

**MODULE 3**  
**MUSIC STYLES**  
**IN PRACTICE**

## Table of contents

<b>LEARNING OUTCOMES</b>	68
<b>ICONS TO LOOK OUT FOR</b>	68
<b>1. What is music education?</b>	69
1.1 Western art music	71
1.2 Folk music	73
1.3 Modern popular music	75
<b>2. Why different types of music?</b>	78
<b>3. The value of different music types</b>	79
<b>4. The use of pop music in group music teaching</b>	81
4.1 What does the term 'pop music' mean to the average adolescent?	83
4.2 Does pop music have educational value?	84
4.3 Reasons for the inclusion of pop music in the group music curriculum	85

## MUSIC STYLES IN PRACTICE

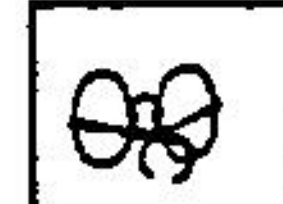




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### Learning outcomes

At the end of this module you should be able to:

- explain the value of group music
- identify different music styles
- emphasise the importance of the different styles in a music curriculum
- apply the different music styles in practice.

### Icons to look out for:

- |   |                      |
|---|----------------------|
|  | - specific outcomes  |
|  | - summary of content |
|  | - examples           |
|  | - assignment         |
|  | - definition         |

## 1. What is music education?

*Music civilizes us, humanizes us, harmonizes us with our world and makes us whole, thereby fulfilling us (Reimer 1989:25).*

To listen has become a non-essential and comfortable activity in today's society. We 'hear', but do not necessarily 'listen'. With so much to listen to, we inevitably listen to less. This inclination reduces the complexities of life and is thus an easier way to live. Unfortunately this attitude towards listening influences music-listening activities.

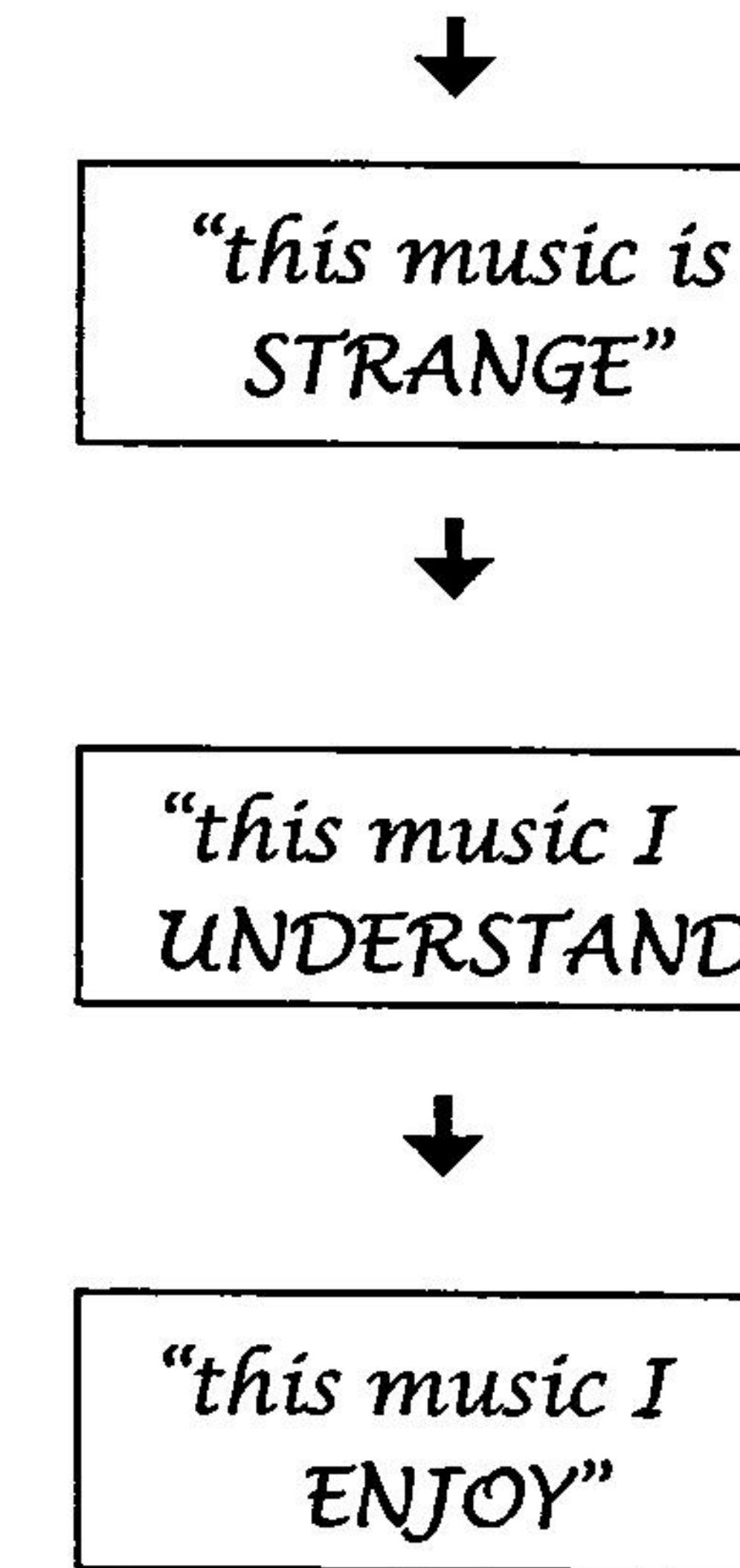
In the group music class, learners should be taught the skill of listening to music. This will eventually become a life-long skill since so many learners become only listeners (of recordings and performances) rather than performers. The ability to listen does not only benefit music, but all learning aspects.

*The skill of listening well, comes from learning to listen and listening to learn (Krone & Miller 1968:28).*



The aim of music education is to teach learners to listen to music with sound judgement, insight and emotional involvement.

## Learners should be led to grow musically from



According to the specific aims in group music syllabi, learners should be made conversant with musical concepts and skills by means of quality sound material from:

- Western art music,
- Music that forms part of learners' relevant cultural heritage,
- Folk and traditional music of other nations, and
- Music of the learners' own relevant milieu.

In this study guide the general types of music will be referred to as:

- Western art music
- Folk music
- Modern, popular music



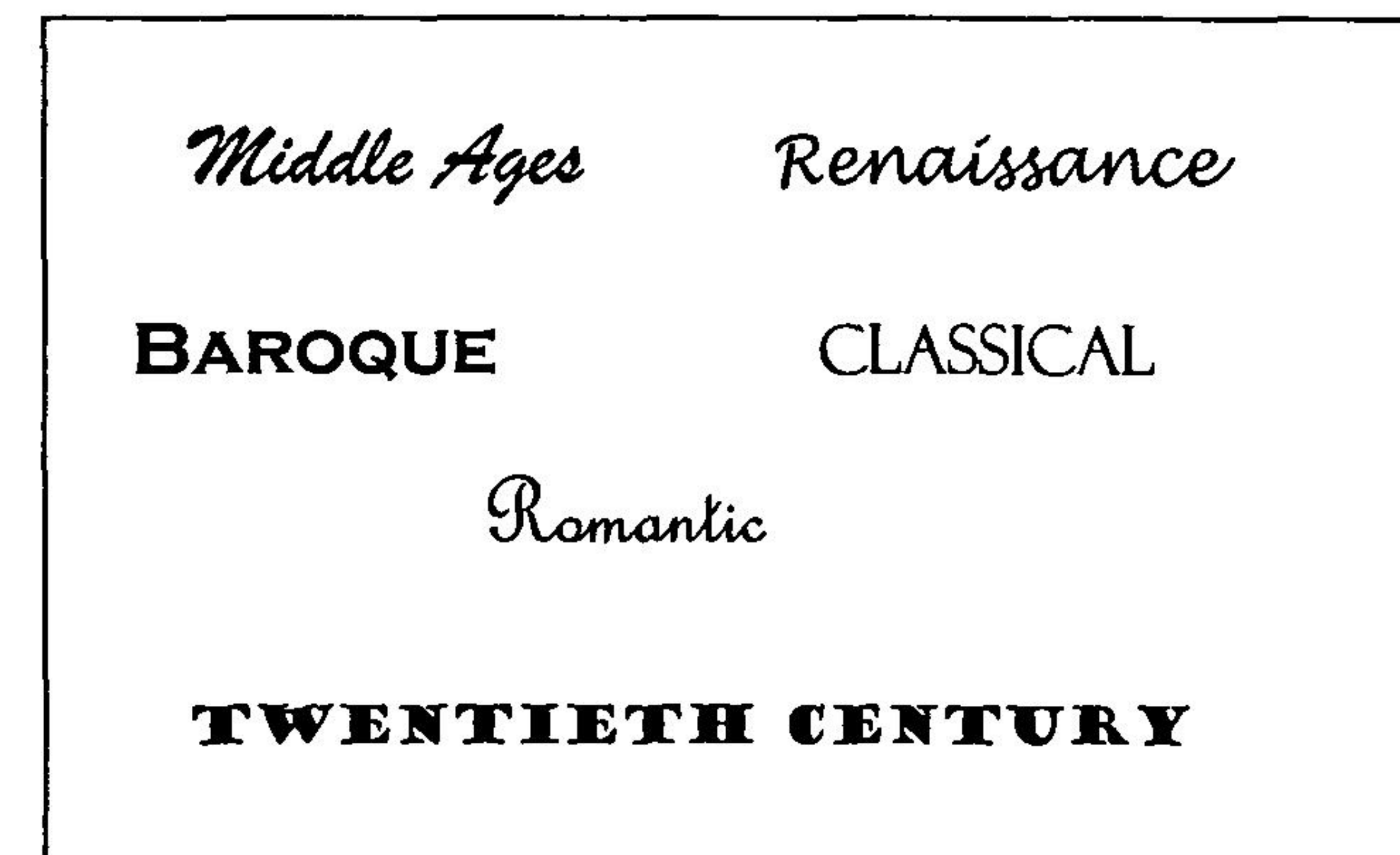
## 1.1 Western art music



Western art music (or classical music as it is generally known) is characterised by a dependency on music notation and the prime role that the composer plays (Apel 1979:323).

Western art music is an architecture of sound where music elements and concepts (rhythms, melody, tempo, texture, dynamics, form, harmony and style) are used in certain characteristic ways. Notation also leaves scope for the study of the history of music.

The composer is elevated as artist and the performing artist is only an interpreter who recalls the art work with discipline and precision during the performance. This music comprises both religious and secular music and has been composed in various periods. These periods with their 'rules' of composition are the following:



**EG**

### EXAMPLES OF WESTERN ART MUSIC

<i>Middle Ages</i>	:	Bernart DE VENTADORN: <i>Be m'an perdut</i> Politoske 1984: 72-73; Record series Side 2, Track 5).
<i>Renaissance</i>	:	Thomas MORLEY: <i>Now is the month of Maying</i> Politoske 1984: 100-102; Record series Side 2, Track 11).
<b>BAROQUE</b>	:	George F. HANDEL: <i>Messiah 'Hallelujah chorus'</i>
<b>CLASSICAL</b>	:	Wolfgang A. MOZART: <i>The Magic Flute K 620</i>
<i>Romantic</i>	:	Giuseppe VERDI: <i>Rigoletto - La donna e mobile</i>
<b>TWENTIETH CENTURY</b>	:	Igor STRAVINSKY: <i>'The rite of Spring', Danse sacrale</i>

### 3.1 Compile your own TOP 10 Western Art Music list:

 .....	 .....
 .....	 .....
 .....	 .....
 .....	 .....
 .....	 .....

.....

## 1.2 Folk music



Folk music is the music repertoire and tradition of nations. The term can be applied to music of underdeveloped origin made by a community that has not been influenced by popular or art music (Sadie 1980 [6]: 693).

This musical tradition developed through a process of aural transmission and has been subjected to variation by individuals or groups. The community determined the form or forms in which the music was maintained. The composers of this music are generally anonymous (Kennedy 1980:232).

Folk music originated mainly among illiterate classes. This music is rich in tradition and exists in practically every part of the world. Popular music, composed and accepted unchanged by a community, should not be erroneously classified under this term (folk music). It is the recreation and reformation of the music by a community that gives the folk character to the music.

### Folksongs


The Western folk song developed from unsophisticated poems that described various aspects of everyday-life. Thus a variety of songs originated, namely epic, religious, patriotic, work, love, sleep, drink, dance or mourning songs. Folk songs of various countries have certain characteristics that, although difficult to describe, illustrate the general national characteristics of the people.


### EG


#### EXAMPLES OF FOLK MUSIC

♪ <b>Italian folk:</b>	Bella bimba
<hr/>	
♪ <b>Israeli folk:</b>	Hava Nagilah
<hr/>	
♪ <b>South African:</b>	Shosholoza
<hr/>	
♪ <b>Irish:</b>	Cockles and mussels

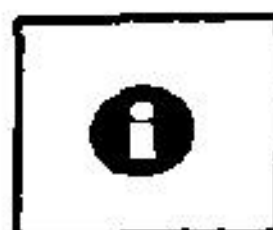
- 3.2  Can you name a folk song from your cultural background which deals with:

 **WORK**  
.....

 **LOVE**  
.....

 **RELIGION**  
.....

### 1.3 Modern popular music



The essence of popular music is that it is understood easily by a large section of mankind. It is generally accepted that the appreciation of popular music does not require any knowledge of music theory or techniques (Sadie 1980 [15]: 87). Therefore, this is music that people listen to gladly.

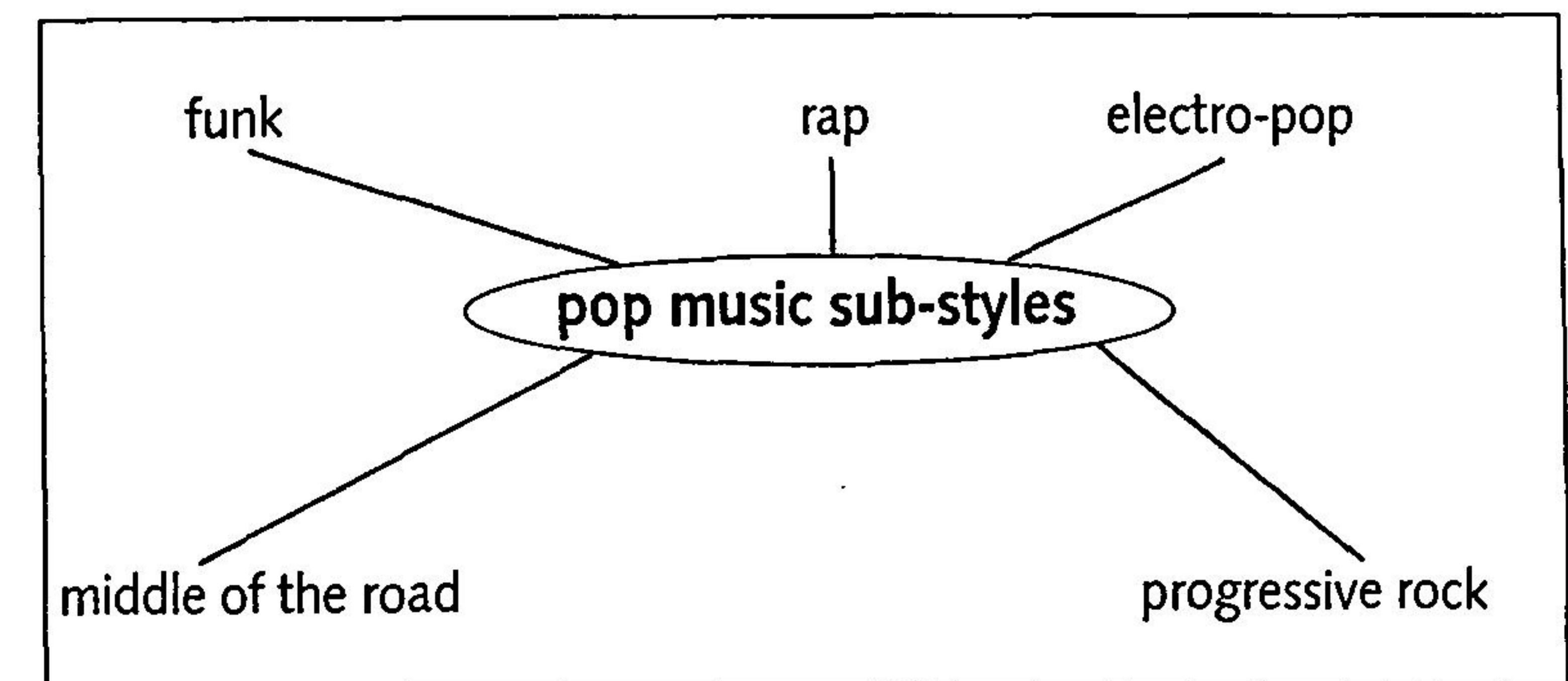
The word 'popular' embraces not only that which has general or mass impact, but also refers to the preference and insight of people in general - the general public or listeners. The popularity of this music is determined by the number of records that have been sold and the music that is requested in programmes on the radio.

### Pop music

The teenager's popular music is generally known as **pop music**. The teenager experiences this music physically, sings the melodies repeatedly and hears and sees broadcasts of hits on every radio and television channel. Pop music is in truth non-literate music with a strongly acceptable, simple, emotional message that is created spontaneously. Due to the creative spontaneity, the creators of this music are continually progressing musically. The completion of one work serves as a stimulus to start on the next hit. This music is linked to a certain artist or group (Kennedy 1980:500) and the composer is generally an unknown factor.

The publicity of the singer or group plays an important role in the life of the teenager. Teenagers are exposed to the comings and goings of their pop heroes in practically every popular magazine and/or newspaper. Many of the pop music hits are at the top of the hit parade the one day and forgotten the next.


The pop music genre, that originated as Rock 'n Roll, can today be divided into various sub-styles such as:



## 2. Why different types of music?

### EG EXAMPLES OF POPULAR MUSIC

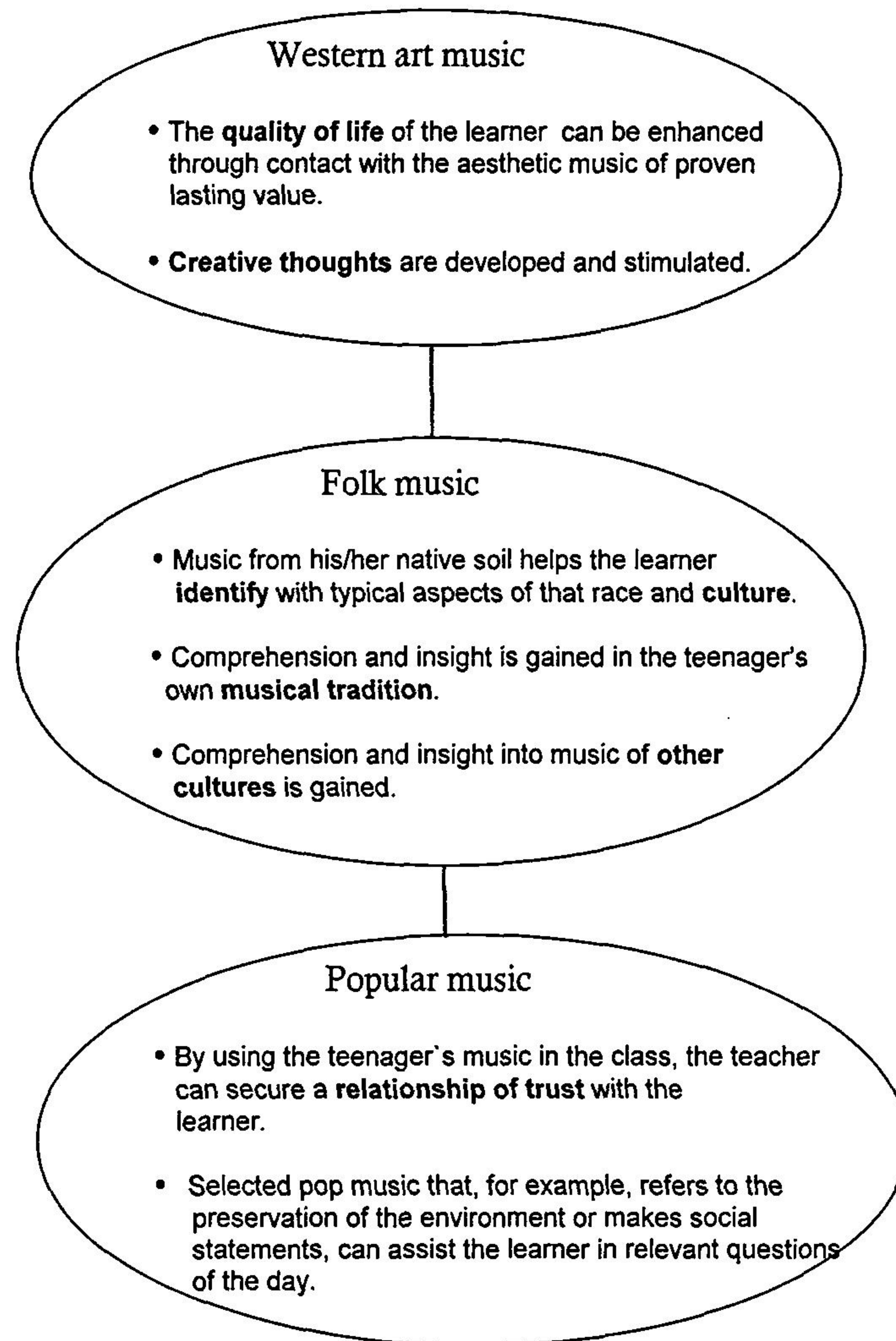
♫ MIDDLE OF THE ROAD:	ABBA: Thank you for the music
♫ ROCK:	PHIL COLLINS: Another day in paradise
♫ DISCO:	VILLAGE PEOPLE: YMCA

3.3  Make a TOP 10 list of popular songs which could be used for Group Music Classes.



- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....
- 10.....

### The influence of music on the teenager

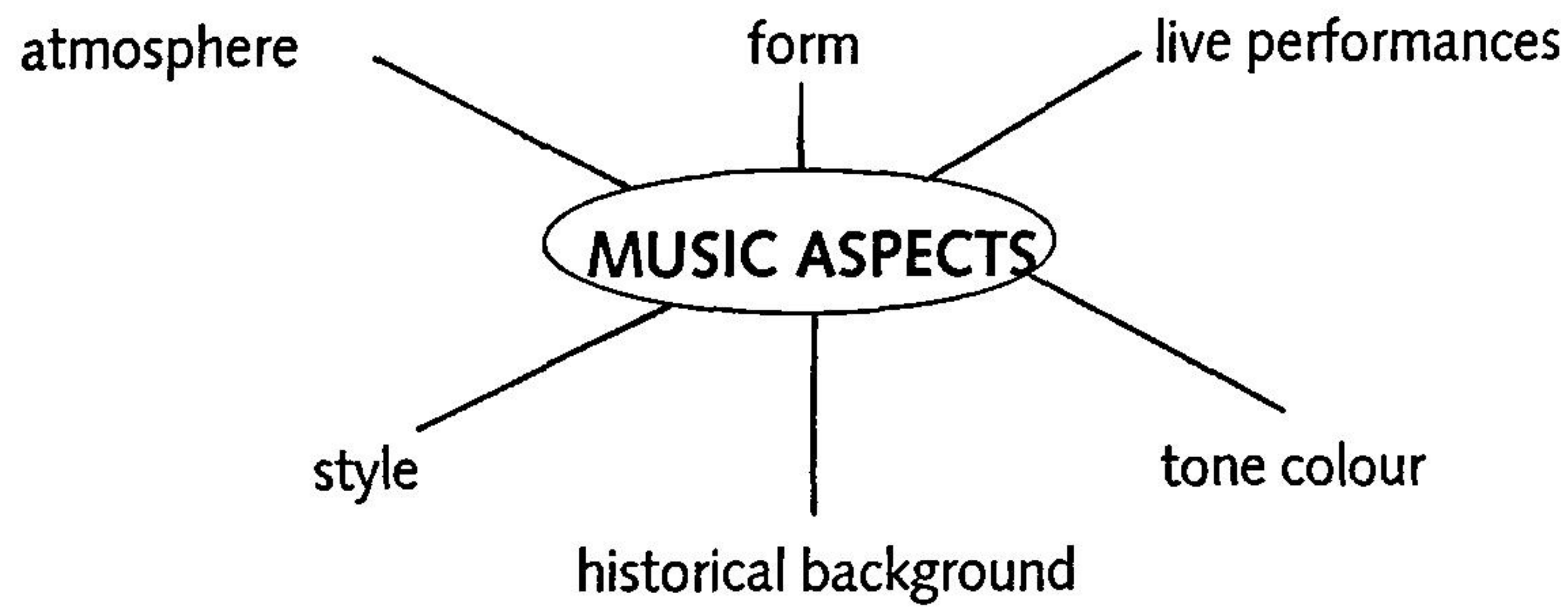



### 3. The value of different music types

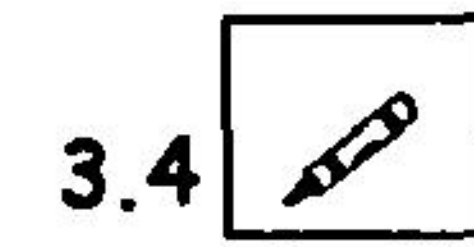
The knowledge acquired by the teenager

Western art music	Folk music	Popular music
<ul style="list-style-type: none"> <li>• music concepts</li> <li>• composers and history</li> </ul>	<ul style="list-style-type: none"> <li>• rhythmic structure</li> <li>• vocal structure</li> <li>• enjoyment of music</li> </ul>	<ul style="list-style-type: none"> <li>• rhythm</li> <li>• electronic advances</li> </ul>

### Aspects that could be identified in the music



 Aspects as used in this material refer to components present in the music and can also include elements and concepts.



3.4 Listen to two examples from your TOP 10 lists and answer the following questions:

**EXAMPLE 1:**

- Describe the atmosphere of the music with one word.  
.....
- Which instruments can you hear?  
.....  
.....

**EXAMPLE 2:**

- Do you have any information on the historical background of this music?  
.....  
.....
- Which elements and concepts of music can be heard?  
.....  
.....

.....

## 4. The use of pop music in group music teaching

Adolescents regard a musical diet consisting of Western 'serious' music or conventional lessons in the mould of those received in earlier grades, as identification with the 'staid' establishment (whose authority and morals they are rejecting), or 'learnerishness' (which they are attempting to outgrow). The following quotation is apt and also applies to the situation which exists amongst learners in South African schools:

*Out of school, adolescents are enthusiastically engaged in musical self-education. They crowd the record shops at weekends. Within the range of their preferences, they are often knowledgeable and highly critical of performances. They find rhythm exciting. Some teach themselves or each other to play an instrument. Here is a vigorous popular culture which is international in its camaraderie. Yet in the schools, the contrasts are striking (Swanwick 1968: 105).*

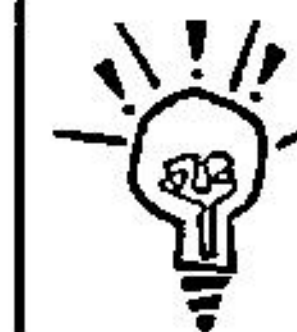
The teacher who omits pop music from the curriculum unwittingly increases the musical and psychological generation gap and initiates the resistance to the subject which continues and grows in the secondary school years. Hostility is aimed at the teacher who is seen as the representative of the establishment: at best, out of touch with, and at worst, scorning the feelings and experiences of the adolescent.

### WHAT SHOULD YOU DO?



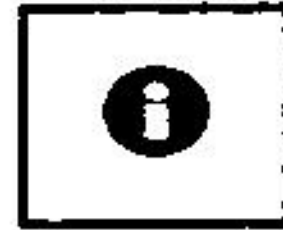
It is suggested that the above situation can be remedied by the effective use of the developing teenager's own musical language, i.e. pop music, to serve both as a bridge of communication between teacher and learner and as a vital method of approach, or point of departure, for the teaching of musical concepts. Far from abandoning the teaching of serious music, it is suggested that the teacher use pop music as a kind of 'torch' to illuminate and make relevant, concepts which are common to all kinds of music.

Many teachers spurn the idea of using pop music in school because they consider it to be inferior, 'canned' noise and a product of the commercial market, while others dismiss pop music on moral grounds, believing that the group music teacher's chief purpose should be to educate the adolescent and pre-adolescent away from its degenerate, if not evil, allure.



More and more music educators are, however, acknowledging that there are genuine musicians to be found amongst even mainstream pop artists, and that pop music is a music in its own right, which is representative of a specific culture i.e. the teenage culture. Therefore, it has a place in the multicultural education of adolescents.

## 4.1 What does the term 'pop music' mean to the average adolescent?



Pop music - a large portion of which is represented by the current Hit Parades of Western countries - is understood by the teenager to be an umbrella term for the various styles of music in the Afro-American tradition.

Since an understanding of what is meant by the terms Afro-American tradition is essential for the teacher to grasp the essence of the musical styles to which learners relate, two books are recommended:

### SHAW, A. *Black popular music in America*

This writer maintains that 'white' popular music has been erroneously described by other authors as the 'mainstream' development, while the work of black musicians was merely an influence. His convincing study reveals that black musicians were well developed and established but commercialised by whites - without whose contribution in this regard the music would very likely have disappeared into obscurity.

### HATCH & MILLWARD. *From blues to rock*

While Shaw provides a detailed and fascinating account of rock 'n' roll's undeniable black American roots, it is extremely useful to refer to Hatch & Millward's *From blues to rock - an analytical history of pop music* in order to trace the chronology of events since rock 'n' roll, including the British contribution of the sixties.

Group music teachers who reject pop music as inferior will find the seeds of both pop versus rock and commercial versus artistic traits in the fascinating account of the history of music.

## 4.2 Does pop music have educational value?

Lack of time and space preclude a detailed exposition on the argument of morality i.e. whether Pop is degenerate, satanic, etc. However, any teacher hesitant to use pop music for group music teaching because of suspicions such as these, is referred to:

### PATTISON, R. *The triumph of vulgarity*

This writer goes to some length to convince the reader that 'rockers' generally embrace an inherently depraved and narcissistic mythology (with which he is apparently very proud to be associated). However, read from the perspective of many other authors, some of which are *Vulliamy & Lee* (1976 & 1982), *Anderson* (1968) and *Swanwick* (1968) - the latter being a rather reluctant, resigned advocate for the use of pop - one is convinced that this depravity, Satanism, etc. may well exist, but that it is certainly not present in the vast majority of pop music.

Of great importance to the group music teacher is the fact that the mainstream, commercialised pop of the Hit Parade variety, which is especially appealing to the general adolescent culture, can be generally regarded as free from these evils. What becomes very evident in Pattison's book is the fact that he bases much of his belief about rock's mythology on an examination of only a very limited selection of lyrics. In this regard a comment from the Introduction to Pop music in School is relevant:

*Here it is sufficient perhaps to suggest that there is a tendency to condemn the whole of pop culture on the basis of viewing only part of it. In addition we feel that such critics are prone to misinterpret even that part of it which they do investigate.*

*We are aware that many people have been highly critical of the values which they feel to be associated with pop music. Such a stance is often the real basis for opposition to or lack of interest in pop music and this is why reasoned arguments, including detailed consideration of the music itself, often fail to produce any significant changes in their attitudes. Certainly questions of moral and cultural value are of the greatest importance; it is impossible to act in a morally responsible way without having answered this satisfactorily.*

*However, the editors have found that the many years they have spent listening to, playing and talking about pop music have been of such significance in the development of the own responses to and thoughts about music that they have in fact provided satisfactory answers to these questions of value; the editors must therefore agree to differ from such critics (Vulliamy & Lee 1976:1).*

### **4.3 Reasons for the inclusion of pop music in the group music curriculum**


*... Learners have sensed a lack of relevance to their needs and aspirations, resulting in indifference, boredom, hostility and rejection. The evidence of the many adolescents who turn their backs on musical study confirms this. It points to the inescapable conclusion that insufficient attention has been paid to the impact of youth sub-culture and the influence of the mass media on the formation of tastes, attitudes and values of young people (Peacock 1982:18).*

For the average adolescent, a distinct polarisation of peer-group and adult norms and values has already occurred, of which the accompanying polarisation of 'serious' and 'pop' music is symptomatic. To suggest that a suitable enriching curriculum before this period would prevent the problem of pop music occurring, seems analogous to the unlikelihood that a learner dressed conventionally and conservatively prior to adolescence will, as a result, have no desire in the pre-adolescent or adolescent period to dress in a manner considered fashionable by his or her peers. The identification with adolescent behaviour and attitudes appears to be as inevitable and unavoidable as the intense liking for pop music which occurs at this age.



It is suggested that the wise and judicious use of pop music can and does provide the key which is able to unlock doors of resistance which the adolescent closes to some group music activities. Peacock (1982:10) refers to "...an evolutionary process rather than a revolutionary coup". When a group music teacher accords pop music due respect in terms of presenting it as a music genre occupying its rightful place amongst the different kinds of music of this world, a vital bridge of communication is formed between teacher and adolescent learners.

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3.5  You are being confronted by parents for using popular music as part of your music program. Name the advantages and learning outcomes of popular music.

ADVANTAGES	LEARNING OUTCOMES
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

Turn the page for further assignments.

3.6  Watch the video clip 'SUCCESSFUL SOUNDS' and complete the following tables.

**BAROQUE**

<b>STYLE</b>	<b>GENRES</b>
.....	.....
.....	.....
.....	.....
.....	.....
<b>COMPOSERS</b>	<b>INSTRUMENTS</b>
.....	.....
.....	.....

CLASSICAL

<p>STYLE</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>GENRES</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p>COMPOSERS</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>INSTRUMENTS</p> <p>.....</p> <p>.....</p> <p>.....</p>

ROMANTIC

<p><i>STYLE</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p><i>GENRES</i></p> <p>.....</p> <p>.....</p> <p>.....</p>
<p><i>COMPOSERS</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p><i>INSTRUMENTS</i></p> <p>.....</p> <p>.....</p> <p>.....</p>

# TWENTIETH CENTURY

STYLE

GENRES

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COMPOSERS

INSTRUMENTS

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.....  
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