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World of Music

Book 5

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ELEMENTS OF MUSIC: MELODY

Melodies

A melody is an organized group of tones or pitches. Melodies can be sung or played on instruments. On the piano, they are usually played by the right hand. All melodies have rhythm (an organized pattern of steady beats). Most melodies relate to rhythm moving forward in time.

Scales

When organized in step-wise order, melody tones often form a major or minor scale. A scale is a musical ladder with a series of step-wise tones that rise or fall.

Folk song melodies may be based on the pentatonic (five-tone) scale. Play or listen to the example below. It is based on the pentatonic scale. The song uses only the black keys: Db, Eb, Gb, Ab, and Bb.



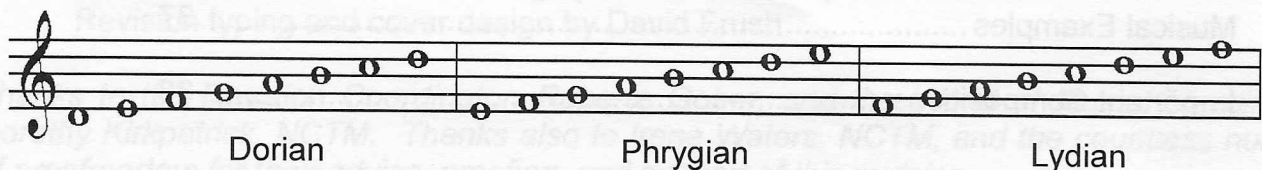
Cowboy Song: Leavin' Old Texas



Ancient scales of the Hebrews, Greeks, and Romans evolved into church modes (scales). Religious melodies sung in the Catholic church were based on these scales. They can be played on white keys on the piano. Play the modes below starting and ending on the letters in parenthesis and using all of the white keys in between.

Ionian Mode (C-C)
Dorian Mode (D-D)
Phrygian Mode (E-E)

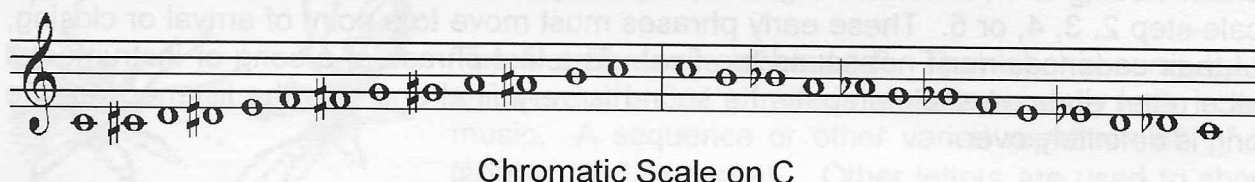
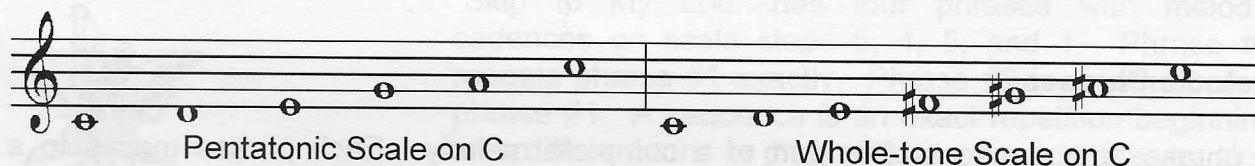
Lydian Mode (F-F)
Mixolydian Mode (G-G)
Aeolian Mode (A-A)



American spirituals and blues songs are often based on modal scales. The half-step progressions in modal scales come at different points compared to major or minor scales. Most of the songs that are sung and played today are based on major or minor scales.

Often, modern composers have used the whole-tone scale and the chromatic scale. The whole-tone scale has only whole steps, no half-steps. The chromatic scale has only half-steps.

Romantic Era composer, Claude Debussy (1862-1918) wrote beautiful music based on the whole-tone scale. Composers of the Contemporary Era (1900-present), Béla Bartók, Arnold Schönberg, and Anton Webern are famous for their music based on the chromatic scale.



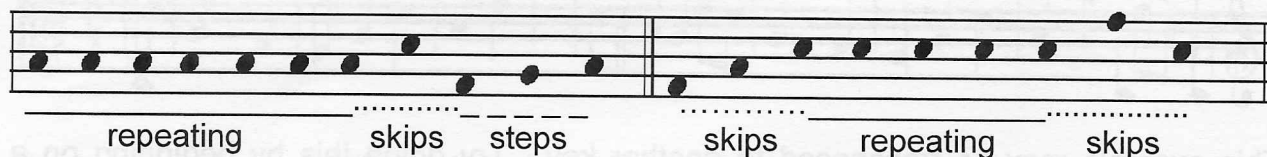
Melodic Progression

Melodies begin on a certain tone and move forward in time. They progress by step, by skip, or by repeating tones. Melodies end on a certain tone, usually scale-step 1 or 3 (Do or Mi). The shape of many melodies can be outlined in the air by moving your hand across, up, and down.

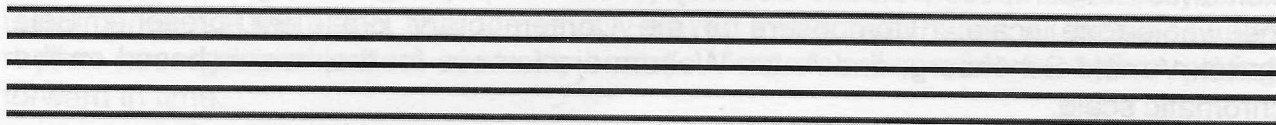
Melody shapes of familiar songs can be recognized in notation. The pattern is made by note-heads on the music staff. It is easy to see the direction of progressing notes as up, down, or on the same level. A difference between notes stepping and skipping can be seen easily. Repeating melody tones are notes written on the same line or space on the music staff. New melodies can be learned quickly by analyzing how they progress.

The examples below show melody note-heads on a music staff. There is no rhythm, time signature, or clef sign. One melody shape belongs to the song "Jingle Bells." The other melody shape belongs to the beginning of "The Marines Hymn."

Try to determine which is which. Answers may be checked by adding a treble clef sign and the correct rhythm as the example is played.

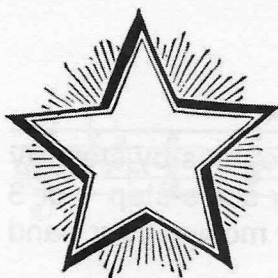


Draw melody note-heads on the music staff below like in the previous example. Use melody notes from a piece that you are studying. Mark the steps, skips, and repeating notes.



Melodic Phrases

A phrase is a semi-complete part of a complete melody. Each phrase moves to a certain closing-tone, called a cadence. Melodic phrases early in a piece often end on scale-step 2, 3, 4, or 5. These early phrases must move to a point of arrival or closing, but their cadences must not sound too final. The last phrase of a song or instrumental piece often ends on scale-step 1. Its sound is very final and tells the listener that the song is definitely over.



In "Twinkle, Twinkle, Little Star," the first two phrases are just like the last two phrases. Phrase #1 has a melodic cadence on scale step 5. It urges the listener along to the next phrase. Phrase #2 has a final sounding cadence on scale step 1. Phrase #3 and phrase #4 are exactly alike. They cadence on scale step two. Phrases #1 and #2 are repeated exactly to conclude the song. Play this song by ear and write in the missing phrases.

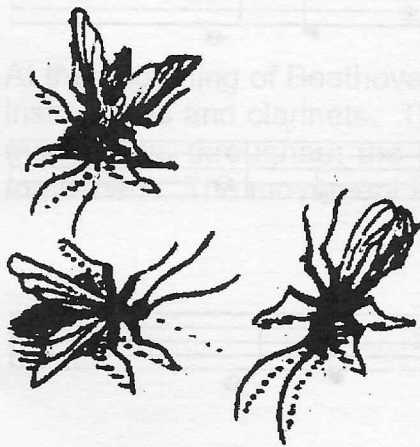
Twinkle, Twinkle, Little Star



This example may be transposed to another key. Try doing this by beginning on a different note on the piano.

Melodic Design

Phrases in a song or piece are related to each other. They may have similar melodic shape and rhythm. Many short folk songs and hymns have related phrases. The study of melodic design shows how the phrases of a melody relate to each other. There are four basic ways in which one phrase can relate to another: an exact repetition, a varied repetition, a sequence, or a contrasting phrase.



"Skip to My Lou" has four phrases with melodic cadences on scale steps 5, 4, 5, and 1. Phrase #3 repeats phrase #1 exactly. Phrase #2 is a sequence of phrase #1. A sequence is an exact repetition beginning on a different tone or pitch. Phrase 4 progresses by step rather than by repeating tones and small skips.

The first phrase is labeled "a". That label is used again whenever the first phrase is repeated exactly later in the music. A sequence or other varied repetition of "a" is labeled "a'" (a prime). Other letters are used to show phrases of contrasting melodic shape. The melodic design of "Skip to My Lou" is "a, a', a, b".

Skip to My Lou

Flies in the but-ter-milk, Shoo fly. Shoo! Flies in the but-ter-milk, Shoo fly, Shoo!

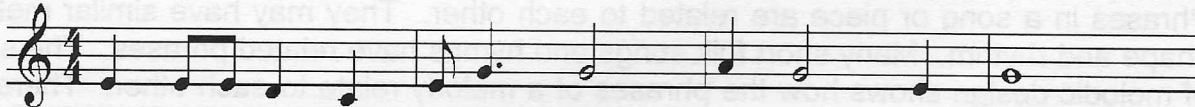
Flies in the but-ter-milk, Shoo fly. Shoo! Skip to my Lou, my dar - ling!

Haydn: Minuet

The first phrase of the Minuet is a sequence of the second phrase, starting on a different pitch.

The second phrase of "Minuet" is (a varied or an exact) repetition of the first phrase.

Study and play the example below, then answer the questions.

#1 

#2 

#3 

#4 

Phrase #2 is (an exact or a varied) repetition of phrase #1.

Phrase #3 is (an exact repetition or a contrasting phrase).

Phrase #4 is (an exact or a varied) repetition of phrase #3.

Show how phrases are related to each other in the example below. Label the first phrase "a". Later, exact repetitions of "a" are also labeled "a". A sequence or varied repetition of the first phrase is labeled "a' ". Phrases with different melodic shape are labeled with new, consecutive letters.

Cowboy Song: The Streets of Laredo



The melodic design of "The Streets of Laredo" is _____.

Melodic Style

A motive is a small, striking melodic and rhythmic pattern. It is taken from a phrase near the beginning of a piece and used in many ways later on in the piece. "When the Saints Go Marching In" begins with a four-tone motive. Its rhythm is striking and easy to remember.



At the beginning of Beethoven's *Fifth Symphony*, a famous motive is stated by the string instruments and clarinets. The melodic shape of the motive is varied and lengthened in many ways throughout the piece. Its rhythm can be heard through most of the first movement. The movement is 502 measures long.



The example below from "Allegro in Bb" by Mozart begins with a motive. It has an eighth note rhythm and a melodic shape based on small skips. This motive reappears throughout the piece, which is sixty measures long.

Mozart: Allegro in Bb

musical score for Mozart's *Allegro in Bb*, showing the initial motive and its subsequent appearances.

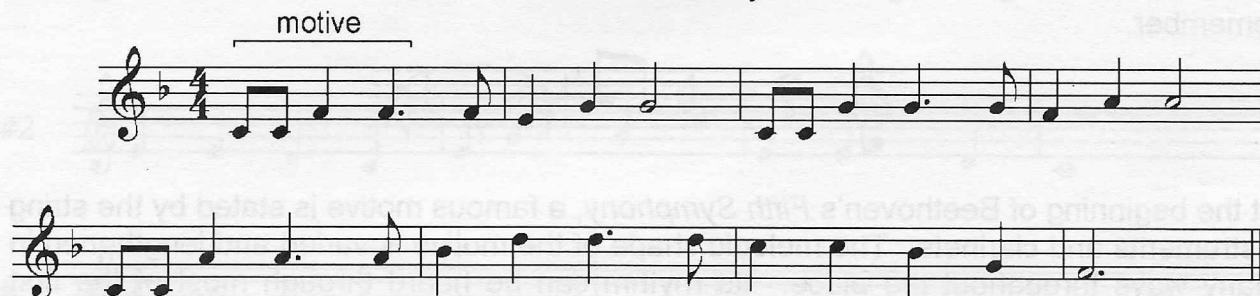
The score is in 2/4 time, key of Bb (two flats). The initial motive is marked with a bracket and labeled "motive".

The first system shows measures 1 through 4. Measure 1 contains the initial motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3. Measure 2 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3. Measure 3 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3. Measure 4 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3.

The second system shows measures 25 through 31. Measure 25 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3. Measure 28 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3. Measure 31 contains the motive: a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note B3.

Play and listen to the chorus melody of “The Blue-Tail Fly.” The melodic-rhythmic motive has the words “Jimmy crack corn.” Draw a bracket over the motive where it reappears in measures 3 and 5. The motive is not repeated exactly; it is varied.

The Blue-Tail Fly



Melodies may have a narrow, moderate, or wide range. “Mary Had a Little Lamb” is a melody with a narrow range. “The Star-Spangled Banner” has a wide range. Many melodies have a moderate range, neither wide nor narrow.

Narrow: 5 or fewer scale steps between the highest and lowest notes.

Moderate: 6-11 scale steps between the highest and lowest notes.

Wide: 12 or more scale steps between the highest and lowest notes.

Play the melodies below. Circle the highest and the lowest note in each melody. Then, under each one, indicate the range as narrow, moderate, or wide.

Joplin: The Entertainer



Hot Cross Buns



Schumann: Traumerei



Melodies may be diatonic or chromatic. Diatonic melodies mostly use tones belonging to the scale or key on which the melody is built. "Skip to My Lou" and "Swanee River" are diatonic melodies. Chromatic melodies contain many notes which do not belong to the scale and key of the composition. Chromatic music contains many sharp and flat signs added to the notation.

The following example from "Little Toccata" by the Contemporary composer Dimitri Kabalevsky (1904-1975) shows both diatonic and chromatic music. The melody is played by the left hand and the accompanying chords are played by the right hand.

Kabalevsky: Little Toccata

Measures 1-3 of the piece. The right hand plays chords, and the left hand plays a melody. Measure 1 is marked with a '1' and measure 3 with a '3'.

(diatonic continuation)

Measures 7-9 of the piece. The right hand plays chords, and the left hand plays a melody. Measure 7 is marked with a '7' and measure 9 with a '9'.

(chromatic continuation)

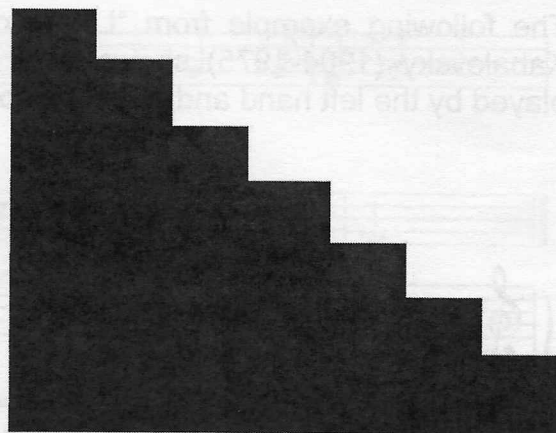
Measures 19-21 of the piece. The right hand plays chords, and the left hand plays a melody. Measure 19 is marked with a '19' and measure 21 with a '21'.

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Keys

One tone sounding alone is not music. Music is the sounding of multiple tones. The tones may sound one after another, as in melodies. The tones may sound at the same instant, as in chords.

Stepwise scales provide organized groups of musical tones for the composer. The key of the music is named according to which pitch the scale of the piece is built upon. The key name tells the performer and the listener that scale-step 1 is the most important tone of the entire scale. The triad built on scale-step 1 (C-E-G in C major) is the most important chord in the key. It is called the tonic triad.



The major scale built on E uses F#, C#, G#, and D#. Any song or instrumental composition based on the E major scale shows a key signature of four sharps at the beginning of the composition. The piece is in the key of E major.

In all major keys and minor keys, scale-steps 4 and 7 are active tones. Scale-steps 1 and 3 are rest tones. The letter names of scale steps depend on the letter name of the scale and key.

The example below shows music in the key of Bb major. In that key, scale-step 4 is Eb and scale-step 7 is A. Scale-step 4 pulls downward toward scale-step 3. Scale-step 7 can be heard pulling upward to scale-step 8 (or 1).

Schubert: Melody

(slowly)

Bb:

In the examples below, the tone “A” is a member of three different major scales. In examples 1 and 2, “A” is an active scale tone. In example 3, “A” sounds as a resting point.

Play the examples on the piano with both hands. Listen to the pulling power of each note to the last melody note. The role of “A” is very different in each example. Can you figure out what scale-step A is in each example?

→



In Bb major, A = ____

→



In E major, A = ____



In A major, A = ____

In the first example above, A is the 7th. It draws upward to tonic (Bb). In the second example, A is the 4th. It needs to be resolved, thus moves downward to G#, which is the 3rd (a resting point) in the key of E. In the final example, A is the tonic note.

In the example below, label the active tones as scale-step 4 or 7.



C: ____ ____ ____ ____

Listen for active tones and in songs and hymns. Skills in spelling scales and recognizing key signatures will help when looking at or playing printed music.

Modulation

Some melodies remain in their original keys throughout the whole piece. Other melodies move to a new key temporarily. Modulation is the process of changing from one key to another key. Melodies which modulate nearly always return to the original key before the end of the song.

Modulation is important in longer compositions. The composer can treat old material in new ways by moving through one or more new keys. As the music moves back into the original key, the long piece or movement is beginning its final section.

Bach: Chorale



In the example above by Bach, phrase #1 is in the original key of F major. Phrase #2 modulates from the original key of F major to a new key, C major.

Check list for study of melody:

- Direction up, down, or the same
- Progression by step, skip, or repeating tones
- Cadences intermediate (on step 2, 3, 4, or 5) or final (on step 1 or 3)
- Range narrow, moderate, or wide
- Source diatonic (mostly in-key tones) or chromatic (many out-of-key tones)
- Design small-scale phrase patterns (small letter labels)

REVIEW ACTIVITY

1. A _____ is an organized group of tones or pitches.
2. Melodies can be _____ or played on _____.
3. On the piano, melodies are usually played by the _____ hand.
4. A _____ is a musical ladder with a series of rising or falling step-wise tones.
5. The _____ scale has only five tones.
6. Early melodies of the Catholic Church are based on scales called _____.
7. American spirituals and blues songs are often based on _____ scales.
8. Most of the songs that are sung and played today are based on _____ or minor scales.
9. The whole-tone scale has only _____ steps.
10. The chromatic scale has only _____ steps.
11. Melodies progress in one of three ways: they move by _____, by _____, or by repeating tones.
12. A _____ is a semi-complete part of a complete melody.
13. A _____ is the closing tone to which a phrase moves.
14. Scale-steps 2, 3, 4, and 5 are used as cadences for _____ phrases in a melody.
15. Scale-step 1 is a _____ sounding cadence tone.

16. Melodic _____ shows how phrases in a melody are related to each other: a, a', b, a', etc.
17. A later melodic phrase is related to an earlier melodic phrase in one of four ways: as an _____ repetition, as a _____ repetition, as a _____, or as a _____ phrase.
18. A _____ is an exact repetition of a prior phrase beginning on a different tone or pitch.
19. A _____ is a small, striking, melodic and rhythmic pattern.
20. Melodies may have a narrow, moderate, or wide _____.
21. _____ means mostly using tones that belong to the scale or key that the melody is built upon.
22. _____ means containing many notes which do not belong to the scale and key of the composition.
23. The _____ of the music is named according to which pitch the scale of the piece is built upon.
24. The key name tells the performer and the listener that scale-step 1 is the most _____ tone of the entire scale.
25. In all major keys, scale steps _____ and _____ are active tones.
26. In all major and minor keys, scale-steps _____ and _____ are at rest tones.
27. _____ is the process of changing from one key to another key.



ELEMENTS OF MUSIC: RHYTHM


Rhythm


Rhythm is the duration or lasting time of musical sounds. In clapping rhythms or striking a drum, the rhythm tells how long to wait between each clap or stroke. Rhythm gives life and character to rising and falling melody tones. A familiar song can often be identified by hearing its rhythm clapped.


The shape and color of music notes show their rhythmic values. Rest signs indicate silence for a certain amount of time. Rhythm values are related mathematically to each other. Certain sounds last two, three, or four times longer than other sounds.


Different kinds of notes show how long or short a time the musical sounds will last. When the time signature says that a quarter note lasts from one beat to the next beat, it is also instructing how long to hold other kinds of notes.




If a  = 1 beat, then  = 2 beats,

 = 3 beats,

 = 4 beats,

 = $\frac{1}{2}$ beat,

 = $\frac{1}{4}$ beat

Even Rhythms	Uneven rhythms
	
	
	

Music can have even and uneven rhythms. Dotted notes show uneven rhythms in simple meter (2/4, 3/4, or 4/4.) "The Eyes of Texas" has uneven rhythms. Its character would be different if the rhythms were even. Uneven rhythms give energy and tension to a flowing melody.

The Eyes of Texas



Many songs and instrumental pieces use one or a few rhythm patterns over and over again. The composer unifies the music in that way. New rhythm patterns may be used later in the composition for contrast and variety.

Meter

Meter organizes a pattern of stronger and weaker beats. Beats in music move along at a certain, steady speed (tempo). The time signature tells what kind of note lasts from one beat to the next beat (lower number). It also tells how many beats are in each measure (upper number).

The chart below shows time signatures and one measure of beats for each time signature. Count and conduct several measures of each kind of meter. Speak louder for accented beats (>), and whisper for unaccented beats (u). Keep the beats steady.

4 > u > u
4 ONE—two—Three—four

3 > u u
4 ONE—two—three

2 > u
4 ONE—two

6 > u u > u u
8 ONE—two—three—Four—five—six

In 6/8 time, six beats to each measure can be felt if the tempo is slow. Fast moving songs and pieces in 6/8 time sound two beats to each measure, with each beat divided into three smaller rhythm values. A familiar example is “When Johnny Comes Marching Home Again”.

When Johnny Comes Marching Home Again



Music sounds incorrect if the meter accents are performed in the wrong part of a measure. The example below shows “Skip to My Lou” in 3/4 meter instead of its correct 2/4 meter (found earlier in the book). When the accents are changed they do not match the word accents and the pattern of melody tones is different.

Skip to My Lou in 3/4 Meter



Upbeats

An upbeat is one or more weak beat tones leading into the first strong beat of a song or phrase. Two familiar songs, "Jingle Bells" and "Caisson Song" begin with the same rhythm.



In one song, words and rhythms begin on beat 1 of the first complete measure. In the other song, the first word and rhythm pattern comes before beat 1 of the first complete measure. Mark the accented and unaccented beats above the staff. Sing or play the examples from these songs, and emphasize the stronger beats clearly. Can you tell which song is which?



Play the first phrase of "The Star Spangled Banner," below. Mark the strong and weak beats above the notes.

The Star Spangled Banner



Syncopation

Syncopation is a rhythm pattern sounding against the steady, regular beat. Melody tones may sound just after a beat, or they may be tied through the beginning of the next strong beat. There may be shorter time-values sounding on the beat, with longer time-values sounding immediately after the beat.

The example below comes from the beginning of "The Entertainer" by Scott Joplin (1869-1917). This piece was used in the movie, *The Sting*, and it is often called by that name. Syncopation is the characteristic rhythm of American jazz.

Joplin: The Entertainer



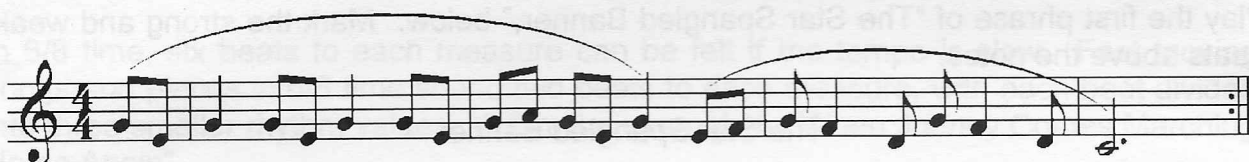
In the folk song, "Li'l Liza Jane", there are two kinds of syncopated rhythm patterns. Sing or play the melody to hear the syncopations, then underline them.

Folk Song: Li'l Liza Jane



Play the examples below, then answer the questions that follow.

Caisson Song



1. What is the time signature of "Caisson Song"? _____
2. Draw a circle around the upbeat to both phrases.
3. Underline the measure with syncopation.
4. How many different rhythm values are used in the example? _____
5. Is the rhythm of Phrase #2 like the rhythm of Phrase #1? _____

Russian Folk Dance



1. In "Russian Folk Dance," the meter is _____.
2. The rhythm of the _____ hand part moves with the beats.
3. The rhythm of the melody moves (slower or faster) than the beats.
4. The melodic rhythms are (even or uneven).

Tempo

Tempo is the speed of steady beats moving in time. Composers often indicate the correct tempo at the beginning of a composition. Some common Italian tempo terms are listed below.

Largo – very slowly, broadly

Adagio – slowly, leisurely

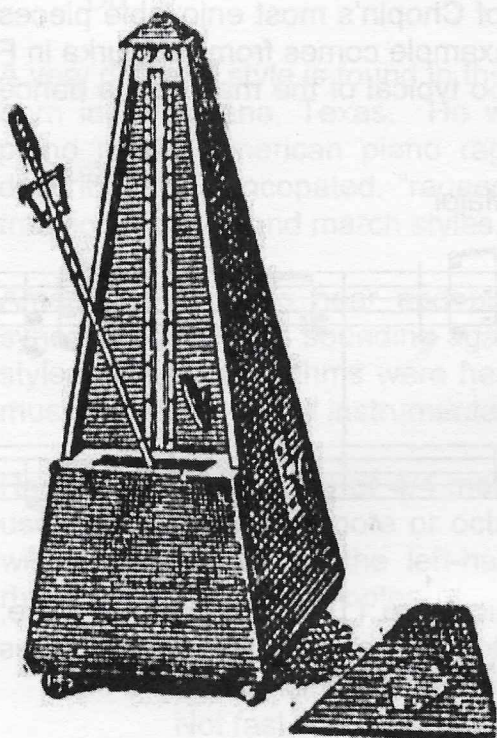
Andante – moderately slow; walking speed

Allegretto – moderately fast, but not as fast as allegro

Allegro – fast

Vivace – fast and lively

Presto – very fast



Traditional songs are performed at a tempo related to their text. “Skip to My Lou” is a fast dance song. “Swanee River” should be performed at a slower tempo. Much expressiveness is added to music when it is performed at the correct tempo. The wrong tempo may change the character and style of a musical composition.

The metronome was invented in 1816 by Johannes Maelzel. It ticks a steady beat. The tempo can be set at many different speeds. The number scale tells how many beats pass by in each minute. The metronome at left is mechanical. It must be wound in order to work. Most current metronomes are battery powered or electric.

Often at the beginning of a piece of music there is a label that tells an exact speed for passing beats. Other tempo terms, like the ones above are less exact. A smaller number means a slower tempo,

and a larger number means a faster tempo.

A slow tempo might be labeled M.M. ♩ = 50, or simply ♩ = 50.

A fast tempo might be labeled ♩ = 100.

Look for tempo and metronome markings on the pieces you are currently studying. Turn on the metronome, and see if you are playing them at the correct tempo.

In the examples below, there are different kinds of meter, tempo, and rhythm. The first example is from a piece in dance style composed during the Baroque Era (1600-1750). This gavotte was written by George Frederic Handel. A gavotte is a French dance of the 17th century. Its meter is 4/4, and the tempo is moderate. Some phrases begin with an upbeat, as the left hand part moves with the steady beat.

Handel: Gavotte



Frederic Chopin was a Polish composer of the Romantic Era (1800-1900). He wrote many piano compositions based on dances. Some of Chopin's most enjoyable pieces are waltzes, polonaises, or mazurkas. The following example comes from "Mazurka in F Major" by Chopin. It has the 3/4 meter and fast tempo typical of the mazurka, a dance which came from Poland in the 18th century.

Chopin: Mazurka in F Major



Franz Joseph Haydn was a composer of the Classical Era (1750-1800). His piece, "Vivace," has a fast tempo and lively style. Eighth notes get one beat and quarter notes get two beats in 3/8 meter. Each measure has sixteenth notes, which get half a beat.

Haydn: Vivace



The many tied notes in Claude Debussy's "Clair de Lune" (Moonlight) hide regular meter accents. There are many different rhythms in the few measures of the example. The first phrase sounds very long because it is uncertain when it will end. It does finally end in measure 8.

Debussy: Clair de Lune

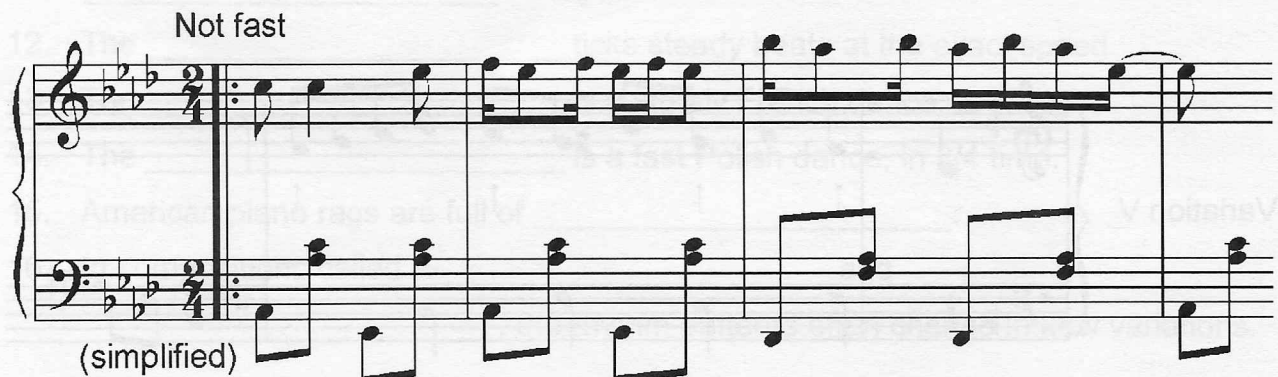


A very different style is found in the Ragtime music of Scott Joplin (1869-1917). He was born in Texarkana, Texas. He was famous as a piano performer and composer of piano rags. American piano rags are full of syncopation. In fact, the term "rag" describes the syncopated, "ragged time" of those pieces. Ragtime style evolved from traditional dance and march styles.

Americans loved to hear and play piano rags in the early 1900s. The appealing syncopated rhythms sounding against the steady beat were absorbed into later popular styles. Ragtime rhythms were heard in band marches, piano boogie-woogie, and jazz music played by small instrumental ensembles.

Ragtime music has 2/4 or 4/4 meter and a moderately slow tempo. The left-hand part usually plays a single note or octave notes on the beat. There are steady beats and with equal division in the left-hand part. The right-hand part moves along in fast rhythms with many tied notes.

Joplin: The Easy Winners



Rhythm is very important in music, especially in dance pieces and marches. Another kind of music with great rhythmic interest is called a theme and variations. A theme and variations composition can have a few or many complete sections of music. The opening section states a short melody or theme in a simple way. Then, each following section (the variations) adds something new to the music of the theme section.

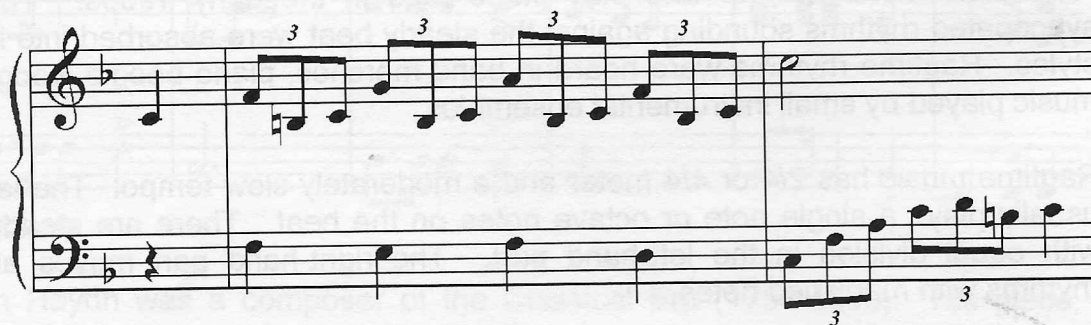
The composer usually changes the type of rhythm patterns in new variations. Toward the end of the composition, faster rhythms can be heard. These faster rhythms add interest and excitement to the music. Beethoven's "Six Variations on a Swiss Air" is a good example of this.

Beethoven: Six Variations on a Swiss Air

Theme



Variation 1



Variation V



REVIEW ACTIVITY

1. _____ is the duration or lasting-time of musical sounds.
2. The _____ and _____ of notes show how long they last.
3. _____ values are related mathematically to each other.
4. Dotted notes show _____ rhythms in simple meter.
5. _____ organizes a pattern of stronger and weaker beats.
6. The (upper or lower) number of the time signature shows which kind of note value lasts from one beat to the next beat.
7. The (upper or lower) number of the time signature shows how many beats are contained in each measure.
8. An _____ is one or more weak-beat tones leading into the first strong beat of a song or phrase.
9. _____ is a rhythm pattern sounding against the regular, steady beat.
10. _____ is the speed of steady beats progressing in time.
11. Tempo terms:
 - _____ - Very slow, broad
 - _____ - Slow, leisurely
 - _____ - Moderately slow; walking speed
 - _____ - Moderately fast
 - _____ - Fast
 - _____ - Fast and lively
 - _____ - Very fast
12. The _____ ticks steady beats at the exact speed.
13. The _____ is a stately French dance, in 4/4 time.
14. The _____ is a fast Polish dance, in 3/4 time.
15. American piano rags are full of _____.
16. In compositions called _____ and _____, the rhythm patterns often change in new variations.

CONTEMPORARY COMPOSERS

Aaron Copland

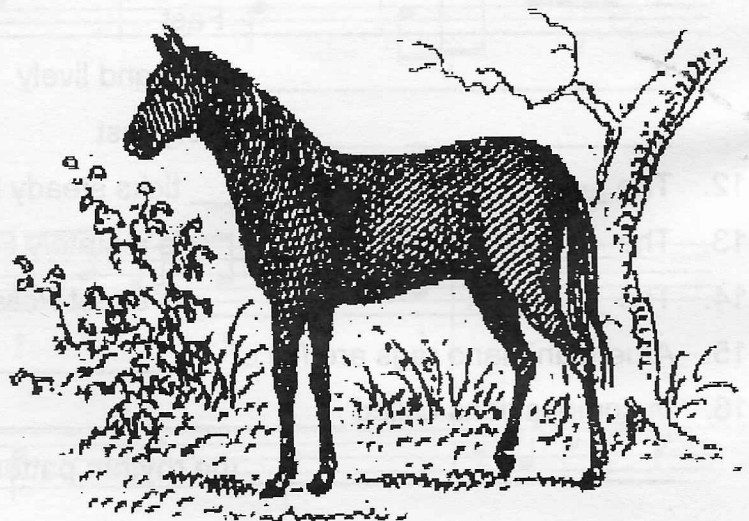
Aaron Copland was born on November 14, 1900, in Brooklyn, New York. His parents were immigrants from Lithuania. His father, Harris, owned a department store, and the family lived above the store until 1924. His mother and sister enjoyed playing the piano and singing.

When Aaron was eleven, he decided to write an opera. Since he had no staff paper, he drew his own lines on plain paper. After about two pages, he gave up, deciding that it must be very hard to write an opera. Seeing Aaron's interest in music, his sister Laurine offered to teach him piano. He learned very quickly, and after a while, began studying with Leopold Wolfsohn.

The great Polish pianist, Ignace Paderewski, was the inspiration that guided Copland into his life as a musician. His first public piano performance was of the "Polonaise in B" by Paderewski. Aaron enjoyed making up songs and pieces. He later studied with Rubin Goldmark, a former teacher of George Gershwin. While studying with Goldmark, Copland wrote a piano composition, "The Cat and the Mouse." This was his first published composition. Copland then went to France to study with Nadia Boulanger, a teacher of harmony and composition.

Later in his life, Copland wrote the music for three important American ballets: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*. *Billy the Kid* was the first full-fledged American ballet in style, form, and story. First performed in 1938, the ballet has scenes from the life of the famous outlaw, William Bonney, who was called "Billy the Kid." This ballet looked different from Classical ballets because the dancers wore western clothes, including boots. It sounded different because the music included western folk songs such as "Goodbye, Old Paint" and "Oh Bury Me Not on the Lone Prairie," as well as the original composed music. *Billy the Kid* was a big hit and is still a popular ballet in many countries.

Copland selected some of the parts of *Billy the Kid* to make an orchestral suite. Although he sometimes changed the rhythms of the folk songs, it is still possible to identify the cowboy melodies. "Street in a Frontier Town" contains one of the cowboy songs "Great Grand-dad." In "Mexican Dance," it is easy for the listener to hear "Goodbye, Old Paint." Play a recording of those works, and listen for the folk songs.



Folk Song: Great Grand-dad

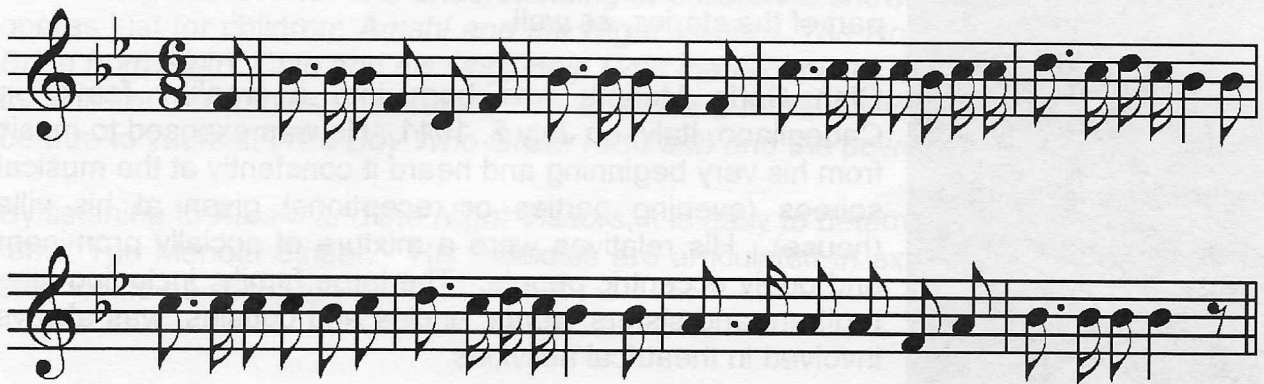


Folk Song: Goodbye Old Paint



Agnes de Mille, an American dancer, asked Copland to write the music for another American western ballet in 1942. It is a story about a cowgirl in love with a cowboy, the head wrangler on a ranch. The scenes include square dance music and western folk songs to go with the activities on the ranch. Copland wrote music to go with the dramatic action of the dancers. As he had done with *Billy the Kid*, Copland selected parts of *Rodeo* to make an orchestral suite. The ballet, *Rodeo*, was first performed on October 16, 1942, and became an instant hit. The folk song, "I Ride Old Paint" can be heard in *Rodeo*.

Folk Song: I Ride Old Paint



Appalachian Spring was produced in 1944 for the dancer Martha Graham. The ballet is about a springtime pioneer celebration around the newly built farmhouse in the Pennsylvania hills. The main characters are a young farmer and his bride. Copland was attracted to the American spirit of hope and optimism in the story. He was awarded the Pulitzer Prize for his music to *Appalachian Spring* in 1945. A famous melody he used in the ballet and later in the orchestral suite was a Shaker hymn, "Simple Gifts."

Shaker Hymn: Simple Gifts



During his lifetime, Aaron Copland's music was well known in many countries. He wrote music for piano, orchestra, chamber music, voice, stage productions, and even music for eight different movies. He encouraged and supported other American composers, working toward the time when the musical world would recognize and accept an American style of writing. When he died on December 2, 1990, Aaron Copland, the son of immigrant parents, had become well-known as a truly American composer.

Gian Carlo Menotti

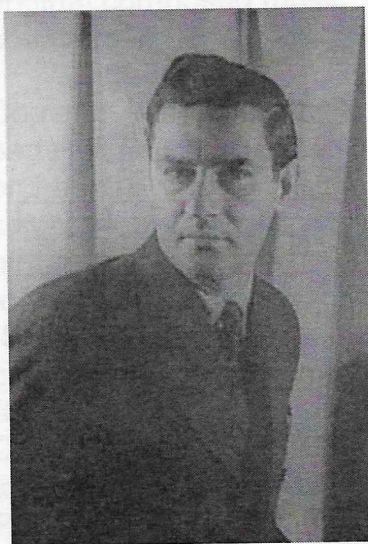


Photo by Carl Van Vechten

Operas are large theatrical productions that tell stories using costumes and scenery on a stage. The actors are singers, both soloists and choruses, and they are usually accompanied by an orchestra. Sometimes, dancers are a part of the stories, as well.

Gian Carlo Menotti was born into a wealthy family in Cadegliano, Italy, on July 7, 1911. He was exposed to music from his very beginning and heard it constantly at the musical soirees (evening parties or receptions) given at his villa (house). His relatives were a mixture of socially prominent and oddly eccentric people. The large family, including nine brothers and sisters, aunts, uncles and cousins, was always involved in theatrical activities.

Menotti's mother fostered his obvious talent. When he was eleven, he composed two operas; *The Death of Pierrot* and *The Little Mermaid*. The latter opera was adapted from the story by Hans Christian Anderson. At age twelve, Menotti began his formal musical training at the Verdi Conservatory in Milan. He remained there for three years, until the death of his father.

In 1928, he and his mother traveled to America so that he could study at the newly opened Curtis Institute of Music in Philadelphia. A letter from the famous maestro, Arturo Toscanini, made it possible for Menotti to be enrolled in the school. There he gained a thorough foundation in composition under the stern taskmaster, Rosario Scaler. During this time, another young composer, Samuel Barber, was also a student of Scaler. Barber and Menotti became lifelong friends.

Menotti's career was launched in 1937, at Curtis Institute, with the production of his first opera, *Amelia Goes to the Ball*. It was performed at the Metropolitan Opera in New York City a year later. From this beginning, his career was filled with an unprecedented number of firsts.

- *The Old Maid and the Thief* (1939) was first opera written for radio.
- *The Medium* (1946) was the first opera to be produced, recorded, and filmed on Broadway.
- *Amahl and the Night Visitors* (1951) was the first opera written especially for television.
- *The Labyrinth* (1963) was the first opera that can only be performed on television. It requires all the technical devices of that medium and cannot be transplanted to the stage.
- *Le dernier savage* (1963) was the first opera by a non-Frenchman to be commissioned by the Paris Opera in over a century.

Also included in his achievements are the New York Drama Critics Award and two Pulitzer Prizes for the operas *The Consul* and *The Saint of Bleeker Street*. From 1937 until 1993, he wrote twenty-four operas. All but three of these were written in English, and those three were later translated from Italian into English.

Menotti's great love for and understanding of children is shown in his music. He wrote operas just for children: *Amahl and the Night Visitors*, *The Boy Who Grew Too Fast*, *A Bride from Pluto*, *Chip and his Dog*, *Help Help the Globolinks*, and *The Egg*. His operas for children are fables or parables that illustrate a moral lesson, such as faith (*Amahl*), be true to yourself (*The Boy Who Grew Too Fast*) and the power of music (*Globolinks*).

By listening to *Amahl and the Night Visitors*, it is easy to determine what is meant by the term "The Menotti Singer." His melodies are articulated in exactly the rhythm in which they would be spoken.

Menotti was influenced by Monteverdi, Mussorgsky, Debussy, and Stravinsky. Their sounds can be detected in his music.

In 1958, at the height of his career, Menotti established his own festival, *Festival Dei Due Monde* (The Festival of Two Worlds), in Spoleto, Italy. In 1977, the festival literally became "of two worlds," with the founding of its companion festival, Spoleto, USA in Charleston, South Carolina. Gian Carlo Menotti single handedly changed the world of opera.

In 1984, Menotti was awarded the Kennedy Center Honor for lifetime achievement in the arts, and in 1991, he was chosen "Musician of the Year" by *Musical America*. Menotti died in 2007 in Monaco.

William Gillock

William Lawson Gillock was born on a small farm outside La Russell, Missouri on July 1, 1917. La Russell had been established only seventeen years earlier, and, like most rural (country) areas, the people traveled to town in their wagons and buggies to buy groceries, see the doctor, and make the purchases they needed to run their farms. They also went to town to attend church and visit with friends and neighbors. The rest of the week they worked on the farm raising cattle and food for themselves and their animals.



William, known as Bill to his friends and family, was the first born son of Dr. Claude and Gertrude (Lawson) Gillock. His brother, Robert, was born four years later. Their father was a prominent dentist, and their mother was active in social and civic affairs of the community.

Young Bill and his father played by ear the popular pieces of the day such as "Three O'clock in the Morning" and "All Alone." Bill could pick out the melody and harmonize it by ear.

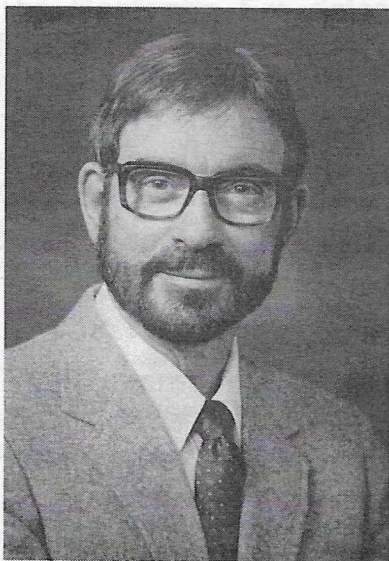
During his younger years, much of his free time was spent with his maternal grandparents on a nearby farm. The family enjoyed fishing, picnics, and vacations in various parts of the United States. These experiences can be heard in Gillock's compositions such as "By a Sylvan Lake," "A Woodland Legend," and "Deserted Plantation."

Bill attended school in La Russell, but because there was no piano teacher there, he traveled to the neighboring town of Carthage to study with Mary Kellog. This was a weekly fifteen mile trip for lessons. In the 1920s, the cars had no heaters or air conditioners, therefore winter trips were cold, and summer trips were uncomfortably hot.

Upon graduation from high school, Bill moved on to Central Methodist College in Fayette, Missouri. He entered college as an art major with a minor in language (French and English). He studied piano with Louise Wright, who encouraged him to take theory and other music courses. Louise Wright was a popular composer of teaching pieces, and she encouraged Bill to write and market (sell) pieces that children could play. His early compositions were published by G. Schirmer Publishing Company.

In 1943, during World War II, Gillock moved to New Orleans, Louisiana to work for an aircraft company. After the war, he played accompaniments for singers on radio stations. He was on the first television broadcast from New Orleans, accompanying Winifred Heidt, a Metropolitan Opera star. She liked to have Gillock to play for her at parties because he could improvise pop music in any key she desired.

It was in New Orleans that Gillock began his teaching career. Although he had no formal pedagogy (teaching) training, he took over a studio of twenty piano students when their teacher moved.



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Gillock's pieces have made it possible for young students to play music in the style of all eras. His music includes sonatinas, Baroque suites, Romantic styles, Latin dance rhythms, character pieces, and more. In 1970, he moved to Dallas, Texas, where he wrote two teaching method series, *Piano All the Way* and *Now I Can Play*.

During his professional years, Gillock served on the Board of Directors of the Music Teachers National Association. Five times, he was given the National Federation of Music Clubs' "Award of Merit" for his contribution to American music.

Many students have met William Gillock through his music and have come to understand him as an exciting and demanding composer. He died in DeSoto, Texas on September 7, 1993.

REVIEW ACTIVITY

1. Copland wrote the music for three important American ballets: *Billy the Kid*, _____, and _____.
2. *Billy the Kid* was the first full-fledged American ballet in _____, _____, and _____.
3. In *Billy the Kid*, Copland used several western _____ song melodies.
4. The ballet, *Rodeo*, has a lot of _____ music and western _____.
5. *Appalachian Spring* was produced in 1944 for dancer Martha _____.
6. Copland was awarded the _____ in 1945 for *Appalachian Spring*.
7. Copland wrote music for piano, _____, chamber music, _____, stage productions, and eight _____.
8. Copland encouraged and supported other _____ composers.
9. Menotti's first opera, *Amelia Goes to the Ball*, was produced at Curtis and performed a year later at the _____.
10. *The Old Maid and the Thief* was the first opera written for _____.
11. The first opera to be produced, recorded, and filmed on Broadway was *The _____*.
12. _____ and the _____ was the first opera for television.
13. *The Labyrinth* was the first opera that can only be performed on _____.
14. Menotti wrote twenty-four operas; all but three were written in (language) _____.
15. His operas for children are fables that illustrate a _____ lesson.
16. Louise Wright, a composer of _____ pieces, encouraged Gillock to compose pieces that _____ could play.
17. After World War II, he started playing _____ for singers on _____ stations.
18. He was on the first _____ broadcast from New Orleans.
19. _____ means how to teach.
20. When another teacher left a studio of twenty students, Gillock began teaching _____.
21. In 1970, Gillock moved to _____, Texas where he wrote two teaching _____ series.

MUSICAL ERAS

As the story of the history of music unfolds, the word era is used over and over again. An era is a fixed period of time in history that is distinctive or notable because of different people and events. In other words, things such as styles of clothes, customs of celebrating, certain types of musical instruments, ways of governing countries, and many other life styles belong to that period of history and no other.

There are many of these eras in history, but four of them have particular significance in music. They are the Baroque, Classical, Romantic, and Contemporary Eras.

The **Baroque Era** dates from 1600 to 1750. It is characterized by elaborate ornaments (different kinds of melodic trills and turns), scrolls, musical chromaticism, and flourishes in the music. Instruments of the Baroque Era were the harpsichord, as well as softer sounding orchestral instruments, including strings, woodwinds, and brass. Typical of this time were one movement sonatas, dance forms, marches, and opera and oratorio with recitative. The musical texture is frequently polyphonic (more than one voice).

The **Classical Era** dates from 1750-1800. It includes music written during the last half of the eighteenth century. Although the piano was actually invented during the Baroque Era, its development during this period gave composers the opportunity to create fuller sounding compositions. This sound was achieved by striking the strings, instead of plucking them and by using the pedals. Music of the Classical Era included Classical sonata form, concertos, symphonic compositions, and larger operatic works.

The **Romantic Era** dates from 1800 to 1900. This period brought about greater freedom of musical form. As its name indicates, the music was more emotional and romantic in feeling and sound. Important types of music in this period were the character piece for piano, art song for voice and piano (often called Lieder), and the symphonic poem (tone poem) for orchestra. The great Italian operas of Verdi and the German operas (musical dramas) of Wagner were also from the Romantic Era. Romanticism has supplied a large portion of repertoire (compositions learned) for modern performers.

The **Contemporary Era** dates from 1900 to the present. New sounds, rhythms, and styles developed during this time. Notable among these are atonal music, serial music, American jazz, and electronic music.

It is now the 21st century which, will probably be named a new era. It will be exciting to watch and experience what the new era will be called and what new sounds and styles it will bring to the *World of Music*!

FAMOUS COMPOSERS

Baroque Era

Johann Sebastian Bach (1685-1750)*

George Frederic Handel (1685-1759)*

Classical Era

Franz Joseph Haydn (1732-1809)*

Wolfgang Amadeus Mozart (1756-1791)*

Ludwig van Beethoven (1770-1827)*

Romantic Era

Franz Schubert (1797-1828)*

Frederic Chopin (1810-1849)*

Robert Schumann (1810-1856)*

Edvard Grieg (1843-1907)

Peter Ilich Tchaikovsky (1840-1893)

Claude Debussy (1862-1918)*

Contemporary Era

Béla Bartók (1881-1945)*

Sergei Prokofiev (1891-1953)*

Scott Joplin (1867-1917)*

Aaron Copland (1900-1991)*

Dmitri Kabalevsky (1904-1987)*

Gian Carlo Menotti (1911-2007)*

William Gillock (1917-1993)*

* Composers discussed in this text

REVIEW ACTIVITY

1. Fixed period of time in history is called an _____.
2. The period is distinctive or notable because of its new or different _____ or _____.
3. The _____ Era is characterized by elaborate _____, scrolls, musical chromaticism and flourishes in the music.
4. The _____ and softer sounding orchestral instruments belong to the Baroque Era.
5. One movement sonatas, dance forms, marches and polyphonic styles are from the _____ Era. Also included are _____ and oratorio with _____.
6. The Classical Era includes music written during the last half of the _____ century. The dates are _____ to _____.
7. During the Classical Era, the further development of the _____ gave composers opportunity for fuller sounding compositions, by using the _____ and because the piano strings were _____ instead of _____.
8. Classical music styles include classic _____ form, _____, and _____ compositions.
9. The _____ Era dates from 1800-1900.
10. The music of this period was more _____ and _____ in feeling and sound.
11. Music of the Romantic Era include the _____ piece for piano, _____ song for voice and piano, also called lieder, and the _____ poem for orchestra, also called the tone poem.
12. Also developed during the Romantic Era were the great German operas of _____.
13. _____ is compositions learned.
14. The Contemporary Era dates from _____ to _____. Music of this time includes _____ music, _____ music, American _____, and _____ music.

APPENDIX: GLOSSARY OF MUSIC TERMS

active tones – scale tones that pull the melody toward a consonant tone or sound

atonal music – music not rooted in any major or minor key.

chord – three or more notes sounding together.

chromatic – sharps, flats, or naturals not found in the scale or key of a composition.

consonant – sounds that are stable, smooth, and at rest.

diatonic – using tones belonging to the scale or key of a piece.

dissonant – sounds that are unstable, harsh, and active.

dulcimer – a soft-sounding stringed instrument which is held on the player's lap like an autoharp. It has tuning pegs and frets like a guitar.

dynamic level – the level of softness and loudness in music.

harpsichord – a favorite keyboard instrument of the Baroque Era. The strings of a harpsichord are plucked rather than being struck by hammers like the piano.

imitation – the repetition of a certain short melody by subsequent parts or voices.

improvise – to make up or change music during performance.

interval – the distance in pitch between two tones.

key – a series of tones forming any major or minor scale. The key name tells which tone is the most important one of the scale.

legato – to play the notes in a smooth, connected manner.

melody – an organized group of tones or pitches, subdivided into phrases.

melodic cadence – the closing (or ending) tone of each phrase. Scale steps 2, 3, 4, 5 are used for early and intermediate cadences. Scale step 1 is used for final cadences.

melodic design – shows how phrases in a melody are related to each other: a a' b a' etc.

melodic range – the distance from the lowest to the highest melodic tone.

- a. narrow range – up to 5 scale steps.
- b. moderate range – 5 or 6 scale steps up to an octave plus two or three scale steps.
- c. wide range – an octave plus four scale steps or more.

meter – an organized pattern of stronger and weaker beats.

metronome – a device invented in 1816 by Johannes Maelzel. Its number scale tells how many beats pass by in each minute.

modulation – the process of changing from one key to another key.

motive – a small, striking, melodic-rhythmic pattern.

ornaments – different kinds of melodic turns and trills.

ostinato – a short melodic pattern, usually in the bass, repeated many times.

phrase – a semi-complete part of a complete melody.

rhythm – the duration or lasting time of musical sounds..

scale – a stepwise “ladder” of tones.

- a. chromatic scale – a scale comprised entirely of half steps. e.g., C C# D D# E F F# G G# A A# B C and C B Bb A Ab G Gb F E Eb D Db C.
- b. church modes – seven ancient scales with varying patterns of whole and half steps.
- c. major scale – a rising or falling series of step-wise tones, with the following pattern of whole and half steps: W W H W W W H.
- d. minor scale – a scale comprised of a series of step-wise tones, with the following pattern of whole and half steps for the natural minor scale: W H W W W H W W.
- e. pentatonic scale – a scale with only 5 notes. e.g., C# D# F# G# A#
- f. whole tone scale – a scale comprised only of whole steps. e.g., C D E F# G# A#

secular music – non-religious music

sequence – an exact repetition of a prior phrase beginning on a different tone or pitch.

staccato – to play the notes in a bouncing or disconnected manner.

syncopation – a rhythmic pattern sounding against the steady regular beat.

tempo – the speed of steady beats moving in time.

- a. Largo – very slowly; broadly.
- b. Adagio – slowly; leisurely.
- c. Andante – moderately slow; walking speed.
- d. Allegretto – moderately fast, but not as fast as Allegro.
- e. Allegro – fast.
- f. Vivace – fast and lively.
- g. Presto – very fast.

theme – a simple melody on which variations can be made.

triad – a three-tone chord built of 3rds (for example C-E-G).

upbeat – one or more weak-beat tones leading into the first strong beat of a song or phrase.

vocal music – music written for solo singer or a group of singers.

MUSICAL ANALYSIS

The material below shows how different kinds of music can be analyzed, so the listener can better understand the variety of music styles and forms.

1. Melody: Melodic style depends on
 - a. prevailing direction (up/down)
 - b. types of progression (step/skip)
 - c. types of cadences (intermediate/final)
 - d. range (narrow/moderate/wide)
 - e. source of tones (major/minor/modal/atonal)
 - f. melodic design (a, b, a', b', etc.)
2. Melodic design shows that melodic phrases are related by means of
 - a. exact repetition
 - b. varied repetition
 - c. sequence
 - d. contrast
3. Rhythm gives life and character to progressing melody tones as
 - a. mainly even or uneven
 - b. metrical, flowing, or syncopated
 - c. slow-moving or fast-moving
 - d. repeating or contrasting patterns
4. Harmonic design shows the key-plan of pieces as
 - a. modulating or non-modulating
 - b. mainly diatonic or richly chromatic
5. Texture shows that sounding parts in music are combined as
 - a. monophonic texture (one melody line sounding alone)
 - b. homophonic texture (one melody line with accompaniment)
 - c. polyphonic texture (two or more independent melody lines sounding at the same time)

USES OF MUSIC

Baroque Era:	court concerts, theaters, and chapels public Catholic and Protestant churches civic ceremonies royal or aristocratic pupils and patrons
Classical and Romantic Eras:	court concerts, theaters, and chapels private aristocratic concerts public subscription concerts, theaters, and churches civic ceremonies commissions from concert artists and aristocratic patrons commissions from music publishers middle-class amateur musicians popular theater
Contemporary Era:	public concerts, theaters, and churches civic ceremonies commissions from concert artists and individuals commissions from music organizations and universities movies and TV shows popular theater, concerts, and recordings

MUSICAL EXAMPLES

Elements of Music: Melody

Cowboy Song: *Leavin' Old Texas*
Jingle Bells
The Marines Hymn
Twinkle, Twinkle, Little Star
Skip to My Lou
Minuet by Haydn
 Cowboy Song: *The Streets of Laredo*
Fifth Symphony by Ludwig van Beethoven
Allegro in Bb by Wolfgang Amadeus Mozart
The Blue-Tail Fly
Mary Had a Little Lamb
The Star-Spangled Banner
The Entertainer by Scott Joplin
Hot Cross Buns
Traumerei by Robert Schumann
Swanee River
Little Toccata by Dimitri Kabalevsky
Melody by Franz Schubert
Chorale by Johann Sebastian Bach

Elements of Music: Rhythm

The Eyes of Texas
When Johnny Comes Marching Home Again
Skip to My Lou
Jingle Bells
Caisson Song
The Star-Spangled Banner
The Entertainer by Scott Joplin
Li'l Liza Jane
Russian Folk Dance
Skip to My Lou
Swanee River
Gavotte by George Frederic Handel
Mazurka in F Major by Frederic Chopin
Vivace by Franz Joseph Haydn
Clair de Lune by Claude Debussy
The Easy Winners by Scott Joplin
Six Variations on a Swiss Air by Ludwig van Beethoven

IMPORTANT COMPOSITIONS

Contemporary Composers:

Aaron Copland

Piano: *The Cat and the Mouse*

Ballets: *Billy the Kid*

Oh Bury Me Not on the Lone Prairie

Street in a Frontier Town (Great Grand-Dad)

Mexican Dance (Goodbye, Old Paint)

Rodeo: *I Ride Old Paint*

Appalachian Spring: Simple Gifts

Gian Carlo Menotti

Operas: *The Death of Pierrot*

The Little Mermaid

Amelia Goes to the Ball

The Old Maid and the Thief

The Medium

Amahl and the Night Visitors

The Labyrinth

Le dernier sauvage

The Consul

The Saint of Bleeker Street

The Boy Who Grew Too Fast

A Bride from Pluto

Chip and his Dog

Help Help the Globolinks

The Egg

William Gillock

By a Sylvan Lake

A Woodland Legend

Deserted Plantation

Teaching Method Series:

Piano All the Way

Now I Can Play

This is to certify that

has successfully completed

the 5th book of the

**TEXAS MUSIC TEACHERS ASSOCIATION
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World of Music

Teacher

Date

