



Western Music

Additional Reading Book

Grade 10

(Implemented from 2015)

Department of Aesthetic Education
National Institute of Education
Maharagama
Sri Lanka
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ISBN

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Message from the Director General

The National Institute of Education adopts different strategies to enhance the quality development of education as relevant to different subjects: the provision of supplementary readers is one such. Accordingly, in order to put the grade 6 -13 Western Music Prescribed Syllabus and the Teacher's Guides effectively into action in the class room, the National Institute of Education has produced three supplementary readings.

It is our belief that by providing reading material and exercises through supplementary reading both the teacher and the student will be able to study the content of the subject with care.

I request both teachers and students to make good use of the supplementary readers provided for you and so enhance your teaching - learning experience.

I express my appreciation to the Resource Persons of our Institute, and the external Resource persons for their contribution which has made it possible for these supplementary Readers to be in your hand. I offer my thanks as well to every one of you.

Dr. Jayanthi Gunasekara

Director General

National Institute of Education

Message from Deputy Director General

Learning is always associated with reaching a high level of achievement, one's experience has to be very wide. The possession of a high level of achievement across a wide range gives great happiness, for which one must have exposure to a multitude of things, incidents, events, places and persons.

The NIE (National Institute of Education) is happy it has been able to compile supplementary readers that could provide such a wealth of learning experience to the user. I thank every one who has worked with dedication towards end.

There is no doubt that the student in using these books, in seeking access to other learning resources, as indicated will reach a very high level of achievement. The attention of both parent and student should be directed to this end. We also expect that the attention of all would be directed towards improving these supplementary readers further and request you to help or inform us of any such relevant factor(s) that occur to your mind. I earnestly hope that it will enhance the knowledge of the child reach the highest goal and help him/her to build a proud Nation.

Ven. Dr. Mabulgoda Sumanarathna Thero

Deputy Director General

Faculty of Languages, Humanities and Social Sciences

Introduction

The students of Western music are aware of the Syllabus, Teachers' Guides, or the Teachers Instructional Manual, and have not had the opportunity of having a book for their own use until now.

This is the first time a Western Music Resource book has been written with the student in mind. Having a supplementary book in hand, the student of grade 10 will have easy access to information to develop and gain knowledge, and enhance their source of learning effectively and fruitfully.

This book has 4 main purposes

1. To help students to learn the fundamentals of music
2. To provide specific and practical suggestions for music skills to children.
3. To continue the development of music skills, singing, playing instruments, listening to music, experimenting with music notation.
4. To help students to develop confidence and positive attitudes towards learning music, some books further a particular method for teaching music, this book provides an eclectic approach (borrowing freely from various sources) rather than a single methodology.

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Chapter 1

Programme Music

What is the concept of programme music?

According to Grove Music Dictionary defines as “Music of a narrative or descriptive kind”

As an example that illustrates programme music, lets listen and appreciate “**The 1812 Overture**” This overture was written by Tchaikovsky to celebrate Russias’s victory over  Napoleon’s Army in 1812.

- The overture begins with the Russian hymn “O Lord, Save Thy People”. Viola and Cello section begins and with the other instruments entering gradually illustrating the peaceful element of life in Russia at that time.
- The change of mood introduced by the woodwinds at this stage conveys a disturbing feeling as an indication of trouble approaching Russia.
- Next the enemy’s approach is announced by the snare drums with the theme
- As the war develops the power of the French Army’s attack is underlined by the opening theme of their National Anthem *La Marseillaise* supported by tensed ostinato by the strings.
- This is followed by a Russian folk dance theme that symbolizes the growing Russian National unity.
- The final stages of the battle is represented with an explosive climax using brass, percussion and real cannon with a quotation from the Russian National Anthem, *God Save the Tsar!* commemorating the Russian victory.

Activity 1

- Write the musical devices used by Tchaikovsky to express his composition.





Lets listen to “The Carnival of the Animals” by Saint -Saens

This was a humorous music suite for two pianos with a string section, flute, clarinet and percussion instruments. A work in fourteen movements, each representing a different animal from lion to tortoises to fossils!

Activity 2



Write brief comments of the following movements

Movement	Musical devices used to depict the main characteristics / sound / behaviour of the animal
No. 1 Lion	
No. 2 Hens & Rooster	
No. 5 Elephant	
No. 13 Swan	



Activity 3

1. Use any available instruments to depict the sounds of the birds, thunderstorm or the ocean
2. Create a simple story using only sound (for 5 minutes)



Write about the things you feel and learn after expressing your story and listening to classmates stories.

Chapter 2

Sri Lankan Music - Nurthi & Nadagam

Nadagam

Nadagam is a form of Sinhala folk theatre that was performed in the coastal villages from about 250 years ago (from about 1750) from Chilaw, Wennappuwa, Negombo upto Matara, Weligama, Tangalle and Balapitiya areas. It is believed that the Sinhala Nadagam tradition was influenced by the South Indian street dramas called “*Therukkuththu*.” Owing to this, the use of South Indian or Carnatic music is evident. In the olden days, there were two types of Nadagam such as “*Sindu Nadagam*” and “*Kavi Nadagam*.”

The first Sinhala Nadagam produced in Sri Lanka was by Philippu Singho who was a blacksmith by profession. He was the first person to translate Tamil Nadagams into Sinhala and have them in printed form. He wrote Nadagams such as *Ehelepola*, *Mathalang*, *Sinhawalli*, *Sengappuli* and *Raja thun Kattuwa*. The first Tamil Nadagam produced in Sri Lanka was by a Tamil musician named Alaganaidra.

Nadagams were performed the whole night through till morning. There was a tradition that the same drama should be performed for 7 consecutive nights. The open-air stage-like structure for performing Nadagam was constructed by creating a high circular floor area out of sand, above the ground level. There were no screens or coverings and the audience used to sit on the ground.

Nadagam begins with the Narrator or *Pothe Gura* singing the story. It does not have a tune and is chanted. He introduces the various characters of the drama. In Sinhala Nadagam, the music comprises of tuneless Kavi and tuneful songs composed in the Tamil tradition. Although it has a South Indian flavour, the singers perform in the traditional Sinhala style. In some songs, Catholic hymn tunes are used. The drum used in Nadagam is the *Maddala* or Tamil drum which is similar to the Karnatic *Mrudangam*. Normally in a Nadagam performance, there are two *Maddala* players seated facing each other, one playing the slow rhythm while the other plays a fast rhythm. The *Horanewa* and *Thalampota* were also used but in modern times, instead of the *Horanewa*, the Violin, Bamboo flute and Harmonium are used.

In Nadagam songs, there is a section called “*Uruttuwa*” which has the meaning of ‘ornament’ in Tamil, and is sung at the end with the rhythm twice as fast as the beginning. It is also in a higher pitch than the beginning, ex :- (Gambheera Nedathi Constanthinu Puray) in the Nadagam “*Belasanna*” sung by Sunil Edirisingha as a light song on radio.

In the olden days, Nadagam had between 30 – 40 songs included. The gait of the performers was artistic and the songs were sung loudly so as to be heard accompanied by the chorus. About 50 years ago, famous Nadagam produces were Charlis Silva, Gurusinghe Gurunnanse and Austin Kurera of Wennappuwa. “*Maname*” and “*Sinhabahu*” by Dr. Ediriweera Sarachchandra and “*Dikthala Kalagola*” by Punyasena Gunasinghe can be identified as modern Nadagams.

Nurthi Music

Nadagam, which was influenced by South Indian Tamil Nadagam with Sinhala lyrics, was very popular among the Sinhala folk from about 1750. This type of composition, despite its popularity, began to fade away from about 1870 owing to the fact that there was no balance between the Nadagam style and its music. The pilgrims from India that came to visit Kataragama, used to sing North Indian Light Raga melodies and songs whilst accompanying themselves on an instrument – “Ekthar” using one string which was attached to a metal container. In addition, North Indian musicians used to visit Sri Lanka, thus Sri Lankans became familiar with North Indian music.

During this time, the “Baliwala Dance Troupe” which had Persian origins, landed in Sri Lanka and staged several dramas that were popular among Sri Lankans. Among those people who liked Hindustani music was C. Don Bastian born in 1852 in Dehiwala. He had progressive ideas and had staged two dramas – “*Ramayanaya*” and “*Ravana Sanahaaraya*” before the Baliwala troupe came to Sri Lanka. He used to go and watch the Baliwala troupe performing and memorized the beautiful songs and improved himself while noting the mechanical side of the production. After the Parsi troupe returned to India, he translated “*Romeo and Juliet*” as performed by the Baliwala troupe, into Sinhala and staged it giving it the name “Nurthi.” Before long, he staged another – “*Romalin*”, and hence C. Don Bastian can be named as “the Father of Nurthi.”

After C. Don Bastian, it was John de Silva, a lawyer by profession, who carried on the tradition. He was born in 1859 in Sri Jayawardenapura, Kotte. From his youth, he was very close to culture, history, heritage, religion and tradition. Although he liked the performances of the Baliwala troupe and dramas of C. Don Bastian, he wanted people to appreciate Sri Lankan historical stories, and so began writing historical plays and staging them. The first of such was “*Seethabharana*.” It was sabotaged on the first day itself and after staging about two dramas, he withdrew from the scene for about 12 years. In 1900, he came back writing plays depicting the history and culture of our nation, getting down the famous Indian musician Vishwanath Lauji to compose music for the songs of his Nurthis. The most popular one is “*Danno Budunge*” from the Nurthi – *Sri Sangabo*. Among his Nurthis are *Sri Wickrema*, *Ramayanaya*, *Ratuawalie*, *Dutugemunu*, *Vessantara* and *Sakunthala* which can be described as a collaboration between Lauji and John de Silva.

In 1911, the Nurthi “*Pandukabaya*” was staged, produced by Charles Dias. He too was a lawyer by profession like John de Silva. He followed the same style of John de Silva and produced several Nurthis such as *Hemamali*, *Vidura*, *Padmawathie*, and *Sivamma Danapala*.

A large number of songs are still popular amongst Sri Lankans because of the tuneful ragas that are used. The Nurthi artist while on stage, projected his voice to the end of the hall singing and reciting dialogues, creating an open vocal style. Hence, songs were composed in a high pitch. The instruments used in Nurthi were the Harmonium and Tabla but nowadays, the Violin and the Bamboo flute are also

used. Although the words of the songs were written by the playwright, the music was composed by Hindu and Muslim musicians who were brought back from India. Vishwanath Lauji, Mohan Lal and Abdul Aziz were some of them.

The special characteristics of Nurthi were that they were performed indoor in halls unlike in the open air where Nadagam were performed. The performers wore beautiful glittering costumes and the backdrops were lavishly decorated. They used a lot of mechanical devices to create thunder, rain etc. Also, because of the tuneful melodies using North Indian ragas, Nurthi became very popular.



Activity No 2

	Nurthi	Nadagam

Features
History



Activity No. 3

	The non-rhythmical part is called	Instruments used	Special drums used	Considered the first composer
Nadagam
Nurthi

Chapter 3

Composers of the Romantic & Late Romantic Periods in Western Classical Music from 1830 - 1900

Main features of Music

- The Romantic period, music became more expressive, emotional and picturesque.
- Beethoven can be regarded as the bridge between the classical and the Romantic period by introducing new elements to the forms of music



A brief biography of the composers

Felix Mendelssohn 1809 – 1847 [Men-del-zohn]

Mendelssohn was a German composer and the son of a wealthy aristocratic family. His father, a banker, provided every advantage of education, travel and experience to his talented son. He became a leading pianist and organist of his day.



Mendelssohn died at 38, partly due to exhaustion from overwork. In his lyrical instrumental and vocal compositions, the music displays his romantic spirit and expert craftsmanship. Of his chamber works, his set of piano pieces called *Songs Without Words* are quite romantic and expressive. He composed magnificent works for the organ.

Some of his important works:

- Violin Concerto in E minor, Op. 64 – his largest orchestral work most popular.
- Incidental music for “*A Midsummer Night’s Dream*”- one of today’s concert favourites.
- Oratorios – (*St. Paul* and *Elijah*)
- *Piano Composition* - *Song Without Words No.1 Op.19*
- *Rondo Capriccioso in E major.*
- *12 symphonies*

Johannes Brahms 1833 – 1897 [Br-a-ms]

Brahms lived in Vienna where he was for most of his life, a free-lance composer. He was a good friend of Robert Schumann and his wife Clara, a fine pianist of the day.

His works include:

- Symphonies
- 2 Concertos for Piano and one for Violin
- Short piano pieces
- Over 200 songs
- some choral music such as *A German Requiem*
- *Liebeslieder Waltzes* and *Hungarian Dances*



Richard Wagner 1813 – 1883 [Vahg-ner]

Wagner was a German composer and conductor who Grew up in a theatrical atmosphere. As a young boy, he never tried to learn to play an instrument. When he was 17, he entered a university where he was more interested in riotous student club life than in academic studies. He composed both the text and the music of his operas. *The Ring of the Nibelung*, a set of four operas was performed in his own opera house.

Wagner used the rich power of the Brass instruments to heighten his full orchestral sounds.

Some of his most important works:

- has operas are
- *Lohengrin*
 - *The Flying Dutchman*
 - *Tannhauser*
 - *Tristan and Isolde*



Orchestral Works: The *Siegfried Idyll* (is a popular orchestral work by Wagner. }

Claude Debussy 1862 – 1918

He was born into a poor family in France in 1862, but his gift at the piano sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music. During World War I, he died at the age of 55.

he was one of the most highly regarded composers of the late 19th and early 20th centuries and is seen as the founder of **musical impressionism**.

Some of his works:

- La mer - ‘The Sea’ is an orchestral composition
- Préludes - For Solo Piano
- Clair de lune - Piano suite
- Children’s Corner - Suite for Piano



Maurice Ravel 1875 - 1937.

He was a 19th and early 20th century most widely popular French composer of classical music. Ravel was admitted to the Paris Conservatoire at age 14, and later studied with Gabriel Fauré.

Some of his most popular works are:

- Bolero - one movement orchestral piece
- Pieces for piano,
- Chamber music,
- Two piano concerti,
- Ballet music, opera, and song cycles.



The character of Romantic composition is '*expression of emotion*'.



Listen to the following Compositions of the Romantic Period.



write briefly what you feel.

1. Song Without Words Op. 19 No. 1 - **Mendelssohn**

2. Hungarian Dance No.5 - **Brahms**

3. Clair de Lune -**Debussy**

4. Siegfried Idyll - **Wagner**

.....

.....

.....

.....

5. Bolero - **Ravel**

.....

.....

.....

.....

Which is the most favourite composition?.....

Why do you like it?.....

.....

.....

.....

Types and Styles of Music

Opera

Opera is dramatic stage production that involves singing, acting, dancing, costumes, staging and orchestral accompaniment. Opera is an entertainment on a grand and lavish scale, performed in a hall or an Opera House. An opera may be comic or serious, long or short, heavy or light.



An opera singer's voice is usually very strong and highly trained and can carry the softest notes to the highest balcony without artificial amplification, which distorts the quality of sound.

Aria is a lyrical song found in opera.

Recitative is a vocal solo in opera that presents the text in a sung-speech manner in free rhythm with musical accompaniment.

Libretto denotes the text (words) of an opera.

The person who writes the text is the **Librettist**.

Among the composers of opera are Handel, Wagner, Mozart and Verdi.

Stories from Operas

Lohengrin – Richard Wagner [1813 – 1883]



Elsa is accused of killing her brother Gottfried. A knight in shining armour appears in a boat drawn by a swan. The knight offers to marry Elsa on one condition- she must not ask for his name or where he came from. She agrees and they marry.

Later, Elsa came to know that the knight was Lohengrin who came to prove her innocence.

Her brother, Gottfried was turned into a swan by a witch. Lohengrin's prayers transform the swan into Elsa's brother. Lohengrin departs and Elsa, stricken with grief, dies.



Magic Flute – Wolfgang Amadeus Mozart [1756 – 1791]



Three ladies – the servants of the Queen of the Night – save Prince Tamino who is attacked by a serpent. Having seen the portrait of Pamina, the Queen’s daughter, Tamino falls in love with her and goes to rescue her from a supposedly evil priest who had protected Pamina. With the use of a magic flute, Tamino finds her and passes three tests imposed on him by the priest Sorastro, with whose blessings they get married. A Bird Catcher, Papageno also finds his lover Papagena with the use of magic bells given to him by the three lady servants of the Queen of the Night.

Aida – Giuseppe Verdi [1813 – 1901]

Aida, an Ethiopian princess is held prisoner in Egypt by Amneris, the Egyptian King’s daughter. An Egyptian General, Radames is secretly in love with Aida. Amneris is also in love with Radames.

Among the prisoners is the Ethiopian King, who with the help of Radames, escapes with his daughter through a secret route.



Radames refuses to marry Amneris and as a penalty, is buried alive. Meanwhile, Aida secretly returns and climbs down to the crypt, where together they await their death.



Oratorio



Oratorio is a setting of a text usually on a sacred theme for chorus, soloists and orchestra for performance in a church or concert hall.

The terms Aria, Recitativo and Libretti are used in Oratorio as in opera. Oratorio differs from opera as it is performed without acting, scenery, costumes or décor but only with singing and music.

Well-known examples of oratorio include Bach's *Christmas Oratorio*, Handel's *The Messiah* and Haydn's *The Creation*.

Christmas Oratorio – J. S. Bach [1685 – 1750]

This is a series of six Church Cantatas (a Cantata is a short sung sacred work) intended to be performed in church on the three days of Christmas, New Year's Day, the Sunday after New Year's Day and Epiphany – the feast days of the Christmas season.

The Messiah – George F. Handel [1685 – 1759]

The Messiah is one of the most famous oratorios of all. It has been heard repeatedly, year after year for more than two centuries. It is in three parts, each of which dealing with a particular period in the life of Christ.

Part I is on prophecy and Christ's birth; Part II on His suffering and death and Part III on the Resurrection and Redemption. Words of the oratorio are from the Bible.

King George II was so fascinated by the glorious "*Hallelujah*" Chorus in *The Messiah*, that he rose from his seat, and since then, it has become traditional for the audience to rise whenever this chorus is performed.

The Creation – Joseph Haydn [1732 – 1809]

Considered by many to be Haydn's masterpiece, *The Creation* depicts and celebrates the creation of the world as described in the book of Genesis and Paradise Lost. It is structured in three parts – the first two parts about the creation as narrated in the Bible, the third depicting Adam and Eve in Paradise.

Symphony

The great contribution of the Classical period to orchestral music is the Symphon. It is a large composition, usually lasting between 20 – 45 minutes. It often consists of four movements :

1. A dramatic fast movement
2. A lyrical slow movement
3. A dance-like movement [Minuet or Scherzo]
4. A brilliant fast movement

Haydn wrote about 104 symphonies; Mozart, over 40 and Beethoven, 9.

Examples of symphonies with identification names :

Beethoven – 6th Symphony [*Pastoral* Symphony]
Haydn – 102nd Symphony [*Clock* Symphony]
Mozart – 41st Symphony [*Jupiter* Symphony]

Lied

Lied is the German word for Song. [Pronounced: *leet* and the plural form – Lieder : *leader*]

Lieder are written for voice and piano for performance in chambers or concert halls. The piano accompaniment plays an important role in the song. Common themes of lieder are love, longing and the beauty of nature. Franz Schubert [1797 – 1828] gave birth to lieder. Among his songs are “*Who is Sylvia*” and “*Hark! Hark! The Lark!*”

Chapter 4

Let's Play the Recorder

Introduction



The Recorder is also known as the English flute. The Instrument in use today is very similar to the one used during the time of Shakespeare, King Henry VIII and Handel. The revival of the Recorder was chiefly due to Arnold Dolmetsch [Dol-metzsh] (1858 – 1940). There are 4 principal sizes of the Recorder, the descant, treble, tenor and bass. The descant, treble and tenor have a range of more than two octaves, while the bass is slightly less. The lowest note of the descant Recorder is C above Middle-C. Music for the descant and bass Recorders is written one octave lower than it sounds in order to avoid excessive use of leger lines. A peculiarity of Recorders is that they tend to give the impression of sounding an octave lower than the actual pitch.

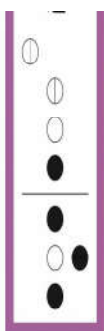
Care – The tube of wooden recorders should be dried as moisture collects in the tube when you play. Use a pull-through (a small piece of soft material tied to a string) to remove the moisture. Wooden Recorders should be oiled lightly every few months. Add a small quantity of oil to the pull-through rag for this purpose. Store the Recorder in a cool place away from the sun.

Slur Practice

Slurring allows varied articulation to be produced on the Recorder. Slurred notes are played smoothly, connected to one another.



Slurs are indicated by a curved line  or  tongue only the first note of a group of slurred notes, then play the remaining notes smoothly without tonguing. Practise this slowly to get the feel for the difference in expression.



Cradle Song

Two staves of musical notation for 'Cradle Song' in 3/4 time, key of B-flat major. The melody consists of eighth and quarter notes with accents on the final notes of several phrases. The first staff ends with a double bar line, and the second staff continues the melody and also ends with a double bar line.

The upper F
A single staff of musical notation showing a whole note on the second line of the treble clef, representing the pitch F4.

Exercise I
A single staff of musical notation in 2/4 time, key of B-flat major. The exercise consists of a sequence of eighth notes: B-flat, A, G, F, E, D, C, B-flat, followed by a whole note B-flat.

Early One Morning

Two staves of musical notation for 'Early One Morning' in 2/4 time, key of B-flat major. The melody features eighth and quarter notes with accents on the final notes of several phrases. The first staff ends with a double bar line, and the second staff continues the melody and also ends with a double bar line.

Exercise I
A single staff of musical notation in 2/4 time, key of D major. The exercise consists of a sequence of eighth notes: D, E, F#, G, A, B, A, G, F#, followed by a whole note D.

Exercise II
A single staff of musical notation in 2/4 time, key of D major. The exercise consists of a sequence of eighth notes: D, E, F#, G, A, B, A, G, F#, followed by a whole note D.

Recorder 1

Fairy Tale of Spring Gift

$\text{♩} = 110 - 114$
4

10

17

22 *rit.* *a tempo*

28

32 *rit.* *a tempo*

Recorder 2

Fairy Tale of Spring Gift

$\text{♩} = 110 - 114$
4

10

17

22 *rit.* *a tempo*

28

32 *rit.* *a tempo*

THE SANDMAN

Brahms

Descant Recorder

Piano

The first system of the score is in 4/4 time with a key signature of one sharp (F#). The Descant Recorder part (top staff) begins with a melodic line: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The Piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The piano part includes a repeat sign at the end of the system.

5

The second system continues the piece, starting at measure 5. The Descant Recorder part has a repeat sign at the end of the first four measures, followed by a new melodic phrase: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The Piano accompaniment continues with its rhythmic pattern, also featuring a repeat sign at the end of the system.

10

The third system begins at measure 10. The Descant Recorder part has a long melodic line with a slur: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The Piano accompaniment continues with its rhythmic pattern, featuring a repeat sign at the end of the system.

13

The fourth system begins at measure 13. The Descant Recorder part has a long melodic line with a slur: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The Piano accompaniment continues with its rhythmic pattern, featuring a repeat sign at the end of the system.

Let's play music of the Great Masters



Wolfgang Amadeus Mozart, an Austrian Composer, was born on the 27th January 1756. He showed early signs of musical talent and began composing at the age of five. Music flowed from Mozart unceasingly, making him the supreme master of the Classical style in all forms of the period.

He composed 17 piano sonatas. The 'AIR' is from his Piano Sonata No.11. The Piano Sonata No.11 is in three movements.

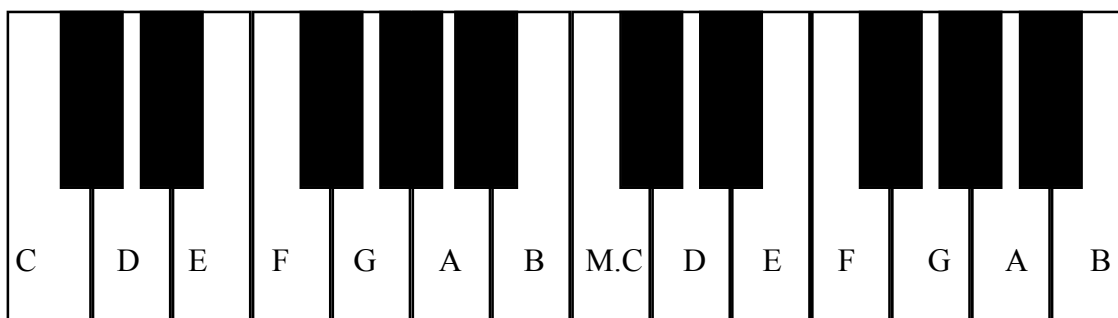
The First Movement is a theme (Air) with six variations.

The Second Movement is a Minuetto and Trio.

The Third Movement is marked Alla Turca.

This last movement, popularly known as the Turkish March, is often heard on its own and is one of Mozart's best-known piano pieces.

Play the keyboard!



Preparatory Exercises



Exercise 3

Clap the rhythm of Exercise 3 several times. Play the above exercise slowly at first, thereafter increase the speed as you gain confidence.

Play the Composition of Mozart!

Review

AIR
(from Sonata No.11) MOZART
arr. by George Coulter

Andante



FRANZ LISZT, a Hungarian composer, was born on 22nd October 1811. He gave concerts in all parts of Europe and was acknowledged as the greatest virtuoso (skilled at the instrument) of the day. He was possibly the most brilliant pianist the world has ever known.

Practise the exercises given below before attempting to play the music of ‘Liebestraum.’
“Liebestraum” means love dream.

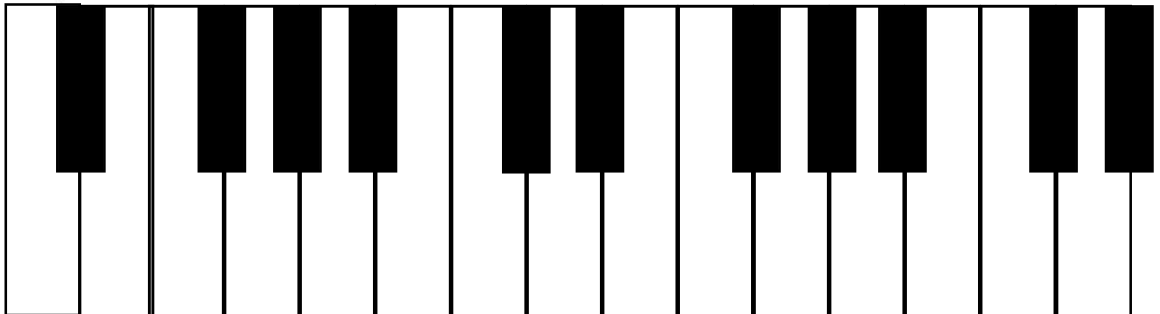
Exercise 4

Musical notation for Exercise 4, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bottom staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Exercise 5

Musical notation for Exercise 5, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. The top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bottom staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

Musical notation for the beginning of the piece 'Liebestraum', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The top staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bottom staff contains a sequence of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.



LIEBESTRAUM NO.3

(LOVE'S DREAM)

LISZT

Larghetto, con espress.

arr. by George Coulter

The first system of musical notation for Liebestraum No. 3. The treble clef staff contains a series of chords in G major, starting with a whole rest followed by a half note chord. The bass clef staff features a steady eighth-note bass line with a sustained pedal point (ped.) indicated by a horizontal line with vertical tick marks under each note.

The second system of musical notation. The treble clef staff continues the chordal progression. The bass clef staff maintains the eighth-note bass line and the sustained pedal point.

The third system of musical notation, concluding the piece. The treble clef staff shows the final chords. The bass clef staff continues the eighth-note bass line and the sustained pedal point.

1. Write the English meaning of the following Italian Terms.

a. Andante _____

b. Larghetto _____

c. Con espress _____

2. Name the key of this piece of music? _____

3. In which period was this piece of music written? _____

Chapter 5

Brass Wind Instruments of the Orchestra



A

Insert the English capital letter with the correct description given below:

Seating plan of the orchestra

Concert Band

Brass Marching Band



B



C

Listen to the the music and answer the following questions.

1. What is the name of the music piece played? _____

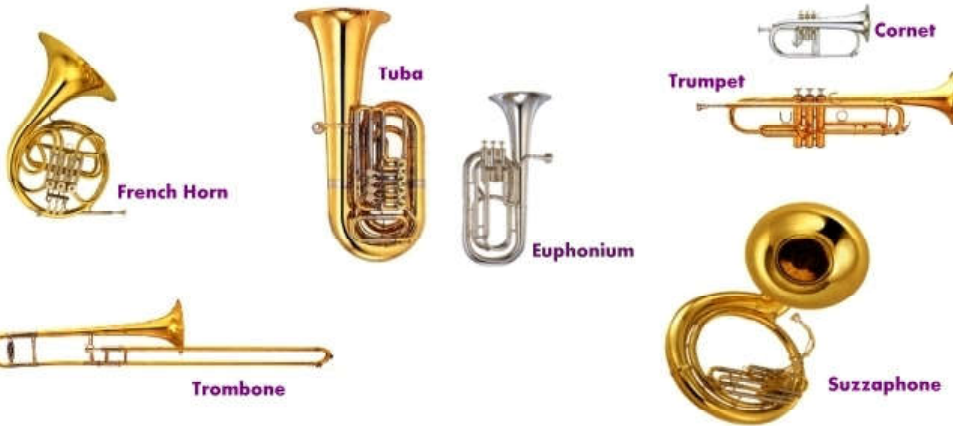
2. Name the instruments you hear.

- _____
- _____
- _____
- _____
- _____



Have you seen the following instruments?

These are called Brass wind instruments



Lets name the instruments of the Brass Section of the Orchestra

- _____
- _____
- _____
- _____
- _____

- _____
- _____
- _____
- _____
- _____



The brass family members that are most commonly used in the orchestra include the trumpet, French horn, trombone, and the tuba.



It is the smallest member of the brass family and plays the highest pitches. During the ancient times, an instrument similar to the trumpet was used as a signaling device in battle or hunting. There are many types of trumpets, but the most common is the B Flat. trumpet. It is a Transposing instrument. It is made out of slender brass tubing and with three attached valves. These valves are pressed in different combinations to change the pitch. The trumpet has a bright and a vibrant pitch. An object which is known as the Mute in different shapes is inserted to the bell to produce different tones



- This instrument originated from the hunting Horn. It can produce a wide variety of sound Loud to soft, harsh to mellow. The French horn has long tubing which is relatively much longer than the trumpet, coiled up into a circular shape with a large bell at its end. There are attached valves and different combinations to change the pitch. It is also a transposing instrument.



- This trombone is the only brass instrument that uses a slide instead of the valves to change the pitch. When played while pulling or pushing the slide the pitch can be changed.



- This tuba the largest and the lowest sounding instrument with a deep rich sound. The tuba too has long metal tube curved into oblong shape with a very large bell at its end. There are three attached valves and different combinations to change the pitch.

(a) Fill in the blanks with the appropriate answer.

1. The number of valves in a trumpet
2. An instrument having a slide is
3. An object that is inserted into the bell that changes the tone is called a
4. The highest sounding Brass instrument
5. Name a transposing instruments of the Brass Family.....
6. The lowest pitched Brass instrument

Tone Production of Brass Wind Instruments

Write common features of the Brass Wind instruments .

- _____
- _____
- _____

According to “The Cambridge Companion to Brass Instruments”

“The player’s manipulation of his lip tension when blowing air, interacts with the air column of the tube. When the bell catches the sound , it will strengthen and radiate the sound”

Try playing a Brass Instrument and experience the following:

- Brass musical instruments make sound by the **basic vibration of air**.
- By **tightening** or **loosening** the lips, it is possible to produce a few different pitch notes.
- More different pitch notes are produced selecting the valves that change the length of tube of the instrument.
- The trombone changes the length by an adjustable **slide**.

Tuning the instrument

- As all instruments playing together must perform at the same pitch, it is important that each individual instrument should be adjusted to one common pitch.
- Where any instrument is found to be a little higher than the common pitch that has been agreed upon, the pitch of that instrument should be lowered to match the others. This is done by increasing the length of the tube.
- Pulling this tuning slide out increases the length of the instrument whilst, pushing the slide in reduces the length. The player can thus adjust the pitch to the required level.

The basic cleaning and maintenance tips of these instruments.

- Oil the valves each time you play, or at least three times per week.
- When finished playing ,remove any excess moisture from the inside of the instrument by opening the spit valves and blowing through the instrument.
- Carefully wipe the outside of the instrument with a polishing cloth to remove oils or perspiration caused by your hands
- A good practice to follow is to always push the tuning slides closed when you have finished playing. (This prevents the air from drying out the grease.)
- Brass instruments should be flushed out once a month with lukewarm water and a mild soap to clean out any accumulation of dirt and to prevent corrosion.

Listen carefully and observe the following :

The sound of the Trumpet can be described as lively, bright, and majestic

The tone of the French Horn has a thicker, warmer tone

The sound of the Trombone- Stronger and deeper tone than a Horn

And the Tuba, always the Bass.....

The general instrument range when compared with the voice range as to Soprano, Alto, Tenor and Bass

Identify the instruments on listening to the following music

	Trumpet Concerto	Trombone Concerto	French Horn Concerto	Tuba Concerto

State the clef in which the music is written for the given Brass instruments

	Trumpet	Trombone	French Horn	Tuba

Probable Questions

A) Fill in the blanks using the words given below:

(Vibration, / size /mouth piece /length /slide)

- make sound in Brass musical instruments like any other instrument.
- They produce sound through a metal.....
- The mouthpiece is similar on most brass instruments, usually varying only in.....
- The trombone changes the length by an adjustable.....
- The brass instruments can be tuned by adjusting the.....

The Drum Kit

- Listen and answer the following questions.

1. How many instruments can you hear? _____
2. Can you guess the instruments? _____
3. How many players are performing? _____
4. Where have you seen these instruments been played? _____
5. Is it a popular instrument? _____

- Teacher displays a diagram with the parts named



Enjoy Western Classical Music Concert

Watch a video or go to a live classical music concert and answer the following questionnaire.

Before the concert

- What can you see from where you are sitting?
- How do you know when the concert is about to begin?
- Which member of the Orchestra comes in last and what does he do?
- Which musician helps to tune the Orchestra?
- When does the conductor come on stage?

During the concert

- What does the conductor do during the concert?
- Are the string players using their bows in the same way?
- When should the audience applaud?
- How does the conductor indicate the audience should applaud?
- How do the musicians applaud?
- What are the musicians wearing?
- What movements does the conductor use at the concert?
- Can you tell if the music is slow or fast by watching the conductor?
- Think about how the music makes you feel. Do different styles of music make you feel differently?
- Which musicians stand for most of the performance?

After the concert

- Who is the first person to leave the stage after the performance?
 - Who is the second person to leave the stage after the performance?
 - How should the audience show appreciation for the performance?
 - What was the best part of the performance for you?
 - Can you say one thing you noticed about the performance?
 - Is there something you would like to know about?
-
- Giving a speech or write a review of the concert

convention observed at an orchestral concert

Name the concerts and other musical events you have been to

- _____
- _____
- _____
- _____

State your observations of the behavior of the audience at the following events:

A badminton tournament	A rock concert	A school concert
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

What is the difference of audience behaviour in an orchestral concert and the other events?

Do you know why we need to behave in a particular way at an orchestral concert?

Lets consider the following :

- ◆ There is an accepted and a polite way of behavior of the audience while enjoying or performing a live musical performance
- ◆ Good concert etiquette shows respect
 - For the conductor
 - For the performers
 - To the other members of the audience
 - For the music that is being performed

State the following as accepted behavior as a member of the audience

- Sit quietly until the concert begins, but you may speak softly
- You should not distract the performers by speaking or making any noise during the performance
- You should applaud only after each full piece of music has been completed
- It is best if you could stay for the entire concert. But if you need to leave during a concert, do so only at the end of a group performance

- Mobile phones should be turned off, and avoid taking photographs during performances as it distracts the performers as well as the audience
- Classical concertgoers tend to dress formally, reflecting the more traditional atmosphere of the concert hall.
- Once applause begins after the completion of a composition, the soloist (s) and the Conductor may leave the stage for a few moments and then return to the stage. This is called a curtain call and may happen repeatedly if the applause continues.
- The audience should not rush to leave the performance when it is over. This is a time for the audience to thank the conductor and the musicians for their hard work.
- If audience enthusiasm remains, after much applause, the performers may return to the stage and resume performance positions, thereby signalling to the audience that they will be performing an **encore** (an extra piece that is not mentioned in the printed program) or bonus performance. This may continue through several encores if the performers are feeling energetic and the audience excited, but will generally not last more than an extra half an hour.

Chapter 6

Alto & Tenor Clefs (C clefs)

Look at this score and name the musical symbols used at the beginning of the 1st and 4th staves

1st Staff _____



4th Staff _____

What do these Clefs (musical symbols) indicate ?

These clefs are musical symbols used to indicate the pitch of written notes.

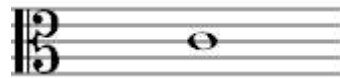
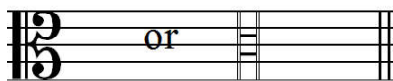
The Treble Clef is for higher pitched instruments and voice .

The Bass Clef is for lower pitched instruments and voice.

In addition to the treble and bass clef are a series of "C" clefs.

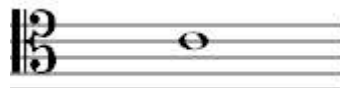
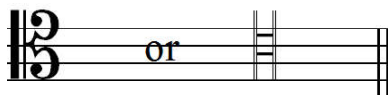
These clefs originated with older vocal music, to avoid extensive use of ledger lines but are still used today for some instruments and in some cases, vocal music.

The **Alto clef**, is used not only for the alto voice, but also for the viola.



In Alto clef the note middle C is found on the 3rd Line

The **Tenor clef**, is used not only for the tenor voice, but also for the higher notes of the bass instruments such as trombones, bassoons and cellos.



In Tenor clef the note middle C is found on the 4th Line

It is important to remember that the note on the middle line is not just any C but middle C. Below is a C major scale starting on middle C in both the treble and alto clefs.



All the three scales sound exactly the same, including their register.

What is a ‘music score’?

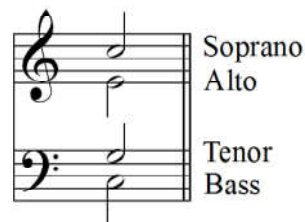
A musical score is a copy of a piece of music that shows all of the instrumental parts together, giving a view of the entire piece.

There are different types of scores most commonly used.

‘Short score’ (Close Score)

A score that has two or more instrumental or vocal parts on each staff.

When chords are written on two staves, the notes cluster together on the Treble and Bass clefs.



* Observe how the stems are turned.

“Open Score” (full Score)

A score that shows each part on its own staff is called open score or full score.

Observe how the same chord is written on four separate staves using the relative clefs.

There are many different types of open score, depending on the number and type of instruments for which you are writing.



-The Key signature written in the Alto Clef.

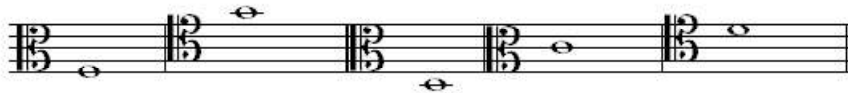


- The Key signature written in the Tenor Clef.



Activity

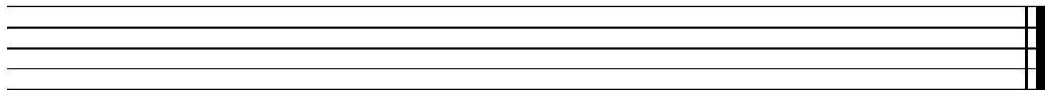
1. Name the following notes.



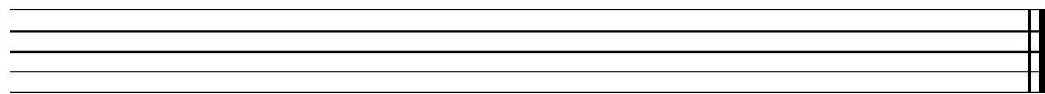
.....

2. Write the following scales.

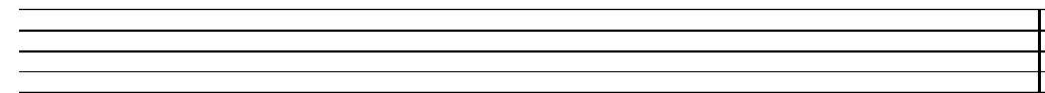
a) E major ascending and descending with correct key signature in the Alto clef.



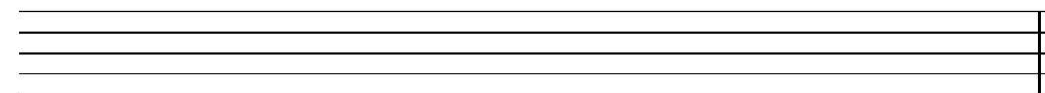
b) Ascending major scale which has three flats, without key signature, using accidentals in the Tenor Clef



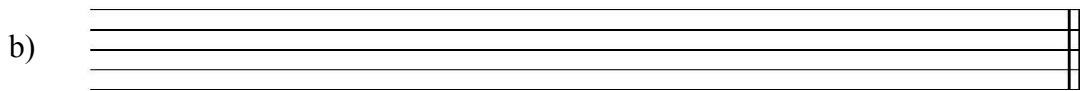
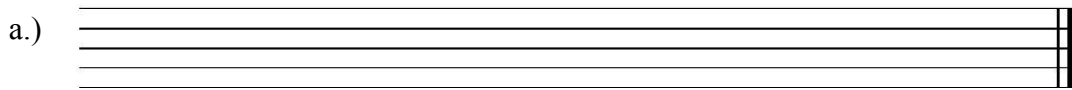
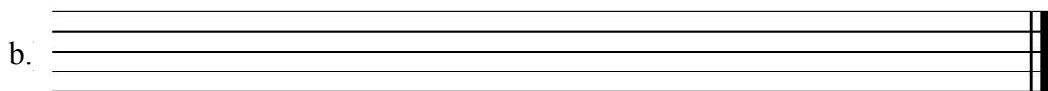
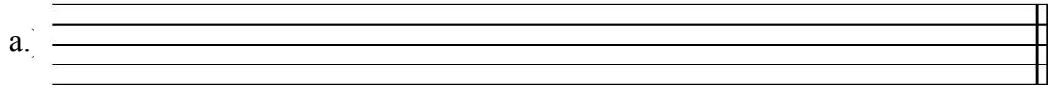
c.) Ascending and descending scale of D major with key signature using the alto clef



d.) Ascending and descending scale of B flat Major without key signature using the Tenor clef



Rewrite these extracts using a) Alto clef b) Tenor clef.



Transposition

What is transposition?

Change of pitch is referred to in music as 'Transposing.'
This happens when the original melody is shifted to another range.

Why should a piece of music be transposed?

1. To make the song fit into the range of the singers voice.
2. To play the songs in keys that are easy to play on a given instrument.
3. To make the collective sound of various instruments when played together, sounds in the same key. Some of these instruments known as "Transposing instruments" have different ranges and corresponding fingering to produce given notes. Therefore the instruments have to play in different keys to produce the same pitch.

1. Write the following melody an octave lower in the same clef.

Musical notation for exercise 1: A melody in bass clef, 3/4 time, key of D major. The melody consists of 10 measures. The first measure has a quarter note D2. The next two measures have quarter notes E2, F2, and G2. The fourth measure has a quarter note A2. The fifth measure has a quarter note B2. The sixth measure has a quarter note C3. The seventh measure has a quarter note D3. The eighth measure has a quarter note E3. The ninth measure has a quarter note F3. The tenth measure has a quarter note G3. The melody ends with a double bar line.

2. Write the following melody an octave higher in the Treble clef.

Musical notation for exercise 2: A melody in bass clef, 3/4 time, key of D major. The melody consists of 10 measures. The first measure has a quarter note D2. The next two measures have quarter notes E2, F2, and G2. The fourth measure has a quarter note A2. The fifth measure has a quarter note B2. The sixth measure has a quarter note C3. The seventh measure has a quarter note D3. The eighth measure has a quarter note E3. The ninth measure has a quarter note F3. The tenth measure has a quarter note G3. The melody ends with a double bar line.

3. Write the following an octave lower in the Bass clef.

Musical notation for exercise 3: A melody in treble clef, 6/8 time, key of D minor. The melody consists of 10 measures. The first measure has a quarter note D4. The next two measures have quarter notes E4, F4, and G4. The fourth measure has a quarter note A4. The fifth measure has a quarter note B4. The sixth measure has a quarter note C5. The seventh measure has a quarter note D5. The eighth measure has a quarter note E5. The ninth measure has a quarter note F5. The tenth measure has a quarter note G5. The melody ends with a double bar line.

Study the orchestral score given below:

Thunder and Lightning

Polka

Joh. Strauss II
Op.324

Polka schnell

The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe 1.2, Clarinet 1.2 in Bb, Bassoon 1.2, Horn 1.2 in F, Trumpet 1.2 in Bb, Trumpet 3 in Bb, Trombone 1.2, Bass Trombone, Tuba, Timpani (D, G, A, C), Bass Drum, Cymbals, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features dynamic markings such as *f*, *p*, and *fp*. The score is marked "Polka schnell" and includes a "div." (divisi) instruction for the Violin I part.

Look at the orchestral score given in the previous page and answer the following questions.

- Name the key of this score. _____
- For how many different instruments is the score written? _____
- Are they all using the same key signature? _____
- If not, group the instruments that use the same key signature?

Key signature					
Instruments					

Do you know why music for some instruments use different key signatures in an orchestral score?
It is because some instruments do not produce the same sound as the written note.

Concert Pitch
It is the real sound of a note. Written and played notes are the same like on a piano.

Transposing instruments
has two ways. The written note is not the same as the sounding note.

When a trumpet / clarinet player reads/ fingers/plays a **C**, the note sounds is a concert pitch **B flat**. Therefore in an orchestral score the transposing instrument needs to be written in a different key. This requires to transpose up or down by intervals.

Activity 5

- Transpose this passage a major 2nd higher to be sound at Concert pitch when played by a Clarinet in B flat.

- Transpose this passage notated for a Trumpet in B flat a major 2nd lower, so as to be in concert pitch.

Ornaments or Graces

Ornaments in music means melodic decoration. During the 18th century, harpsichord composers overloaded their music with various ornaments. Modern composers write out exact note values of all kinds of ornaments or melodic decorations. But in earlier times, particularly the 17th and 18th centuries, certain signs were used for melodic decoration.

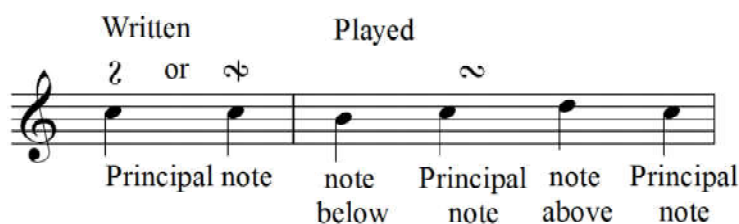
The Turn, also called ‘Gruppetto’ in Italian – for grouplet – implies a group of four notes, note above the principal note, note itself (principal note), note below and note itself.



When the sign is placed directly over a note, the ornament begins on the upper note followed by the principal note, note below and ending on the principal note.



The Turn When the sign is inverted ? or ? the ornament begins on the note below the principal note

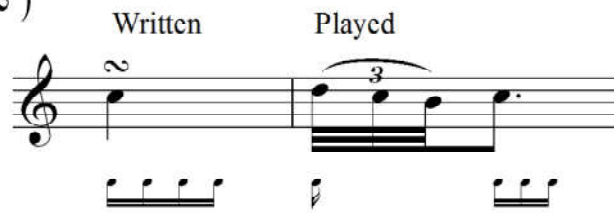


When the sign is between two notes, the first note is sounded and the turn begins on the upper note. (It fits in between the two notes as in the example.)



When playing ornaments, all notes involved must be played according to the value of the principal note.

The Turn (∞)



The last principal note gets 3/4th value of the given principal note. The first three notes get 1/4th value.

An accidental written above or below the sign affects the note above or below the principal note.



Answer the following questions :

1. Write the principal notes and the appropriate signs to each of the following examples.



2. Write out the following ornaments in full as they should be played.



3. Name the ornaments in the given extract.



- | | | | |
|---|-------|---|-------|
| A | _____ | D | _____ |
| B | _____ | E | _____ |
| C | _____ | F | _____ |

Advance Exercises on Time and Note Values

Remember these tips !

A whole bar of silence is always indicated by a semibreve rest, what ever the time signature

Q1.

(i) 

(ii) 

(iii) 

(iv) 

(v) 

Q2.

(i) 

(ii) 

(iii) 

(iv) 

(v) 

Q3.



Q4.

2



Q5.



Melodic Minor Scales

A major scale has only one form whereas the minor scale has two forms – The **Harmonic** form and the **Melodic** form.

In a Melodic minor scale, the semitones come between 2&3, 7&8 ascending and between 2&3, 5&6 descending. The scale goes up one way and comes down in another way. The 6th and 7th notes are raised ascending and lowered in descending.

The Key signatures required for Grade 10 are up to 3 sharps and 3 flats.

Study the illustration of the minor scale of A, Harmonic form and Melodic minor form in ascending and descending order.

	Major key	Minor key	Key Signature
	C	A	no key signature
with sharps	G	E	F#
	D	B	F#, C#
	A	F#	F#, C#, G#
with flats	F	D	B \flat
	B \flat	G	B \flat , E \flat
	E \flat	C	B \flat , E \flat , A \flat

Illustration 1

a) A Harmonic form

b) A Melodic form

Play the two scales on a keyboard instrument to be familiar with their sounds.

Illustration 2

Study the Melodic Minor scale of D ascending and descending, using the Key Signature.

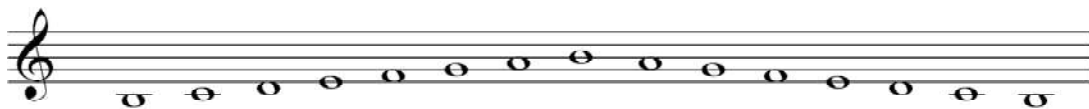


- Note that the 6th note, which is a flat in the key signature, is raised by a natural in the ascending form and lowered with a flat in the descending form.
- The semitones appear between 2&3 and 7&8 in the ascending form and between 2&3 and 5&6 in the descending form.

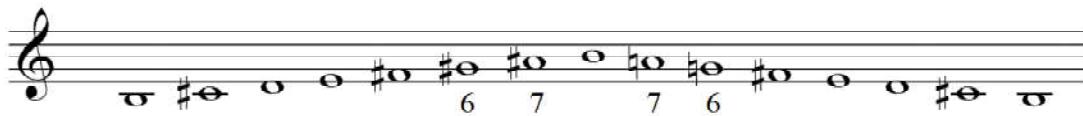
Activity 1

Write the Melodic minor scale of B ascending and descending, using accidentals, making use of the instructions given.

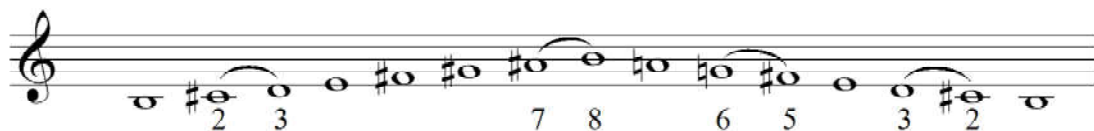
- 1) Write the scale ascending and descending, beginning on B.



- 1) Add the necessary accidentals, F# and C#, of the key signature and raise and lower 6&7 as required.



- 3) Mark semitones – 2&3 and 7&8 ascending; 2&3 and 5&6 descending



- 4) Play the scale on a keyboard instrument.

Activity 2

Write the Melodic minor scale of F# using the treble clef, ascending in minims, using the key signature. Follow the guidelines given.



1. Write the clef and key signatures.
2. Write the scale in minims, ascending.
3. Raise the 6th and 7th.
4. Mark the semitones.
5. Play the scale.

Activity 3

Write the Melodic minor scale of G descending, using accidentals. Write in crochets using the bass clef. Follow the instructions given.



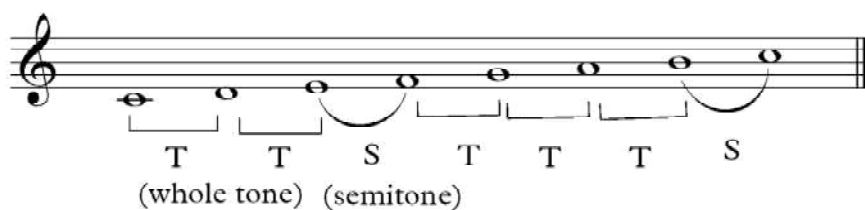
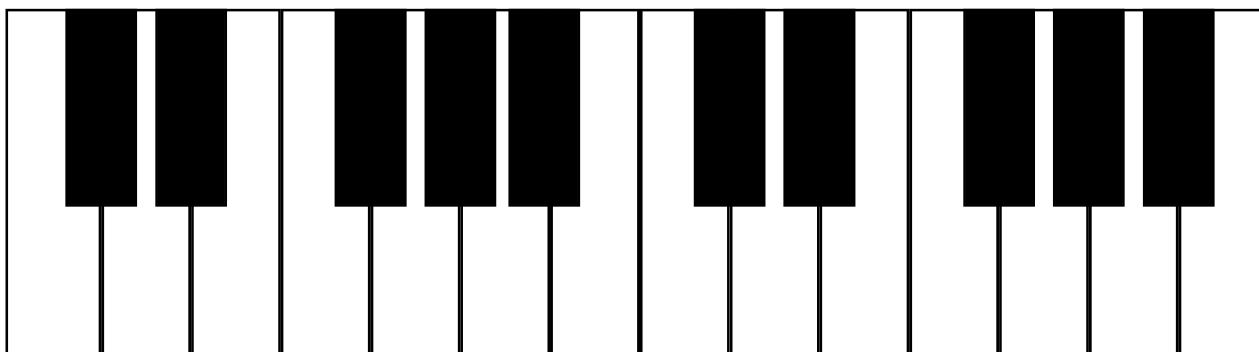
1. Write the clef and the scale descending, in crochets.
2. Add the relevant accidentals. It is not necessary to lower the 6th and 7th notes as this is the descending form only.
3. Mark the semitones between 2&3 and 5&6.
4. Play the scale.

Be mindful of raising and lowering the relevant notes when the scale is written with the key signature or without the key signature.

Intervals & their Inversions

Review: Tones and Semitones

Begin learning intervals by relating them to the intervals contained in the major scale.



* If a major interval is made half step smaller without altering its numerical name, it becomes a minor interval

Inversions of Intervals

Invert an interval by putting the bottom pitch above the top one

The image shows two staves of musical notation. The top staff contains six intervals: a 2nd (C-D), a 7th (C-B), a 3rd (C-E), a 6th (C-F), a 4th (C-G), and a 5th (C-A). The bottom staff shows the corresponding inverted intervals: a 5th (D-C), a 4th (B-C), a 6th (E-C), a 3rd (F-C), a 7th (G-C), and a 2nd (A-C).

* The interval of a 2nd becomes a 7th .
 3rd becomes a 6th
 4th becomes a 5th
 5th becomes a 4th
 6th becomes a 3rd
 7th becomes a 2nd

* A major inverted becomes a minor
 A minor inverted becomes a major
 A perfect remains a perfect

Activity

1. Fill in the blanks using suitable words.

- i) An interval is the distance in _____ between any _____ notes.
- ii) An interval is counted from the _____ .
- iii) If the two notes of an interval are sounded together, it forms a _____ interval.
- iv) If the two notes are sounded one after the other, it forms a _____ interval.
- v) Intervals are named according to the _____ in them.
- vi) Intervals of 4ths, 5ths, and 8ves are called _____ .
- vii) Intervals of _____ , _____ , _____ , _____ are major or minor.
- viii) A minor interval has _____ semitone less than a _____ interval.

2. Name the intervals

Ans. _____

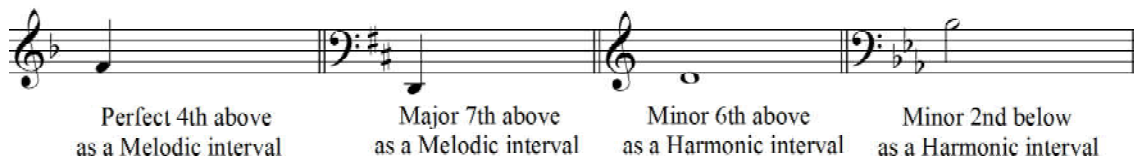
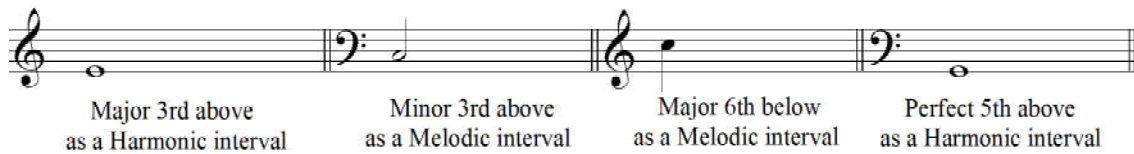
3, Write the number of semitones contained in each interval.

- | | |
|-----------------------------------|------------------------------------|
| i) Minor 3 rd _____ | vi) Major 3 rd _____ |
| ii) Perfect 5 th _____ | vii) Perfect 4 th _____ |
| iii) Major 6 th _____ | viii) Minor 2 nd _____ |
| iv) Minor 7 th _____ | ix) Minor 6 th _____ |
| v) Major 2 nd _____ | x) Major 7 th _____ |

2. Name the intervals as major 2nd, perfect 4th etc.



5. Write a note above or below each note, to form the required interval.



Name the following Intervals.

Write the Inversion in the given empty bar and name them



Sing, listen and identifying Intervals

Look at the given music score A

Name the intervals marked with an asterisk .(*) and sing the song noticing the intervals.

Michael, Row the Boat

A

Mi - chael, row the boat a - shore Ha - lle - lu - jah!
 Mi - cheal's boat is a music boat

Name of Interval _____

Mi - chael, row the boat a - shore boat Ha - lle - lu - jah!
 Mi - chael's Boat is a music boat

Name of Interval _____

The same score is given below.

Complete the given score writing the inversion of the interval given in the score A, and name them.

Sing in harmony with your friends, noticing the intervals.

B

Mi - chael, row the boat a - shore Ha - lle - lu - jah!
 Mi - cheal's boat is a music boat

Name of Inversion of the Interval _____

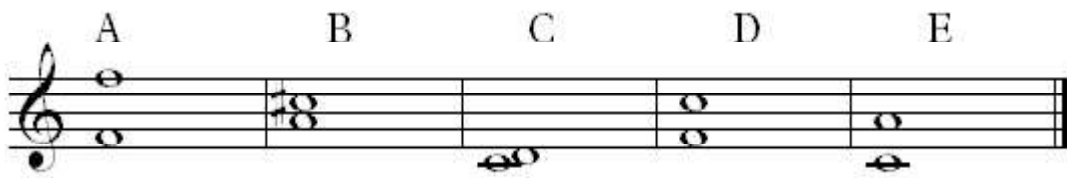
Mi - chael, row the boat a - shore Ha - lle - lu - jah!
 Mi - chael's Boat is a music boat

Name of Inversion of the Interval _____

1. Listen to the following intervals and put a tick (✓) in the correct box.

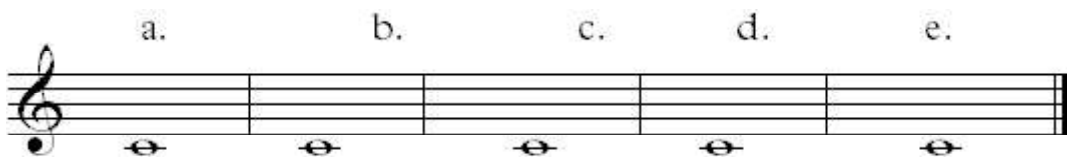
No.	Maj. 3 rd	Per. 5 th	Min. 6 th	Maj. 7 th	Per. 8 ^{ve}
1.					
2.					
3.					
4.					
5.					

2. Identify the Interval when played and complete the table below



	A	B	C	D	E
1					
2					
3.					
4.					
5.					

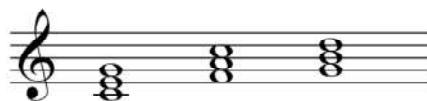
3. Listen to the interval and write a note above the given note to form correct interval from the scale of C Major



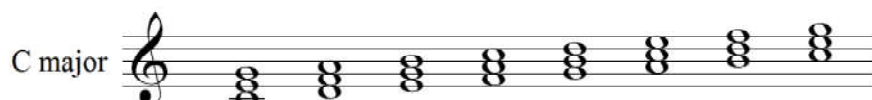
Triads - Major & Minor

What is a Triad?

- A Triad is a set of three notes consisting of a root, 3rd and 5th appearing one above the other.



A triad can be built on any degree of a major or minor scale

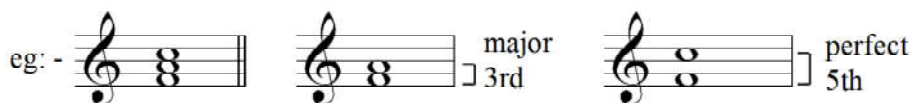


How triads are named

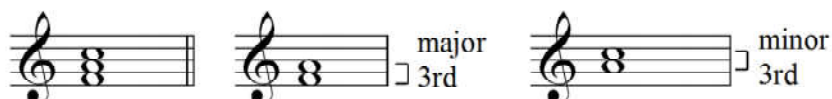
Triads are named according to the intervals in them.

Major Triad

A Major triad consists of a major 3rd and perfect 5th above its root.

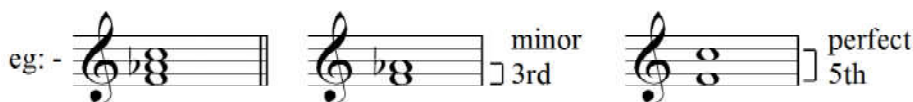


It can also be described as having a major 3rd with a minor 3rd above it.

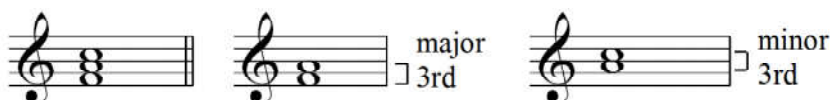


Minor Triad

A Minor triad consists of a minor 3rd and a perfect 5th above its root.



It can also be described as having a minor 3rd with a major 3rd above it.



Note that the Tonic triad [the triad on the 1st degree of the major scale] is always Major. The Tonic triad of a minor scale is always Minor.

Activities

1. Name triads as Major or Minor.

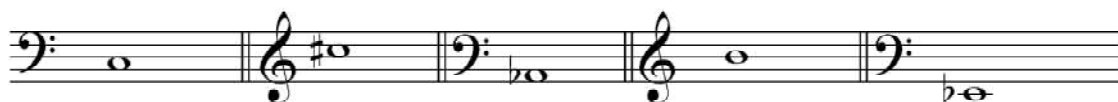


Name: _____

2. Build Major triads on the given roots.



3. Build Minor triads on the given roots.



Playing triads to accompany songs.

Instructions:

- First play the melody line.
- Next, play the triads with the left hand.
- Play the two hands together.
- Sing the song while playing.

1 Lightly Row

Light - ly row! Light ly row! O'ver the glass-y waves we go, Smooth-ly glide! Smooth-ly glide, on the si-lent tide.

Let the winds and wa-ters be ming-led with our me-lo-dy, Sing and float! Sing and float! In our lit-tle boat.

2 **Brother John**

Are you sleep- ing, Are you sleep- ing, Bro-ther John, Bro-ther John, Morn- ing bells are ring- ing, morn- ing bells are ring- ing, Ding, ding, dong! ding, ding, dong!

The musical score for 'Brother John' is written in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of a series of quarter notes and eighth notes, with some beamed eighth notes. The accompaniment consists of a steady bass line with chords.

3 **This Old Man**

This old man he played one, He played knick-knack on my thumb, Knick-knack pad-dy-whack give a dog a bone, This old man came roll- ing home.

The musical score for 'This Old Man' is written in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of a series of quarter notes and eighth notes, with some beamed eighth notes. The accompaniment consists of a steady bass line with chords.

4 **What shall we do with a Drunken Sailor**

What shall we do with a drunk-en sail-or, What shall we do with a drunk-en sail-or, What shall we do with a drunk en sail-or ear- ly in the morn - ing.

The musical score for 'What shall we do with a Drunken Sailor' is written in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of a series of quarter notes and eighth notes, with some beamed eighth notes. The accompaniment consists of a steady bass line with chords.

Form in Music- Variation Form

Variation Form

The form called ‘Theme and Variations’ was widely used in the Classical period.

Variations are pieces which start with one pattern or tune and then changes them in different ways. Theme is another name for the main musical idea of a piece.

In this form, a basic musical idea – “The Theme” – is repeated over and over and is changed each time.

A Theme / Variation I / Variation II / Variation III / and so on.....

Each variation should be a recognizable version of the main theme, but different from the others.

(Graphics)

Each variation is usually about the same length as the theme. The following may be used to give a variation its own identity.

- | | | |
|---------------------|------------|---------------|
| + Changes of melody | + Rhythm | + Harmony |
| + Accompaniment | + Dynamics | + Tone colour |

You can vary a tune in simple ways, as follows :

- Start with a basic theme



- Changing the melody by adding notes to the theme



- Changing the rhythm



- Changing the harmony



You can also change the tempo, change the key (from major to minor) and add different types of accompaniment.

Examples of Variation form :

1. The Harmonious Blacksmith by Handel
2. The 'Trout' Quintet by Schubert
3. Sonata in A K331 by Mozart



Lets listen to 'Twelve Variation on " Ah Vous dirai-je, Maman" (Mozart (1756 - 1791)

How does the first theme change?.....

1. Pitch? 2. Rhythm? 3. Harmony? 4. Dynamics? 5. Texture?



Write the things you notice using the words 1 - 5, listening to the music following music.

1. The Harmonious Blacksmith by Handel

2. The 'Trout' Quintet by Schubert

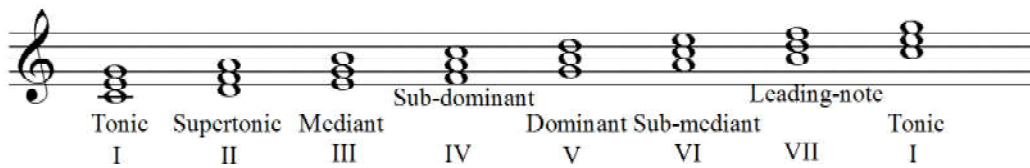
3. Sonata in A K331 by Mozart

Chords

Change a triad into four-part harmony

Building chords from triads

- A Triad is the simplest type of chord built on a note.
- It can be built on each degree of a major and minor scale.



A **Chord** could be described as three or more notes sounded together.

Music written for four-part choir or instrumental pieces often use chords that contain the three notes of the triad and an extra root note, making a total of four parts.

Which note should be doubled..... ?

Root Root Root Root Exercise : ?? ??
 Root Root Root Root
 Root Root Root Root
 Root Root Root Root

Let us listen to the musical extract from the last line of the song “Good King Wenceslas.”



- Listen to the triad in the right hand.
- Listen to the chords played with both hands.

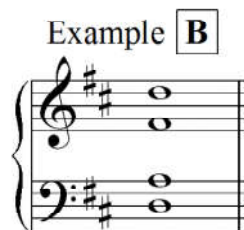
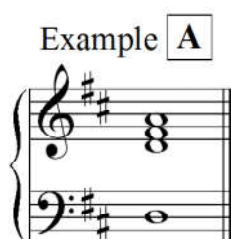
After listening to the right hand and both hands separately you will understand the difference between a Triad and a Chord.

A chord could be arranged in several ways.

A - With three notes in the Treble and one in the Bass.

B - In four parts with the Soprano and Alto voices in the Treble clef and the Tenor and Bass in the Bass clef.

Examples :



The Primary Chords

The three major chords, I, IV and V are the most important chords in any key. They are called **Primary Chords**. The Primary Chords are the best chords to harmonize any note in the scale.

How to write – three notes in the Treble and one in the Bass

The best note to be placed in the Bass is the root of the chord. The three notes in the Treble may be in root position, 1st inversion or 2nd inversion.

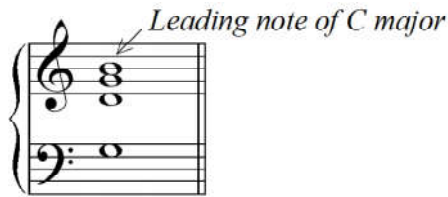
Let us see one example..... the Dominant chord of E major in four parts with the 3rd at the top. (Three notes in the Treble and one in the Bass.)

Example 2



- i. The four notes of the chord are B, B, D# and F#.
- ii. The root will be in the Bass part.
- iii. The 3rd note of the chord will be in the top-most part of the Treble clef.
- iv. B and F# come immediately below the top note.

Here is the Dominant chord of C major with the Leading note at the top.



Activity :

1. Write the chord indications with roman numerals and name the note at the top of each chord

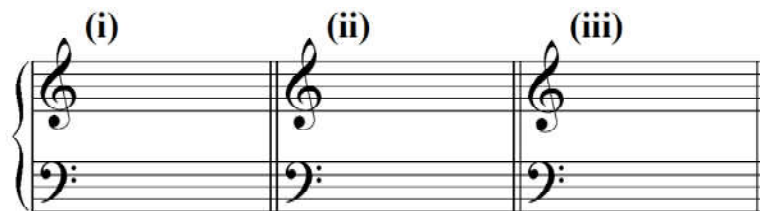


Chord Indication _____

Note at the top _____

2. Write the following chords with three notes in the Treble and one in the Bass.

- i. Sub-dominant chord of F major with the 3rd at the top.
- ii. Dominant chord of C minor with the Dominant at the top.
- iii. Tonic chord of E major with the root at the top.



Cadences

Most choirs and instrumental music uses a combination of four different voices.

Soprano
Alto
Tenor
Bass

The music for these four separate parts are arranged in two different ways.

- Short Score
- Open Score

Short Score

In a two-stave layout, the upper voices, Soprano and Alto, are written in the Treble clef on the top stave, and the lower voices, Tenor and Bass, are written in the Bass clef.

Short score

etc.

Open Score

In a four-stave layout, each part has its own stave in the order of Soprano, Alto, Tenor and Bass.

Open score

Arranging notes of the chords as Short Score

Here is an example of music written in SATB.

The image shows a musical score for SATB voices and piano accompaniment. The lyrics are: ca - put a - pri de - fe - ro, red - dens lou - des Do - mi - no. The score is written in common time (C) and features a piano accompaniment with chords and moving lines in both hands.

- Play each part separately on Recorders or Keyboard.
- Play all the parts together using different instruments such as Keyboard, Piano and Recorder.

As you know,

In harmony, chords are arranged for four voices or parts as Soprano, Alto, Tenor and Bass (SATB). In arranging a Triad for four voices, one note has to be doubled or to appear in two parts. The best note to be doubled is the root. Compare the previous lesson on arranging Triads.

The image shows a musical notation for a triad arrangement. It consists of two staves, Treble and Bass. The notes are arranged as follows: Soprano (top note, stem up), Alto (middle note, stem down), Tenor (top note, stem up), and Bass (bottom note, stem down).

- The top note in the Treble with the stem upwards,
- The note in the Alto part with the stem downwards.
- The top note in the Bass with the stem upwards.
- The lowest note in the Bass with the stem downwards.

How to arrange notes of the chord

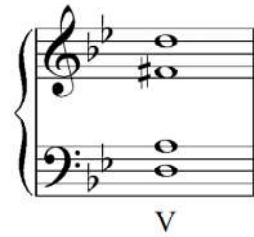
Example : Tonic triad of A major, root position.

The image shows a musical notation for the tonic triad of A major in root position. It consists of two staves, Treble and Bass. The notes are arranged as follows: Soprano (top note, stem up), Alto (middle note, stem down), Tenor (top note, stem up), and Bass (bottom note, stem down). The chord is labeled 'I' below the bass staff.

You will see that there are two A(s) [one in the Tenor and in the Bass] and also that the notes of the chord are spread out fairly evenly across the staves. This makes the chord sound clear and balanced and gives all the singers/players a note to sing/play that suits their range.

Four-part chords in Root position

- In Root-position triads or chords, the lowest or root note of the triad appears in the lowest or Bass part.
- In Figured Bass, the full figuring for a root-position chord is 5
3



Exercise 1

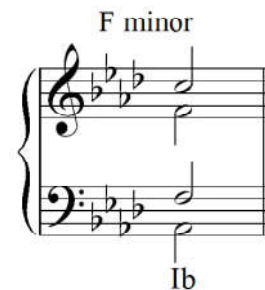
Write out the root-position chords as indicated. (The triad is given above.)

D major

E \flat major

Four-part chords in First Inversio

- In First Inversion, the third note of the triad appears in the lowest or Bass part.
- In Figured Bass, the full figuring for a First Inversion chord is 6. The figure 3 is omitted and only figure 6 is used.



Exercise 2

Write the following 1st Inversion chords in SATB. (The triad has been given above.)

A \flat major

C \sharp minor

Exercise 3

Arrange the following chords in SATB according to the chord indication.

I IV IV^b V^b II^b V I

Exercise 4

Label the following chords with Roman numerals.

1 2 3 4 5 6 7 8

I - - - - - - -

Exerc

Write the missing chords as indicated.

I I^b V

Exercise 6

In the following extract, identify and label the chords indicated by the asterisks.

1 2 3 4

1. (Example) Dominant chord – Root position.
- 2.
- 3.
- 4.

Arranging notes in Open Score

A piece of four-part music written on two staves, may be re-written in 'Open Score' as for four voices, and using C clefs for Alto and Tenor parts, each part having its own staff.

IIb V I

The same passage in open vocal score

Treble
Alto
Tenor
Bass

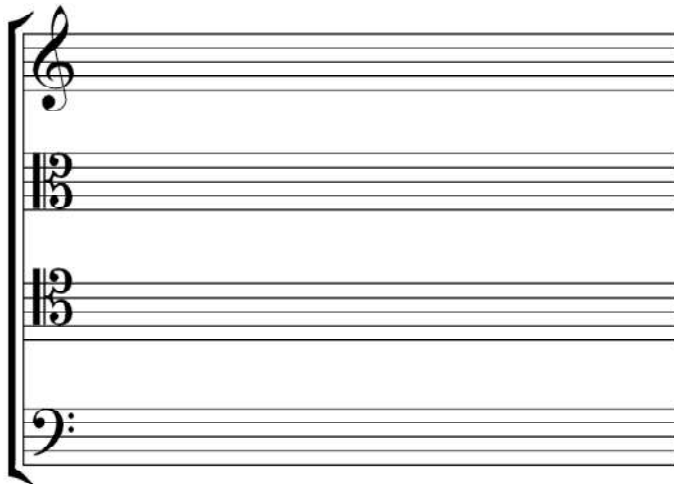
*For instrumentalists and vocalists, it would be easier for them to have their own parts.

When writing music for a choir

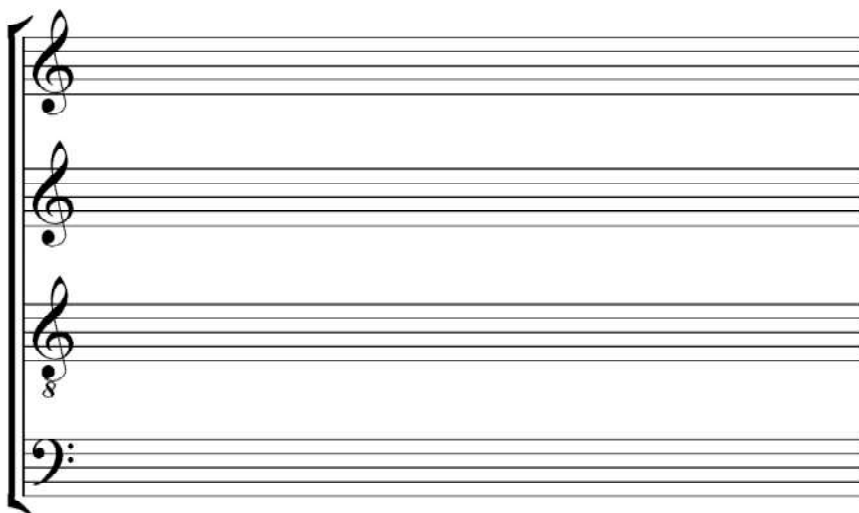
In Short Score, the Tenor part is written in the Bass clef, but in Open Score, it is written in the Treble clef, an octave higher than it actually sounds.

Exercise 1

Write the following music in Open Score.



Exercise 2



Arrange Cadences in Four Parts

Music, as in literary composition, has words making up sentences and phrases.
A musical phrase is a group of notes forming a unit.

Study the example given below :



Baa, Baa, Black Sheep, have you a-ny wool? Yes Sir, yes Sir, three bags full.

This melody has two phrases. Each phrase has four bars.
It is a sentence having two phrases.
At the end of the sentence is a point of rest.
A point of rest in music is called a CADENCE.

There are four types of cadences in music.

1. The **Perfect Cadence**, which is equal to a full-stop.
2. The **Plagal Cadence**, which is also a full-stop, used mostly at the end of hymns. It is also called the Amen cadence.
3. The **Interrupted Cadence**, which gives the feeling of an ending until the last chord is heard, which interrupts the ending.
4. The **Imperfect Cadence**, which is equal to a comma in literary composition, giving the feeling there is more to come.

Writing the Perfect and Imperfect Cadences

Perfect Cadence

The Perfect cadence or full-close consists of two chords – the dominant followed by the tonic chord arranged for Soprano, Alto, Tenor, Bass [S A T B] voices.

Study the following illustration :

C major

a) b)

V I V I

- It is:
- The two chords used are the dominant (V) and tonic (I) chords of C major. (G – C)
- The bass ascends a 4th as at a) or falls a 5th as at b).
- The common note G appears in the same part. [In the Tenor part at a) and in the Alto part at b)]

Perfect Cadence in a minor key

The same rules apply with the addition – raise the 7th note, the leading note of the minor key, which leads to the tonic in the next voice.

A minor

a) b)

V I V I

- The common note appears in the same part.

Imperfect Cadence

The Imperfect cadence or half-close which is like a comma, is not used at the end of a sentence.

The image shows two musical examples of imperfect cadences. Example a) is in F major, showing a I-V cadence. Example b) is in D minor, showing a I-V cadence with a raised 7th note (C#).

- At a) the key is F major.
- The Roman figures used are I – V, Tonic – Dominant chords.
- The common note is in the same part.
- At b) the key is D minor.
- The 7th note is raised. (C#)
- The common note (A) appears in the same part.

Play on a keyboard instrument, the examples of Perfect and Imperfect cadences to gain familiarity on how they sound.

Activity

Write cadences in four parts for S A T B.s

- Perfect cadences on G major, B flat major, C minor and B minor.

The image shows four empty musical staves, each labeled with a letter (a, b, c, d) above it. Each staff is divided into four measures by vertical bar lines, intended for writing perfect cadences.

- Imperfect cadences on F minor, E major, E flat major and E minor.

The image shows four empty musical staves, each labeled with a letter (a, b, c, d) above it. Each staff is divided into four measures by vertical bar lines, intended for writing imperfect cadences.

Terms & Signs

Performing music expressively

The pace or the speed of a musical composition is determined by how fast or slow the beat is, to which it has to be performed.

A fast tempo is associated with a feeling of energy and excitement. A slow tempo often contributes to a solemn, lyrical or calm mood.

Italian terms are used to indicate in a general way, the manner in which the composer would like his music played.

The following terms are to be learnt in Grade 10 :

Italian term	Pronunciation	Meaning
Alla	ahl-la	In the style of
Marcia	mar-ci-ah	March
Dolce	dohl-che	Sweetly
Rubato	roo-bah-toh	Robbed time
Vivace	vee-vah-che	Lively
Presto	pres-to	Very quick
Leggiero	leh-djeh-ro	Lightly
Cantabile	can-tah-bee-lay	In a singing style

Alla Marcia – The piece of music is to be played in the style of a march.

Dolce – The piece or passage of music is to be played in a sweet manner, bringing out the melody.

Rubato – Controlled flexibility of tempo by which the notes are deprived of part of their length by a slight quickening or a slight slowing. Plenty of examples are found in the music of Chopin.

Vivace – The piece of music is to be played in a lively manner depicting a joyous mood.

Presto – The music is to be played very quickly – the fastest speed in normal use.

Leggiero – Play the music or a passage lightly.

Cantabile – Play in a singing style, bringing out the melody – making the notes ‘sing.’



Listen to the following Music extracts and state the most suitable term that describes the music.

1. Turkish March from Sonata K331 - (Mozart 1756 - 1791: Austrian)
“Alla Turca” “Alla Marcia” “Vivace” “Leggiero”
2. ‘Mazurka’ (Chopin 1810 - 1844) “Rubato”
3. ‘Romance from Concerto in D minor’ (Mozart 1756 - 1791: Austrian) “Dolce”
4. ‘Piano Sonata No. 3 - Movement 4 (Chopin 1810 - 1844) “Presto”

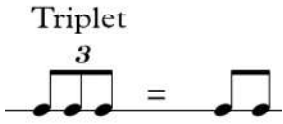


Why did the composer add these terms?

- 1.
- 2.
- 3.
- 4.
- 5.

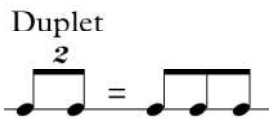
Irregular note Groups

Triplet



A triplet is a group of 3 notes played in the time of 2 of the same kind. It occurs in simple time

Duplet




A duplet is a group of 2 notes played in the time of 3 of the same kind. It occurs in compound time

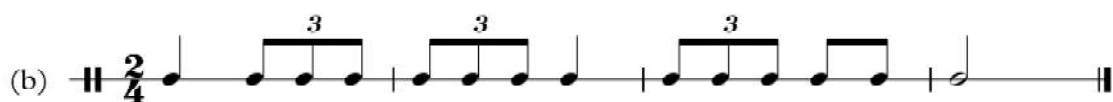


Clap the rhythm.

- Group 1 Clap (a)
- Group 2 Clap (b)
- Both groups Clap (a) and (b) together at the same time
- Try (a) with your right hand and (b) with your left hand

1.

(a) 

(b) 

2.

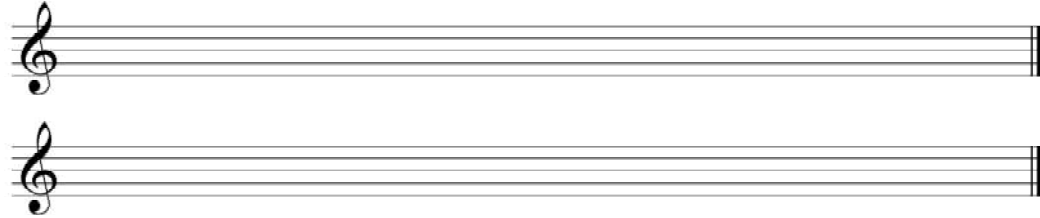
(a) 

(b) 

- Play the given melody on the Recorder, piano and sing it using solfa names.



- Write a simple melody to illustrate the duplet and triplet. Play or sing the melody.



- Complete the bar with a duplet or Triplet according to the given time signature



- Insert bar-lines in these extracts. They all begin on the first beat of the bar.



Chapter 7

Writing Rhythmic Patterns

You have already experienced clapping and marching to Yankee Doodle and you have also written the rhythm of the same song.

Now let us write the rhythm to the following names:

Maala	Maa-la
Raahjah	Raah-jah
Kamala	Ka-ma-la
Kamalini	Ka-ma-li-ni

Clap the rhythm of the names. Make lists of other names that would fit the rhythms of the names.

Echo Clapping

Group A

Group B

Group A

Group B

For this, it is necessary to use a magnetic board or individual cards joined in such a way, only one row is displaced at a time.

(Graphics)

Now try to write the rhythm to the following:

Macaroni, Rice Crispies, Marmalade, Butter

Ma - ca - ro - ni	Rice Crisp - ies	Mar - ma - lade	But - ter

Steamship, Aeroplane, Train, Wagon

Steam - ship	Ae - ro - plane	Train	Wa - gon

Writing a rhythm on a monotone to the given words

You are required to write a rhythm on a monotone. What do you understand by ‘monotone’? ‘Mono’ means the same. When writing a rhythm on a monotone, you can use a staff or just one line, or just write even without a line.

If on a staff, you can write on a line or space. Generally, the 3rd space is preferred.

It can be written as follows:

1. On a line – 
2. Without a line – 
3. On a staff – 

Try writing the rhythm of the following tunes on a monotone.



Responding to music

Clapping & Singing

Sing this 'Round'

Are You Sleeping?

1 F C⁷ F C⁷ F 2 C⁷ F C⁷ F

Are you Sleep - ing? Are you sleep - ing? Broth - er John, Broth - er John,

3 F C⁷ F C⁷ F 4

Morn-ing bells are ring-ing, morn-ing bells are ring-ing, Ding, ding, dong! Ding, ding, dong!



Form four groups.

Each group shall clap and grasp the rhythm keeping the steady pulse of the given rhythm.

1 || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

2 || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

3 || ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

4 || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

Conducting-Beating the time

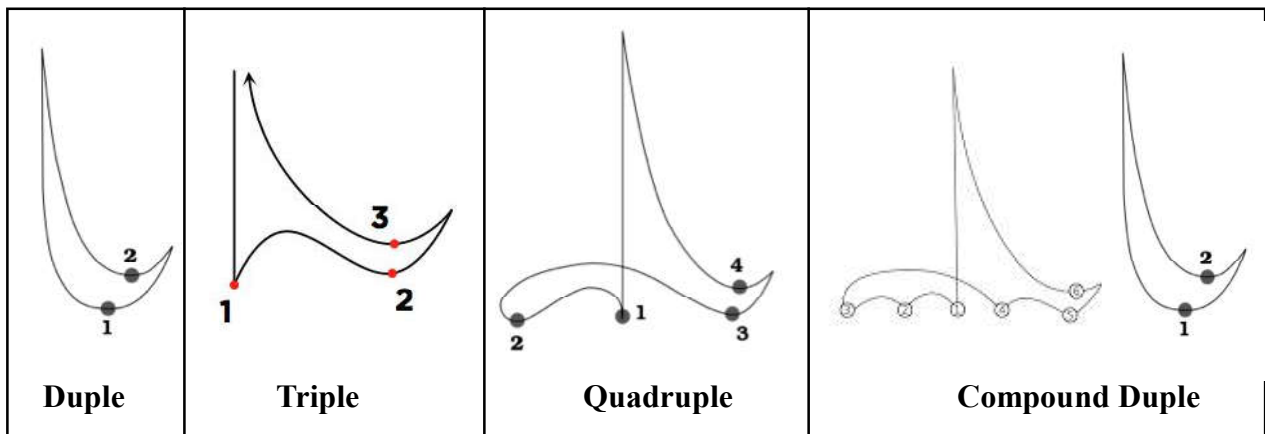
Listen and watch the video of the Radetzky March (Johanne Strauss 1) observing the movement of the conductor

Note the role of the conductor.

- _____
- _____
- _____
- _____

1

Basic movements of the conductor.



Practice the movement to music.

1. In which time are these music pieces.

- “ Radetzky March” - (J. Strauss I :Austria) _____
- “Kaiser/ Emperor Waltze ((J. Strauss II :Austria) _____
- “Symphony No. 40” (Mozart - Austrian) _____

Now sing the letter names noticing the Rhythm and pitch.

Activity 1

Write the rhythm pattern of the first eight bars of the National Anthem of Sri Lanka.

Write the melody of the first four bars of the National Anthem when the teacher plays it. Give the first note.

Listen to the melody.

- a. Clap the rhythm first.
- b. After it is played the second time sing the melody

Let's Play Rhythm

Advanced Practice

Musical notation for advanced practice in 2/4 time, consisting of two staves with 12 numbered measures. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and rests.

- Clap the rhythm one by one.
- Assign different bar numbers to different students and clap rhythm in sequence.

Let's Play in an ensemble (Use two percussion instruments)

Musical notation for ensemble play in 2/4 time, featuring two parts (I and II) across four systems. The tempo is marked as ♩=60-100. The notation includes various rhythmic patterns and rests for both parts.

- Divide in to two groups and play rhythm I and II (Use any percussion instrument or body sound)
- Perform this rhythm in different tempi (60 Crotchets per minute / 100 Crotchets per minute)
- You may also try Rhythm 1 with the right hand and rhythm II with your left hand

Chapter 8

Sight Singing

Sight Singing is the ability to read and sing music at first sight, also referred to as vocal sight reading.

Sight singing will not only help you to improve sight reading skills (the ability to read sheet music), it will also help you to pitch accurately and to improve rhythmical skills.



Let us follow the music which is built from the first five degrees of the scale.

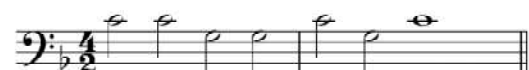
- (i) Sing the first five notes of G major several times.
- (ii) Sing the above extract with the teacher several times.
- (iii) Sing the above extract with the piano accompaniment.

Sing another melody as shown.



Follow the same steps as the above.

Sing the following phrases.



Sing the following exercises with the piano accompaniment given.

Moderato

The musical score is written in 4/4 time and marked **Moderato**. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef and begins with a whole rest in the first measure, followed by a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment is in the grand staff (treble and bass clefs) and begins with a whole rest in the first measure, followed by a harmonic line of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking *mf* is present in both staves.

Sing Vocal Exercises

Lets warm up!

- Stand with the correct posture
- Breath in deeply as if you are smelling a flower and hold the breath for 4 counts 1 2 3 4..... then breath out making a ' S ' Sound and release the air.
- Now lets sing the following vocal exercises with the accompaniment played by a teacher.

Key - B Loo -
Loh -

This musical score is for a vocal exercise in the key of B major (two sharps) and 4/4 time. The vocal line consists of a melodic phrase: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), followed by a half note B4. The piano accompaniment features a steady bass line of quarter notes (C3, D3, E3, F#3, G3, A3, B3) and a treble line with chords and single notes. The piece concludes with a first ending (1.) and a second ending (2.).

Key - C Loo -
Loh -

This musical score is for a vocal exercise in the key of C major (no sharps or flats) and 4/4 time. The vocal line consists of a melodic phrase: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), followed by a half note C5. The piano accompaniment features a steady bass line of quarter notes (C3, D3, E3, F3, G3, A3, B3) and a treble line with chords and single notes. The piece concludes with a first ending (1.) and a second ending (2.).

Key - C# Loo -
Loh -

This musical score is for a vocal exercise in the key of C# major (three sharps) and 4/4 time. The vocal line consists of a melodic phrase: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), followed by a half note C5. The piano accompaniment features a steady bass line of quarter notes (C3, D3, E3, F#3, G3, A3, B3) and a treble line with chords and single notes. The piece concludes with a first ending (1.) and a second ending (2.).

Key - D Loo -
Loh -

This musical score is for a vocal exercise in the key of D major (two sharps) and 4/4 time. The vocal line consists of a melodic phrase: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a half note D5. The piano accompaniment features a steady bass line of quarter notes (D3, E3, F#3, G3, A3, B3, C4) and a treble line with chords and single notes. The piece concludes with a first ending (1.) and a second ending (2.).

Andante moderato

Tay ay Tay ay Tay ay Tay. Tay ay

Tay ay Tay ay Tay. Tay ay Tay ay Tay ay

Tay. Tay ay Tay ay Tay ay Tay.

f Loud wind,* strong wind, fresh wind, North wind, blow, blow, blow.

* wind to rhyme with sinned.

For ever.

Sing Songs from Musicals

Musicals



What is a Musical?

A Musical is a form of stage entertainment, popular in Britain and the USA during the late 19th and 20th centuries.

It has a story in which spoken dialogue is interspersed with musical items such as singing and dancing, and with scenery, costumes and spectacle. It came from lighter versions of opera, like *opera comique* and operetta.

Musicals usually have an orchestra to accompany the singers and provide incidental music (Background music). Although many musicals have been written by New Yorkers and produced in Broadway theatres (Broadway musicals), successful ones have reached nationwide and even worldwide audiences.

Some musicals that started out on the stage have been made into really popular films like *West Side Story*. Some musicals started as films and were adapted into musicals performed on stage like *Billy Elliot*.

It is different from Opera!

In contrast to opera, it tends to use simpler harmonies, melodies and forms, and it contains more spoken dialogue. Its songs tend to be narrower in range than operatic arias because popular singers and opera singers employ different vocal techniques.

In opera, one composer writes and orchestrates the music and one or two librettists are responsible for the entire text. In a musical, one composer creates the songs, but other musicians are responsible for the orchestration, the overture, the connective musical passages and the ballets. The book and song lyrics are usually divided among two or more writers. Despite these differences between musicals and operas, certain works such as George Gershwin's *Porgy and Bess* fall somewhere between the two categories. And shows originally produced as musicals, like *Porgy and Bess* and Leonard Bernstein's *West Side Story*, are sometimes later performed in opera houses and recorded by opera singers.

Sources of the Musicals

The American musical has drawn on a variety of musical and dramatic sources from the late 19th and early 20th centuries, including operetta, vaudeville and the revue. Operetta, or comic opera, combines song, spoken dialogue and dance employing quite sophisticated musical techniques, and is generally set outside the United States. The operettas of the Englishmen W. S. Gilbert and Arthur Sullivan, such as *The Mikado* (1885) were widely performed in the United States around the turn of the century. The best-known American operettas were those by Victor Herbert, such as *Babes in Toyland* (1903) and *Naughty Marietta* (1910).

A more popular antecedent of the musical was Vaudeville, a variety show with songs, comedy, juggling, acrobats and animal acts, but no plot. About 10,000 vaudeville theatres dotted the United States during the first two decades of the last century.

Golden Era of the American Musical (1920 – 1960)

The golden era in American musical theatre was created from about 1920 to 1960 by such song-writers and composers as George Gershwin, Richard Rodgers and Leonard Bernstein. During this period, the range of subject matter expanded, song and dance were more closely integrated, and composers increasingly borrowed sophisticated musical techniques from opera and operetta.

Musical styles are always changing

Musicals are generally written in the style of the popular music that is 'fashionable' at the time. Earlier musicals were influenced by Jazz and Swing music, while lots of musicals from 1970 onwards use Rock music.

Popular musicals and the composers

1940 – 1950s. Rodgers and Hammerstein – Oklahoma, South Pacific, The King and I,
The Sound of Music.

1950 – 2000s. Leonard Bernstein and Stephen Sondheim – West Side Story

1970 – 2000s. Andrew Lloyd Webber – Joseph’s Dream Coat, Evita, Cats,
Phantom of the Opera.

Songs taken from the musicals

My Fair Lady – Get me to the church on time, Wouldn’t it be lovely.

Singing Nun – Far beyond the stars.

The Sound of Music – Edelweiss, The Hills are alive.

Wizard of Oz – Singing in the Rain, Somewhere over the Rainbow.

Mary Poppins – Spoonful of Sugar, Chim Chim Cherry.

Pop songs taken from musicals

Evita – Don’t cry for me, Argentina.

Cats – Memory.

Whistle Down the Wind – No Matter What.

Lets Sing from the musical “Mary Poppins”!

A Spoonful of Sugar

Richard M. Sherman &
Robert B. Sherman

Brightly **3**

In ev-'ry job that must be done there is an el-e-ment of fun. You feath-er-ing his nest has ver-y lit-tle time to rest while

9 find the fun and snap, the job's a game. And ev-'ry task you un-der-gath-cr-ing his bits of twinc and twig. Though quite in-tent in his pur-

14 take be-comes a piece of cake. A lark! A spree! It's ve-ry clear to suit, he has a mer-ry tune to toot. He knows a song will move the job a-

20 see. That a spoon-ful of sug-ar helps the med-i-cine go down, the long. For a

25 med-i-cine go down, med-i-cine go down. Just a spoon-ful of

30 sug-ar helps the med-i-cine go down in a most de-light-ful

35 1. way. A ro-bin way. 2.

Detailed description: This block contains the musical score for the song 'A Spoonful of Sugar'. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and mood are indicated as 'Brightly' with a '3' above the first measure. The lyrics are written below the musical staff, with line numbers 9, 14, 20, 25, 30, and 35 marking the beginning of new lines of music. The score includes various musical notations such as notes, rests, and repeat signs.



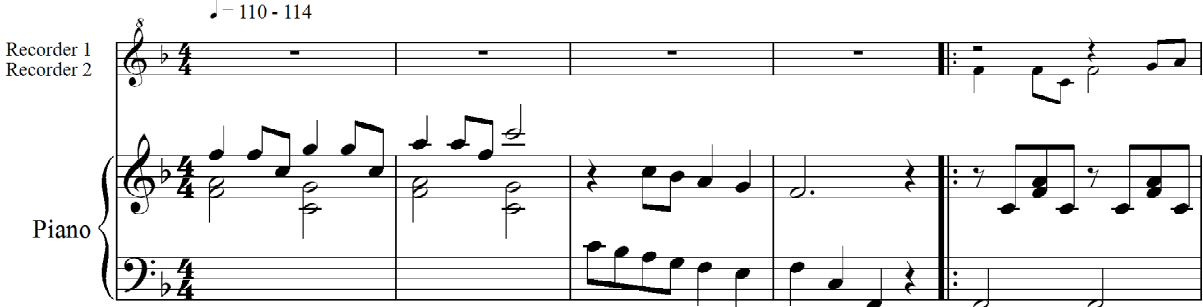
Music with Accompaniment

Fairy Tale of Spring Gift

♩ - 110 - 114

Recorder 1
Recorder 2

Piano



6



10

1.



15

2.



20

rit.

24

a tempo

a tempo

29

1. 2.

34

rit. *a tempo*

rit. *a tempo*

Chim Chim Cher-ee

Richard M. Sherman &
Robert B. Sherman

Lightly, with gusto

Voice *mf*
Chim chim-in-ey, chim chim-in-ey,

Piano *mp* *mf*

7
chim chim cher-ee! A sweep is as luck-y, as luck-y can be. Chim chim-in-ey,

14
chim chim-in-ey, chim chim cher-oo! Good luck will rub off when I shakes 'ands with you, Or

21
blow me a kiss and that's luck-y, too. *p* *mp*
Now, as the I choose me

29

lad-der of life 'as been strung, You may think a sweep's on the bot-tom-most rung. Though
bris-tles with pride, yes, I do: A broom for the shaft and a brush for the flue. Though I'm

36

I spends me time in the ash-es and smoke, In this 'ole wide world there's no 'ap-pi - er
cov-ered in soot from me 'ead to me toes, A sweep knows 'e's wel - come wher - ev - er 'e

43

rubato
mp
bloke. goes. Up where the smoke is all bill-ered and curled, 'Tween pave-ment and

50

stars, is the chim-ney sweep world. When there's 'ard-ly no day nor 'ard-ly no night, There's

57

things 'alf in shad-ow and 'alf-way in light, On the roof-tops of Lon-don, coo, what a sight!

Tempo I

65

mf
Chim chim-in-ey, chim chim-in-ey, chim chim cher - ee! When you're with a sweep you're in glad com-pa-

72

ny. No-where is there a more 'ap - pi - er crew Than them wot sings, "Chim chim cher

79

rit.
cc, chim cher - oo! Chim chim-in-ey, chim chim, cher - ee, chim cher - oo!

A Spoonful of Sugar

Richard M. Sherman &
Robert B. Sherman

Brightly

Voice

Piano

f *mf*

In ev-'ry job that must be
feath - er - ing his

6

done there is an el - e - ment of fun. You find the fun and snap, the job's a
necst has ver - y lit - tle time to rest while gath - er - ing his bits of twine and

11

game. And ev - 'ry task you un - der - take be - comes a piece of
twig. Though quite in - tent in his pur - suit, he has a mer - ry tune to

16

cake. A lark! A spree! It's ve - ry clear to see. That a spoon - ful of
toot. He knows a song will move the job a - long. For a

mf

22

sug-ar helps the med-i-cine go down, the med-i-cine go down, —

This system contains measures 22 through 26. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

27

med-i-cine go down. Just a spoon - ful of sug-ar helps the med-i-cine go

This system contains measures 27 through 31. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment maintains its rhythmic pattern.

32

down in a most de - light - ful way.

1.

This system contains measures 32 through 35. The vocal line has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a dynamic marking of *f* (forte) in measure 33. A first ending bracket spans measures 34 and 35.

36

A ro - bin way.

2.

This system contains measures 36 through 39. The vocal line has a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 36. A second ending bracket spans measures 37 and 38.

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