



Academic Coaches Conference - 2018

# Senior Fine Arts Music

A Program of the Indiana Association of School Principals



## Academic Super Bowl 2019 The Fertile Crescent

- Music Outline
- Basic Music Theory – 5%
- Circle of Fifths
- Pentatonic Scale
- Enharmonic – modern and ancient definitions
- Mesopotamia – 17 1/2%
- Instruments
- Music

## Academic Super Bowl 2019 The Fertile Crescent - Continued

- Ancient Israel – 10%
- Instruments
- Music
- Ancient Egypt – 17 1/2%
- Instruments
- Music

## Sources

- *Grove Music Online* or *New Grove Dictionary of Music and Musicians*
- Sachs, Curt. *The History of Musical Instruments*. Mineola, NY: Dover Publications, 2006.
- ISBN-13: 978-0-486-45265-4
- ISBN-10: 0-486-45265-4
- Chapters 3, 4, 5
- Sachs, Curt. *The Rise of Music in the Ancient World, East and West*. Mineola, NY: Dover Publications, 1971.
- ISBN-13: 13-978-0486-46661-3
- ISBN-10: 0-486-46661-2
- Chapters 1 & 3



## The Next Key

- Put your thumb on G
- Strike each finger on the adjacent notes, as if going up a keyboard.
- G,A,B,C,D
- Your pinkie lands on D
- So the key with two sharps is D
- Use your fourth finger to go from the white key up to the black key on the right. That is C#. You add this sharp to the already derived F# from the first stop on the sharp side of the circle.
- So the key with two sharps is D and the two sharps are F# and C#

## For More Sharps

- Keep going around the circle until you have a sharp for every note.
- You will note that you WILL NOT end at C at the top of the circle.
- The key of C# has seven sharps which is the total of all the letter names of the keys.

## Going Around the Circle Flats

- To find flats, use your left hand.
- Start with your thumb on middle C.
- Strike each finger on the adjacent notes, as if going down a keyboard.
- C, B, A, G, F
- Your pinkie finger lands on F
- So the key with one flat will be F
- Use your pointer finger to go from the white key down to the black key on the left. That is B<sup>b</sup>.
- So the key with one sharp is F and the one sharp is B<sup>b</sup>.

## The Next Key

- Put your thumb on F.
- Strike each finger on the adjacent notes, as if going down a keyboard.
- F,E,D,C,B
- Your pinkie lands on B, which became B<sup>b</sup> in the first key in the flat range.
- So the key with two flats is B<sup>b</sup>.
- Use your pointer finger to go from the white key down to the black key on the left. That is E<sup>b</sup>. You add this flat to the already derived B<sup>b</sup> from the first stop on the flat side of the circle.
- So the key with two flats is B<sup>b</sup> and the two sharps are B<sup>b</sup> and E<sup>b</sup>.

## For More Flats

- Keep going around the circle until you have a flat for every note.
- You will note that you WILL NOT end at C at the top of the circle.
  
- The key of C<sup>b</sup> has seven sharps which is the total of all the letter names of the keys.

## Sharps and Flats Are Cumulative

- Remember, as you go around the circle on either side, sharp or flat, the sharps and flats accumulate.
- You add one more flat or sharp on each stop around the circle until you run out of letter names A – G.

## To Find the Natural Minor Key

- The inside of the Circle of 5ths shows the Natural Minor Keys
- A Natural Minor key has the same ½ steps as the Major Key to which it is a minor.
- The Key of C has half steps between E - F and B – C. All Major keys have a half step between notes 3 & 4 and 7 & 8.
- The natural minor moves the half steps to notes 2& 3 and 5 & 6.
- If you look at a keyboard and start on an A with no sharps or flats, you'll find that A, B, C, D, E, F, G has half steps between B & C and E & F, positions 2 & 3 and 5 & 6.

## The Easy Way to Natural Minors

- As you go around the Circle for each Major key, go backwards 3 notes.  
C, B,A – The Natural Minor key for C is Am.
- G, F, E – The Natural Minor key for G is Em.
- D<sup>b</sup>, C, B – (B would be flat from previous keys) – The Natural Minor key for D<sup>b</sup> is B<sup>b</sup> m.
  
- Take into account the notes which are sharped or flatted in going around the Circle when determining the name of the minor key.

## Pentatonic Scale

- Any scale made of 5 notes
  - First 2 phrases of "Oh, Susannah"
  - Music played on only 5 black keys of piano
- Music of the Fertile Crescent is believed to be pentatonic

## Enharmonic – for equal temperament instruments

- Based on the vibration of the note
  - e.g. A above middle C vibrates at 440 Hz
  - A above that A vibrates at 880 Hz
  - A below that A vibrates at 220 Hz



## Enharmonic for Ancient Instruments

- The use of enharmonic in the ancient world has nothing to do with the modern idea of enharmonic.
- Modern notation requires creative notation to show the idea of not quite using the same tone for two different notations

D E F G ,

- The E and F notations above, which in modern notation would be the same note, E flat and F flat flat, in the ancient world would not coincide and would sound slightly different.

## Enharmonic – Ancient Instruments

- Because instruments in the ancient world were not created with equal temperament in mind, notes played an octave higher probably didn't quite coincide with those of the original scale.
- They were derived mathematically in some cases and while when played singly, it was hard to tell the difference in pitch when hearing octaves.
- When played as a chord, the difference was quite noticeable to even the untrained musician.
- We don't really know how this music sounded. We can only surmise and conjecture according to extant ancient instruments and what few writings remain.

## Music of the Fertile Crescent

- No listening selections
- No pictures or diagrams
- Descriptions
- Hornbostel – Sachs classification of instruments
- Development

## Ancient Mesopotamia Music

- Musical instruments using general terms – lyre, harp, drum
- No Mesopotamian words from any era will be used unless in conjunction with a general word
- Influences as cultures came in contact with one another
- Descriptions of instruments and use
- Musicians

## Music of Ancient Israel

- Hebrew names of instruments
- Influences as cultures came in contact with one another
- Musicians

## Music of Ancient Egypt

- Musical instruments using general terms – flute, sistrum, clapper
- Descriptions of musical instruments and use
- Influences as cultures came in contact with one another
- Musicians

# Music

SD-CP-FA-1

Lutes in the New Kingdom of Ancient Egypt were played \_\_\_\_\_.

- A. by male and female slaves of the pharaohs
- B. by strumming the strings with the fingers of the right hand
- C. exclusively by women
- D. only by men

SD-CP-FA-2

Long after it had disappeared from everyday usage, the language of worship in Mesopotamia was \_\_\_\_\_.

- A. Aramaic
- B. Akkadian
- C. Cuneiform
- D. Sumerian

SD-CP-FA-3

When Southeast Asia was conquered by the pharaohs of the 18<sup>th</sup> Dynasty, the subjugated kings sent as tribute \_\_\_\_\_.

- A. master musicians to become Egyptian slaves
- B. musical instruments made of precious metals and jewels
- C. professional singers and musicians to play in the temples
- D. singing and dancing girls

SD-CP-FA-4

Musical instruments in the Assyrian and Neo-Babylonian periods were used principally \_\_\_\_\_.

- A. as subtle background for religious adulation of the gods
- B. in large ensembles to indicate the culmination of worship
- C. in the court of the ruler to entertain dignitaries
- D. to accompany song and ritual dances

SD-CP-FA-5

In the New Kingdom, the Egyptian lyre is considered the main \_\_\_\_\_.

- A. aerophone
- B. idiophone
- C. chordophone
- D. membranophone

SD-CP-FA-6

The first lyre recorded in Egypt was in a painting of Semitic nomads coming down to Egypt with their families and belongings \_\_\_\_\_.

- A. approximately at the same time it appeared in Sumerian depictions
- B. confirming the exchange of Sumerian and Egyptian instruments
- C. long before it appeared in Sumerian art
- D. nearly 800 years after the cessation of Sumerian and Egyptian contact

SD-CP-FA-7

Musical instruments in Mesopotamia were \_\_\_\_\_.

- A. costly and only available to professionals
- B. crude and unsophisticated
- C. developed to complement urban civilization
- D. divided into two classes

SD-CP-FA-8

The Mesopotamian civilization preferred \_\_\_\_\_.

- A. brass instruments
- B. percussion instruments
- C. string instruments
- D. wind instruments

SD-CP-FA-9

In modern music  $A_b$  and  $G\sharp$  are considered \_\_\_\_\_.

- A. chromatic
- B. enharmonic
- C. major scales
- D. minor scales

SD-CP-FA-10

Sumerian harps were played in \_\_\_\_\_.

- A. an upright position with the fingers
- B. an upright position with a plectrum
- C. a vertical position with a plectrum on each finger
- D. a vertical position with four fingers

SD-CP-FA-11

During the Old Kingdom of Egypt (2900 – 2475 BC), the musical instruments used were \_\_\_\_\_.

- A. more primitive than those being used in Mesopotamia
- B. mostly chordophones
- C. peculiar to Egypt
- D. the same as those in Sumer at the same time or before

SD-CP-FA-12

Which of the following is NOT a change in the lyre in the Babylonian period?

- A. it became smaller and easily portable
- B. it evolved into a highly ornate instrument
- C. it lost the bull-head decoration
- D. it was played with two hands, one using a plectrum and one using fingers

SD-CP-FA-13

The key signature with three sharps is

- A. A
- B. G
- C. D
- D. C

SD-CP-FA-14

Watercolor was one of the preferred mediums of which artist?

- A. Dove
- B. Kuhn
- C. Marin
- D. Stella

SD-CP-FA-15

The first instrument that Egyptian sources recorded is the \_\_\_\_\_.

- A. arched harp
- B. clapper
- C. sistrum
- D. vertical flute

SD-CP-FA-16

Concussion clubs were played by \_\_\_\_\_.

- A. drumming them on metal surfaces
- B. hitting them together
- C. rapping them against a hollow wooden tube
- D. tapping them against stones

SD-CP-FA-17

We know the authentic names of practically all Egyptian instruments because \_\_\_\_\_.

- A. art works were simply captioned
- B. Greek and Roman historians described them in their accounts
- C. Greek civilization absorbed the instruments into its culture
- D. tomb relics bore descriptive names

SD-CP-FA-18

In Ancient Israel, music was performed by \_\_\_\_\_.

- A. everyone
- B. only men
- C. temple priests
- D. professional musicians

SD-CP-FA-19

The heads of Egyptian clappers were carved in the shape of all of the following EXCEPT \_\_\_\_\_.

- A. eagles
- B. heads of animals
- C. human hands

SD-CP-FA-20

The pentatonic scale has \_\_\_\_.

- A. five notes per octave
- B. five flats per octave
- C. six notes per octave
- D. six sharps per octave

SD-CP-FA-21

The vertical flute of Ancient Egypt was

\_\_\_\_\_.

- A. constructed to minimize vibrato
- B. small and made of cane
- C. thick with a mouthpiece
- D. a whistle flute

SD-CP-FA-22

Foreign instruments made their way into Ancient Israel in the time of \_\_\_\_\_.

- A. Abraham
- B. David and Solomon
- C. Jacob and Esau
- D. Moses

SD-CP-FA-23

Plutarch recorded that because its sound recalled the god Seth, the inhabitants of Busiris and Lycopolis made no use of the \_\_\_\_\_.

- A. harp
- B. lyre
- C. oboe
- D. trumpet

SD-CP-FA-24

The musical possibilities of the vertical Egyptian flute include all EXCEPT \_\_\_\_\_.

- A. expression of sound
- B. heartfelt timbre
- C. incorporeal sound
- D. sweeter *sostenuto*

SD-CP-FA-25

Shepherds strumming the long-necked flute were \_\_\_\_\_.

- A. considered to be superior guardians of the flocks
- B. depicted now and then on Babylonian plaques and seals
- C. subjects of official painters and sculptors
- D. written about in Sumerian texts

SD-CP-FA-26

Originally the *naos* system was \_\_\_\_\_.

- A. a miniature instrument
- B. a mute emblem with no wires
- C. played only by male dancers
- D. smaller and more compact

SD-CP-FA-27

Cymbals and castanets were introduced into Egyptian music through contact with \_\_\_\_\_.

- A. Ancient Israel
- B. Greece
- C. Rome
- D. Spain

SD-CP-FA-28

Modern scholars study the music of Ancient Israel through \_\_\_\_\_.

- A. artistic representations
- B. the Bible
- C. oral tradition
- D. temple inscriptions

SD-CP-FA-29

The LEAST likely source of information about the musical instruments of Mesopotamia is \_\_\_\_\_.

- A. extant artifacts
- B. mosaics
- C. plaques and seals
- D. written texts

SD-CP-FA-30

The Babylonian angled harp could be played \_\_\_\_\_.

- A. one-handed or two-handed
- B. horizontally or vertically
- C. only in a stationary position
- D. with a bow

SD-CP-FA-31

In the early Palestinian period, Hebrew music came in contact with worship of \_\_\_\_\_ deities.

- A. Akkadian
- B. Canaanite
- C. Greek
- D. Roman

SD Fine Arts Coaches Practice Answer Key

1. C	11. D	21. B	31. B	41. D	51. C
2. D	12. B	22. B	32. A	42. B	52. C
3. D	13. A	23. D	33. C	43. B	53. A
4. D	14. C	24. B	34. C	44. B	54. D
5. C	15. A	25. B	35. C	45. C	55. B
6. D	16. B	26. B	36. C	46. D	56. D
7. D	17. A	27. B	37. C	47. C	57. B
8. C	18. A	28. B	38. D	48. A	58. A
9. B	19. A	29. A	39. A	49. B	
10. A	20. A	30. B	40. C	50. C	