

# LISTENING TO MUSICAL ELEMENTS #2

STUDENT NAME: \_\_\_\_\_ /20

## MELODIES AND PHRASES



Louis Armstrong was born in poverty in New Orleans in 1901 but went on to become the most famous jazz musician of the twentieth century.

Armstrong's power, "in-your-face" style of trumpet playing can be heard prominently in this 1927 recording of the song "Willie the Weeper". Your task here is to count the number of measures, or bars, in each musical phrase.

Armstrong's "Willie the Weeper" is in a straightforward duple meter (2-4 time). First, listen for a bit and tap your foot with the beat, which here goes slightly faster than your heartbeat. Every two of your taps forms one measure. Start counting the number of measures in each phrase. (The timings below indicate the beginning of the phrase and a new solo

instrument plays for the duration of each phrase.) After the four-measure introduction, every phrase is either eight or sixteen measures in length, so fill in the blanks accordingly (write "8" or "16"). The answer for the first phrase is provided.

- (0:00-0:03) Four-measure introduction
- (0:04-0:24) Full band. Number of measures: 16
- (0:25-0:45) Full band varies the tune. Number of measures : \_\_\_\_\_
- (0:46-0:56) Trombone and tuba solo. Number of measures : \_\_\_\_\_
- (0:57-1:06) Trombone and tuba repeat. Number of measures : \_\_\_\_\_
- (1:07-1:27) Trombone solo. Number of measures : \_\_\_\_\_
- (1:28-1:48) Extraordinary clarinet solo. Number of measures : \_\_\_\_\_
- (1:49-1:58) Armstrong plays trumpet solo. Number of measures : \_\_\_\_\_
- (1:59-2:08) Piano solo. Number of measures : \_\_\_\_\_
- (2:09-2:28) Guitar solo. Number of measures : \_\_\_\_\_
- (2:29-2:48) Armstrong plays trumpet solo. Number of measures : \_\_\_\_\_
- (2:49-end) Trumpet, trombone, and clarinet improvise around the tune. Number of measures : \_\_\_\_\_

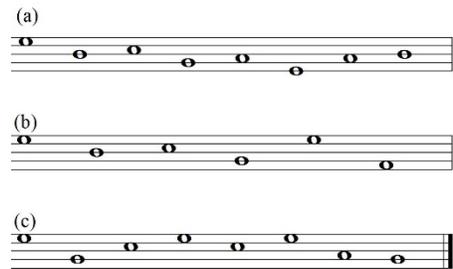
## BASS LINE AND HARMONY

Johann Pachelbel, Canon in D major (c. 1685)

When we listen to music, most of us naturally concentrate on the highest-sounding part, which is where the melody is usually found. To hear harmony, however, we need to focus on the lowest-sounding line, the bass. Here, as with most bass lines, the lowest part establishes the foundation for the harmony (chords) above each of its pitches. In this piece the harmony (bass with chords) enters first, and then the canon (round) gradually unfolds. Focus now on the bass and answer the following questions.

1. The bass enters first. At what point does the first violin enter to signal the beginning of the canon?
  - a. 0:00
  - b. 0:13
  - c. 0:21
2. Listen again to the beginning. How many pitches do you hear before the violin enters and the bass begins to repeat? In other words, how many pitches are in the bass pattern?
  - a. 4
  - b. 6
  - c. 8
3. Are all the pitches within the pattern of the bass held for the same duration?
  - a. Yes
  - b. No
4. Therefore, the rate of harmonic change in Pachelbel's Canon is what?
  - a. Regular
  - b. Irregular

5. Which diagram to the right most accurately reflects the pitches (the pattern) of the bass line?



6. Listen now to more of the composition. The bass is highly repetitious, as the pattern recurs again and again. Each statement of the pattern lasts approximately how long?
  - a. 12 seconds
  - b. 15 seconds
  - c. 20 seconds
7. Now listen up to 1:54 of the recording. Does the bass pattern ever change?
  - a. Yes
  - b. No
8. From the beginning of the piece (0:00) to this point (1:54), how many times do you hear the pattern?
  - a. 8
  - b. 10
  - c. 12
  - d. 14
9. Listen all the way to the end of the work. Does Pachelbel ever vary his bass and his harmonic pattern?
  - a. Yes
  - b. No
10. Find a popular tune that has used a similar if not exactly the same bass pattern. What is it called, and who recorded it?