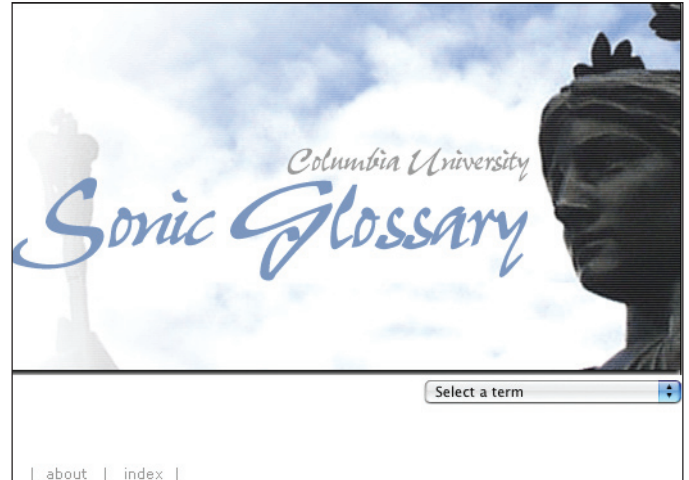


FEATURED PROJECT: THE SONIC GLOSSARY

A challenge common to many courses is the introduction of a new vocabulary. Students taking Music Humanities are exposed to many new musical terms in a short period. The Sonic Glossary is an innovative teaching tool for music appreciation. It assumes no musical training on the part of the user and defines musical terms by combining text, spoken voice, pictures, graphic images, and musical sound in creative ways, delivering them in high-quality audio for private study. The Sonic Glossary does not replace classroom teaching; at Columbia University Music Humanities is taught by small-group discussion, which the Sonic Glossary reinforces and amplifies.

The Sonic Glossary is available to Columbia students over the campus network. Definitions are written by the teaching staff of Music Humanities, sound is recorded and mixed by the Computer Music Center, and the illustrations and animations are generated at CCNMTL. The finished components are then compiled and released on the Web. There are sixty definitions, and the Sonic Glossary will continued to grow as more definitions are written by the teaching staff.

The Sonic Glossary project is led by Anne Parsons Bender Professor of Music, Ian Bent. It was created using basic HTML and incorporates audio and video using RealMedia.



Sprechstimme

A vocal style that combines elements of song and speech.

[Example 1: Schoenberg:
*Pierrot lunaire, No. 8 "Night",
 CD1784.]*

Sprechstimme is a vocal style that combines elements of song and speech. Like a conventional vocal melody, Sprechstimme uses musical notation that indicates rhythm and pitch. But instead of *singing* the pitches, the performer *recites* them. We can hear what this sounds like by comparing two versions of "Alabama Song" by Kurt Weill (1927). The first one



Fig 1: Performance of *Pierrot lunaire* (1940), E. Stiedry-Wagner, reciter, A. Schoenberg conducting.

[Example 2: Kurt Weill: "Alabama Song," from the *Mahagonny Songspiel*.]

In that performance, the reciter reproduced the **rhythms exactly**, but only **approximated the pitches**.

Jazz Standard

One of a repertory of popular songs, principally from the 1930s, 40s, and 50s, used by jazz musicians as vehicles for improvisation.

[Example 1: "Body and Soul": Ella Fitzgerald]

Jazz standards are popular songs, principally from the 1930s, 40s, and 50s, which are frequently used by jazz musicians as vehicles for improvisation. Jazz standards are a subset of the **pop song** genre, and form a significant part of the shared repertory of most jazz artists. Of these songs, jazz musicians use the harmonies, the melodic content, and forms, as frameworks around which to construct their own improvised solos, group collaborations, and written arrangements.



Fig 1: Ella Fitzgerald (voc).

[Example 2: "Body and Soul": Coleman Hawkins & His Orchestra (1939)]



Jazz Standards originate in Tin Pan Alley (1910s and 20s), Broadway shows, and the Hollywood motion picture industry. Well known composers of standards include George Gershwin, Irving Berlin