

The Interim Plus +++++

Curriculum Learning Resource

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The *Interim Plus* is a curriculum learning resource specifically designed to assist teachers in integrating life issues, from a moral perspective, into their lesson planning. The periodical is published bi-monthly by *The Interim Publishing Company*, 157 Catherine St. North, Hamilton ON L8L 4S4 416-204-1687 interimplus@theinterim.com

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Introduction Howard Goodall BBC Series	pages 1-3
Music, Nationalism and Propaganda	pages 3-7
Music, Protest, Social and Political Causes	pages 8-13
Marketing of Music	pages 14-17
The Case for Music in the Curriculum	pages 18-21
Music, Religion and Worship	pages 21-22



Music is the elixir of love, able to stir the soul and energize the body as well. This edition of *The Interim Plus*, focuses on the power of music, its influence on human life through the ages. It is presented from the perspective of one who enjoys music of all kinds and favours including music in the school curriculum. It does not address technical aspects of teaching music, vocal or instrumental.

It is a vast subject and there are many theories about the origins of music, whether purely vocal or instrumental. There is literally music for all

occasions – funerals, weddings, parties, church worship, work, exercise, shopping, serenading, advertising, dancing, marching, sports team chants. There are many good sources for learning about the origins of music and the various musical genres. One of the best series is Howard Goodall’s 6 part *Story of Music* on the BBC, and his later series, *Big Bangs*. I would highly recommend viewing the series for introductory courses on music appreciation. In order to get a sense of the music involved I would recommend listening to each of the pieces referenced throughout this learning resource.

Origins and Developments: Howard Goodall

Goodall asks many questions: Do we know why our earliest human forebears sang or why they created instruments? Was it needed for survival or was it meant as relaxation, something to do after the hunt or after working in the fields? We don’t really know. What is apparent is that there was a wind instrument made of bone dating back to 47,000 BC. We also know that urban civilizations had musical instruments by 9000 BC.

Music seems to have been a part of life in many ancient civilizations. From the viewpoint of Western civilization, the Greeks, (credited with the invention of so many things – like philosophy, drama, architecture, painting) considered music as both a science and an art. In fact, they made choral singing one of the competitions in their Olympic Games.

Howard Goodall explores the development of music over the centuries in the European heartland with classical Greece and Rome, monastic chants, medieval troubadours, royal courts and salons, baroque chambers and concert halls. His retelling of the story of music is fascinating, rich in detail and insightful commentary. He recounts and explains the development of instruments - lyre, violin, guitar, lute, flute, harpischord, piano. He also deals with huge innovations like musical notation first introduced by Guido d'Arezzo, as well as the role of the printing press in making music truly international.

Music early on was tied closely to church religious rites, but over time became more secular in purpose and scope culminating with the invention of opera by Claudio Monteverdi around 1605. Music, as Goodall puts it, was now being “put at the service of words more deliberately in order to convey complex human emotions”.

The onset of opera also meant that music was becoming a more global phenomenon, connecting people, and migrating from church to salon, concert hall and large theatres built for that purpose. The theory and techniques of



music became more complex, with breakthroughs like harmonic progression, repeat of chords, the fugue and counterpoint, equal temperament between notes, standardized keys, the pianoforte and the creation of the modern orchestra. As Goodall explained, the music “became bigger, louder, and more ferocious”, and changing from being morally rigorous to including a large dose of sensual pleasure.

Johann S. Bach

Composers were becoming famous and in demand because of their musical compositions. George F. Handel, Johann S. Bach, and Antonio Vivaldi began in the service of a patron, but became their own independent impresarios, something that would be even more emphatic with people like Wolfgang Amadeus Mozart, Joseph Haydn and Ludwig von Beethoven.

Part 1	https://www.youtube.com/watch?v=I0Y6NPahlDE	The Age of Discovery
Part 2	https://www.youtube.com/watch?v=qMxsE8wawVA	The Age of Invention
Part 3	https://www.youtube.com/watch?v=Xntvurc7jmU	The Age of Elegance and Sensibility
Part 4	https://www.youtube.com/watch?v=MvzXcxyhc0	The Age of Tragedy
Part 5	https://www.youtube.com/watch?v=UxzvVGIVZqE	The Age of Revolution
Part 6	https://www.youtube.com/watch?v=_HVINsv19Rs https://www.dailymotion.com/video/x6nznvaq	The Popular Age
Howards Goodall's Big Bangs in music		https://www.dailymotion.com/video/x2ismsw

The changing musical style of the 18th century was developing within the framework of the revolutionary ideas of the *philosophes*, the waning of the aristocracy and rise of the bourgeoisie and mercantile classes, all accompanied by a growing dissatisfaction with the received wisdom, an abandoning of the *mores maiorum*, preparing the way and exploding into the French revolution. The period saw the creation of symphonic pieces, the pursuit of proportion and balance, even as composers went further and further in their craft of invention, introducing like Mozart, “ravishing melodies” in their compositions.

Some of the words that could describe the new work of composers like Mozart, Haydn, Schubert and Beethoven would be: emotional, self-revealing, raw, beautiful, pastoral, tranquil, bleak, exhilarating, uncluttered. Music was becoming more of a psychological expression of the individual composer, his feelings, his relationship to nature, to his fellow beings, to God, to politics. It was becoming the Romantic age, when poets and artists wrote about or

painted nature, water, fields, mountains, landscapes, and seascapes, as well as portraits of historical figures or of battles or stories from the bible or classical antiquity. The composers like Felix Mendelssohn were “painting pictures in sound”.

The Power of Music

Music can evoke all kinds of sentiments and moods. It can shake one's bones and make one's hair stand on end. It can make one weep or laugh, jump with joy or sink into despair. It can become emotionally draining, but also dynamic and bracing. In a sense, music can foster national pride, spur desire for national unity. Giuseppe Verdi



and Richard Wagner were examples of composers writing music that evoked nationalistic feelings in the listeners aspiring for a united national state (Italy and Germany respectively). Bedrich Smetana, Antonin Dvorak, Mikhail Glinka, Frederic Chopin, Edvard Grieg, Jean Sibelius wrote music that had a similar impact on establishing or reinforcing national identity for the Czechs, Russians, Poles, Norwegians, Finns, etc.

At turn of the 20th century, following the long period of European imperialism and colonialization of various continents, European composers encountered non-Europeans and incorporated some of the new styles and rhythms thus creating a new style. The “new world” was making a contribution to the classical European canon of music.

Science and technology gave us the phonograph permitting the playing of music, which spawned a whole new music industry that continued to grow with each technological innovation related to sound and picture recordings. The movies created a new function for music as films combined all the arts. Music became subordinate to the requirements of film, the new popular pastime, as people began to flock to the movie theatres for escapism and general entertainment. With these developments, American music and shows became more significant, influencing music’s artistic and economic trajectories. Within this sphere of American music, black American music expanded and expressed itself in many new genres of music like blues, jazz, country, gospel, rock and roll, reggae, hip hop, rap - adding immeasurably to the delight and pure enjoyment of music as dance also became an important component of all music. As Goodall put it, the 20th century had become the “popular age of music”.

The broadcasting and recording industries made music popular and global. It also nurtured a tremendous exchange of music styles and tastes. *Rhapsody in Blue* by George Gershwin was a new composition using the new idiom of blues and jazz. The latter, Goodall noted, “relied on improvisation” and as such “exploded in all directions”, and became more diverse than many other styles. It appealed to the young and newly sophisticated in a different way than classical music, at least in the United States. Some saw the new music as chaotic, surreal like much of the rest of culture. The Weimar Republic and its cabaret night life represented decadence and the sick underclass of modern society. The German song *Mack the Knife* told the story. Carl Orff with his *Carmina Burana* suggested degeneracy. But, in America, the music had come of age. The American musicals on Broadway became a source of social commentary, as folks songs and protest songs would be in the 1960s.

By the 1950s teen-agers became the main audience with the recording and video industries, and so the explosion of new musical forms in addition to jazz and blues - like rock ‘n roll, rythm and blues, punk, funk, hip hop, heavy metal, soul, progressive rock, disco, and rap. The Beatles had revolutionized music further, introducing a sophisticated melange of styles and instruments (as expressed in the compositions and arrangements for *Eleanor Rigby*, *Yesterday*, *Penny Lane*, *The Fool on the Hill*). But, Goodall says that, in a way, the Beatles saved classical music.

Assignments, Questions, Further Study

1. One group of four students is assigned the task of researching and reporting in a chart form the origin and development of different instruments like wind instruments, brass instruments, string instruments (place of origin, time of invention, changes over the centuries or decades.)
2. Another group of 4 students can investigate the different theories about the origins of music and its varied purposes: religious rituals, recreation, communication with groups, communication with large groups like an army or an entire people. Likewise report in a chart form, and explain orally.
3. Based on this brief summary of Goodall's BBC series, what do you think were the six most significant breakthroughs in the history of music? Provide your rationale for each one.
4. Music seemed to be a male dominated field until the 20th century. Why was this so? Were there any women composers of note (Fanny Mendelssohn, the sister of Felix Mendelssohn or the wife of Robert Schumann, Clara Schumann)? Modern orchestras include an abundance of women. When, how and why did they become so plentiful in orchestras and bands?
5. Does a composer write for self-expression, or does the composer create with an audience in mind, wanting to please and become rich and famous through the process?
6. Some claim there is a scientific power to music? How is it like a drug to some people, a source of happiness or kind of euphoria, and why?
7. Today, a musical piece becomes powerful through the nature of its content (beat, originality, danceability, melody), marketing program to the public, and the actual message the piece may contain. Of these elements, which do you think is most important and why?
8. Of the many theories about the origins of music which are the most satisfying?
9. What was the Pythagorean theory of music? Was he correct? Is there some sort of harmony of the celestial spheres?
10. What therapeutic uses does music have?
11. How does music serve to inspire, uplift, promote a cause, get a message across?
12. How does a piece of music or song reflect the times in which it was created?
13. When do we first become aware of sound and musical sound? It is in the womb.
14. Can class warfare or tensions be expressed in music?
15. When did the movement of the human body come into play with music? Or was dance, acting, choreography part and parcel of music from the primitive beginning?
16. Is there a scale of notes? Who uses the scale? Are there different scales that are used by other peoples?
17. What are some of the controversies concerning music and music theory and the teaching of it? See these two articles dealing with this issue: <https://www.youtube.com/watch?v=Kr3quGh7pJA> in which the musician and critic Adam Neely discusses music as possibly a form of racism while in the second item <https://www.firstthings.com/article/2020/12/colorblind-and-tone-deaf> the writer, Bruno Chauat argues in defence of Heinrich Schenker and his musical theory favouring classical music.

Music and Nationalism

Some claim that a negative factor associated with music in the 19th and 20th centuries was its connection to nationalism. It may have played a pacific role in the unification or drive for self-determination of certain European peoples (e.g. Poles, Italians, Germans), but later music became a source of aggression, extreme pride and intolerance of those who were different and even excluded from the "nation". Nationalist music can be a source of freedom, pride and patriotism for one group, but may represent humiliation, subjection and lack of freedom or even racism and discrimination towards other groups within the same state. *Giuseppe Verdi*

What may have been appealing in Europe, and later all across the globe, as the basis of national identity - a common culture, language, religion, laws, history, race, blood, ethnicity, traditions, ancestry, political state, political goals, political ideology, geography and natural borders - later on could also have become reasons for context for the meaning of music and its power to move the listener, like Verdi's *Nabucco*. The Chorus of the Hebrew Slaves *Va Pensiero*, expressed the frustration of the Italians being under foreign oppressors. *La Marseillaise* had been sung by French troops and patriots at the time of the French Revolution in combating the

invaders of France. In fact, rallying songs of one sort or another came to be honoured as national anthems, sacred distrust, jingoism, exclusion, hatred, resentment, rebellion, etc. There is a difference, for example, in time and hymns extolling love of nation.

No doubt the interaction between music and politics is complex. Sometimes feelings can run so high that music becomes propaganda or governments may end up censoring certain types of music or singers, or composers. Dictators may ban certain music in order to control and advance their political agendas or demand that particular music be played to pump up national spirit or to humiliate the perceived enemy. Music can be a vehicle of political expression.

Assignment: Compare and contrast the national anthems of 10 different nations by listening to the anthems, with lyrics in their own languages, and then obtain a good English translation of the lyrics; This exercise can be done individually, as a home work assignment, or in groups, or by the whole class together. If the latter, it would take at least two 70 minute periods. Here is a suggested list you may wish to select from:

Canada https://www.canada.ca/content/dam/ircc/migration/ircc/english/celebrate/pdf/national_anthem_e.pdf lyrics

<https://www.youtube.com/watch?v=pUeLTZp-Dig> orchestral

https://www.youtube.com/watch?v=QIoH_8jBoRA choir in both languages

France <https://www.youtube.com/watch?v=215W-29Gt7s> orchestral with lyrics

<https://www.youtube.com/watch?v=T2BhWcSBJtI> Bastille Day, long version

English translation of words

Brazil <https://www.youtube.com/watch?v=dsnZnylXbZc>

<https://www.youtube.com/watch?v=iLm5TX9WxPc> school orchestra and sung

<https://www.youtube.com/watch?v=pJBEDKIZWo> orchestral

Russia <https://www.youtube.com/watch/AOAtz8xWM0w> music, with lyrics in Russian and English

<https://www.youtube.com/watch?v=HjixLT6DX7M> youtube with video, including the Soviet period

Ghana <https://www.youtube.com/watch?v=AI5XjXSmJCw> simple version, solo and instrumental

https://www.youtube.com/watch?v=Dm3nPpn_ynk choir with lyrics

Egypt https://www.youtube.com/watch?v=_JtPTGpD6vc sung

<https://www.youtube.com/watch?v=I-ltYsOFsuo> instrumental

Turkey <https://www.youtube.com/watch?v=44jiGpL1ogE> instrumental

<https://www.youtube.com/watch?v=hW0muL11g8w> sung and with orchestra, and lyrics

South Korea <https://www.youtube.com/watch?v=CceXXXubvdE> lyrics and English

<https://www.youtube.com/watch?v=YtjBowef4q4>

India <https://www.youtube.com/watch?v=58TOSrZ-NFQ> sung

Finland <https://www.youtube.com/watch?v=PX7cPorwX5M> sung, with Finnish and English translation

<https://www.youtube.com/watch?v=IM2Lr3NqUcg> video, display the actual land

Italy <https://www.youtube.com/watch?v=HNVwV0xWXdY> sung by choir and scenes of Italy, with English translation

South Africa <https://www.classicfm.com/discover-music/periods-genres/national-anthems/south-africa-lyrics-two-songs/> sung by Rugby Team

<https://www.brandsouthafrica.com/people-culture/history-heritage/south-africas-national-anthem> choir

United States <https://www.youtube.com/watch?v=vPKp29Luryc> sung, and with lyrics

https://www.youtube.com/watch?v=N_1CmBvYMRs sung by Whitney Houston, Super Bowl

Cuba https://www.youtube.com/watch?v=m_ixh_iwrwA sung, lyrics in Spanish and translated in English

1. What do the anthems have in common? How are they quite different? Is it the lyrics? The melody? The beat or pace? Martial or pastoral?
2. How old are the anthems? What is stressed in the anthems – the land, its physical beauty, or the history of the people, or a particular event, its uniqueness? What do the anthems say about the nature or identity of each of those nations?
3. Why are national anthems controversial?

4. Should national anthems be played on public occasion or should they be banned? Who insists on this practice and why? (Look at what different nations expect <https://scroll.in/article/683189/stand-for-the-national-anthem-heres-how-other-countries-treat-the-issue>)
5. Did this practise take on too great a role in developing pride and patriotism? Can you tell something important about a people based on the music and lyrics of their national anthem?
6. Are there national styles of music? American? Brazilian, Cuban? Spanish? South African? Nigerian? Chinese? Japanese? Egyptian? Greek? Argentine? Indian? Saudi Arabian? Iran? Canadian? Quebecois?
7. Why are there so many martial songs and march music? Give a few examples. What do they stir in people? Have they lost their allure today? When were these type of songs and genre of music popular?

Music and Propaganda

Previously, it was mentioned that music can elevate the mind, stoke passions, and cultivate a sense of pride and infuse patriotic love. It might all be a natural response to music of a certain kind. But, there may be a darker side to music when put at the service of propaganda.

Propaganda with feeling – music as an instrument of social purpose

Scientists study the emotions triggered by music through the ages, December 11, 2012

Richard Wagner

https://www.mpg.de/6677673/propaganda_music



Music speaks to the emotions and fulfils a range of functions. It can unite people, break down boundaries - and just as easily create them again. Take, for instance, a group of punk rockers poking fun at folk music fans: that in itself is relatively harmless. But it's a different matter when music is used for political aims. A group of scientists working with historian Sven Oliver Müller at the Berlin-based Max Planck Institute for Human Development is studying the emotions triggered by music through the ages. In conjunction with political scientist Sarah Zalfen, Müller has put together a compendium which shines a light on this world of emotions in the early 20th century. The book is about how musical emotions were used as a form of communication in times of war and occupation, and how they exerted their effect: as a part of the propaganda, as an instrument of occupation and as a strategy of resistance. Whereas the musical demonstration of German power was pursued with drastic means in occupied Poland, ranging from an employment ban for Polish musicians to the stoppage of musical performances for Polish audiences and even the appropriation of Polish composers as "German",

Göbbels adopted a subtler tone with strategists in France and the Netherlands. There, the music the Nazis enforced through their propaganda had little in common with folksy tunes or thumping military marches. Instead of drums and trumpets in four-four time, people in the occupied territories got to listen to Beethoven, Brahms and – over and over again – Wagner.

However, the scientists in Berlin do not believe that this forced exposure to allegedly superior "German music" in the cultural temples was merely done in the service of wanton cultural imperialism. In fact, the strategic deployment of classical sounds selected on the basis of chauvinistic criteria was more of a social conditioner. "And it worked well," says the historian. Even before the war, the music of Wagner, in particular, was very popular in France. "Without the Franco-German cultural transfer that occurred in musical life in the early decades of the 20th century, the use of music in occupied Paris could not have been seen as a successful strategy of hegemony." Of that Müller is convinced.

By putting Wagner operas in the concert house repertoires during the occupation, the Nazis orchestrated his music as an instrument of the occupation to pacify wide swathes of the population. "By offering the musical enjoyment to which people were accustomed, they built on the traditions the population had become fond of in peace times and thereby conveyed feelings of continuity and security," explains the historian, "which went down

particularly well with the middle classes.” At the same time, the act of upholding musical life masked another of the occupation goals: the shared enjoyment of music by the occupiers and the occupied alike was a matter of course.

Featuring three main chapters, “Music as an instrument of occupation”, “Music under threat – Music as a threat” and “Musical responses to war and occupation”, the compendium presents the different functions of music within the occupation policy of this era. One of the things the interdisciplinary research group on “Felt Communities? Emotions in European Music Performances” demonstrates in the book is that the perception, appraisal and strategic appropriation of music is often intensely ambivalent. For instance, Richard Wagner’s operas were used by the Germans against the French both as a “vehicle for the implementation of authority in France” and an “element in a ‘struggle for Rhenish liberation’”, as reported by Stephanie Kleiner, a historian from Konstanz, in her contribution which examines music policy during the occupation of the Rhineland after the First World War.

The Richard Wagner phenomenon has been a recurring topic in the work of Sven Oliver Müller, too. “Because of the ambivalence of his works, Wagner is a composer who has been appropriated by numerous very different factions in the course of history,” says the historian. Some 30 years after his ideological annexation by the Nazis, who venerated his works partly on the grounds of the Germanic cult of hero worship, the power strategists of the GDR themselves appropriated the operas of Wagner. “The Nibelung dwarves were deemed the prototypical proletarians,” explains Müller, who is keen to work specifically on the emotional problem of Wagner in more detail in the near future.

For other examples of how and why and with what effect music has been used for propaganda purposes the articles cited below are also very useful.

“We are the world”: Music and Propaganda in Democracy

Luis Velasco Pufleau, December 19, 2020

<https://msc.hypotheses.org/11>

Reflections on Music and Propaganda

Luis Velasco Pufleau

<https://quod.lib.umich.edu/c/ca/7523862.0012.007/--reflections-on-music-and-propaganda?rgn=main;view=fulltext>

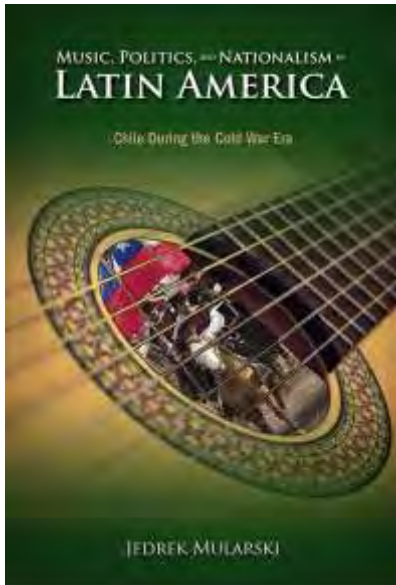
Permalink: <http://hdl.handle.net/2027/spo.7523862.0012.007>

Assignment /Questions

1. What are the main criticisms when music is used for propaganda purposes?
2. How is propaganda itself a controversial concept? Is there only bad propaganda or is there also good propaganda? Can music really be free of utilitarianism?
3. How and why is the music of Richard Wagner often cited as a kind of worst case scenario? Is it fair to a composer to have his music condemned because of the purpose or way that others use it?

Music, Protest and Political Causes

On the theme of politics and music there are some interesting abstracts that are available. Here is one worthy of being read. An excerpt appears below and can serve as introduction to the topic. The author looks at the relationship *between music and politics...the way in which the two interact*. (<http://lonelytable.net/features-1/2016/music-and-politics-an-introduction>)



Music and Politics: An Introduction

by Lexy Morvaridi

Music has always acted as a vehicle for social change. From the depths of Joe Strummer's gut to Fela Kuti's political groove to the wobble in Billie Holliday's voice on 'Strange Fruit', political music has always existed and shows no signs of disappearing.....[such] music is as relevant as it ever was; it just appears through different avenues and manifests itself in different ways..... Throughout history, and in particular the 20th and 21st centuries, it has played a fundamental role in progressive change, influencing everything from race to sexuality to class politics.

What do we mean when we say 'political music'? ...I am specifically referring to the relationship between music and social change – the ability of music to act as political agency for an individual or a group.....music has the ability to bring people of different backgrounds together, through its capacity to deliver a shared, pleasurable experience. Is that not political in its inception?

Music also serves a number of political purposes. It can be used to initiate action or inspire people to act, to support and further a political sentiment, or ultimately to bring about debate and change within society. What is important to understand is how it does so. It could be in the lyrical content of a song, in the context in which it is performed, how it is disseminated, or even in the individual's choice to buy a specific record because of what it stands for. By focusing on the conditions and the context that surround music alongside the form and content of the music itself, the different ways in which music has a political impact become apparent. Professor John Street has explained that it is the ability and way that music affects the emotions of individuals that makes it such a powerful weapon in political engagement. Ultimately, music creates a bond between the performer and the listener. It is this bond that proves to be instrumental in building support for a particular political cause or political belief.

The theme is also briefly touched in **How Does Music Affect Politics?** By Natalie Wilson @musicaladvisors, April 13, 2017

<http://lonelytable.net/features-1/2016/music-and-politics-an-introduction><https://www.bohemianguitars.com/blogs/bohemian-guitars-blog/how-does-music-affect-politics>

Assignment

a)

Have students research and comment on songs that may have had strong anti-war or social reform objectives. Have them search examples outside North America as well. Here are a few suggested examples - songs of Bob Dylan or Peter, Paul and Mary, Pete Seeger, Joan Baez. What made the songs very popular? Was it the music? Melody? Lyrics? The times? the context? The singer(s)? The venue where sung? University campuses? Protest marches? Where do folk songs fit in terms of protest songs? What other examples can you provide for songs with political messages today?

https://www.youtube.com/watch?v=pj_9KshfQuw *We Shall Overcome*

<https://www.youtube.com/watch?v=Aor6-DkzBJ0> *We Shall Overcome* choir Morehouse College Glee Club

https://www.youtube.com/watch?v=OV5_LQArLa0 *You'll Never Walk Alone* Gerry and the Pacemakers

<https://www.youtube.com/watch?v=ZgXNVA9ngx8> *Where Have All the Flowers Gone* Peter, Paul, and Mary

https://www.youtube.com/watch?v=90WD_ats6eE *Times They Are Changing* Bob Dylan

b)

Here is an example of a song originating in Italy as a partisan song in 1940s and sung in many parts of the world today in many different languages. What is there about this song that is so appealing to so many different nationalities? Has it become a sort of anthem for leftists?

<https://www.youtube.com/watch?v=46cXFUzR9XM> Ciao Bella Ciao used in movie
<https://www.youtube.com/watch?v=O6oR4xK6xe8>
https://www.youtube.com/watch?v=5FCNg2O_Ivs in ten languages
<https://www.youtube.com/watch?v=e74HTylqxE4> in Russian
<https://www.youtube.com/watch?v=tP98RImh55g> in French
<https://www.youtube.com/watch?v=Qwbh6ZHEiUc> in Turkish.
<https://www.youtube.com/watch?v=PEp711Kyvgl> Serbian jazzed up version. Locale is Vienna, but music is Italian, sung in Serbian, and the audience is multinational. (Goran Bregovic)

c)

Politics can inspire a composer to write a certain type of song to tell a story or to rouse people to action by the beat, the words, the call to arms or by idolizing a particular person, represented as a hero. Here are two examples from Cuba, one praising Che Guevara and the other recounting the simple life of a humble and honest farmer from a certain mountain locale in Cuba. How does one reconcile this juxtaposition of two beautiful songs, one immortalizing in song a brutal communist leader while the other sings praises of a humble man and his land?

<https://www.youtube.com/watch?v=nYJjtOqVKJQ> *Comandante Che Guevara*
<https://www.youtube.com/watch?v=gW2d5DKOXWw> *Guajira Guantanamo*
https://www.youtube.com/watch?v=blUSVALW_Z4 *Guajira Guantanamo* sung by many Cuban musicians and singers

d)

Songs can have a very long history, originating in one country centuries ago and making its way to another country and transformed. Take the case of *Mack the Knife*. The content of the story first appeared in a tale concerning a thief in England in the 18th century, in *The Beggar's Opera* by John Gay which featured the themes of social class, thievery, murder, arson and rape. Then in the 20th century, Kurt Weill and Bertold Brecht resurrected the story with music and lyrics in *The Three-Penny Opera* set in 1928 Berlin during the German Weimar Republic. How did the story fit the times? How did the words to the song change over time? How do the three versions of the song differ? (movie, cabaret, television show). Which impresses the most in your opinion?

<https://gesteofrobinhood.com/2017/10/28/mack-the-knife-the-true-story-behind-the-song/> *Mack the Knife*, background story

<https://ehkern.com/2013/06/28/mack-the-knife-and-the-weimar-republic/> *Mack the Knife* and the Weimar Republic, sung in German, cabaret style, by Lotte Lenya

<https://www.youtube.com/watch?v=SHFXEPYU0FQ> sung in German, by Ute Lemper

<https://www.youtube.com/watch?v=557IFG-qq5g> sung by Bobby Darin

e)

Music can assume different meanings even if the original melody stays the same. An example is the song *Stand By Me* by Ben E. King, translated into Italian by Adriano Celentano with whole new lyrics and a title as *Pregherò*. Both songs are quite beautiful and effective and yet quite different. What was the main point of the original song? Contrast that with the theme of Celentano's version. Listen to both and watch the setting for each in terms of audience and purpose of the song. We have also provided the respective lyrics of the two versions.

<https://www.youtube.com/watch?v=tTSjI-RwEE> *Stand By Me* Ben E. King, original song and lyrics
<https://www.youtube.com/watch?v=neid3-6gHCE> *Pregherò*, Adriano Celentano



*Ben E.
King*

Stand by Me

When the night has come
And the land is dark
And the moon is the only light we'll
see
No I won't be afraid
Oh, I won't be afraid
Just as long as you stand, stand by
me

So darling, darling
Stand by me, oh stand by me
Oh stand, stand by me
Stand by me

If the sky that we look upon
Should tumble and fall
Or the mountain should crumble to
the sea, I won't cry, I won't cry

Italian Lyrics of Pregherò
translated into English

*I will pray for you
Who have the night in your heart
And if you want it
You will believe*

*I know why
You don't have faith
But if you want it
You will believe*

Pregherò

Pregherò per te
Che hai la notte nel cuor
E se tu lo vorrai
Crederai

Io lo so perché
Tu la fede non hai
Ma se tu lo vorrai
Crederai

Non devi odiare il sole
Perché tu non puoi vederlo
Ma c'è
Ora splende su di noi
Su di noi

Dal castello oh, del silenzio
Egli vede anche te
*You shouldn't hate the sun
Because you can't see it,
But it is there
And shines upon us, upon us*

*From the castle of silence
He sees you too,
And I already feel
That you will see him too.*

*He knows you will see him
Only with my eyes
And the world
His light will regain*

Adriano Celentano



E già sento
Che anche tu lo vedrai

Egli sa che lo vedrai
Solo con gli occhi miei
Ed il mondo
La sua luce riavrà

Io t'amo, t'amo, t'amo, oh
Questo è il primo segno che dà
La tua fede nel Signor
Nel signor, nel Signor

La fede è il più bel dono che il
Signore ci dà
Per vedere lui, e allor
Tu vedrai, tu vedrai, tu vedrai
Tu vedrai, tu vedrai

*I love you, I love you, I love you, oh
This is the first sign
your faith in the Lord gives,
Your faith in the Lord*

*Faith is the most beautiful gift that
the Lord gives us
To see him, and then
You will see, you will see, you will
see
You will see, you will see*

Music and Pro-life

Some causes are more controversial than others and deserve closer attention. The issue of abortion and the right to life rages across the planet and often becomes an issue during political campaigns in different parts of the world. The field of music cannot escape the passion people about values or principles very dear to them. For many music may arouse strong feelings about the sacred nature of human life and the tragedy of taking the life of the

innocent unborn. There are bands that sing songs extolling the rights of women to choose the termination of their child's life and there are bands and individuals who sing songs that uphold the sanctity of all human life, and most especially that of the defenceless, voiceless child expecting a safe environment in their mother's womb. To pro-life supporters, the womb, unfortunately has become a very dangerous place for the unborn child. That is the sad message that makes its way into song. In the following short article the author highlights the writing of a song for a pro-life feature film.

By Kayla Koslosky, Crosswalk.com

Four-time Grammy Nominated Christian singer and songwriter Matthew West premiered his new song on Friday, and it packs a powerful pro-life punch.

West's song "Unplanned" is expected to appear in the new pro-life movie by the same namesake.

As [Crosswalk.com reported](#), the R rated Christian movie "tells the story of Abby Johnson, the former Planned Parenthood director who changed her mind about the issue after watching an abortion in her clinic" and later became a powerful pro-life leader.



When writing the song "Unplanned" to be the movie's title track, [CBN News reports](#) that West said he thought a lot about seeing his own daughter's first ultrasound and what that meant to him.

The song starts off with West singing, "I'm looking at a masterpiece/ I'm staring at a work of art/ I'm listening to a

symphony/ In every beat of your tiny heart/ You used to be a choice to make/ But now I think you've chosen me /'Cause I see ten fingers, ten toes /Two eyes and I know this is meant to be."

"I wrote this from the perspective of someone seeing their newborn baby for the first time," [West said in a statement](#) following the release of the song last week.

He continued, "I tried to capture the feelings I had when I first heard my own daughter's heartbeat, the overwhelming sense of life that is precious, a life that is a miracle, and a life that is a gift."

"I hope this song moves you the way it moved me," he added.

<https://www.christianheadlines.com/blog/matthew-west-premieres-powerful-pro-life-song-to-be-featured-in-new-movie-unplanned.html>

Pro-Life Songs

Sometimes music can move us in ways that words simply cannot. Here are some beautiful songs that celebrate life or tell of the pain of abortion. This list also shows the variety of bands and singers writing and performing songs about this delicate human issue, with so many moral repercussions.

There Goes My Life- Kenny Chesney [youtube video](http://youtu.be/xP-Sxfntdb4/)<http://youtu.be/xP-Sxfntdb4/>[youtube video](http://youtu.be/xP-Sxfntdb4/)

This song is about a teenager who finds out his girlfriend is pregnant. At first he thought his life was over but he soon learns that his baby girl is the light of his life.

Can I Live?- Nick Cannon <https://www.youtube.com/watch?v=QcW738wXoHk/>**/youtube video**

This song tells the story of how Nick Cannon's mother almost had him aborted but changed her mind just in time

What it Means to be Loved- Mark Schultz

<http://www.youtube.com/watch?v=DJOSMB0QhFY/>**/youtube video**

This song's story is about how Schultz's wife wanted to adopt children who are either special needs or ones who are not going to live long because they're terminally ill. She simply wanted to show them a great Birthday or Christmas before they passed away.

Happy Birthday- Flipsyde <http://www.youtube.com/watch?v=2bQG8v8kTGs/>**/youtube video**

This song has a bit of a different message, it is an apology from a father's point of view. He's wishing the baby he aborted a Happy Birthday and asking for forgiveness.

To Zion- Lauryn Hill <http://www.youtube.com/watch?v=oAY06SYDjH0/>**/youtube video**

This song tells the story of Lauryn Hill choosing not to get an abortion and giving birth to her son Zion even though people told her it would ruin her career.

<https://worldandeverything.org/2019/01/pro-life-music/>
<https://thefishnashville.com/movies/culture/music/matthew-west-premieres-powerful-pro-life-song-to-be-featured-in-new-movie-unplanned>
<https://studentsforlife.org/high-school/pro-life-songs/>
<https://gunaxin.com/top-ten-songs-about-abortion-pro-life-editio>

The Unseen Geto Boys <https://www.youtube.com/watch?v=IbYLhn5gC5I> A very explicit rap song about how the group believes abortion needs to be stopped. (should be definitely prescreened by teacher, hard lyrics)

Unborn Child Seals and Crofts <https://www.youtube.com/watch?v=ssETDzscas0> A song that asks women considering abortion to rethink their decision.

In the Line of Fire Dogwood <https://www.youtube.com/watch?v=-XuGrij1TKnE> A song from the Christian punk band that provides a narrative from the fetus's point of view.

Abortion Is a Crime Alpha Blondy https://www.youtube.com/watch?v=kjGsU_7eVzg A reggae song about how all humans have a right to life.

Execution Grammatrain <https://www.youtube.com/watch?v=QjOgtWB-gzU> A Christian rock song about the band's opposition to abortion.

See No Evil Holy Soldier <https://www.youtube.com/watch?v=4EphLecaHIY> A song which features the dialog of an aborted fetus.

Tens of thousands of people, from all walks of life, including students have participated in Marches for Life, whether in Washington or in Ottawa or in local communities in various nations of the world. Prayers, cheers, chants, songs and hymns feature prominently on the marches, whether on buses transporting people to the march site or during the march itself.

These marches are a peaceful public witnessing to the injustice imposed on innocent human life through the practise of abortion. The marches do not receive the same public attention from media that other forms of protests or popular causes receive. Yet it is a remarkable human rights demonstration, a type of solidarity with the truly marginalized. It is a tragedy all around. But people of all different beliefs and disparate backgrounds walk in



defense of the unborn, buoyed by singing songs that celebrate the innate dignity, preciousness and uniqueness of every human life. One can access and watch some of the songs that capture the spirit of the pro-life movement, and help one understand the cause for which they march.

<https://www.youtube.com/watch?v=zC4Q8RArmS8> *Song for My Unborn Son*

<https://www.youtube.com/watch?v=1uN7xbXKLrw> *Creation*

https://www.youtube.com/watch?v=6_CQLlIE9ek *One Life*, with lyrics

<https://uffl.org/vol13/koloze03.pdf> Abortion and Rap Music

<https://aleteia.org/2020/01/24/20-songs-for-the-march-for-life-2020/>

Questions

1. Do songs help to promote the pro-life message? Why and how? Or Why not?
2. Is it appropriate to be singing songs on a public outing like a march for life? Why or why not?
3. Why do some songs dealing with this issue not become great hits or commercial successes?
4. Are pro-life songs too controversial? Who might object to such songs being played on the radio or television video shows today? Is this a form of censorship and is it justified? Have any singers or bands suffered losses or had their careers shortened because they chose to sing songs with pro-life themes?
6. There are 54 million abortions committed each year on our planet, why is this fact not sung about in protest? Compare this situation to the outpouring of support for hunger in Africa and the kind of response for that cause by very famous bands. What would account for these quite different responses to massive human tragedies? Take the example of Band Aid in 1984 and the 2014 version. <https://www.youtube.com/watch?v=i1jeiC-JEsI> or We Are the World, <https://www.youtube.com/watch?v=9uDrxGOCDMY> .1985 and 2009 version. What prevents a similar outpouring of love and concern for the innocent in the womb?

Marketing of Music: Three Examples

Success in terms of earning a living or gaining fame as a performer or composer is “iffy” in all performance arts. That has been a challenge in the field of music whether in the middle ages, the Renaissance and Baroque periods, or very modern times. Musical tastes differ, and thus the plethora of musical styles and corresponding audiences. The venues today may be a recording or production studio, an arena, a stadium, a formal theatre, a nightclub, a park, a church, an auditorium or the privacy of a home or even a specific room in a home like that devoted to entertainment. (For general contemporary information regarding the topic of marketing see the basic simple advice given here: <https://bandzoogle.com/blog/5-steps-to-creating-an-effective-music-marketing-plan>)

Performers are always thinking up new locales for their performances. For some it may be the clothes that they wear, costumes, make up, wild names for their bands or their acts. Here are three examples of marketing spectacles. They demonstrate creativity, expense, colour, and quality of sound. Much of the market today is to be found on television, social media and youtube channels. The reaction and comments of the aficionados is revealing of what they enjoy in the performances.

Stejpan Hauser

Cellist Stejpan Hauser

A soloist faces an even greater challenge as a musician. In the case of Stejpan Hauser, a Croatian cellist, how does he use locales, choice of music, and other props, to entertain spectacularly whether in person at an arena like at Pula or at the Krka Waterfalls or in the badlands of the United States? What appear to be his successful marketing techniques in evoking a certain mood appropriate to the physical locale or to the movie theme that he is playing? What do the comments of his listeners reveal?



<https://www.youtube.com/watch?v=KYIHiACHGiU&t=729s> playing Ennio Morricone's movie themes, the Badlands, in a forest etc.

<https://www.youtube.com/watch?v=EejNUP15bz0> at Krka Waterfalls

<https://www.youtube.com/watch?v=5eYuUAV4YE4&t=38s> at Arena Pula

You are a divine inspiration, play your songs with your soul, with each melody sung by you, a being of light and poet is born. Thank you for existing! Merry Christmas!

Ennio Morricone's music continues to be very popular in Japan. I'm over 60 years old, and since I was a little kid, his music has always been with me. His music is always full of love. We who lived in the same age as him were really happy. And it will be passed on to the next generation tightly, by a great cellist like Hauser. Thank you very much to Ennio Morricone and Hauser. Arigato. ありがとう

"We may speak different language" "but music is a language that all people understand"

Q música linda maravilhosa a música combina com esse lugar é muito linda maravilhosa Deus ti abençoei Hauser a quê você tenha uma memória de divina Deus ti abençoei todos os dias da sua vida

... i close my eyes and my mind goes to paradise ... thank you Hauser for all the emotions i feel when listening to your music.

Wonderful Hauser, your performance yesterday was beautiful, the setting of the video it was perfect. Everything that people are in need of, music that touches our Soul, to remember that we are beings of Love and Light. Let go

of fears, fights, anger, lack of love in the heart. Music with its high vibration gives us that wonderful feeling that is Love. Gratitude Stjepan you are the messenger of all this. God bless you. I love you, prince of Cello

This is the most magical and amazing concert I've ever seen and was so soothing for my sad soul. There is so much pain and suffering now here in the United States and all over the world, and music is the universal medicine we all need. The waterfalls as background are spectacular and your musical talent is emotional and brilliant!



Happy birthday and thank you for the gift of water and beautiful music!

André Rieux and his Orchestra

This Dutch powerhouse violinist, André Rieux (image at left) is famous all over the world, traveling with his orchestra and singers and performing before huge crowds. The number of musicians and singers is very large. The efforts required to coordinate travel arrangements and set up the elaborate staging are very challenging. The audiences love the show with lavish

settings, outdoors for the most part, at Maastricht in the Netherlands. What is the audience like? What is the age of the audience? What does the type of music say about the taste of the audience? Would such performances be successful in Canada? Why or why not?

<https://www.youtube.com/watch?v=fd16sNr9T2Q> The Second Waltz in Maastricht, Netherlands

<https://www.youtube.com/watch?v=orL-w2QBiN8> with Zamfir on the pan flute

<https://www.youtube.com/watch?v=9Qe7n9PkCvE> with Lou Bega, Mambo no. 5

Again here are some reactions and comments of listeners. What do their comments reveal about their enjoyment of the musical experience he provides?

Meine liebe Herren André Rieu und Gheorghe Zamfir! 200 Jahre leben Sie uns! :-)

Piele de gaina ♥☐ Mare Artist ♥☐

Off Maestre cum imi alini tu mie sufletul meu de roman, greu incercat de viata, off Maestre cum ma fac sa imi aduc aminte de stramosii mei, off Maestre cat de madru sunt ca sunt roman! Sa ne traiesti multi ani!

Amigos!! . No puedo elegir entre tanta belleza! No puedo preferir una y no otra, por que todas componen gota a gota la sangre que corre por mis venas y a través de ellas riegan y bañan mi corazón, el cual late con cada mínimo sonido, porque solo el sabe cuan grande es mi pasión por esta música! 😊♥☐

André Rieu e Zamfir, demais meu Deus !! 😊☐☐ 🙌🙌🙌🙌🙌

Essa música nos eleva a Deus 🙌🙌🙌😊

Ascultați-l si iubiti-l pe Gheorghe Zamfir...nu mai este tânăr si intr-o zi o sa se duca .Sa il prețuim cat inca este in viata .Multumim ptr tot ce ne-ai dăruit Maestre

I'm getting blind with my own tears.

No me imagino cuando este alli viendolo y escuhandolo magistral Andrey y su magistral orquesta

Esta música para escuchar y reflexionar que es lo que estamos haciendo mal



Jerusalema Dance Challenge

Master K.G.

As you can imagine in a year of virus lockdowns and other restrictions, people want to be happy and have latched on something that actually lifts their spirit. This song, spiritual in nature spread literally all over the world. It is appealing to people of all races, all creeds, all occupations and all countries, great or small, cold or hot climate. What is there about this song, and the beat, that mesmerizes everyone and at the same time gives outlet to tremendous personal expression in moves and gestures? Here is a sampling of listeners and viewers of the Cape Town Philharmonic performance of the song and the dance. Why do listeners and performers enjoy the song and the dance?

<https://www.youtube.com/watch?v=gYhm6PCUtSg> story behind the song

<https://www.youtube.com/watch?v=unVoLZClhqw> ten Jerusalema dance challenges

<https://www.youtube.com/watch?v=PbnCb-E5alc> Cape Town Philharmonic playing it

<https://www.youtube.com/watch?v=Y6dieobs5kc> Madagascar challenge, massive participation, beautiful

OMG! I have watched every video where this song was featured. This one is so beautiful that I found myself crying! Cannot stop watching and dancing. 😊😊😊

Nos Brasileiros podemos até tentar dançar...mas igual vcs jamais!! Vcs arrasam na dança, são únicos!! 😊

Someone said it should be the national anthem for the whole world. SO TRUE. God bless all on this planet.

Je suis une marocaine et j'aimerais dire que j'adore les africains et je les respecte énormément. Un grand cœur pour tout le monde.

This song deserves an award globally..everytime I watch n listen to this my heart felt the beat of praising God 🙏

Beautiful this song reunites humanity, thank you LORD 🙏

Let everything that has breath praise The Lord

I can't get enough of this song, very inspiring n touching. May God bless everyone around the world, from Onion Lake Saskatchewan 🙏🙏🙏

Literally cannot exaggerate how utterly amazing this is - the whole Jerusalema challenge has been a phenomenon - and the gender free costuming is a stroke of brilliance!

Assignment and Questions

1. Have students share their favourite music and explain why they like that type of music?
2. Ask if anyone in the class does not like any type of music? Why not?
3. Have any of them attended a live concert?
4. Do they watch music videos? Which are their favourite and why? Do they like to dance to a piece of music?

5. What is there about music that moves so many people to tears, to joy, to reflection, to inspiration, to sadness, to wildness, to abandonment, to love, to dance, to prayer?
6. How would these factors affect the music one chooses to listen to - the time of day, the time of the year, special occasion, party time, just chilling out?
7. What is there about Christmas music, singing of carols and hymns that moves so many people?

<https://www.jstor.org/stable/20405141?seq=1>

<https://www.phoenixsymphony.org/education-and-community/why-music-education-matters>

https://www.jstor.org/stable/23549884?read-now=1&refreqid=excelsior%3A2baaf96d9a911bbfb20b1d4adc90bdf5&seq=1#page_scan_tab_contents

Why Music Education Matters: Music in the curriculum, the case for it

Thousands of scientific and academic studies have shown that music education improves academic achievement, builds communication skills, fosters creativity, develops teamwork and increases engagement in school. Here we present a few of the benefits associated with the study and enjoyment of music whether in the formal setting of schools or when we are busy with other tasks during the day.

Horace Mann, an influential American 19th century pioneer in public education, believed that the study of music is important for the development of “aesthetic appreciation, citizenship and thinking.....and that music should be valued for the development of a nation’s cultural life not just as a form of entertainment.”

Despite the surround sound of music everywhere, some observers feel that there is insufficient appreciation of the educational value of music in the curriculum whether by education leaders themselves, the trustees in charge of school boards, the general public, the bottom line business folk, or even the mass media. Too often, when schools have to take budget hits, one of the first things to be cut back is the music program, because it is seen as non-essential to the core curriculum of the schools.

Supporters of music program agree with Mann that, indeed, music helps to produce better disciplined and harder-working citizens because proficiency in music requires application, homework and the determination to keep at it.

If students do exactly that, they may become proficient or passable musicians, but the students also learn the rich legacy of their culture through music. They are able to discover the commonalities with other cultures through the study of music, and perhaps become more tolerant and appreciative of other cultures whose music may be different.



Music gives students an opportunity to express their feelings and it develops the power or discipline to control that expression. After all, musical performance requires cooperation among the musicians. Practising for a concert strengthens the aspects of team work, collaboration in pursuit of a common objective - playing a piece of music as one band, one trio, one orchestra and following the instructions of the conductor.

The music teacher has a very good sense of how to assess a student’s development since the music is performance based, both as an individual and as part of a larger group. Other teachers could learn from the music teacher’s assessment methods.

In the context of benefits, studies show that listening to music, classical music, in fact, can help the learner achieve better on tests or other learning activities. Music seems to prime the brain in performing other tasks. One can see the use of music to accompany many unrelated activities – doing exercise, doing pre-game preparations for professional sports.

Music can also be the key to reaching the student’s innermost being, his soul. For as one person put it “The basic nature of a people can be found in their songs, images, dances and stories. To be illiterate in the arts is to be blind, mute and deaf at a most fundamental level.”

To learn more about Music and Cognitive/Intellectual Development have students read and make notes from these four articles. Any one of them will suffice.

Children and Music: Benefits of Music in Child Development

<https://www.brighthorizons.com/family-resources/music-and-children-rhythm-meets-child-development#:~:text=Music%20ignites%20all%20areas%20of,sounds%20and%20meanings%20of%20words.>

How musical training affects cognitive development: rhythm, reward and other modulating variables

<https://www.frontiersin.org/articles/10.3389/fnins.2013.00279/full>

Music and Cognitive Development

<https://museacademybk.com/musings/music-and-cognitive-development>

Knowing Neurons

<https://knowingneurons.com/2019/02/28/music-for-the-mind-how-music-nurtures-cognitive-development/>

Music for the Mind: How Music Nurtures Cognitive Development

February 28, 2019 [Alexandria Weaver](#)

Ten Ways Music Is Intrinsicly Linked to Our Cultural Identity

By [Chantal Ford](https://www.contiki.com/six-two/10-ways-music-helps-cultural-identity/) (<https://www.contiki.com/six-two/10-ways-music-helps-cultural-identity/>)



1. It’s like a time capsule

There’s nothing quite like a song to capture what was going on culturally at that time, and like a time capsule, it’s captured for eternity. The slang and language usage are so indicative of the times, and you can probably recall exactly when a song was made based on what is mentioned. The mentions of current fashion trends, technology, popular foods and celebrities are some of the most telling, and they eternalize key parts of our culture that might otherwise be forgotten.

2. It teaches us about language

Some of the first communication we give and receive in life is through music. Mothers play music for and sing to their children in the womb. Most parents sing to their child from an early age for a reason, as singing is such an important part of learning language. How do you think we learned the alphabet – one of the first and most essential skills developed as a child? If you took another language, chances are you learned key words and phrases through song as well. Music provides an entertaining form of repetition that is so conducive to memory and it’s a key part of growing our cultural identity.

3. It’s how we celebrate

Pretty much every moment we celebrate in our lives is tied to music. The first dance at our wedding, blowing out our birthday candles, scoring a goal. Heck, we even get down to music in our heads when we do a happy dance.

Holidays around the world have distinct music that accompanies them, and different countries have whole festivals and events centred around parades of music and celebration.

4. It influences fashion J-Lo's pink sweatsuit and hoop earrings. Hammer pants. Every Spice Girl outfit. Mohawks and punky safety pins. Arianna's high pony tail. All iconic, all so influential in their time. Music has set the standard for what's hot fashion-wise for decades, and music video fashion has become a key way for setting

clothing trends and shopping trends as well with strategic product placements. These fashion trends are observed all around the world, and the popularity of certain music styles is evident based on the fashion trends of the masses.

5. It connects you to others

Sure, music trends tend to be generational, but there is something oh-so-powerful about music genres and how they shape our cultural identity while creating solidarity across decades, age groups and even countries.

People typically have no problem being vocal about their musical preferences, and dissing someone's favourite artist may just be the end of

your relationship. In the internet age, musical fandom has brought about the 'stan' phenomenon, with fellow fans banding together to form passionate and loyal groups that have a strong online connection that reaches all around the world. There are few things that we share around the world, across cultures and religions, but music is a beautiful commonality that we all love, appreciate and bond over.



6. Live music brings us together

Music gives us so many great moments, but a great music performance is a milestone, a staple and an anticipated outing in lives all over the world. Whether it's a concert, a festival, a live gig in a bar, street performers or jamsessions in the park, cultures everywhere take pride in and relish the opportunity to gather and enjoy music together. And while those live performances vary based on culture, music genre or age group, they all serve the common purpose of entertaining and connecting the masses for a beautiful moment in time.



Your first live music experience is something you'll always remember, and your favourite concert will probably be one of the coolest moments you experience in your life. There is just something so satisfying about singing, swaying or dancing along to live music with friends and strangers alike, and it's a unique and beautiful experience that only music can provide.

7. It creates controversy and progressive positivity

Music has been causing controversy for decades, and it seems with every generation there's a new musical trend that has the older generations shaking their heads and clutching their pearls, and these reactions often tie into dance as well. Pretty much every popular genre of music was seen as scandalous back in the day, and the dancing that accompanied the likes of jazz, rock 'n' roll and hip-hop had people protesting and boycotting all over

the place. Musically, trends have gone from squeaky clean to subtly suggestive to cheeky and full on explicit, and everything in between. In some parts of the world, we're able to swear and talk about sexuality and political issues, while in other parts of the world music content is closely censored and stays clear of specific issues.

While music has always been a way to push the boundaries of expression and free speech, it's clear that the world is not expressing itself uniformly, and the varying musical trends and content provide an insightful view into what is and isn't being discussed and accepted in any particular country or culture.

8. There are anthems for all

Countries everywhere may share commonalities, but there are a few distinctive points of pride that differentiate them all – the flag, and the national anthem. Every country has its own national anthem for a reason – it's a unique declaration of values, history and culture. Singing your national anthem with a crowd of strangers is one of the most patriotic feelings around, and the national anthem is one of the first things we learn in school and one of the only constants throughout our education. Music also allows us to establish a unique cultural identity, using the sounds of unique instruments, genres and rhythms that make the unofficial anthems that we all know and love. We can't imagine the world without genres like calypso, k-pop and zydeco, or without instruments like the didgeridoo or the ukulele. It's amazing that without any words or point of reference we can hear music and instantly be transported somewhere else, and that we can appreciate and begin to learn about other cultures just by pressing play.

9. It helps us find our identity

For most of us, there's a point in our youth where we stop wanting to emulate our parents and start to form our own cultural identity, and music is usually a part of that transition. When we start to discover music for ourselves and we're deciding what we like and don't like, it often leads us away from the music of our parents and towards something pretty different. This is often our first little act of rebellion against our parents, and our parents often hated (and might still hate) what we listened to, but finding ourselves along with our generation is an important part of our identity. While our musical tastes may start to sync up with our parents a little later in life, this generational struggle is an essential part of growing up, and we can't wait until we're inevitably shaking our heads over the strange things our kids listen to 20 years from now.

10. It's a necessary part of our routine. Period

There isn't really much that we do without music, and it's honestly just become so intertwined with our lives that silence is a rarity. The days of carrying around a boom box are long gone, and ever since earbuds came along we've been blissfully plugged in whenever possible.

Whether we're listening to music in the car, at the gym, on the subway, during work, while we study, while we're cooking, while we're cleaning, or just walking around the grocery store, it's always there. It's what we do when we're happy or sad, and it's become our self-care; our time to be alone and drown out the stress and the world around us. We're collecting concert ticket stubs and curating our playlists, constantly searching for new songs and the perfect collection of tracks to fit any mood. Like a garden, we're always pruning and nurturing our music collections and sharing our favourite songs with our favourite people.

Music has become our favourite pastime, distraction, hobby and art form. It's SO necessary for shaping our cultural identity, and we wouldn't have it any other way.



Assignment: Now that you have had an introductory survey of music through the ages, write a two page essay opining on the value of music to you and to society. Make your own case for making room for music in a school curriculum.

The Relationship Between Music, Culture, and Society: Meaning in Music: Implications for Classroom Practice
August 2018

In book: Music Learning and Teaching in Culturally and Socially Diverse Contexts (pp.23-41)

https://www.researchgate.net/publication/326993769_The_Relationship_Between_Music_Culture_and_Society_Meaning_in_Music_Implications_for_Classroom_Practice



<https://www.jstor.org/stable/3488019?seq=1>

The Consumption of Music and the Expression of VALUES: A Social Economic Explanation for the Advent of Pop Music

Wilfred Dolfsma

The American Journal of Economics and Sociology
Vol. 58, No. 4 (Oct., 1999), pp. 1019-1046 (28 pages)

Published By: American Journal of Economics and Sociology, Inc.

<https://www.jstor.org/stable/3488019>

Music, Religion and Worship

<https://www.faithward.org/the-theology-and-place-of-music-in-worship/>

The Desire for Music and Its Importance in Religion by Hannah Betchwars, September 18, 2016
<https://pages.stolaf.edu/musicandreligion/2016/09/18/the-desire-for-music-and-its-importance-in-religion/>

Music has the ability to deepen the meaning of words that accompany it, both in a religious context or even on your local pop radio station you listen to on the way to work. As described by St. Augustine in Weiss and Taruskin's Music of the Western World, St. Augustine reflects on his baptism, "The tears flowed from me when I heard your hymns and canticles, for the sweet singing of your church moved me deeply... The music surged in my

ears, truth seeped into my heart, and my feelings of devotion overflowed..." (24). St. Augustine's account makes it clear that the hymns and canticles sung at his baptism amplified his personal religious experience all the way back in the 4th century. At the same time, music wasn't always considered an appropriate mode of worship, so why has music become such a universal part of worship today?

In the early Christian tradition, as with many other religions, one had to be careful with their use of music. According to Weiss and Taruskin's Music of the Western World, using music for unholy purposes such as pleasure was sinful because pleasure gets in the way of the Lord. If early Christians considered music a pleasure capable of distracting them from their relationship with God, then the impact music had on people of this time must have been significant. Luckily, many religions agreed the sin of music is taken away when it is used for worship. Putting religious text to music allows for a more involved worship experience, incorporating song performance skills that give the performer and the listener a heightened sense of praise. In this way, music can be used as a tool for praise that is appealing to the worshiper.



Music has a way of filling in the gaps in thought, feeling, and emotion that words cannot do justice, which can be incredibly powerful when accompanied by a spiritual belief. Using music for religious reasons also gave early



humans the ability to experience and explore the tantalizing effects of music without committing a sin. In the present day, music is used much more widely and for purposes other than worship, which has allowed religious music to grow and expand into many types of praise that have a wider impact on many people. Music is a nearly universal part of religion because it appeals to and heightens human senses in a pleasurable way which, in turn, allows humans to praise through a medium that makes worship more enjoyable.

An excellent short essay on a traditional approach to music in worship is this source taken from a 1916 edition of *The Musical Quarterly*. Further information on the topic of religion and music may be found on these other sites. Music as an Expression of Religious Feeling, George Whitfield Andrews *The Musical Quarterly* Vol. 2, No. 3 (Jul., 1916), pp. 331-338 (8 pages) Published by: Oxford University Press

https://www.jstor.org/stable/737891?seq=1#metadata_info_tab_contents

https://link.springer.com/referenceworkentry/10.1007%2F978-1-4614-6086-2_447

<https://scholarworks.wm.edu/cgi/viewcontent.cgi?article=1827&context=honorstheses>

Print & Video Sources on Various Components of How Music Influences Human Life

Origins of Musical Instruments

<https://quatr.us/art/music-history-musical-instruments.htm>

<https://study.com/academy/lesson/the-string-family-instruments-history-facts.html>

<https://www.youtube.com/watch?v=D177s78eq5s>

Music Notation

<https://www.youtube.com/watch?v=NOuHKlpkOmE>

<https://www.youtube.com/watch?v=XBPVpJOFO-s>

https://www.youtube.com/watch?v=94ZikfUJk_0



The Invention of Music

<https://www.youtube.com/watch?v=r4HOOfbUIE4>

Is Blues the Mother of All Modern Music?

<https://www.youtube.com/watch?v=HYy-6ltraVQ>

History of Rock

<https://www.youtube.com/watch?v=zflDkNJ99o>

<https://www.youtube.com/watch?v=yLSctldCVo>

<https://www.youtube.com/watch?v=821uhMV2ZFs>

Listening is the Origin of Music/Secret of Sounds

<https://www.youtube.com/watch?v=pIGOn--rois>



Country Music and Black Culture

<https://www.pbslearningmedia.org/resource/african-american-roots-influences-video-gallery/ken-burns-country-music/>

<https://www.pastemagazine.com/music/country-music-awards/6-reasons-country-music-is-blacker-than-you-think/>

Oscar Peterson

The Origins of Jazz

<https://www.youtube.com/watch?v=FRkX2YAytP4>

<https://www.youtube.com/watch?v=ACU8ej9Ly0Q>

<https://www.youtube.com/watch?v=whN5PXsrP6E>

Quotes About the power of music

<https://www.musicnotes.com/now/omg/50-inspirational-quotes-about-music/>

Scientific Power of Music

<https://www.youtube.com/watch?v=ePYMjXHw7hY>

<https://www.youtube.com/watch?v=yZLWlpMgL8A>

Healing Power of Music

https://www.youtube.com/watch?v=kL_N0usexlw

Power of Music in Film

<https://www.youtube.com/watch?v=iSkJFs7myn0>

<https://www.youtube.com/watch?v=GNDasOD-qSY>



Antonio Vivaldi

Music and Nationalism

<https://www.buckscountysymphony.org/webinars/musical-nationalism-rhythm-dance-and-folk-music/>

<https://www.youtube.com/watch?v=Cew5AYgyAsY>

<https://www.musicnotes.com/now/omg/50-inspirational-quotes-about-music/>

<https://nationalismstudies.wordpress.com/2012/02/29/nationalism-in-music-polish-and-african-american-cases/>

<https://study.com/academy/lesson/nationalism-in-romantic-music-heritage-pride-of-romantic-composers.html>

<https://lammasgreenmusicstudio.co.uk/2020/05/09/nationalism-in-russia-musical-orientalism/>

<https://www.thecanadianencyclopedia.ca/en/article/first-peoples-music>

<http://saints9music.weebly.com/romantic-period.html>

<https://www.youtube.com/watch?v=IKqNFnB0FJQ> Nationalist Movement

<https://www.youtube.com/watch?v=PjdDVsvT-QY> Late Romantic

<https://www.youtube.com/watch?v=s887LCRWnxs> Nationalism in Music

