of the music.</p> <p>D. The investigation is generally well organised, with a bibliography, but no citations. Too many words are perhaps used on each slide for the medium (PowerPoint).</p> <p>E. There is some evidence of initiative and understanding, though the investigation lacked depth.</p>	9	3
E	<p>Klezmer and Gregorian Chants</p> <p>A. The musical cultures and pieces are suitable, and the perceived link stated in the body of the text rather than on the cover sheet allows for some investigation.</p> <p>B. The general writing is interesting but makes minimal reference to the specific musical examples selected. The link differs in terminology from that on the cover sheet, and is quoted here as being 'the use and effects of modes'. The investigation that follows is therefore about modes rather than the chosen pieces of music, (though there is some reference to them at times). There are misunderstandings and inaccuracies.</p> <p>C. There are misunderstandings, such as 'harmonies' on the last page, but some knowledge is displayed.</p> <p>D. There is no citation, and the investigation is over the word-count stipulation of 2000 words.</p> <p>E. Some initiative is displayed, but the investigation lacks depth of understanding.</p>	7	3
F	<p>Taiko Drums and Haitian Song</p> <p>A. The link is not musical (that is, to do with musical elements) and therefore the cultures, whilst different, do not lend scope for investigation.</p> <p>B. The focus of the investigation is instrumental, not musical, with minimal description of the musical features of the chosen examples, and little meaningful comparison.</p> <p>C. There is limited use of subject-specific terminology.</p> <p>D. There are no references and citation, and the format is</p>	5	2

	superficial, with unnecessary dramatic flourishes. E. There is limited evidence of any depth of understanding or intellectual initiative.		
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