Connexions module: m13862

LISTENING GALLERY: MUSICAL EMPHASIS*

Anthony Brandt

This work is produced by The Connexions Project and licensed under the Creative Commons Attribution License †

NOTE: Please note that you must have the most recent copy of Macromedia's Flash plugin installed to play the musical examples.

Exercise 1 (Solution on p. 5.)

How is the phrase "Remember me" rhetorically reinforced in Dido's aria from Henry Purcell's *Dido* and Aeneas?

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/graham astree.mp3

(select all that apply)

- a) Duration: The words are repeated.
- b) Change: New instruments enter.
- c) Extremes: The singer reaches her highest note.
- d) Extremes: There are the longest pauses in the vocal line.

Exercise 2 (Solution on p. 5.)

How is the following line of text rhetorically reinforced in Charles Ives' Charlie Rutledge? Check all that apply.

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/ives_rutledge.mp3

"While Charlie Rutledge makes the third to be sent to his grave caused..."

(select all that apply)

- a) Duration: The singer's words are drawn out more gradually.
- b) Duration: The singer's words are repeated.
- c) Change: The singer changes from speech-like to full-voiced singing.
- d) Change: The singer is briefly left alone for the first time.
- e) Extremes: The voice reaches a high register, while the piano sinks to its lowest register.

Exercise 3 (Solution on p. 5.)

How is the following line of text rhetorically reinforced in Charles Ives' Charlie Rutledge? Check all that apply.

^{*}Version 1.4: Jan 11, 2007 10:52 am US/Central

[†]http://creativecommons.org/licenses/by/2.0/

Connexions module: m13862 2

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/ives_rutledge.mp3

"Beneath poor Charlie died"

(select all that apply)

- a) Duration: The singer's words are drawn out more gradually.
- b) Change: There is an extreme change of density.
- c) Change: There are changes of speed both before and after the text.
- d) Change: There is a change of texture. Instead of every syllable of the singer being synchronized with the piano, she singer is left alone to sing a portion of the text.
 - e) Extremes: "died" is the longest sustained word in the song.

Exercise 4 (Solution on p. 5.)

In John Harbison's Simple Daylight, which phrase is treated as the climax of the song?

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/harbison_simple.mp3

(select one)

- a) "All but inarticulate cry"
- b) "Spoken over and over"
- c) "Wakes me"

Exercise 5 (Solution on p. 5.)

In Exercise, how is the climax created?

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/harbison simple.mp3

(select all that apply)

- a) Duration:.The words are sung as longer values.
- b) Change: The rhythmic flow is interrupted.
- c) Change: Leading into this passage, the piano's accompaniment becomes gradually more thicker, eventually reaching an extreme..
 - d) Extremes: The voice reaches her highest note.
 - e) Extremes: The piano plays in its highest register.
 - f) Extremes: It is the loudest passage in the song.

Exercise 6 (Solution on p. 5.)

In the following excerpt from Gustav Mahler's *Symphony No. 4*, the intricate, boisterous opening section gives away, after a brief pause, to a contrasting section initiated by a lyrical cello melody.

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/mahler sym4 1.mp3

Connexions module: m13862 3

Later in the movement, both sections return. Which return is more strongly rhetorically reinforced that of the opening section or the contrasting one?

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/mahler sym4 2.mp3

(select one)

- a) The opening section
- b) The contrasting section

Exercise 7 (Solution on p. 5.)

In Exercise, how is this return is more strongly rhetorically reinforced? (select all that apply)

- a) The weaker return overlaps with the preceding section; the stronger return has a clear beginning, preceded by silence.
 - b) The stronger return is emphasized by being played higher and louder.
 - c) The weaker return is played in a much lower register.
- d) The weaker return presents only fragments of the original theme; the stronger return is more literal and complete.
 - e) The weaker return is played at a much slower speed.

(Solution on p. 6.)

After a slow introduction, Bela Bartok's Concerto for Orchestra introduces an agitated string melody. This leads to a contrasting theme, played by the oboe with a delicate string and harp accompaniment.

This is an unsupported media type. To view, please see http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/bartok concertorch 1.mp3

In the second excerpt, the contrasting theme will return. How is its return rhetorically reinforced?

This is an unsupported media type. To view, please see

http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/bartok concertorch 2.mp3

(select all that apply)

- a) Duration: In preparation for the return of the contrasting theme, the music becomes very repetitive.
 - b) Duration: The rhythm holds dramatically just before the contrasting theme enters.
 - c) Change: There is a huge build-up in volume, followed by a dramatic drop-off.
 - d) Change: There is a huge build-up in density, then a huge drop-off.
 - e) Change: There is a change of primary instruments, from brass to solo wind and strings.
 - f) Change: There is a change from multiple ideas simultaneously to a single idea.
 - g) Change: The pulse is relaxed when the contrasting theme returns.

Exercise 9 (Solution on p. 6.)

Listen to "Orpheus Weeps" from Igor Stravinsky's ballet Orpheus.

Connexions module: m13862 This is an unsupported media type. To view, please see http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/stravinsky orpheus 1.mp3 Which of the following sound clips do you consider to be most strongly emphasized throughout the movement? This is an unsupported media type. To view, please see http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/stravinsky or pheus 2.mp3This is an unsupported media type. To view, please see http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/stravinsky orpheus 3.mp3 This is an unsupported media type. To view, please see http://cnx.org/content/m13862/latest/http://music.cnx.rice.edu/Brandt/emphasis/disc2/stravinsky orpheus 4.mp3 (select one) a) Sound Clip A b) Sound Clip B c) Sound Clip C Exercise 10 (Solution on p. 6.) In the most emphasized sound clip from Exercise, what is the principle means of emphasis? (select one) a) Duration b) Change

c) Extremes

d) Strong Rhetorical Reinforcement

Connexions module: m13862 5

Solutions to Exercises in this Module

Solution to Exercise (p. 1)

- a) Duration: The words are repeated.
- c) Extremes: The singer reaches her highest note.
- d) Extremes: There are the longest pauses in the vocal line.

1

The first answer and the last two answers are accurate; the second is not. One other feature intensifies the second line. In the first line of text, some words occur only once and others—"am laid" and "no trouble" are repeated as the text gradually unfolds. Then the entire line of text repeats. In the second line ("Remember me, but forget my fate"), the repetition is **compressed**: Two **full** statement of the entire line occur in the same time it took to sing the first line once, making the singer's plea even more poignant.

Solution to Exercise (p. 1)

- a) Duration: The singer's words are drawn out more gradually.
- b) Duration: The singer's words are repeated.
- e) Extremes: The voice reaches a high register, while the piano sinks to its lowest register.

The first, second, and last are accurate; the third and fourth are not.

Solution to Exercise (p. 1)

- a) Duration: The singer's words are drawn out more gradually.
- b) Change: There is an extreme change of density.
- c) Change: There are changes of speed both before and after the text.
- d) Change: There is a change of texture. Instead of every syllable of the singer being synchronized with the piano, she singer is left alone to sing a portion of the text.
 - e) Extremes: "died" is the longest sustained word in the song.

All of the above are true.

Solution to Exercise (p. 2)

c) "Wakes me"

"Wakes me."

Solution to Exercise (p. 2)

- a) Duration: The words are sung as longer values.
- b) Change: The rhythmic flow is interrupted.
- c) Change: Leading into this passage, the piano's accompaniment becomes gradually more thicker, eventually reaching an extreme..
 - d) Extremes: The voice reaches her highest note.
 - e) Extremes: The piano plays in its highest register.
 - f) Extremes: It is the loudest passage in the song.

All of the above are true.

Solution to Exercise (p. 2)

b) The contrasting section

1

Stronger rhetorical reinforcement places a greater emphasis on the return of the contrasting section.

Solution to Exercise (p. 3)

- a) The weaker return overlaps with the preceding section; the stronger return has a clear beginning, preceded by silence.
 - b) The stronger return is emphasized by being played higher and louder.

Connexions module: m13862 6

d) The weaker return presents only fragments of the original theme; the stronger return is more literal and complete.

1

Stronger rhetorical reinforcement places a greater emphasis on the return of the **contrasting** section, due to the first, the second and the fourth answer. This is an example of how different degrees of rhetorical reinforcement can make a return more obvious or more indirect.

Solution to Exercise (p. 3)

- a) Duration: In preparation for the return of the contrasting theme, the music becomes very repetitive.
- b) Duration: The rhythm holds dramatically just before the contrasting theme enters.
- c) Change: There is a huge build-up in volume, followed by a dramatic drop-off.
- d) Change: There is a huge build-up in density, then a huge drop-off.
- e) Change: There is a change of primary instruments, from brass to solo wind and strings.
- f) Change: There is a change from multiple ideas simultaneously to a single idea.
- g) Change: The pulse is relaxed when the contrasting theme returns.

All of the above are true, making the contrasting theme's return very emphatic.

Solution to Exercise (p. 3)

Sound clip A.

Solution to Exercise (p. 4)

a) Duration

1

Sound clip A's primary means of emphasis is duration: The harp and string texture endures the longest.