

## A Message of Liberty

# What was the Human Right movement's influence on music ?

Skills :

	Beginner	Intermediate	Proficient	Expert
Listening, comparison and comments				
I'm able to identify and name a simple structure heard in a musical excerpt				
I'm able to make a link between musical properties and historical and cultural environments				
Exploration, imagination and creation				
I'm able to reuse certain musical properties of a worked piece in order to improve my performance				
Performing a musical project				
I'm able to perform a musical project in a group				
I'm able to sing during a polyphonic part of the worked song				

## Main piece

**Title :** *Porgy and Bess*

**Composer :** George Gershwin

**Country :** USA (1898 - 1937)

**Cultural period :** Contemporary


[urlz.fr/j3NL](http://urlz.fr/j3NL)

The *Porgy and Bess* folk opera was composed 1935 by the famous american composer George Gershwin. It tells the story of a disabled afro-american beggar (Porgy) living in an underprivileged neighbourhood. After rescuing a woman (Bess) who was bullied by her partner, Porgy helps her to stop addictions as well as to start a better life.

### Exercise 1

The music we are working on contains some typical properties of committed art. Please try to describe this music with as many details as you can.

Your own description of the excerpt	Common description
<i>What do you hear precisely?</i> ..... .....	..... ..... .....
<i>Why should we consider this music as committed one?</i> ..... .....	..... ..... .....
<i>What are the musical properties that can show us the commitment of this piece?</i> ..... ..... ..... .....	..... ..... ..... .....

## Vocabulary

By the will to change the society, was born the \_\_\_\_\_ art. So many examples of this kind of music remained in History forever, for instance *Only A Pawn In Their Game* by Bob Dylan or *La Marseillaise* composed by Rouget de Lisle.

Another cause artists strived for is equality. One of the most important issues of the 20th century was the race question. Musicians did therefore their best in order to bring out this problem. The solution, for some of them, was to reuse musical properties of folk art in their own pieces.

Speaking about afro-american music, the genre of \_\_\_\_\_ was widely used in classical and popular art. From George Gershwin to Drake, this genre reappears in many masterpieces.

One of the main musical properties of this genre is \_\_\_\_\_ fashion which means that there's interaction between the leader singer and the choir. Phrases are sung there by the leader first, and immediately repeated by the choir.

### Exercise 2

Let's compare two performances of *It Ain't Necessarily So*. In this comparison, please try to reuse the terms seen in the Vocabulary part.

	<i>Excerpt 1</i>	<i>Excerpt 2</i>
Similarities		
Differences		

## Complimentary piece

**Title :** *Sunday Bloody Sunday*

**Songwriter :** Paul David Hewson (Bono)

**Country :** Republic of Ireland  
(born in 1960)

**Cultural period :** Contemporary



[urlz.fr/jCub](http://urlz.fr/jCub)

The song *Sunday Bloody Sunday* was composed in 1983 by the U2 group's leader Bono. It's dedicated to the tragedy which happened in 1972 where unarmed civil rights protesters were killed by British troops. The committed lyrics of this song allow us to consider this as a protest song.

### Exercise 3

Please write down below whether there's call and response singing or not.

Excerpt number	Call and response	NOT call and response
1		
2		
3		
4		
5		

### Conceiving a playlist :

Advices regarding the playlist to conceive :

- In group, choose **3 songs** with committed lyrics. The topic these song should be related to was chosen previously.
- Find, for each song, how the topic is revealed (musical means, lyrics, etc.)
- Conceive then a slideshow presenting the playlist. Should be mentioned the information about each song (author, year, style), the link with the topic, the reasons why the songs were put in the chosen order, and what these songs have to do with a commitment.

# Go Down Moses

Songwriter : Marion Williams

## Chorus

Go down Moses  
Way down in Egypt land  
Tell all Pharaohs  
To let my people go!

## Verse 1

Oh when Israel was in Egypt land  
Let my people go!  
Oppressed so hard, they could not stand  
Let my people go!

## Chorus 1

So the Lord said, go down (**go down**) Moses (**Moses**)  
Way (**way**) down (**down**) in Egypt land  
Tell all Pharaohs  
To let my people go (**let my people go**)

## Verse 2

So Moses went to Egypt land  
Let my people go!  
He made all Pharaohs understand  
Let my people go!

## Chorus 2

Yes the Lord said, go down (**go down**) Moses (**Moses**)  
Way (**way**) down (**down**) in Egypt land  
Tell all Pharaohs  
To let my people go (**let my people go**)

## Verse 3

Thus spoke the Lord, bold Moses said  
Let my people go!  
If not I'll smite, your firstborn's dead  
Let my people go!

## Chorus 3

God the Lord said, go down (**go down**) Moses (**Moses**)  
Way (**way**) down (**down**) in Egypt land  
Tell all Pharaohs  
To let my people go!

## Globalization in Music and Arts

## How mutual influence enrich each country's Art ?

Skills :

	Beginner	Intermediate	Proficient	Expert
Listening, comparison and comments				
I'm able to identify differences and similarities by comparing two versions of a same music piece				
I'm able to mobilize wisely a coding system in order to organize a creative process				
Exploration, imagination and creation				
I'm able to reuse certain musical properties of a worked piece in order to improve my performance				
Performing a musical project				
I'm able to perform a musical project in a group				
I'm able to define expressive characteristics of a musical project and work consequently				

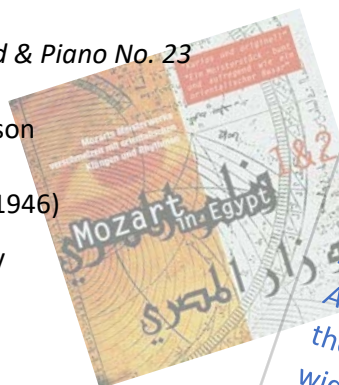
## Main piece

Title : *Concerto for Oud & Piano No. 23*

Composer : Hugues de Courson

Country : France (born in 1946)

Cultural period : Contemporary


[urlz.fr/lzzK](http://urlz.fr/lzzK)


In his *Mozart in Egypt* album released in 2003, Hugues de Courson unifies classical music and traditional North-African melodies. The *Concerto for Oud and Piano No.23* is a mix between the famous *Adagio* by Wolfgang Amadeus Mozart and the sounds of oud, a string instrument widely spread in Arabic culture.

## Exercise 1

Before finding musical characteristics belonging to different cultures, let's analyse the music piece by Hugues de Courson.

Your own description of the excerpt	Common description
<i>What instruments can you hear?</i> ..... ..... .....	..... ..... ..... .....
<i>Are there influences of different cultures in this music?</i> ..... .....	..... ..... ..... .....
<i>Why did the composer join a new instrument to an existing music piece?</i> ..... ..... ..... .....	..... ..... ..... ..... .....

The process used by Hugues de Courson is called *mixing*. It means that different cultures are included in the music piece. Sometimes, changes are more important in the original version than those you could hear in *Concerto No.23*.

## Exercise 2

Let's compare two performances of the the *Symphony No.25*. In this comparison, please try to identify as many as possible differences and similarities.

	Excerpt 1	Excerpt 2
Similarities		
Differences		



*Arghul*



*Goblet Drum*

## Vocabulary

- ..... – a type of music characterized by different influences included in the same piece. The possible influences are of 3 sorts : styles (for example, traditional and classical), cultures (i.e. North African and European), and historical periods (Baroque and contemporary).
- ..... – a form of traditional music that raises social and economic issues. It appeared in Algeria in the first half of the XXth century and its name means *opinion* as the singers (men and women) expressed theirs thoughts while singing.
- ..... – a music style typical in Japan. It appeared in V-VIth centuries as Buddhist sacred music. The most common instrument used in this style is *Nagadō-daiko* ("long-body drum" in English).

## Complimentary piece

**Title :** *Iron*

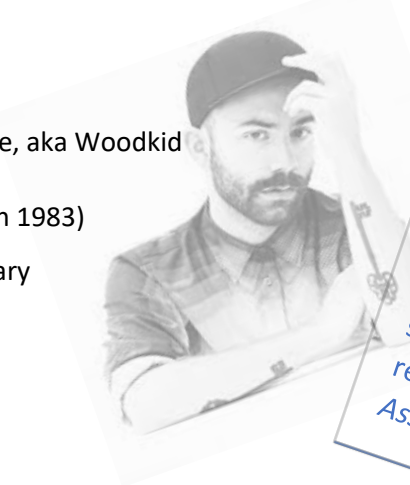
**Songwriter :** Yoann Lemoine, aka Woodkid

**Country :** France (born in 1983)

**Cultural period :** Contemporary



[urlz.fr/scs](http://urlz.fr/scs)



Yann Lemoine is a French music video director, graphic designer and singer-songwriter. He's become famous as a musician after his single *Iron* was released in 2011. Woodkid is also known for mixing different styles in his music. This is one of the reasons *Iron* was used in a trailer of *Assassin's Creed: Revelations*.

### Exercise 3

As we already did while studying *Concerto N°23*, please analyse *Iron* by Woodkid. Also, try to use appropriate terms written in the Vocabulary part.

Your own description of the excerpt	Common description
<p><i>What can you say about the styles heard in this song?</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p><i>Can you make a link between instruments and styles? Which instruments correspond to the styles identified in the 1st question ?</i></p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

Group members (Name Surname) : ....., ....., ....., ....., ....., .....

## Group work

As a result of the work we've done in the previous chapters, let's compare different music pieces in order to identify all the influences found in *Iron*. The 3 types of fusion are unified in this song, we need therefore to find out which historical periods, cultures and styles were used by Woodkid.

Music pieces	<i>Iron</i> - 2013	<i>Spirit of Taiko</i> - 1981	<i>Funeral of Queen Mary</i> - 1695	<i>Great Gate of Kiev</i> – 1874	<i>Tribal Rhythms</i> – 2009
Composer (dates, nationality, cultural period)	Woodkid (1983 -) French Contemporary Rock				
Group	Symphonic orchestra Computer-Assisted Music Organ Japanese Drums (Nagadō-daiko) Male voice				
Musical properties	Slow tempo Loud music with crescendo and decrescendo Brass and drums are the loudest instruments Brass:				
Mood	Worrisome, warlike				

	Beginner	Intermediate	Proficient	Expert
I'm able to search on Internet information about the music pieces				
I'm able to describe each piece using appropriate vocabulary				

Mark: .... / 20



## Living in a Consumer Society

# How do Artists Stand Against Consumerism?

Skills :

	Beginner	Intermediate	Proficient	Expert
Listening, comparison and comments				
I'm able to compare music pieces of different styles distant in time and space				
I'm able to make a link between musical properties and historical and cultural environments				
Exploration, imagination and creation				
I'm able to conceive, arrange and enrich an existing piece by means of digital tools				
Performing a musical project				
I'm able to define musical properties of a project, and to produce it using appropriate tools				
I'm able to perform a musical project in front of the classmates, and to defend my artistic choices				

## Main piece

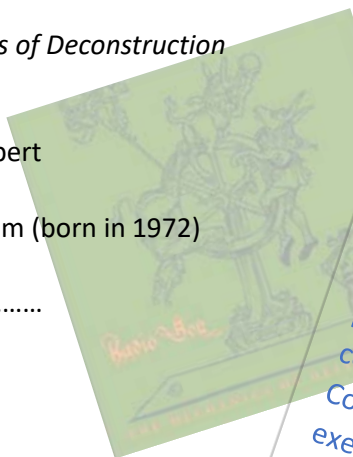
Title : *The Mechanics of Deconstruction*

« GAP »

Composer : Matthew Herbert

Country : United Kingdom (born in 1972)

Cultural period : .....


[urlz.fr/jEEEd](http://urlz.fr/jEEEd)


Matthew Herbert is a British musician known as a leader of electro music. His album *The Mechanics of Deconstruction* released in 2001 contains 15 tracks, each one representing a brand which participates in establishing the today's consumer society : McDonald's, GAP, Coca-Cola, Total Oil, etc. This album is an exemple of concrete music as there were real objects used in order to create the basis of music content of the pieces.

## Exercise 1

One of the ways to act against consumerism is to show through art how despicable the mondialization is. Matthew Herbert chose his own manner to do so. Let's analyze *GAP* in order to understand this manner.

Your own description of the excerpt	Common description
<i>What do you hear precisely?</i> ..... .....	..... ..... .....
<i>How is this music constructed?</i> ..... .....	..... ..... .....
<i>What can you say about the artist's manner to stand against consumerism?</i> ..... ..... ..... ..... .....	..... ..... ..... ..... .....

## Vocabulary

- **Concrete music** – a type of music composition which utilizes sounds of objects in order to create a piece. The recorded sounds are mixed through different tools and then compiled in a final work of art.
- **The accumulation process** – a type of music writing often met in electro music. In the beginning, there's only one instrument or voice, and other sound layers are subsequently added to the first one.
- **A sample** – a sound generated by an object of everyday's life. After being recorded, this sound is inserted to a music piece, and often repeated in loop.

## Exercise 2

There may be similarities in music pieces of different styles, even though the pieces are distant in terms of cultural periods. Let's compare two excerpts in order to find the differences and similarities.

	<i>Excerpt 1</i>	<i>Excerpt 2</i>
Similarities		
Differences		

## Complimentary piece

**Title :** *Music for One Apartment and Six Drummers*

**Band :** Six Drummers

**Country :** Sweden  
(formed in 2001)

**Cultural period :** Contemporary



[urlz.fr/jFb7](http://urlz.fr/jFb7)



### Exercice 3

As you know, concrete music contains sounds of everyday's life objects. Try to find, among the following excerpts, those that belong to this style of music.

Excerpt number	Concrete music	Other style of music
1		
2		
3		
4		
5		

### Musical project :

Advices regarding the musical project :

- There must be 5 samples and the accumulation process in your piece.
- In order to be able to conceive your piece, download first the track *Chupe* from EcoleDirecte (Workspace **Troisième – DNL – Séquence 2 – TP**)
- The downloaded file should be exported to Audacity. The sounds to insert to your piece can be found here : [urlz.fr/jFj9](http://urlz.fr/jFj9)
- In order to establish the accumulation process, you must add 5 sounds related to the song, one at a time.
- After you conceive it, the whole piece should be uploaded on EcoleDirecte as a homework.

# Chupee

Songwriters :  
Morgane Imbeaud  
and Marc Daumail

## **Verse 1**

We have gone to the country  
In your old car  
We have lost our way  
So many times

## **Chorus**

Hello, hello  
I take you on a trip  
Hello, hello  
I take you on a trip

## **Verse 2**

Eating your Chupa Chup  
A plane is making a loop  
The beavers are so cute  
A tree gave me a fruit

## **Chorus**

Hello, hello  
I take you on a trip  
Hello, hello  
I take you on a trip

Music in all its states

## How music can be used in commercial purposes?

Skills :

	Beginner	Intermediate	Proficient	Expert
Listening, comparison and comments				
I'm able to identify, by comparison, the differences and similarities in the interpretation of a music piece.				
I'm able to make a link between musical properties and historical and cultural environments				
Sharing, arguing and discussing				
I'm able to conceive, arrange and create a music piece with a help of digital tools				
Performing a musical project				
I'm able to define musical properties of a project, and to produce it using appropriate tools				
I'm able to conceive a musical projet in a group				

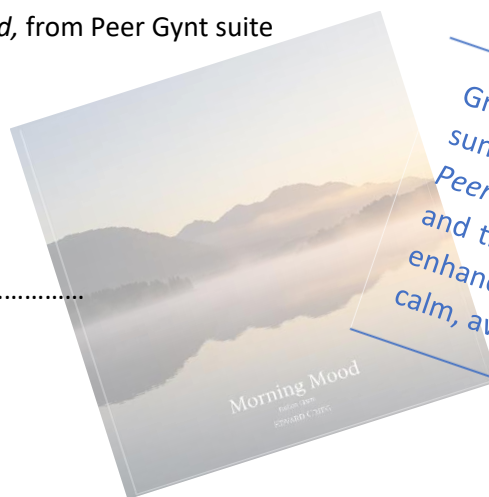
### Main piece

Title : *Morning Mood*, from Peer Gynt suite

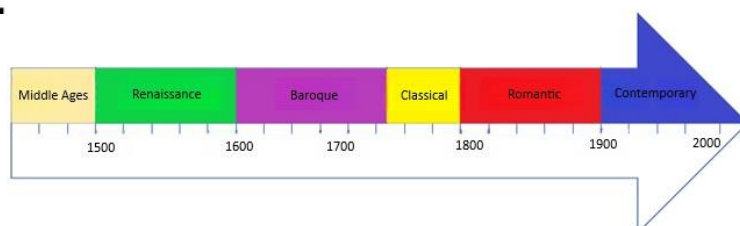
Composer : Edvard Grieg

Country : Norway  
(1843 – 1907)

Cultural period : .....


[urls.fr/aDYSeS](https://urls.fr/aDYSeS)


Grieg's *Morning Mood* evokes serene sunrise. Originally **incidental** music for the *Peer Gynt* play, it often establishes peace and tranquility. As **non-diegetic music**, it enhances the narrative's emotion with its calm, awakening beauty.



## Exercise 1

Some commercials use music made just for them, while others use music that already exists. They do this for different reasons, and the music helps express different things. Let's analyze *Morning Mood* and try to explain how the sounds and images in the commercial work together.

Your own description of the excerpt	Common description
<i>What do you hear precisely?</i>	.....
.....	.....
.....	.....
<i>What instruments can you hear?</i>	.....
.....	.....
.....	.....
.....	.....
<i>Does the mood change? What's the order of these changes?</i>	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

## Vocabulary

- ..... – a type of music which is coordinated with images. This type of music is often used in commercials and movies.
- ..... – already existing music pieces used in videos. Their mood matches with the message those videos are intended to transmit.
- ..... – the culmination of a progression. Applied to music, it means that, at some point, sounds become the fastest, the loudest or the highest compared to the others.
- ..... – music that exists within the narrative world of a commercial. The characters in the video can hear this music.
- ..... – music that exists outside the narrative world of the media. The characters in the film cannot hear this music

## Exercise 2

Kinetic music tightly synchronizes sounds and visuals, enhancing the video's emotional impact. Let's describe the link music-video in a very precise manner.

<b>Images</b>	The man takes a breath and gets up from bed	The dog appears and the man walks through the corridor	He's in the bathroom cutting his hair	He leaves the wardrobe, passes the living room and eats the sandwich	He walks down to the living room where his family was waiting for him
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<b>Sounds</b>					
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## Complimentary piece

**Title :** *Rapper's Delight*

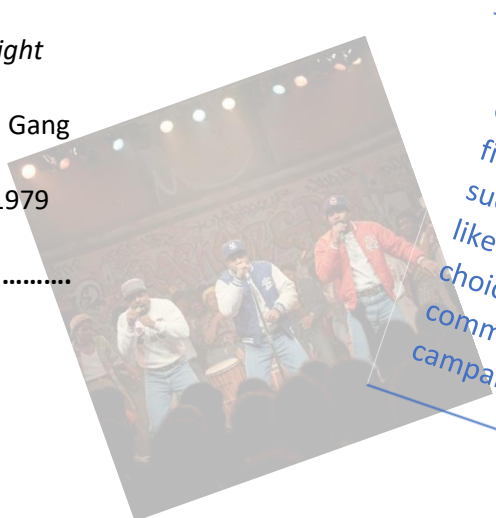
**Group :** The Sugarhill Gang

**Country :** USA, est. in 1979

**Cultural period :** .....



[urls.fr/xF5F3M](https://urls.fr/xF5F3M)



*Rapper's Delight*, The Sugarhill Gang's 1979 debut, is considered the first rap song to achieve mainstream succes. The song's upbeat and party-like mood has made it a popular choice for numerous TV spots and commercials like in the Evian's campaign.

### Exercise 3

In the Evian's commercial, you can hear the song taking part at the main action. This is always the case for diegetic music. While watching the videos, let's try to distinguish diegetic and non-diegetic music.

Excerpt N°	Diegetic	Non-diegetic
1		
2		
3		
4		
5		

# I can't live

Pete Ham and Tom Evans

## Verse 1

No, I can't forget this evening  
Or your face as you were leaving  
But I guess that's just the way the story goes  
You always smile, but in your eyes, your sorrow shows  
Yes, it shows

## Verse 2

No, I can't forget tomorrow  
When I think of all my sorrow  
When I had you there, but then I let you go  
And now it's only fair that I should let you know  
What you should know

## Chorus

I can't live if living is without you  
I can't live, I can't give anymore  
I can't live if living is without you  
I can't give, I can't give anymore

## Verse 1

No, I can't forget this evening  
Or your face as you were leaving  
But I guess that's just the way the story goes  
You always smile, but in your eyes, your sorrow shows  
Yes, it shows

## Chorus.