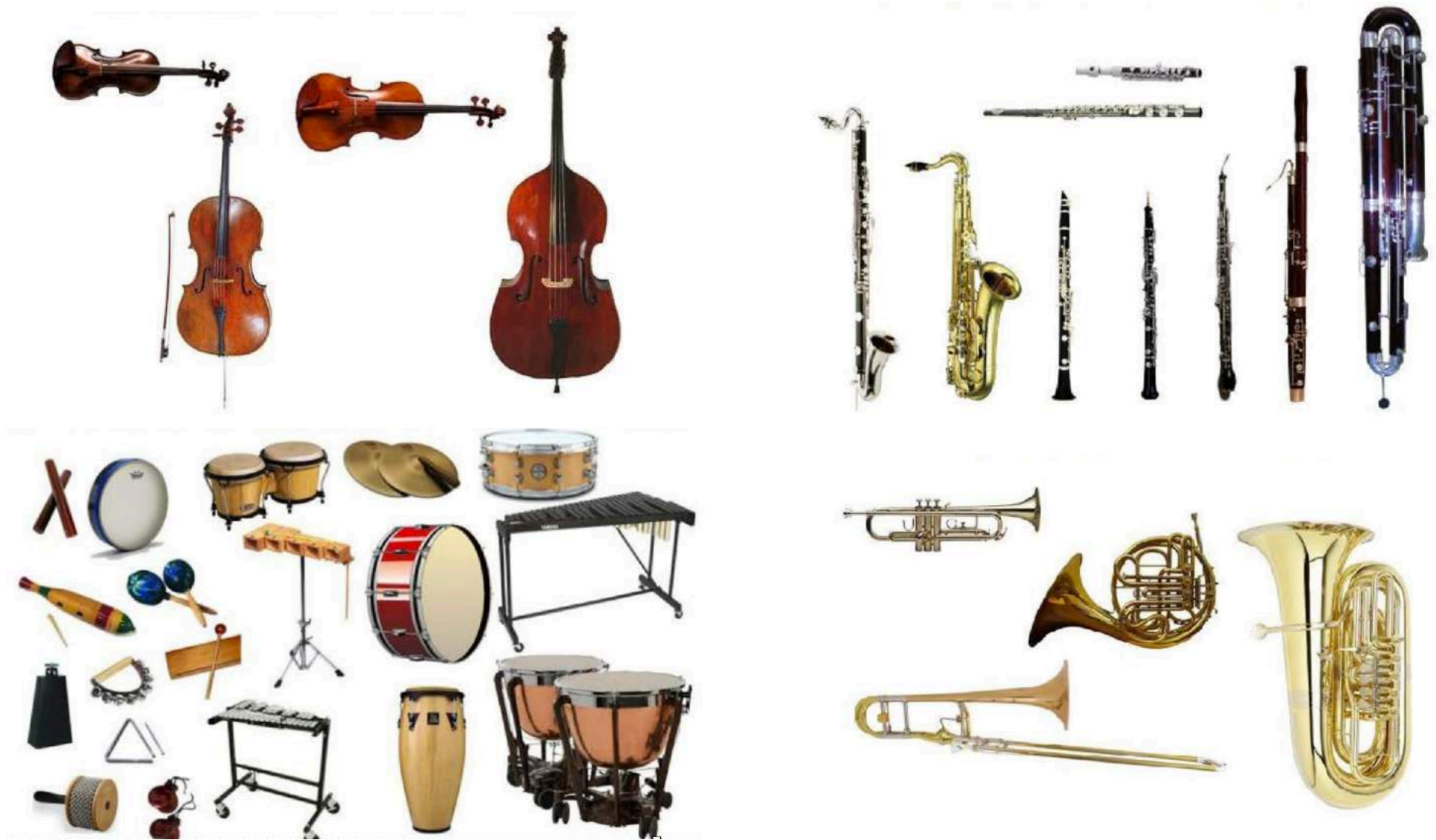


# INSTRUMENTS OF THE ORCHESTRA



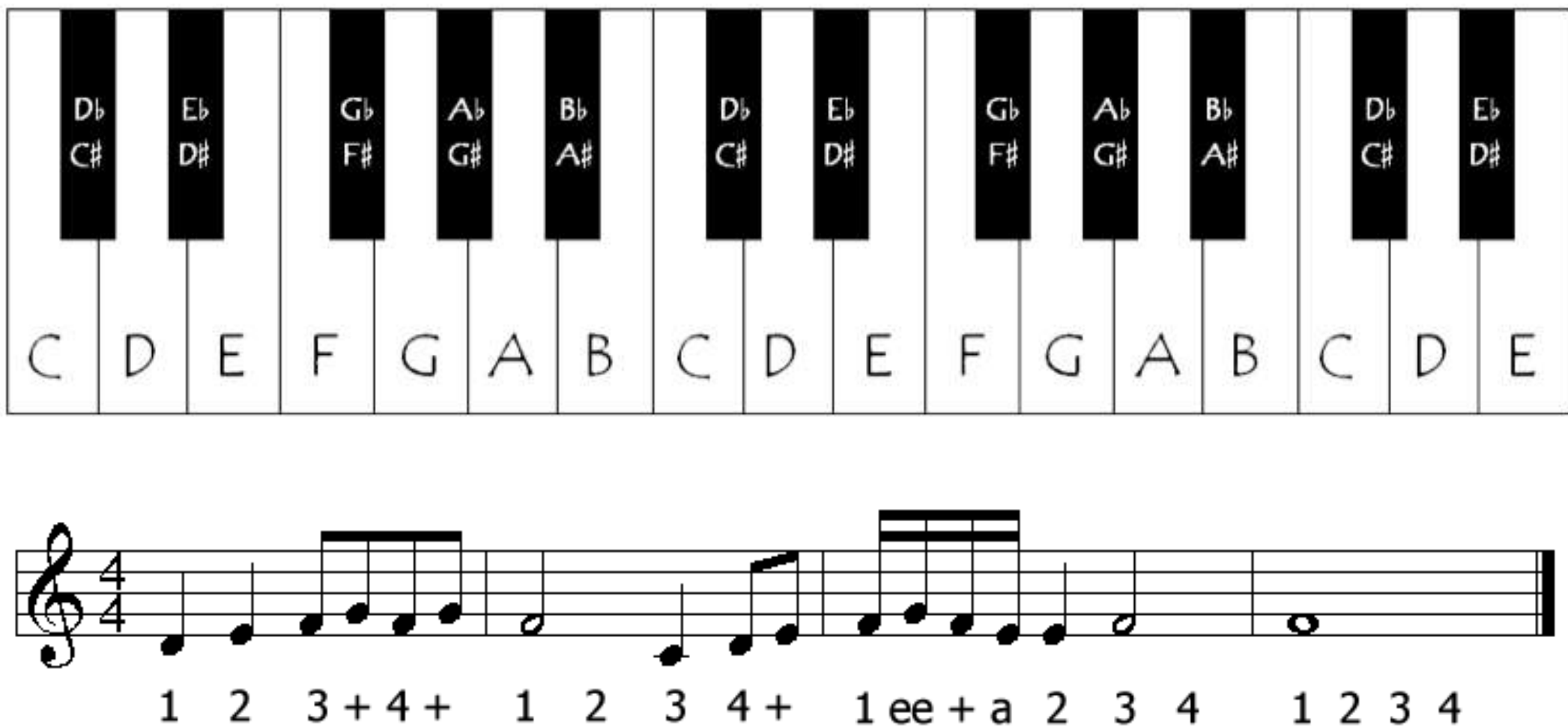
INSTRUMENTS OF THE ORCHESTRA

# the great composers



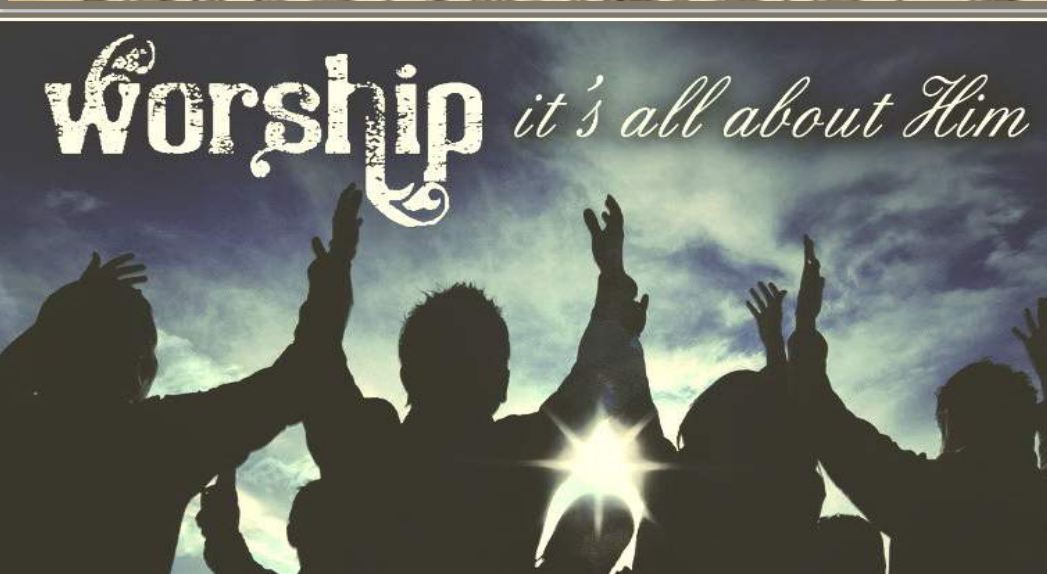
# the great composers

# music theory





# periods, styles, & cultures of music



**Für Elise** Ludwig van Beethoven  
Bagatelle No.25 in A Minor WoO.59

♩ = 48 **Poco moto**

Piano

*pp*

5

1. 2.

10


*mf*


*dim.*

# periods, styles, & cultures of music



## Eighth Notes

When you add a flag to the stem of a quarter note, it becomes an EIGHTH NOTE 

Two or more 8th notes are connected by a beam 

In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  time: 8th notes are equal to one-half count. For two 8th notes, count "1 &" or say "ti ti."

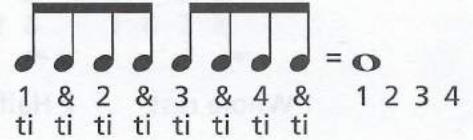
Two 8th notes equal 1 quarter note.



Four 8th notes equal 1 half note.

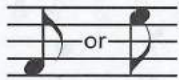


Eight 8th notes equal 1 whole note.



Eighth notes can be drawn:

1. As a single quarter note with a flag attached to the stem,



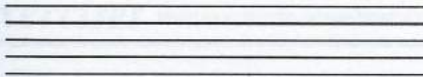
2. or with a beam, in pairs



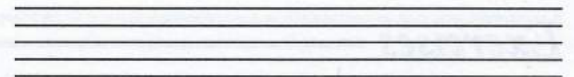
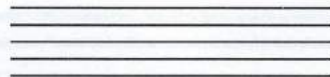
or in fours.



Write eight single 8th notes (4 with stems up, 4 with stems down).



Write two sets of beamed 8th notes (1 with stems up, 1 with stems down), in pairs and in fours.



## Exercises

1 Add stems with flags or beams to make 8th notes as indicated.



2 Fill in the correct number:

a.  = 

b.  = 

c.  = 

d.  = 

3 Write one note equal to the value of the notes preceding it.

a.  +  =

b.  +  +  +  =

c.  +  =

d.  +  =

4 Complete the measures below using beamed 8th notes.





Track 36\*

- 1** Listen to the following succession of two notes each. Indicate whether the distance between the two notes is a whole step (W) or half step (H). Each example will be played twice.

a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_ d. \_\_\_\_\_ e. \_\_\_\_\_ f. \_\_\_\_\_

Track 37

- 2** Listen to the four-note tetrachord patterns. Draw the missing notes in the boxes.



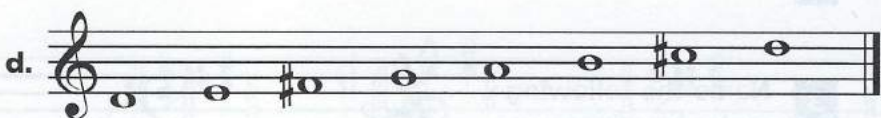
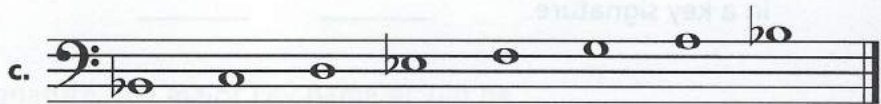
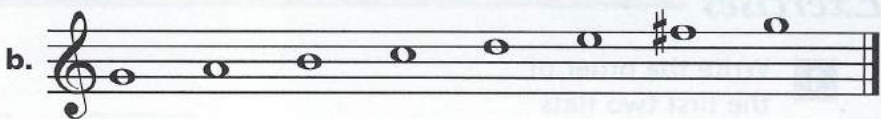
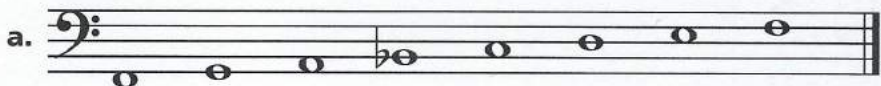
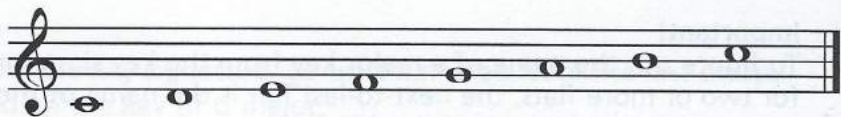
Track 38

- 3** Listen to the four-note tetrachord patterns. One note in each tetrachord will be played incorrectly. Circle the incorrect note.



Track 39

- 4** Listen to a C major scale. In each of the following scales, one note will be played incorrectly. Circle the incorrect note.



Track 40

- 5** Listen to the G major scale. Circle the rhythm pattern that you hear for each example.

a.



b.



\*Track 36 refers to the track number on Ear Training CD 1.



# The Symphony

A *symphony* is a long composition for orchestra, usually with three or four movements. To achieve a variety of sounds, composers strive to make each movement different by changing the mood, tempo or style.

Beethoven wrote nine symphonies. Probably his greatest and most familiar are *Symphony No. 5 in C Minor*, Op. 67, and *Symphony No. 9 in D Minor*, Op. 125.

The beginning theme of *Symphony No. 5* is familiar to many:



*Symphony No. 9 in D Minor* is unique because the last movement has a chorus! The theme of this symphony is the brotherhood of human beings. Beethoven believed strongly that people should love and care for each other and respect the rights of everyone. The choral theme has been arranged as a hymn, the "Ode to Joy."



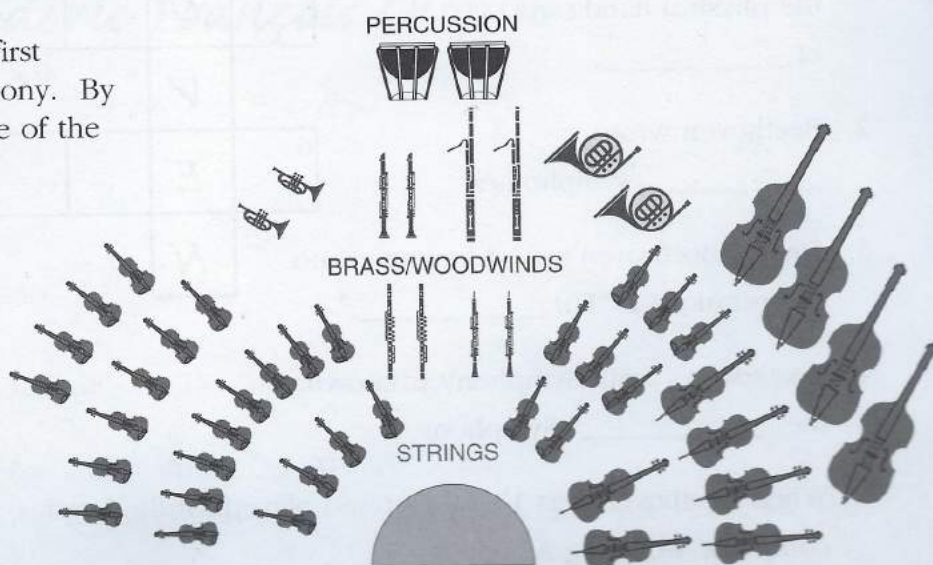
Beethoven conducted the first performance of his Ninth Symphony. By this time he was so deaf that one of the orchestra members had to turn him around at the end so Beethoven could see that the audience was applauding with great enthusiasm in appreciation of his work!

# The Symphony Orchestra

The orchestra that played Beethoven's symphonies had 30–40 members. Our orchestras today may have over 100 players. An orchestra consists of five sections:

1. **STRINGS:** violin, viola, cello, string bass, harp
2. **WOODWINDS:** flute, oboe, clarinet, bassoon, piccolo, English horn
3. **BRASS:** trumpet, trombone, French horn, tuba
4. **PERCUSSION:** timpani, kettledrum, triangle, celeste, bells, etc.
5. **CONDUCTOR:** directs the orchestra.

The instruments vary according to the music being played. The blend of instruments playing dramatic and melodious music is truly an exciting experience!



An orchestra is grouped onstage by instrument family so that the sounds of the instrument blend well together.



# The Classical Period

(1750–1820)

About the time of the American Revolution, Europe was developing economically. In the arts, the simple lines and elegance of the ancient Greeks and Romans were being used by artists, architects and composers.

During this time, some composers were supported by kings and noble persons who paid them to write music for festivities and private parties at their palaces. Musicians also composed for the public concert halls and opera theaters that were opening in many European cities. As in the Baroque period, composers still worked as court musicians, church musicians and town directors.

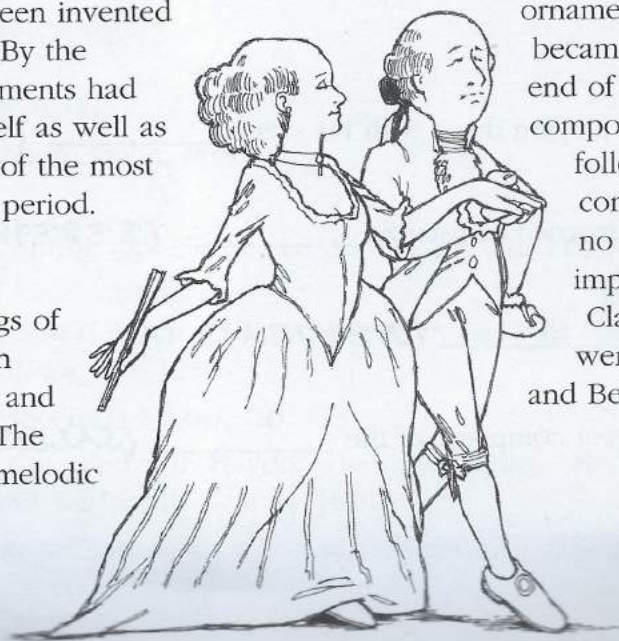
Like the classical architecture of the Castle of Weimar, music of the Classical period presented clean lines and was uncluttered and balanced in form.

The first measures of this little minuet by Mozart illustrate the simple melody, harmony and balance of phrases, rhythm and shape.



The first pianoforte had been invented in 1709 by Christofori in Italy. By the Classical period, many improvements had been made by Christofori himself as well as other craftsmen, making it one of the most important developments of the period.

The pianoforte provided possibilities of crescendo and diminuendo, of delicate shadings of contrasting dynamics, of sudden accents and of combining loud and soft sounds at the same time. The performer could bring out the melodic line and keep the



JOSEPH A. BAUER



Monks listen to the young prodigy Mozart at the church organ.

accompaniment soft. The pedal was a new invention. Using the damper pedal, a performer could bind together and overlap tones that could not be held by the hands.

Because of the expressive nature of the piano, the addition of ornaments to heighten expression became less essential. By the end of the Classical period, composers wanted performers to follow the text of their compositions faithfully, adding no ornamentation or improvisation. Important Classical-period composers were Clementi, Haydn, Mozart and Beethoven.



*Album for the Young, Op. 68*

Robert Schumann wrote for his own children a collage of 43 pieces called *Album for the Young*. Most of the pieces have descriptive titles suggesting a story or poetic image to the performer and listener.

Schumann's music has been described as imaginative, whimsical, youthful, fresh and

The first line of four pieces from *Album for the Young* are printed below. Play or listen to the excerpts of these pieces. Circle the word that best describes the mood of each piece. Circle the name of the personality that Schumann is expressing.

1. "Melody," Op. 68, No. 1



**MOOD:** lively, thoughtful

**PERSONALITY:** Florestan, Eusebius

2. "The Wild Rider," Op. 68, No. 8



**MOOD:** lively, thoughtful

**PERSONALITY:** Florestan, Eusebius

3. "The Happy Farmer," Op. 68, No. 10



**MOOD:** lively, thoughtful

**PERSONALITY:** Florestan, Eusebius

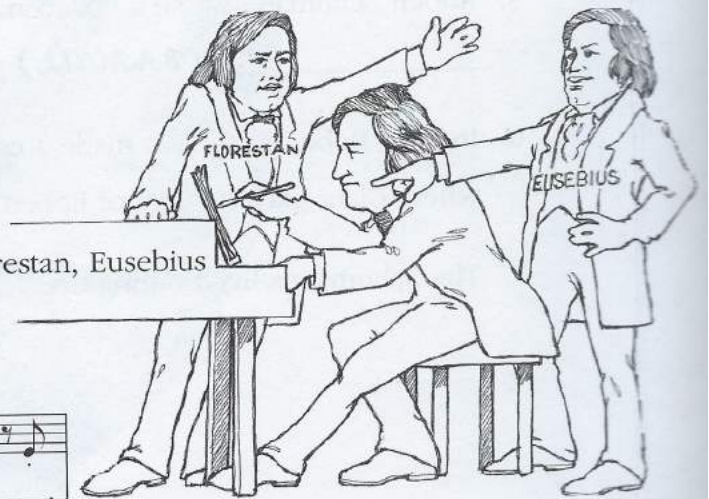
4. "First Sorrow," Op. 68, No. 16



**MOOD:** lively, thoughtful

**PERSONALITY:** Florestan, Eusebius

lively. In *Album for the Young* there are many delightful pieces that prove this to be true. Schumann often expressed his two personalities, Florestan, his "active, impetuous" self, and Eusebius, his "dreamy, thoughtful" self, in his compositions.





# The Pianoforte

Some have called Franz Liszt the greatest pianist of all time. Clara Schumann wrote to her husband, Robert, telling him that Liszt's playing drove her to great emotion. Composer Felix Mendelssohn and German poet Heinrich Heine were also among Liszt's many great admirers.

Liszt's phenomenal success as a concert pianist was due to his hard work, extraordinary talent, personal charm and dramatic showmanship. However, this would not have been possible without the important development of the pianoforte as an instrument.

Bartolommeo Christofori, curator of musical instruments for the wealthy Medici family in Florence, is given credit for producing the first piano early in the 18th century. Christofori called his invention a "*gravicembalo col piano e forte*"—a harpsichord that can play soft and loud.

The most prominent keyboard instrument preceding the pianoforte was the harpsichord. When keys of a harpsichord are struck, quills pluck the strings, making a light, silvery tone. When the keys of a pianoforte are struck, hammers strike the strings, making a stronger, more melodious tone.



A modern grand piano.

From the time of Christofori, piano makers developed pianos that allowed more dramatic *crescendo* and *diminuendo*, and that had a stronger tone and more sustaining ability. This provided pianists with a greater opportunity to shape musical phrases.

The modern piano usually consists of six major elements: (1) the *strings*, three for each treble note, two for each tenor note and one for each bass note; (2) the *frame*, to support the strings; (3) the *soundboard*, which converts the vibrations into soundwaves; (4) the *action*, consisting of keys and hammers; (5) the *wooden case*, to enclose all of the above; and (6) the *pedals*, *una corda* (left), *sostenuto* (middle), and *dampers* (right).



Liszt performs a concert in Budapest, Hungary.

GENAÛDE VON FRANZ SCHWAB



# The Story of Frédéric François Chopin

(1810–1849)

Frédéric Chopin was born in a small town near Warsaw, Poland, in 1810. His father, a teacher, was French and his mother was Polish. Frédéric grew up in a cultured, educated family. When he was six years old he began studying piano and he played a concerto in public at the age of eight. While still young, Frédéric performed in many German cities.

Frédéric developed a passionate love for Poland even though he lived most of his adult life in Paris, France. When he left Poland, he took with him a goblet filled with the soil of his beloved native land.

In 1817, when Chopin was seven, his first work, *Polonaise in G Minor*, was published. He attended the Warsaw Conservatory of Music. In 1829, he began a concert tour to London by way of Vienna, Munich and Paris. He was so successful in Paris that he did not go to London. At this time, the Russians invaded Warsaw, making it difficult for Chopin to return to Poland. Chopin remained in Paris the rest of his life where he became friends with Franz Liszt and other famous musicians living in Paris at that time.

Chopin preferred to perform for small gatherings of friends and society people in private homes. In 1839, Robert Schumann wrote a glowing review of some of Chopin's piano works saying, "Hats off, gentlemen! A new genius!"

Chopin met a woman, the French writer George Sand, and fell in love with her (she was the talk of Paris because although she was a woman, she dressed as a man). She did much to inspire Chopin. It was at this time that Chopin composed some of his



most famous compositions such as "Raindrop" Prelude, Op. 28, No. 15, the *Polonaise Militaire*, Op. 40, No. 105 and the "Minute Waltz", Op. 64, No. 1. Later, he ended his relationship with George Sand and in 1848 left for London. In need of money, he gave concerts in Glasgow, Manchester, Edinburgh and London.

He was exhausted when he returned to Paris and died there in October of 1849. The soil from Poland that he had kept with him was sprinkled over his grave.

Chopin helped make the piano a successful solo instrument. Most of his delicate, poetic compositions were written for solo piano. His beautiful melodies sang with his feelings of love, sadness and longing. His lively, happy mazurkas and polonaises expressed his love for his native land.



Portrait of George Sand.

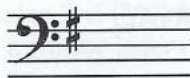


1 What is the complete order of sharps in a key signature? \_\_\_\_\_

2 Name the following major key signatures.



a. \_\_\_\_\_



b. \_\_\_\_\_

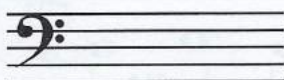


c. \_\_\_\_\_

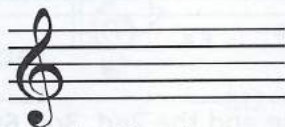


d. \_\_\_\_\_

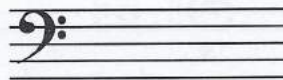
3 Write the following key signatures.



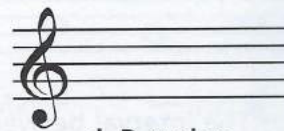
a. A major



b. G major



c. E major



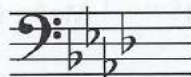
d. D major

4 What is the complete order of flats in a key signature? \_\_\_\_\_

5 Name the following major key signatures.



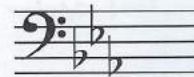
a. \_\_\_\_\_



b. \_\_\_\_\_

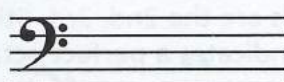


c. \_\_\_\_\_

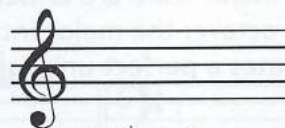


d. \_\_\_\_\_

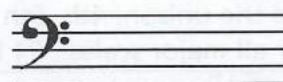
6 Write the following key signatures.



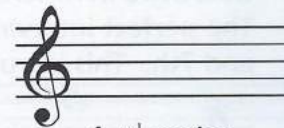
a. E $\flat$  major



b. B $\flat$  major



c. F major



d. A $\flat$  major

7 The C $\flat$  major scale sounds the same as which other major scale? \_\_\_\_\_

8 The G $\flat$  major scale sounds the same as which other major scale? \_\_\_\_\_

9 The D $\flat$  major scale sounds the same as which other major scale? \_\_\_\_\_

10 The chromatic scale is made up entirely of \_\_\_\_\_ in consecutive order.

11 Name the melodic intervals.



\_\_\_\_\_

12 Write the indicated harmonic interval above the following notes.



2nd

6th

3rd

octave

5th

7th

4th

unison

13 In the circle of fifths, go clockwise and ascend by 5ths for the \_\_\_\_\_ keys, and counterclockwise and descend by 5ths for the \_\_\_\_\_ keys.