

# WRITTEN ASSIGNMENTS





# **BAND Achievement System, Written Assignments**

The following assignments correlate with each belt and should be studied in tandem with the performance pass-offs.

<p>I. <u>Unit 1, White Belt (BB Semester 1)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 1</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Page 1 and 2, The Staff and The Staff High and Low</li> <li>ii. Page 3 and 4, The Staff – Treble Clef and The Staff – Bass Clef</li> <li>iii. Page 5, The Grand Staff</li> </ol> </li> <li>c. Rhythm               <ol style="list-style-type: none"> <li>i. Pages 30 and 31, Rhythm Equations 1 and 2 Worksheets</li> </ol> </li> <li>d. Music History               <ol style="list-style-type: none"> <li>i. Pages 39-46, Accent on Composers – Vivaldi and Handel</li> </ol> </li> </ol>	<p>II. <u>Unit 2, Yellow Belt (BB Qtr. 3, IB Qtr. 1)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 2</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Page 6 and 7, Time Signatures – 4/4 and Time Signatures – 3/4</li> <li>ii. Page 8 and 9, Rests and Notes and Rests</li> <li>iii. Page 10, Stems</li> </ol> </li> <li>c. Rhythm               <ol style="list-style-type: none"> <li>i. Page 32, Rhythm Equations 3 Worksheet</li> </ol> </li> <li>d. History               <ol style="list-style-type: none"> <li>i. Pages 47-50, Accent on Composers – Bach</li> </ol> </li> </ol>
<p>III. <u>Unit 3, Orange Belt (BB Qtr. 4, IB Qtr. 2, AB Qtr. 1)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 3</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Page 11, Eighth Notes</li> <li>ii. Page 12, Eighth Notes and Eighth Rests</li> <li>iii. Page 13, Time Signatures – 2/4</li> <li>iv. Page 14 and 15, Sharps and Flats I and II</li> <li>v. Page 16, Sharps, Flats, and Naturals</li> </ol> </li> <li>c. Rhythm               <ol style="list-style-type: none"> <li>i. Pages 33 and 34, Rhythm Equations 4 and 5 Worksheets</li> </ol> </li> <li>d. History               <ol style="list-style-type: none"> <li>i. Pages 51-58, Accent on Composers – Haydn and Mozart</li> </ol> </li> </ol>	<p>IV. <u>Unit 4, Green Belt (IB Qtr. 3, AB Qtr. 2)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 4</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Page 17 and 18, Enharmonic Notes I and II</li> <li>ii. Page 19 and 20, Half Steps and Whole Steps I and II</li> <li>iii. Page 21, Slurs and Ties</li> </ol> </li> <li>c. Rhythm               <ol style="list-style-type: none"> <li>i. Page 35, Rhythm Equations 6 Worksheet</li> </ol> </li> <li>d. History               <ol style="list-style-type: none"> <li>i. Pages 59-62, Accent on Composers – Beethoven</li> </ol> </li> </ol>
<p>V. <u>Unit 5, Blue Belt (AB Qtr. 2/Jazz Band)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 5</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Pages 22 through 24, Intervals I, II, and III</li> </ol> </li> <li>c. Music History               <ol style="list-style-type: none"> <li>i. Pages 63-70, Accent on Composers – Tchaikovsky and Dvorak</li> </ol> </li> </ol>	<p>VI. <u>Unit 6, Purple Belt (IB Qtr. 4, AB Qtr. 3)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 6</li> </ol> </li> <li>b. Rhythm               <ol style="list-style-type: none"> <li>i. Pages 36-38, Rhythm Equations 7-9 (Sixteenth Note and Dotted Eighth Note Patterns)</li> </ol> </li> <li>c. Music History               <ol style="list-style-type: none"> <li>i. Pages 71-74, Accent on Composers – Sousa</li> </ol> </li> </ol>
<p>VII. <u>Unit 7, Brown Belt (AB Qtr. 4)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 7</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Pages 25 through 27, The Circle of Fifths I, II, and III</li> </ol> </li> <li>c. Music History               <ol style="list-style-type: none"> <li>i. Pages 75-82, Accent on Composers – Debussy and Stravinsky</li> </ol> </li> </ol>	<p>VIII. <u>Unit 8, Red Belt (AB Qtr. 4)</u></p> <ol style="list-style-type: none"> <li>a. Vocabulary               <ol style="list-style-type: none"> <li>i. Complete the vocabulary at the end of unit 8</li> </ol> </li> <li>b. Music Theory, Finale Pages               <ol style="list-style-type: none"> <li>i. Page 28, Time Signatures – 6/8</li> <li>ii. Page 29, Time Signatures – 2/2</li> </ol> </li> <li>c. Music History               <ol style="list-style-type: none"> <li>i. Pages 83-86, Accent on Composers – Copland</li> </ol> </li> </ol>

# Finale<sup>®</sup>



# Worksheets

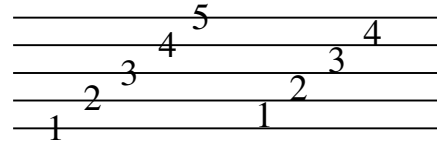


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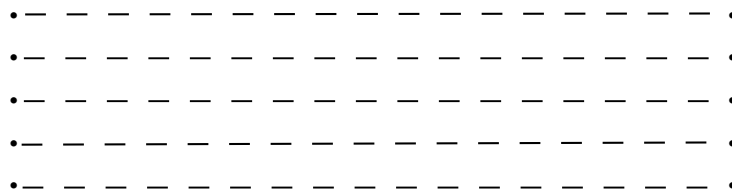
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# The Staff

The musical **staff** is made up of five **lines** and four **spaces**. Lines and spaces are both numbered from low to high.



1. Practice drawing two staves by connecting the dots.  
Use a ruler to help draw straight lines.

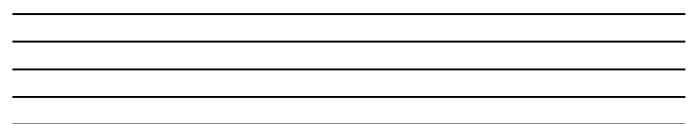
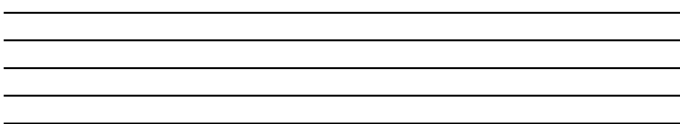


2. On the first staff, number the lines from low to high.

3. On the second staff, number the spaces from low to high.

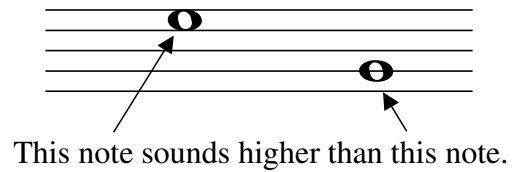
4. Draw a note on each line of the staff below.

5. Draw a note on each space of the staff below.

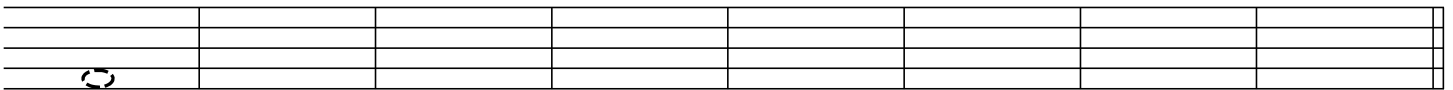


## The Staff - High and Low

Notes that are higher on the staff have a higher sound or **pitch**.

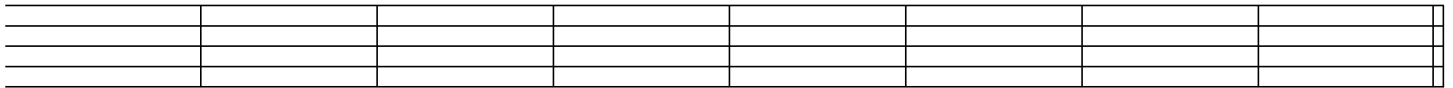


1. Draw a note on the indicated line or space, then circle the highest note you drew on the staff.



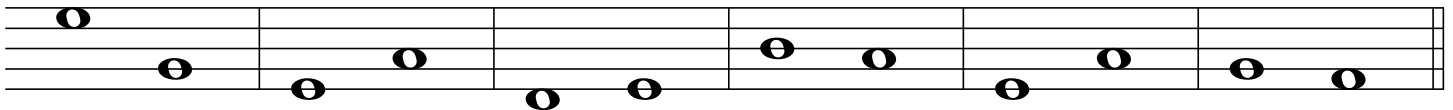
Space 1      Space 4      Line 3      Line 4      Space 1      Space 3      Line 5      Line 2

2. Draw a note on the indicated line or space, then circle the lowest note you drew on the staff.

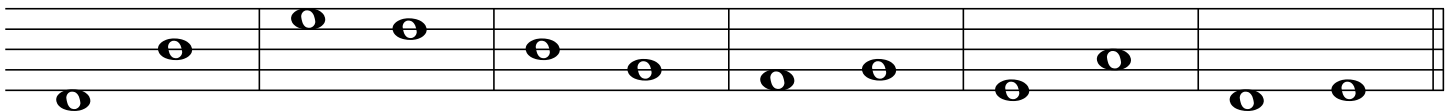


Line 5      Space 3      Line 1      Space 1      Space 4      Line 3      Line 2      Space 2

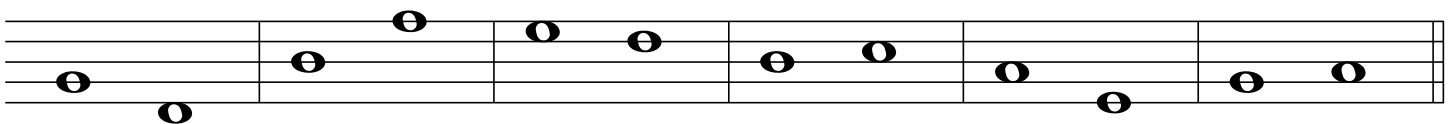
3. Circle the higher note in each pair.



4. Circle the lower note in each pair.



5. By using H (higher) and L (lower) indicate whether the first note of each pair sounds higher or lower than the second note.



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Name \_\_\_\_\_

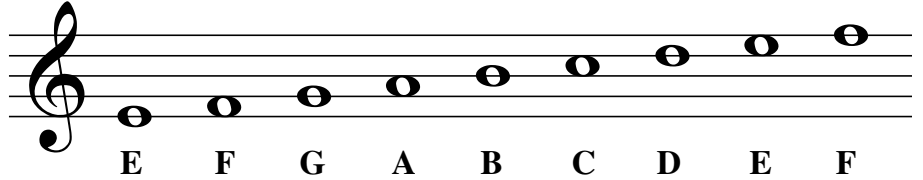
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# The Staff - Treble Clef

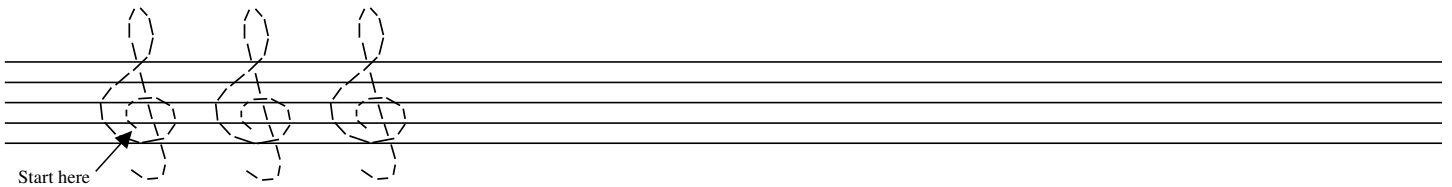
A **clef** appears at the beginning of each staff. The clef shown here is a **treble clef**.



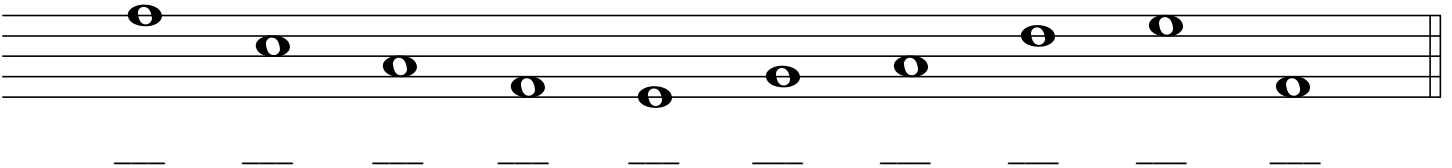
Each note on the treble clef staff has a letter name.



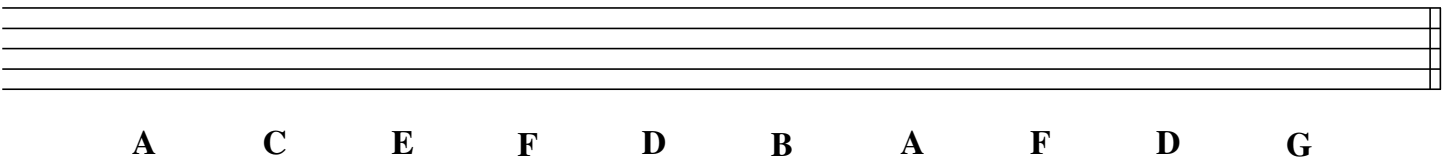
1. Practice drawing the treble clef sign by tracing over the guidelines. Draw five more in the remaining space.



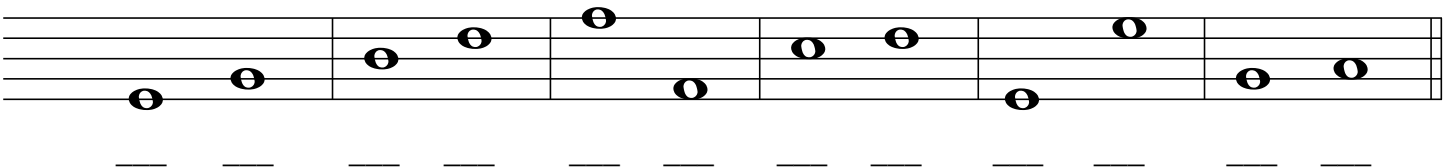
2. Draw a treble clef at the beginning of the staff and write the letter name of each note.



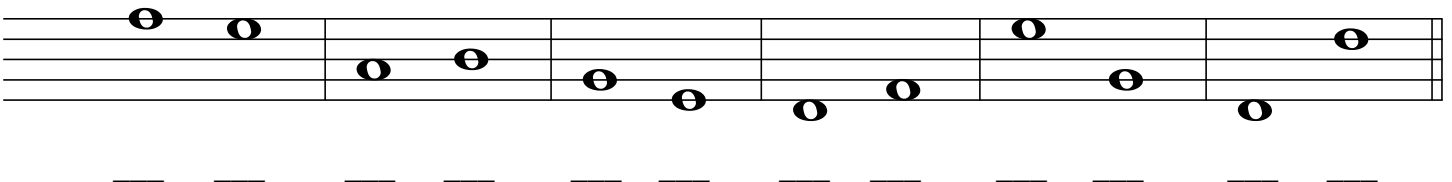
3. Draw the treble clef at the beginning of the staff and then draw the notes indicated.  
If a note can be drawn in more than one place on the staff, choose which one you want to draw.



4. Draw the treble clef at the beginning of the staff.  
Write the letter name for each note, then circle the higher note in each pair.



5. Draw the treble clef at the beginning of the staff.  
Write the letter name for each note, then circle the lower note in each pair.

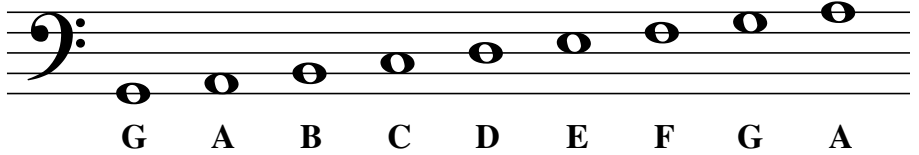


# The Staff - Bass Clef

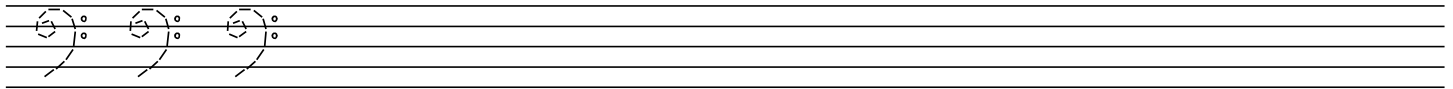
A **clef** appears at the beginning of each staff. The clef shown here is a **bass clef**.



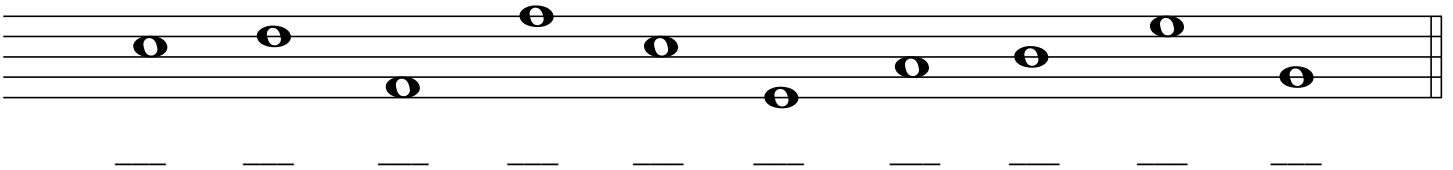
Each note on the bass clef staff has a letter name.



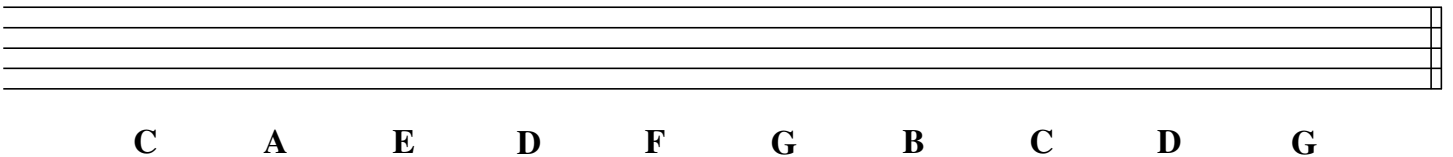
1. Practice drawing the bass clef sign by tracing over the guidelines. Draw five more in the remaining space.



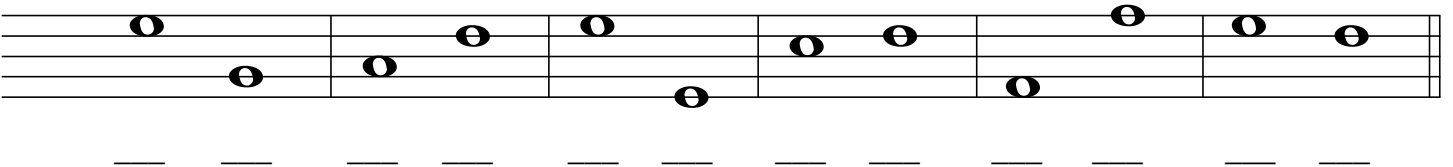
2. Draw a bass clef at the beginning of the staff and write the letter name of each note.



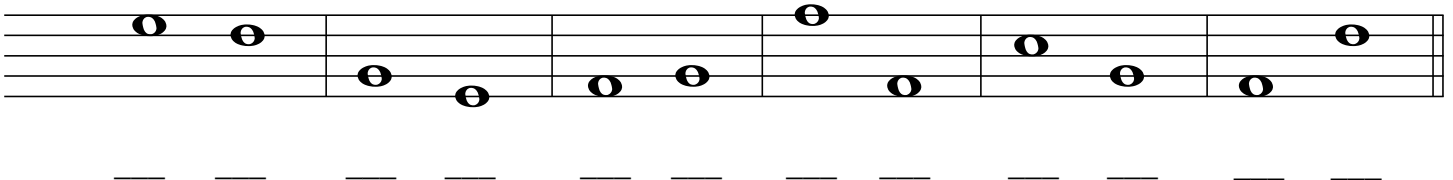
3. Draw the bass clef at the beginning of the staff and then draw the notes indicated.  
If a note can be drawn in more than one place on the staff, choose which one you want to draw.



4. Draw the bass clef at the beginning of the staff.  
Write the letter name for each note, then circle the higher note in each pair.



5. Draw the bass clef at the beginning of the staff.  
Write the letter name for each note, then circle the lower note in each pair.

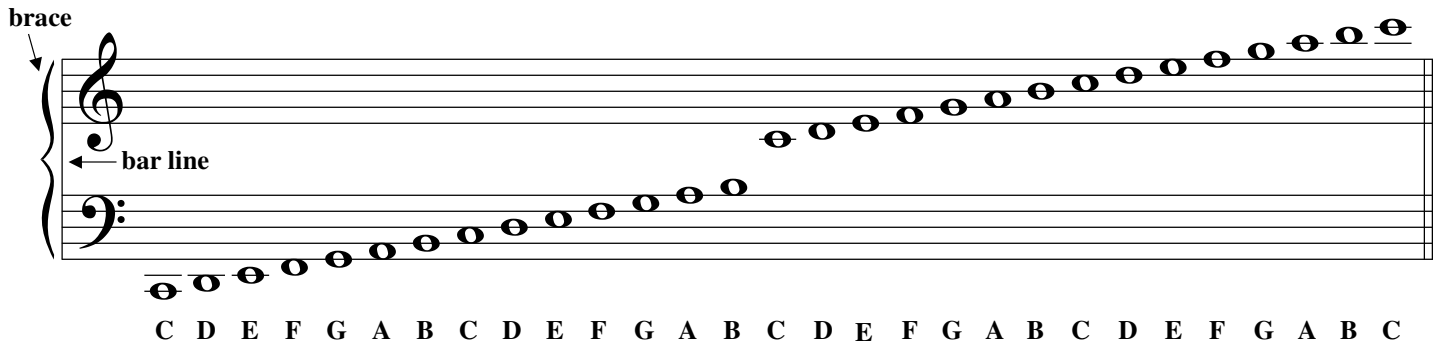


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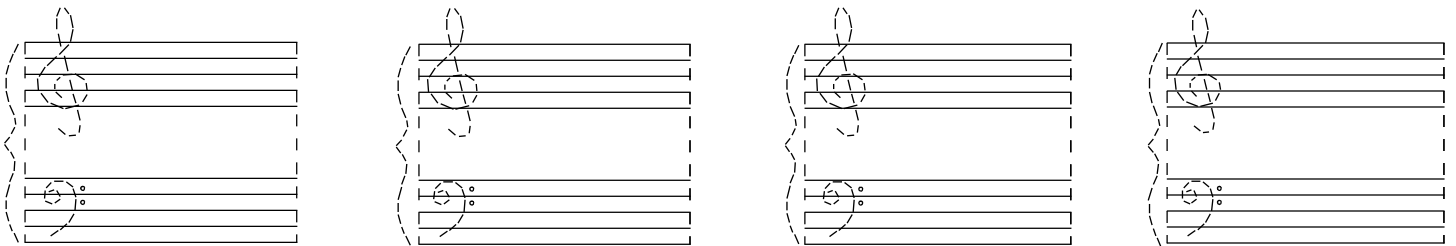
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# The Grand Staff

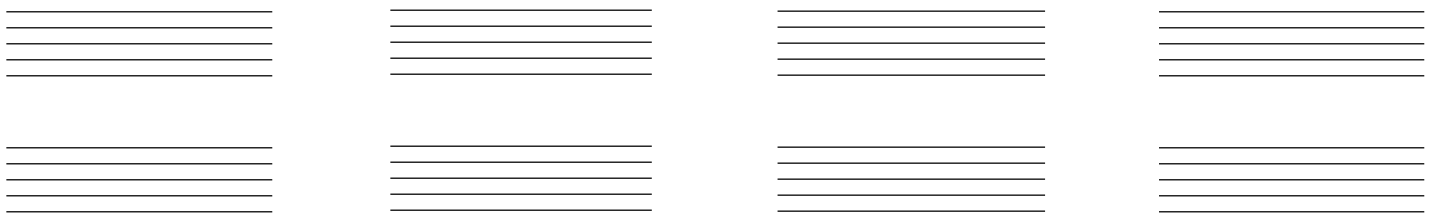
The **grand staff** is created by joining the treble staff and the bass staff with a **brace** and **bar line**.



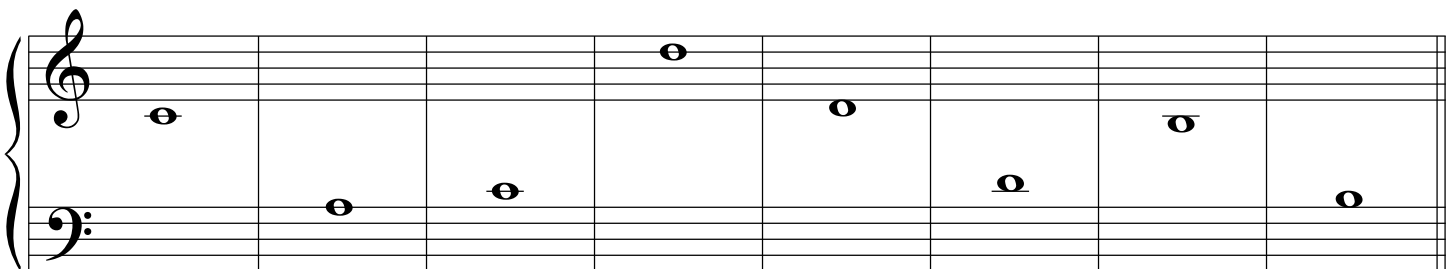
1. Practice creating the grand staff by tracing the braces, bar lines, and clefs.



2. Using the staves below, create four grand staves by adding braces, bar lines, and clefs.



3. Write the letter name for each note.



# Time Signatures - $\frac{4}{4}$

**Time signatures** appear at the beginning of a piece of music. They are made up of two numbers.



The top number indicates the number of beats per measure.

The bottom number indicates which note will get one beat.

In  $\frac{4}{4}$  time there are four beats in each measure.

A **quarter note** (♩) = 1 beat

A **half note** (♮) = 2 beats

A **whole note** (♩) = 4 beats

1. Clap the rhythm while counting the beats out loud.

2. Write the count below the notes and then clap the rhythm while counting the beats out loud.

3. Write a  $\frac{4}{4}$  time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting the beats out loud.

4. Write a  $\frac{4}{4}$  time signature after the clef sign.

Write in the count below the notes.


Draw the missing bar lines.

5. Write in the count below the notes and add the missing barlines.

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# Time Signatures - $\frac{3}{4}$

 In  $\frac{3}{4}$  time there are three beats in each measure.  
 The quarter note gets one beat.

Rhythmic values  $\left[ \begin{array}{l} \text{A quarter note } (\text{♩}) = 1 \text{ beat} \\ \text{A half note } (\text{♩}) = 2 \text{ beats} \\ \text{A dotted half note } (\text{♩.}) = 3 \text{ beats} \end{array} \right.$

The dotted half note gets three beats.  $\text{♩.} = 3 \text{ beats}$

1. Clap the rhythm while counting the beats out loud.


$\frac{3}{4}$    
 1 2 3    1 2 3    1 2 3    1 2 3    1 2 3

2. Write the count below the notes and then clap the rhythm while counting the beats out loud.


$\frac{3}{4}$    
 \_\_\_\_\_

3. Write a  $\frac{3}{4}$  time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting the beats out loud.

  
 \_\_\_\_\_

4. Write a  $\frac{3}{4}$  time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.

  
 \_\_\_\_\_


5. Write in the count below the notes and add the missing barlines.


$\frac{3}{4}$    
 \_\_\_\_\_

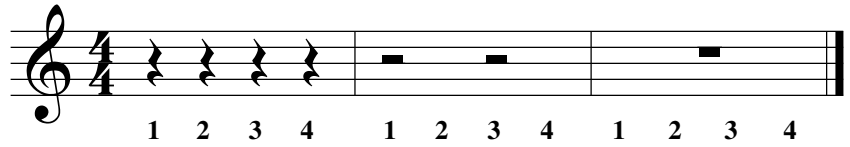
# Rests

**Rests** are used in music to indicate silence.

A **quarter rest** (  ) = 1 beat

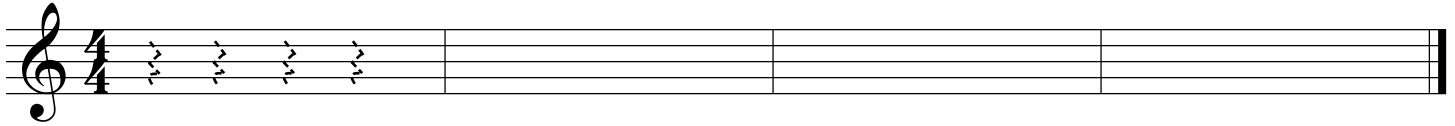
A **half rest** (  ) = 2 beats

A **whole rest** (  ) = 4 beats

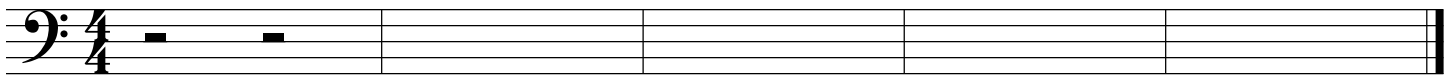


1. Practice drawing quarter rests by tracing over the outlines.

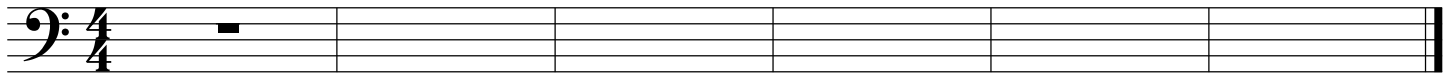
Draw four quarter rests in each blank measure.



2. Draw two half rests in each blank measure.



3. Draw one whole rest in each blank measure.



4. Write the count below the rests.



5. Write the count below the notes and rests, then clap and count the rhythm out loud.



6. Write the count below the notes and rests, then add the missing bar lines.





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# Notes and Rests

Complete these exercises.

Make sure each measure contains four beats.

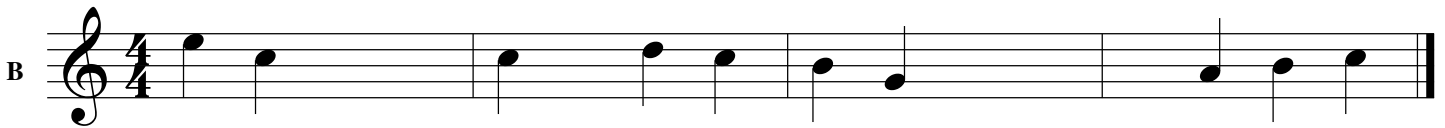
A **quarter note** (♩) = 1 beat    A **quarter rest** (ζ) = 1 beat

A **half note** (♫) = 2 beats    A **half rest** (■) = 2 beats

A **whole note** (♩) = 4 beats    A **whole rest** (▬) = 4 beats

1. Each measure in the next two exercises is missing one rest.

Complete each measure by adding the appropriate rest.

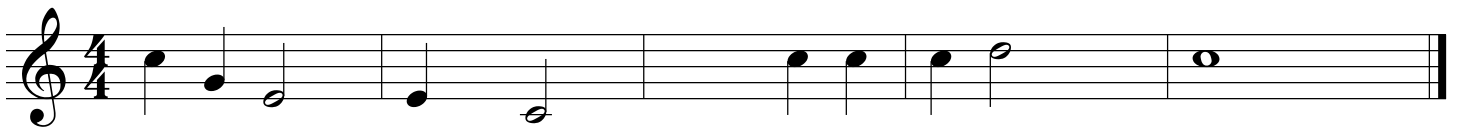


2. This song is missing bar lines. Fill in the missing barlines

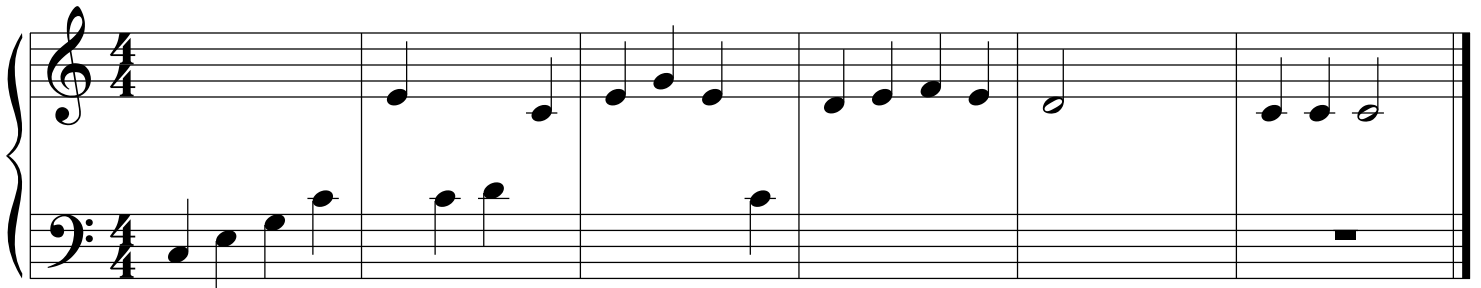


3. Some of the measures in this song are missing a rest. Complete each measure by adding the appropriate rest.

Remember, some measures are complete.



4. Fill in the missing rests. Some measures are missing more than one rest.



# Stems

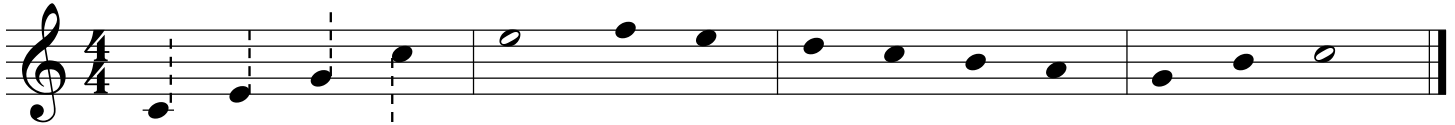
**Stems** are used to help determine what rhythmic value a note will have. By adding a stem to an open notehead you change the value of the note from a whole note to a half

It is important to draw stems on the proper side of the notehead and draw them in the proper direction. Notes that appear on or above the middle staff line have downward stems drawn on the left side of the notehead. Notes that appear below the middle staff line have upward stems drawn on the right side of the notehead.

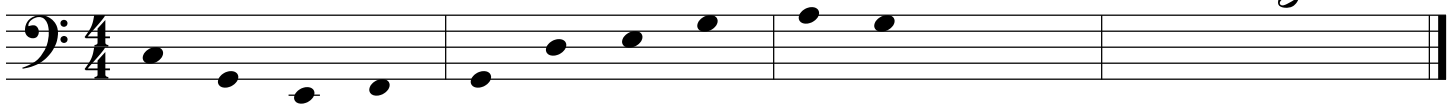
$$\circ = 4 \quad \text{♩} = 2$$



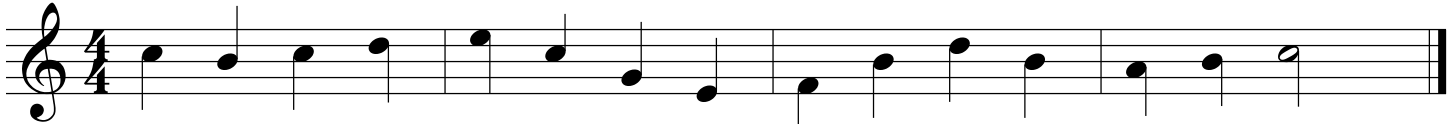
1. Practice drawing stems by adding the proper stem to each notehead.



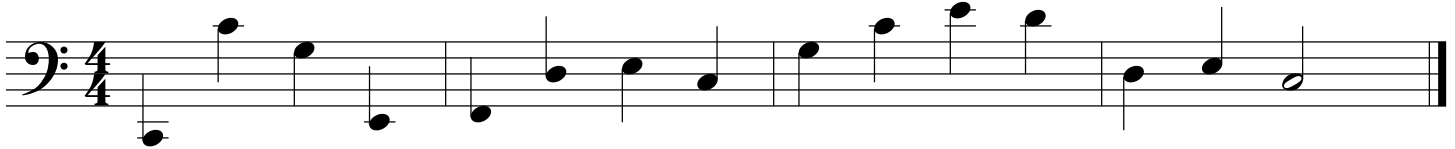
2. Practice drawing stems by adding the proper stem to each notehead.



3. Some of these stems are drawn incorrectly. Circle the incorrect stems.



4. Some of these stems are drawn incorrectly. Circle the incorrect stems.



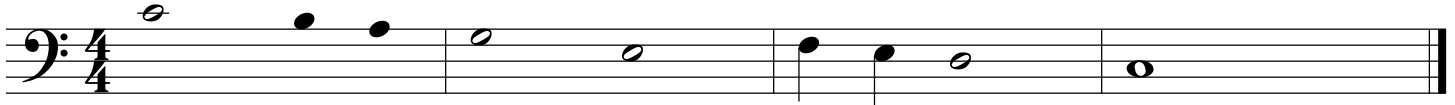
5. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.



6. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.



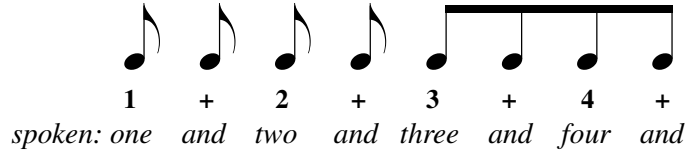
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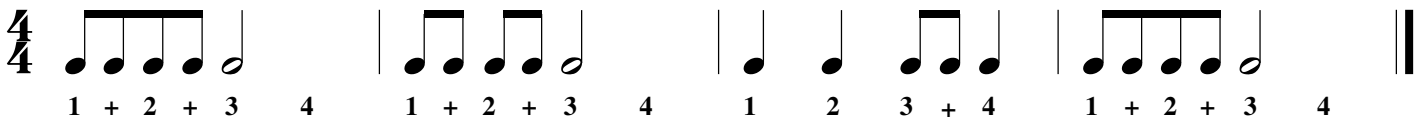
# Eighth Notes

The rhythmic value of an **eighth notes** is one half of a beat. Eighth notes may be written with a **flag** or a **beam**. If an eighth note appears by itself, it will have a flag. If two or more eighth notes appear in a row, they will often be **beamed** together.

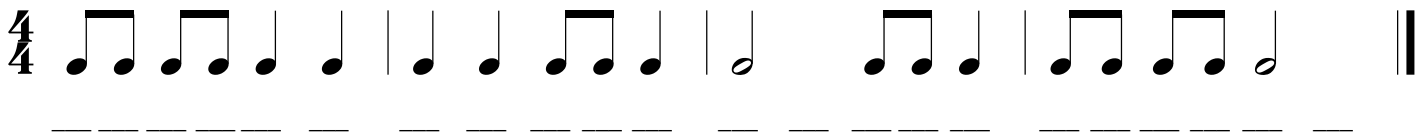
Use a plus sign (+) when writing the count for eighth notes.



1. Clap the rhythm while counting out loud.



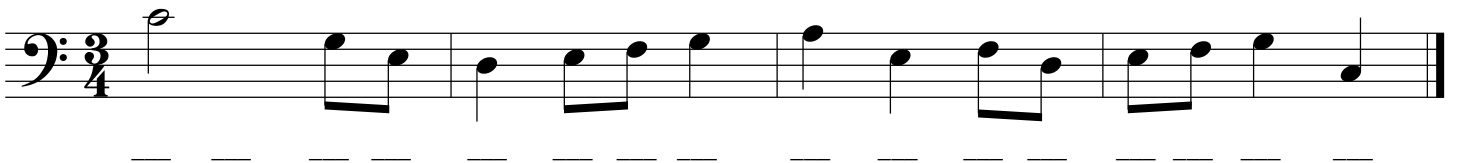
2. Write the count below the notes and then clap the rhythm while counting out loud.



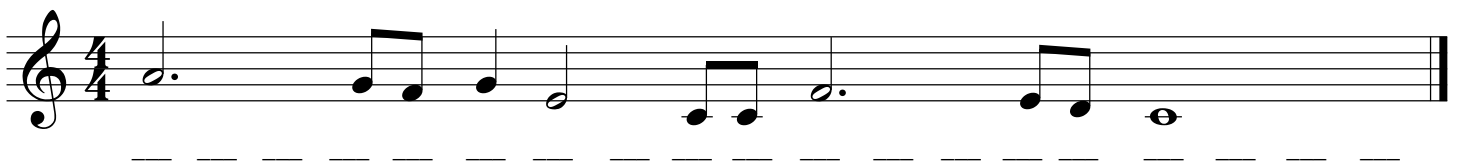
3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Write the count below the notes and then clap the rhythm while counting out loud.



5. Write in the count below the notes and then add the missing barlines.



## Eighth Notes and Eighth Rests

The rhythmic value of an **eighth rest** is one half of a beat.

Use a plus sign (+) when writing the count for eighth notes and eighth rests.

An **eighth rest** (  $\gamma$  ) = 1/2 beat

An **eighth note** (  $\text{♪}$  ) = 1/2 beat

1 + 2 + 3
4 +

spoken: one and two and three four and

1. Clap the rhythm while counting out loud.

1 + 2 + 3 4    1 + 2 3 + 4    1 2 3 + 4 +    1 + 2 + 3 4

2. Write the count below the notes and then clap the rhythm while counting out loud.

-----

3. Write the count below the notes and then clap the rhythm while counting out loud.

-----

4. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.

5. Write in the count below the notes and then add the missing barlines.

-----

6. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.

Name \_\_\_\_\_

Date \_\_\_\_\_

# Time Signatures - $\frac{2}{4}$

In  $\frac{2}{4}$  time there are two beats in each measure.  
The quarter note gets one beat.

Rhythmic values  $\left[ \begin{array}{l} \text{An eighth note } (\text{♪}) = 1/2 \text{ beat} \\ \text{A quarter note } (\text{♩}) = 1 \text{ beat} \\ \text{A half note } (\text{♩}) = 2 \text{ beats} \end{array} \right.$

1. Clap the rhythm while counting the beats out loud.

2. Write the count below the notes and then clap the rhythm while counting the beats out loud.

3. Write a  $\frac{2}{4}$  time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting the beats out loud.

4. Write a  $\frac{2}{4}$  time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.

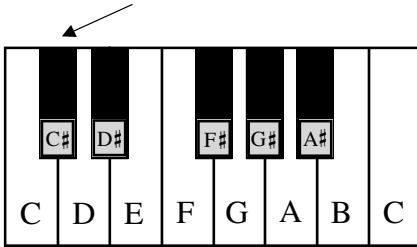
5. Write in the count below the notes and add the missing barlines.

## Sharps and Flats I

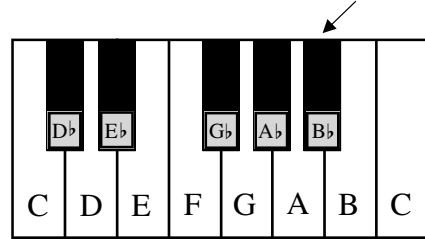
A **sharp** sign (♯) placed in front of a note (♯) raises its pitch a half step.

A **flat** sign (♭) placed in front of a note (♭) lowers its pitch a half step.

C♯ is 1/2 step higher than C

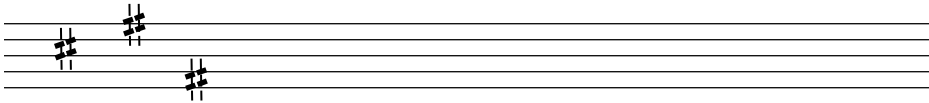


B♭ is 1/2 step lower than B

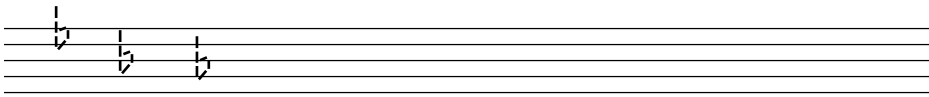


It is easy to see, on the piano keyboard, how the black keys to the right (1/2 step higher) of a note are sharps and the black keys to the left (1/2 step lower) of a note are flats.

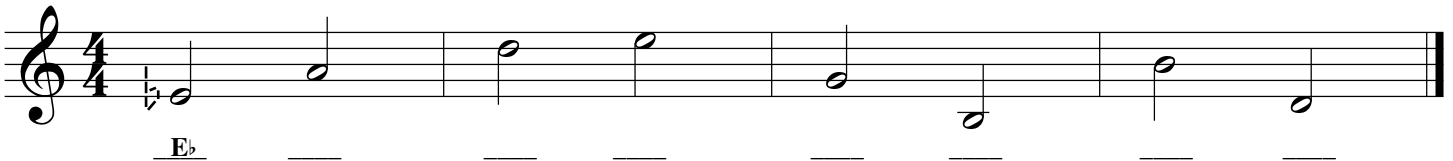
1. Practice drawing sharps by tracing over the guidelines. Draw six more in the remaining space.



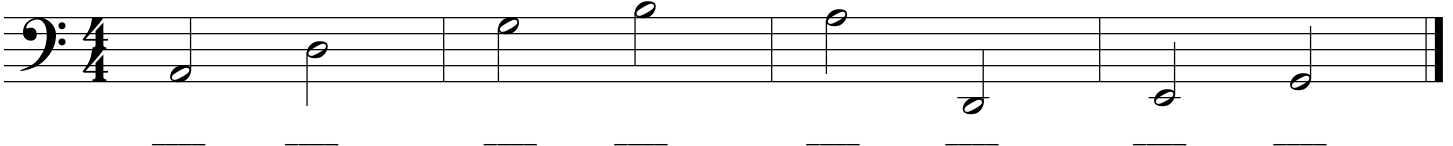
2. Practice drawing flats by tracing over the guidelines. Draw six more in the remaining space.



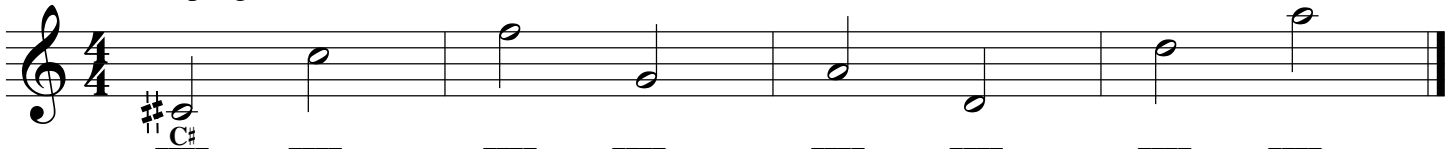
3. Write a flat sign in front of each note and then name the note.



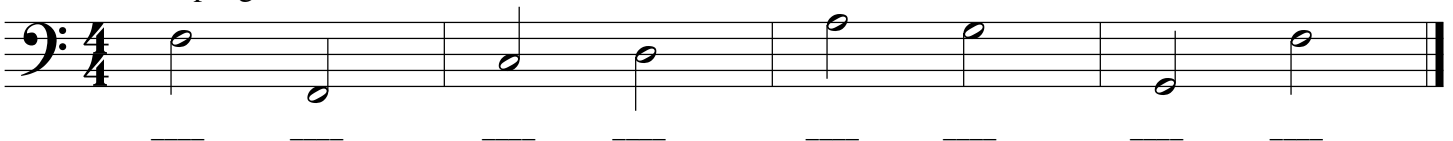
4. Write a flat sign in front of each note and then name the note.



5. Write a sharp sign in front of each note and then name the note.



6. Write a sharp sign in front of each note and then name the note.



Name \_\_\_\_\_

Date \_\_\_\_\_

# Sharps and Flats II

Complete the following exercises.

1. Draw the indicated notes. Use half notes.

$E^b$ 
 $A^b$ 
 $D^b$ 
 $B^b$ 
 $G^b$ 
 $C^b$ 
 $F^b$ 
 $D^b$

2. Draw the indicated notes. Use half notes.

$B^b$ 
 $E^b$ 
 $A^b$ 
 $D^b$ 
 $G^b$ 
 $C^b$ 
 $F^b$ 
 $B^b$

3. Draw the indicated notes. Use half notes.

$C^\sharp$ 
 $A^\sharp$ 
 $G^\sharp$ 
 $D^\sharp$ 
 $F^\sharp$ 
 $B^\sharp$ 
 $E^\sharp$ 
 $A^\sharp$

4. Draw the indicated notes. Use half notes.

$F^\sharp$ 
 $C^\sharp$ 
 $G^\sharp$ 
 $D^\sharp$ 
 $A^\sharp$ 
 $E^\sharp$ 
 $B^\sharp$ 
 $F^\sharp$

5. Name each note.

\_\_\_\_\_

6. Name each note.

\_\_\_\_\_

## Sharps, Flats and Naturals

A **natural** sign (♮) placed before a note cancels a sharp or flat.

Sharps, flats and naturals are all called **accidentals**.

Accidentals affect every note on the same line or space for the remainder of the measure.

Bar lines cancel all accidentals from the previous measure unless a note is tied across the bar line.

A natural is used to cancel sharps and flats.

Write the name of each note.

1

\_\_\_\_\_

2

\_\_\_\_\_

3

\_\_\_\_\_

4

\_\_\_\_\_

5

\_\_\_\_\_

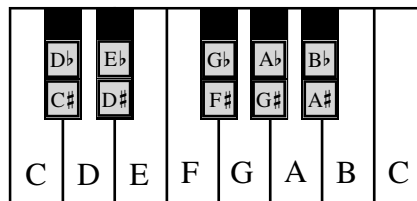


Name \_\_\_\_\_

Date \_\_\_\_\_

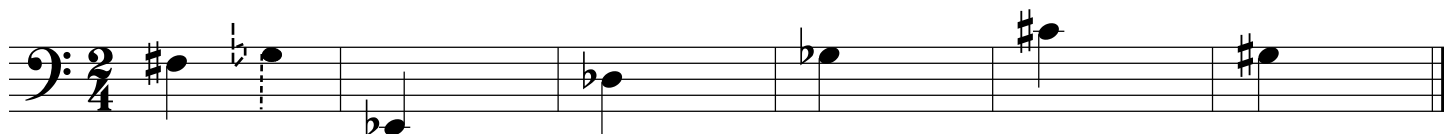
# Enharmonic Notes I

In music there are many notes that have more than one name.  
**Enharmonic** notes sound the same but are spelled differently.

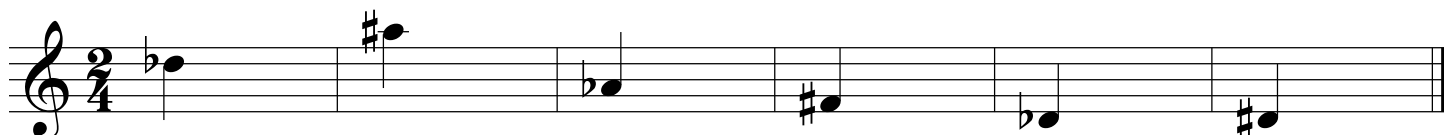


If you look at a piano keyboard you will see that D $\sharp$  and E $\flat$  are played with the same key.

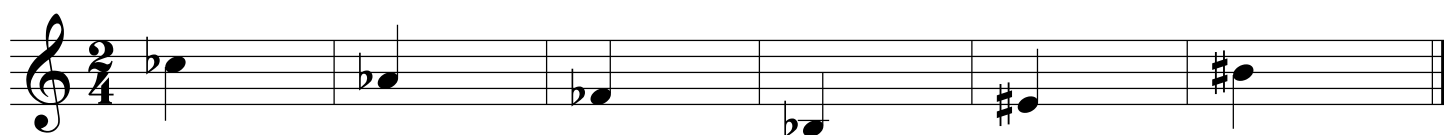
1. Use a quarter note to write in the enharmonic equivalent of the given note.



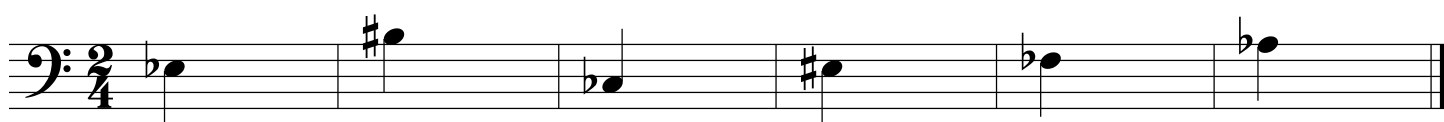
2. Use a quarter note to write in the enharmonic equivalent of the given note.



3. Use a quarter note to write in the enharmonic equivalent of the given note.

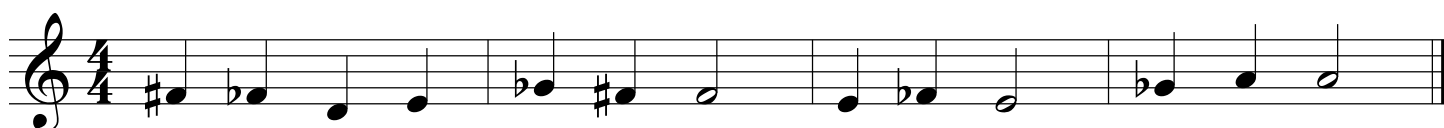


4. Use a quarter note to write in the enharmonic equivalent of the given note.



5. This is the first part of a familiar song written with many enharmonic notes.

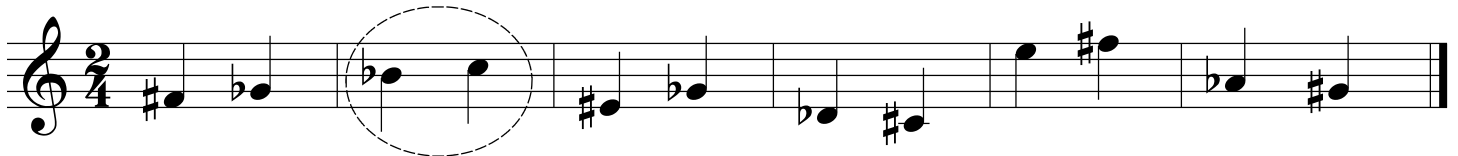
Identify the song and write the name here: \_\_\_\_\_



## Enharmonic Notes II

Complete these exercises.

1. Circle the measures in which the notes are *not* enharmonically equivalent.

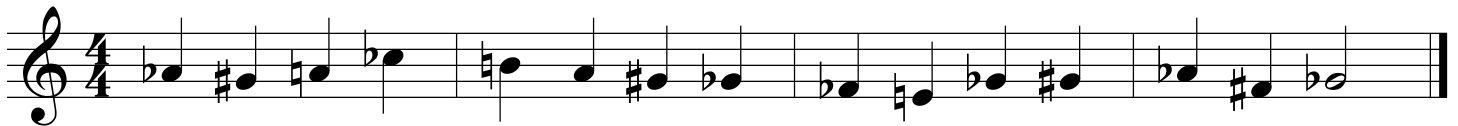


2. Identify these familiar songs.

Name of song \_\_\_\_\_



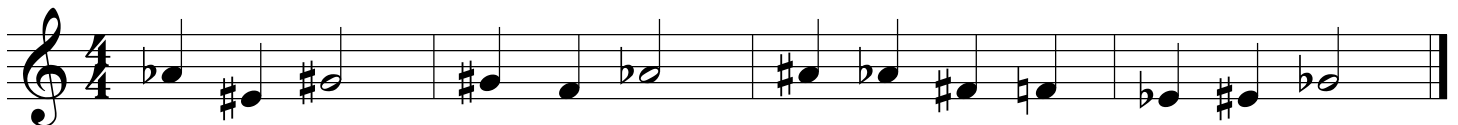
Name of song \_\_\_\_\_



Name of song \_\_\_\_\_

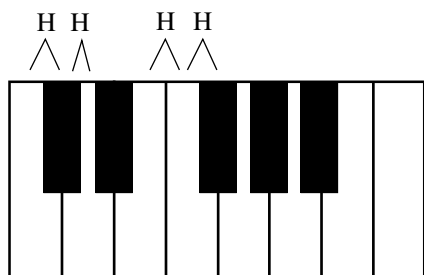


Name of song \_\_\_\_\_

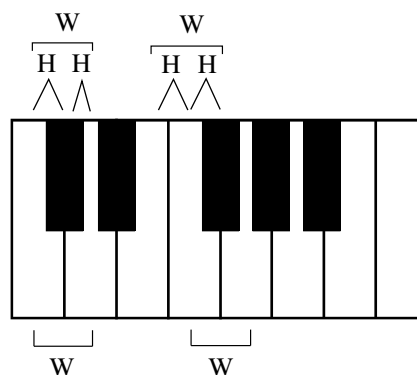


## Half Steps and Whole Steps I

The **half step** (H) is the smallest interval used in traditional Western music. The piano keyboard is arranged in half steps; the distance between two adjacent keys on the piano is a half step.

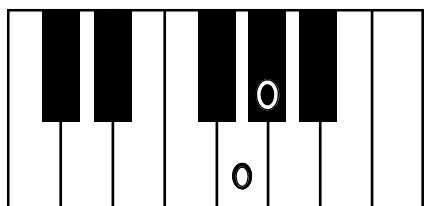


The **whole step** (W) is an interval made by combining two half steps.

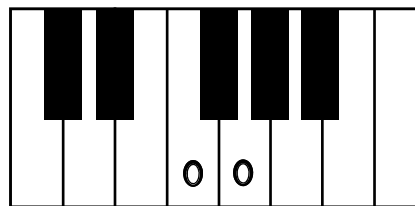


Using the keyboards below, write the interval (whole step or half step) that is created by the Os.

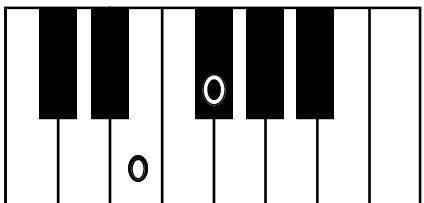
1. \_\_\_\_\_



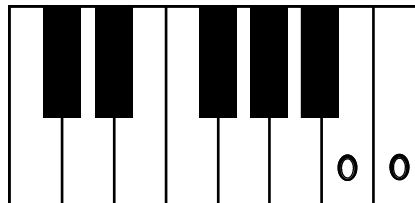
2. \_\_\_\_\_



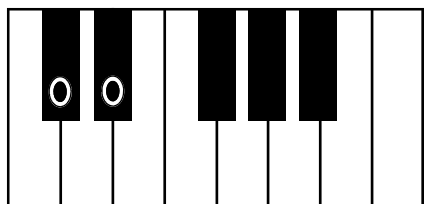
3. \_\_\_\_\_



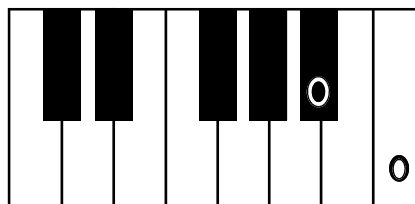
4. \_\_\_\_\_



5. \_\_\_\_\_

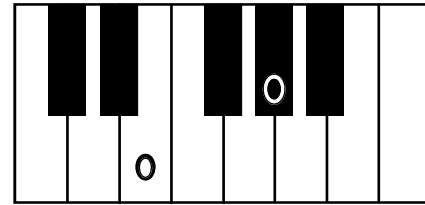


6. \_\_\_\_\_



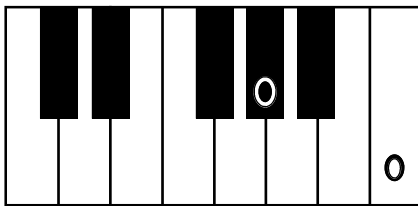
# Half Steps and Whole Steps II

*Example: 2 whole steps*

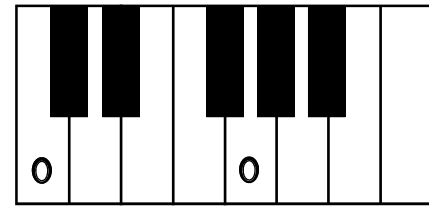


Using the keyboards below, write the interval in whole step and half steps that is created by the Os.

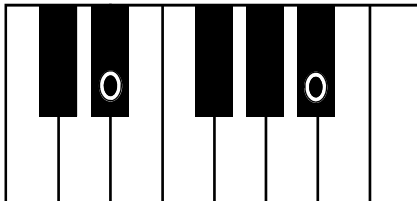
1. \_\_\_\_\_



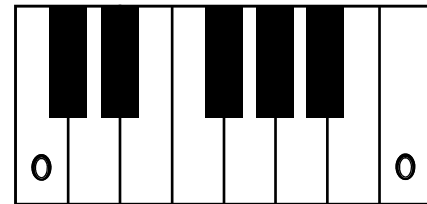
2. \_\_\_\_\_



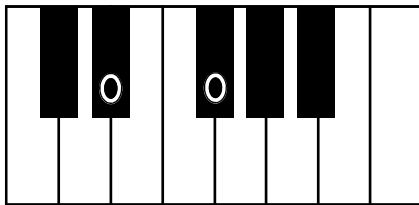
3. \_\_\_\_\_



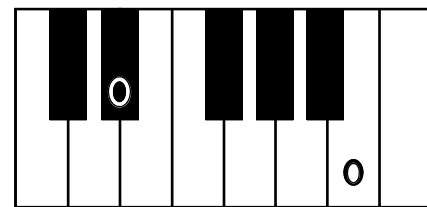
4. \_\_\_\_\_



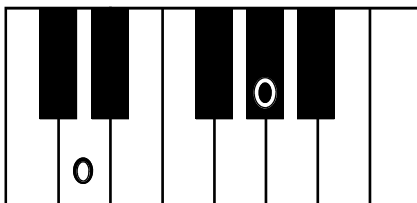
5. \_\_\_\_\_



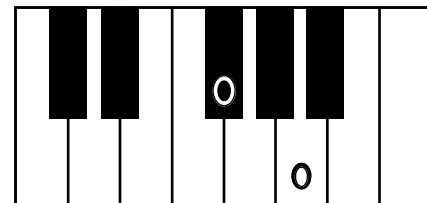
6. \_\_\_\_\_



7. \_\_\_\_\_



8. \_\_\_\_\_



Name \_\_\_\_\_

Date \_\_\_\_\_

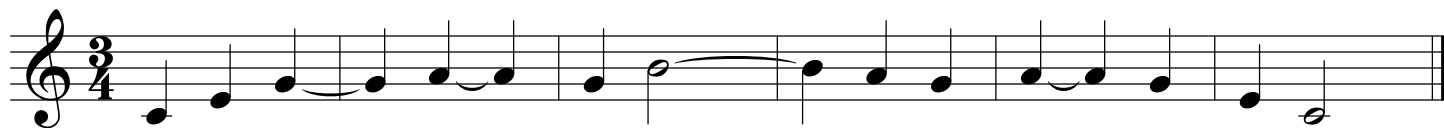
## Slurs and Ties

A **slur** is a curved line connection *two or more* notes of *different* pitches.

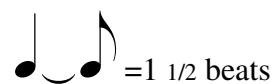
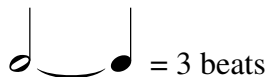
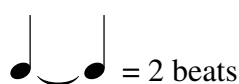
**Slurred** passages should be played as smoothly as possible.



A **tie** is a curved line which connects *two* notes of the *same* pitch.



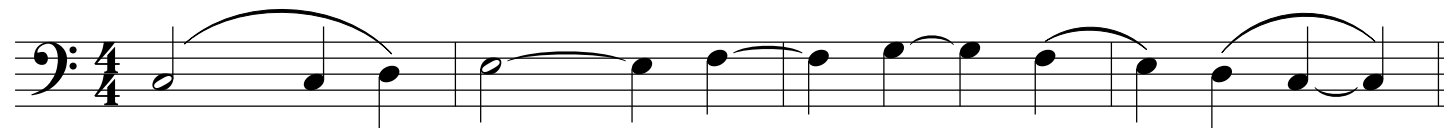
Tied notes are played as one note. The rhythmic value is the sum of the two notes.



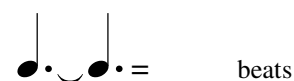
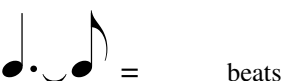
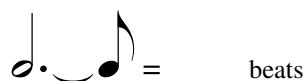
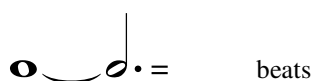
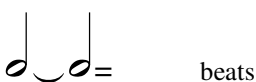
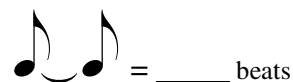
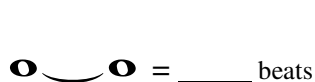
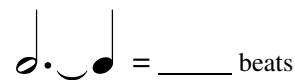
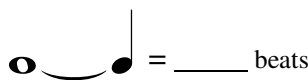
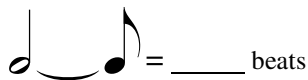
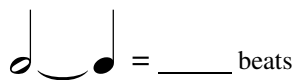
1. Circle the ties in this example.



2. Circle the slurs in this example.



3. Write the number of beats each pair of tied notes should receive.



## Intervals I

In music, an **interval** is the distance between two notes.

A **melodic interval** is the distance between two notes which are played one at a time.

A **harmonic interval** is the distance between two notes which are played at the same time.

Melodic Intervals

Harmonic Intervals

The interval between two identical notes is called a **unison**.

The interval of an eighth is called an **octave**.

1. Identify the following intervals as melodic (M) or harmonic (H).

2. Name these melodic intervals.

3. Name these harmonic intervals.

4. Write the indicated harmonic interval above the given note.

5. Write the indicated harmonic interval above the given note.

Name \_\_\_\_\_

Date \_\_\_\_\_

# Intervals II

Use this chart to help complete the exercises below.

1. Name these harmonic intervals.

2. Name these melodic intervals.

3. Name these intervals.

4. Write the indicated harmonic interval above the given note.

5. Write the indicated harmonic interval *below* the given note.

6. Write the indicated harmonic interval above the given note.

## Intervals III

Identify the intervals used in these exercises.  
Name the melodic intervals used in the treble clef  
and the harmonic intervals used in the bass clef.

A musical example in 4/4 time. The treble clef staff contains a sequence of notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4. The intervals between these notes are labeled as 3rd, 3rd, 3rd, 2nd, 3rd, and 2nd. The bass clef staff contains a sequence of chords: C4, G2 (labeled 3rd); C4, E2, G2 (labeled 6th); and C4, E2, G2 (labeled 3rd).

1.

Exercise 1: Treble clef contains a sequence of notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4. Bass clef contains a sequence of chords: C4, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2.

2.

Exercise 2: Treble clef contains a sequence of notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4. Bass clef contains a sequence of chords: C4, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2.

3.

Exercise 3: Treble clef contains a sequence of notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4. Bass clef contains a sequence of chords: C4, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2.

4.

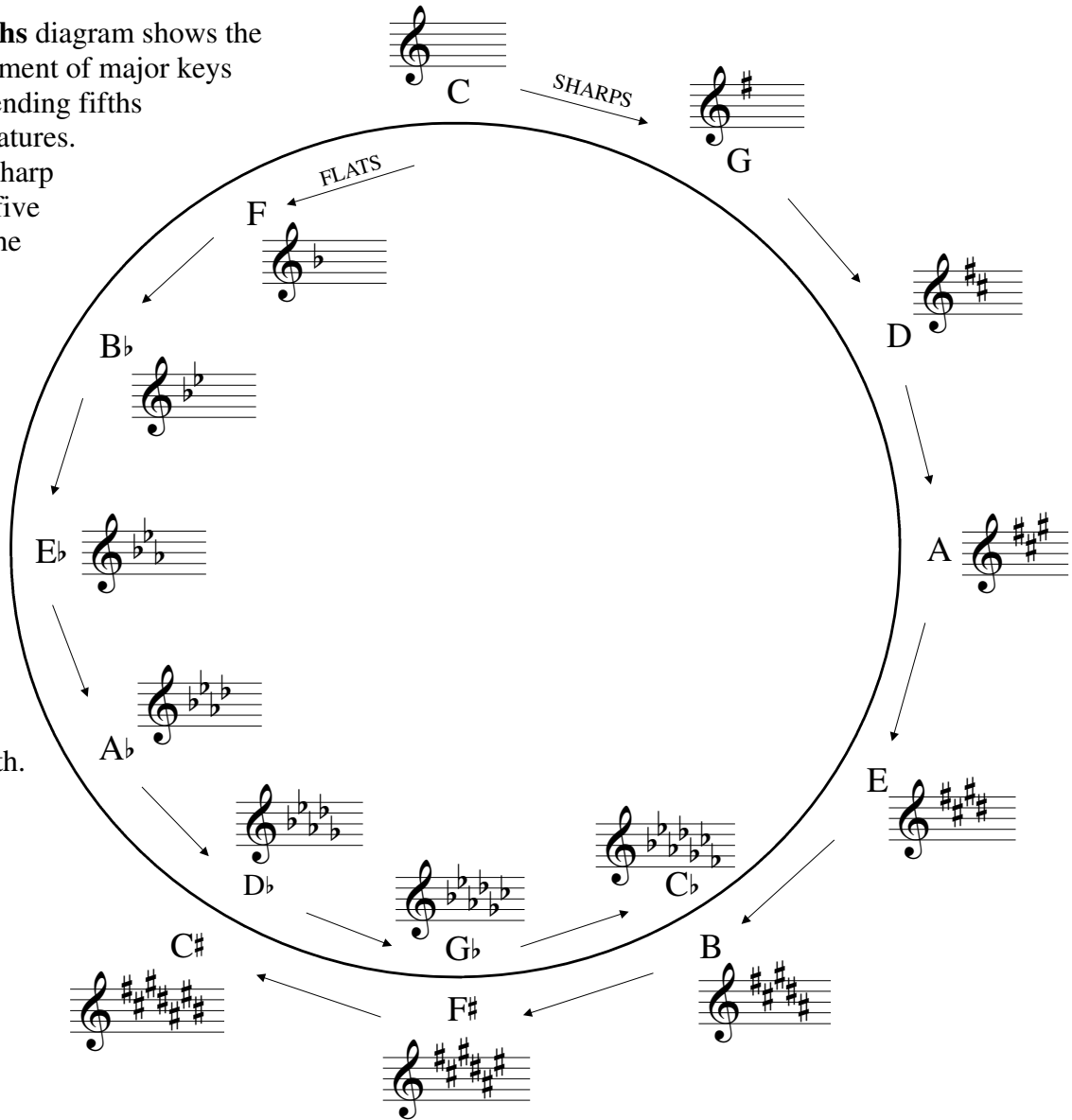
Exercise 4: Treble clef contains a sequence of notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4. Bass clef contains a sequence of chords: C4, G2; C4, E2, G2; C4, E2, G2; C4, E2, G2.



# The Circle of Fifths I

The **Circle of Fifths** diagram shows the clockwise arrangement of major keys in an order of ascending fifths for sharp key signatures. With each added sharp the key advances five letter names and the tonic moves up a perfect fifth.

Flat keys are presented in an order of descending fifths. With each added flat the key moves back five letter names and the tonic moves down a perfect fifth.



1. Write the flats in the order in which they are added as you go around the circle of fifths.

B<sup>b</sup> \_\_\_\_\_

2. Write the sharps in the order in which they are added as you go around the circle of fifths.

F<sup>#</sup> \_\_\_\_\_

3. Write the names of the keys with sharps in order as they appear on the circle of fifths.

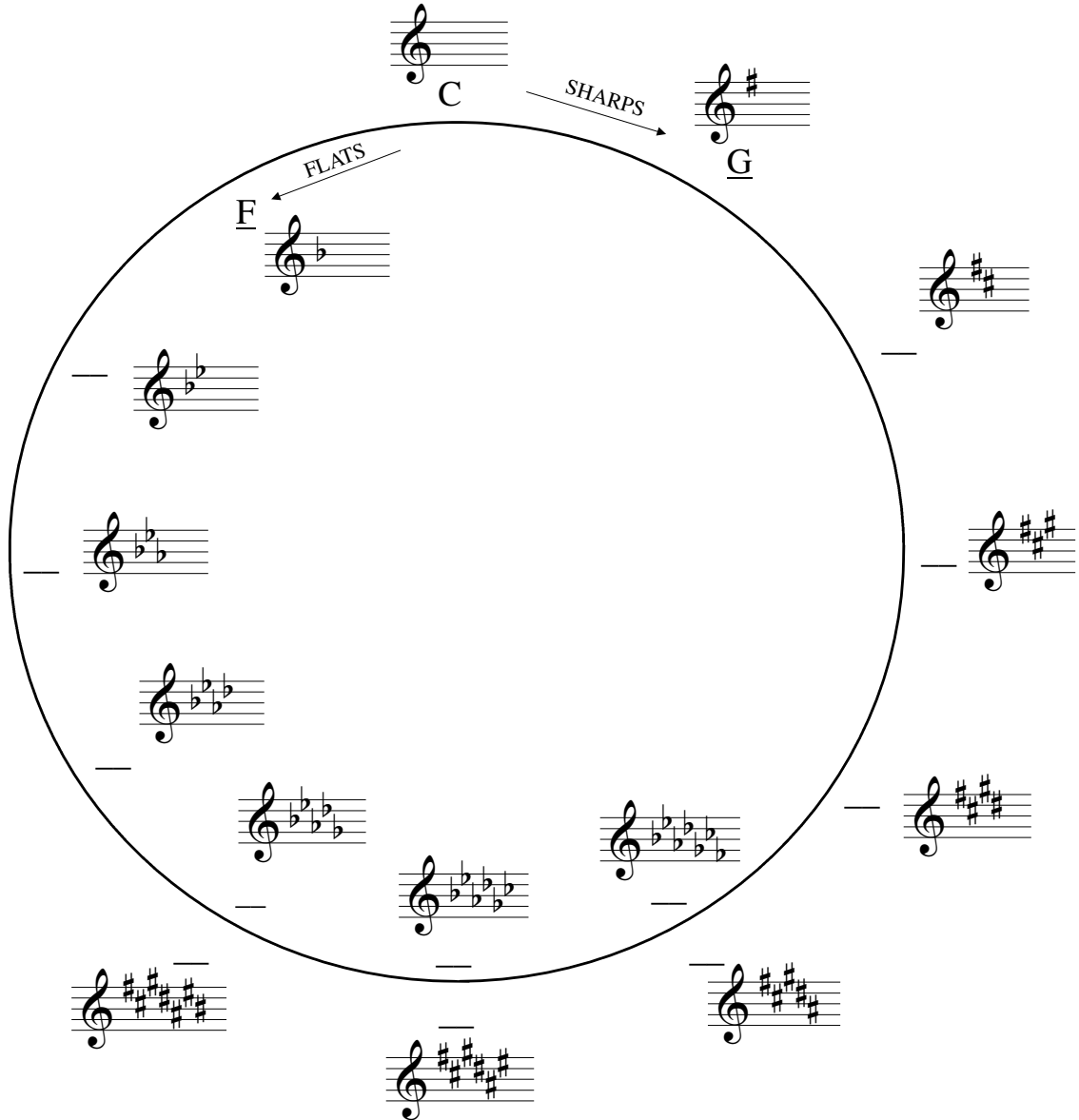
G \_\_\_\_\_

4. Write the names of the keys with flats in order as they appear on the circle of fifths.

F \_\_\_\_\_

# The Circle of Fifths II

Complete the circle of fifths by writing the names of the missing keys.

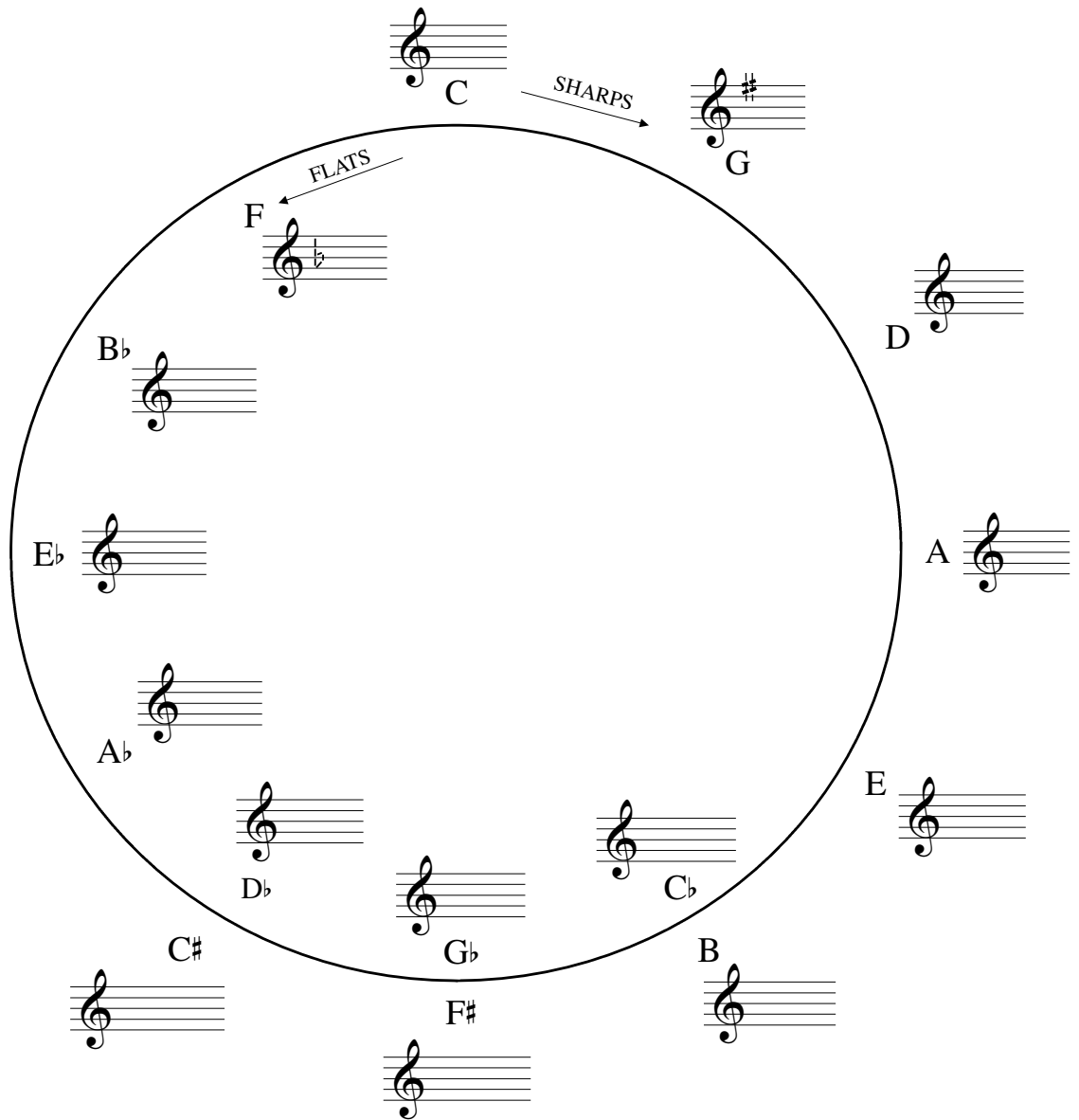


Name \_\_\_\_\_

Date \_\_\_\_\_

# The Circle of Fifths III

Complete the circle of fifths by adding the missing key signatures.



# Time Signatures - $\frac{6}{8}$



In  $\frac{6}{8}$  time there are six beats in each measure.  
The eighth note gets one beat.

Rhythmic values

- A sixteenth note ( $\text{♪}$ ) = 1/2 beat
- An eighth note ( $\text{♩}$ ) = 1 beat
- A quarter note ( $\text{♪}$ ) = 2 beats
- A dotted quarter note ( $\text{♩.}$ ) = 3 beats
- A dotted half note ( $\text{♩.}$ ) = 6 beats

1. Clap the rhythm while counting out loud.

2. Write the count below the notes and then clap the rhythm while counting out loud.

3. Write a  $\frac{6}{8}$  time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting out loud.


4. Write a  $\frac{6}{8}$  time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.

5. Write in the count below the notes and add the missing barlines.

Name \_\_\_\_\_

Date \_\_\_\_\_

# Time Signatures - $\frac{2}{2}$ , C

 In  $\frac{2}{2}$  time there are two beats in each measure.  
 The half note gets one beat.

Rhythmic values

- A quarter note (♩) = 1/2 beat
- A half note (♮) = 1 beat
- A whole note (♯) = 2 beats

$\frac{2}{2}$  is often referred to as "cut" time.

$\frac{2}{2}$  may also be displayed as C.

1. Clap the rhythm while counting out loud.



1 + 2 + 1 2 + 1 + 2 1 2

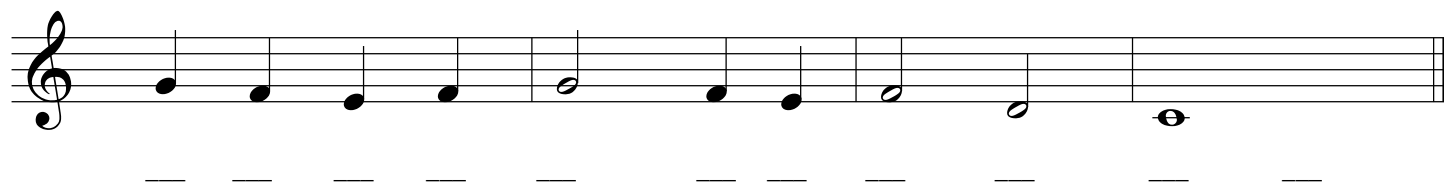
2. Write the count below the notes and then clap the rhythm while counting out loud.



— — — — — — — — — — — — — — — —

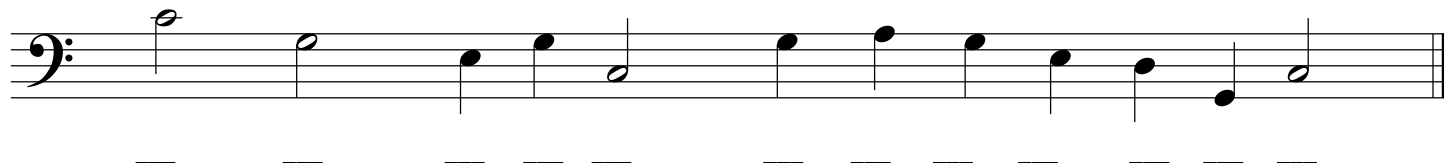
3. Write a  $\frac{2}{2}$  time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting out loud.



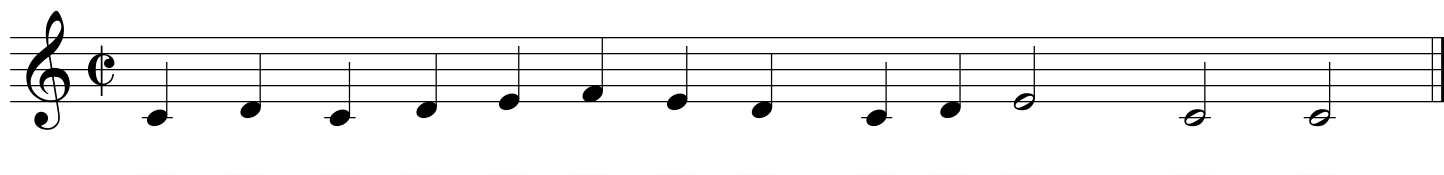
— — — — — — — — — — — — — — — —

4. Write a  $\frac{2}{2}$  time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.



— — — — — — — — — — — — — — — —

5. Write in the count below the notes and add the missing barlines.



— — — — — — — — — — — — — — — —

# Rhythmic Equations I

Combine all note values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♪} = 2$

$\text{♪} + \text{♪} = 3$

Rhythmic Values:  $\text{♪} = 1$   
 $\text{♪} = 2$   
 $\text{○} = 4$

1.  $\text{♪} + \text{♪} =$

9.  $\text{♪} + \text{○} + \text{♪} + \text{♪} =$

2.  $\text{♪} + \text{♪} =$

10.  $\text{♪} + \text{♪} + \text{○} + \text{♪} =$

3.  $\text{♪} + \text{♪} + \text{♪} =$

11.  $\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

4.  $\text{♪} + \text{♪} + \text{♪} =$

12.  $\text{○} + \text{♪} + \text{♪} + \text{♪} =$

5.  $\text{♪} + \text{♪} + \text{♪} =$

13.  $\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

6.  $\text{♪} + \text{○} + \text{♪} =$

14.  $\text{♪} + \text{○} + \text{♪} =$

7.  $\text{♪} + \text{♪} + \text{♪} =$

15.  $\text{♪} + \text{♪} + \text{○} + \text{♪} =$

8.  $\text{♪} + \text{○} + \text{♪} =$

16.  $\text{♪} + \text{○} + \text{○} + \text{♪} =$

Name \_\_\_\_\_

Date \_\_\_\_\_

## Rhythmic Equations II

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♪} = 3$   
 $\text{■} + \text{○} = 6$

Rhythmic Values:  $\text{♪} = 1$        $\text{♪} = 2$   
 $\text{○} = 4$        $\text{■} = 2$   
 $\text{■} = 4$

1.  $\text{♪} + \text{○} =$

9.  $\text{■} + \text{♪} + \text{♪} + \text{■} =$

2.  $\text{■} + \text{♪} =$

10.  $\text{♪} + \text{■} + \text{♪} + \text{♪} =$

3.  $\text{♪} + \text{♪} + \text{♪} =$

11.  $\text{■} + \text{♪} + \text{♪} =$

4.  $\text{■} + \text{♪} + \text{○} =$

12.  $\text{○} + \text{♪} + \text{■} =$

5.  $\text{■} + \text{♪} + \text{♪} =$

13.  $\text{■} + \text{♪} + \text{♪} + \text{♪} =$

6.  $\text{○} + \text{■} + \text{♪} =$

14.  $\text{○} + \text{♪} + \text{♪} + \text{■} =$

7.  $\text{♪} + \text{♪} + \text{○} =$

15.  $\text{■} + \text{○} + \text{♪} + \text{♪} =$

8.  $\text{■} + \text{○} + \text{♪} =$

16.  $\text{♪} + \text{■} + \text{♪} + \text{♪} =$

## Rhythmic Equations III

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{d.} + \text{d.} = 4$   
 $\text{■.} + \text{d.} = 6$

Rhythmic Values:

$\text{♪} = 1$	$\text{♪} = 1$
$\text{♪} = 2$	$\text{■} = 2$
$\text{♪} = 3$	$\text{■.} = 3$
$\text{○} = 4$	$\text{■} = 4$

1.  $\text{♪} + \text{d.} =$

9.  $\text{■.} + \text{d.} + \text{○} =$

2.  $\text{■.} + \text{♪} =$

10.  $\text{■.} + \text{■} + \text{♪} =$

3.  $\text{d.} + \text{■} =$

11.  $\text{d.} + \text{■.} + \text{♪} =$

4.  $\text{d.} + \text{♪} + \text{d.} =$

12.  $\text{♪} + \text{■.} + \text{■} =$

5.  $\text{○} + \text{■.} =$

13.  $\text{○} + \text{♪} + \text{d.} =$

6.  $\text{d.} + \text{■.} =$

14.  $\text{■.} + \text{○} + \text{♪} + \text{d.} =$

7.  $\text{■.} + \text{d.} =$

15.  $\text{♪} + \text{■} + \text{♪} + \text{■.} =$

8.  $\text{■.} + \text{♪} + \text{d.} =$

16.  $\text{♪} + \text{■.} + \text{d.} + \text{■} =$



Name \_\_\_\_\_

Date \_\_\_\_\_

## Rhythmic Equations IV

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♩} = 1 \frac{1}{2}$   
 $\text{♩} + \text{♪♪} = 3$

Rhythmic Values:  $\text{♪} = \frac{1}{2}$       $\text{♩} = \frac{1}{2}$   
 $\text{♪♪} = 1$       $\text{♪♪♪} = 1 \frac{1}{2}$   
 $\text{♪♪♪♪} = 2$

1.  $\text{♩} + \text{♩} =$

9.  $\text{♩} + \text{♪♪} + \text{♩} =$

2.  $\text{♪} + \text{♩} =$

10.  $\text{♪} + \text{♩} + \text{♪♪} =$

3.  $\text{♩} + \text{♩} =$

11.  $\text{♩} + \text{♩} + \text{♩} =$

4.  $\text{♩} + \text{♩} =$

12.  $\text{♩} + \text{♪♪} + \text{♪} =$

5.  $\text{♪♪} + \text{♪} =$

13.  $\text{♪♪} + \text{♪} + \text{♩} =$

6.  $\text{♩} + \text{♪♪} =$

14.  $\text{♩} + \text{♪} + \text{♩} =$

7.  $\text{♪} + \text{♩} =$

15.  $\text{♩} + \text{♪} + \text{♪♪} =$

8.  $\text{♪} + \text{♪♪} =$

16.  $\text{♪} + \text{♪♪♪ + \text{♩} =$

# Rhythmic Equations V

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♪♪} = 1 \frac{1}{2}$   
 $\text{♩.} + \text{♪♪♪} = 4 \frac{1}{2}$

Rhythmic Values:  $\text{♪} = \frac{1}{2}$   $\text{♩} = \frac{1}{2}$   
 $\text{♪♪} = 1$   $\text{♪♪♪} = 1 \frac{1}{2}$   
 $\text{♪♪♪♪} = 2$

1.  $\text{♪} + \text{♩} + \text{♪♪} + \text{♩.} =$

9.  $\text{♪♪♪} + \text{♩} + \text{♩.} + \text{♩} =$

2.  $\text{♪♪♪} + \text{♩.} + \text{♩} + \text{♩} =$

10.  $\text{♩} + \text{♩} + \text{♩} + \text{♪♪} =$

3.  $\text{♪} + \text{♩} + \text{♪} + \text{♩.} =$

11.  $\text{♪♪♪} + \text{♩} + \text{♩} + \text{♩.} =$

4.  $\text{♪♪} + \text{♩} + \text{♩} + \text{♪} =$

12.  $\text{♩} + \text{♩} + \text{♪♪} + \text{♪} =$

5.  $\text{♩} + \text{♩} + \text{♩} + \text{♪♪} =$

13.  $\text{♪♪♪♪} + \text{♪} + \text{♩} =$

6.  $\text{♩.} + \text{♩} + \text{♪♪} + \text{♩} =$

14.  $\text{♪♪} + \text{♩} + \text{♪♪♪} =$

7.  $\text{♩} + \text{♩} + \text{♪♪} + \text{♩} =$

15.  $\text{♩} + \text{♪♪♪} + \text{♩.} + \text{♩} =$

8.  $\text{♩} + \text{♩} + \text{♪♪} + \text{♩} =$

16.  $\text{♩} + \text{♪} + \text{♪♪♪} + \text{♩.} =$

Name \_\_\_\_\_

Date \_\_\_\_\_

## Rhythmic Equations VI

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♪} = 2$   
 $\text{♪} + \text{♪} = 4 \frac{1}{2}$

Rhythmic Values:

$\text{♪} = 1 \frac{1}{2}$	$\text{♪} = 1 \frac{1}{2}$
$\text{♪} = \frac{1}{2}$	$\text{♪} = \frac{1}{2}$
$\text{♪} = 1$	$\text{♪} = 1 \frac{1}{2}$
$\text{♪} = 4$	

1.  $\text{♪} + \text{♪} =$

9.  $\text{♪} + \text{♪} + \text{♪} =$

2.  $\text{♪} + \text{♪} =$

10.  $\text{♪} + \text{♪} + \text{♪} =$

3.  $\text{♪} + \text{♪} =$

11.  $\text{♪} + \text{♪} + \text{♪} =$

4.  $\text{♪} + \text{♪} =$

12.  $\text{♪} + \text{♪} + \text{♪} =$

5.  $\text{♪} + \text{♪} =$

13.  $\text{♪} + \text{♪} + \text{♪} =$

6.  $\text{♪} + \text{♪} + \text{♪} =$

14.  $\text{♪} + \text{♪} + \text{♪} =$

7.  $\text{♪} + \text{♪} + \text{♪} =$

15.  $\text{♪} + \text{♪} + \text{♪} =$

8.  $\text{♪} + \text{♪} + \text{♪} =$

16.  $\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

## Rhythmic Equations VII

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♩} = 3/4$   
 $\text{♩} + \text{♪} = 3/4$

Rhythmic Values:  $\text{♪} = 1/4$        $\text{♩} = 1/4$   
 $\text{♩} = 1/2$        $\text{♩♩♩} = 1$

1.  $\text{♪} + \text{♩} =$

9.  $\text{♩♩♩} + \text{♩} + \text{♪} =$

2.  $\text{♪} + \text{♩} =$

10.  $\text{♩} + \text{♩} + \text{♩} =$

3.  $\text{♩} + \text{♪} =$

11.  $\text{♩} + \text{♩} + \text{♪} =$

4.  $\text{♩} + \text{♩♩♩} =$

12.  $\text{♪} + \text{♩♩} + \text{♩} =$

5.  $\text{♪} + \text{♩} =$

13.  $\text{♪} + \text{♩} + \text{♩} =$

6.  $\text{♩} + \text{♩} =$

14.  $\text{♩♩♩} + \text{♩} + \text{♪} =$

7.  $\text{♩♩} + \text{♩} =$

15.  $\text{♩} + \text{♩} + \text{♩} =$

8.  $\text{♩} + \text{♪} =$

16.  $\text{♩} + \text{♪} + \text{♩} + \text{♩} =$

Name \_\_\_\_\_

Date \_\_\_\_\_

## Rhythmic Equations VIII

Combine all note and rest values  
to complete the following Rhythmic Equations.

Examples:  $\text{♪♪♪} + \text{♪} = 1 \frac{1}{2}$   
 $\text{♪.} + \text{♪♪} = 2 \frac{1}{2}$

Rhythmic Values:  $\text{♪} = \frac{1}{4}$      $\text{♩} = \frac{1}{4}$   
 $\text{♪♪} = \frac{1}{2}$      $\text{♪♪♪} = \frac{3}{4}$   
 $\text{♪♪♪} = 1$      $\text{♪♪♪} = 1$

1.  $\text{♪♪♪} + \text{♪♪} =$

9.  $\text{♪♪} + \text{♪♪} + \text{♪} =$

2.  $\text{♪♪} + \text{♪} =$

10.  $\text{♪} + \text{♪} + \text{♩} =$

3.  $\text{♪♪♪} + \text{♪} =$

11.  $\text{♪} + \text{♪♪} + \text{♪} =$

4.  $\text{♪♪} + \text{♪.} =$

12.  $\text{♪♪} + \text{♪♪} + \text{♪} =$

5.  $\text{♪♪} + \text{♪.} =$

13.  $\text{♪} + \text{♪♪} + \text{♩} =$

6.  $\text{♪♪} + \text{♪} =$

14.  $\text{♪} + \text{♪} + \text{♪} =$

7.  $\text{♪♪} + \text{♪♪} =$

15.  $\text{♪.} + \text{♪♪} + \text{♩} =$

8.  $\text{♪♪} + \text{♪} =$

16.  $\text{♩} + \text{♪♪} + \text{♪.} + \text{♪.} =$

## Rhythmic Equations IX

Combine all note and rest values to complete the following rhythmic equations:

Examples:  $\text{♪} + \text{♩} = 1$   
 $\text{♪} + \text{♪} = 2 \frac{1}{2}$

Rhythmic Values:  $\text{♪} = \frac{1}{4}$      $\text{♩} = \frac{1}{4}$   
 $\text{♪} = \frac{1}{2}$      $\text{♪} = 1 \frac{1}{2}$

---

1.  $\text{♪} + \text{♩} =$

9.  $\text{♪} + \text{♪} =$

2.  $\text{♪} + \text{♪} =$

10.  $\text{♪} + \text{♩} + \text{♪} =$

3.  $\text{♪} + \text{♩} =$

11.  $\text{♪} + \text{♪} + \text{♪} =$

4.  $\text{♩} + \text{♩} =$

12.  $\text{♪} + \text{♪} + \text{♪} =$

5.  $\text{♪} + \text{♩} =$

13.  $\text{♪} + \text{♩} + \text{♪} =$

6.  $\text{♪} + \text{♪} =$

14.  $\text{♪} + \text{♪} + \text{♪} =$

7.  $\text{♪} + \text{♪} =$

15.  $\text{♪} + \text{♪} + \text{♩} =$

8.  $\text{♩} + \text{♪} =$

16.  $\text{♪} + \text{♪} + \text{♪} =$

# Antonio Vivaldi

An-tohn'-ee-oh Vee-vahl'-dee



*born*  
**March 4, 1678**  
*Venice, Italy*

*died*  
**July 28, 1741**  
*Vienna, Austria*

“  
**Igor Stravinsky did not enjoy Vivaldi’s music. He called Vivaldi “a dull fellow who would compose the same music over and over.**  
 ”

## A composer of the Baroque era.

Antonio Vivaldi learned the craft of music from his father, a violinist in a church orchestra in Venice, Italy. Young Antonio served in church orchestras and eventually studied for the priesthood. He was ordained as a priest in 1703 at the age of 25 but never served the church in a religious capacity. However, he remained active in music, and served the church as a musician.

Vivaldi began composing **sonatas** for keyboard instruments around 1705. He also played violin in **opera** orchestras, developed a love of opera and composed several operas. This was unusual and controversial; priests were not supposed to compose music for non-church related activities. His first opera was performed in 1713 (age 35).

From 1709 through 1714, Vivaldi had the financial backing of an Italian prince in the city of Mantua, and he continued composing operas in addition to keyboard, vocal, and orchestral works. When the prince ended his support, Vivaldi accepted a position as orchestral conductor at St. Mark’s Cathedral in Venice, Italy, the same church and orchestra in which his father had played violin. He held this position for 27 years. He also served as the director of a musical **conservatory** in Venice.

By 1719 (age 41), another wealthy **patron** had begun to provide financial support for Vivaldi. For the next several years he composed operas for **opera companies** throughout Italy, including Rome and Milan, where audiences were the most discriminating. By 1725 his compositions, including his operas, were well known throughout Europe. His music was more popular in Holland, France, and England than in Italy; many Italians were uncomfortable with an ordained priest composing operas. In fact, in 1734, one of his operas was banned in Italy because he was a priest.

Vivaldi traveled throughout Europe in the late 1730s and early 1740s and lived briefly in Holland, where his music was very popular. Despite occasional disagreements with the church over his operas, Vivaldi remained as orchestral conductor at St. Mark’s in Venice. In 1741 (age 63), he moved to Vienna, Austria, hoping to receive an offer as a **court musician** or composer. However, he received no offers and died in Vienna.

After Vivaldi’s death, his music was rarely performed until the twentieth century, when musicians and audiences rediscovered it. During his lifetime, he was known as an opera composer. Today, while his operas are again being performed, his orchestral works are most popular. Vivaldi claimed to have written 94 operas but musical scholars have found scores for only 50.

Antonio Vivaldi was a pleasant man with a full head of bright red hair. For this he was sometimes referred to as “the red priest.” He was comfortable writing music for both religious and concert performances.

# Antonio Vivaldi

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Antonio Vivaldi</b>	>	>	>	>					>	

## Vivaldi Facts:

- Vivaldi wrote more than 500 **concertos**, of which over 230 are for violin and string orchestra.
- He also composed concertos for many unusual instruments, including mandolin, recorder, and viola d'amore (a stringed instrument with as many as 14 strings).
- Vivaldi popularized the cello and string bass as solo instruments by composing concertos for both. Until that time neither instrument was considered suitable as a solo instrument.
- **Johann Sebastian Bach** transcribed many of Vivaldi's violin compositions for harpsichord.

**1678:** Birth of Antonio Vivaldi; Robert de LaSalle explores the Great Lakes in America, then in 1682 claims the Louisiana territory for France.

**1683:** First German immigrants in North America.

**1692:** William and Mary College founded in Virginia.

**1699:** Czar Peter the Great decrees that the new year in Russia will begin January 1 instead of September 1.

**1704:** Young composer **Johann Sebastian Bach** walks 200 miles to hear a piece of music directed by the composer Dietrich Buxtehude.

**1711:** English trumpeter John Shore is said to have invented the tuning fork.

**1729:** North and South Carolina become crown colonies.

**1735:** Birth of Paul Revere, an American patriot.

**1741:** Death of Antonio Vivaldi; **George Friderick Handel** composes *Messiah*, an **oratorio**.

**What in the world is happening?**



# Listen!

## Antonio Vivaldi 1678-1741) *Spring from The Four Seasons*



*Spring* is from the *The Four Seasons*, the first four of a series of twelve **concertos** for solo violin and string orchestra written around 1725 by Antonio Vivaldi. The other movements are *Summer*, *Fall*, and *Winter*. They are one of the first examples of what has become known as program music: the musical representation of an idea, or the musical suggestion of a mood. In this case the music represents the seasons of the year. Some composers during the seventeenth and eighteenth centuries actually included the imitation of sounds such as bird calls, thunder, or lightning in their music. For *The Four Seasons* Vivaldi wrote descriptive notes and sonnets which relate to the music in the margin of the musical score.

This is the first stanza of the sonnet *Spring* found in the margin of Vivaldi's score:

Joyful Spring has arrived,  
The birds welcome it with their happy songs,  
And the brooks in the gentle breezes  
Flow with a sweet murmur.

- The full ensemble begins playing the melody, then only two violins play. Raise your hand when you hear just the two violins playing.
- Can you hear any sounds you might hear in the spring such as the imitation of birds, gentle breezes, a thunder storm or a barking dog?

“

**The Italians exalt  
music!**

**–Johann Mattheson  
(1681-1764)**

”

### TIMING

- :01** This piece is performed by strings and harpsichord. The opening melody is played by the strings. Listen for the harpsichord playing steady quarter notes underneath the strings. This melody is repeated at :09, softer.
- :16** A new melody. Like the first melody, this one is repeated, softer.
- :33** An extended passage featuring two solo violins. Listen for the melodic embellishments played by both solo instruments.
- 1:08** The second melody is played again.
- 1:16** Listen for the moving string lines with the harpsichord playing steady chords.
- 1:40** The second melody is played again.
- 1:49** Listen for the low strings playing in an agitated manner. Then listen for a solo violin alternating with the agitated strings.

# Review!

I wrote banned  
music, not  
band music.



**Antonio Vivaldi**

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- In addition to being a composer, Vivaldi was also active as \_\_\_\_\_.  
A. a singer                      C. a priest  
B. a mystic                      D. all of the above
- True or False: Vivaldi's operas were popular throughout all of Europe.  
\_\_\_\_\_
- After Vivaldi's death, his music was rarely performed until the \_\_\_\_\_.  
A. seventeenth century              C. nineteenth century  
B. eighteenth century              D. twentieth century
- During his lifetime, Vivaldi was best known for his \_\_\_\_\_.  
Today, however, his \_\_\_\_\_ are more popular.  
A. operas  
B. orchestral works
- Vivaldi composed \_\_\_\_\_.  
A. music for church services              C. both A and B  
B. music for non-church activities              D. neither A nor B
- True or False: Vivaldi had several patrons who supported him. \_\_\_\_\_
- Of Vivaldi's more than 500 concertos, over 200 are for what instrument and string orchestra? \_\_\_\_\_  
A. violin                      C. cello  
B. viola d'amore              D. string bass
- The Listening Example, *The Four Seasons*, is \_\_\_\_\_.  
A. an opera                      C. a concerto  
B. an oratorio                      D. an overture
- Vivaldi popularized what two instruments as solo instruments? \_\_\_\_\_  
A. cello and string bass              C. violin and viola  
B. organ and piano                      D. harpsichord and clavier
- The musical representation of an idea or a mood is known as \_\_\_\_\_.  
A. an opera                      C. program music  
B. an oratorio                      D. plainsong chant

## Bonus:

Vivaldi served as orchestral conductor at what famous cathedral in Venice, Italy?

\_\_\_\_\_

# George Frideric Handel



*born*

**February 23, 1685**  
*Halle, Saxony (Germany)*

*died*

**April 14, 1759**  
*London, England*

“

**After the first performance of the *Messiah*, Handel said of the audience, “I am sorry if I have only succeeded in entertaining them; I wished to make them better.**

”

Jorj Frid´ric Hahn´dl

## A composer of the Baroque era.

As a child, George Frideric Handel showed a great deal of musical talent and planned to pursue music as a career. His local music teachers taught him as much as they could and encouraged his parents to further George’s musical studies. His father, however, wanted George to become a lawyer. At the age of 17, George entered the University of Halle, in Germany, to study law. He maintained his interest in music by playing the organ at a nearby cathedral.

When his father died during George’s first year at the university, George left school and joined an **opera** orchestra in Hamburg, Germany as a violinist. Here he began composing his first opera.

At 22, he moved to Italy to study opera. Italian audiences enjoyed opera and Italy had dozens of excellent **opera companies**. Europe’s finest opera singers and composers all spent time in Italy, hoping to achieve success with Italian audiences. Most of Handel’s early operas and **oratorios**, had Italian texts and were first performed in Italy.

In 1710 (age 25), he returned to Germany but soon left for England. Here he continued to write operas and sacred choral music, now with English instead of Italian texts. After a brief return to Germany in 1712, he moved back to England, where he lived for the rest of his life. He became a British citizen in 1726.

In 1720 (age 35), Handel was named artistic director of a new opera company, the Royal Academy of Music. During the next seven years, he wrote 14 operas for this group, as well as several oratorios. He also conducted the performances of his own operas. When the Royal Academy went bankrupt in 1728, he formed his own opera company for which he wrote 13 more operas. In 1737 this company also failed. Financially, Handel lost everything and suffered a stroke. It was the lowest point of his life, and he never totally regained his health.

Now, at the age of 53, Handel virtually gave up writing operas and turned his attention to oratorios. His oratorios, all in English, were hugely successful and popular in England and Ireland. He wrote his most famous oratorio, *Messiah*, in 1742, and it was an immediate success.

Handel was blunt and outspoken, and a tyrannical conductor of his music. But he was an honorable and respected composer, and except for the failure of his opera company he handled his finances well. He took his work seriously and wrote rapidly; in fact, he composed almost as fast as he could copy the notes.

George Handel wrote his first vocal music in German, his first operas in Italian, and his most famous oratorios in English. No other composer of vocal music has successfully written vocal music in so many languages.

# George Frideric Handel

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>George Frideric Handel</b>	>	>	>	>	>				>	>

## Handel Factoids:

- For a performance of Handel's *Water Music*, a 50-piece orchestra performed the work on a barge which floated down the river behind a boat carrying King George of England.
- Handel and **Johann Sebastian Bach** were born the same year in towns less than 100 miles apart. But they never met.
- At the time of his death, Handel's operas were thought to be old fashioned and fell out of favor with audiences. Many were not performed again until the 1920s.
- Although Handel was a deeply religious man, very few of his works were written for the church.

**1685:** Birth of George Frideric Handel and **Johann Sebastian Bach**.

**1688:** Plate glass is used for the first time.

**1702:** Earliest form of pantomime given at Drury Lane Theater. London, England.

**1711:** Clarinet used for the first time in an orchestra.

**1717:** Handel's *Water Music* first performed on the Thames River. London, England.

**1721:** **Johann Sebastian Bach** composes his *Brandenburg* Concertos.

**1732:** Benjamin Franklin publishes his first *Poor Richard's Almanac*.

**1747:** Birth of John Paul Jones. American Revolutionary naval officer.

**1759:** Death of George Frideric Handel; British gain Quebec from France.

**What in the world  
is happening?**

# Listen!

## George Frideric Handel (1685-1759) *Hallelujah Chorus from Messiah*



Handel wrote this **oratorio** when he was 56 years old, and it is probably his most appealing and popular work. He wrote the *Messiah* during a troubling time in his life. He was bankrupt, in debt, seriously ill, forgotten by his public.

Handel set the *Messiah* text to music in less than a month, which may be the greatest compositional feat in the history of music. He stayed in his room the whole time and his servant brought him food. One time, after he just completed the *Hallelujah Chorus*, his servant found him weeping. Handel said, "I think I did see all heaven before me and the great God Himself!" Unfortunately, once he had written the *Messiah*, Handel had no opportunities to produce the work and he put it in a drawer. However, a few weeks later, he received an invitation to perform the work in Dublin, Ireland, where it was first performed in 1742 with a very favorable reception.

At the first London performance, King George II was so excited by the words, "For the Lord God Omnipotent reigneth" in the *Hallelujah Chorus*, that he stood up. When the king rose, so did the entire audience. That tradition has followed this work for over 200 years, and even today many audiences stand during the performance of the *Hallelujah Chorus*. Does it make you want to stand?

- The names given to the four sections of voices in a choir are Soprano, Alto, Tenor and Bass. Which voice sings the highest?
- When you hear "For the Lord God Omnipotent" for the first time, is the chorus singing in unison or harmony?

### TIMING

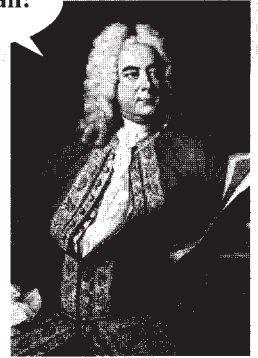
“  
**Handel once complained that his publisher made too much money from his operas. “Next time I will have him write an opera and I will publish it,” he said.**  
”

- :01** The strings play the introduction.
- :10** The voices sing "Hallelujah!" There are four voice parts: soprano, alto, tenor, and bass.
- :28** Voices sing "For the Lord God, omnipotent." (Omnipotent means "having unlimited authority or influence.") They then sing "Hallelujah!" again.
- :50** "For the Lord God, omnipotent," is sung by the sopranos with other voice parts singing "Hallelujah" and "For the Lord God, omnipotent." This is known as counterpoint or polyphonic style: the voice parts do not sing the same melodies and the same rhythms at the same time. Each voice part sings a different phrase, independent of the other parts. Listen for the entrances of the various voice parts.
- 1:16** Voices sing "The kingdom of this world..." The dynamic level is much softer and contrasts with the previous loud section. Suddenly it is sung loudly again, at 1:26. Listen for the trumpet here.
- 1:34** The men begin the phrase, "And He shall reign for ever and ever." Other voice parts enter on this phrase.
- 1:56** Sopranos (the highest vocal part) sing "King of Kings" and "Lord of Lords." The other voice parts answer with "Hallelujah" and "for ever and ever." Listen for the trumpet in the orchestra.



# Review!

Hallelujah!



**George Frideric Handel**

Name \_\_\_\_\_

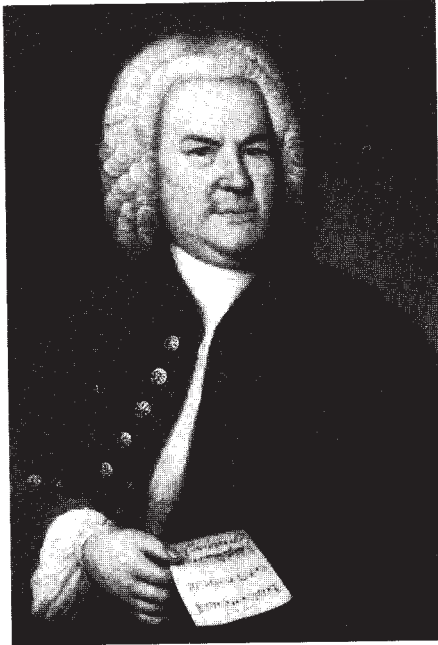
Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- Handel composed vocal music with texts in \_\_\_\_\_.  
A. Italian  
B. German  
C. English  
D. all of the above
- Handel wrote many \_\_\_\_\_.  
A. operas  
B. oratorios  
C. both A and B  
D. neither A nor B
- While living in Italy, Handel wrote music for \_\_\_\_\_.  
A. opera companies  
B. ballet companies  
C. both A and B  
D. neither A nor B
- Handel wrote the *Messiah* in approximately \_\_\_\_\_.  
A. one hour  
B. one day  
C. one month  
D. one year
- True or False: The text of the *Messiah* is from the Bible. \_\_\_\_\_
- Handel was born in \_\_\_\_\_, but later became a citizen of \_\_\_\_\_.  
A. England  
B. Germany
- At the time of his death, Handel's operas were thought to be old fashioned. Many were not performed again until \_\_\_\_\_.  
A. the 1620s  
B. the 1720s  
C. the 1820s  
D. the 1920s
- Handel's oratorios were especially popular in \_\_\_\_\_.  
A. England and Ireland  
B. Germany and Austria  
C. France and Germany  
D. Holland and Italy
- True or False: Handel composed almost as fast as he could write the notes.  
\_\_\_\_\_
- In the Listening Example, how many vocal sections sing in the *Hallelujah Chorus*? \_\_\_\_\_.  
A. one  
B. two  
C. three  
D. four

## Bonus:

What composer was born the same year as Handel? \_\_\_\_\_

# Johann Sebastian Bach



*born*  
**March 21, 1685**  
*Eisenach, Germany*

*died*  
**July 28, 1750**  
*Leipzig, Germany*

“  
**The organ, to my  
 eyes and ears, is the  
 king of instruments.**  
*—Wolfgang Amadeus  
 Mozart*  
 ”

**Yo'-hahn Sih-bahs'-tian Bakh**  
 You can put a little “ch” at the end of his last name.

## A composer of the Baroque era.

Both of Johann Sebastian Bach's parents died before he turned 10. After their deaths, Johann lived with his older brother Christoph, a church organist, who taught Johann harpsichord and organ. For virtually his entire life, Johann Sebastian Bach was a church musician, beginning as a boy soprano in a church choir. After his voice changed he became a violinist in a church orchestra at Lünenberg, near Hamburg, Germany.

As a teenager, Bach often traveled to Hamburg to hear concerts and to take organ lessons. In 1703 (age 18), he became the town organist at Arnstadt, and it was here that he first began to compose music. Four years later he married, and was soon appointed the court organist and violinist to the Duke of Weimar. In this position, Bach was able to study all styles of music and develop his composing skills. He wrote many pieces for organ and harpsichord as well as several sacred **cantatas**.

In 1717 (age 32), the Prince of Cöthen hired Bach as his court choirmaster. In this position he had more time to compose hundreds of works for **clavier** (including one of his most famous works, *The Well-Tempered Clavier*), strings, instrumental ensembles of all sizes, solos, duets, trios, and **concertos**. His wife, Maria, died suddenly in 1720, and a year later he married Anna Wülken, a fine singer.

Bach remained at Cöthen until 1723 (age 38), when the Prince's new wife decided she preferred less serious music than that which Bach composed. Bach moved to Leipzig, Germany, and became choirmaster at a private choir school. He also supervised the music in two Leipzig churches and wrote music for all church occasions. Bach was never totally happy in this position, but he took the job so his children could be educated at the school. When he was a court musician, professional musicians were available to perform his music. Now his works were performed, often poorly, by student and amateur musicians. His pay was less and his living conditions were sub-standard. Nevertheless, he remained at the choir school for the rest of his life.

In Leipzig, Bach composed almost endlessly, providing music for both the church and the community. He also taught music, Latin, and conducted the choir at the choir school. Occasionally, he traveled throughout Europe to hear the music of other composers.

In appearance, Bach was a bit overweight. He was courteous, dignified, and loyal to his friends. As a teacher, he was considerate and patient with his students. As a composer, he approached his work as a job that had to be done. When asked to describe his life as a composer, he answered, “I worked hard.” He wrote in all musical forms and styles except opera. Bach probably would not have expected his music to be performed today, more than 200 years after his death; his goal was simply to create music for everyday occasions in eighteenth century Leipzig.

# Johann Sebastian Bach

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Johann Sebastian Bach</b>	>		>	>					>	

## Bach Factoids:

- Bach had 20 children, several of whom became composers.
- Although he wrote thousands of pieces of music, less than a dozen were published during his lifetime.
- Bach never composed an opera; he thought they were frivolous.
- **Richard Wagner** said Bach's music "is the most stupendous miracle in all music."
- Bach enjoyed the music of **Antonio Vivaldi**.

**1685:** Birth of Johann Sebastian Bach and **George Frideric Handel**.

**1704:** *Boston News Letter* is published; first newspaper in America.

**1709:** Invention of the piano by Italian Bartolomeo Cristofori.

**1714:** D. G. Fahrenheit constructs mercury thermometer with a temperature scale.

**1718:** Yale University (formerly Collegiate School of America) moves to New Haven, Connecticut.

**1731:** Benjamin Franklin introduces a subscription library in Philadelphia, Pennsylvania.

**1743:** First settlement in South Dakota.

**1750:** Death of Johann Sebastian Bach; the minuet becomes Europe's fashionable dance.

**What in the world is happening?**



# Listen!

## Johann Sebastian Bach (1685-1750) Tocatta and Fugue in D Minor



A tocatta is a composition for a keyboard instrument in a free style. A fugue, however, is a very structured work. It begins with a melody, sometimes called a subject or theme. This theme is then heard many more times while other melodies are played at the same time, always harmonizing with the original theme. In instrumental music, the original theme may be performed by various instruments, or in choral music by other voices. Bach defined a fugue as a conversation between two or more voices, talking about the same subject in different ways, but in the end always uniting in a final harmonious chord. The fugue was the basis of much of Bach's music.

Bach was probably the greatest organist of his time. During Bach's life, the organ experienced a revolution in technology, with improvements in the tonality and range of the instrument. Churches were building new organs or updating their old ones. Bach was not only a virtuoso organist, but an organ mechanic as well. He often traveled to other towns, supervising construction of an organ, and then giving a concert.

When Bach was the court organist to the Duke of Weimar, he wrote 39 glorious organ works. One of them was the Tocatta and Fugue in D Minor. This is one of the few organ pieces where music historians have evidence of a performance by Bach himself, in 1732.

When you hear the Tocatta and Fugue in D Minor you may think of Halloween and "scary things." It is often used in movies and cartoons to depict monsters.

- Can you hear the arpeggios (separated chords) as opposed to scale passages?
- Raise your hand when the fugue begins. There is a silence just before it begins. Notice how you can hear the bass playing the melody. The organist plays the bass melody with his feet on the pedals of the organ.

“  
A three voice fugue  
resembles a family of  
identical triplets in  
perfect agreement.  
—Ned Rorem, 1974

”

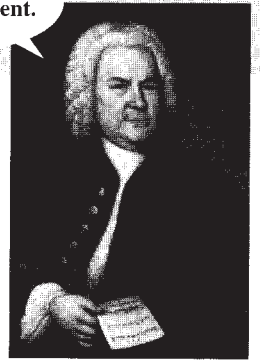
**You will hear the first part of the piece, the toccata, and the beginning of the fugue.**

### TIMING

- |      |   |
|------|---|
| :01  | The piece begins with a fanfare-like introduction.  |
| :20  | Listen for the low organ note. Very low notes such as these are played on foot pedals below the organ keyboard. Long, low held notes are sometimes called "pedal tones."  |
| :33  | A solo passage is played, first softly, then loudly. The melody rises, then falls.  |
| :58  | Listen again for the pedal tone. There is a big chord followed by a solo passage. An unaccompanied solo passage such as this is known as a cadenza. Performers often use cadenzas to show off their skills on their instrument. |
| 1:17 | Another lengthy, rapid solo passage. Occasionally, the melody "lands" on a full chord, and you may think the melody is going to end, but it doesn't. It just keeps going, pushing forward in an agitated manner.                |
| 2:46 | Finally the melody lands on a minor chord. Instead of saying that a melody "lands" on a chord, musicians say it "cadences" or "resolves" on a chord.  |
| 2:50 | At this point the fugue begins. Listen to the various melodies as they enter.   |

# Review!

Good luck,  
young student.



**Johann Sebastian Bach** Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- Throughout his life, Bach was always a \_\_\_\_\_.  
A. violinist                      C. clavier tuner  
B. church musician      D. singer
- True or False: Bach lived his entire life in Germany. \_\_\_\_\_
- Which instrument did Bach *not* play? \_\_\_\_\_  
A. harpsichord              C. clavier  
B. organ                      D. oboe
- True or False: Bach wrote several operas. \_\_\_\_\_
- A toccata is \_\_\_\_\_              A. structured  
A fugue is \_\_\_\_\_              B. in a free style
- True or False: Bach never took music lessons; he was a completely self-taught musician. \_\_\_\_\_
- True or False: At one point in his life, Bach was a school teacher. \_\_\_\_\_
- As a child, Bach performed in a musical group. It was \_\_\_\_\_.  
A. a choir                      C. an orchestra  
B. a band                      D. a ballet
- During his life, Bach composed \_\_\_\_\_.  
A. less than 100 musical works  
B. more than 100 musical works
- True or False: Bach became a wealthy man because hundreds of his compositions were published during his lifetime. \_\_\_\_\_

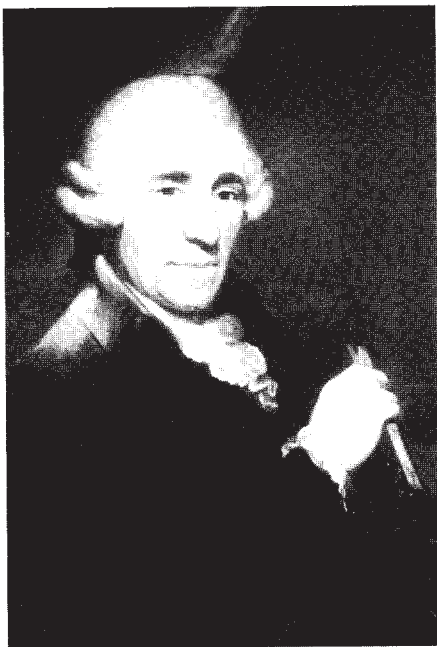
## Bonus:

What composer was born the same year as Bach?

\_\_\_\_\_

# Franz Joseph Haydn

Frahntz Yo'-zef Hide'-n



*born*  
**March 31, 1732**  
*Rohrau, Austria*

*died*  
**May 31, 1809**  
*Vienna, Austria*

“  
**Whoever studies  
 music, let his daily  
 bread be Haydn.**  
*—Jean Ingres*  
*(1780-1867)*

”

## A composer of the Classical era.

Franz Joseph Haydn was the second of twelve children. His family was quite poor. When Franz was six, his parents sent him to live with a family relative, Johann Frankh, in Hainburg, Austria. Mr. Frankh was a private music teacher and gave Franz lessons on the harpsichord, violin, and in music harmony and theory. In Hainburg, young Franz sang in a church boychoir and eventually became the chief soloist for the group.

When Franz turned 17 and became too old for the boychoir, he made a living playing harpsichord and violin. He also began composing and completed his first **mass** at age 19, his first **string quartet** at 23, and his first **symphony** at 27.

He married his wife, Anna, in 1760. They separated a few years later but Haydn continued to support Anna for the rest of her life.

In 1761 (age 29), he became the assistant choirmaster to Prince Paul Esterhazy, an Austrian prince who was a great admirer of music. Haydn eventually became a full-time **court musician** and lived and worked in the Esterhazy palace for 29 years, until the death of the prince in 1790. His daily routine required him to provide music for family concerts, private performances, and worship services. The prince also had an excellent orchestra which regularly performed Haydn's compositions.

Living in the palace, Haydn was cut off from the musical centers of Europe and, except for a few brief trips to Vienna, Austria, was not exposed to the music of other composers. He therefore developed his own style of music. He was not influenced by other composers with the exception of **Wolfgang Amadeus Mozart**, who Haydn met in 1781. When they met, Haydn was 49 and Mozart was 25. Nevertheless, the older Haydn was influenced by the younger Mozart.

In 1791, after the death of Prince Esterhazy, Haydn traveled to London where he was highly regarded by British royalty. Here he met **George Frideric Handel** and was much impressed with Handel's **oratorios**. In 1795 he returned permanently to Austria and settled in Vienna where he wrote the *Emperor's Hymn*, which is now the national anthem of Austria. Inspired by Handel, Haydn also wrote several successful oratorios.

By his mid-60s, Haydn's health was failing. For the last 10 years of his life he wrote little, although he frequently attended concert performances of his music.

Franz Joseph Haydn was a personable man, generous and honorable. He was much admired by royalty throughout Europe. He wrote a large number of works and was very industrious as a composer. He was fortunate to have a **patron**, Prince Esterhazy, who gave him the freedom to write music for a variety of occasions. However, it was not until Haydn was over 40 that his music was successful in concert halls outside the Esterhazy palace.

# Franz Joseph Haydn

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Franz Joseph Haydn</b>	>	>	>	>	>				>	

## Haydn Factoids:

- Haydn composed over 175 pieces for the baryton, a stringed instrument played with a bow which had as many as 40 strings. The baryton was the only instrument his patron, Prince Esterhazy, could play.
- **Ludwig van Beethoven** was a student of Haydn.
- Although he never had children of his own, Haydn was often called Papa Haydn because of his jolly personality.
- According to Haydn, he was not influenced by any other composer except **Mozart**. He said, "There was no one near to confuse me, so I was forced to become more original."

**1732:** Birth of Franz Joseph Haydn; birth of George Washington.

**1742:** **George Frideric Handel's** *Messiah* first performed in Dublin, Ireland.

**1752:** Benjamin Franklin proves that lightning is electricity.

**1760:** George III crowned King of England.

**1770:** James Cook discovers east coast of Australia.

**1775:** American Revolution begins.

**1783:** **Wolfgang Mozart** composes Mass in C minor.

**1802:** **Ludwig van Beethoven** composes Symphony No. 2 in D Major.

**1809:** Death of Franz Joseph Haydn; James Madison is inaugurated as 4th President of U.S.

**What in the world is happening?**



# Listen!

## Franz Joseph Haydn (1732-1809) Symphony in G Major, No. 94 (*Surprise*), Second Movement



Haydn wrote more music in his lifetime than even he could remember. Notice the number of this symphony: 94! He wrote a grand total of 104. When he was visiting in London (age 59-63) he was introduced to King George III who said, "You have composed a great deal, Dr. Haydn," and Haydn replied, "Yes, Sire, more perhaps, than was wise!"

He wrote the *Surprise* Symphony while in London, England, and made use of the large orchestra of 41 players at his disposal. At this time, Haydn was employed by Prince Esterhazy of Austria, and his works were most often performed at the palace for entertainment at small dinner parties. He was accustomed to writing for strings alone, without any brass or woodwind instruments. But the audiences of London were more sophisticated, so Haydn added brass and woodwinds to his orchestration for the *Surprise* symphony. The London audiences loved it.

The surprise, which gives this symphony its title, is found in this movement. At the very beginning the music is peaceful, melodic and pianissimo (very soft). Then, suddenly a chord explodes from the full orchestra, and this is a surprise to the listener. When this very loud "surprise" chord is played, can you also hear the timpani being played? The timpani, sometimes called a kettle drum, is part of the percussion section.

- What instrument is playing the melody (first theme) at the very beginning?
- Raise your hand when you hear the second theme.

“

**I tell you on my word  
as an honest man  
that your son is the  
greatest composer I  
have ever heard of.**

**—Franz Joseph  
Haydn, to Leopold  
Mozart, the father of  
Wolfgang Amadeus  
Mozart.**

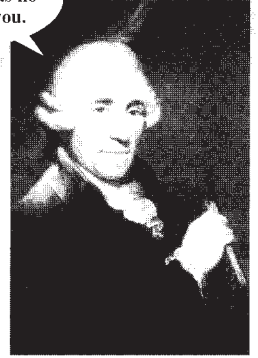
”

### TIMING

- :01** The opening melody is played in a detached manner on low and medium low string instruments. When analyzing a piece of music, musicians will refer to the opening melody as the "A" melody or the "A" theme. Subsequent melodies will be labeled "B," "C," "D," and so on.
- :19** The opening melody is repeated, softer than before.
- :37** SURPRISE! A loud chord is suddenly heard. This sudden, loud chord is what caused people to refer to this symphony as the "Surprise" symphony. A second melody begins here. It is a smoother melody, contrasting with the detached opening melody, but ends similarly to the "A" melody
- :58** The woodwind instruments enter. Listen in particular for the flutes and oboe.
- 1:17** More instruments enter on the "A" melody. The violins play a counter-melody.
- 1:36** The "A" melody repeats with the violin counter-melody.
- 1:54** The "B" melody (the theme first played at :37) is heard again, this time with a counter-melody.

# Review!

This review  
should come as no  
surprise to you.



**Franz Joseph Haydn**

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- As a child, Haydn was a soloist in a \_\_\_\_\_.  
A. band  
B. boychoir  
C. ballet company  
D. string quartet
- True or False: Haydn began composing while still a teenager. \_\_\_\_\_
- Haydn worked as \_\_\_\_\_.  
A. court musician  
B. an opera singer  
C. a band director  
D. all of the above
- True or False: During the last ten years of his life, Haydn wrote a great deal of music. \_\_\_\_\_
- Haydn met or taught many other composers, including \_\_\_\_\_.  
A. Wolfgang Amadeus Mozart  
B. Ludwig van Beethoven  
C. George Frideric Handel  
D. all of the above
- As a composer, Haydn was influenced by \_\_\_\_\_.  
A. Wolfgang Amadeus Mozart  
B. Ludwig van Beethoven  
C. George Frideric Handel  
D. none of the above
- When Haydn worked for Prince Esterhazy, which of the following was not a part of his duties? \_\_\_\_\_.  
A. compose music for family concerts  
B. compose music for the Prince's military band  
C. compose music for private performances  
D. compose music for church services
- The Listening Example, Haydn's Symphony No. 4, is also known as \_\_\_\_\_.  
A. the *Timpani* Symphony  
B. the *Surprise* Symphony  
C. the *Oratorio* Symphony  
D. the *Baryton* Symphony
- True or False: Another name for timpani is kettle drum. \_\_\_\_\_
- In analyzing a piece of music, musicians refer to the main melody as \_\_\_\_\_.  
A. the A melody  
B. the grand melody  
C. the Number One melody  
D. the orchestra melody

## Bonus:

What was the only instrument Haydn's patron, Prince Esterhazy could play?

\_\_\_\_\_

# Wolfgang Amadeus Mozart



*born*

**January 27, 1756**  
*Salzburg, Austria*

*died*

**December 5, 1791**  
*Vienna, Austria*

“

**Melody is the very  
essence of music.  
When I think of a  
good melody, I think  
of a fine race horse.**  
—*Wolfgang Amadeus  
Mozart*

”

**Volf'-gahng Ah-mah-day'-oos Moh'-tsart. In German,  
a “w” is pronounced like an English “v.”**

## A composer of the Classical era.

Encouraged by his father, Leopold, Wolfgang Mozart began playing the **clavier** at the age of 4. By age 5 he began composing, and by 10 he had written his first **symphony**. He could play any music put in front of him on the clavier, organ or violin. He wrote his first **opera** at 14.

Wolfgang was a child musical **prodigy**. His father, a violinist, guided Wolfgang's career as a touring concert artist throughout Europe. In addition to presenting his son's talent to huge audiences, Leopold wanted Wolfgang to become familiar with the various styles of music popular throughout Europe.

When they weren't touring, Wolfgang and his father were employed by the Archbishop of Salzburg—Leopold as an orchestra conductor and Wolfgang as a violinist. The archbishop recognized Wolfgang's talent and allowed father and son to take extended leaves of absence for concert tours. When the archbishop died, his successor ended the concert tours and eventually fired Wolfgang. Leopold remained as orchestra conductor.

In 1781 (age 25), Mozart moved to Vienna, Austria, and became a full-time composer and music teacher. Although several of his compositions had been published, he soon realized that he earned less money as a composer than as a performer. He married in 1782, but his new wife, Constanze, found it difficult to deal with his inability to make money as a composer. She encouraged him to seek a position as a **court musician**.

In 1787, he took a job as the private musician to the emperor of Austria. This gave him a small but steady income. As a court musician, Mozart was required to compose music for many occasions, both for public performances and for private gatherings hosted by the emperor. He continued in this position, composing music for the emperor as well as other musical groups in Vienna, until his death, just four years later at the age of 35. Eventually all the hard work of continuous composing and trying to make money caused his health to fail. He died a very poor, overworked musical genius.

Mozart wrote hundreds of musical works, including symphonies, operas, **concertos**, **oratorios**, and solo works for clavier. Most of these works were performed in Vienna with great success. Throughout his life, Mozart never had any difficulty in getting his music performed or published, and it was very much admired and appreciated by audiences in Vienna and throughout Europe.

Wolfgang Amadeus Mozart was a short man with piercing eyes and long hair which he groomed carefully. He was outgoing, always friendly, and enjoyed the company of others. He is considered one of the greatest composers of the eighteenth century. He worked tirelessly as a composer and wrote a huge number of works during his short life.

# Wolfgang Amadeus Mozart

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Wolfgang Amadeus Mozart	>	>		>					>	>

## Mozart Factoids:

- One of Mozart's friends was Johann Christian Bach, son of **Johann Sebastian Bach**.
- For his entire life, even when he was a child, Mozart was considered a musical genius.
- He wrote several pieces for the glass harmonica, an instrument invented by Benjamin Franklin which became very popular in Europe. It consisted of rotating glass bowls which the performer plays by touching the rims of the bowls as they rotate.
- Mozart was very much influenced by the music of **Franz Joseph Haydn**.

**1756:** Birth of Wolfgang Amadeus Mozart.

**1763:** The Peace of Paris treaty yields much of Canada to Great Britain.

**1764:** London, England, introduces the practice of numbering houses.

**1765:** British Parliament passes the Stamp Act for taxing American colonies.

**1770:** **George Frideric Handel's** *Messiah* first performed in New York.

**1783:** American Revolutionary War ends.

**1787:** The Constitution of the U.S. signed in Philadelphia.

**1789:** Beginning of the French Revolution.

**1791:** Death of Wolfgang Amadeus Mozart; **Franz Joseph Haydn** composes *Surprise* Symphony (Listening Example 5).

**What in the world is happening?**



# Listen!

## Wolfgang Amadeus Mozart (1756-1791) Overture to *The Marriage of Figaro*



The opera *The Marriage of Figaro* is a love story with many twists and turns. It's a comedy, which is why it appealed to Mozart, who had a sense of humor. The **libretto** was written by Lorenzo da Ponte, who Mozart met in Vienna, Austria. The story was based on a comedy of the same title by Pierre Beaumarchais. (Beaumarchais, interestingly, helped secure French support for the American colonists during the American Revolutionary War.) Once the libretto was written it took Mozart about six months to complete the music. He was at the height of his creativity. While composing *The Marriage of Figaro* he also composed two **symphonies**, several **string quartets** and piano **concertos**, in addition to teaching several students.

Mozart submitted *The Marriage of Figaro* to the emperor of Austria, who was seeking an opera to produce. Two other composers also submitted operas ready for production, but the emperor chose Mozart's opera. Mozart had said that if *The Marriage of Figaro* was not chosen, he would burn it. So, naturally, he was thrilled that it had been chosen. The first performance was May 1, 1786 at the Imperial Court Theater in Vienna, Austria. It was a huge success.

•An opera overture prepares the audience for what is to come in the opera. It sets the tone for the upcoming drama and singing. This overture is in what meter (the number of beats in a measure)?

•The strings are the dominant instrument, but can you listen carefully and hear other instruments? What are some of those instruments?

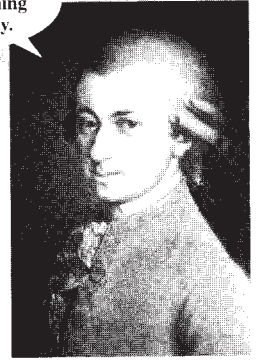
“  
Mozart was once  
asked to explain his  
music. He replied,  
“How do I know?”  
”

### TIMING

- :01** The strings play the main melody, followed by the woodwinds. There are soft and loud contrasts within this melody. Also, the strings and woodwinds alternate. Listen for the fast, rapid passages played by the strings.
- :49** A new melody is introduced. It begins softly. The “B” melody is similar to the “A” melody, with many accented notes. Like the “A” melody it also has fast, rapid passages.
- 1:12** Listen for a melody in the low strings. The upper strings play rapid passages.
- 1:20** Still another melody is introduced. It is soft and played in a smooth manner (*legato*). This melody is more delicate and contrasts with the previous melodies.
- 1:55** The main melody returns.

# Review!

Maybe I took this  
composing thing  
too seriously.



**Wolfgang Amadeus Mozart**

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

1. A clavier is \_\_\_\_\_.  
 A. a keyboard instrument                      C. a brass instrument  
 B. a woodwind instrument                      D. a percussion instrument
  
2. True or False: Mozart did not complete his first composition until the age of 40.  
 \_\_\_\_\_
  
3. Mozart composed \_\_\_\_\_.  
 A. operas                      C. oratorios  
 B. symphonies                      D. all of the above
  
4. A prodigy is \_\_\_\_\_.                      A. a greatly talented child  
 A court musician is \_\_\_\_\_.                      B. a musician hired by a member of royalty
  
5. True or False: Mozart's music was widely performed and appreciated during his lifetime. \_\_\_\_\_
  
6. The Listening Example, Overture to *The Marriage of Figaro*, is from \_\_\_\_\_.  
 A. an oratorio                      C. a ballet  
 B. an opera                      D. a clavier
  
7. Mozart was influenced by the music of \_\_\_\_\_.  
 A. Antonio Vivaldi                      C. Hildegard  
 B. Franz Joseph Haydn                      D. George Frideric Handel
  
8. True or False: At one point in his life, Mozart was a court musician.  
 \_\_\_\_\_
  
9. True or False: Mozart composed the libretto for *The Marriage of Figaro*.  
 \_\_\_\_\_
  
10. In the listening example, Overture to *The Marriage of Figaro*,  
 the melody is first played by \_\_\_\_\_,                      A. the woodwinds  
 and then the melody is played by \_\_\_\_\_.                      B. the strings

## Bonus:

What instrument was invented by Benjamin Franklin?  
 \_\_\_\_\_

# Ludwig van Beethoven



*born*

**December 16, 1770**  
*Bonn, Germany*

*died*

**March 26, 1827**  
*Vienna, Austria*

“

**Music is the electrical soil in which the spirit lives. —Ludwig van Beethoven**

”

**Lood'-vig fahn Bay'-toh-vn.**

**The first syllable rhymes with “wood.”**

**The last syllable of his last name is a quick “vn.”**

## **A composer of the Classical and Romantic eras.**

Ludwig van Beethoven began taking piano lessons at age four. When Ludwig turned eight, his father decided to make money from his son's talent. He presented Ludwig as a concert pianist and advertised that the eight year old Ludwig was only six years old.

Although Ludwig was never a child musical **prodigy** like **Wolfgang Amadeus Mozart**, by 14 he was quite a good musician and became the assistant organist at a local church. At 17, he met Mozart, who predicted a great career in music for Beethoven. By age 19, he was playing violin in local orchestras and giving music lessons to help support his family.

In his early 20s he moved to Vienna, Austria, and began composing and performing as a concert pianist. Here, he took composition lessons from **George Frideric Handel**. Beethoven knew that to earn a living as a composer, he needed wealthy **patrons** who would support him financially. He began making friends with wealthy supporters of music. By 1795 (age 25) he abandoned teaching and began composing and performing full-time.

He traveled throughout Europe, displaying his talents as a composer and pianist to larger audiences. His earliest compositions were orchestral and **chamber music**, primarily **sonatas**, **concertos**, and various piano works. He wrote his first **symphony** in 1800 and shortly after began composing **oratorios**.

The period 1800-1815 was prolific for Beethoven. By 1815 (age 45) he had completed 8 symphonies, 27 piano sonatas, numerous sonatas for various string instruments, 10 piano trios, 11 string quartets, dozens of orchestral works, and numerous vocal solos and choral works.

Composing was difficult for Beethoven. He anguished over every piece. He had begun losing his hearing in his 20s. By his mid-40s he gave up his performing career, devoting as much time as possible to composing. The last 12 years of his life were spent composing while he slowly but steadily lost all of his hearing.

Beethoven spent his life seeking financial support from wealthy patrons of the arts. He fell in love several times but never married: his poor origins prevented him from marrying the upper-class women he desired. In practical matters such as renting an apartment, organizing performances of his music, or publishing his music, he was a disaster.

Beethoven was short, stocky, and muscular. He dressed carelessly. He was often restless and moody, and worked at composing every morning with intense concentration. He would fly into a rage at small matters which upset him, yet he was always loyal to his friends and supporters. Those friends and supporters helped to give Beethoven the freedom to compose some of the greatest European music of the nineteenth century.

# Ludwig van Beethoven

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Ludwig van Beethoven</b>	>	>	>	>	>				>	>

## Beethoven Factoids:

- Beethoven's musical manuscripts were terrible. One copyist said, "I would rather copy 20 pages by another composer than one page of Beethoven's."
- He was a student of **Franz Haydn** and a friend of **Franz Schubert**.
- Beethoven was a slow worker. His manuscripts and musical notebooks show many revisions. He was never satisfied with his music and tried endlessly to improve it.
- Beethoven's early music (prior to 1800) was composed in the **Classical** Style and his later music (after 1800) was composed in the **Romantic** Style. For this reason he is often called a musical bridge between the Classical and Romantic periods.

**1770:** Birth of Ludwig van Beethoven.

**1775:** George Washington made commander-in-chief at the start of the American Revolutionary War.

**1790:** Washington, D.C. founded.

**1799:** Haydn composes *The Creation*, an **oratorio**.

**1800:** Napoleon and his French army defeat Austria and conquer Italy.

**1805:** Thomas Jefferson begins second term as President of U.S.

**1812:** U.S. declares war on Britain (referred to as War of 1812).

**1818:** Franz Gruber, an Austrian school teacher, composes the famous Christmas carol *Silent Night*.

**1827:** Death of Ludwig van Beethoven; Noah Webster publishes *American Dictionary of the English Language*.

**What in the world is happening?**

# Listen!

## Ludwig van Beethoven (1770-1827) Symphony No. 5 In C Minor, opus 67, First Movement



The first four notes of this symphony may be the most famous and most recognizable notes ever written. Music historians have found musical sketches for this symphony which indicate Beethoven began work on it as early as 1805. Actually Beethoven's Sixth Symphony (sometimes known as the "Pastoral" Symphony) was composed during the same time span. Some historians believe the Sixth Symphony was actually finished before the Fifth Symphony. Both the Fifth and the Sixth Symphonies were performed for the first time on December 22, 1808 in Vienna, Austria.

Beethoven's music is often called "the balance of expression and design." He was a deep thinker and his language was music. His music expressed what he thought and felt about life. When Beethoven wrote this symphony he was already losing his hearing.

Do the first few notes sound like a knock on the door? Beethoven himself said of the first theme: "so knocks Fate on the door!" The knocking is heard twice, and then the strings and woodwinds begin their echo. The theme of this movement is based on four notes that are more rhythmic than melodic. Beethoven creatively used this rhythm to link all the other ideas in this first movement of the symphony.

- Try to find those four notes on the piano or your own instrument.
- What brass instrument is most prominently heard in this movement?

“  
**Beethoven was once performing a piano concerto with an orchestra when he forgot he was the soloist and began to conduct the orchestra.**  
 ”

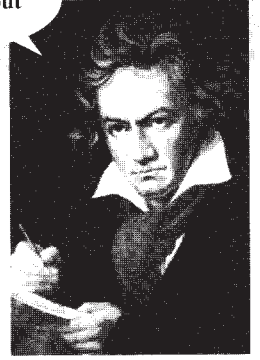
### TIMING

- :01** Listen carefully to the opening four notes by the strings. You will hear four notes, played in this rhythm, again and again throughout the piece. This four-note phrase is developed by the composer.
- :18** Four notes appear again in the same rhythm as the opening motive. More development follows. Listen for the string instruments, which play rapidly.
- :43** The French horns play a brief, powerful solo. Listen for the woodwinds following the horns, then the strings, which grow louder and louder (a crescendo).
- 1:25** The four-note opening motive is stated again. You will hear the same musical elements you heard at :01 and :18.
- 2:09** The French horns begin a repeat of the section you heard at :43.



# Review!

My music is  
music about  
music.



## Ludwig van Beethoven

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- Beethoven wrote \_\_\_\_\_.  
A. only five symphonies  
B. more than five symphonies
- What instrument did Beethoven *not* play? \_\_\_\_\_.  
A. violin      C. organ  
B. flute      D. piano
- True or False: Composing was very easy for Beethoven and he worked very rapidly. \_\_\_\_\_
- True or False: As a child, Beethoven traveled throughout Europe as a performer.  
\_\_\_\_\_
- By the time he was 45, Beethoven \_\_\_\_\_.  
A. gave up composing to concentrate on his career as a pianist  
B. gave up his career as a pianist to concentrate on his composing
- In his final years, Beethoven was \_\_\_\_\_.  
A. blind      C. both blind and deaf  
B. deaf      D. neither blind nor deaf
- Beethoven was born in \_\_\_\_\_.      A. Germany  
Beethoven spent most of his life in \_\_\_\_\_.      B. Austria
- True or False: Beethoven composed many sonatas. \_\_\_\_\_
- True or False: Beethoven spent most of his life as a court musician.  
\_\_\_\_\_
- Which type of music did Beethoven *not* write? \_\_\_\_\_.  
A. symphonies      C. keyboard music  
B. operas      D. band music

## Bonus:

As a teenager, Beethoven met what famous composer?

\_\_\_\_\_

# Peter Ilyich Tchaikovsky



*born*  
**May 7, 1840**  
*Votinsk, Russia*

*died*  
**November 6, 1893**  
*St. Petersburg, Russia*

“  
**Oh, how difficult it is  
to make anyone see  
and feel in music  
what we see and feel  
ourselves. —Peter  
Ilyich Tchaikovsky, in  
a letter to his patron,  
Nadezhda von Meck**  
”

Pee'-tur Il-yetch' Chi-kof'-skee.

You may sometimes see his first name spelled Piotr.

## A composer of the Romantic era.

Peter Ilyich Tchaikovsky did not begin studying music seriously until the age of 22. Until then, he had only taken a few piano lessons. After graduating from preparatory school, he became a clerk in the Russian Ministry of Justice.

While working for the government, he wrote a song, and began considering music as a career. At 22, he left his job and entered the musical **conservatory** of St. Petersburg, Russia, where he studied composition and orchestration. Upon graduation from the conservatory, he moved to Moscow, Russia, and became an instructor of music theory at the Moscow Conservatory. This position allowed him to continue composing.

Tchaikovsky completed his first **symphony** in 1868 (age 28) and his first **opera** a year later. Both were successful with Russian audiences. He also began writing music for **ballets**. In 1878, he married his wife, Antonina, but the marriage was a failure and he soon left her.

After Tchaikovsky's marriage failed, a wealthy widow, Nadezhda Filaretovna von Meck, began supporting him financially. This enabled him to leave his teaching position and devote full-time to composing. It also allowed him to travel to the musical capitals of Europe. Madame von Meck supported Tchaikovsky for 13 years on one condition: that he never attempt to meet her. For the first few years, Tchaikovsky composed much music, but from 1881 to 1888, he traveled extensively and wrote very little.

In 1888 (age 48) the Russian government recognized Tchaikovsky's talents and gave him an annual salary for life. He then spent two years touring Europe as an orchestral conductor. In 1890, Madame von Meck ended her financial support. Although Tchaikovsky no longer needed the money, he was greatly hurt by this; he felt that his greatest supporter had abandoned him.

Tchaikovsky made an extended visit to the United States in 1891 (age 51). He conducted an orchestral performance of one of his most famous works, the *1812 Overture*, at the grand opening of Carnegie Hall in New York City. He found the United States exciting, both musically and intellectually. When he returned to Russia, however, he was once again depressed over the loss of support from Madame von Meck. He died in St. Petersburg during a cholera epidemic.

Peter Ilyich Tchaikovsky was a handsome and vain man. He agonized over his music. He always had the feeling that it was never good enough and that the audience would not like it. He alternated between periods of writing and traveling. When he was writing he had a daily routine: he would work from 9:30 to 11:00 in the morning, have lunch, take a walk, and work again from 5:00 to 7:00 in the evening before dinner. He relied upon the financial support of others to allow him to spend his time writing music. Without that support Tchaikovsky might have spent his entire career as an instructor at the Moscow Conservatory.

# Peter Ilyich Tchaikovsky

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Peter Ilyich Tchaikovsky</b>	>	>	>	>		>		>	>	

## Tchaikovsky Factoids:

- Between 1885 and 1887, when he wasn't traveling throughout Europe, Tchaikovsky lived alone, almost like a hermit.
- Tchaikovsky's music is among the most popular with orchestral audiences. Orchestra conductors know that almost any audience will enjoy a Tchaikovsky composition. Therefore, his music is widely performed throughout the world.
- He fluctuated between periods of great joy and depression, leading many music historians to believe he suffered from psychological problems.
- Whenever Tchaikovsky left Russia he was homesick for his native country. But as soon he returned he would immediately get the urge to travel again.

**1840:** Birth of Peter Ilyich Tchaikovsky; Lower and Upper Canada united by Act of Parliament.

**1846:** Famine in Ireland caused by failure of the potato crop.

**1852:** Harriet Beecher Stowe writes *Uncle Tom's Cabin*.

**1858:** Minnesota become a state of the U.S.

**1863:** Roller skating introduced to America.

**1879:** First large scale skiing contest in Oslo, Norway.

**1883:** U.S. Frontiersman, W.J. Cody (Buffalo Bill), organizes his "Wild West Show."

**1889:** The Eiffel Tower is completed in Paris.

**1893:** Death of Peter Ilyich Tchaikovsky; world premiere of **Antonin Dvořák's** Symphony No. 5, *From the New World*.

**What in the world is happening?**



# Listen!

## Peter Ilyich Tchaikovsky (1840-1893) March from *The Nutcracker*



Tchaikovsky was the most popular composer in Russia during the late nineteenth century. In early 1891, the Imperial Opera in St. Petersburg, Russia, **commissioned** him to write a **ballet**. He loved the world of make believe, and chose as his subject the story of *The Nutcracker and Mouse King* by E. T. A. Hoffman. By March 1891, the first act was completed. However, Tchaikovsky had to interrupt his composing for a concert tour in America. During the month long tour he gave six orchestra concerts. He was very impressed with the hospitality of Americans, the tremendous buildings on Broadway in New York City, and the extravagant amount of food people ate. By June 1891, he had returned to his native Russia, and to composing *The Nutcracker*.

The ballet was first performed at the Imperial Opera House in St. Petersburg, on December 18, 1892, but it was not very well received. *The Nutcracker* used many children as dancers, and the audience, accustomed to a *corps de ballet* (many dancers) found this highly unusual. *The Nutcracker* has become one of the most popular ballets of all time. It is regularly performed throughout the world during the Christmas holiday season. Music from the ballet has been organized into an orchestral suite which is also very popular.

The March is one of eight dances in the second act. A young girl, Marie, is transported to an enchanted kingdom by a Prince (the transformed Nutcracker), and watches as the eight special dances are performed.

- Listen to the main theme. What is the prominent section of the orchestra being heard?
- Raise your hand when you hear the violins ascending the scale.

### TIMING

- :01 The piece opens with a trumpet fanfare.
- :08 Strings play the opening melody followed by the introductory fanfare.
- :22 Strings play a continuation of the opening melody.
- :30 A new melody in which the brass section alternates with other families of instruments...the strings and woodwinds.
- :44 This section is basically a repeat of the above: fanfare, strings, fanfare, strings.
- 1:14 A new, fast melody is played first by the woodwinds, then the strings.
- 1:29 A restatement of melodies you have previously heard. This time, however, listen for the strings playing a rapidly ascending passage during the opening melody.
- 2:13 Another repeat again of the fanfare, strings, fanfare, strings.

“  
**Tchaikovsky believed that Mozart was the greatest composer. He said that all other composers are merely “rays which are extinguished by Mozart’s sun.”**  
”

# Review!

Don't  
patronize me.



**Peter Ilyich Tchaikovsky** Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

1. True or False: Tchaikovsky was a child prodigy and toured Europe as a pianist with his father. \_\_\_\_\_
2. In addition to composing, Tchaikovsky was also a successful \_\_\_\_\_.  
A. orchestra conductor      C. opera singer  
B. ballet dancer              D. violinist
3. One of Tchaikovsky's most famous works was \_\_\_\_\_.  
A. *The Messiah*                      C. *The 1812 Overture*  
B. *The Unfinished Symphony*      D. *Symphony "From the New World"*
4. True or False: Tchaikovsky never traveled far from his home in Moscow, Russia.  
\_\_\_\_\_
5. Tchaikovsky received financial support from \_\_\_\_\_.  
A. a wealthy patron                  C. both A and B  
B. the Russian government          D. neither A nor B
6. Tchaikovsky was the most popular composer in Russia during the latter part of \_\_\_\_\_.  
A. the 1600s                      C. the 1800s  
B. the 1700s                      D. the 1900s
7. The Listening Example, *The Nutcracker*, is \_\_\_\_\_.  
A. a ballet                      C. an oratorio  
B. an opera                      D. a plainsong chant
8. *The Nutcracker* is frequently performed around which holiday? \_\_\_\_\_.  
A. Valentine's Day                      C. Labor Day  
B. May Day (May 1, a Russian holiday)      D. Christmas
9. In the Listening Example, *The Nutcracker*, which section of the orchestra plays the main theme? \_\_\_\_\_.  
A. the string section                  C. the woodwind section  
B. the brass section                  D. the percussion section
10. True or False: After he graduated from the St. Petersburg, Russia, conservatory of music, Tchaikovsky became a music teacher. \_\_\_\_\_

## Bonus:

Carnegie Hall is located in what city? \_\_\_\_\_

# Antonin Dvořák

An'-tohn-yin Dvor'-zhok



*born*

**September 8, 1841**

*Nelahozeves, Bohemia  
(now a part of the Czech Republic)*

*died*

**May 1, 1904**

*Prague, Czechoslovakia*

“

**All the great musicians have borrowed from the songs of the common people.**

*—Antonin Dvořák*

”

## A composer of the Romantic era.

Antonin Dvořák's parents, like **Giuseppe Verdi's** parents, were innkeepers. Music was a part of his life from an early age. His father played violin in a village band and encouraged his son to take violin lessons.

At 14, Antonin was sent to Venice, Italy, to live with an uncle to learn the innkeeping trade, but he spent much of his time studying the violin, viola, piano, and organ with a local teacher. At the age of 16, he moved to Prague, Czechoslovakia, and entered the famous Organ School of Prague. To support his studies he played in local bands and small orchestras which performed in cafés in the city.

After graduation from the organ school in 1862, Dvořák spent 11 years playing in the orchestra of the Czech National Opera. During these years he continued his studies of orchestral works and began composing.

In 1873 (age 32) he became organist at a church and married Anna Cermakova. After he married, Dvořák began to take composing seriously. His first **symphony** was premiered in 1874 and won an award from the Austrian government. In 1875 he wrote an **opera**. Dvořák now began to compose works with Bohemian folk melodies, including a set of Slavonic dances for orchestra. The *Slavonic Dances* were performed throughout Europe and became extremely popular with audiences. Suddenly Dvořák was famous and his works were in great demand.

In 1884 (age 43) he traveled to London to conduct his works. The trip was a success and several of his works were published by a British publisher. Now financially successful, he purchased a country villa in which to spend his summers.

In 1892 (age 51) Dvořák was invited to become director of the National Conservatory of Music in New York City at the huge salary (in 1892) of \$15,000 per year. He agreed and moved to New York. During the summers, when the Conservatory closed, he spent his time at a Bohemian community in Iowa. Here he wrote a symphony entitled *From the New World* (the Listening Example), which incorporated several African-American melodies. He also wrote several works based on the music of Native Americans.

Homesick for his native Bohemia, Dvořák left his position with the National Conservatory of Music in 1895 and returned to Prague. Upon his return, he composed his most famous work for piano, *Humoresque*. Eventually, he was appointed director of the Prague Conservatory in, a position which he held for the rest of his life.

Antonin Dvořák was a highly regarded composer, both in Europe and the United States. He was, essentially, a simple man with few artistic or creative interests beyond music. He enjoyed his summer home in the country and his family. He was not a gifted composer like **George Frideric Handel**, who could compose music almost as fast as he could write it down. Rather, Dvořák was a hard worker, who slowly but methodically created some of the finest orchestral music of the late nineteenth century.

# Antonin Dvořák

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Antonin Dvořák</b>	>	>	>	>	>				>	>

## Dvořák Factoids:

- He composed many of his most famous works, including his symphony, *From the New World*, while living in the United States.
- By using melodies based on African-American songs, Dvořák influenced American composers to use American folk music and melodies.
- He once stated that his major influences were **Richard Wagner**, **Johannes Brahms**, and folk music.
- Dvořák met Brahms when Brahms was one of the judges in a composition contest which Dvořák entered. The contest was sponsored annually by the country of Austria, and Dvořák won the contest in 1875 and 1877.

**1841:** Birth of Antonin Dvořák.

**1845:** Texas and Florida become states of the U.S.

**1855:** Florence Nightingale introduces hygienic standards into military hospitals.

**1860:** During the last 10 years, 424,000 people emigrate from England and 914,000 from Ireland to the U.S.

**1865:** Lewis Carroll writes *Alice's Adventures in Wonderland*.

**1870:** Manitoba becomes a Canadian province.

**1876:** Alexander Graham Bell invents the telephone.

**1893:** Henry Ford builds his first car.

**1904:** Death of Antonin Dvořák; New York policeman arrests a woman for smoking in public.

**What in the world is happening?**



# Listen!

## Antonin Dvořák (1841-1904) Symphony No. 9 (From the New World) in E Minor, opus 95, Finale



This symphony was written in 1893, when Dvořák was 52 years old. He was living in the United States where he was director of the National Conservatory of Music in New York. He was new to the United States and nearly five thousand miles away from his home in Czechoslovakia.

Some say Symphony No. 9 was influenced by African-American Spirituals and Native American themes. However, in a letter to a friend and conductor in Berlin, Germany, Dvořák said, "...omit that nonsense about my having made use of 'Indian' and 'American' themes; that is a lie. I tried to write only in the spirit of these national American melodies." Many musicologists feel that his nostalgia for his native land led him to compose a very Czech sounding symphony, yet one with the spirit of the North American continent.

Dvořák insisted that the title *From the New World*, which he added just before sending off the score to the publisher, only meant "Impressions and Greetings from the New World." Dvořák was present at the first performance on December 15, 1893 by the New York Philharmonic in Carnegie Hall.

- Is the very beginning of this movement played in unison or in harmony?
- The melody is played by the trumpet and French horn. Raise your hand when you hear this melody.
- Is it played fortissimo (loud) or piano (soft)?

“  
Dvořák very much  
enjoyed the African-  
American music he  
heard in the United  
States. “These beau-  
tiful and varied  
themes are the product  
of your soil. They are  
the folk songs of  
America, and your  
composers must turn  
to them,” he said.  
”

You will hear three melodies, identified as A, B, and C.

### TIMING

- |      |  |
|------|--|
| :01  | Low strings begin the introduction to the piece, followed by the addition of the high strings. |
| :19  | The strong “A” melody is introduced by the brass.  |
| :34  | A restatement of the “A” melody.   |
| :48  | Strings introduce the “B” melody.  |
| 1:03 | Strings play the “A” melody. Note, however, that this time the melody is extended.             |
| 1:21 | Strings play a rapid “C” melody.   |
| 1:32 | The woodwinds extend the “C” melody.   |
| 1:39 | Development of the “C” melody.   |

# Review!

Say hello to  
my friends in  
Iowa.



**Antonin Dvořák**

Name \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- Dvořák composed his Symphony No. 9 (*From the New World*) in \_\_\_\_\_, then returned home to \_\_\_\_\_.  
A. the United States  
B. Czechoslovakia
- One of Dvořák's most famous piano compositions was entitled \_\_\_\_\_.  
A. *Impressionist*      C. *Humoresque*  
B. *Sotto voce*      D. *Jazzy*
- Dvořák once said that he was influenced by Richard Wagner, Johannes Brahms and \_\_\_\_\_.  
A. folk music      C. military music  
B. band music      D. jazz music
- The Listening Example, Symphony No. 9 (*From the New World*), captures the spirit of what type of music? \_\_\_\_\_.  
A. Native American music      C. both A and B  
B. African-American music      D. neither A nor B
- Fortissimo* means \_\_\_\_\_.      A. loud  
*Piano* means \_\_\_\_\_.      B. soft
- True or False: Dvořák never wrote an opera. \_\_\_\_\_
- Dvořák was the director of the National Conservatory of Music in \_\_\_\_\_.  
A. New York City      C. Venice, Italy  
B. Ames, Iowa      D. London, England
- True or False: As a composer, Dvořák was a slow worker, always taking great care when he wrote music. \_\_\_\_\_
- One of Dvořák's most popular works is \_\_\_\_\_.  
A. *African Dances*      C. *Dance of the Sugar Plum Fairies*  
B. *Slavonic Dances*      D. *British Dances*
- The Listening Example is from what section of Symphony No. 9? \_\_\_\_\_.  
A. the overture  
B. the finale

## Bonus:

What famous composer was a judge at a composition contest Dvořák entered?

\_\_\_\_\_

# John Philip Sousa

His last name is pronounced Soo'-sah.



*born*

**November 6, 1854**  
*Washington, DC*

*died*

**March 6, 1932**  
*Reading, Pennsylvania*

“

**Sousa often told his audiences that his bass drum player was the best paid member of the Sousa band.**

”

## A composer of the Romantic era and the twentieth century.

John Philip Sousa attended public schools in the District of Columbia and took music lessons at a private music school. His father was a member of the U.S. Marine Band. As a teenager, John enlisted in the Marines and served as an apprentice musician in the Marine Band until the age of 20. As an apprentice, he studied theory, harmony, and composition. He also took lessons on the violin, his primary instrument.

After leaving the Marine Band, Sousa toured as a conductor of musical theater productions. In 1876 he moved to Philadelphia where he played violin in an orchestra at the American Centennial celebration. Here he began to compose music.

In 1880 (age 26), Sousa was named conductor of the U.S. Marine Band, a position he held for 12 years. He then resigned his military commission and formed his own band which he called Sousa's Band. Every year for the rest of his life, he spent from six to twelve months on tour throughout the United States with Sousa's Band.

As leader of the Sousa Band, John Philip Sousa was one of the most recognized musicians in the world. He was a great showman, always requiring the utmost professionalism from his band members. During World War I, he temporarily disbanded Sousa's Band, re-enlisted in the Navy, and formed a 300 member band of sailors which toured throughout the United States. After the war he took up a touring schedule once again with Sousa's Band.

Sousa is best known for the 136 **marches** he wrote for his band. He also composed 70 songs, several extended **suites** for band, as well as numerous **waltzes** and dance pieces for band. For the concert stage, he composed several **operas** and **operettas**. The operettas, in particular, were well liked by audiences. He also arranged more than a hundred orchestral works for band.

For the first two decades of the twentieth century, John Philip Sousa had a significant impact on the business of music. His band tours generated a steady income, and his marches, which were published in editions for band as well as piano, sold well. And recordings of Sousa's Band were among the first top sellers for the new recording industry. He continued touring and guest conducting bands throughout the United States until his death.

No one was more influential in developing bands in the United States than John Philip Sousa. His band tours exposed millions of Americans to a highly professional musical ensemble, and many of his band members went on to found and conduct bands throughout the country. To this day, his marches are considered the finest examples of the form and are still widely performed by bands around the world.

# John Philip Sousa

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>John Philip Sousa</b>	>				>	>		>		

## Sousa Factoids:

- For the first two decades of the twentieth century, Sousa was probably the most famous and well-known musician in the world.
- At Sousa band concerts, audience members frequently danced to Sousa's marches.
- Sousa helped to create a new instrument, the Sousaphone, a tuba which wrapped around a player's upper body, thus making it easier to carry and play while marching.
- In addition to composing music and directing a band, Sousa wrote three novels, an autobiography, a music instruction book, and hundreds of magazine articles.

**1854:** Birth of John Philip Sousa; Franklin Pierce is President of the United States.

**1861:** Charles Dickens writes *Great Expectations*.

**1873:** Color photographs are first developed.

**1880:** New York City streets are first lit by electricity.

**1893:** Engelbert Humperdinck composes the opera *Hansel and Gretel*.

**1901:** Following a "century of steam" the "century of electricity" begins.

**1912:** S.S. *Titanic* sinks on her maiden voyage after striking an iceberg.

**1932:** Death of John Philip Sousa; Amelia Earhart flies solo across the Atlantic Ocean, the first woman to do so.

**What in the world  
is happening?**



# Listen!

## John Philip Sousa (1854-1932) *Stars and Stripes Forever*



John Philip Sousa is known as “The March King,” and *Stars and Stripes Forever* is one of his most popular **marches**. Sousa himself said that it was his finest composition. When performed, this march is nearly always played at the end of a concert. Even Sousa, in his own concerts, scheduled it to be played last, or as an encore.

The Sousa Band played many of Sousa’s marches. Sousa often performed his marches differently than they were written. For example, he would have the clarinets play an octave lower than written. Or he might perform a section pianissimo (very soft) where the printed music said to play forte (loud). Sousa (the Big Boss, as some of his band members called him) felt if he played the march as written, all other bands would sound like the Sousa Band. So the changes made his band sound unique.

In his book, *Marching Along: Recollections of Men, Women and Music*, Sousa recalls how *Stars and Stripes Forever* came about. He was on a steam ship bound for America. “I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody...When we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed. The composition is known the world over as *The Stars and Stripes Forever* and is probably my most popular march.” The date on his original band score is April 26, 1897, Boston, Massachusetts, although many believe it was written on Christmas Day, December 25, 1896. Its official premiere was May 14, 1897 at the Academy of Music in Philadelphia, Pennsylvania.

- Raise your hand when you hear the first melody, after the four measure introduction. Notice how the notes are played short, called pizzicato.
- The second melody begins softly. What instrument is predominantly heard?
- The piccolo plays the highest notes in the band. Raise your hand when you hear their solo. Often just before the piccolo solo begins, the piccolo players either stand or come to the front of the stage during the performance.

“  
The first  
Sousaphones were  
built with the bell  
pointing straight up.  
Several years later, it  
occurred to the man-  
ufacturer that it  
might be better if the  
bell pointed forward,  
so the sound could be  
heard in front of the  
performer.  
”

**The form of this piece is very easy to follow: Introduction, A, A, B, B, C, D, C, D, C. We’ll list the number of measures in each section. You may want to count along. There are two beats in each measure. Count “one-two, two-two, three-two, four-two” and so on.**

### TIMING

- :01 An eight measure introduction, played by the full band.
- :04 The “A” melody (16 measures).
- :20 A repeat of the “A” melody (16 measures).
- :35 The “B” melody is introduced by the low woodwinds (16 measures).
- :49 Brass are added to the “B” melody (16 measures).
- 1:04 The saxophones play the smooth, legato “C” melody (32 measures).
- 1:34 Trombones and low brass introduce the minor-key “D” melody (24 measures).
- 1:58 Return of the “C” melody (32 measures). Listen for the piccolo (a small flute, the highest pitched instrument in the band), playing a counter-melody over the “C” melody.
- 2:28 A return of the trombone/low brass “D” melody (24 measures).
- 2:51 The “C” melody returns (32 measures), again with the piccolo, and with the trombones also playing a counter-melody.

# Review!

Forward,  
march!



**John Philip Sousa**

**Name** \_\_\_\_\_

Place the letter of the correct answer in the space provided.  
For True/False questions, print True or False in the space provided.

- Sousa and his father were members of what band? \_\_\_\_\_  
 A. the U.S. Army Band      C. the U.S. Marine Band  
 B. the U.S. Navy Band      D. the Band of the Grenadiers
- Although Sousa is known as a band composer, his primary instrument was the \_\_\_\_\_.  
 A. piano      C. viola  
 B. violin      D. string bass
- Sousa is best known for his \_\_\_\_\_.  
 A. oratorios      C. marches  
 B. waltzes      D. suites
- True or False: Sousa was unable to earn a living as a musician and composer.  
 \_\_\_\_\_
- In addition to his music for band, Sousa also wrote \_\_\_\_\_.  
 A. operas      C. novels  
 B. operettas      D. all of the above
- The Sousaphone is a type of \_\_\_\_\_.  
 A. tuba      C. telephone  
 B. recording device      D. trumpet
- Pianissimo* means \_\_\_\_\_.      A. very soft  
*Forte* means \_\_\_\_\_.      B. loud
- Sousa's most famous march is \_\_\_\_\_.  
 A. *Marching Along*      C. *The Big Boss*  
 B. *Stars and Stripes Forever*      D. *District of Columbia March*
- True or False: Sousa spent most of his adult life touring with his bands.  
 \_\_\_\_\_
- What instrument plays the highest notes in the band? \_\_\_\_\_  
 A. the flute      C. the piccolo  
 B. the violin      D. the trombone

## Bonus:

During World War I, Sousa created a band for \_\_\_\_\_.

# Claude Debussy

Clawd Duh-bew-see'



*born*

**August 22, 1862**  
*near Paris, France*

*died*

**March 25, 1918**  
*Paris France*

“

**Music is the arithmetic  
of sounds.**

*—Claude Debussy*

”

**A composer of the late Romantic era and early twentieth century who composed in a style known as Impressionism.**

When Claude Debussy was three, his father went bankrupt and sent Claude to be raised by an aunt. His aunt was a great supporter of the arts and introduced Claude to music and art by taking him to concerts and art galleries. With his aunt's support, Claude began taking piano lessons. He showed considerable talent, and at age 11 he entered the Paris Conservatory of Music.

He studied off and on at the **conservatory** for eleven years. During those years he began composing and several of his compositions won awards. In 1880, while still studying at the conservatory, Debussy acquired a **patroness**, Madame Nadezhda von Meck, the same wealthy woman who supported **Peter Tchaikovsky**. Through Madame von Meck, he became familiar with the music of Tchaikovsky.

When he was 21, one of his compositions, a cantata entitled *L'Enfant Prodigue*, won an award known as the Prix de Rome. As the winner, Debussy was required to live and compose in Rome, Italy, for three years. While in Rome, he sent several compositions back to the conservatory in Paris, but they were not well received by conductors or audiences. Nor were his compositions successful with Italian audiences.

After returning to France at age 25, Debussy became a part of the arts scene in Paris, which included painters, writers, poets, and composers. Here he developed a philosophy of composition in which he strived to create, musically, the same images and emotions created by the school of French painters known as **Impressionists**. This resulted in music much different from the music that was popular with Paris audiences of the time.

The culmination of his new philosophy was his opera *Pelléas et Mélisande*, which was performed in 1902 to mixed reviews, although audiences seemed to like it. This Impressionistic opera made Debussy famous. He now had many devoted followers, and began to compose more music for orchestra and piano in the same Impressionistic style. The works he composed between 1903 and 1910 were popular with audiences and helped to create an interest in new music for the new century.

In spite of financial and health problems for the last ten years of his life, Debussy continued working, but his final works were not as creative as his earlier ones.

Although his music was called Impressionistic, Debussy disliked the term when it was applied to his music. His music explored new harmonies which were further developed by composers who came after him. His style was a transition between the melodic music of nineteenth century music and the rhythmic music of the twentieth century.

Claude Debussy was a popular and recognized figure in early twentieth century Paris, often walking the streets in a cape and broad-brimmed hat. His greatest joy was spending time with other creative people in the many cafés of Paris.

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# Claude Debussy

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Claude Debussy</b>	>		>	>		>			>	>

## Debussy Factoids:

- Many of Debussy's works were violently disliked by critics and performers.
- His music greatly influenced many twentieth century composers including **Aaron Copland**.
- Debussy met **Richard Wagner** at Wagner's Bayreuth theater in 1888. He recognized Wagner's greatness but felt Wagner's operas were a musical "dead end."
- Although Debussy and **Peter Tchaikovsky** were supported by the same musical patron, Madame Nadezhda von Meck, the two composers never met.
- He enjoyed listening to the music of China and Japan, which he heard at a World Exposition in Paris in 1899.

**1862:** Birth of Claude Debussy; Victor Hugo writes *Les Miserables*.

**1865:** President Abraham Lincoln is assassinated on April 14.

**1877:** Claude Monet, the French Impressionist painter, paints *Old St. Lazare Station, Paris*.

**1886:** The Statue of Liberty is dedicated in New York Harbor.

**1893:** Hawaii is proclaimed a republic: annexed by treaty to U.S. in February, then in March the treaty is withdrawn.

**1900:** Hubert Cecil Booth from Great Britain invents the vacuum cleaner.

**1904:** Helen Keller, blind and deaf from age 19 months, graduates from Radcliffe College, aided by teacher-interpreter Annie Sullivan.

**1911:** Baseball great Cy Young retires after a 21-year career; baseball's annual award for best pitcher would be named for him.

**1918:** Death of Claude Debussy; airmail is introduced in the U.S.; federal government issues first airmail stamp.

**What in the world  
is happening?**



# Listen!

## Claude Debussy (1862-1918) *Clair de lune*



This composition was written for piano in 1890 and was originally called *Promenade Sentimentale*. Later, Debussy revised it, and gave it the name *Clair de lune*. It finally became one of four pieces that make up *Suite Bergamasque*, which was published in 1905. The Bergamasque is a sixteenth century Italian dance, but this charming movement is only an illusion to the dance. The poem *Clair de lune* by Paul Verlaine was symbolic in nature and Debussy was fascinated by this. The English translation of “Clair de lune” is “moonlight.”

The music makes you sense the moonlight. *Clair de lune* is a good example of the Impressionistic style of music. Debussy was one of the first composers to write in an Impressionistic style, giving it a form and a spirit. Maurice Ravel is another composer who wrote in the French Impressionist style. Impressionist artists include Claude Monet and Vincent Van Gogh.

Impressionism is the creation of an emotion, an image or a feeling. Impressionist music is usually based on atmospheric effects or descriptive ideas. There are clouds, trees, water and moonlight symbolized by the spirit of *Clair de lune*.

- Notice how the musical rhythm is not accentuated; rather it is delicate, weightless and free.
- Raise your hand when you think the main part of the piece begins.

“

**The century of aeroplanes deserves its own music. As there are no precedents, I must create anew.**

*—Claude Debussy*

”

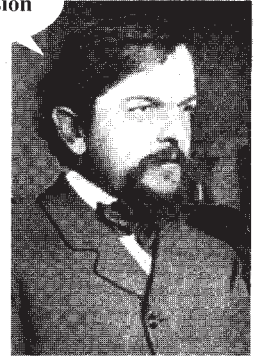
**This listening example is a piano solo.**

### TIMING

- :01** The first melody is played very softly. There is no introduction; the melody begins immediately. Note that the melody is played by the right hand (higher notes) and chords are played by the left hand (lower notes).
- :29** The first melody is developed.
- :53** Listen for the full, rich chords which support this melody, which is played in octaves. This section truly represents the musical style of Impressionism.
- 1:32** Listen for the broken chords (arpeggios).
- 1:39** A new melody is presented, accompanied by more arpeggios.
- 2:05** The previous melody is repeated and developed.

# Review!

I hope I made  
an impression  
on you.



**Claude Debussy**

**Name** \_\_\_\_\_

**Place the letter of the correct answer in the space provided.**

**For True/False questions, Print True or False in the space provided.**

- Debussy composed his music in what is called the Impressionist style.  
Another Impressionist composer was \_\_\_\_\_. A. Vincent van Gogh  
An Impressionist painter was \_\_\_\_\_. B. Maurice Ravel
- Debussy was born in \_\_\_\_\_. A. Rome, Italy  
but spent several years in \_\_\_\_\_. B. Paris, France
- True or False: Debussy invented the term Impressionism, and applied the term to his music. \_\_\_\_\_
- Debussy's music was a transition between which two centuries? \_\_\_\_\_  
A. 17th and 18th C. 19th and 20th  
B. 18th and 19th D. 20th and 21st
- The Listening Example, *Clair de lune* was based on \_\_\_\_\_.  
A. a poem C. a ballet  
B. an opera D. a painting
- The term Impressionism was applied to many things, but it was not applied to \_\_\_\_\_.  
A. art C. the Olympics  
B. poetry D. music
- Debussy greatly influenced which other composer? \_\_\_\_\_  
A. Peter Ilyich Tchaikovsky C. Richard Wagner  
B. Aaron Copland D. Johann Sebastian Bach
- Debussy had the same musical patron (Madame von Meck) as \_\_\_\_\_.  
A. Peter Ilyich Tchaikovsky C. Richard Wagner  
B. Aaron Copland D. Johann Sebastian Bach
- Debussy thought the music of which composer was "a dead end?" \_\_\_\_\_  
A. Peter Ilyich Tchaikovsky C. Richard Wagner  
B. Aaron Copland D. Johann Sebastian Bach
- The listening example, *Clair de lune* is performed on \_\_\_\_\_.  
A. an organ C. a piano  
B. a harpsichord D. a tuba

## Bonus:

Debussy enjoyed the music of what two countries? \_\_\_\_\_

# Igor Stravinsky



*born*  
**June 17, 1882**  
*Oranienbaum, Russia*  
*died*  
**April 6, 1971**  
*New York, New York*

“  
**My music is best  
 understood by  
 children and animals.**  
*—Igor Stravinsky*  
 ”

Ee'-gor Strah-vin'-skee

## A composer of the twentieth century.

Igor Stravinsky's father was a singer with an **opera company**. As a child, Igor attended his father's opera performances. He began piano lessons at 9. Surprisingly, and in spite of Igor's musical talent, his parents wanted him to become a lawyer rather than a musician. Igor spent several semesters studying law at the University of St. Petersburg, in Russia. But he also continued his music studies, including composition lessons with a well-known Russian composer, Nicolay Rimsky-Korsakov.

Stravinsky much preferred music to the practice of law but wasn't sure he could make a living as a musician. Nevertheless, upon graduation and marriage to Catherine Nosenko, he embarked upon a career in music. In 1908, his first **symphony** was performed. He was 26. This work, as well as others, came to the attention of the director of the Ballet Russe, a famous **ballet company**. The Ballet Russe **commissioned** Igor to write several works. A number of these ballet suites, including *Firebird* (the Listening Example) and *Petrouchka*, were performed with much success.

In 1913, the premiere of one of Stravinsky's most famous orchestral works, *The Rite of Spring*, nearly caused a riot in the concert hall. The work was very different from what concert audiences were used to hearing. In fact, many in the audience did not even consider it music! In 1919 (age 37), Stravinsky moved to Paris, France, and continued to write ballets for the Ballet Russe. He eventually became a French citizen. He would not return to Russia for over 40 years. Between 1925 and 1939 he traveled several times to the United States, conducting performances of his works.

Due to the world war in Europe and the death of his wife, Stravinsky moved from France to Massachusetts in 1939 (age 57). He remarried in 1940, became a United States citizen in 1945, and moved to California where he lived for the rest of his life. To celebrate his new citizenship, he wrote an orchestral arrangement of *The Star Spangled Banner*.

After moving to California, Stravinsky began taking commissions from a variety of sources, including the Ringling Bros. Circus, a jazz band, and an opera company. He continued to compose **ballets**. In 1962 (age 80), he returned to Russia for the first time since 1919, and was welcomed by Russian concert audiences. In the final years of his life, he wrote fewer large orchestral works and more shorter works for smaller groups of instruments.

Igor Stravinsky was meticulous, neat, and precise. These traits were apparent in his musical scores, which were extremely well crafted and carefully written. No matter where he lived, Stravinsky's composing routine varied little. Every day had to be carefully planned. Mornings were spent in his tidy office writing music. Afternoons were devoted to office work and correspondence. Throughout his life, Stravinsky ignored the opinions, advice, and suggestions of others regarding his music, and did not seem to care whether or not critics or audiences liked his music.

# Igor Stravinsky

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Igor Stravinsky	>	>	>	>	>	>	>	>	>	

## Stravinsky Factoids:

- Stravinsky met **Claude Debussy** while visiting in Paris.
- Until World War I, Stravinsky composed music which was very influenced by the **Romantic** era. Then, suddenly, he decided Romantic music was “obsolete” and began composing very rhythmic and harsh sounding music.
- He composed a *Circus Polka* in honor of a young elephant for Ringling Bros. Circus. Although his later works greatly influenced many twentieth century composers, his early works are the most popular with audiences today.

**1882:** Birth of Igor Stravinsky; *The Prince and the Pauper* by Mark Twain is published.

**1896:** Opening of the Niagara Falls, New York, hydroelectric plant.

**1905:** Albert Einstein formulates *Special Theory of Relativity*.

**1926:** A. A. Milne writes *Winnie the Pooh*.

**1938:** Benny Goodman’s band brings new style to jazz music.

**1945:** Franklin Delano Roosevelt, in his fourth term as President of U.S., dies and is succeeded by Vice President Harry S. Truman.

**1950:** Korean War begins.

**1971:** Death of Igor Stravinsky; Apollo 14 and its crew land on the moon.

**What in the world is happening?**



# Listen!

## Igor Stravinsky (1882-1971) *The Firebird, Berceuse and Finale*



In 1909, when Stravinsky was 27, he was asked by Sergi Diaghilev, the artistic director of the Ballet Russe, to write a **ballet** based on the Russian legend, the Fire-Bird. Stravinsky wrote in his book, *Chronicle of My Life*: “It was highly flattering to be chosen from among musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres...” The work was finished by May, 1910, and premiered in June at the Paris (France) Opera. Stravinsky attended the rehearsals and actively helped in the preparation of the production. The ballet was a huge success and marked a major step in his artistic career. The ballet was first performed in the United States in 1944 with costumes and sets by Marc Chagall, the famous artist.

The melodies of *The Firebird* are influenced by Russian folk songs. The ballet is a succession of five dances. This movement, Berceuse (lullaby) and Finale, is the last dance. Throughout the ballet, the hero, Ivan, is protected from a sorcerer by the magic feather of the Firebird. The Firebird reveals to Ivan that by breaking a special egg, the sorcerer will die. Once this has been done, a group of knights, who had been turned to stone by the sorcerer, come to life again. Ivan then receives the love of the a beautiful princess. Imagine this story as you listen to the music.

- What instrument is playing the haunting melody or lullaby at the beginning of the Berceuse?
- Listen carefully and raise your hand when you think the music is depicting the return to life of the knights and general rejoicing.

“  
An orchestra once  
complained to  
Stravinsky that a  
piece he wrote for  
them was too short.  
“Well, then,”  
Stravinsky said,  
“play it again.”  
”

### TIMING

- :01** The French horn plays a soft solo. This section is the Berceuse, or lullaby.
- :40** Strings enter, very softly, then the flute and woodwinds as the piece builds.
- 1:38** Listen for the timpani and brass. These instruments suggest that the piece is developing toward something bigger.
- 1:58** The end of the Berceuse and the beginning of the Finale with a powerful, fast melody played by brass and strings.
- 2:25** The melody is played half as fast as before.
- 3:02** Listen for the bass drum, trumpet, and strings. Hear the full, rich chords.

# Review!

I am very pleased  
you are studying  
my music.



**Igor Stravinsky**

**Name** \_\_\_\_\_

**Place the letter of the correct answer in the space provided.**

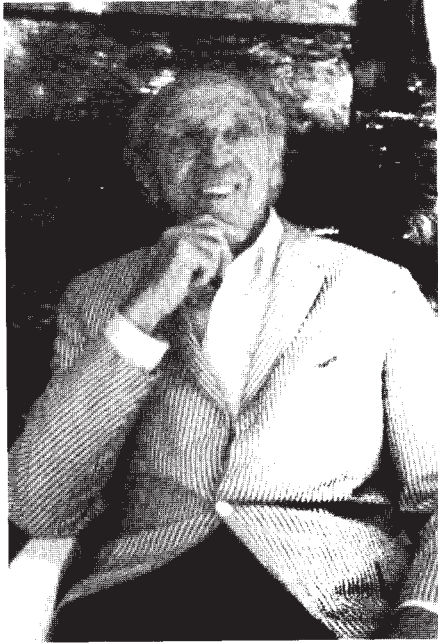
**For True/False questions, print True or False in the space provided.**

1. Stravinsky was born in \_\_\_\_\_, \_\_\_\_\_  
but later became a citizen of \_\_\_\_\_.  
A. the United States  
B. Russia
2. Stravinsky influenced many composers in the \_\_\_\_\_.  
A. seventeenth century  
B. eighteenth century  
C. nineteenth century  
D. twentieth century
3. True or False: While he lived in Paris, Stravinsky continued to write ballets.  
\_\_\_\_\_
4. One of Stravinsky's best known compositions, *The Rite of Spring*, was written for \_\_\_\_\_.  
A. band  
B. orchestra  
C. a string quartet  
D. a choir
5. True or False: At its premiere, *The Rite of Spring* was immediately accepted and enjoyed by the audience. \_\_\_\_\_
6. A Berceuse is \_\_\_\_\_.  
A. a march  
B. a lullaby  
C. a string instrument  
D. a percussion instrument
7. A Finale is \_\_\_\_\_.  
A. the opening movement of a musical work  
B. the second movement of a musical work  
C. the next to last movement of a musical work  
D. the last movement of a musical work
8. The melodies of the Listening Example, *The Firebird*, are based on \_\_\_\_\_.  
A. United States folk songs  
B. French folk songs  
C. Russian folk songs  
D. California folk songs
9. Stravinsky studied to be \_\_\_\_\_.  
A. a lawyer  
B. a businessman  
C. a novelist  
D. all of the above
10. True or False: Stravinsky was initially influenced by music of the Romantic era.  
\_\_\_\_\_

## Bonus:

What composer did Stravinsky meet in Paris? \_\_\_\_\_

# Aaron Copland



*born*

**November 14, 1900**

*Brooklyn, New York*

*died*

**December 2, 1990**

*New York, New York*

“

**Composers tend to  
assume that everyone  
loves music.**

**Surprisingly enough,  
everyone doesn't!**

**—Aaron Copland**

”

The first syllable of his last name rhymes with “hope.”

## A composer of the twentieth century.

Aaron Copland's family was not musical and didn't encourage him to take music lessons. Nevertheless, he began to study the piano at age 14. As a teenager he also studied music theory and began to consider composing as a career.

After high school, Aaron was accepted at a music school for American students in Paris, France, where he studied composition. His teacher was Nadia Boulanger, who later became famous because many of her students achieved great success as composers. Returning to the United States in 1924, Copland worked as a piano player at a resort hotel while composing several orchestral works. Within a year he had two works performed in concert and had been **commissioned** by the Boston Symphony to compose a work for them.

During this period, he also received a financial award from the Guggenheim Foundation, the first ever given to a musician, and won a composition contest sponsored by RCA Records. These awards allowed him to give up playing piano at the resort and spend most of his time writing music.

While in his 20s, Copland joined the League of Composers, a group whose goal was to encourage performances of new musical works. He remained active in the League of Composers throughout his life and eventually became head of its board of directors.

By the 1930s, Copland came to believe that a composer should write music for a variety of occasions and performing groups, and should not limit himself to composing just orchestral works for serious concert performance. He also began incorporating American folk and jazz melodies into his music. His most famous works were written during the 1930s and include **ballets** such as *Billy the Kid*, *Rodeo* (the Listening Example), and *Appalachian Spring*, which won the Pulitzer Prize for music.

Copland was one of the first composers to write music for motion pictures, and during the 1930s he wrote soundtracks for several important films. He was also greatly interested in providing music for student performers and composed several orchestral works and an **opera** for student groups. He also encouraged other composers to write for young performers.

By the 1940s, Copland had reached his goal of composing serious, quality music for a variety of audiences without ever lowering his musical standards.

Aaron Copland was a studious man and throughout his life he was active as a teacher and writer on the subject of music. He never forgot how he had to play piano at a resort to make a living while composing his early works. For that reason, he was active in several organizations that encouraged young composers by offering performances of their music as well as financial grants, which allowed them to spend more time composing. He was one of the first composers to take full advantage of the new technologies of the early 20th century, including recordings, radio, and motion pictures.

# Aaron Copland

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
<b>Aaron Copland</b>	>	>	>	>	>	>	>	>	>	>

## Copland Factoids:

- Copland stated that early in his career he was influenced by the music of **Claude Debussy**. He was also influenced by the folk music of Mexico, which he heard on his visits there in the 1930s.
- He was one of the first composers to incorporate jazz in his music. In 1930, however, he suddenly stopped using jazz in his music.
- Copland won an Oscar for his film score for the motion picture *The Heiress* in 1949. He also won the Pulitzer Prize for music in 1944 and the Presidential Medal of Freedom in 1964.
- In honor of Copland's career as an educator, Queens College at City University of New York founded "The Aaron Copland School of Music" in 1982.

**1900:** Birth of Aaron Copland; the French painters, Picasso, Gauguin, Cézanne, and Renoir all artistically working during this time.

**1910:** Igor Stravinsky writes *The Firebird*.

**1921:** First radio broadcast of a baseball game.

**1941:** World War II: Japanese bomb Pearl Harbor. Hawaii. December 7.

**1951:** Color television is first introduced in United States.

**1963:** The Beatles song *I Want to Hold Your Hand* is popular.

**1973:** The Paris Peace Accords on Vietnam end the Vietnam War.

**1980:** American hostages in Iran are released on the first day of Ronald Reagan's presidency (January 20).

**1990:** Death of Aaron Copland; Hubble Space Telescope launched into space by the space shuttle "Discovery."

**What in the world  
is happening?**



# Listen!

## Aaron Copland (1900-1990) “Hoedown” from *Rodeo*



Aaron Copland is America's foremost composer of the ballet. *Rodeo* was commissioned in the spring of 1942 by the ballet company, Ballet Russe de Monte Carlo, working together with the famous choreographer and ballerina, Agnes deMille. It took Copland four months to complete the composition. “Hoedown” is one of the movements from the ballet *Rodeo*. It was premiered at the Metropolitan Opera House in New York City on October 16, 1942. Ms. deMille danced the lead and received twenty-two curtain calls the night of the premiere.

During the winter of 1942, after the very successful premiere of *Rodeo*, Copland extracted “Four Dance Episodes” from the ballet to form an orchestral suite of American dance forms. This orchestral suite was first performed by the Boston Pops Orchestra in May 1943. “Hoedown” is the final of the four movements, and uses two traditional square dance tunes: “Bonyparte,” and a few measures of “McLeod’s Reel.” “Hoedown” is the best known and most frequently performed of the four episodes. Copland used folk music in his campaign to achieve a simple style.

It was Agnes deMille’s idea for a cowboy ballet. At first, Copland didn’t want to do it, because he had just written *Billy the Kid*, another cowboy ballet. But Ms. deMille said this one would be different, lighter and more bouncy. As the choreographer, (the person who is the dance director and who creates dance compositions), Ms. deMille captured the atmosphere of ranch life at the turn of the century.

A ballet is a story told by a company of dancers. The story danced in *Rodeo* is of a female cowhand who competes for equality with cowboys. Like some women, she also wants to get married and have children. She goes to a Saturday night dance, a “Hoedown,” and meets a roper who regards her as a lovely woman as well as a cowgirl. The “Hoedown” is a square dance which Copland has expanded and elaborated.

- This piece uses polyrhythms (the use of contrasting rhythms within a piece). Can you hear the polyrhythms used throughout the piece? Notice how the accents are on different beats.
- Raise your hand when you hear the xylophone.
- Name some of the prominent instruments you hear.

### TIMING

“  
So long as the human  
spirit thrives on this  
planet, music in some  
living form will  
accompany and sus-  
tain it and give it  
expressive meaning.

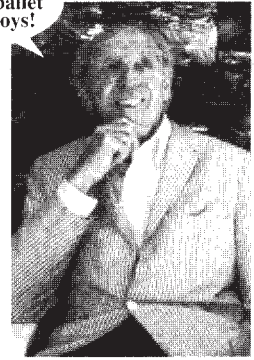
–Aaron Copland

”

- |      |  |
|------|--|
| :01  | An excited introduction is played by strings and brass.  |
| :16  | A soft interlude (listen for the woodblock) leads to the the main melody.  |
| :37  | The main, “hoe-down” melody. Listen for the horns playing high notes at :44, an oboe solo at 1:03, and loud drums at 1:07. |
| 1:32 | A solo trumpet melody. Listen for the oboe solo at 1:40.   |
| 1:47 | A new section beginning with trumpets and snare drum. Here the piece really begins to sound like a country “hoe-down.”     |
| 2:15 | A soft, slowing interlude. Listen for the trombone as the tempo slows.   |
| 2:38 | A shorter version of the main melody.  |

# Review!

Who would have thought? A ballet about cowboys!



**Aaron Copland**

**Name** \_\_\_\_\_

**Place the letter of the correct answer in the space provided.**

**For True/False questions, print True or False in the space provided.**

- In what country did Copland study music after high school? \_\_\_\_\_  
 A. United States      C. Germany  
 B. France                D. Mexico
- What award did Copland win? \_\_\_\_\_  
 A. an Oscar                C. the Presidential Medal of Freedom  
 B. the Pulitzer Prize      D. all of the above
- What type of music did Copland use in many of his compositions? \_\_\_\_\_  
 A. jazz                        C. Mexican folk melodies  
 B. American folk melodies    D. all of the above
- True or False: Copland wrote music only for professional musicians.  
 \_\_\_\_\_
- True or False: Copland is America's foremost composer for the ballet.  
 \_\_\_\_\_
- Copland wrote for which new, twentieth century technology? \_\_\_\_\_  
 A. radio                      C. motion pictures  
 B. recordings                D. all of the above
- Copland was commissioned to write a symphony for \_\_\_\_\_. A. the Boston Symphony  
 He then won a composition contest sponsored by \_\_\_\_\_. B. RCA Records
- True or False: Copland composed many successful ballets. \_\_\_\_\_
- After 1930, Copland stopped using what in his music? \_\_\_\_\_  
 A. the piano                C. jazz  
 B. flutes                      D. violins
- The Listening Example is from the ballet entitled \_\_\_\_\_.  
 A. Billy the Kid            C. The Firebird  
 B. Rodeo                      D. The Entertainer

## Bonus:

Who was Copland's famous composition teacher? \_\_\_\_\_