

Example of essay on musical song list

[Art & Culture](#), [Dance](#)



The musical element of this selection is monophonic. She sings in a cappella scales in Thai vernacular, with light crescendos and decrescendos for added emphasis. The artist sings in strophic repetition. Thai culture is traditional and based on simplicity. This comes out while listening to the song. If this song were categorized today it would be considered folk music because folk music is considered to be a part of the culture that it derives from.

I am from Thailand, and the rich culture there is maintained through classic music accompanied by dance in beautiful costumes. It is used for storytelling. Music is a community building experience. It keeps the old traditions alive. To me it is a heritage and reminds me of home and is dear to me.

National identity is given precedence through music like this in Thailand.

The tempo is quick. The timbre is reedy due to the flute and chordophone from the fiddle. This instrumental has a loud dynamic that is static throughout the piece. It is polyphony due to the duelling-like presence between the two instruments. This melody is binary in that it utilizes the A-B pattern of repetition. This is a dance instrumental genre.

Celtic-Irish culture is based around pub music. It is a beloved tradition in Ireland to have musicians bring their instruments to a restaurant and play after eating for the crowd. Irish music such as this is as popular today as it always has been in the past. The traditions of flute, fiddle, and harp have maintained their place in Celtic culture. This is unique because it shows a very strong national loyalty. Most of the Irish music that is traditional is dances or jigs. This is also considered folk music because it created by and held as a heritage of the people of Ireland. This music example is celebratory and fun in nature.

This piece has different tempos. It starts out slow and speeds up. It is polyphonic a cappella. The dynamics of the voices switched between soft and loud often. It is sung in Zulu vernacular. The repetitive modified strophic forms are similar but do change as the call and response a cappella continues. This is great example of vocal music in which is put forth as Zulu heritage. When listening to it the men sound vocally trained and that gives rise to the idea that vocal skill must be prized in Zulu tribal culture. Zulu men would have song and dance in full religious or war regalia. It promotes tribal unity. Religiously they worship through their songs and dances. Like the Celts and Thailand citizens, Africans use music to build the relationships in the community for solidarity. This music is a process of communication in musicing that allows for an entire tribe to enjoy as one voice, one people. A tribe is like a family and it reminds me of family gatherings for holidays when closeness is rekindled. The joy that is expressed in this chant-like song is easily heard and felt in the sound aesthetic.

The Haka is a traditional New Zealand vocal art music started by the indigenous tribes of the Maori. The loud dynamics are purposeful. The Haka is shouted loudly to all present as brothers and all listeners including deities as a proclamation of strength and solidarity as a people. This is polyphonic with a call and response format. This Haka is a cappella with the intension of honouring the fallen. It is in chant form.

Haka is used for nearly any situation in New Zealand the context in which it is used determines the tone. The Maori Tribes of New Zealand each had their own different Haka that they would perform before war, and for ritual. Haka

is a Maori national identity. I find the Haka very unique as it changes for each circumstance. The Haka is very emotional no matter what context it is given in, as the hand gestures, facial expressions, and slaps on the body bring excitement to those involved in it and those listening to it.

This music piece has a very quick tempo. Scales of the same key are used. Staccato-like notes on the keyboard make this a highlight of the 80s in American culture. This piece starts off as homophony and then transfers into polyphony. It has a binary repetition that then has a middle section which is ternary.

I like this song because it is very easy to dance to. It is upbeat and makes me smile. It was made for a comedy and I think the happiness that this song invokes is fantastic. This song has a motif in the middle that deviates from the rest of the song. While it is not a traditional piece of American music, it does indicate the theme of instrumental music in the 80s.

This song has an A-B-A-B binary pattern with a shrill timbre. The ukulele is very high pitched. This has a collage texture. It is played in one key. It is traditional Hawaiian instrumental music and is part of the national identity as most people will associate the ukulele with Hawaii.

I have always enjoyed the ukulele because my childhood friend knew how to play it. It reminds me of the lei girls dancing in pretty grass skirts. The traditions to welcome visitors and celebrate the legends of the volcanoes through ukulele and dance are beautiful. The Hawaiian culture is celebratory and ripe with rituals to ancient gods to safeguard the land from the volcanic eruptions.

This has an 8 beat tempo. The strings of the sitar have a strained sound. This

has a collage texture. It is normal for Indian musicians to play in almost competing-like melodies with each other. The beat is difficult to follow and the musicians must keep time on their fingers.

Indian traditional dance, clothing, religion, and rites of passage are all given this lovely music. Music is considered a gift to the gods and to guru in India. That by itself is a great concept. This Raga is celebratory in nature and traditional to maintain both religious and national identity. It reminds me of worship in a beautifully decorated temple.

This song is bright timbre with a polyphonic texture. It has a conjunct melody. The simplicity of this song and its melodic choir backup singers make it very harmonic. This piece is secular and in American English vernacular.

I love this song. It always cheers me up. I cannot imagine anyone who has not at least heard of it. This song is amazing. It has the message of the heart to just be happy right where you are. This conjures up images of people dancing for no reason, including me. It is emotionally aesthetic and pleasing.

This piece's tempo is quick and staccato. This song has a chordophone timbre. It is homophonic. The relaxed guitar goes with Jose's voice, which is rich and full. It is in binary format. It is a secular but celebratory song about a Christian holiday. It is sung in both American English and Spanish vernacular.

I love this song because it is played every year on television for Christmas. It reminds me of getting together with family and everyone being joyful. It is the traditional Latino-American celebration song that is beautiful due to the American tradition of acceptance of different ethnicities.

The timbre is brassy, aerophone and loud due to the emphasis on the saxophone. Kenny G plays very loudly and the difference between his normal volume and crescendo is barely discernible. He runs through many major and minor scales in his song. There is a slight synthesizer sound in the harmony with the saxophone so this is a return form with homophony. This is so beautiful to me. I love listening to it to relax. I just have to keep it turned down. Kenny G was very popular once in the U. S. and it is too bad that more instrumental musicians are not in the mainstream. This song is aesthetically appealing to me as it reaches the highs of crescendos and then calms down with decrescendos much like the waves of the ocean going in and out with the tide.