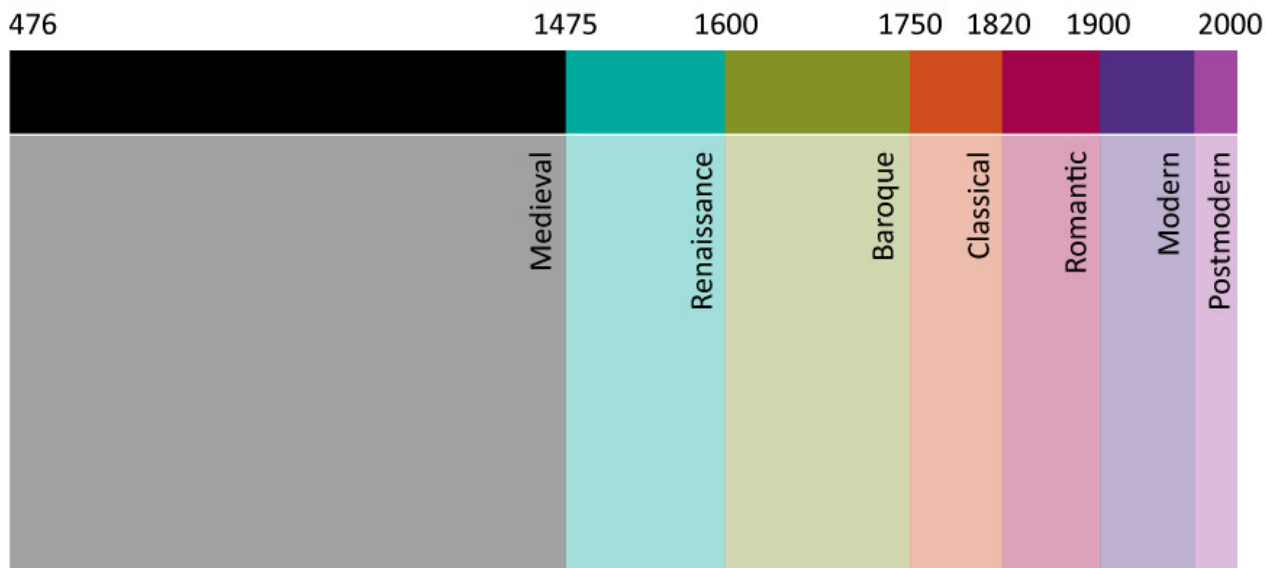


History of Classical Music



National 4/5

Baroque (1600-1750)

Your teacher will select the most appropriate activities from the following options:

Performing

Learning Outcomes: You will work on your own or as part of a group, learning to play a piece of music by a Baroque composer. Different parts and instruments will be available and, with help from your teacher, the part you should choose should be the most appropriate for your ability. You may also be given time to work on an individual programme of music.

Success Criteria: You can play your part accurately and in time with others, where appropriate. You can identify strengths and areas for improvement in your playing.

Understanding Music

Learning Outcomes: Through reading information and carrying out practical tasks, you will learn about the history and development of Baroque music, including common instruments of the period.

Success Criteria: You can recognise and describe the following concepts:

- *Melodic:* imperfect cadence, major tonality, melismatic, minor tonality, octave, ornaments, pedal, perfect cadence, scale, semitone, syllabic, tone
- *Rhythm/tempo:* compound time
- *Texture/structure/form:* canon, contrapuntal, ground bass, homophonic, polyphony
- *Timbre/dynamics:* a cappella, alto, arco, baritone, bass, bassoon, cello, clarinet, flute, harpsichord, mezzo-soprano, oboe, recorder, soprano, tenor, timpani, trumpet, violin, viola
- *Style:* aria, chorus, concerto

Composing Skills

Learning Outcomes: With a partner, you will learn how to create a canon.

Success Criteria: You can create a two bar bass ostinato and a four bar melody which sound good together. You can follow written instructions to develop and piece together your ideas to form a complete piece of music.

Technology/literacy

Learning Outcomes: You will use the internet and/or books to research information on your choice from a selection of Baroque composers.

Success Criteria: You can present your findings in an informative and interesting way, creating a Facebook profile for your composer.

Baroque

What is Baroque music?

- The period of classical music from approximately 1600-1750.
- Baroque architecture, art and music is highly ornamented and elaborate.
- Melodies often weave together to create an interesting and busy texture. This type of texture is called **contrapuntal**.
- Instrumental music was of equal importance to vocal music.

History:

- The Baroque orchestra was quite small, with a maximum of 30 players.
- The string section was the most important section of the orchestra.
- Opera was introduced in the Baroque period.
- Some important composers were J.S. Bach, Purcell, Handel, Couperin, Scarlatti and Vivaldi.

Interesting information:

- Many of the most famous Baroque compositions were performed as part of a church service, or as a private concerto or celebration in the home of a wealthy patron.

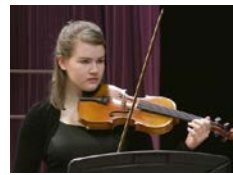
Vocal music does not always have to be accompanied by instruments. When singers are unaccompanied, this is called **a cappella**.

1 Hear My Prayer, Oh Lord (Purcell)

The Baroque orchestra – strings



Baroque violin & viola



Modern violin & viola

- Baroque violin and viola players did not use a chin or shoulder rest, because they had not been invented.
- The viola is larger and has a lower pitched sound than the violin.
- Using the bow on a string instrument is called **arco**.

2 *Viola Concerto in G major (Telemann)*



Baroque cello



Modern cello

- The Baroque cello did not have a spike at the bottom to support the instrument; it was held by the calves of the player.
- The Baroque bowing technique is different to the modern one, due to the different shape of the bow and the different type of strings used.

3 *Cello Suite No.3 in C major (Bourée) - J.S. Bach*

The Baroque orchestra – woodwind



The **recorder** is an end-blown member of the woodwind family and was popular from medieval times. Recorders were still used in the Baroque era, with Bach, Purcell, Telemann and Vivaldi writing music for them, though their popularity waned with the introduction of orchestral instruments.

4 *Sonata in F minor TWV 41 (gigue) - Telemann*



Baroque flute



Modern flute

- The Baroque flute is wooden, in three or four sections.
- It has holes like a recorder but is played sideways and has a key for the right hand pinkie, allowing for a greater range of notes.
- Baroque flutes were popular in opera, ballet and music for small groups of players.
- The modern flute is made of nickel, silver or silver-plated brass.
- Both are played by blowing across a hole, creating a vibration of air which produces a sound.

5 *Concerto for Flute and Orchestra No.5 (largo) - Handel*



Baroque clarinet



Modern clarinet

- The Baroque clarinet is made of wood and in three or four sections.
- They only have two keys, where a modern clarinet uses the more elaborate key system which is also found on a modern flute.
- The clarinet has a single reed and a smooth, even sound.
- It can play a range of dynamics, from very soft (*pp=pianissimo*) to very loud (*ff=fortissimo*).

6

Clarinet Concerto in B^b: rondo; allegretto (Kallíck)



Baroque oboe



Modern oboe

- The oboe was called “hautbois” in the Baroque period - taken from the French for high/loud (*haut*) and wood/woodwind (*bois*).
- The oboe is made from a wooden tube which is approximately 60cm long and has metal keys and a double reed.
- Sound is produced by blowing in to the reed and vibrating a column of air.
- The oboe has a bright, clear tone and is often used as the instrument that others tune to in an orchestra.

7

Oboe Concerto in D minor (Albinoni)



Baroque bassoon



Modern bassoon

- The bassoon was invented in the Baroque period and is the largest and lowest sounding instrument of the woodwind family.
- Like the oboe, it also has a double reed (although wider on a bassoon).
- In the Baroque period, the bassoon was often used to play the bass line in a piece of music.

8

Partita for solo bassoon (J.S. Bach)

The Baroque orchestra – brass



Baroque trumpet



Modern trumpet

- The Baroque trumpet did not have any valves and used only their embouchure (the use of facial muscles and shaping of the lips to the mouthpiece) to change the pitch of the notes.
- A modern trumpet has three valves which, along with varying the embouchure, allow for a greater range of notes and more accurate tuning and pitching.

9 *Trumpet Concerto in D major: allegro (Haydn)*

The Baroque orchestra – percussion



The **timpani**, or kettle drums, are large drums which are normally played in a set of four, with each drum tuned differently. Each drum consists of a drumhead stretched over a copper bowl.

- Each timpani usually has a range of around 5 notes.
- Adjusting the tension of the drumhead changes the pitch of the note. This is usually done with the aid of a pedal or by turning tuning pegs round the rim.
- Timpani beater heads are usually felt wrapped round a wooden core.
- Different types of sticks create different timbres and timpanists often use a selection of beaters so they can vary the sounds.

10 *Orchestral Suite No.3 in D, BWV 1068 (J.S. Bach)*

The Baroque orchestra – keyboard



The **harpsichord** is a keyboard instrument which produces a sound by **plucking** a string when a key is pressed. It makes a light sound with a distinctive timbre, and although it is still used in modern times it is most often associated with music of the baroque period.

- Although the harpsichord looks similar to the piano, it does not sound the same.
- It does not have as many extra features, such as the ability to play dynamic variation or to have sustained or softened notes by using pedals.
- Instead, the harpsichord player embellishes melodies by adding **ornaments** such as trills.

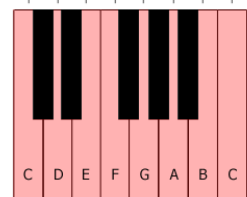
11 *Keyboard Suite in D minor (sarabande) - G.F. Handel*

Major and Minor Scales

A **scale** is a sequence of notes which ascend or descend by step.

- These steps are called **tones** and **semitones**.
- On a keyboard instrument, a **semitone** is the smallest distance between two notes
- On a guitar, a **semitone** is from one fret to the next. Two semitones make up an interval of a **tone**.
- Music which is based around a major scale and associated chords has a **major tonality**.
- Music which is based around a minor scale and associated chords has a **minor tonality**.

No matter which note the major scale starts on, it ascends in the order of: tone, tone, semitone, tone, tone, tone, semitone.



Test this theory out: choose an instrument you are familiar with. Pick any note to start on and use the formula: T, T, S, T, T, T, S to work out the major scale in that key, then play it in reverse to make your scale descend.

Here is a brief overview of the main features of the orchestral overture of J.S. Bach's work for orchestra and choir, the St. Matthew Passion:

- **Minor tonality**
- **Compound time** (12/8). The music sounds like there are four beats in a bar, with each beat divided in to groups of three.
- A **pedal** in the bass line. A pedal is a sustained (held on) or repeated low note which is played while the harmonies above change.
- An **octave leap** in bar 7, where the bass line moves from a high C to a low C:

Look at the music below and work out how many bars the pedal lasts for:

Concerto

The **concerto** emerged in the Baroque period and was a three movement work for a solo instrument, accompanied by orchestra.

- You can tell if there is a soloist because they play more melodies and they have a much more important job than any other instrument.
- Baroque concertos were usually for a solo **string** instrument or a solo **wind** instrument, accompanied by an orchestra which featured the strings as the main section.
- The composer J.S. Bach also wrote some **harpsichord** concerti.

As you listen to this harpsichord concerto by J.S. Bach, try and recognise all of the concepts below:

Melody/harmony	Major tonality Ornaments to harpsichord melody, including trills Broken chords on harpsichord Sequences
Rhythm/tempo	Anacrusis Simple time, 2/4 Andante Accents
Instruments/voices and how they are used	Harpsichord – chords, melody Strings – melody, accompaniment
Dynamics	Begins <i>f/forte</i> , <i>diminuendo</i> , <i>p/piano</i> when harpsichord melody enters.

13 Harpsichord Concerto in E major (J.S. Bach)

Canon

A **canon** is a simple way to layer sounds in order to create a busy texture.

- The melody line is imitated one after the other by one or more different voices or parts, while the original melody continues.
- The most basic form of canon is the round, where all parts sing identical repeated music, such as the traditional nursery rhymes *London's Burning* and *Frère Jacques*.

The German Baroque composer Johann Pachelbel's most famous piece of music is his Canon and Gigue in D major.

14 Canon and Gigue in D (Pachelbel)

Your teacher will talk you through the score below, which is a version of Pachelbel's Canon:



The image shows a musical score for Pachelbel's Canon and Gigue in D major. It features four staves: Violin 1, Violin 2, Violin 3, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Bass part plays a continuous ostinato pattern of eighth notes: D, A, B, F#, G, D, G, A. The Violin parts play a melody that is imitated by each other in a canon fashion, with each part entering one measure after the other.

Using a keyboard or tuned percussion instrument, learn the bass ostinato.



- It is made up of crotchets, using the notes D, A, B, F[#], G, D, G, A.
- Make sure you follow the shape of the bass line – if it goes lower on the staff, you should move down (to the left) on your instrument, playing a lower sounding note. If it goes higher on the staff, you should move up (to the right) on your instrument, playing a higher sounding note.

As an extension activity, learn the violin 1 melody.



Visit <http://www.bbc.co.uk/music/maestro/discover/game/> and practise being a conductor by cueing the different sections of the orchestra and making sure they play at the correct intensity, as you help create a performance of Pachelbel's Canon



Canon Composition

On your own or with a partner, you are now going to compose a canon, following the steps below and inputting your music in to Sibelius so you can hear how the parts fit together:

1. Using an instrument of your choice, make up a two bar bass ostinato using crotchets (1 beat notes):
 - a) Begin on a note from the chord of C major (C E or G)
 - b) End on a note from the chord of G major (G, B or D).
 - c) Write it down in your jotter.

2. Start a new score in Sibelius, for three violins and cello.
 - a) The key signature should be C major
 - b) The time signature will be 4/4.
 - c) Copy in the notes of your bass line, repeating your ostinato 5 times.

3. Using crotchets, make up a four bar melody which fits with your bass ostinato.
 - a) Notate this four bar melody in the Violin 1 part, starting at bar 3.
 - b) Listen to it.
 - c) Change any melody notes which obviously clash with the bass.

4. Copy and paste the same four bar melody in to Violin 2, starting at bar 5. Listen to it. If it does not sound right, you may need to adapt your original four bar melody to make it fit better.

5. Copy and paste your four bar melody in to Violin 3, starting at bar 7.

6. Using your original four bar melody as a guide, add some extra notes to turn it in to a four bar melody made up of quavers ($\frac{1}{2}$ beat notes).
 - a) Suggestion 1: Choose the next note above/below the main note to fit in between the notes you already composed.
 - b) Suggestion 2: Choose another note from the chord of C or G to fit in between the notes you already composed.
 - c) Notate the new quaver melody in Violin 1, starting at bar 7.

7. Listen to how the quaver melody fits with Violin 2 and Violin 3.
 - a) If there are clashes, change some of the quaver notes until you are happy with how the sounds fit together.

8. Copy and paste the new quaver melody in to Violin 2, starting at bar 9.
 - a) Do the same in Violin 3, starting at bar 11.

9. To bring your piece to an end, starting in bar 11, double the note values of your bass ostinato, making them minims (2 beat notes) instead of crotchets (1 beat notes).

10. At bar 11 of Violin 1, add in your original four bar Violin 1 melody.
 - a) To make the melody sound more finished, replace the last two crotchets with one minim, using a note from the chord of C.

11. At bar 13 of Violin 2, add in the first two bars of your original melody.
 - a) To make it sound finished, replace the last two crotchets with one minim, choosing a different note from the chord of C than you chose for the last note of Violin 1.

12. In Violin 3, replace the last four quavers with one minim, choosing the remaining note from the chord of C that you did not use in your other violin parts.

13. Let your classmates hear your finished composition, and listen to how they have layered melodies to create their own canon.



Ground bass

In Baroque orchestral music, a **ground bass** is a form where a long phrase (either a melody or a harmonic pattern) is repeated over and over again in the bass line, while the upper parts move and develop with the use of variations.

- A cello or bassoon is often used for the bass ostinato, with harpsichord or organ playing the chords above it.

Work out which instruments play the ground bass in the following excerpt:

15 'When I Am Laid: Thy Hand Belinda' (Purcell)

Cadences

The last two chords to end a phrase or section of music is a harmonic device called a cadence.

- A **perfect cadence** is the most frequently used ending to a phrase.
- It uses chord V to chord I (e.g. G to C) and as it returns to the 'home' chord in the main key it makes the section sound finished.

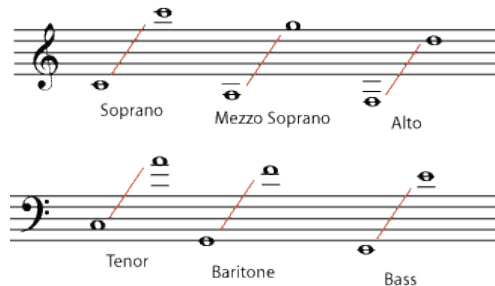
Sometimes the end of a phrase is reached without it sounding finished. Any cadential chord progression which ends on chord V is known as an **imperfect cadence**.

? As you listen to the excerpt below, try and identify which cadences you hear:

16 Gloria in excelsis Deo (Vivaldi)

Vocal music

There are four main types of singing voice which cover different ranges of notes – soprano, alto, tenor and bass. In addition to the four main types of voice, there are other types of voices which cover the registers in between:



Soprano is the highest voice, and is sung by a female.

17 *Eternal Source of Divine Light* (Handel)

Mezzo-soprano is a female voice in between soprano and alto:

18 *Scherza, infida* from *Ariodante* (Handel)

Alto is a female voice which is lower in pitch than the soprano:

19 *Qui Sedes Ad Dexteram Patris* from *Gloria* (Vivaldi)

Tenor is a high (usually) male voice:

20 *Sing unto God* from *Messiah* (Handel)

Baritone is a male voice in between tenor and bass:

21 *For Behold, Darkness Shall Cover The Earth* from *Messiah* (Handel)

Bass is the lowest (male) voice:

22 *Quia fecit mihi magna* from *Magnificat* (J.S. Bach)

J.S. Bach's most famous large vocal work is the St. Matthew Passion. The final movement begins with the orchestra in sombre **minor tonality**, before the chorus begin.

- **Chorus** is the name for a group of performers singing the same thing at the same time.
- In this excerpt, the chorus sing in harmony and there are two separate choruses who sometimes sing together and sometimes answer each other, call and response style, from separate locations.

23 *Wir setzen uns mit Tränen nieder* from St. Matthew Passion (J.S. Bach)

An **aria** is a song for solo(ists) which concentrates on one part of the story and repeats the main points.

- An aria is quite lyrical and often melismatic, with an interesting accompaniment.
- **Melisma** is where there is more than one note to each syllable.

In the following excerpt, a tenor sings an aria which is accompanied by a **ground bass**, with cello playing the bass line and organ accompanying:

24 *Geduld, Geduld!* from St. Matthew Passion (J.S. Bach)

A recitative is a type of song where a soloist uses the rhythms of normal speech with, although not always, a simple instrumental accompaniment, e.g. harpsichord with cello, which punctuates the phrases.

- Recitative uses **syllabic word setting** as it is used to mimic speech patterns.
- **Syllabic** is where there is one syllable to each note.
- A recitative moves the plot on rather than concentrating on a specific part.
- Recitatives are also heard in opera and other types of vocal music that you will go on to learn about.

25 *Da Jesus diese Rede vollendet hatte* from St. Matthew Passion (J.S. Bach)

The **chorus** in a work like the St. Matthew Passion sometimes sing simple German hymn tunes. This makes the music **homophonic**, where the orchestra and chorus move together in harmony with mostly the same rhythms:

26 *Erkenne mich, mein Hüter* from St. Matthew Passion (J.S. Bach)

Baroque music was often **contrapuntal**, where two or more independent melodies weave together, rather than any one part having a more important tune than another. This creates a busy texture. In the previous Renaissance period, this was known as **polyphony**, meaning ‘many sounds’.

In the following excerpt, the voices are singing in German about thunder and lightening, so Bach wanted to make his music sound busy to represent the storm:

27 *Sind Blitze, sind Donner from St. Matthew Passion (J.S. Bach)*

Over the next two pages are two different tasks. Your teacher may ask you to complete both, or one or the other, depending on which is best suited to your ability, previous work covered and the time available.

Choose one of the Baroque composers below. You will work with a partner, using the internet and books to research information to create a Fakebook profile for one of the Baroque composers below:

 Georg Philipp TELEMANN	 Georg Frederic HANDEL	 Johann PACHELBEL	 Giovanni Battista PERGOLESI
 Henry PURCELL	 Antonio VIVALDI	 Domenico SCARLATTI	 Johann Sebastian BACH

Visit <http://www.classtools.net/fb/home/page>. Your teacher will give you an overview of the site and show you a completed example.




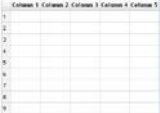
Your Fakebook profile must include the following:

1. Some basic profile information: at least, your composer's name, date and place of birth and occupation.
2. At least six friends who know your composer in the Baroque period.
3. At least ten wall posts by your composer, charting important events in their career and life.
4. At least five wall posts by your composer's friends, either starting their own topic or responding to a wall post by your composer.
5. At least two like or dislikes of a wall post, by one or more of your composer's friends.
6. On the date of your composer's death, at least one comment by one of your composer's friends.
7. Make sure your wall is in chronological order, i.e. the earliest event at the bottom and the most recent at the top.

National 5 - Vocal Music Revision Project

It can be quite difficult to remember how to recognise all the different types of vocal music and singing. You are going to create two vocal music revision sheets, based on the information you read in the Baroque section of this booklet.

1. Use your concept dictionary and the internet/books to research information on the words listed in **bold** below, taking notes as you go.
2. Source audio examples of at least three of the words in each category and provide information in your revision sheets on where to listen to the examples you found. You may use department CDs or use links to free mp3 examples online. If the music you find is not from the Baroque period, you should find out and state which period of music your example is from.
3. Decide on a way (or combination of ways) that you find easy to follow to display all your information, e.g:

		<ul style="list-style-type: none">• _____• _____• _____		
Brainstorm	Pictures	Bullet points	Flow chart	Table

4. Choose either to create your revision sheets by hand or on computer.
5. Your first revision sheet will be on Voices, including all the words below:

Soprano	Mezzo-soprano	Alto
Tenor	Baritone	Bass

6. Your second revision sheet will be on Vocal melody/style/form, including all the words below:

Opera	Chorus	Aria	A cappella	Syllabic
Melismatic	Homophonic	Polyphonic		

CLASSICAL (1750-1820)

Your teacher will select the most appropriate activities from the following options:

Performing

Learning Outcomes: You will work on your own or as part of a group, learning to play a piece of music by a Classical composer. Different parts and instruments will be available and, with help from your teacher, the part you should choose should be the most appropriate for your ability. You may also be given time to work on an individual programme of music.

Success Criteria: You can play your part accurately and in time with others, where appropriate. You can identify strengths and areas for improvement in your playing.

Understanding Music

Learning Outcomes: Through reading information and carrying out practical tasks, you will learn about the history and development of Classical music, including common instruments of the period.

Success Criteria: You can recognise and describe the following concepts:

- *Melodic:* broken chords, chord sequence, major tonality, minor tonality, modulation/change of key, octave, ornament, pedal, scale, trill
- *Rhythm/tempo:* dotted rhythms, semiquavers
- *Texture/structure/form:* Alberti bass, binary (AB), coda, homophonic, rondo, ternary (ABA), theme and variations
- *Timbre/dynamics:* *f/forte*, (French) horn, pizzicato
- *Style:* concerto, opera, symphony

Composing Skills

Learning Outcomes: With others, you will learn how to create a piece with an Alberti bass as well as a piece in rondo form.

Success Criteria: You can create a melody which fits with a broken chord accompaniment. You can create a simple piece which has a recurring section.

Technology/literacy

Learning Outcomes: You will use the internet and/or books to research information on your choice from a selection of Baroque composers.

Success Criteria: You can present your findings in an informative and interesting way, creating a Fakebook profile for your composer.

CLASSICAL

What is Classical music?

- The period of classical music from approximately 1750-1820.
- It is generally lighter, clearer and less complicated than Baroque music.
- Modulation is frequently used to create more interest.
- A wide range of emotions are often depicted in a single movement, building up to a dramatic climax then resolving it to end.

History:

- The Classical orchestra was larger than the Baroque orchestra: there were strings, more woodwind, some brass, and timpani forming the percussion section.
- The clarinet was invented in the Classical period.
- The piano replaced the harpsichord as the popular keyboard instrument.
- Some important composers were Mozart, Haydn and Beethoven.

Interesting information:

- A wide range of emotions are often depicted in a single movement, building up to a dramatic climax then resolving it to end.

THE CLASSICAL ORCHESTRA – STRINGS



The double bass is the largest (around 180cm tall) and lowest pitched string instrument. It is either played arco or, common in jazz music, **pizzicato** (by plucking the strings with the fingers).

- Although the instrument is large, its low range means it is not as loud as many other instruments and in an orchestra several basses play in unison to create more volume.
- In the Classical period, there were few instrumentalists skilled enough to play the double bass as a solo instrument and few major composers chose to write double bass concertos.



Double Bass Concerto in E: *allegro moderato* (Dittersdorf)

CONCERTO

As in the Baroque period, composers in the Classical period continued to write the three movement works for solo instrument accompanied by orchestra.

Mozart's final instrumental composition was his Clarinet Concerto in A major, K622. It is in ternary (ABA) form. With your teacher, discuss the concepts below then try to recognise them when you listen to the excerpt:

Melody/harmony	Broken chords Major tonality Perfect cadence Sequence
Rhythm/tempo	Adagio/slow Simple time, 4/4 Dotted rhythms
Instruments/voices and how they are used	Clarinet – solo, melody, theme, answer Violins – broken chords, accompaniment Viola – pedal, accompaniment Orchestra – theme, question, imitation
Dynamics	<i>p/piano</i> at start <i>ff/forte</i> when orchestra repeat theme

The image shows a page of a musical score for the Adagio movement of Mozart's Clarinet Concerto in A major, K622. The score is for a full orchestra and a solo clarinet. The tempo is marked 'Adagio' and the movement is a 'SOLO' for the clarinet. The score shows the first few measures of the piece, with the clarinet playing a melodic line and the orchestra providing accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Flauti, Fagotti, Corni in D, Clarinetto principale in A, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The movement ends with a 'TUTTI' marking.

Visit http://wps.prenhall.com/hss_yudkin_music_5/64/16430/4206335.cw/index.html

1. Select Chapter 7: The Classic Era.
2. Click on the Inside the Orchestra Interactive Videos link down the side
3. Click the link to view Inside the Orchestra interactive videos.
4. Select How an Orchestra Works.
5. Follow the tasks to find out more about the orchestra and Mozart's Clarinet Concerto.
6. Return to the main menu bar down the left.
7. Click Inside the Orchestra.
8. Select Classical Era and answer the questions on Mozart's Clarinet Concerto.



THE CLASSICAL ORCHESTRA – BRASS



The **horn** (or French horn as it is also known) is the third highest sounding instrument in the brass family, below the trumpet and cornet. It has the widest range of notes of all the brass instruments and its mellow tone sounds lower than written.

- It is made from up to 4m of coiled metal tubing, with a flared bell.
- It has a different mouthpiece to other brass instruments.
- Different notes are produced by doing a combination of things, including pressing the valves, changing lip tension, blowing air into the instrument and placing the hand in the bell.

3 *Horn Concerto in E^b, K495: rondo (Mozart)*

SYMPHONY

A **symphony** is a work which is played by an orchestra.

- Unlike the concerto, there are no main solo instruments.
- In the Classical period the symphony was most often in four movements: 1. Allegro, 2. Slow movement, 3. Minuet or Scherzo, 4. Allegro or Rondo.
- In the Classical era, most symphonies were relatively short, lasting between 10 and 20 minutes.

Mozart's Symphony No.40 in G minor, K550 is one of Mozart's most greatly admired works. The first theme is shown below:



? Questions to consider before hearing the music:

1. How can you tell the speed the piece is going to begin at?
2. How loud or soft will the theme begin at? How can you tell?
3. Which instruments will you listen for playing the first theme?
4. The melody begins before the first beat of the bar. What is this called?
5. The melody from just before bar 5 is a copy of the first phrase, moved down a semitone. Which National 3 concept describes this?

4 Symphony No.40 in G minor, K550: *molto allegro* (Mozart)

A **coda** is a passage that brings a piece or movement to an end.

- Instead of simply having a cadence of two chords to end, it is expanded.
- A coda can last a few bars or it can be a more complex, longer section.

5 Symphony No.40 in G minor, K550: *allegro assai* (Mozart)

Beethoven's Symphony No.5 in C minor, op.67 is one of the most popular and well-known pieces of the Classical era, and one of the most played symphonies.

- During World War II the BBC used the first four notes to introduce its radio news broadcasts because it resembled Morse code for the letter V (. . . __ = V for victory).
- Can you work out what the first four bars sound like by looking at the music below?



6 Symphony No. 5 in C minor, op. 67: *allegro con brío* (Beethoven)

ALBERTI BASS

One type of accompaniment that was popular in the Classical period was the Alberti bass. An **Alberti bass** is an accompaniment made up of **broken chords**.

- The notes of the chord are heard in the order of low note, high note, middle note, high note.
- Alberti bass is most often found in the left hand of pieces for keyboard instruments, especially in Mozart's piano music.

A well-known example of alberti bass is heard at the beginning of his Piano Sonata, K545.

? Questions to consider before hearing the music:

1. How can you tell the speed the piece is going to begin at?
2. How loud or soft will the theme begin at? How can you tell?
3. What is the ornament played in bar 4?

C G E G C G E G D G F G C G E G C A F A C G E G B G D G C G E G

7 Piano Sonata No.16 in C, K545: *allegro* (Mozart)



Go to a keyboard and learn to play the above Alberti bass with your left hand. Use your pinkie on C, middle finger on E and thumb on G, then work out which fingers would fit best for the next combination of notes.

As an extension task, try and fit in the right hand melody.

The chords Mozart used in his alberti bass feature the root (1st note), 3rd note and 5th notes of the scale, but he sometimes changed the order of the notes to vary the sound. To help establish the key of a piece, a composer usually starts with the root, and ends with it to help make the piece sound finished, but in between it can be varied.

Using a keyboard or guitar, learn to play the Alberti bass patterns below:



Chord of **C**: C G E G or E C G C or G E C E
 Chord of **F**: F C A C or A F C F or C A F A
 Chord of **G**: G D B D or B G D G or D B G B
 Chord of **Am**: A E C E or C A E A or E C A C

ALBERTI BASS COMPOSITION

1. Choose a partner, making sure one of you will be able to play chords of C, F, G, Am, Dm and Em on keyboard or guitar:



2. Your A section will have a time signature of 4/4 (simple time).
 - a. Decide on an 8 bar chord sequence that you like the sound of.
 - b. Begin and end on the chord of C.
 - c. Use a combination of chord I (C), chord IV (F), chord (G) and chord VI (Am).
3. Use broken chords to create an Alberti bass accompaniment, based on your chord sequence.
 - a. Repeat the four note Alberti bass idea twice in each bar.
 - b. Experiment with different orders of the notes, as you did when you tried out the Alberti bass patterns over the page.
 - c. Once you and your partner are happy with the sound, find some way of writing down the notes you have chosen.
4. Take turns to have one partner play the Alberti bass accompaniment while the other improvises above it.
 - a. Try to create an interesting tune which uses a variety of rhythms and fits musically with your accompaniment.
 - b. Decide which of your ideas you want to combine to create your A section melody.
 - c. Find some way of writing down the notes you have chosen.
5. A piece which has two sections is called **binary (AB)** form. Repeat steps 2-4 to create a B section, this time using a combination of the chords of Am, Dm, Em and F.
 - a. Start and end with Am and your music will sound like it has **modulated** from major to minor.
 - b. As a contrast, as well as using different notes, try to make the rhythm of your B section melody different from your A section.
6. Decide which partner is going to play the Alberti bass throughout and who will play the melody. Practise your piece then perform it to your class.

THEME AND VARIATIONS

A **theme** is usually a melody upon which part or all of a work is based. To develop the theme, **variations** can be used. This is where the theme is altered by changing the melody, harmony, rhythm, texture, timbre or instrumentation.

The composer Wolfgang Amadeus Mozart wrote a set of twelve variations on a famous French melody. The tune should be familiar to you as it has been adopted as the melody to a popular nursery rhyme.

The piece begins with a simple **theme** in **major tonality**.

? Looking at the music, how can you tell that bars 1-8 are to be repeated?

The melody in bars 7, 15 and 23 are **ornamented** with a **trill**. Listen out for the trill and find a way of describing the ornament:

The first musical score shows the first 8 bars of the theme in 2/4 time. The word "THEME" is written above the first staff. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. A trill ornament (tr) is indicated above the final note (C5) in bar 8. A repeat sign is placed at the end of bar 8.

The second musical score shows bars 13 to 23. The melody in the treble clef starts with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. In bar 15, there is a trill ornament (tr) above the note G4. In bar 23, there is a trill ornament (tr) above the note C5. The bass line continues with quarter notes: C3, F2, C3, F2, C3, F2, C3, F2, C3, F2, C3, F2, C3, F2, C3, F2. A repeat sign is placed at the end of bar 23.



Variation 1 uses **semiquavers** in the melody, while the left hand part stays mostly the same. The start of variation 1 is shown below:

25 VAR. I

31

1. 2.

The musical score for Variation I consists of two systems of piano music. The first system, starting at measure 25, shows the right hand playing a melody of semiquavers (eighths) and the left hand playing a steady accompaniment of semiquavers. The second system, starting at measure 31, includes a first ending (marked '1.') and a second ending (marked '2.'). The right hand melody continues with semiquavers, while the left hand accompaniment remains consistent.

Variation 2 sees the **semiquaver** rhythm move in to the left hand, while the right hand plays the **theme**, with some added notes to make it sound a little different:

49 VAR. II

tr

54

tr

The musical score for Variation II consists of two systems of piano music. The first system, starting at measure 49, shows the right hand playing a melody of quarter notes with a trill (tr) and the left hand playing a steady accompaniment of semiquavers. The second system, starting at measure 54, shows the right hand playing a melody of quarter notes with a trill (tr) and the left hand playing a steady accompaniment of semiquavers.

THEME & VARIATIONS

Variation 3 uses a rhythm called triplets in the right hand, with the left hand part being similar to the one used in the **theme**. The **trills** return in the melody:

73 VAR. III

81

The musical score for Variation 3 consists of two systems of piano music. The first system, starting at measure 73, is labeled 'VAR. III'. The right hand (treble clef) features a melody of eighth-note triplets, with trills (tr) occurring over the second and fourth notes of the triplet groups. The left hand (bass clef) plays a steady eighth-note accompaniment. The second system, starting at measure 81, continues the same rhythmic and melodic patterns, with trills appearing in the right hand melody.

Variation 4 moves the triplets to the left hand while the right hand is very similar to that used in variation 2:

97 VAR. IV

103

The musical score for Variation 4 consists of two systems of piano music. The first system, starting at measure 97, is labeled 'VAR. IV'. The right hand (treble clef) plays a melody of quarter notes and half notes, with some notes beamed together. The left hand (bass clef) features a steady eighth-note accompaniment, which includes triplet patterns. The second system, starting at measure 103, continues the same rhythmic and melodic patterns, with the triplet accompaniment in the left hand and the melodic line in the right hand.

THEME & VARIATIONS

Variation 5 has question and answer between the right and left hands:

121 VAR. V

129

The musical score for Variation 5 consists of two systems of piano music. The first system, labeled '121 VAR. V', shows measures 121 through 128. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. The second system, labeled '129', shows measures 129 through 136. The right hand continues the melodic line with some chromaticism and slurs, while the left hand maintains the eighth-note accompaniment.

Variation 6 has the melody in chords, while the left hand uses **semiquavers** in **trill**-like patterns. There is an **octave** leap in bar 151:

145 VAR. VI

151

The musical score for Variation 6 consists of two systems of piano music. The first system, labeled '145 VAR. VI', shows measures 145 through 150. The right hand plays chords with eighth notes, while the left hand plays a continuous pattern of semiquavers (sixteenth notes). The second system, labeled '151', shows measures 151 through 156. In measure 151, the right hand has an octave leap. The left hand continues with the semiquaver pattern, which includes some chromaticism and slurs.

THEME & VARIATIONS

Variation 7 is based on ascending and descending **major scales** and leaps in the melody:

169 VAR. VII

175

The musical score for Variation VII consists of two systems of piano music. The first system, starting at measure 169, features a treble clef with a melody of eighth notes and sixteenth notes, and a bass clef with a simple accompaniment of quarter notes. The second system, starting at measure 175, continues the melody with more complex rhythmic patterns and includes a repeat sign.

Variation 8 has a **modulation (change of key)** to the **minor tonality** and uses some extra sharps (\sharp), flats (\flat) and naturals (\natural):

193 VAR. VIII

201

The musical score for Variation VIII consists of two systems of piano music. The first system, starting at measure 193, shows a modulation to a minor key, indicated by the key signature of two flats. The melody in the treble clef is characterized by wide intervals and a descending line. The second system, starting at measure 201, continues the piece with a more active bass line and complex chordal textures.

THEME & VARIATIONS

Variation 9 uses imitation between the parts, with the left hand copying the right hand:

217 VAR. IX

225

The image shows two systems of musical notation for Variation 9. The first system starts at measure 217 and ends at measure 224. The second system starts at measure 225 and ends at measure 232. The notation is for piano, with a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment, often mirroring the right hand's rhythm and pitch.

Variation 10 uses **broken chords** with a **semiquaver** rhythm. The left hand plays in octaves:

241 VAR. X

247

The image shows two systems of musical notation for Variation 10. The first system starts at measure 241 and ends at measure 246. The second system starts at measure 247 and ends at measure 252. The notation is for piano, with a treble and bass clef. The right hand plays a melodic line with eighth notes, while the left hand plays broken chords in octaves, creating a rhythmic accompaniment.

THEME & VARIATIONS

Variation 11 changes tempo to *adagio*, so it sounds slower. It features **dotted rhythms** and **ornaments** to the tune:

VAR. XI
265 *Adagio*

269

fp *fp*

tr

This musical score for Variation XI is in 3/4 time and marked *Adagio*. It consists of two systems of two staves each. The first system (measures 265-272) features a melody in the right hand with dotted rhythms and ornaments, and a bass line in the left hand. The second system (measures 269-272) continues the melody with trills and ornaments in the right hand, and a bass line with chords and moving lines in the left hand. Dynamics include *fp* (fortissimo piano) and trills are marked with *tr*.

Variation 12 is like variation 2, with embellishment to the melody. It is marked *allegro*, which means it is played quickly:

VAR. XII
289 *Allegro*

293

tr *tr* *tr*

tr *tr*

This musical score for Variation XII is in 3/4 time and marked *Allegro*. It consists of two systems of two staves each. The first system (measures 289-296) features a melody in the right hand with trills and ornaments, and a bass line with a continuous eighth-note pattern. The second system (measures 293-296) continues the melody with trills and ornaments in the right hand, and a bass line with a continuous eighth-note pattern. Trills are marked with *tr*.

RONDO

A **rondo** is a form in which the main theme is repeated in between other different musical themes, creating a structure such as ABACA.

- In the Classical period, rondo form was often used for the final movement of a symphony.
- If you think of it as a sandwich, you have bread (A), a filling, say cheese (B), bread (A), a different filling, say ham (C) then bread (A)!



The fourth movement of Mozart's *Eine Kleine Nachtmusik* is in rondo form. As you listen to it, try to recognise the A section (pictured below) returning, in between different sections of music.

? Questions to consider before hearing the music:

1. How can you tell the speed the piece is going to begin at?
2. Which key is the music in?
3. What do the dots above some of the notes mean?
4. What do the brackets with the numbers 1 and 2 under them signify?
5. What are the dynamics of the excerpt and do they change?



9 *Eine Kleine Nachtmusik, K525: Rondo (Mozart)*



In a group of no more than 4, you are going to compose a piece of music using rondo form. Your piece will have three different sections: A, B and C and will need to be performed as ABACA to fit rondo form.

RONDO INVENTION

Section A - everyone

Use guitar(s) and/or keyboard(s) and work together with your group to compose the section which will keep returning. It will be in the key of G major.

1. Choose a 4 bar chord sequence which starts and ends on the chord of G:
 - The chords you can use are: I (G), IV (C), V (D) and VI (Em).
 - You should have one or two chord changes per bar.
 - You don't need to use them all if you don't want to and you can use the same chord more than once.
2. Choose a rhythm for your chords.
3. Choose a melody to fit with your chord sequence:
 - With a partner, try one person playing the chords and the other improvising a tune on keyboard, tuned percussion or your own tuned instrument, until you find a melody that fits well.
 - Try recording the chords in to a keyboard and playing it back while you improvise over the top.
 - Find some way of writing the melody down so you can remember it.
4. Make sure you can play either the chord sequence or the melody.

Section B/C/D – your own section

Work on your own to invent a 4 bar section which sounds different but is in the same style of Section A.

1. Choose a 4 bar chord sequence, starting on the chord of G.
2. Choose a rhythm for your chords.
 - Make it different from the rhythm in Section A.
3. Choose a melody to fit with your chord sequence:
 - Give a partner your chord sequence to play, while you improvise over the top until you find a melody that fits well. Take turns and swap roles so they have a chance to work on their melody too.
 - Try recording the chords in to a keyboard and playing it back while you improvise over the top.
 - Find some way of writing your melody down so you can remember it.
4. Make sure you can play your melody fluently.

Share ideas

1. Practise playing the melody of your section with the other members of the group playing your chord sequence.
2. Repeat this for each group member.
3. Put the piece together in rondo form:
 - Assign each person a letter: B, C, D or E, so they know when their section will be played.
 - Practise the piece in this order of sections: A B A C A D A E A.
4. Perform your rondo piece to another group, or to the whole class.



Assessment questions

How well have we experimented with and developed our musical ideas?

How effective and imaginative is my own section?

Does our piece make musical sense?

Does our piece convey our creative intention? (e.g. is it in rondo form?)

What would I do differently next time and why?

OPERA

An opera is a drama set to music. Opera is the classical version of the more modern musical and is also usually performed in a theatrical setting, with singing (**arias**, duets, trios and choruses), spoken parts, acting, scenery, costumes and sometimes dance. An opera is usually accompanied by an orchestra or smaller musical ensemble.

- Sydney Opera House is one of the most iconic buildings in the world.
- Built in 1778, La Scala in Milan, Italy, is widely considered the most famous opera house in the world.

Mozart was one of the most famous composers of comic opera (*opera buffa*) – light-hearted or humorous sung dramatic works, usually with a happy ending.

Le Nozze de Figaro is a continuation of the plot of the opera *The Barber of Seville* by Rossini. It tells the story of a day of madness in the palace of the Count Almaviva in Spain. Count Almaviva is a scheming bully who cheats on his wife. He tries to chat up Figaro's fiancée, Susanna, and finds excuses to delay the civil part of the wedding of Figaro and Susanna, who are his two servants. Figaro, Susanna and the Countess decide to expose the Count's scheming but then he finds out and tries to use his power to rule that Figaro legally marries a woman old enough to be his mother. In a strange last minute twist it turns out that she really is his mother so the marriage cannot go ahead! Figaro and Susanna work together to ensure the Count's love for his Countess is restored.

10 Excerpts from *The Marriage of Figaro* (Mozart)

The Magic Flute (*Die Zauberflöte*) includes speech instead of solo singing in places. It features Tamino, a handsome prince, who is given the task of rescuing the Queen's daughter, Pamina, and is given a magic flute to keep him safe. An enthusiastic bird catcher called Papageno helps bring Pamina and Tamino together but it saddens him as he has been lonely and longing for a wife. He attempts suicide but is saved by some magic spirits who remind him to use his silver bells to find true happiness. When he does, Papageno appears and the two fall in love. The opera ends happily, with the people hailing the triumph of courage, virtue and wisdom.

11 Excerpts from *The Magic Flute* (Mozart)



To hear and see more about these and other operas, explore the English National Opera website: <http://www.eno.org/home.php>, where you can see trailers and hear music from operas by different composers.

Romantic (1750-1820)

Your teacher will select the most appropriate activities from the following options:

Performing

Learning Outcomes: You will work on your own or as part of a group, learning to play a piece of music by a Romantic composer. Different parts and instruments will be available and, with help from your teacher, the part you should choose should be the most appropriate for your ability. You may also be given time to work on an individual programme of music.

Success Criteria: You can play your part accurately and in time with others, where appropriate. You can identify strengths and areas for improvement in your playing.

Understanding Music

Learning Outcomes: Through reading information and carrying out practical tasks, you will learn about the history and development of Romantic music, including common instruments of the period.

Success Criteria: You can recognise and describe the following concepts:

- Melodic: broken chords, grace notes, major scales, octave, trill
- Rhythm/tempo: a tempo, accelerando, anacrusis, dotted rhythms, rallentando, rubato
- Texture/structure/form: bass drum, cadenza
- Timbre/dynamics: glissando, piccolo
- Style: romantic, wind band

Literacy

Learning Outcomes: You will learn how to analyse different excerpts of musical notation, answering questions on things such as time signature, dynamics, tempo, intervals, repetition, scales and Italian terms.

Success Criteria: From looking at and hearing a piece of music you can identify and describe:

- Melodic features: ornaments, octave leaps and the pitch of the music in treble and bass clefs
- Rhythmic features: anacrusis
- Structural features: repeat marks
- Dynamics: *pp*, *p*, *f*, *ff*, *sfz*

Romantic

What is Romantic music?

- The period of classical music from approximately 1820-1900.
- Emotion is expressed most strongly of all in the music of the Romantic period.
- Composers began to look for more freedom in their music. They incorporated a more powerful and intense expression of emotion, often revealing their innermost thoughts and feelings, even sufferings.

History:

- There was a huge increase in the size of the orchestra (up to 100 players).
- The brass section became much more important.
- New instruments included trombone, tuba and piccolo.

Interesting information:

- With new instruments and bigger orchestras, Romantic composers enjoyed exploring the wider range of pitch and volume, richer harmonies and new possibilities of combining and contrasting instrumental timbres.

As part of creating pieces which represented various emotions, composers in the Romantic period used ornaments called **grace notes** to embellish the music. A grace note is a very short note which precedes the main note:



Waltz in E^b, No.18 - Chopin

Ludwig van Beethoven was born in Germany and was one of the first composers to make a living without being employed by the church or a member of the nobility. He began as a brilliant pianist but when he was 30 he started going deaf so concentrated on composing, writing some of his best music after he became deaf.



- As a boy, Beethoven became a travelling performer so talented that he was able to support his family with the money he made from it.
- He took the Classical forms he learned from Mozart and Haydn and developed them to fit the style of the Romantic period.

The last piano concerto Beethoven wrote took two years to complete. It begins with three orchestral chords, each followed by a short cadenza, which sounds like improvisation but is actually written out in the score.

A **cadenza** is a passage of music where a solo instrumentalist or singer plays or sings elaborate music with skill, incorporating **ornaments**.

- The tempo of a cadenza is flexible, with it often ‘pulling back’ with a very short **rallentando**, then sounding like it is speeding up again with a very short **accelerando**. This is called **rubato**.
- This flexible tempo is a feature of the Romantic period, where composers wanted the music to convey more emotion rather than be rigid.
- In a concerto, the orchestra and conductor stop to allow the soloist to ‘show off’, playing a section in ‘free time’ (without a strict, regular pulse), before a signal is given for the orchestra to finish off the movement.
- During the cadenzas there are often no barlines – this is to allow the soloist to have some independence, with bar lines signifying where the orchestra join back in and the tempo becomes controlled by the conductor.

With your teacher, discuss the concepts below, then, as you listen to the music, try to identify the listed features:

Melody/harmony	Broken chords Chords Major scales Ornaments Trill
Rhythm/tempo	Rallentando Accelerando Rubato
Instruments/voices and how they are used	Piano – melody, solo, cadenza Orchestra - accompaniment
Dynamics	<i>ff/fortissimo</i>

2 Piano Concerto No. 5 'Emperor': 1st movement

Johannes Brahms was a German composer, conductor and Music Teacher who wrote music in every musical form except opera. A virtuoso pianist, he premiered many of his own works. His most famous musical pieces are short compositions, such as his Hungarian Dances.



- To begin with, Brahms did not want to write a symphony because he was afraid it would not be as good as any of Beethoven's.
- He was such a perfectionist he destroyed many more pieces of music than he published.
- After the death of two of his close friends as well as the woman he was in love with, Brahms discovered he had liver cancer. He gave up on life and died a month before his 64th birthday.

One of Brahms' most famous compositions is commonly known as 'Lullaby', for piano and solo singer (in German). The accompaniment is based on **broken chords**.

? Questions to discuss before hearing the music:

4. What is the time signature? Is this simple or compound time?
5. What dynamic level does the piece start at?
6. What is the interval between the last note in bar 10 and the first in bar 11?
7. Why do you think this might be a difficult accompaniment to play on piano?
Look for two reasons.

Zart bewegt

1. Gu - ten A - bend, gut Nacht, mit Ro - sen be - dacht, mit Nilg - lein be - steckt schlupf
 2. Gu - ten A - bend, gut Nacht, von Eng - lein be - wacht, die zei - gen im Traum dir

un - ter die Deck: Mor gen früh, wenn Gott will, wirst du wie - der ge - weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
 Christ kind - leins Baum. Schlaf nun se - lig und süß, schau im Traum's Pa - ra - dies! Schlaf nun se - lig und süß, schau im Traum's Pa - ra - dies!

3 *Wiegenlied: Guten Abend, gute Nacht, Op. 49, No. 4*

Frederic Chopin was born in Poland and by the age of 6 was a good pianist and had started composing. He gave his first concert aged 8. Chopin settled in Paris in his 20s and wrote over 200 pieces of music for piano.



- Chopin was very sensitive and once said, “I don’t like to play in public. The crowds frighten me, their breath stifles me, their stares petrify me, their strange faces throw me into confusion.”
- Chopin was never healthy and died at the age of 39, after catching tuberculosis.

One of Chopin’s famous pieces of piano music is commonly known as the ‘Funeral March’. The left hand plays steady chords which are repeated over and over again, while the right hand plays the sombre melody, featuring **dotted rhythms**.

Notice the expression that is marked, with different dynamics and crescendos and diminuendos, to try and make the music represent the intended emotion:

? Questions to consider before and during the playing of the music:

1. Do you think the first 6 bars of the melody will be mostly low or high pitched?
How can you tell?
2. What dynamic level does the piece start at?
3. The music is marked *sfz* in two places. What does this mean?
4. What dynamic level does the notated excerpt end with?
5. The tempo marking is *lento*. What do you think this means?



4 Piano Sonata No.2 in B flat minor, op. 35

Robert Schumann was a quiet, hard-working and intelligent man. As a child, he taught himself piano but permanently injured his hand using a device intended to keep his fourth finger immobile when practising. When his daughter was 7, he gave her a small album of piano pieces he had written for her – the Album for the Young.



- Schumann had a mental illness and was troubled throughout his life with the thought that he would become insane, after his father died of a ‘nervous disorder’.
- After marrying, he spent the whole of the following year composing songs, as he was so in love.
- When Schumann was 44 he attempted suicide by throwing himself into the river Rhine. He was rescued and voluntarily sent to a lunatic asylum, where he died two years later.

? Questions to consider before and during the playing of the music:

1. What dynamic level does the piece begin at? What does it change to in bar 5?
2. Which type of scale is the first four notes of the right hand accompaniment based on?
3. The first line is repeated. How is this indicated in the score?
4. What is unusual about the melody line at the start of the second line?
5. Which Italian term would indicate that the music after the ‘*Schneller*’ section should return to the original speed?

5 Kinderszenen: Fürchtenmachen (Frightening)

Felix Mendelssohn was a child prodigy who, as well as having an exceptional memory (he could hear a piece of music once and never forget it) was a superb pianist. He came from a rich family and was very hard-working; he was a composer, conductor, pianist, teacher, administrator, family man and traveller.



- His health suffered as he became extremely exhausted but he still worked constantly and enthusiastically.
- He was very close to his sister so when she died suddenly he was heartbroken and suffered a mild stroke which left him partially paralysed.
- He died at the age of only 38, after having a series of strokes.

Commonly used as a recessional at weddings (most often on pipe organ) is Mendelssohn's piece from his suite of incidental music to Shakespeare's play 'A Midsummer Night's Dream'.

? Questions to consider before and during the playing of the music:

1. What dynamic level does the piece begin at?
2. The melody begins before the first beat. What is this called?
3. Which two bars have right and left hands playing homophonic broken chords?
4. Which four bars have a trill in the melody?

A musical score for 'Wedding March' by Felix Mendelssohn. The score is written for Piano or Organ and is in 2/4 time. It begins with the tempo marking 'Allegro vivace'. The score is divided into three systems of music. The first system shows the beginning of the piece, with a trill in the right hand starting before the first beat. The second system shows the continuation of the melody and accompaniment. The third system shows the end of the piece, with a final trill in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

6 A Midsummer Night's Dream: Wedding March

Giuseppe Verdi was most famous for composing vocal music. He wrote 28 operas, such as *Rigoletto*, *Aida* and *La Traviata*. He began playing the keyboard at age 3 and began learning the organ at age 10. AT the age of 20 he attempted to enrol at the Milan Conservatory but was rejected for being too old.



- Verdi married one of his pupils when he was 23 and they had two children together. Sadly, by the time he was 27 both children and his wife had died.
- He remarried when he was 46 and died of a stroke aged 87.

Verdi's *Requiem* is a musical setting of the Roman Catholic funeral mass for four soloists, double choir and orchestra. He composed it in memory of an Italian poet and novelist whom he admired. The work is typically not performed as part of a church service as the music lasts for 1.5 hours.

The opening of Verdi's *Requiem* is loud and dramatic, with accents, swirling ascending and descending scales by strings and choir and punctuation from a **bass drum**:

7 *Dies Irae from Requiem (Verdi)*

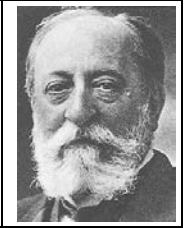
Georges Bizet was a late-Romantic composer who was also famous for writing operas. His parents were both musicians and encouraged their son to become a composer. Bizet entered the Paris Conservatoire of Music when he was 10, wrote his first symphony at the age of 17 and graduated with awards in composition and piano.



- His final work, *Carmen*, is one of the most popular and frequently performed operatic works.
- When *Carmen* first opened in Paris, the reviews were terrible. Bizet died without knowing that it had become a hit and audiences came to consider it his masterpiece.

8 *Prélude from Carmen (Bizet)*

Camille Saint-Saëns (1835-1921) was a French late-Romantic composer, organist, conductor and pianist. Along with *Danse Macabre*, one of his most famous pieces of music is *Carnival of the Animals*, which is a humorous musical suite of fourteen movements, each of which uses music to depict different living creatures.



You will hear six excerpts of music from *Carnival of the Animals*. As you listen, look at the pictures below and work out which one fits each piece of music best:



Elephant



Cuckoo



Kangaroos



Hens & roosters



Swan



Fish



For each excerpt, write down the instruments you hear and how they are played to portray the creature you think the music represents.

9 Excerpts from *Carnival of the Animals* (Saint-Saëns)

The finale of *Carnival of the Animals* begins with a tremolo (in this case, quick alternation between two chords) on two pianos before being joined by other instruments. Flutes, xylophone and glass harp play long **trills** to ornament their high pitched sustained note. A trill is a rapid alternation between two consecutive notes and can be short or long. Violins play a repeated three note ascending phrase before the pianos play ascending **glissandos** (sliding up or down consecutive notes) before the main theme begins. The melody is ornamented with more **trills** while the piano plays a vamp. The pianos go on to play exciting ascending and descending scales before the theme is repeated. Saint-Saëns includes **grace notes** as part of small snapshots of the creatures that were heard in previous movements:



10 Finale from *Carnival of the Animals* (Saint-Saëns)

Wind Band

A **wind band**, also known as a concert band, is the name for a group of instruments from the brass, woodwind and percussion sections of the orchestra. Double basses are sometimes added to supplement the bass line, but generally string instruments are not featured. Complicated percussion parts are common in wind band pieces, often requiring a number of percussionists and a range of percussion instruments.

A wind band plays original wind pieces, arrangements of orchestral works, light music and popular tunes. Modern compositions sometimes require performers to use unusual sounds or effects, such as the orchestral players singing a phrase instead of playing their instruments.



Aberdeen Grammar School Concert Band is a wind band whose members are all pupils of Aberdeen Grammar School. They perform regularly at school concerts, services, the school's prizegiving ceremony and other local events. The band also participate in the National Concert Band Festival (NCBF) and regularly reach the finals of the competition, gaining awards for their performances. In recent years, the wind band has received gold and the highest platinum awards at the regional heats and finals of the Scottish Concert Band Festival and NCBF, including Outstanding Soloist awards for an S6 trumpeter who had a prominent solo part.



Visit <http://www.grammarband.com>. Click on the Jukebox link along the menu bar and select the video or choose from the selection of pieces in the mp3 jukebox, to see and/or hear Aberdeen Grammar School's Concert Band performing a variety of wind band pieces.

Modern music

Your teacher will select the most appropriate activities from the following options:

Performing

Learning Outcomes: You will work on your own or as part of a group, learning to play some music by a composer of modern classical music. You may also be given time to work on an individual programme of music.

Success Criteria: You can play your part accurately and in time with others, where appropriate. You can identify strengths and areas for improvement in your playing.

Understanding Music

Learning Outcomes: Through reading information and carrying out practical tasks, you will learn about the history and development of modern music, including learning about some new orchestral instruments.

Success Criteria: You can recognise and describe the following concepts:

- *Melodic:* atonal, chromatic, cluster, contrary motion, octave, semitone, syllabic, tone, whole tone scale
- *Rhythm/tempo:* cross rhythms, moderato, ritardando, rubato
- *Texture/structure/form:* homophonic
- *Timbre/dynamics:* a cappella, arco, flutter tonguing, harp, snare drum, piccolo, pizzicato, tuba
- *Style:* minimalist

Composing Skills

Learning Outcomes: With a partner, you will create a short piece of music with a melody which is based on a whole tone scale and unusual chords.

Success Criteria: You can create an interesting rhythm to fit a melody based on a whole tone scale. You can create interesting sounding chords which are not major or minor triads.

Modern music

What is modern classical music?

- The period of music from the late 19th century onwards.
- Composers chose to move their music away from the Romantic style.
- Many new ways of producing sound have been explored, as well as experimenting with different timbres and harmonies.

History:

- Composers such as Debussy and Ravel wrote pieces which focused on mood and atmosphere rather than a strong emotion or story (impressionism)
- Composers such as Grieg and Dvořák wrote pieces influenced by the traditional music of different countries (nationalism).
- Composers such as Schoenberg and Berg deliberately ignored traditional methods of writing music and explored **atonality** (expressionism).
- Composers such as Stravinsky and Hindemith wrote pieces which drew inspiration from the Classical period, adding new ideas to the rhythms and harmonies (neo-classicism).
- Composers such as Stockhausen and Varèse experimented with electronic musical instruments and technology, including using recorded environmental sounds as a basis for their music (musique concrete)
- Composers such as Lutoslawski and Cage wrote pieces which left some of the music to chance, meaning no two performances were ever the same (aleatoric).
- Composers such as Reich and Riley wrote pieces based on simple rhythmic and melodic ideas repeated many times with very slight changes each time (minimalism).

Interesting information:

- The terms impressionism and expressionism stemmed from visual art and literature as the musical ideas seemed to fit ideas and emotions that the pictures and words portrayed.

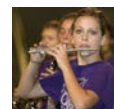
As you can see from the history section, many different styles of music have been explored in modern times. At National 4/5 level, you only need to learn about a very small section of it. If you go on to study Higher Music, you will find out more about modern music!

Some modern music is atonal. **Atonal** music has no sense of key and does not sound like it is in either a major tonality or a minor tonality. Notes clash rather than sound good together.

1 Sonata No.2 from Sonatas & Interlude for Prepared Piano (Cage)

The modern orchestra - woodwind

The **piccolo** (Italian for 'small') is a half-size flute with most of the same fingerings as the flute. It sounds an **octave** higher than written.



- Piccolos often play in unison with the violins or flutes to add sparkle and brilliance to the overall sound, because of the high pitch of the notes produced.

2 The Young Person's Guide to the Orchestra: Variation A
piccolo and flute: presto - (Britten)

The modern orchestra - strings

The **harp** is a plucked string instrument which is usually triangular in shape. Although the harp is one of the oldest instruments, it is not a common member of the symphony orchestra as its quiet sound means it is more suited to being played as a solo instrument.



- Most harps are between 60cm to 1m 80cm tall and have 22 to 47 strings which are made out of gut, wire or nylon.

3 The Young Person's Guide to the Orchestra: Variation 1
harp: *maestoso* (Britten)

The modern orchestra - brass

The **tuba** is the largest and lowest pitched brass instrument. It was invented in the middle of the 19th century, originally as a marching band instrument. It is often used to play staccato bass notes but can also play sustained melodies.



- The first Friday in May is International Tuba Day.
- Tubas come in different keys to suit different situations. Most tubas that are used in orchestras are tuned to the key of F or C.

4 The Young Person's Guide to the Orchestra: Variation L
(trombones and tuba: *allegro pomposo* (Britten)

The modern orchestra - percussion

20th century orchestras tend to feature a large range of instruments in the percussion section, such as:



snare drum



bass drum



cymbals



triangle



tambourine



guiro



xylophone



glockenspiel



castanets



bongo drums

The work *The Armed Man* for orchestra and choir by the Welsh composer Karl Jenkins (b.1944) features a large percussion section. The **snare drum** and **piccolo** feature in the opening movement:

5 *The Armed Man (Jenkins)*

As part of the period of experimentation, composers tried using instruments in different ways:

Pizzicato – when a string player plucks the strings with their fingers.

- Usually, string players use the bow, which is called **arco**.

6 *Playful Pizzicato (Britten)*

Flutter tonguing – when the performer rolls their tongue, making a ‘drrr’ sound.

- It is most often heard on flutes, recorders, bassoons, trumpets and trombones.
- It is popular in jazz music.

7 *Telephone (Phyllis Louke)*

Richard Strauss used **flutter tonguing** on horns in his piece *Don Quixote*, to imitate the distant bleating of sheep:

8 *Don Quixote (Richard Strauss)*

The modern style of impressionism began with art. Impressionist artists would try to capture the image of an object as someone would see it if they just caught a glimpse of it, studying the effects of different lighting.



- Their paintings used bright, vibrant colours
- Images were created without the use of detail, sometimes with visible brush strokes and blurred edges.
- Some famous Impressionist artists were Claude Monét, Edgar Dégas, Alfred Sisley and Auguste Renoir.

In music, impressionism similarly focused on suggestion and atmosphere rather than a strong emotion or the depiction of a story. It introduced features that were uncommon in the previous Romantic era, such as:

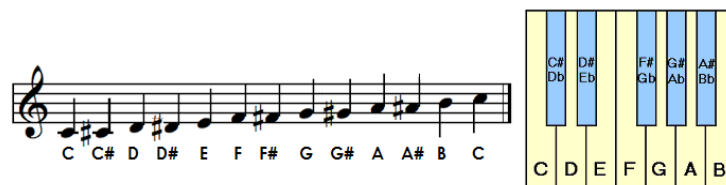
- **Clusters** - groups of notes played together that create clashes in the harmony
- Unusual scales such as the **whole tone** and **pentatonic** scales.

A **whole tone scale** contains no semitones and moves in ascending or descending order by one **tone** at a time.

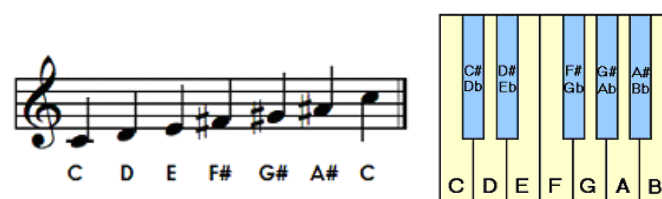
To play a whole tone scale on a keyboard, you need to use a combination of white and black notes.

To play it on tuned percussion or another type of tuned instrument, you need to use a **chromatic** instrument.

Firstly, check your instrument is chromatic, by playing a **chromatic scale**. A chromatic scale has 12 different notes and moves in ascending or descending order by one **semitone** at a time:



Now learn how to play a **whole tone scale**:



Claude Debussy (1862-1918) wrote a work for huge orchestra as he wanted to create as many harmonic colours as he could. He included **whole tone scales** in his piece.

As you listen to the music, think about how you would describe it as sounding like the sea:

9 La Mer (Debussy)



You are going to work with a partner to create a piece of atmospheric music based on the **whole tone scale**, using question and answer. You should only use the black notes of the keyboard/piano.

1. Partner 1 should play the accompaniment (chords) and partner 2 should play the melody (based on the whole tone scale). Your music will be in free time, with no strict pulse.
2. On a keyboard, select a voice which allows the sound to echo when the notes are played, or use a piano with sustain pedal.
3. Using only the black keys, partner 1 should experiment with creating different chords that sound interesting.
 - Try not to have many traditional major or minor chords.
 - Some notes may clash – this is allowed for this style of piece.
 - Chords can be as few as 2 notes or as many as 7 notes.
4. Using only the black keys, partner 2 should experiment with creating short melodic ideas.
 - Most notes should be used singly but you can have some 2 or 3 note chords.
 - Try and use a variety of rhythms.
5. Once you have generated some ideas of your own, work together with your partner:
 - Alternate a sustained chord with different short melodic ideas.
 - The time between each chord does not need to be regular.
 - You can improvise or use specific notes, or a mixture of the two.
6. Perform your piece to the class. Discuss:
 - How well you and your partner have experimented with and developed your musical ideas.
 - How effective an imaginative each piece is.
 - If the piece conveys the creative intention.
 - What you would do differently next time and why.

In the 1960s in America, a new style of music was invented, called **minimalism**.

- Minimalist music is based mostly on simple rhythmic and melodic ideas.
- Patterns are constantly repeated with gradual, slight changes.
- The harmonies are typically simple.
- There is a steady pulse (or drones).



Terry Riley was born in 1935 and has been a pioneer of minimalist music. His compositions have been deeply influenced by jazz and Indian classical music.

His minimalist piece ‘In C’ has no tempo markings and is designed to be performed with freedom. It has 53 short sequences with each performer asked to repeat a given sequence as many times as they choose before moving to the next sequence:



10 In C (Terry Riley)



Steve Reich was born in 1936. His compositions are influenced by African drumming and Balinese gamelan music, both of which are **contrapuntal** and use **cross rhythms**.



Visit <http://www.bbc.co.uk/schools/gcsebitesize/music/>

- Click on ‘Music in the 20th century’
- Find ‘Minimalism’ and click ‘revise’
- Explore the pages about Steve Reich, listening to the excerpts
- Complete the Test Byte on minimalist music

Philip Glass was born in 1937. He has written operas, musical theatre works, 10 symphonies, 11 concertos, solo works, chamber music and film scores, three of which have been nominated for Academy Awards.



- Glass dislikes being called a minimalist composer, instead describing his style as “a composer of music with repetitive structures”.

In the following piece for solo piano, the right hand plays a rhythm called triplets while the left hand keeps a steady quaver rhythm, creating **cross rhythms**:

11 Dance 8 (Philip Glass)



John Tavener was born in London in 1944 and studied at the Royal Academy of Music. He was knighted in 2000 for his services to music.

John Tavener’s choral piece The Lamb is for SATB a **cappella** choir, with the text taken from a poem by William Blake. The sopranos introduce the theme, upon which the whole work is based. When it is repeated in bar two, the altos sing the same melody but upside-down, creating **contrary motion** and clashes in the harmony in places:

With extreme tenderness – flexible – always guided by the words ♩ = c.40

The image shows a musical score for the choral piece 'The Lamb' by John Tavener. It features two staves: Sopranos and Altos. The Soprano part begins with the lyrics 'Lit - tle Lamb, who... made thee? Dost thou know who... made thee?'. The Alto part begins with the lyrics 'Dost thou know who... made thee?'. The score includes dynamic markings like 'p' and 'p (or S.2)'. The tempo is marked as 'c.40'.

The tempo of the piece is marked ‘flexible’. A common musical word for this is **rubato**, to allow for more expression in the music. Much music of the Romantic period also used rubato.



What is unusual about the time signature of this piece? Why do you think the composer chose that?

Tavener’s piece is **homophonic**, almost entirely **syllabic** and it contains many clashes in the harmonies. The range of the voices is limited in order to emphasise the simplicity of the music.

12 The Lamb (John Tavener)