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TEACHERS AND PARENTS

This is the second of three workbooks to introduce primary age children to the study of music history. It has been designed for a second grade child. It may be used as home study, in private lessons, or in a class situation.

The purpose of the book is to support and broaden the child's musical experience at this early and important stage of musical development. While it will be helpful in the theoretical studies, its main objective is to start the child on a wonderful journey through music history, learning about great composers and the music they wrote.

Your assistance in helping your child read the material will make the text more meaningful. Students are encouraged to color the pictures as they study the information.

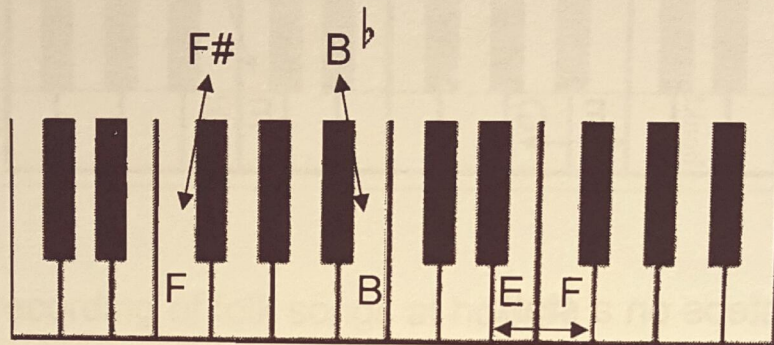
Recordings of folk songs and of any of the other music discussed in the text would be most helpful. Hearing the music and singing the songs is truly the most important thing for your child.

It is hoped these primary World of Music Books will aid your quest for a well-rounded education for your music students. Incorporating historical or stylistic materials in primary grade work is both fun and rewarding. --Carolyn Jones Campbell

BUILDING BLOCKS OF MUSIC

Half Steps

Notes move up or down the staff by step, skip, or repeat. There are two kinds of steps: half steps and whole steps. Any key to the very next key, either up or down, is a **half step**.



These are half steps on a staff.

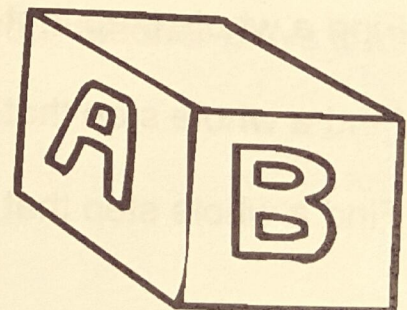


Write the names of some half steps you can find.
Example: white F to black F#)

Find a half step that is white _____ to black _____.

Find a half step that is black _____ to white _____.

Find a half step that is white _____ to white _____.

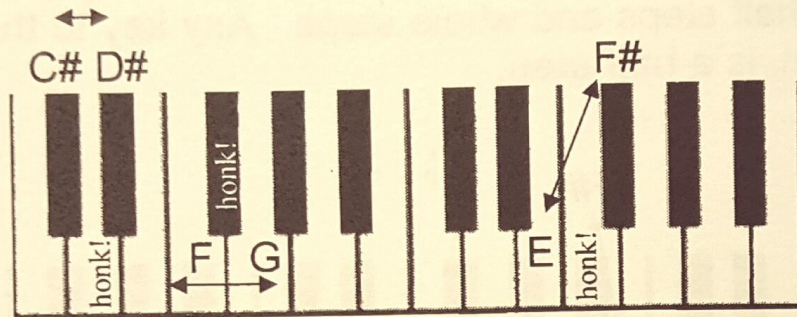


Find and mark those half steps on the keyboard above.

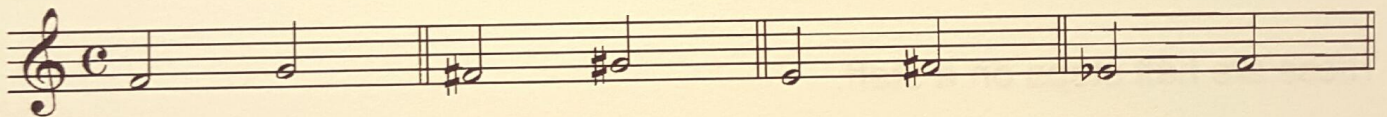
The scale made of half steps is called the **chromatic** (krō-mat-ik) **scale**.

Whole Steps

Any two keys with another key in-between is a **whole step**. You can also say that a whole step is two half steps put together.



Here are whole steps on a staff:



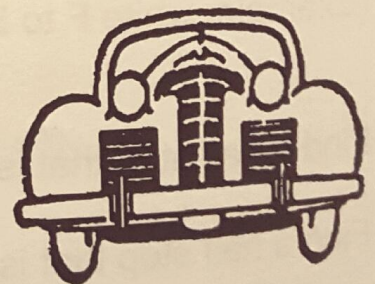
Write the names of some whole steps you can find. Remember...it takes three keys to make a whole step! The key you skip is important, too. (Example: white F to white G)

Find a whole step that is white _____ to white _____.

Find a whole step that is white _____ to black _____.

Find a whole step that is black _____ to white _____.

Find a whole step that is black _____ to black _____.



Now, play the "Honk Honk" game. Find a whole step (such as C to D) on the piano. While you hold those keys down, have your teacher or a friend in class play the key you skipped (C#) two times, "Honk Honk!" If they can't find a key to "honk," it isn't a whole step.

FOLK SONGS

Folk songs are songs of the common people. These songs were composed (kom-pozd) by unknown people as they went about their daily lives. These songs are melodies that are sung, whistled, or played by many people around the world.

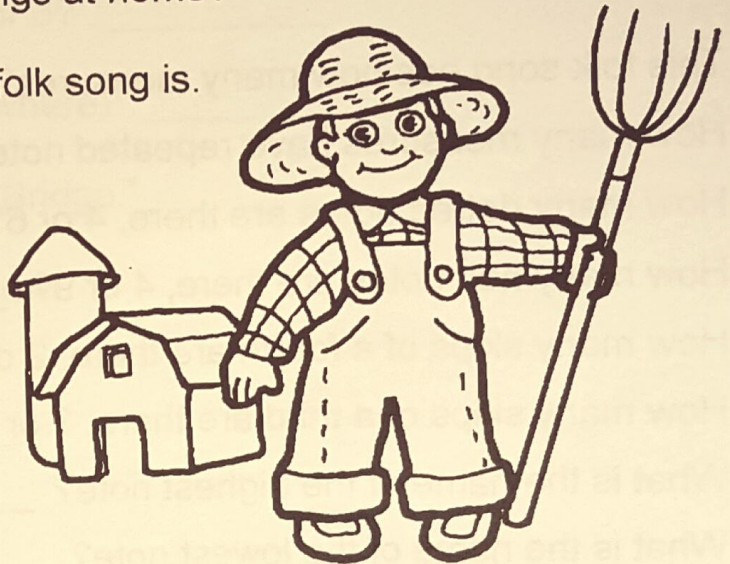
What are some of your favorite folk songs?

Do you have a recording of folk songs at home?

Ask your mother what her favorite folk song is.

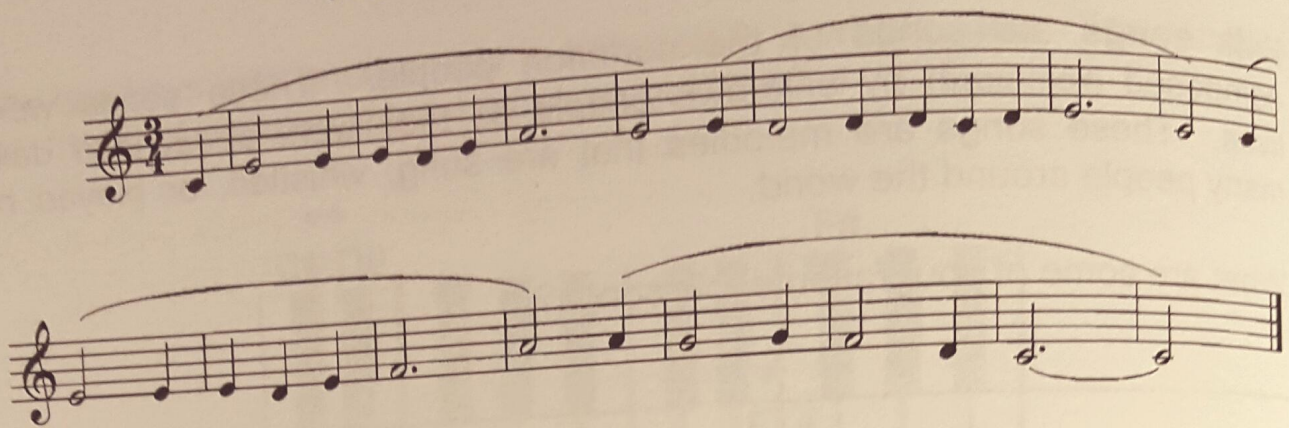
Some folk songs you will enjoy:

"Baa Baa Blacksheep"
"Farmer in the Dell"
"Frère Jacques"



Below, draw a picture of "Baa, Baa Blacksheep" as your teacher plays it for you.

The Bear Went Over the Mountain



This melody begins with an incomplete measure (in-kom-plēt mezh-er). It is known as a **pickup** or an upbeat because it is a weak beat before the downbeat of a measure. The beat is borrowed from the last measure.

This folk song has how many measures? _____

How many measures have repeated notes, 7 or 9? _____

How many dotted notes are there, 4 or 6? _____

How many half notes are there, 4 or 9? _____

How many skips of a fourth are there, 2 or 0? _____

How many skips of a third are there, 3 or 5? _____

What is the name of the highest note? _____

What is the name of the lowest note? _____

Do you know the words of this folk song so you can sing it as your teacher plays it? If you don't, you could conduct it!



London Bridge



How many dotted quarter notes are there, 2 or 4? _____

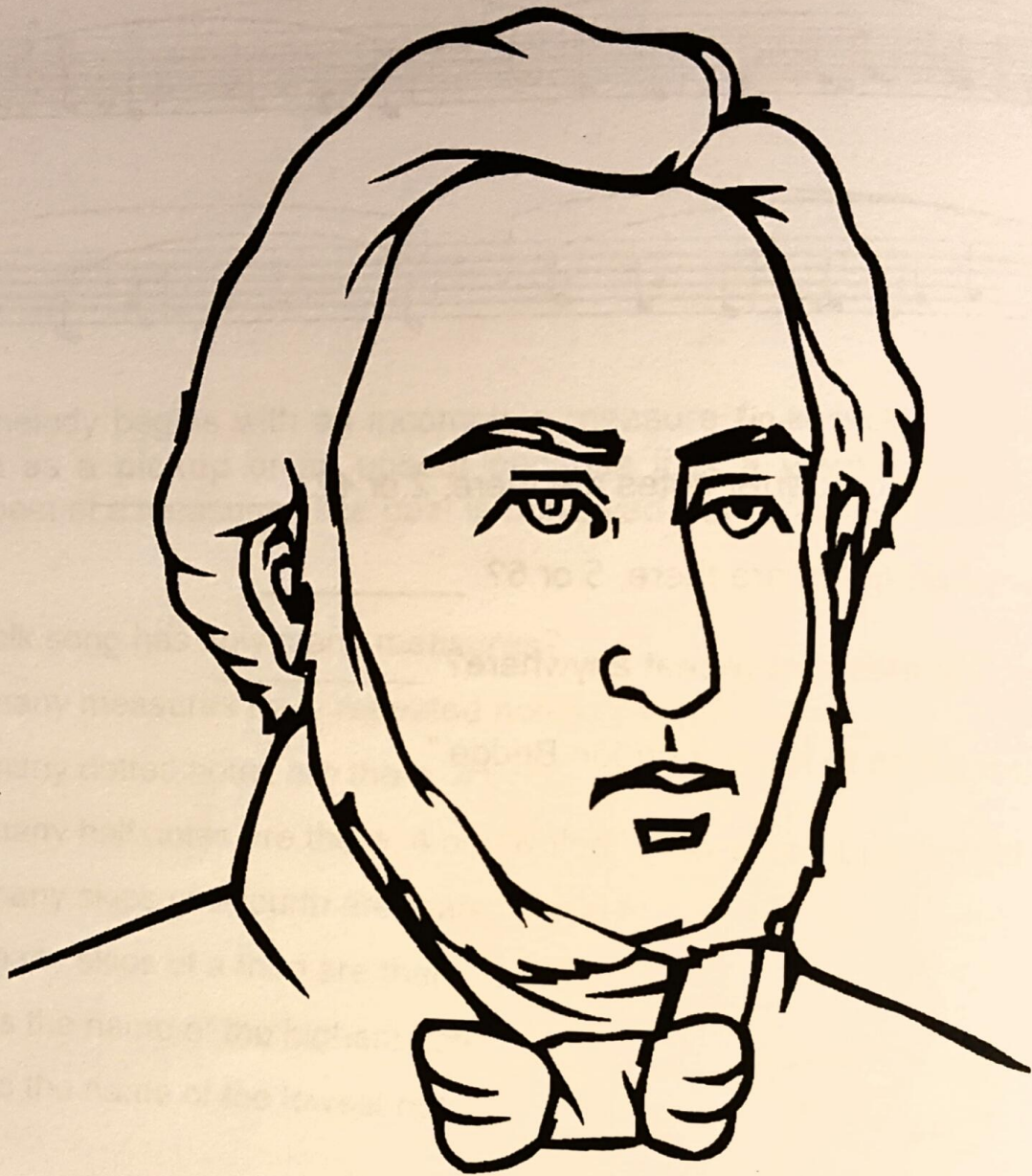
How many half notes are there, 5 or 6? _____

Does the first measure repeat anywhere? _____

Make up a game to learn "London Bridge."

Draw a bridge and some water below.

FREDERIC CHOPIN



Frederic Chopin (Fred-er-rick Shōh-pan) was a great composer from Poland in the **Romantic Era** (1800-1900). He wrote many beautiful works for piano. Listen to a recording of one of his Waltzes or of his famous *Polonaise in A Major* as you color this picture of Chopin.

EAR TRAINING

Circle the one you heard your teacher play.

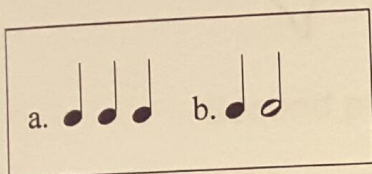
1.
Step / Skip / Repeat

2.
Step / Skip / Repeat

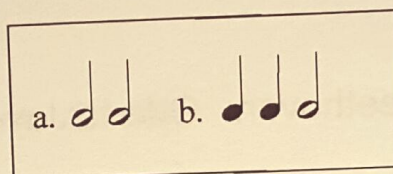
3.
Step / Skip / Repeat

Which one is the rhythm pattern your teacher played? Circle the correct answer.

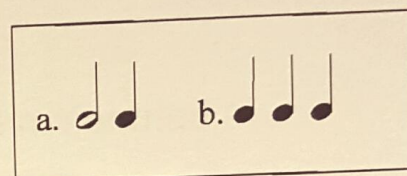
1.



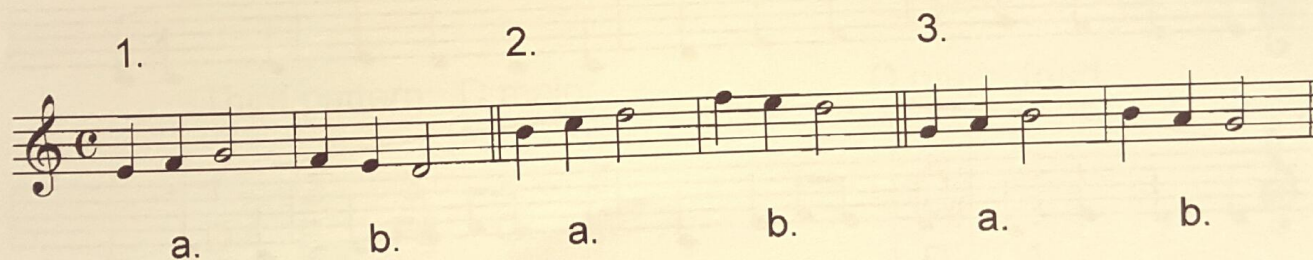
2.



3.



Up and down the staff: Circle the group your teacher played.



Circle the one you heard your teacher play, high or low.

1.
High / Low

2.
High / Low

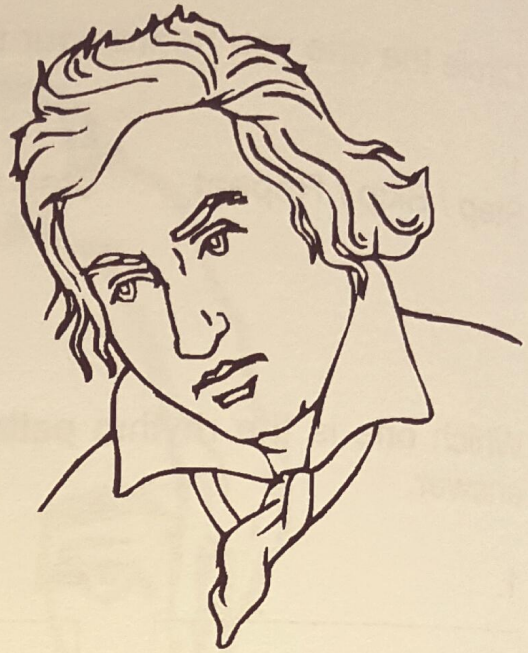
3.
High / Low

4.
High / Low

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven (Luhd-vig fahn Bāy-h-ven) was a famous German composer in the **Classical Era** (1750-1800).

Clap the rhythm of the example below. Listen as your teacher plays this theme (hēm) from Beethoven's *Ninth Symphony*. Beethoven not only used a complete symphony orchestra, but a full chorus as well.



Beethoven: Ode to Joy

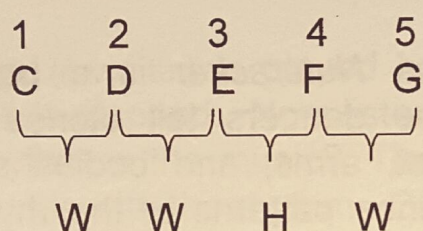


Have you heard "Für Elise" by Beethoven? Many students enjoy playing this piece.

MAJOR FIVE-FINGER PATTERNS

Play these keys on the piano. They are five finger patterns built from whole-whole-half-whole steps. After playing the keys up and back, play notes 1, 3, and 5 at the same time. That makes a triad. Notes 2 and 4 are called non-triad tones.

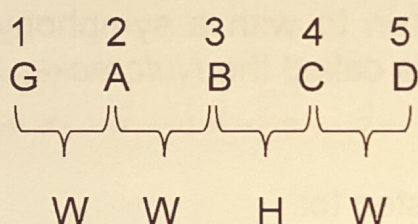
First pattern: C major



C major triad

G	5
E	3
C	1

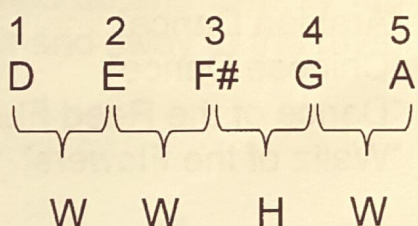
Second pattern: G major



G major triad

D	5
B	3
G	1

Third pattern: D major



D major triad

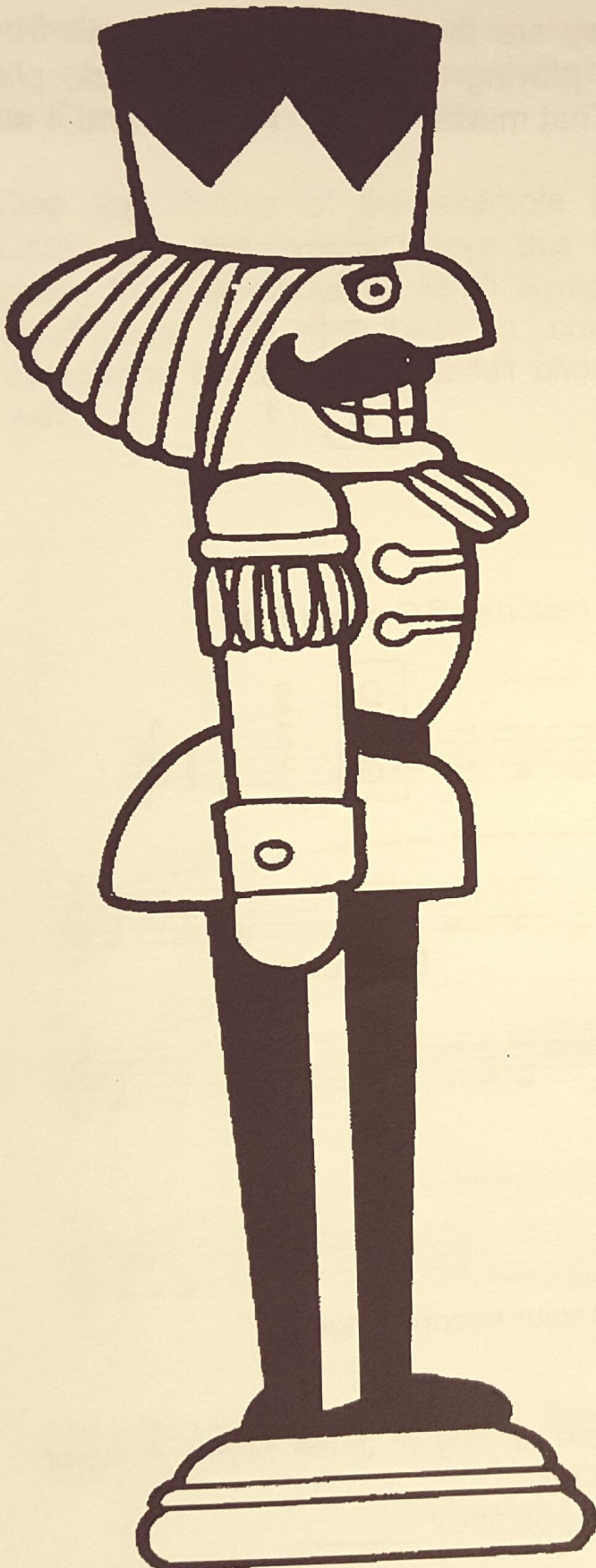
A	5
F#	3
D	1

Now play every key from C up to C with your second finger.
How many keys were there? _____

You can build a major five-finger pattern on any of these keys. A major triad will be found on keys 1-3-5 in each key.

How many major five-finger patterns can you find? _____

PETER TCHAIKOVSKY



Peter Tchaikovsky (Pē-ter Chī-kof-skē) lived in Russia during the **Romantic Era** (1800-1900). He wrote *The Nutcracker*, which you can watch on TV at Christmas or go see performed live. You and your family would love it!

The Nutcracker is a **ballet** (bal-ā). The dancers tell stories with their feet, arms, and bodies as they do dance patterns to the rhythm of the music.

Tchaikovsky also took the music from the dances and wrote it for us to listen to with a symphony orchestra. It is called the *Nutcracker Suite*.

Listen to:

“Overture”

“March”

“Dance of the Sugar Plum Fairy”

“Trepak” (Russian Dance)

“Arabian Dance”

“Chinese Dance”

“Dance of the Reed Flutes”

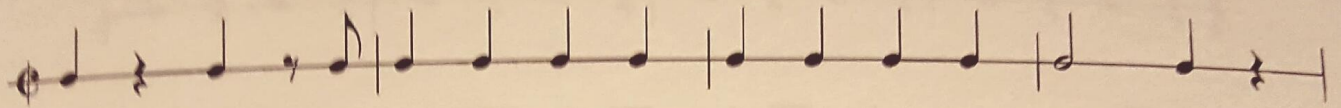
“Waltz of the Flowers”

There are even more pieces in the *Nutcracker Suite*. Listen to them if you have more time.

Color the picture of the Nutcracker!

THE NUTCRACKER

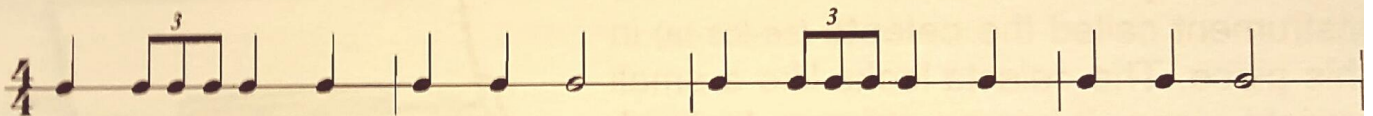
Tchaikovsky: Overture



This is in cut time, or 2/2 meter.

An **overture** (ō-ver-tur) is played before the curtain opens. Listen to this rhythm as it is clapped. Now listen to a recording of "Overture." Can you hear the rhythm in the music? The rhythm comes to life because you are hearing sounds with the rhythm. Clap the rhythm you hear.

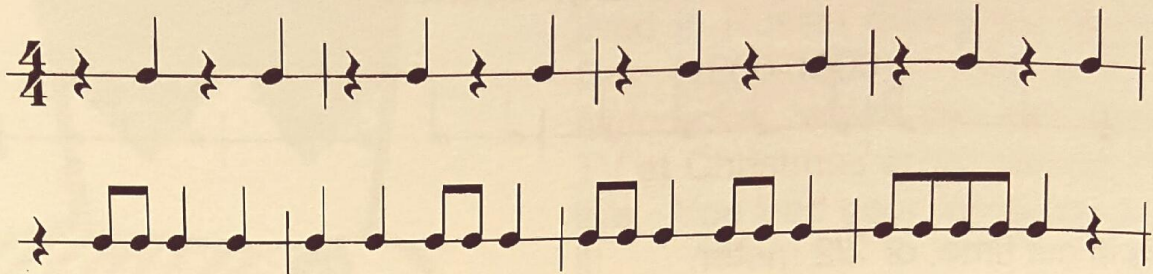
Tchaikovsky: March



Listen to this rhythm as it is clapped. Clap with your teacher as she claps it again. As you hear a recording of "March," listen for the rhythm. Listen again, and clap along. Did hearing the music make you want to get up and march? Stand up and clap, or tap a drum as you march. You may also sit in your chair and sway to the rhythm.



Tchaikovsky: Dance of the Sugar Plum Fairy

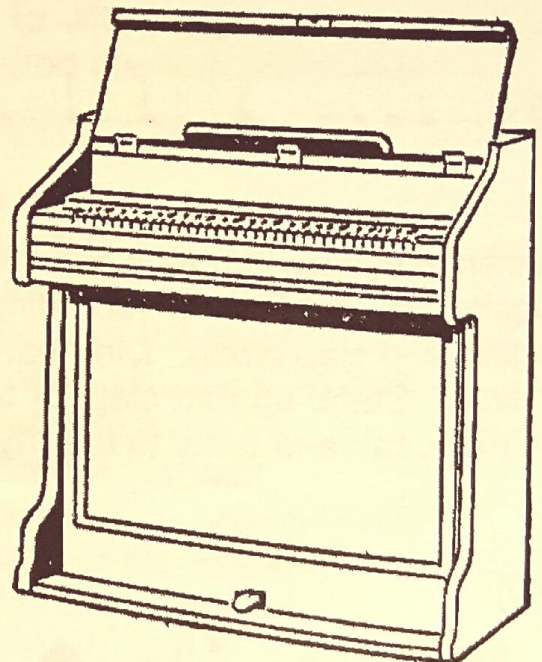


Clap the rhythm above.

Listen to the "Dance of the Sugar Plum Fairy." The music describes the enchanted Kingdom of the Sweets, where Clara and the prince meet the beautiful Sugar Plum Fairy. She takes them to a large hall where they sit on the royal thrones and watch many people dance for them.

Tchaikovsky introduced a new instrument called the **celesta** (se-les-ta) in this piece. The celesta looks like a small upright piano. It has no strings. Instead, steel bars are hit to produce sounds. Listen to the music as it plays. Color the celesta pictured at the right as you listen.

Listen to the music again. Point to the celesta on this page each time you hear it playing. If you have an electric keyboard, you could play the sounds yourself. Look inside a music box while it plays. It has steel bars, too!

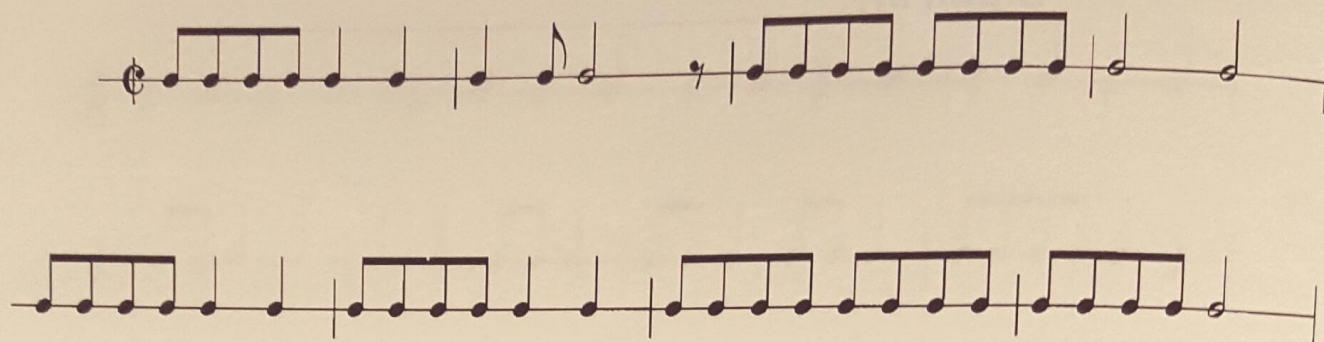


If there is time, listen to the music again. Close your eyes and imagine the dancers. Can you see them on the stage? You could pretend to be in the ballet or orchestra. Make up a beautiful dance while the music is played, play an instrument, or conduct the beautiful music. There are so many ways you can experience this music!

Draw a picture of the Kingdom of Sweets and the Sugar Plum Fairy.

Drawn by: _____

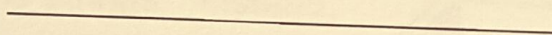
Tchaikovsky: Dance of the Reed Flutes



Toy flutes come to life and perform a delicate dance in "Dance of the Reed Flutes."

Clap the rhythm above, and then listen to the music. Can you imagine the dancing flutes? As you listen again, what do you want to do to express the music?

Listen to other pieces from the *Nutcracker Suite*. Draw a picture below of your very favorite piece. Make sure you label it!



On another day, listen to the *Nutcracker Suite* again. See how quickly you recognize each one. See how many themes you can remember. You also might want to draw pictures of more of the dances.

REVIEW ACTIVITY

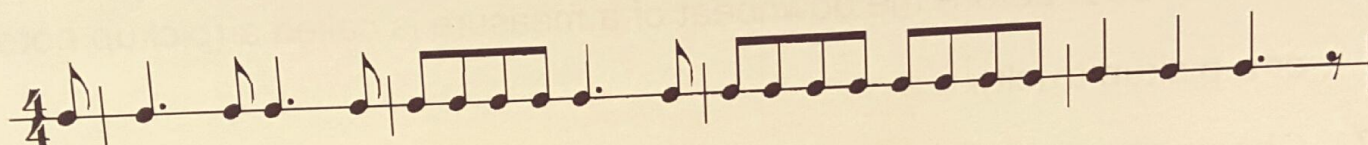
1. Notes move up or down the staff by step, (skip or dance), or repeat.
2. A (half or whole) step is any key to the very next key.
3. A (half or whole) step is any two keys with a key between.
4. Folk songs are made up by (famous or unknown) people.
5. "Baa Baa Blacksheep" and "Farmer in the Dell" are (folk songs, operas, or symphonies).
6. A weak beat before the downbeat of a measure is called a (pickup note or a pickup truck).
7. Chopin was born in (Poland, Portugal, or England).
8. Chopin wrote many beautiful pieces for the piano in the (Classical, Contemporary, or Romantic) Era.
9. Beethoven used "Ode to Joy" in his (*Fifth*, *Sixth*, or *Ninth*) *Symphony*.
10. The pattern of whole-whole-half-whole steps makes a major (five-finger or three-finger) pattern.
11. Tchaikovsky wrote the (ballet, symphony, or opera), *The Nutcracker* in the Romantic Era.
12. In ballet, (dancers or singers) tell stories with their feet and bodies to the rhythm in the music.
13. "Dance of the Sugar Plum Fairy" and ("Trepak" or "Teacup") are from *The Nutcracker*.

ROBERT SCHUMANN

Robert Schumann (Rah-burt Shoo-muhn) was a German composer of the **Romantic Era** (1800-1900). He was also a wonderful pianist. Someday you will enjoy playing a piece by Schumann.

Listen as your teacher plays Schumann's "The Happy Farmer" from the *Album of the Young*. Have you heard this piece before? Clap the rhythm below, and then listen to the song again as your teacher plays it.

Schumann: The Happy Farmer



Was the melody in the right or left hand in the beginning? _____

In the next section, the melody moves to the right or left hand? _____

In the last section, does the right hand, left hand, or both hands play the melody? _____

Schumann: Soldier's March



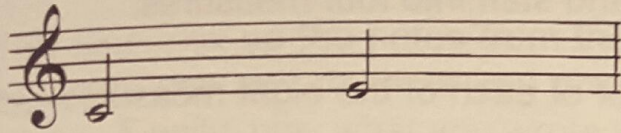
Clap these rhythms.

As your teacher plays this piece, get up and march. Pretend you are one of the soldiers.

INTERVALS

The distance between any two keys is an **interval**.

A skip of a 3rd is a line to a line or a space to a space.



A 5th is a line, skip a line, to the next line, or a space, skip a space, to the next space.



5ths make "tom-tom" sounds.



IMPROVISATION

When you make up music, it is **improvisation** (im-prov-i-zā-shun). When you notate (nō-tāt) the music, it becomes a composition for others to read and play.

Draw a treble clef, a bass clef, a bar line, and a brace to make a grand staff on each pair of staves. Divide each grand staff into four measures.

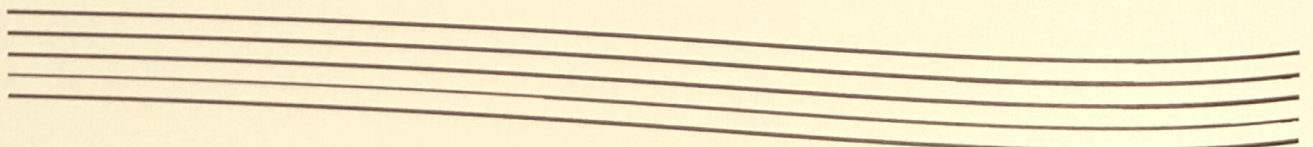
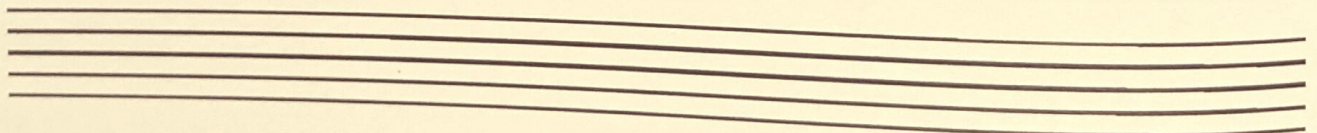
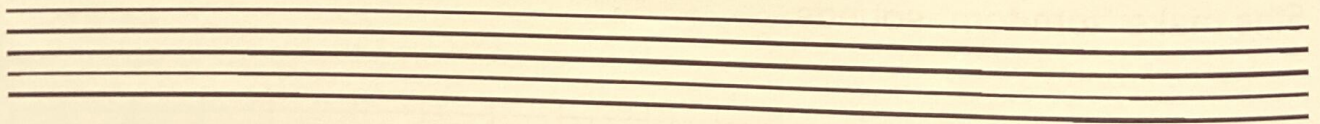
Write the tom-tom notes in the bass clef of each of the eight measures just like on the previous page.

Warm-up your tom-toms! Perhaps your teacher will improvise (im-prō-vīz) the treble with you, to give you ideas.

Place your right hand over the keys A-B-C-D-E and try different ones with the tom-toms.

When you have found your favorite melody, write it above the tom-toms in correct rhythms. Add a double bar line at the end.

Title: _____ By: _____



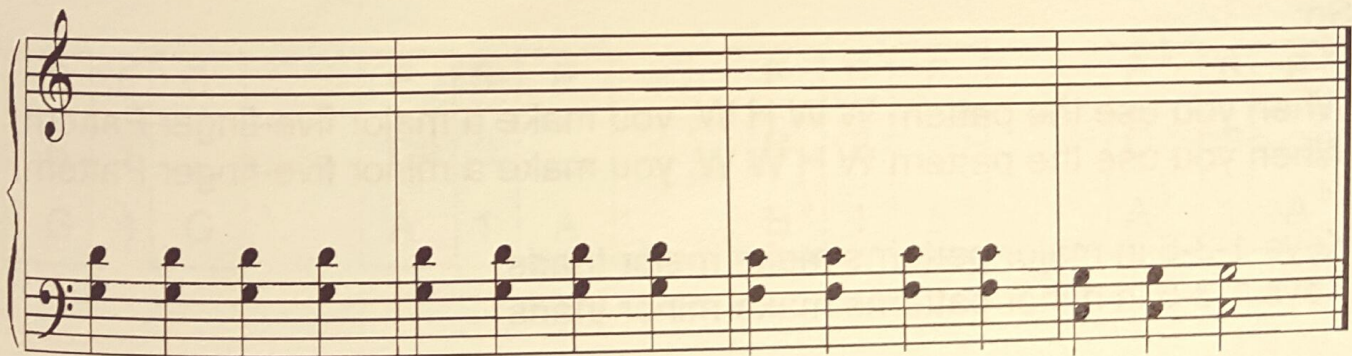
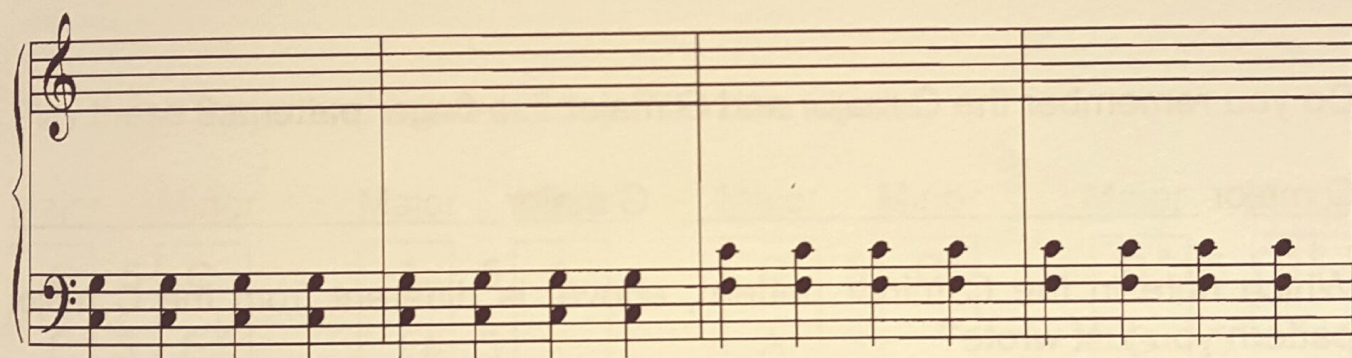
We will improvise on another bass line. This is a "blues-type" bass.

First, play right-hand five-finger patterns on C, then on F, and finally, on G.

Now, use your right hand on the C-position for two measures, F-position for two measures, G-position for two measures, back to F-position for one measure, and C-position for the last measure.

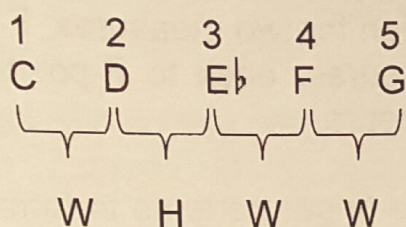
This time, mix up the notes from the five-finger patterns to form a melody. You may use any rhythms you choose. Write your melody in the staves below. Finally, play what you wrote with the given left-hand part.

Title: _____ By: _____

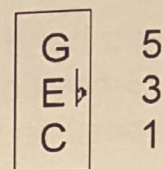


MINOR FIVE-FINGER PATTERNS

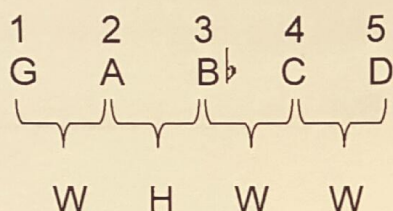
First pattern: C minor



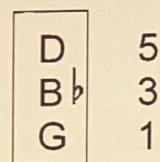
C minor triad



Second pattern: G minor



G minor triad



Do you remember the C major and G major five-finger patterns?

C major _____ G major _____

Which note in the C minor pattern, above, is different from the C major pattern you just wrote?

Which note in the G minor pattern is different from the G major pattern?

So:

When you use the pattern W W H W, you make a major five-finger Pattern.
When you use the pattern W H W W, you make a minor five-finger Pattern.

Keys 1-3-5 in major patterns make major triads.
Keys 1-3-5 in minor patterns make minor triads.

Keys 2 and 4 in major and minor patterns are called non-triad tones because they are not a part of the triad. The triad is always 1-3-5.

MAJOR-MINOR PATTERNS

Change the 3rd key of a major pattern by lowering it a half step, and you discover the minor pattern.

Play the C major pattern below. Circle the third note. Now play the pattern with the third note lowered to the very next key down. You played a minor pattern! You can build a major and minor pattern on any key on the piano.

1	2	3	4	5
C	D	E	F	G
G	A	B	C	D
D	E	F#	G	A
A	B	C#	D	E

1	2	3	4	5
F	G	A	B ^b	C
B ^b	C	D	E ^b	F
E ^b	F	G	A ^b	B ^b
A ^b	B ^b	C	D ^b	E ^b

Play these major and minor triads. Fill in the blanks.

Major		Minor
G	5	C
E	3	E ^b
C	1	G

Major		Minor
A	5	A
F#	3	—
D	1	D

Major		Minor
C	5	C
A	3	—
F	1	F

Major		Minor
B ^b	5	B ^b
G	3	—
E ^b	1	E ^b

D	5	D
B	3	—
G	1	G











E	5	E
C#	3	—
A	1	A

F	5	F
D	3	—
B ^b	1	B ^b

E ^b	5	E ^b
C	3	—
A ^b	1	A ^b

EAR TRAINING

You have studied a lot about major and minor. Listen as major and minor triads are played. Circle a happy face if you hear a major triad and a sad face if you hear a minor triad.

1.  or  2.  or  3.  or  4.  or  5.  or 

Listen as groups of three notes are played. Do they go up or down? Circle what you hear.

1. Up / Down 2. Up / Down 3. Up / Down 4. Up / Down 5. Up / Down

Do you hear a step, a skip, or a repeated tone? Circle your answer.

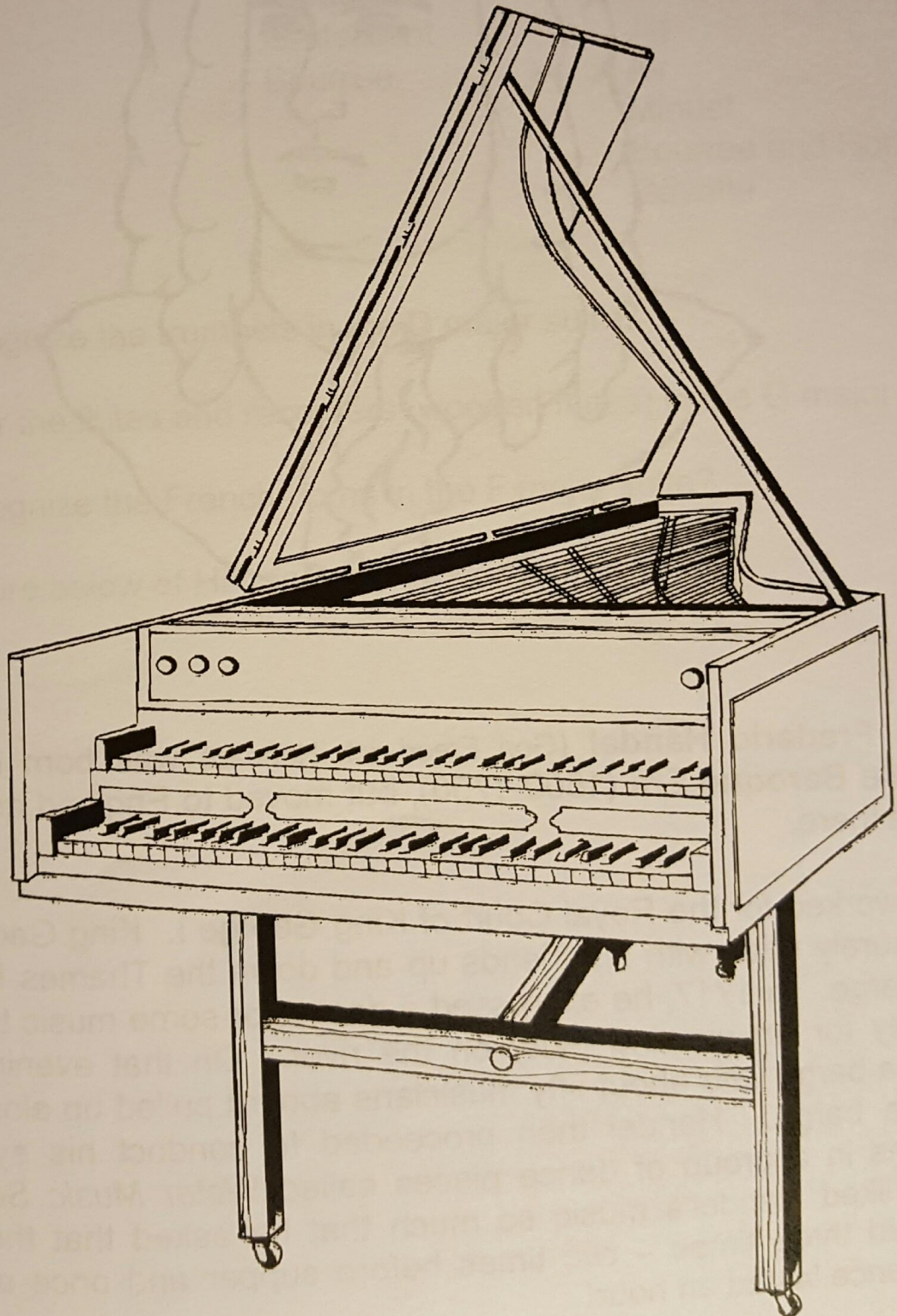
1. Step / Skip / Repeat 2. Step / Skip / Repeat 3. Step / Skip / Repeat

Listen to the notes your teacher plays. Are they in the high, middle, or low part (register) of the keyboard?

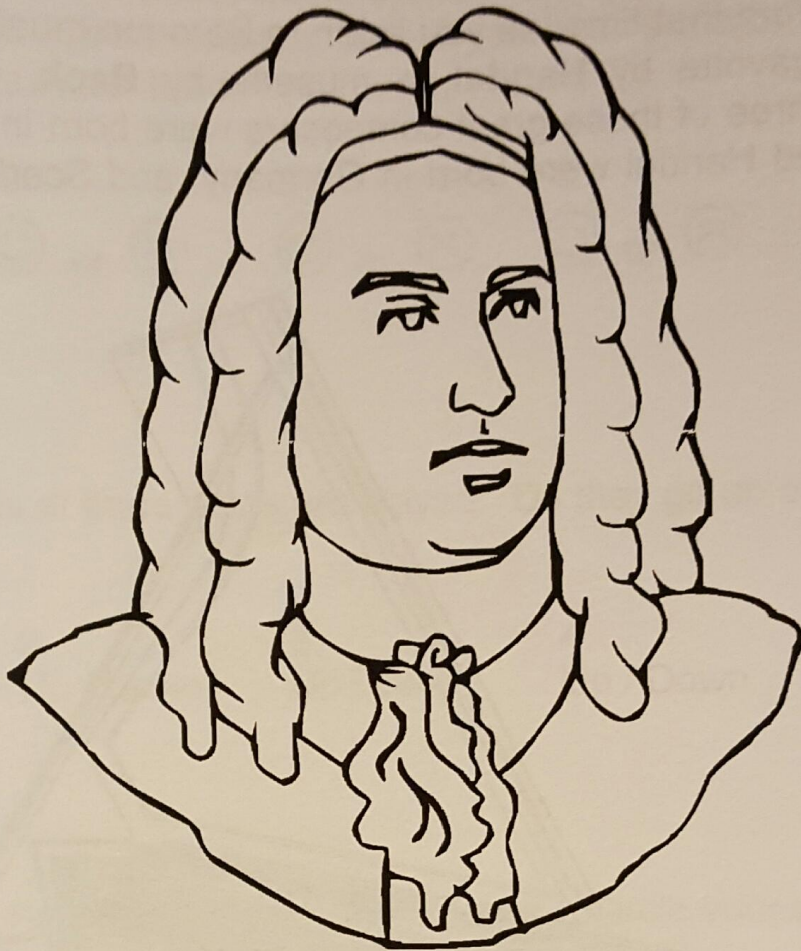
1. High / Middle / Low 2. High / Middle / Low 3. High / Middle / Low

BAROQUE ERA

The **Baroque Era** was from 1600-1750. Color this picture of a harpsichord, an instrument from that time, as you listen to Baroque music. Your teacher might play a gavotte by **Handel**, a musette by **Bach**, or a sonata by **Scarlatti**. All three of these great composers were born in the same year, 1685! Bach and Handel were born in Germany, and Scarlatti was born in Italy.



GEORGE FREDERIC HANDEL



George Frederic Handel (Gorj Freed-rick Hahn-dl) was born in Germany during the **Baroque Era** (1600-1750), but moved to England and spent his adult life there.

Handel worked for the Royal Court of King George I. King George liked to take leisurely rides with his friends up and down the Thames River on his Royal Barge. In 1717, he expressed a desire for some music to be written especially for an evening party on the river. On that evening, at eight o'clock, a barge with about fifty musicians aboard pulled up alongside King George's barge. Handel then proceeded to conduct his symphony of musicians in a group of dance pieces called *Water Music Suites*. King George liked Handel's music so much that he asked that the music be performed three times – two times before supper and once after! Each performance lasted an hour!

WATER MUSIC SUITES

Listen to these suites (sweets). As you listen, guess the meter (time signature or beat) of the dances. Clap with the music.

In G major:

Minuet and Trio
Rigaudon I and II
Gigue

In D major:

Prelude
Hornpipe
Minuet
Lentement
Bourree

In F major:

Overture
Adagio Staccato
Hornpipe and Andante
Jig
Air
Minuet
Bourree and Hornpipe
Gavotte

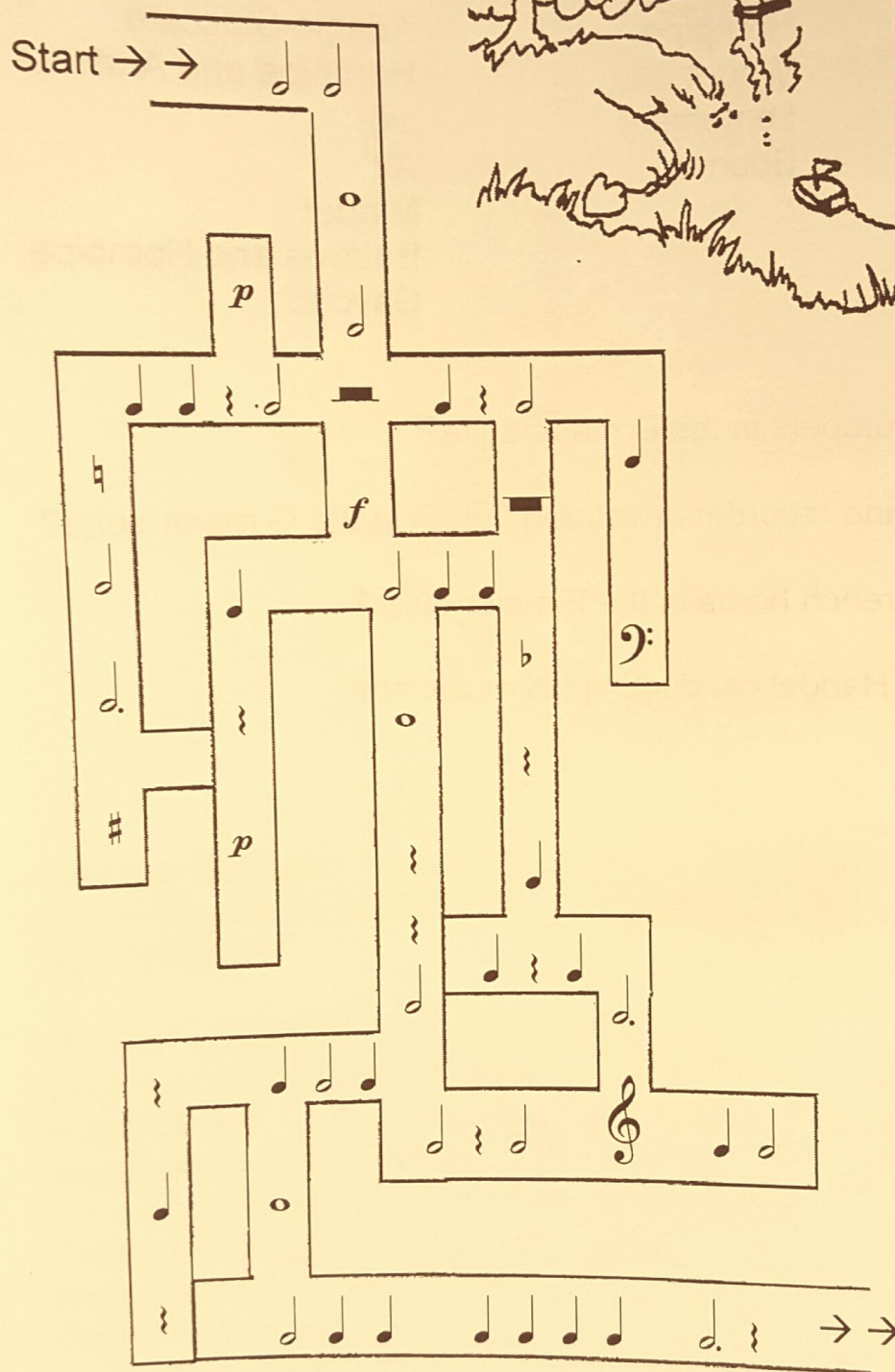
Did you recognize the trumpets in the D major suite?

Did you hear the flutes and recorders (wooden flutes) in the G major suite?

Did you recognize the French horns in the F major suite?

Draw a picture below of Handel conducting his musicians.

Hurry through this maze
to the Thames River.
Use only the paths that
have four counts.



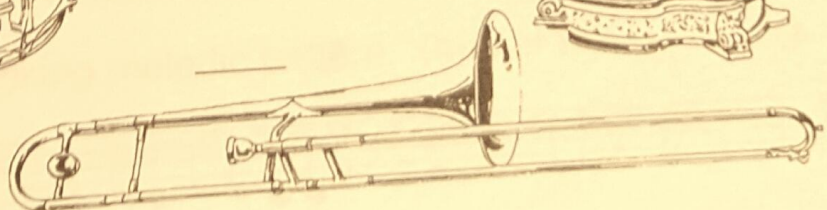
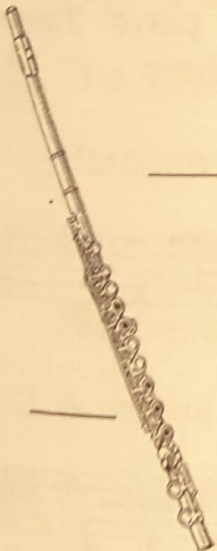
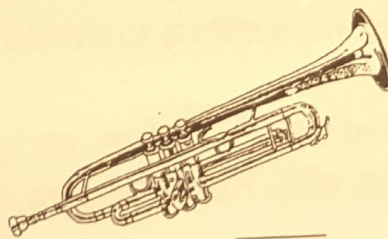
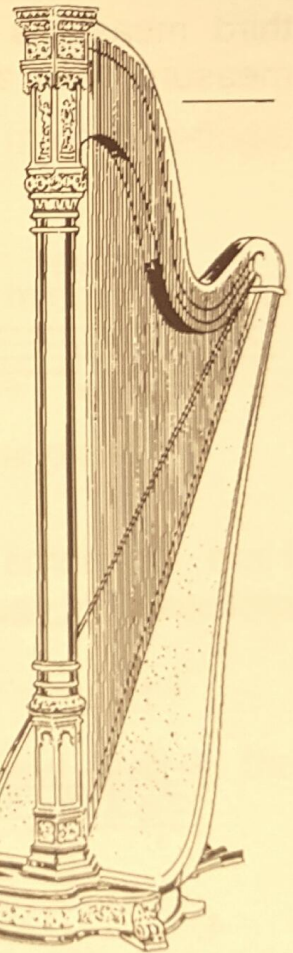
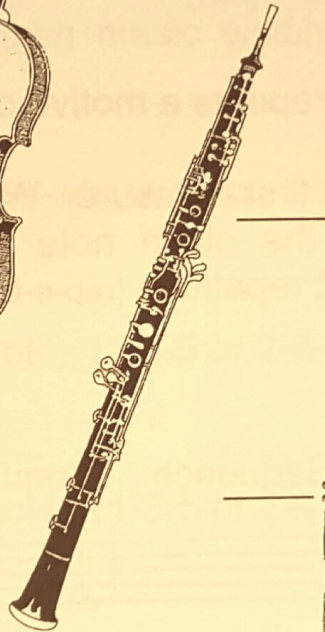
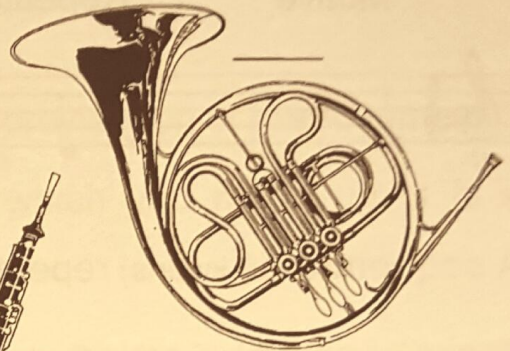
Congratulations! You
made it for the concert.
Find a place to wait for
the boats to come.
Now, sit back, close
your eyes, and listen
as Handel conducts
the orchestra as they
play for King George I
and his friends.

SYMPHONY ORCHESTRA

There are four groups of instruments in a **symphony orchestra**: strings, woodwinds, brass, and percussion.

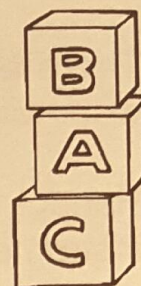
Handel used over fifty instruments in his *Water Music Suites*. Some of the instruments of the orchestra are pictured below. Match the instruments with the correct name by placing the number of the instrument in the blank beside the picture.

1. Trumpet (brass)
2. Flute (woodwind)
3. Violin (string)
4. Trombone (brass)
5. Clarinet (woodwind)
6. French horn (brass)
7. Oboe (woodwind)
8. Drum (percussion)
9. Harp (string)

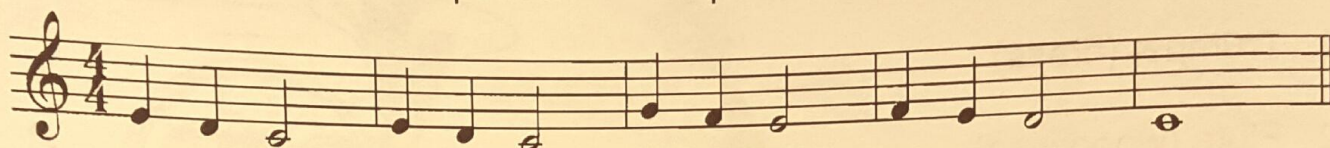


MOTIVES

A **motive** (mō-tiv) is a musical idea or small striking melodic pattern. It can be a theme itself, or it can be a small part of a phrase that makes up a melody. Motives are building blocks of melodies.



Motive	Exact Repetition	Sequence	Sequence
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A **sequence** (sē-kwens) repeats a motive on other pitches.

There is a motive in the first measure. Write a sequence in the second and third measures using the given note as the first note. In the fourth measure, write an exact repetition (rep-e-tish-un) of the original motive.

Motive	Sequence	Sequence	Exact Repetition of m. 1



Here are some famous motives. Listen as your teacher plays these motives. Did you guess them all? Perhaps you can think of others.

3.



6.



REVIEW ACTIVITY

1. Schumann was a composer from the (Romantic or Baroque) Era.
2. The distance between any two keys is (a jump or an interval).
3. A line to a line or a space to a space is a skip of a (3rd or 6th).
4. A line, skip a line, to the next (note, line, or space) is a 5th. So is a space, skip a space, to the next space.
5. When you “make up” music, it is called (improvisation or improvement).
6. When you notate, or write down music which you made up, it is a (composition or combination).
7. The pattern of whole-half-whole-whole steps makes a (major or minor) five-finger pattern.
8. A major triad is formed from notes (1-3-5 or 2-4-6) of a major five-finger pattern.
9. A minor triad is formed from notes (1-3-5 or 2-4-6) of a minor five-finger pattern.
10. You can build a major or minor pattern on any key on the piano.
(true or false)
11. The (harpsichord, drum, or tuba) was a favorite instrument in the Baroque Era.
12. Bach, Handel, and Scarlatti were all born in 1685 and lived in the (Baroque, Classical, or Romantic) Era.
13. A motive is a small, striking melodic pattern. (true or false)
14. A (sequence or motivation) repeats a motive on other pitches.

This is to certify that

has successfully completed
the 2nd book of the

**TEXAS MUSIC TEACHERS ASSOCIATION
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Teacher

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