

# Music Theory

Course taken by R.J. Marks II as a high school senior  
at Garfield Heights High School, Ohio  
1968

2 elements - rhythm & pitches (musical structure)  
Tone - definite regular sound as to impress the ear with its character

Pitch - definite tone according to acuteness & graveness

Harmony - (musical) study in pitch relations with time relations

12 tones per octave

Onharmonic - names are different names for same tones ( $E^\sharp = F$ ,  $A^\times = B$ )

1 2 3 4 5 6 7 8  
two tetrads chords

### Scale

- 1) Tonic or Keynote
- 2) Supertonic
- 3) Mediant
- 4) Subdominant
- 5) Dominant
- 6) Submediant
- 7) Subtonic

### Minor Scales

I) Normal or Natural

→ flat 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> degrees

Measure - space between 2 lines

7 - natural - cancels accidental

# - sharp - up  $\frac{1}{2}$  step

X - double sharp - up 1 step

b - flat - down  $\frac{1}{2}$  step

bb - double flat - down whole step

chord - consists of a form of superimposed notes

Triad - major      M3 - m3

          minor      m3 - M3

M - major

m - minor



Common-transposing instruments

Violin

Flute

Oboe

Piano

Organ

Voice

B $\flat$ -transpose 1 step up

B $\flat$  Clarinet

B $\flat$  Trumpet

B $\flat$  Coronet

B $\flat$  Horn

E $\flat$ -transpose minor 3<sup>rd</sup> below

E $\flat$  Sax

E $\flat$  Clarinet

F - perfect 5<sup>th</sup> above

F Horn

English Horn

Triads:

Major triad = major 3<sup>rd</sup>, then minor 3<sup>rd</sup>  
Minor triad = minor 3<sup>rd</sup>, then major 3<sup>rd</sup>

Major scale chords:

I ii iii IV V vi vii°

Minor scale chords:

I ii° III<sup>+</sup> iv V VI vii°

$\frac{X}{Y}$  - NOTE  
- CHORD FORM

X = 1-7 Y = 1, 3, 5

MAJOR

I

ii

iii

IV

V

vi

vii

MINOR

i

ii°

III<sup>+</sup>

iv

V

VI

vii°

I 2 3<sup>m</sup> 4 5 6 7<sup>o</sup>

3 4 5<sup>m</sup> 6 7 1 2<sup>o</sup>

5 6<sup>m</sup> 7 1 2 3 4 5

I 2 3<sup>o</sup> 4 5 6 7 1 2 3

3 4 5<sup>+</sup> 6 7 1 2 3

5 6 7 1 2 3 4 5

If  $\frac{X}{Y}$  is a triad form  
(X=1-7 and Y=1, 3 or 5) then  
following it

If X > Y, then X-Y+1 = triad no.

If X < Y, then X-Y+8 = triad no.

Parallel (11) octave or fifths should be avoided

Progression - the movement of one chord to another

Part leading - the movement of each part

Faux crossing (a skip of a 4<sup>th</sup> or more with change of chord) should be avoided

Shifted forms - same chord with different  
upper notes

Cadence - end of piece

Primary chords (major) I IV V I

Secondary chords - substituted for or combined  
with primary chord

Cadence melodic or harmonic progression  
punctuating a musical phrase or ending  
a musical sentence

auth cadence V I  
plagal cadence IV I  
deceptive cadence V VI

Secondary chords  
Substitutes:

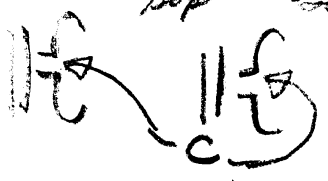
vi - I, IV  
iii - V, I  
ii - IV

Good progression:

I V I IV V I  
I iii vi ii<sup>♯</sup> V I  
IV

Common tones make good progressions

7/16 Sop Sop



whole 4	half 2	quarter 1	eighth 1/2	sixteenth 1/4	TRIPLET 3	DOTTED QUARTER 1 1/2	DOTTED EIGHTH 3/4	whole rest 4
half rest 2	quarter rest 1	eighth rest 1/2	16th rest 1/4	DOTTED HALF 3 1/2				

legger lines



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

R. M. ...  
MUSIC ...  
9/16/67

KEY OF A  
##  
##  
##

KEY OF C

KEY OF E  
##  
##  
##

KEY OF G  
#  
#  
#

KEY OF Bb  
b  
b  
b

KEY OF Db  
bb  
bb  
bb

KEY OF Gb  
bbb  
bbb  
bbb

KEY OF F#  
##  
##  
##  
##

KEY OF B  
##  
##  
##  
##

KEY OF D  
#  
#  
#

KEY OF F

A musical staff in treble clef with a key signature of one flat (F major). The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, B5, A5, G5, F5.

KEY OF Ab

A musical staff in treble clef with a key signature of two flats (Ab major). The notes are: Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4.

KEY OF Cb

A musical staff in treble clef with a key signature of three flats (Cb major). The notes are: Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, C5, Db5, Eb5, Fb5, Gb5, Ab5, Bb5, C6, Bb5, Ab5, Gb5, Fb5, Eb5, Db5, Cb5, Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4.

KEY OF Eb

A musical staff in treble clef with a key signature of three flats (Eb major). The notes are: Eb4, Fb4, Gb4, Ab4, Bb4, C5, Db5, Eb5, Fb5, Gb5, Ab5, Bb5, C6, Bb5, Ab5, Gb5, Fb5, Eb5, Db5, Cb5, Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb4, Ab4, Gb4, Fb4, Eb4.

KEY OF C#

A musical staff in treble clef with a key signature of three sharps (C# major). The notes are: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5, D#5, E#5, F#5, G#5, A#5, B#5, C6, B#5, A#5, G#5, F#5, E#5, D#5, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4.

Five empty musical staves in treble clef, each with a key signature of one flat (F major), provided for further practice.

Handwritten notes and numbers in the top right corner, including "9 17".

# NATURAL MINOR

A series of ten musical staves, each representing a natural minor scale in a different key. Each staff begins with a treble clef and a common time signature. The scales are written as a sequence of eighth notes. The keys and their corresponding chord symbols are as follows:

- Staff 1:  $A^m$  (A minor)
- Staff 2:  $E^\#m$  (E minor with a sharp sign)
- Staff 3:  $B^\#m$  (B minor with two sharp signs)
- Staff 4:  $F^\#m$  (F minor with two sharp signs)
- Staff 5:  $C^\#m$  (C minor with three sharp signs)
- Staff 6:  $G^\#m$  (G minor with three sharp signs)
- Staff 7:  $D^\#m$  (D minor with three sharp signs, with the word "Dord" written above the staff)
- Staff 8:  $A^\#m$  (A minor with four sharp signs, with the word "Dord" written above the staff)
- Staff 9:  $D^m$  (D minor with a flat sign)
- Staff 10:  $G^m$  (G minor with two flat signs)





Handwritten musical notation for 'Rocky Mountain' in C major, featuring ten staves of music with various chord annotations and a harmonic minor section.

**Staff 1:** C<sup>m</sup> (C major)

**Staff 2:** F<sup>m</sup> (F major)

**Staff 3:** B<sup>m</sup> (B major)

**Staff 4:** E<sup>b</sup>m (E-flat major)

**Staff 5:** A<sup>b</sup>m (A-flat major)

**Staff 6:** HARMONIC MINOR A<sup>m</sup> (A major)

**Staff 7:** B<sup>m</sup> (B major)

**Staff 8:** C<sup>#m</sup> (C-sharp major)

**Staff 9:** D<sup>#m</sup> (D-sharp major)

**Staff 10:** D<sup>m</sup> (D major)

**Staff 11:** G<sup>m</sup> (G major)

**Staff 12:** F<sup>#m</sup> (F-sharp major)

**Staff 13:** G<sup>#m</sup> (G-sharp major)

**Staff 14:** A<sup>#m</sup> (A-sharp major)

**Staff 15:** G<sup>m</sup> (G major)

The notation includes various chord symbols such as C<sup>m</sup>, F<sup>m</sup>, B<sup>m</sup>, E<sup>b</sup>m, A<sup>b</sup>m, A<sup>m</sup>, B<sup>m</sup>, C<sup>#m</sup>, D<sup>#m</sup>, D<sup>m</sup>, G<sup>m</sup>, F<sup>#m</sup>, and G<sup>#m</sup>. The music is written in a single melodic line with a treble clef and a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes, with some rests and accidentals. The final staff shows a key signature change to one sharp (F-sharp).

C<sup>m</sup> F<sup>m</sup>

Bb<sup>m</sup> Eb<sup>m</sup>

Ab<sup>m</sup>

MELODIC MINOR

A<sup>m</sup>

E<sup>m</sup>

B<sup>m</sup>

F<sup>#m</sup>

C<sup>#m</sup>

G<sup>#m</sup>

D<sup>#m</sup>

Handwritten musical notation on a page with eight staves. Each staff begins with a treble clef and a key signature indicated by sharps or flats. The notes are mostly quarter notes, with some eighth notes and rests. Some notes are marked with an 'x'.

- Staff 1: Key signature: three sharps (F#, C#, G#). Chord: A#m. Notes: A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6.
- Staff 2: Key signature: one flat (Bb). Chord: Dm. Notes: D4, E4, F4, G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6.
- Staff 3: Key signature: two flats (Bb, Eb). Chord: Gm. Notes: G3, A3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.
- Staff 4: Key signature: three flats (Bb, Eb, Ab). Chord: Cm. Notes: C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5.
- Staff 5: Key signature: three flats (Bb, Eb, Ab). Chord: Fm. Notes: F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5.
- Staff 6: Key signature: four flats (Bb, Eb, Ab, Db). Chord: Bbm. Notes: Bb2, C3, Db3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4.
- Staff 7: Key signature: four flats (Bb, Eb, Ab, Db). Chord: Ebm. Notes: Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5.
- Staff 8: Key signature: five flats (Bb, Eb, Ab, Db, Gb). Chord: Abm. Notes: Ab2, Bb2, C3, Db3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4.

Two empty musical staves at the bottom of the page, each consisting of five horizontal lines.

- I) 5# - B
- 2) 2# - D
- 3) 3b - Eb
- 4) 2b - Bb
- 5) 1# - G
- 6) 7# - C#
- 7) 6b - Gb
- 8) 4# - E
- 9) 3# - A
- 10) 0# - C

- II) 1) A - 3#
- 2) C - 0#
- 3) F - 1b
- 4) G - 1#
- 5) Bb - 2b
- 6) C# - 7#
- 7) Db - 5b
- 8) E - 4#
- 9) F# - 6#
- 10) Gb - 6b

III) Db B

KEY OF

II) 1) A  $\sharp\sharp\sharp$  2) Key of C 3) Key of F  $\flat$  4) Key of G  $\sharp$  5) Key of Bb  $\flat\flat$  6) Key of C#  $\sharp\sharp\sharp\sharp$

7) Key of Db  $\flat\flat\flat\flat$  8) Key of E  $\sharp\sharp\sharp$  9) Key of F#  $\sharp\sharp\sharp\sharp$  10) Key of Gb  $\flat\flat\flat\flat$

III) Db MAJOR SCALE

B MAJOR SCALE



no A

I

III c) CHAMELOLIC

II

II - a) dn HARM

b) fn

c) ENMELODIC

CHAMEL. IS ON 3RD STAFF

Intervals - pitch relation of two tones measured  
in degrees

Melodic - in succession

Harmonic - simultaneously

Prime - same note

Minor second -  $\frac{1}{2}$  steps

Major second - 1 step

Minor third -  $1\frac{1}{2}$  steps

Major third - 2 steps

Perfect fourth -  $2\frac{1}{2}$  steps

Perfect fifth -  $3\frac{1}{2}$  steps

Minor sixth - 4 steps

Major sixth -  $4\frac{1}{2}$  steps

Minor seventh - 5 steps

Major seventh -  $5\frac{1}{2}$  steps

Perfect octave - 6 steps

$Mx + mY = \text{perfect octave}$  where  $M + m = 9$ ,  
also  $Px + Py = \text{perfect octave}$

o - (diminished)  $\frac{1}{2}$  step lower than m  
+ - (augmented)  $\frac{1}{2}$  step higher than M

17

Quiz

97

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The intervals between notes are: P5, M3, M2, m3, P4, m3, M7, P4, M7, P4.

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The intervals between notes are: m2, M6, M3, P5, P8, #m7, P5, m6, P4, M7.

WRITE THE FOLLOWING:

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The intervals between notes are: P5, P4, m3, M3, M2, M6, m7, m2.

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The intervals between notes are: M7, m6.



Musical staff 1: Treble clef, notes with accidentals and stems. Labels below: M 2, m 2, M 3, m 3, M 4, m 6, M 7, m 7, b 7.

Musical staff 2: Treble clef, notes with stems and accidentals.

Musical staff 3: Treble clef, notes with stems and accidentals.

Musical staff 4: Treble clef, notes with stems and accidentals.

Musical staff 5: Treble clef, notes with stems and accidentals.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

Blank musical staff.

✓+

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords with figured bass numbers above them:  $\frac{5}{5}$ ,  $\frac{5}{5}$ ,  $\frac{4}{1}$ ,  $\frac{6}{5}$ ,  $\frac{3}{6}$ ,  $\frac{4}{5}$ ,  $\frac{2}{5}$ ,  $\frac{5}{5}$ ,  $\frac{5}{5}$ ,  $\frac{6}{5}$ ,  $\frac{1}{3}$ ,  $\frac{1}{3}$ ,  $\frac{5}{5}$ ,  $\frac{1}{1}$ . The chords are represented by vertical lines with stems and flags. Below the chords are Roman numerals: I, I, IV, I, vi, IV, V, I, I, iii, vi, I, vi, I, V, I.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords with figured bass numbers above them:  $\frac{10}{6}$ ,  $\frac{2}{3}$ ,  $\frac{1}{3}$ ,  $\frac{1}{5}$ ,  $\frac{6}{3}$ ,  $\frac{4}{1}$ ,  $\frac{5}{5}$ ,  $\frac{1}{5}$ ,  $\frac{7}{3}$ ,  $\frac{2}{5}$ ,  $\frac{1}{5}$ . The chords are represented by vertical lines with stems and flags. Below the chords are Roman numerals: I, V, vi, IV, IV, vi, I, I, V, V, I.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords with figured bass numbers above them:  $\frac{5}{5}$ ,  $\frac{6}{5}$ ,  $\frac{5}{5}$ ,  $\frac{1}{3}$ ,  $\frac{7}{5}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5}$ ,  $\frac{6}{3}$ ,  $\frac{1}{1}$ ,  $\frac{1}{3}$ ,  $\frac{3}{5}$ ,  $\frac{2}{1}$ ,  $\frac{2}{5}$ ,  $\frac{1}{1}$ . The chords are represented by vertical lines with stems and flags. Below the chords are Roman numerals: I, IV, I, I, iii, V, I, IV, I, vi, iii, ii, V, I.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords with figured bass numbers above them:  $\frac{5}{5}$ ,  $\frac{6}{1}$ ,  $\frac{7}{3}$ ,  $\frac{1}{3}$ ,  $\frac{6}{3}$ ,  $\frac{5}{1}$ ,  $\frac{5}{3}$ ,  $\frac{2}{5}$ ,  $\frac{3}{1}$ ,  $\frac{5}{3}$ ,  $\frac{6}{5}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5}$ . The chords are represented by vertical lines with stems and flags. Below the chords are Roman numerals: I, vi, IV, IV, V, iii, V, iii, iii, V, I.

Handwritten musical notation, first system. Treble clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ . Bass clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ . Above the staff are time signatures:  $\frac{3}{4}$ ,  $\frac{3}{3m}$ ,  $\frac{5}{4}$ ,  $\frac{5}{3m}$ ,  $\frac{3}{4}$ ,  $\frac{3}{3m}$ ,  $\frac{5}{4}$ ,  $\frac{5}{3m}$ .

Handwritten musical notation, second system. Treble clef. Notes:  $\flat F$ ,  $\flat G$ ,  $\flat A$ ,  $\flat B$ ,  $\flat C$ ,  $\flat D$ . Bass clef. Notes:  $\flat F$ ,  $\flat G$ ,  $\flat A$ ,  $\flat B$ ,  $\flat C$ ,  $\flat D$ .

Handwritten musical notation, third system. Treble clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ . Bass clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ .

Handwritten musical notation, fourth system. Treble clef. Notes:  $\flat F$ ,  $\flat G$ ,  $\flat A$ ,  $\flat B$ ,  $\flat C$ ,  $\flat D$ . Bass clef. Notes:  $\flat F$ ,  $\flat G$ ,  $\flat A$ ,  $\flat B$ ,  $\flat C$ ,  $\flat D$ .

Handwritten musical notation, fifth system. Treble clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ . Bass clef. Notes:  $\sharp F$ ,  $\sharp G$ ,  $\sharp A$ ,  $\sharp B$ ,  $\sharp C$ ,  $\sharp D$ .

Handwritten musical notation for the first system. The treble clef staff contains chords with accidentals and is labeled with **CM**, **FM**, **B<sup>b</sup>M**, and **L<sup>b</sup>M**. The bass clef staff contains rhythmic notation with stems and beams, and is labeled with **b**, **b**, and **b<sup>b</sup>**.

Handwritten musical notation for the second system. The treble clef staff contains chords with accidentals and is labeled with **A<sup>b</sup>M**, **D<sup>b</sup>M**, **G<sup>b</sup>M**, and **C<sup>b</sup>M**. The bass clef staff contains rhythmic notation with stems and beams, and is labeled with **b<sup>b</sup>**, **b<sup>b</sup>**, **b<sup>b</sup>**, and **b<sup>b</sup>**.

Handwritten musical notation for the third system. The treble clef staff contains chords with accidentals and is labeled with **G<sup>#</sup>M**, **D<sup>#</sup>M**, **A<sup>#</sup>M**, and **E<sup>#</sup>M**. The bass clef staff contains rhythmic notation with stems and beams, and is labeled with **#**, **#**, **#**, and **#**.

Handwritten musical notation for the fourth system. The treble clef staff contains chords with accidentals and is labeled with **B<sup>#</sup>M**, **F<sup>#</sup>M**, and **C<sup>#</sup>m**. The bass clef staff contains rhythmic notation with stems and beams, and is labeled with **#**, **#**, **#**, and **#**.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes Roman numerals and figured bass symbols above the staff, and chord diagrams below. The sequence of chords is: ii (2/1m), I (1), ii (2/1m), vi (1/3m), ii (2/1m), IV (5), vii° (2/3°), I (1), vii° (2/3°), vi (1/3m), vi° (2/3°), IV (5), V (2), I (1), V (2), vi (1/3m), IV (5), IV (5).

Handwritten musical notation for the second system, featuring a bass clef and a key signature of one sharp (F#). The notation includes Roman numerals and figured bass symbols above the staff, and chord diagrams below. The sequence of chords is: V (5), vi (6/1m), V (5), IV (6/3), V (5), ii (6/5m), iii (5/3m), vi (6/1m), iii (5/3m), IV (6/3), iii (5/3m), ii (6/5m), I (5), vi (6/1m), I (5), IV (6/3), I (5), ii (6/5m).

Handwritten musical notation for the third system, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes Roman numerals and figured bass symbols above the staff, and chord diagrams below. The sequence of chords is: IV (4), iii (3/1m), IV (4), V (3/3m), IV (4), vi (3/5m), ii (4/3m), iii (3/1m), ii (4/3m), I (3), ii (4/3m), vi (3/5m), vii° (4/3°), iii (3/1m), vii° (4/3°), I (3), vii° (4/3°), vi (3/5m).

Handwritten musical notation for the fourth system, featuring a bass clef and a key signature of two sharps (F# and C#). The notation consists of a series of vertical lines representing chords, with no Roman numerals or figured bass symbols present.

Four sets of empty musical staves, each consisting of a five-line staff with a dotted line below it, intended for further musical notation.

Handwritten musical notation for the first system, featuring a treble clef with a flat key signature. The notation includes a series of chords and intervals, with Roman numerals and figured bass symbols written above the staff. The symbols include: V, ii, V, vii<sup>0</sup>, V, V, iii, ii, iii, vii<sup>0</sup>, iii, V, I, ii, I, vii<sup>0</sup>, I, V. The figured bass symbols are: 5 2 1<sup>m</sup>, 5 2 3<sup>o</sup>, 5 2 5, 5 3<sup>m</sup>, 3 1<sup>m</sup>, 5 3<sup>m</sup>, 2 3<sup>o</sup>, 5 3<sup>m</sup>, 5 2, 5 5, 2 1<sup>m</sup>, 5, 2 3<sup>o</sup>, 5, 2.

Handwritten musical notation for the second system, featuring a bass clef with a flat key signature. The notation includes a series of chords and intervals, with Roman numerals and figured bass symbols written above the staff. The symbols include: vi, IV, vi, ii, vi, vii<sup>0</sup>, IV, IV, IV, ii, IV, vii<sup>0</sup>, ii, IV, ii, ii, ii, vii<sup>0</sup>. The figured bass symbols are: 6 1<sup>m</sup>, 4 1, 6 1<sup>o</sup>, 4 6 3<sup>m</sup> 1<sup>m</sup>, 4 6 5<sup>o</sup> 3, 4 6 1 3, 4 6 3<sup>m</sup> 3, 4 6 5<sup>o</sup>, 4 5<sup>m</sup> 1, 6 5<sup>m</sup> 3<sup>m</sup>, 6 4 5<sup>m</sup>, 6 4 5<sup>o</sup>.

Handwritten musical notation for the third system, featuring a bass clef with a sharp key signature. The notation includes a series of chords and intervals, with Roman numerals and figured bass symbols written above the staff. The symbols include: vi, IV, vi, ii, vi, vii<sup>0</sup>, IV, IV, IV, ii, IV, vii<sup>0</sup>, ii, IV, ii, ii, ii, vii<sup>0</sup>. The figured bass symbols are: 6 1<sup>m</sup>, 4 1, 6 1<sup>o</sup>, 4 6 3<sup>m</sup> 1<sup>m</sup>, 4 6 5<sup>o</sup> 3, 4 6 1 3, 4 6 3<sup>m</sup> 3, 4 6 5<sup>o</sup>, 4 5<sup>m</sup> 1, 6 5<sup>m</sup> 3<sup>m</sup>, 6 4 5<sup>m</sup>, 6 4 5<sup>o</sup>.

# PRIMARY CHORDS

**Key of D Major (D#)**

Chords:  $\frac{1}{1}$ ,  $\frac{1}{5}$ ,  $\frac{7}{3}$ ,  $\frac{1}{1}$ ,  $\frac{4}{1}$ ,  $\frac{3}{3}$ ,  $\frac{2}{5}$ ,  $+$ ,  $\frac{5}{1}$ ,  $\frac{6}{3}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5}$

Scale Degrees: I, IV, V, I, VI, I, V, I, VI, IV, V, I

---

**Key of G Minor (Gbb)**

Chords:  $\frac{1}{1}$ ,  $\frac{2}{5}$ ,  $\frac{3}{3}$ ,  $\frac{5}{5}$ ,  $\frac{6}{3}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5}$ ,  $\frac{1}{2}$ ,  $\frac{5}{7}$ ,  $\frac{3}{3}$ ,  $\frac{1}{5}$ ,  $\frac{2}{5}$ ,  $\frac{7}{3}$ ,  $\frac{1}{1}$

Scale Degrees: I, V, I, I, IV, V, I | I, V, I, IV, V, I

$\frac{1}{1}$   $\frac{2}{5}$   $\frac{3}{3}$   $\frac{4}{1}$   $\frac{5}{5}$   $\frac{6}{3}$   $\frac{7}{3}$   $\frac{1}{1}$        $\frac{1}{5}$   $\frac{2}{4}$   $\frac{4}{3}$   $\frac{5}{5}$   $\frac{4}{1}$   $\frac{3}{3}$   $\frac{2}{5}$   $\frac{1}{1}$

I V I IV I IV V I      IV V IV I IV I V I

- - - - -      - - - - -

I V I IV I IV V I      IV V IV I IV I V I

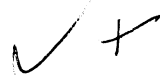
$\frac{1}{1}$   $\frac{1}{3}$   $\frac{1}{5}$        $\frac{1}{1}$   $\frac{2}{5}$   $\frac{3}{1}$   $\frac{2}{5}$   $\frac{1}{3}$   $\frac{2}{5}$        $\frac{1}{1}$

I V I      I V III V II V      I

I V I      I V III V II V      I

I V I      I V III V II V      I





♯  $\frac{1}{3^m} \frac{2}{5} | \frac{1}{5} \frac{2}{1^m} \frac{1}{3^m} \frac{1}{5} \frac{2}{1^m} \frac{1}{5}$

vi VI I IV ii vi IV ii IV

$\frac{3}{5} \frac{2}{5} | \frac{3}{5^m} \frac{2}{1^m} \frac{1}{5} \frac{3}{1^m} \frac{2}{5} |$

I V I vi ii IV iii V I

$\frac{5}{5} \frac{4}{3^m} \frac{5}{1} \frac{5}{1} \frac{4}{3^m} \frac{5}{5} \frac{5}{3^m} \frac{4}{5}$

I ii V V ii I iii IV

$\frac{1}{5} \frac{2}{5} \frac{3}{3} \frac{1}{5} \frac{2}{1^m} \frac{3}{3} \frac{1}{3^m} \frac{2}{5} \frac{3}{5}$

I V I IV ii I vi iii

$\frac{2}{1^m} \frac{7}{3} \frac{1}{1} \frac{2}{5} \frac{7}{3} \frac{1}{1} \frac{2}{1^m} \frac{2}{5}$

ii V I V V I ii iii vi

$\frac{1}{1} \frac{4}{3} \frac{3}{3} \frac{1}{3} \frac{4}{1} \frac{3}{5^m} \frac{1}{5} \frac{4}{3} \frac{3}{5}$

I ii I vi IV VI IV ii I

$\frac{5}{5} \frac{6}{3} \frac{5}{5} \frac{3}{3} \frac{5}{5} \frac{6}{3} \frac{5}{5} \frac{3}{3} \frac{2}{5} \frac{2}{5} \frac{2}{3} \frac{1}{1} \frac{1}{1} \frac{5}{5}$

I IV I I I IV I I

$\frac{6}{3} \frac{5}{5} \frac{6}{3} \frac{4}{3} \frac{5}{1}$

IV I vi I V I

$\frac{5}{3^m} \frac{6}{5} \frac{5}{3^m} \frac{3}{1^m} \frac{5}{3^m} \frac{6}{5} \frac{5}{3^m} \frac{3}{1^m} \frac{2}{3^m} \frac{2}{3^m} \frac{7}{6^m} \frac{1}{3} \frac{1}{3^m} \frac{5}{3^m} \frac{6}{1} \frac{5}{3} \frac{6}{3} \frac{4}{3} \frac{5}{1} \frac{5}{5}$

iii vi iii iii iii vi iii iii ii ii iii vi vi ii vi iii vi ii I I

$\frac{6}{3} \frac{5}{5} \frac{6}{3} \frac{4}{3} \frac{5}{1}$

IV I vi I V I

Handwritten bass line notation

Handwritten bass line notation

108

ALC 1 1917

Handwritten musical notation for the first system. It consists of a treble clef staff with chords and a bass clef staff with a melodic line. Above the treble staff are various chord symbols:  $\frac{2}{5^m}$ ,  $\frac{4}{7^m}$ ,  $\frac{4}{5^m}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5}$ ,  $\frac{5}{3^m}$ ,  $\frac{6}{7^m}$ ,  $\frac{6}{5^m}$ ,  $\frac{7}{3}$ ,  $\frac{7}{5^m}$ ,  $\frac{1}{3^m}$ ,  $\frac{2}{5^m}$ ,  $\frac{6}{5^m}$ ,  $\frac{7}{3}$ ,  $\frac{3}{5}$ ,  $\frac{4}{5^m}$ ,  $\frac{4}{3}$ . The bass staff contains a sequence of notes and rests, with Roman numerals  $I$  through  $V$  written below it.

Handwritten musical notation for the second system. It features a treble clef staff with chords and a bass clef staff with a melodic line. Chord symbols above the treble staff include:  $\frac{2}{5}$ ,  $\frac{3}{3}$ ,  $\frac{3}{5^m}$ ,  $\frac{4}{3^m}$ ,  $\frac{5}{1}$ ,  $\frac{3}{3}$ ,  $\frac{1}{3^m}$ ,  $\frac{2}{7^m}$ ,  $\frac{2}{5}$ ,  $\frac{5}{5}$ ,  $\frac{5}{3^m}$ ,  $\frac{6}{7^m}$ ,  $\frac{6}{5^m}$ ,  $\frac{5}{1}$ ,  $\frac{3}{3}$ . Roman numerals  $I$  through  $V$  are placed below the bass staff.

Handwritten musical notation for the third system. The treble clef staff shows chords with symbols:  $\frac{3}{3}$ ,  $\frac{3}{5^m}$ ,  $\frac{2}{7^m}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3^m}$ ,  $\frac{2}{7^m}$ ,  $\frac{2}{5}$ ,  $\frac{3}{3}$ ,  $\frac{3}{5^m}$ ,  $\frac{4}{3^m}$ ,  $\frac{5}{1}$ ,  $\frac{3}{3}$ . The bass staff includes a key signature change to  $b2/4$  and contains Roman numerals  $I$  through  $V$ .

3/3 2/5 1/3m 7/5m 6/3 2/1n 1/3m 1/5 1 7/3 6/1n 6/5m 1 5/5

I V vi iii IV ii vi IV I V vi ii V I

1 1 1 2 3 2 1 3 2 2 1 1 1 2 3 2 1 3 2 2 1

3m 5 1m 3 5 3m 5m 1n 5 5 5m 3m 7m 3 2 1 3 2 2 1

I vi IV ii I V vi vi ii V I IV vi ii vi ii I I ii VI I

5/5 5/3m 6/1n 6/5m 7/3 1 1 7/3 6/5m 6/5 5/5 3/3 2/5 1/3m 7/3 6/5 5/3 6/3m 3/5m 1 5/5 2/3

HA HA

I iii vi ii V I I V ii vi iii I I V vi V vi I vi vi V VI I

1 7 6 6 5 5 5 5 6 6 7 1

1 5m 1m 5m 1 5/5 5/5 5/3m 1m 6/5m 7/3 1

I iii vi ii V I I iii vi ii V I

1. TONE - a regular sound as to impress the ear with its character

2. WHAT ARE THE TWO ELEMENTS OF MUSIC

- 1. pitch
- 2. rhythm

3. DEFINE: HALF STEP - from one note to next adjacent note

FULL CADENCE - V I - most used

WHOLE STEP - from one note to next alternate adjacent note (2 half steps)

PLAGAL CADENCE - IV I - amen cadence

DECEPTIVE CADENCE - V VI - extends ending

4. WRITE MAJOR SCALES FOR - A, C#, Gb, B, Db (USE KEY SIGNATURES)

5. WRITE MINOR SCALES FOR -
- f - melodic
  - c - natural
  - d - harmonic
  - e - melodic
  - b<sup>b</sup> - harmonic

6. What kind of an	<u>a</u>	lies in G MAJOR?	<u>b</u>
" " " "	<u>a</u>	lies in B MAJOR?	<u>#</u>
" " " "	<u>f</u>	" " D <sup>b</sup> MAJOR?	<u>b</u>
" " " "	<u>d</u>	" " F MAJOR?	<u>b</u>
" " " "	<u>c</u>	" " C <sup>#</sup> MAJOR?	<u>#</u>
" " " "	<u>d</u>	" " G <sup>b</sup> MAJOR?	<u>b</u>
" " " "	<u>d</u>	" " f Minor?	<u>b</u>
" " " "	<u>e</u>	" " c Minor?	<u>b</u>
" " " "	<u>f</u>	" " g Minor?	<u>b</u>
" " " "	<u>e</u>	" " c Minor?	<u>b</u>



Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Contains a sequence of notes and rests.

Musical staff 2: Treble clef, key signature of two flats (Bb and Eb), 4/4 time signature. Contains a sequence of notes and rests, including a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Contains a sequence of notes and rests, including a triplet of eighth notes.

Musical staff 4: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Contains a sequence of notes and rests.

Musical staff 5: Treble clef, 3/4 time signature. Contains a sequence of notes and rests.

Musical staff 6: Bass clef, 3/4 time signature. Contains a sequence of notes and rests.

10

2

Handwritten guitar chord diagrams for the first six staves, showing fret numbers and string groupings.

12

M2 m3 P5 M6 M7 P8 P4 m6 M7 A5

8.  $\frac{1}{1}$   $\frac{2}{5m}$   $\frac{4}{m}$   $\frac{6}{5m}$   $\frac{5}{1}$   $\frac{5}{5}$   $\frac{5}{5}$   $\frac{6}{5}$   $\frac{6}{3m}$   $\frac{6}{1m}$   $\frac{6}{5m}$   $\frac{7}{3}$   $\frac{1}{1}$

9.

I iii vi ii V I I iii vi ii V I

3  $\frac{3}{3m}$   $\frac{3}{1m}$   $\frac{3}{5m}$  4  $\frac{4}{3m}$   $\frac{5}{1m}$   $\frac{3}{3}$

Brown

I vi II V I

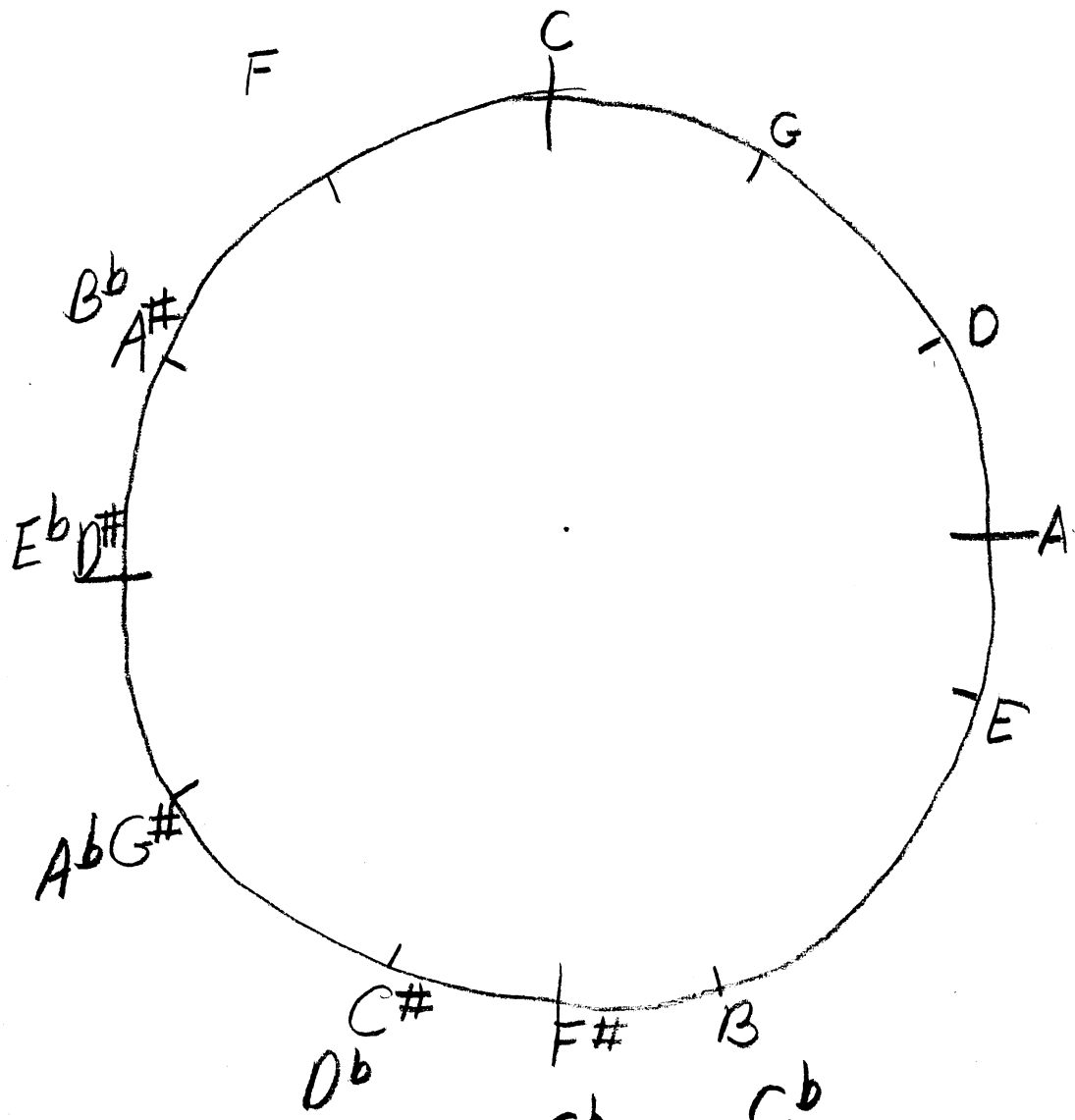
ii VI

FIND ALL OF THE MISTAKES -  
CIRCLE THEM

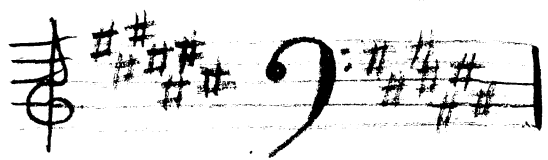
would be better  
as a vi chord ( $\frac{3}{5m}$ )

# Circle of Fifths

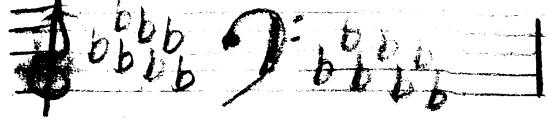
A-  
A-



SHARPS



FLATS





# DIMINISHED TRIAD

1.  $vii^\circ = V^7$  minus the root
2. MAJOR  $vii^\circ = V^7$  minus Root      MINOR  $vii^\circ = V^7$  minus Root  
 $vii^\circ = \text{Supertonic in Octave}$
3.  $vii^\circ -$        $ii^\circ -$   
 $\frac{7}{1^\circ} \frac{2}{3^\circ} \frac{4}{5^\circ}$        $\frac{2}{1^\circ} \frac{4}{3^\circ} \frac{6}{5^\circ}$        $\frac{6}{5^\circ} - 7$  use melodic scale
4. Use THIRD in BASS and double THIRD in the chord
5. The leading tone chord is a good substitute for the DOMINANT (V)
6. It is best for a mild progression.
7. A Good characteristic use is:  $I \text{ } vii^\circ \text{ } I_6$  or  $I_6 \text{ } vii^\circ \text{ } I$

GOOD RESOLUTIONS

$I \text{ } vii^\circ \text{ } I_6 \quad I_6 \text{ } vii^\circ \text{ } I \quad vii^\circ \text{ } I$   
 $\frac{7}{13} \quad \frac{1}{1m} \quad \frac{2}{3^\circ} \quad \frac{3}{3m} \quad \frac{4}{5^\circ} \quad \frac{5}{5}$

8. The Supertonic is a fine chord for the sense of preparation for a cadence

$ii^\circ - i$  less common  
 $ii^\circ - V$   
 $ii^\circ - i - IV - i$  } most common

$ii^\circ \quad I_6 \quad V^7 \quad i$

Diminished Small Seventh

Diminished diminished Seventh

The diminished seventh functions like a  $V^9$  minus the root.  
The dim. 7th should be complete when present.

In this  $V^{ii^o7}$  the root or 5th should appear in the bass.  
The 7th in the bass is rare.  
If the 3rd is in the bass it must be a 1st inversion.

Functions of  $V^{ii^o7} + ii^o7$

MAJ  $V^{ii^o7} = 7^o \frac{2}{3^o} \frac{4}{5^o} \frac{6}{7^o}$

$ii^o7 = \frac{2}{1^o7} \frac{4}{3^o7} \frac{5}{5^o7} \frac{1}{7^o} \leftarrow \text{good}$   
RT. Bass

MIN  $V^{ii^o7} = \frac{7}{7^o7} \frac{2}{3^o7} \frac{4}{5^o7} \frac{6}{7^o}$

	$\frac{6}{7^o} \frac{5}{5^o}$	$\frac{6}{7^o} \frac{5}{5^o}$	$\frac{6}{7^o} \frac{5}{5^o}$	$\frac{2}{1^o3} \frac{2}{3^o}$	$\frac{1}{1^m}$	Forms
						$\frac{1}{1^o7}$ $\frac{3}{3^o7}$ $\frac{5}{5^o7}$ $\frac{7}{7^o}$

both chords

$ii^o7$   $V^9$

1. The  $ii^o7$  strongly prefers  $iii^o$  in the bass  
2. The best use is in cadence.

$\frac{7}{1^o7} \frac{1}{1^o}$     $1^o7^o$     $3^o7^o$     $5^o7^o$     $7$

In the diminished diminished 7th all 4 forms are the same.

Open harmony

5th in the case  
 2nd Inversion - Codenas  
 Use sparingly

1st Inversion (I<sub>6</sub>)  
 use on II & VI a little  
 use sparingly  
 never double 3<sup>rd</sup>  
 but double as 3<sup>rd</sup> in  
 10: off beats

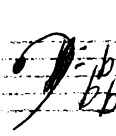
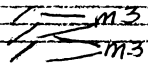
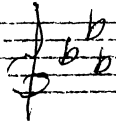
II I



*Little 9ths*

$\frac{9}{5}$

*all resolve  
the same*



$VI^9$  ← *small*

1911-1912

Spice to  
Chord members

$\frac{2}{5^7}$  +



1 repetition

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and chord symbols. Above the treble clef staff, there are handwritten annotations:  $\frac{2}{5^7}$  +, a circled scribble, and a plus sign. Above the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . Below the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . The notation consists of two staves, each with a treble and bass clef. The first staff has a treble clef and the second staff has a bass clef. The notation includes notes, rests, and chord symbols. Above the treble clef staff, there are handwritten annotations:  $\frac{2}{5^7}$  +, a circled scribble, and a plus sign. Above the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . Below the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ .

Anticipation

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and chord symbols. Above the treble clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . Below the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . The notation consists of two staves, each with a treble and bass clef. The first staff has a treble clef and the second staff has a bass clef. The notation includes notes, rests, and chord symbols. Above the treble clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ . Below the bass clef staff, there are handwritten annotations:  $\frac{5}{7}$ ,  $\frac{4}{-}$ , and  $\frac{3}{3}$ .

A  
G#

$\frac{6}{9_3}$   $\frac{5}{5}$   $\frac{6}{9_3}$   $\frac{5}{5}$

Musical staff with treble clef, key signature of one sharp (F#), and two double bar lines.

Musical staff with bass clef, key signature of one sharp (F#), and two double bar lines.

IV<sub>5</sub><sup>7</sup>  $\frac{6}{9_5}$   $\frac{5}{5}$   $\frac{6}{9_7}$   $\frac{5}{5_3}$

B ✓  
A ✓  
F# ✓  
C ✓  
D ✓

1  
2  
3  
4

Musical staff with bass clef, key signature of two sharps (F#, C#), and two double bar lines.

IV<sub>5</sub><sup>7</sup> I IV<sub>3</sub><sup>7</sup> I<sub>6</sub>

$\frac{6}{9_7}$   $\frac{5}{5_3}$

F#  
G#

$\frac{2}{5_9}$

B ✓  
F ✓  
A ✓  
E<sub>5</sub> ✓

C ✓  
E ✓

Musical staff with treble clef, key signature of two flats (Bb, Eb), and two double bar lines.

Musical staff with bass clef, key signature of two flats (Bb, Eb), and two double bar lines.

IV<sub>5</sub><sup>7</sup> I<sub>6</sub>

IV<sub>5</sub><sup>7</sup> I

IV<sub>5</sub><sup>7</sup> I

$\frac{2}{5_9}$   $\frac{1}{1_3}$

$\frac{2}{3_3}$   $\frac{2}{3_5}$   $\frac{2}{3_7}$  E<sub>6</sub>

Musical staff with treble clef, key signature of three flats (Bbb, Ebb, Ab), and two double bar lines.

Musical staff with bass clef, key signature of three flats (Bbb, Ebb, Ab), and two double bar lines.

IV<sub>5</sub><sup>7</sup> I<sub>6</sub>

Handwritten musical notation for the first system. It features a treble clef and a 2/4 time signature. Above the staff, there are 12 measures of chords with figured bass notation:  $\frac{5}{1}$ ,  $\frac{6}{3}$ ,  $\frac{5}{5_3}$ ,  $1$ ,  $\frac{7}{3}$ ,  $\frac{5}{1}$ ,  $\frac{5}{5_1}$ ,  $\frac{6}{3}$ ,  $\frac{1}{1_2}$ ,  $\frac{1}{5}$ ,  $\frac{3}{3_5}$ ,  $\frac{2}{5}$ ,  $\frac{2}{5}$ ,  $1$ . The notes are written on a five-line staff with stems and flags. Below the staff, the corresponding Roman numeral chords are listed: I, IV, I<sub>6</sub>, I, V, V, I, IV, I<sub>6</sub>, IV, I<sub>6</sub>, V, V, I.

Handwritten musical notation for the second system. It features a treble clef and a 2/4 time signature. Above the staff, there are 12 measures of chords with figured bass notation:  $1$ ,  $1_3$ ,  $\frac{7}{3}$ ,  $\frac{2}{1_3}$ ,  $\frac{1}{1_5}$ ,  $\frac{7}{3}$ ,  $1$ ,  $1$ ,  $1_3$ ,  $\frac{6}{5_3}$ ,  $\frac{6}{5_3}$ ,  $\frac{5}{5_5}$ ,  $5$ ,  $\frac{5}{5_1}$ . The notes are written on a five-line staff with stems and flags. Below the staff, the corresponding Roman numeral chords are listed: I, I<sub>6</sub>, V, III<sub>6</sub>, I<sub>6</sub>, V, I, I, I<sub>6</sub>, VI, II, I<sub>6</sub>, IV, I.

Handwritten musical notation for the third system. It features a bass clef and a 3/4 time signature. Above the staff, there are 12 measures of chords with figured bass notation:  $\frac{5}{5}$ ,  $\frac{3}{3_5}$ ,  $\frac{2}{5}$ ,  $\frac{3}{3}$ ,  $\frac{1}{1_3}$ ,  $\frac{2}{3}$ ,  $1$ ,  $\frac{3}{1_3}$ ,  $\frac{6}{1_3}$ ,  $\frac{4}{3_3}$ ,  $\frac{3}{3_5}$ ,  $\frac{2}{5}$ ,  $1$ . The notes are written on a five-line staff with stems and flags. Below the staff, the corresponding Roman numeral chords are listed: I, I<sub>6</sub>, V, I, I<sub>6</sub>, V, I, III<sub>6</sub>, VI, II, I<sub>6</sub>, V, I.



Handwritten musical score for the first system. The treble staff is in 2/4 time with a key signature of one flat (Bb). The bass staff is in 2/4 time with a key signature of two flats (Bb, Eb). The score consists of two measures. The first measure contains chords: I, I<sub>6</sub>, vi, ii, F<sub>6</sub>, IV, I. The second measure contains chords: I, IV, III, I<sub>6</sub>, IV, V, I. Above the treble staff, there are various chord symbols and accidentals:  $\frac{5}{5}$ ,  $\frac{1}{3}$ ,  $\frac{1}{3^m}$ ,  $\frac{6}{5^m}$ ,  $\frac{5}{5}$ ,  $\frac{5}{5}$ ,  $\frac{5}{5}$ . Above the bass staff, there are:  $\frac{1}{5}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3^m}$ ,  $\frac{1}{3}$ ,  $\frac{4}{1}$ ,  $\frac{2}{5}$ ,  $\frac{3}{3}$ .

Handwritten musical score for the second system. The treble staff is in 3/4 time with a key signature of one sharp (F#). The bass staff is in 3/4 time with a key signature of one sharp (F#). The score consists of two measures. The first measure contains chords: I, IV<sub>6</sub>, I, ii, I<sub>6</sub>, V, I, I. The second measure contains chords: I, II, IV<sub>6</sub>, I<sub>6</sub>, V, I, I. Above the treble staff, there are various chord symbols and accidentals:  $\frac{1}{3}$ ,  $\frac{2}{3}$ ,  $\frac{1}{3}$ ,  $\frac{5}{3}$ ,  $\frac{1}{3}$ ,  $\frac{1}{3^m}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3}$ ,  $\frac{1}{3}$ . Above the bass staff, there are:  $\frac{1}{3}$ ,  $\frac{1}{3^m}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3}$ .

Handwritten musical score for the third system. The treble staff is in 2/4 time with a key signature of two flats (Bb, Eb). The bass staff is in 2/4 time with a key signature of two flats (Bb, Eb). The score consists of two measures. The first measure contains chords: I, I<sub>6</sub>, vi, IV, I, I<sub>6</sub>, V. The second measure contains chords: vi, ii, I<sub>6</sub>, V, I<sub>6</sub>, V, I. Above the treble staff, there are various chord symbols and accidentals:  $\frac{1}{3}$ ,  $\frac{1}{3}$ ,  $\frac{7}{3}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3^5}$ ,  $\frac{2}{5}$ ,  $\frac{3}{5}$ ,  $\frac{4}{3}$ ,  $\frac{3}{3}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3}$ ,  $\frac{7}{3}$ ,  $\frac{1}{3}$ . Above the bass staff, there are:  $\frac{1}{3}$ ,  $\frac{1}{3}$ ,  $\frac{7}{3}$ ,  $\frac{1}{3}$ ,  $\frac{3}{3^5}$ ,  $\frac{2}{5}$ ,  $\frac{3}{5}$ ,  $\frac{4}{3}$ ,  $\frac{3}{3}$ ,  $\frac{2}{5}$ ,  $\frac{1}{3}$ ,  $\frac{7}{3}$ ,  $\frac{1}{3}$ .

Handwritten musical notation for guitar, consisting of two staves. The top staff uses a treble clef with a 'G' (Guitar) clef, and the bottom staff uses a bass clef with a 'B' (Bass) clef. The notation includes various notes, rests, and accidentals. Below the bottom staff, Roman numerals (I, IV, V, I, IV, V, I, I) indicate chord positions. Above the notes, there are handwritten numbers (1-5) indicating fingerings. The piece concludes with a double bar line and a wavy line indicating the end of the music.

Bob Marley

Handwritten musical notation for the first system, featuring treble and bass clefs with a key signature of two flats (B-flat and E-flat). The notation includes rhythmic values above the notes:  $\frac{2}{3}$ ,  $\frac{2}{3}$ ,  $\frac{2}{3}$ , and  $\frac{1}{3}$ . The bass clef part includes Roman numeral chord symbols:  $V_7^{\frac{7}{3}}$ , I,  $V_7^{\frac{6}{3}}$ , I,  $V_7^{\frac{4}{2}}$ , and  $I_6$ .

Handwritten musical notation for the second system, featuring treble and bass clefs with a key signature of two sharps (F# and C#). The notation includes rhythmic values above the notes:  $\frac{4}{7}$ ,  $\frac{5}{5}$ ,  $\frac{4}{7}$ ,  $\frac{5}{5}$ ,  $\frac{4}{7}$ , and  $\frac{5}{5}$ . The bass clef part includes Roman numeral chord symbols:  $V_7^{\frac{7}{5}}$ , I,  $V_7^{\frac{6}{4}}$ , I,  $V_7^{\frac{4}{2}}$ , and  $I_6$ .

Handwritten musical notation for the first system, featuring treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes rhythmic stems and notes, with chord symbols written below the bass line: I, V<sup>9</sup>, I<sub>6</sub>, I<sub>6</sub><sup>4</sup>, V<sub>9</sub>, V<sub>7</sub>, V, and I. Above the notes are various numerical figures: 1, 7/3<sup>9</sup>, 1/3, 5/5<sub>5</sub>, 6/9, 5/7, 2/5, and 1.

Handwritten musical notation for the second system, featuring treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes rhythmic stems and notes, with chord symbols written below the bass line: I, V<sub>4</sub><sup>3</sup>, V<sup>7</sup>, I, and p. Above the notes are various numerical figures: 5/5, 6/9<sup>7</sup>, 5/7, 3/3, 4/3, 3/3, 6/9, 6/9<sup>3</sup>, 2/5<sup>7</sup>, and 3/3.

Handwritten musical notation for the third system, featuring treble and bass clefs with a key signature of two sharps (F# and C#). The notation includes rhythmic stems and notes, with chord symbols written below the bass line: vii<sup>o</sup><sub>3</sub> and ;. Above the notes are various numerical figures: 7/1<sub>3</sub>, 1/m, 2/3<sup>o</sup>, 1, 4/5<sup>o</sup><sub>3</sub>, and 3/3.

Handwritten musical notation for the first system, consisting of two staves (treble and bass clef). Above the staves are various rhythmic markings:  $\frac{3}{5^m}$ ,  $\frac{5}{4}$ ,  $\frac{7}{5^m}$ ,  $\frac{3}{5^m}$ ,  $\frac{5}{1}$ ,  $\frac{1}{3^m}$ ,  $\frac{6}{5^m}$ ,  $\frac{1}{3^m}$ ,  $\frac{5}{1^m}$ ,  $\frac{1}{3^m}$ ,  $\frac{7}{3^m}$ ,  $\frac{6}{3^m}$ ,  $\frac{1}{3^m}$ ,  $\frac{5}{5}$ ,  $\frac{4}{1}$ ,  $\frac{3}{3}$ . The notation includes stems, beams, and dots.

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef). Above the staves are rhythmic markings:  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{5}$ . The notation includes stems, beams, and dots.

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef). The treble clef has a key signature of two sharps (F# and C#). The notation includes stems, beams, and dots.

Handwritten musical notation for the fourth system, consisting of two staves (treble and bass clef). The treble clef has a key signature of two flats (Bb and Eb). Above the staves are rhythmic markings:  $\frac{2}{5}$ ,  $\frac{1}{3}$ ,  $\frac{2}{4}$ ,  $\frac{3}{3}$ ,  $\frac{6}{7}$ ,  $\frac{5}{5^m}$ . The notation includes stems, beams, and dots.

Handwritten musical notation for the fifth system, consisting of two staves (treble and bass clef). The treble clef has a key signature of two flats (Bb and Eb). The notation includes stems, beams, and dots.

Handwritten musical notation for a piece in D major. The treble clef has two sharps (F# and C#). The bass clef has two sharps (F# and C#). The notation consists of two staves with notes and chords. Above the notes are Roman numerals: I, I<sub>3</sub>, I<sub>3</sub>, I<sub>3</sub><sup>2</sup>, I<sub>5</sub>, I<sub>3</sub><sup>7</sup>, and I. The piece ends with a double bar line.

Handwritten musical notation for a piece in B-flat major. The treble clef has two flats (Bb and Eb). The bass clef has two flats (Bb and Eb). The notation consists of two staves with notes and chords. Above the notes are Roman numerals: I<sub>5</sub><sup>5</sup><sub>m</sub>, I<sub>3</sub><sup>7</sup>, I<sub>3</sub><sup>1</sup><sub>m</sub>, I<sub>5</sub><sup>2</sup>, I<sub>3</sub><sup>5</sup><sub>m</sub>, I<sub>3</sub><sup>6</sup><sub>m</sub>, I<sub>5</sub><sup>5</sup><sub>m</sub>, I<sub>5</sub><sup>5</sup>, and I<sub>3</sub><sup>3</sup><sub>m</sub>. The piece ends with a double bar line.

BOB MARKS

Handwritten musical score for guitar, featuring two staves (treble and bass clefs) and a key signature of two flats (Bb). The score includes various chord diagrams and fingering instructions, such as  $\frac{1}{1^m}$ ,  $\frac{2}{3^0 7^0}$ ,  $\frac{3}{3^m}$ ,  $\frac{1}{1^m 3}$ ,  $\frac{4}{0^0 7^0 3}$ ,  $\frac{6}{9^0}$ ,  $\frac{5}{1^0 3}$ ,  $\frac{5}{5^0 3}$ ,  $\frac{4}{5^0 3}$ ,  $\frac{3}{3^m}$ ,  $\frac{4}{3^0 2}$ ,  $\frac{2}{3^0 5}$ , and  $\frac{2}{5^0}$ . The bass staff includes chord diagrams for  $\text{ii}^0_5$ ,  $\text{vii}^0_{4/3}$ ,  $\text{V}^0_{4/2}$ ,  $\text{i}^0_6$ ,  $\text{vii}^0_6$ ,  $\text{ii}^0_5$ ,  $\text{vii}^0_{4/3}$ ,  $\text{VI}^0$ , and  $\text{I}^0$ . The score concludes with a double bar line and repeat signs.

R. Markov

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff are several chord symbols:  $\frac{2}{3^{\circ}}$ ,  $\frac{1}{3}$ ,  $\frac{6}{3}$ ,  $\frac{7}{13}$ ,  $\frac{5}{3^{\circ}}$ ,  $\frac{6}{3}$ ,  $\frac{6}{5^m}$ , and  $\frac{7}{13^{\circ}}$ . The treble staff contains notes and stems corresponding to these chords. The bass staff contains notes and stems. Below the bass staff are Roman numerals: I,  $vii^{\circ}_6$ ,  $I_c$ , IV,  $vii^{\circ}_2$ , iii, vi, ii,  $vii^{\circ}_6$ , and I. A plus sign is written above the final measure of the treble staff.

Handwritten musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff are chord symbols:  $\frac{1}{1}$ ,  $\frac{7}{13}$ ,  $\frac{1}{3}$ ,  $\frac{3}{5}$ ,  $\frac{4}{1}$ ,  $\frac{4}{3^m}$ , and  $\frac{7}{13}$ . The treble staff contains notes and stems. The bass staff contains notes and stems. Below the bass staff are Roman numerals: I,  $vii^{\circ}_6$ ,  $I_b$ , vi, IV, ii,  $vii^{\circ}_6$ , and I.

Handwritten musical notation for the third system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff are double slashes representing chords, with a  $\frac{2}{3^{\circ}}$  symbol above the seventh measure. The treble staff contains double slashes. The bass staff contains double slashes. Below the bass staff are Roman numerals: I,  $I_c$ , iii, vi,  $ii_c$ ,  $I_c$ ,  $V^7$ , and I.



Handwritten musical notation on a five-line staff. The notation includes notes, rests, and various symbols above and below the staff. The symbols below the staff appear to be guitar chord diagrams or fingering notations.

Key elements of the notation include:

- Time signatures:  $\frac{4}{2}$ ,  $\frac{4}{4}$ ,  $\frac{3}{5}$ ,  $\frac{2}{5}$ ,  $\frac{1}{5}$ ,  $\frac{4}{7}$ ,  $\frac{3}{5}$ ,  $\frac{2}{5}$ ,  $\frac{2}{3}$ ,  $\frac{3}{5}$ ,  $\frac{4}{5}$ ,  $\frac{5}{3}$ ,  $\frac{3}{3}$ ,  $\frac{3}{5}$ ,  $\frac{1}{5}$ .
- Staff symbols:  $\text{F} \frac{4}{2}$  and  $\text{C} \frac{4}{2}$ .
- Staff positions: I, IV, vi,  $\text{ii}_6^4$ , IV,  $\text{V}^7$ ,  $\text{I}_5$ , V,  $\text{ii}_6$ ,  $\text{vi}$ , IV,  $\text{V}^7$ ,  $\text{I}_3$ ,  $\text{ii}$ ,  $\text{V}^7$ , I.

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further notation or practice.

Handwritten musical notation for a piece in G major (one sharp) and common time (C). The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style that includes chord symbols and figured bass notation.

Chord symbols and figured bass notation below the notes:

- Measure 1: I, I<sub>6</sub>, I<sub>6</sub>
- Measure 2: vi
- Measure 3: V<sup>7</sup>
- Measure 4: vi
- Measure 5: V<sub>6</sub>, IV
- Measure 6: iii<sub>2</sub>
- Measure 7: V<sup>7</sup>, I
- Measure 8: V<sup>7</sup>
- Measure 9: I
- Measure 10: IV
- Measure 11: I
- Measure 12: ii
- Measure 13: vi
- Measure 14: V<sup>6</sup>
- Measure 15: I

Handwritten musical notation for a piece in G major (one sharp) and common time (C). The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style that includes chord symbols and figured bass notation.

Chord symbols and figured bass notation below the notes:

- Measure 1: I
- Measure 2: vi
- Measure 3: IV
- Measure 4: V
- Measure 5: vi<sub>6</sub>
- Measure 6: V<sup>7</sup>
- Measure 7: I

5/5 4/7 3/3 3/5m 4/3m 5/5s 5/2s 5/5

I V<sup>7</sup> I VI II I<sub>6/4</sub> V<sup>7</sup> I

~~B. Cat.~~

1/1 5/5s 4/7 2/5s 7/3s 6/1m 6/5m 5/5s 4/7 3/3 6/1m 6/5m 1/5 7/3s 1/1

I I<sub>6/4</sub> V<sup>7</sup> V<sup>7</sup> V<sup>7</sup> VI II<sub>6/4</sub> I<sub>6/4</sub> V<sup>7</sup> I VI II<sub>6/4</sub> I<sub>6/4</sub> V<sup>7</sup> I

3/3 5/5s 6/5m 5/5s 4/7 3/5m 2/1m 2/5s 1/1

I I<sub>6/4</sub> II I<sub>6/4</sub> V<sup>7</sup> VI II<sub>6/4</sub> V<sup>7</sup> I

Chord progression:  $7 \frac{1}{b} \quad \frac{1}{5} \quad \frac{2}{5} \quad \frac{5}{1} \quad \frac{5}{5} \quad \frac{5}{13} \quad \frac{6}{3} \quad \frac{5}{5} \quad \frac{5}{1} \quad \frac{5}{5}$

Key signature:  $\# \# 4$

Chord symbols:  $I \quad V \quad I_c \quad IV \quad I_c \quad V \quad I$

Chord symbols:  $I \quad I_b \quad IV \quad V \quad VI \quad I_b \quad V \quad I$

Chord progression:  $\frac{1}{13} \quad \frac{7}{5m} \quad \frac{6}{1m} \quad \frac{6}{5m} \quad \frac{5}{5} \quad \frac{5}{1} \quad \frac{3}{5m} \quad \frac{4}{3m} \quad \frac{5}{5} \quad \frac{5}{5} \quad \frac{2}{5} \quad \frac{1}{1}$

Text: USE SECONDARY CHORDS (DOUBLE OR IF ABSOLUTELY NECESSARY)

Key signature:  $\# 4$

Chord symbols:  $I \quad I_c \quad V \quad VI \quad II \quad I_c \quad V \quad VI \quad II \quad I_c \quad IV \quad V \quad I$

Chord progression:  $\frac{3}{3} \quad \frac{3}{1m} \quad \frac{3}{5m} \quad \frac{2}{1m} \quad \frac{1}{15} \quad \frac{2}{3} \quad \frac{1}{1}$

Chord progression:  $\frac{5}{5} \quad \frac{5}{3m} \quad \frac{6}{7m} \quad \frac{4}{3m} \quad \frac{3}{3s} \quad \frac{2}{5} \quad \frac{1}{1}$

Key signature:  $b 4$

Chord symbols:  $I \quad III \quad VII \quad II \quad I_b \quad V \quad I$

Chord symbols:  $I \quad III \quad VI \quad III \quad I_b \quad V \quad I$

Open Open

A

1

$\frac{1}{1}$   $\frac{5}{5_3}$   $\frac{2}{3}$   $\frac{4}{1^m}$   $\frac{6}{5_3^m}$   $\frac{5}{5_5}$   $\frac{5}{1}$   $\frac{5}{5_5}$

2

$\frac{1}{1}$   $\frac{1}{3}$   $\frac{1}{3^m}$   $\frac{6}{5_3^m}$   $\frac{5}{5_5}$   $\frac{5}{1}$   $\frac{5}{5_5}$

3

$\frac{1}{1^m}$   $\frac{5}{5_3}$   $\frac{6}{3^m}$   $\frac{7}{3}$   $\frac{1}{1_3^m}$   $\frac{6}{3^m}$   $\frac{5}{1}$   $\frac{5}{5^m}$

BE FINE!

$\frac{5}{5_3}$  = A major one chord with the fifth degree in the sopr. and the third degree in the bass

WHAT WOULD YOU DOUBLE IN A  $\frac{5}{5_3}$  CHORD?

WHAT DO YOU ALWAYS DOUBLE FIRST? ROOT

WHAT IS THE NEXT BEST TO DOUBLE? 5<sup>th</sup>

$I_4^6$  = A major one chord with the fifth in the bass

$I_6$  = A major one chord with the third in the bass

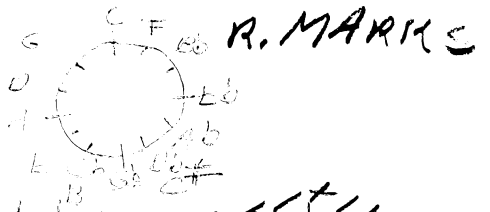
$\frac{5}{5_5}$  = A major one chord with the third degree in the sopr. and fifth degree in the bass

(10) 100 H

- 1) 5 chord with root in bass (a 7th chord)
- 2)  $\text{IV}_6 = \text{I}$  chord with 3<sup>RD</sup> in bass (a 7th chord)
- 3)  $\frac{2}{5} \frac{2}{5} = \text{I}$  chord with 5th in the bass (a 7th chord)  
     & the 5th in sopr
- 4)  $\frac{2}{3} \frac{2}{3} = \text{II}$  chord  
     7th in bass  
     3rd in sopr
- 5)  $\frac{5}{1} \frac{5}{1} = \text{I}$  chord  
     7th in bass  
     3<sup>RD</sup> in bass
- 6)  $\text{IV}_3 = \text{I}$  chord  
     7th in bass  
     5th in bass
- 7)  $\text{IV}_4 = \text{I}$  chord  
     7th in bass

8)  $\frac{4}{7}$   $\frac{3}{3}$  | 9)  $\frac{7}{35}$   $\frac{1}{1}$  | 10)  $\frac{5}{17}$   $\frac{5}{53}$

$\text{IV}_6$   $\text{I}$  |  $\text{IV}_3$   $\text{I}$  |  $\text{IV}_4$   $\text{I}_6$



Handwritten musical notation consisting of three staves. The first staff has a key signature of three flats (Bb, Eb, Ab) and contains a series of eighth notes. The second staff has a key signature of three sharps (F#, C#, G#) and contains a series of eighth notes. The third staff has a key signature of three flats (Bb, Eb, Ab) and contains a series of eighth notes.

WRITE THE MINOR SCALES USING KEY SIGNATURES -

Handwritten musical notation for three minor scales, each on a single staff:

- II** *e*-melodic: Key signature of two flats (Bb, Eb). The scale is written in a single line.
- d*-harmonic: Key signature of one flat (Bb). The scale is written in a single line.
- e*-melodic: Key signature of one sharp (F#). The scale is written in a single line.
- f*-natural: Key signature of no sharps or flats. The scale is written in a single line.

Handwritten musical notation for a sequence of chords on a single staff:

*p*5   *m*7   *m*2   *M*7   *p*4   *p*4   *M*3   *d*5   *m*6   *m*7

NAME 3 FRACTIONS FOR EACH OF THE FOLLOWING:

Handwritten mathematical problems and solutions:

- V** -  $\frac{5}{1}$     $\frac{7}{3}$     $\frac{2}{5}$
- IV** -  $\frac{4}{1}$     $\frac{6}{3}$     $\frac{1}{5}$
- III** -  $\frac{6}{3^m}$     $\frac{4}{3^m}$     $\frac{1}{3^m}$     $\frac{2}{5^m}$     $\frac{3}{3^m}$
- II** -  $\frac{7}{3^m}$     $\frac{5}{3^m}$     $\frac{3}{3^m}$

IV

5.

1 7 6 6 7 2 1 5 3 3 4 3 2 3  
 5<sup>m</sup> 1 5 3 5 3<sup>m</sup> 1<sup>m</sup> 5<sup>m</sup> 3 3 5 3

I iii vi ii V V I ii iii vi ii I V I

- 6.
- I - TONIC
  - IV - SUBDOMINANT
  - V - DOMINANT
  - ii - SUPPLEMENTONIC
  - iii - MEDIANT



90

A -

-10

1)  $\frac{2}{5}$   $\frac{1}{3}$

2)  $\frac{6}{9}$   $\frac{5}{6}$

3)  $\frac{6}{9}$   $\frac{5}{6}$

4)  $\frac{5}{6}$   $\frac{5}{6}$

5)  $\frac{6}{9}$   $\frac{5}{6}$

6)  $\frac{6}{9}$  - 9th chord with 5th in bass

7)  $\frac{6}{9}$  - 9th chord with 3rd in bass

8)  $\frac{6}{9}$  - 9th chord with 7th in the bass

9)  $\frac{6}{9}$  - 9th chord with rt. in the bass

10)  $\frac{2}{5}$  - 9th chord with the fifth in soprano

unavoidable  
11. Bad ending

Handwritten musical notation for the first system, featuring treble and bass clefs, rhythmic values, and fingerings.

**Measure 1:** Treble clef, C-clef, quarter note, quarter rest. Bass clef, C-clef, quarter note, quarter rest. Fingering: I (treble), I (bass).

**Measure 2:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: ii, iii (treble), vi (bass).

**Measure 3:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: iii, vi (treble), ii (bass).

**Measure 4:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: IV, iii (treble), vi (bass).

**Measure 5:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: I, IV, I (treble), V (bass).

**Measure 6:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: I, V, I (treble), I (bass).

**Measure 7:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: I, vi (treble), I (bass).

**Measure 8:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: vi, I (treble), I (bass).

Handwritten musical notation for the second system, featuring treble and bass clefs, rhythmic values, and fingerings.

**Measure 1:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: vi, iii (treble), I (bass).

**Measure 2:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: V, iii, V<sup>7</sup> (treble), vi (bass).

**Measure 3:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: I, I, VI (treble), I (bass).

**Measure 4:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: II, vi, III (treble), III (bass).

**Measure 5:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: VI, II (treble), II (bass).

Handwritten musical notation for the third system, featuring treble and bass clefs, rhythmic values, and fingerings.

**Measure 1:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: vi, iii, IV, V (treble), I (bass).

**Measure 2:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: V, ii, vi, ii, IV, V (treble), I (bass).

**Measure 3:** Treble clef, quarter note, quarter note. Bass clef, quarter note, quarter note. Fingering: V, V<sup>7</sup> (treble), I (bass).

I IV I V

1/1 2/2 2/13 1/3m 7/5m 1/3m 6/5m 2/5 1 2/5m 6/1m 5/5 4/1 3/3 2/5 1 5 6/1m 5

6/3 7/5m 7/3 2/13 2/5 1/3m 1 2 3/1m 5 4/3m 6/5m 5/3m

5/3m 4/5m 3/1m 2/1m 1/3m 7/5m 6/3 5/1 1 3 2/5 4/3m 3/5m 2/1m 1/5 1 7/5 2/5 7/3

# A-

Handwritten musical notation for the first system, featuring a treble and bass clef with notes and chords. The bass line includes Roman numeral chord symbols: I, V, I, iii, vi, ii, V, iii, vi, I, IV, I, V, I, IV, I.

Handwritten musical notation for the second system, continuing the piece with notes and chords. The bass line includes Roman numeral chord symbols: IV, I, I, V, ii, V, I, I, vi, I, IV, IV, I, V, I, V.

Handwritten musical notation for the third system, concluding the piece with notes and chords. The bass line includes Roman numeral chord symbols: I, iii, vi, V, I, ii, IV, I, ii, vi, V, I, ii, V, I.



Part II

1.  $\frac{3}{3}$   $\frac{2}{3}$   $\frac{1}{3}$   $\frac{7}{3}$   $\frac{6}{9}$   $\frac{5}{5}$   $\frac{5}{3}$   $\frac{6}{m}$   $\frac{6}{5}$   $\frac{5}{5}$   $\frac{5}{1}$   $\frac{7}{3}$   $\frac{6}{9}$   $\frac{5}{5}$  94 A

Chord progression: I VII<sup>o</sup><sub>6</sub> I<sub>6</sub> V<sup>7</sup> V<sup>9</sup> I III<sub>6</sub> VI<sub>6</sub> VII<sub>6</sub> VI<sup>7</sup> V<sup>9</sup> I

2.  $\frac{3}{3}$   $\frac{2}{3}$   $\frac{1}{3}$   $\frac{4}{1}$   $\frac{5}{5}$   $\frac{4}{5}$   $\frac{5}{5}$   $\frac{6}{m}$   $\frac{6}{5}$   $\frac{5}{5}$   $\frac{7}{3}$   $\frac{1}{1}$

Chord progression: I VII<sub>6</sub> I<sub>6</sub> IV<sub>6</sub> V<sub>6</sub> VII<sub>6</sub> I<sub>6</sub> VI<sub>6</sub> VII<sub>6</sub> I<sub>6</sub> V<sup>7</sup> I

3.  $\frac{1}{m}$   $\frac{7}{3}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{6}{5}$   $\frac{1}{3}$   $\frac{4}{5}$   $\frac{5}{5}$

Chord progression: I VII<sup>oo</sup><sub>5</sub> I<sub>6</sub> IV<sub>6</sub> II<sub>6</sub> I<sub>6</sub> -VII<sup>oo</sup><sub>6</sub> I

Handwritten flourish or signature at the bottom of the page.

## Rules of Open Harmony

- 1) Bass should move contrary to soprano, alto and tenor ( $\equiv$  or  $\equiv$ ) for best sound
- 2) When bass leaps over a third, a common tone should be maintained in another part
- 3) Look for
  - a) common tones
  - b) a small skip
  - c) Double rt. first, then fifth
- 4) On ii or ii<sup>6</sup>, third can be doubled, but not on any other chord
- 5) In e.g. V<sup>9</sup> I cadence (or V<sup>9</sup> i)
  - a) third of V<sup>9</sup> goes to rt. of I(i)
  - b) seventh of V<sup>9</sup> goes to 3<sup>rd</sup> of I(i)
  - c) ninth of V<sup>9</sup> goes to 5<sup>th</sup> of I(i)

Picardy third (accidental): The final cadence in a minor key ending in a I.  
The 3<sup>rd</sup> of the i is raised  $\frac{1}{2}$  step

Primary discord (V<sup>7</sup>): Basic dominant triad + minor 7<sup>th</sup> interval.

V <sup>7</sup>	$\frac{5}{2}$	$\frac{7}{2}$	$\frac{2}{1}$	$\frac{4}{1}$	rt. in bass
V <sup>6</sup>	$\frac{5}{3}$	$\frac{7}{3}$	$\frac{2}{1}$	$\frac{4}{1}$	3 <sup>rd</sup> in bass (1 <sup>st</sup> inversion)
V <sup>5</sup>	$\frac{5}{3}$	$\frac{7}{4}$	$\frac{2}{1}$	$\frac{4}{1}$	5 <sup>th</sup> in bass (2 <sup>nd</sup> inversion)
V <sup>4</sup>	$\frac{5}{3}$	$\frac{7}{4}$	$\frac{2}{1}$	$\frac{4}{1}$	7 <sup>th</sup> in bass (3 <sup>rd</sup> inversion)

Choral - 4 four measure phrases using major, minor, and seventh chords.  
1) Slowly, but doesn't have to begin

on weak beat

- 2) Each of the four phrases should end in a cadence
- 3) Use  $V^7$  only in full cadence

### The Ninth Chord

On major keys,  $V^7$  + major 3<sup>rd</sup> above 7<sup>th</sup> =  $V^9$

On minor keys (small ninth)  $V^7$  + minor 3<sup>rd</sup> above 7<sup>th</sup> =  $V^9$

Best progressions using 9<sup>th</sup> chord

$V \ V^7 \ V^9, \ V^9 \ V^7 \ V, \ V \ V^9 \ V$

Use of inversions:

- 1) rt. 3<sup>rd</sup>, and 7<sup>th</sup> in bass is okay
- 2) 5<sup>th</sup> in bass is bad
- 3) 9<sup>th</sup> in bass is never used

On  $V^9$  chord, 9<sup>th</sup> should, not be close to rt  
(best in bass & sopr. ( $\frac{6}{4}$ ))

Figured bass:

- 1) rt. -  $V^9$
- 2) 3<sup>rd</sup> -  $V^9 \frac{5}{3}$
- 3) 5<sup>th</sup> -  $V^9 \frac{6}{4}$  (not good)
- 4) 7<sup>th</sup> -  $V^9 \frac{7}{4}$

On a chord where a note must be omitted, first omit 5<sup>th</sup>, 3<sup>rd</sup>, then rt.

## Transpositions

Key signatures - switch to different key  
Tonality transfer of same register for  
different tonality

### I) Woodwinds

A) Flutes & Piccolos (C) sopranos  
B) Clarinet

- 1) B $\flat$  (soprano) + M2
- 2) E $\flat$  (alto) + M6
- 3) B $\flat$  (bass) + M2 + octave
- 4) E $\flat$  (sopr.) - M3

### C) Sax

- 1) C
- 2) E $\flat$  (alto) + M6
- 3) B $\flat$  (tenor) + M2 + octave
- 4) E $\flat$  (bari) + M6 + octave
- 5) B $\flat$  (bass) + M2
- 6) E $\flat$  (counterbass) + M6
- 7) B $\flat$  (counterbass) + M2

### D) Double reed

- 1) oboe (sopr.) - C
- 2) bassoon - C
- 3) English horn - F + P5

### II) Percussion

#### A) Tuned

- 1) Xylophone
- 2) Marimba
- 3) Tympani (0 octave)
- 4) Chimes
- 5) Bells
- 6) Piano

#### B) Untuned

- 1) Bass



- 2) Snare
- 3) Cymbals
- 4) Katcheta

- 5) Maracas
- 6) 1 rapese (DJ same set)
- 7) Woodblock

### III) Brass

#### A) Soprano

- 1) trumpet & cornet (B $\flat$ ) + M2
- 2) flugelhorn (B $\flat$ ) + M2
- 3) herald - (C)

#### B) Alto

- 1) F - French horn + P5
- 2) E $\flat$  B $\flat$  French horn + M6, + M2
- c) Tenor

- 1) Trombone (C)
- 2) Baritone (C) both  $\mathbb{E}$  &  $\mathbb{F}$
- D) Bass

- 1) Sousaphone (football field) B $\flat$  $\flat$
- 2) Recording bass (upright tuba)

### IV) Strings

- A) Violin (soprano)
- B) Viola (alto) 1K in alto left
- C) Cello (tenor)
- D) String bass (bass)

A 100

- DEFINE:
- $\frac{2}{3}^{\circ}$  - RT. in bass  
a  $vii^{\circ}$  chord  
3rd degree in sopr.
  - $\frac{V}{7}^{\circ}$  - a dominate ninth chord  
3rd in bass (5, 7, 2, 4)  
4 notes at m3 intervals  
appears in minor keys
  - $\frac{vii^{\circ}}{7}^{\circ}$  - RT in bass (7, 2, 4, 6)  
a  $vii^{\circ}$  chord  
5th of chord in bass  
RT. " chord in sopr
  - $\frac{ii^{\circ}}{6}^{\circ}$  - appears in minor keys  
3rd of chord in bass  
( $\frac{2}{13}, \frac{4}{33}, \frac{6}{53}$ )
  - $\frac{vii^{\circ}}{4}^{\circ}$  - a diminished seventh chord  
On minor keys  
5th in bass
  - $\frac{V}{5}^{\circ}$  - Dominate ninth chord  
5th in bass
  - $\frac{vii^{\circ}}{9}^{\circ}$  - a dominate 9th chord  
9th in sopr  
3rd in bass
  - $\frac{ii^{\circ}}{5}^{\circ}$  - a  $ii^{\circ}$  chord  
rt in sopr, 3rd in bass
  - $\frac{vii^{\circ}}{5}^{\circ}$  - a  $vii^{\circ}$  chord  
RT in bass  
5th in sopr

2. IS THE FOLLOWING A GOOD PROGRESSION? NO IF NOT REARRANGE.

$I_6 \text{ } \text{ii}^{\circ} \text{ } \text{V}^{\circ} \text{ } \text{I}^{\circ} \text{ } I_6 \text{ } I \text{ } \text{V}^{\circ} \text{ } \text{ii}^{\circ}$   
 $I \text{ } \text{vii}_6^{\circ} \text{ } I_6 \text{ } \text{iii} \text{ } \text{vi} \text{ } \text{ii}_4^{\circ} \text{ } I_6 \text{ } \text{V} \text{ } \text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } I$

3. WHAT IS THE BEST WAY TO USE A  $\text{V}^{\circ}$ ?  $\text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } \text{V}^{\circ} \text{ } I$

4. WHAT IS NORMALLY IN THE BASS OF A  $\text{vii}^{\circ}$ ? 3rd

5. IN A  $\text{V}^{\circ}$  WHAT SHOULD NEVER BE IN THE BASS? 9th

6. IN A  $\text{V}^{\circ} - I$  the 3rd MOVES up  
 " " " " 7th MOVES down  
 " " " " 9th MOVES down


7. HOW DOES THE DIMINISH 7th FUNCTION? As a dominate ninth chord

8. WHAT IS THE DIFFERENCE BETWEEN  $\text{vii}^{\circ 70}$  and  $\text{vii}^{\circ 7}$ ?  
 The interval between the 5th & 7th (in  $\text{vii}^{\circ 70} - m3$ , in  $\text{vii}^{\circ 7} - M3$ )

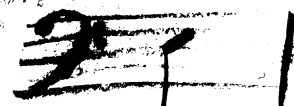
9. TO PLAY THE SAME PITCH AN Eb ALTO MUST BE WRITTEN + M6 CONCERT  
 " " " " A FRENCH HORN " " + P5 "  
 " " " " A TRUMPET " " + M2 "

10. NAME THE 3 SECTIONS OF THE CONCERT BAND AND LIST THE INSTRUMENTS UNDER EACH. (OVER)

CREDIT

11. If a CLARINET PLAYS  WHAT DOES THE Eb ALTO SAX PLAY?

12. If a TRUMPET PLAYS  WHAT DOES A CORNET PLAY?



Woodwinds

Clarinets

- Bb-soprano
- Eb-alto
- Bb-bass

Saxophones

- E alto
- Eb-baritone
- Bb-counterbass
- Eb-counterbass
- Bb-tenor
- Bb-bass

Double reeds

- C-oboe
- C-bassoon
- F-English horn

II) Brass

- Bb trumpet } soprano
- Bb cornet } soprano
- Bb flugelhorn } soprano
- F-French horn } alto
- C-Trombone } tenor
- C-Baritone } tenor
- Bb-Baritone } tenor
- Sousaphone } bass
- Tuba } bass

III) Percussion

A) Tuned

- Piano
- Xylophone
- Tommy
- Chimes
- Bells
- Vibes

B) Untuned

- Snare Drum
- Bass Drum
- Maracas
- Woodblocks
- Ratchets
- Tape Recorder

B+

Definitions:

- 1) Rhythm - fundamental makeup of notes & variations
- 2) Harmony & Melody - main structure of music
- 3) Accents - notes which are accented. Usually on first beat
- 4) ? - a comma used in music to denote a small pause
- 5) Counterpoint - 2 or 3 parts coming in on various pitches (duo)
- 6) Instruments in modern music:
  - a) Musical instruments
  - b) voice
  - c) recording devices
  - d) electronic devices

## Voice divisions:

### 1) Ranges by sex

- a) girls - soprano & alto
- b) boys - bass & tenor

### 2) Soprano (low c to high e)

- a) Coloratura - trillo (low b to f or A)
- b) Dramatic - heavy voice of emotion
- c) Lyric - bel canto & love music
- d) mezzo - thick & inequality
- e) contralto - low to high c, and bass

### 3) Tenor: low c to high c

- a) Baritone - 1 to high D or G
- b) Tenor - low c to high c

### 4) Alto - second highest voice

- 5) Bass - E to C or E b

## Types of Vocal Arrangements

- 1) Boy's Choir - Quasidat
- 2) Woman's Trio - Chorus
- 3) Mixed Chorus
- 4) Mixed Chorus
- 5) Acapella Chorus (without accompaniment)

## Examples of Voice Types

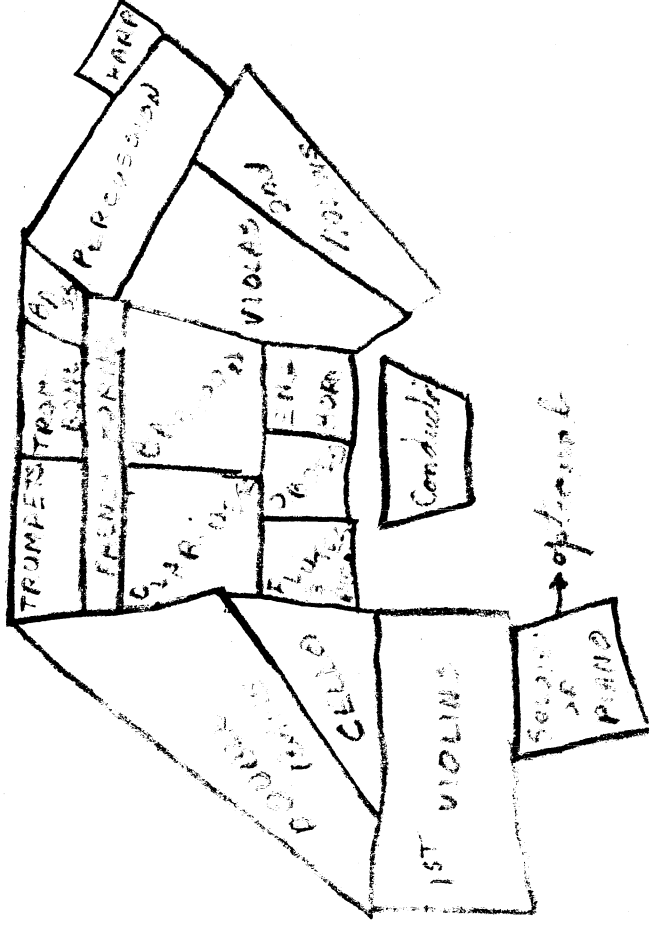
- 1) Soprano - Stevens, Murrell
- 2) Mezzo Soprano - Trambell
- 3) Contralto - Anderson
- 4) Tenor - Crook, Day, Piers
- 5) Baritone - Gubbins
- 6) Bass - Ripner

## Types of Singing

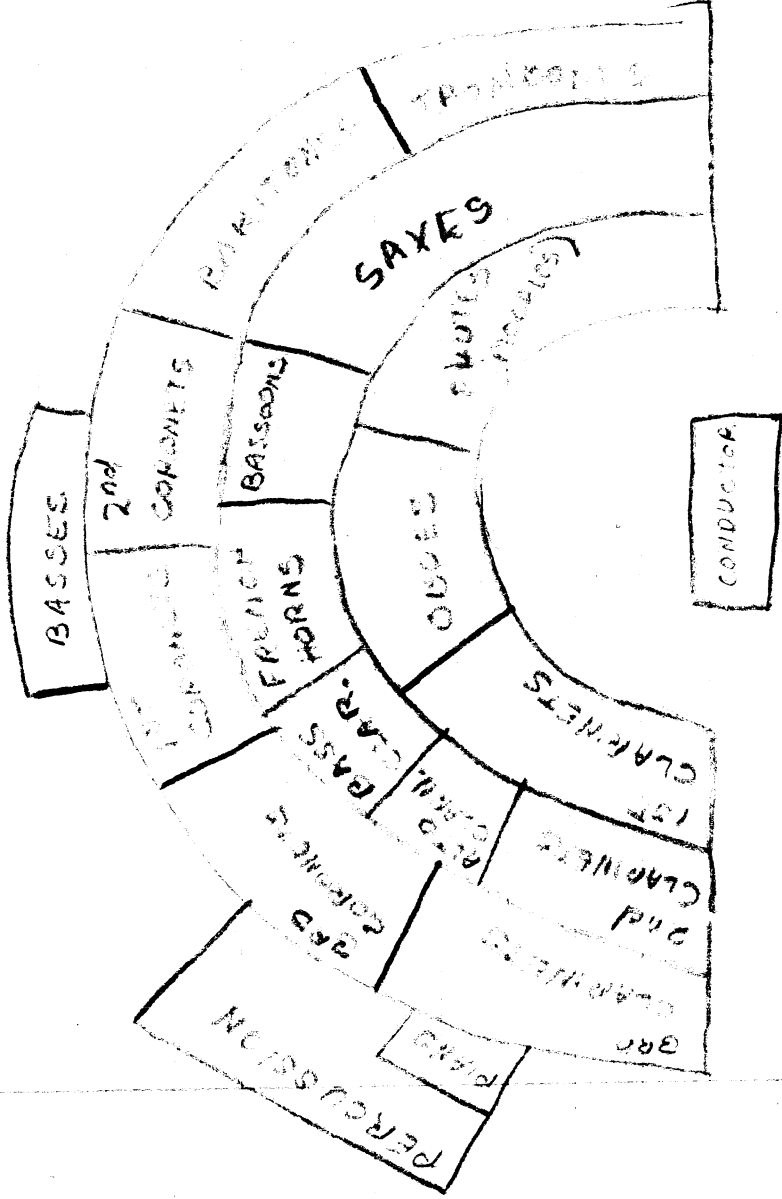
- 1) Unison - two or more voices on same part
- 2) Falsetto - artificial singing in upper range
- 3) Crooning - in tenor
- 4) Scat - nonsense singing
- 5) Folk Songs

Orchestra setting  
 (slight variations among  
 various orchestras)

1st Violins any no.      Flute 2 (with 1 piece)  
 cellos any no.      Bass - 3  
 clarinet 2 (with bass clar.)      English Horns - 2  
 oboes - 3      Trombones - 3  
 French Horns - 3      Percussion 1 or 2

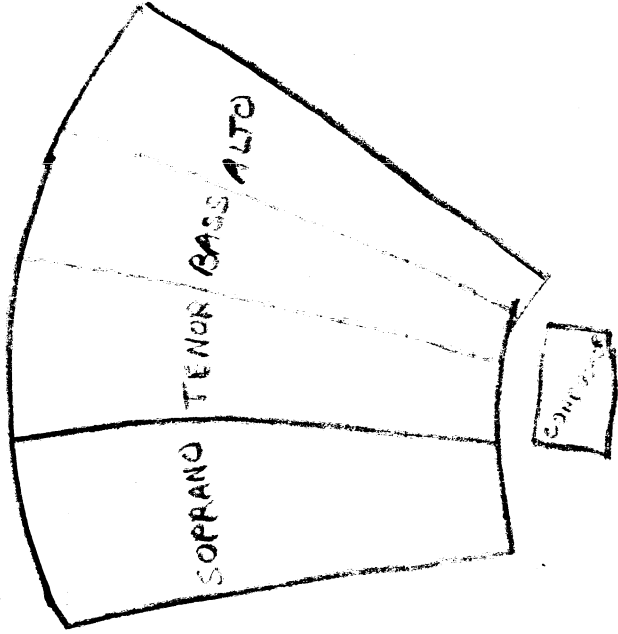


# Concert Band Arrangement

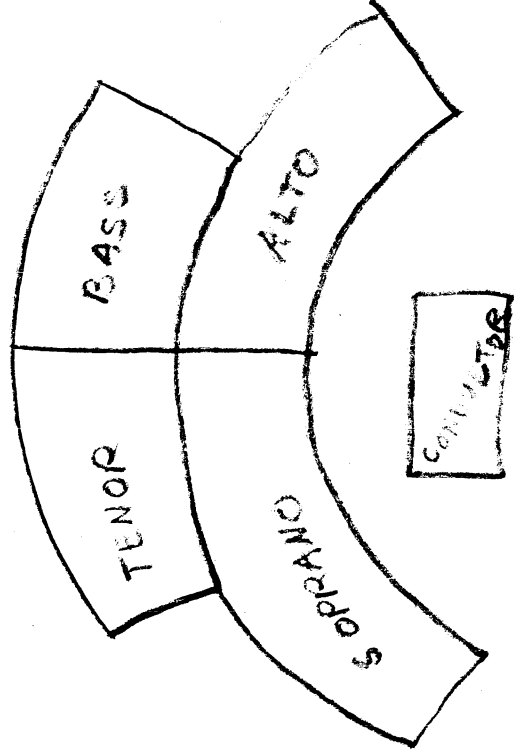




# Vocal Chorus Arrangement



OR



Electronic & Mechanical  
Musical Instruments

- 1) Tape Recorders
- 2) Metronome
- 3) Radios
- 4) Organs
- 5) Televisions
- 6) Electronic Amplification
- 7) Strobe tuners

More Outstanding Symphonic Orchestras

- 1) New York Symphonies
- 2) Cleveland Symph. Orchest.
- 3) London Philharmonic Symphony
- 4) Boston Pops Symphony
- 5) Philadelphia Symphony
- 6) San Francisco Symphony
- 7) St. Louis Symphony
- 8) New Orleans Symphony

## More Outstanding Bands

- 1) Alan Basco
- 2) Jimmy Dorsey
- 3) Benny Goodman
- 4) Guy Lombardo
- 5) Harry James
- 6) Glenn Miller
- 7) Paul Whitman
- 8) Louis Armstrong
- 9) Duke Ellington
- 10) Tiajuana Brass

## Other Musical Organizations

- 1) Opera Co - Metropolitan Opera
- 2) Piano Duo - Teacher Teachers
- 3) Symphonic Bands
  - a) Marine Academy Band
  - b) Army Academy Band
  - c) Navy Academy Band
  - d) Air Force Academy Band

## Outstanding Musicians

- 1) Pablo Casals - cello
- 2) Jascha Heifetz - violin
- 3) Leonard Bernstein
- 4) Conductor
- 5) Piano
- 4) Arturo Toscanini - conductor
- 5) Paul Keres - chess player - conductor
- 6) Arthur Fiedler - conductor
- 7) Hans Krüss - violin
- 8) Jose Outeiral - piano

# Musical Components

## I) Sound

### A) Types

- 1) Tones: Regular sound waves:



- 2) Noise: Irregular sound waves:



- 3) Vowels: Tones + Noise (Speech)

### B) Properties

- 1) Pitch: Determined by wave length:



- 2) Duration: Amount of time pitch is sounded

- 3) Intensity: determined by height of sound waves:





- 4) Quality: Clearness of pitch:



### III) Music Notation

#### A) Staff Notation

- 1) Rote singing - heard and sung today (to help or sing by ear)
- 2) Gregorian - lines above or below the staff for note reference
- 3) Clefs - Variation of pitch notation & location.
  - a) G or Treble - 
  - b) F or Bass - 
  - c) etc

#### 4) Accidentals (precedes notes)

- a) b - flat (lower 2 steps)
- b) # - sharp, raise 2 steps
- c) x - double flat (lower 1 step)
- d) ## - double sharp (raise 1 step)
- e) 4 - natural (cancel both accidentals)
- f) key family of related pitches
- g) scales - arrangement of pitches in ascending or descending order

1) Pentatonic - 5 different pitches (piano's black keys)

#### 2) Modal

- a) Struck Scale

b) Church modes

3) Diatonic

a) consist of whole, half, and

$1\frac{1}{2}$  steps

b) major

c) minor

4) Chromatics (3 steps intervals)

5) Whole Tonal (step intervals)

6) Hypocynth

Step intervals  $\frac{1}{2}$  1 2 3 4 5 6 7 8

Steps 1 2 3 4 5 6 7 8

7) Tone clusters (more modern)

5) Key signature tells where natural accidentals occur

b) Determining key from key signature

1) If a - up 2 steps from last sharp

2) If a - in key of 2 flats flat

6) Duration

a) Symbols

1) rests (no symbols) but 4 2 1  $\frac{1}{2}$   $\frac{1}{4}$

2) notes (flat, sharp, symbol) - - - - - 7 8

3) a period (.) after a note means

it should be held out 1.5 the

duration of that note


b) Bar lines: A double measure

MAP - NES



MEASURE

2)

- c) Types of beat groupings (Figures) <sup>Figures</sup>
- Simple time  $\frac{3}{4}, \frac{2}{4}, \frac{3}{8}, \frac{2}{8}$ , etc
  - Triple time  $\frac{3}{4}, \frac{3}{8}$ , etc
  - Compound (the combinations)  
double (but 3) -  $\frac{6}{8}, \frac{9}{8}, \frac{3}{2}$ , etc
- d) Repeats 
- e) Tempo - rate of speed (marked below)
- Largo - very slow
  - Adagio - slow
  - Lento - but faster than Largo
  - Andante - slowly slow
  - Andantino - walking tempo
  - Moderato - average tempo
  - Allegretto - moderately fast
  - Allegro - fairly fast
  - Vivace - fast
  - Presto - very fast
  - Vivo - very very fast
- f) Changing tempo
- Accelerando - get faster
  - Ritardando - slow down
  - Mancando - less motion
  - Ritardando - slow gradually



- 5) *Rallentando* - slow down gradually  
7) *Intensity* (loudness or softness)

### 1) Relative terms

- a) *Crescendo* get louder  
b) *Decrescendo* get softer

### 2) Specific terms & symbols

- a) *ppp* - very very soft  
b) *pp* - *pianissimo* (very soft)  
c) *p* - *piano* (soft)  
e) *mp* - *mezzopiano* (moderately soft)  
f) *m* - *mezzo* (moderate)  
g) *mf* - *mezzoforte* (moderately loud)  
h) *f* - *forte* (loud)  
i) *ff* - *fortissimo* (very loud)  
ii) *fff* (very very loud)  
3) sf, s f z, f & did the and  
*decrescendo* immediately

## Elements of Music

- 1) Rhythm - music's heart beat
- 2) Melody - " soul
- 3) Harmony - " body
- 4) Dynamics - " strength
- 5) Tone Color - " personality
- 6) Form - " architecture

## Styles

### I) Types of repetition

#### A) Variation

#### B) Outright repetition

### II) Forms

A) Harmonic Similarity in the tone of each part blending with that of another

B) Polyphonic: Many parts

C) Fugues & Canons & voices

coming in on another voice (a and

0) Homophonic a) Four part - 1 part melody

b) binary (a b) Two sections or melodies

c) ternary (a, a, b a)

d) Rondo (a, b, a, c, a)

e) Variation (a, a', a'')

III) Styles through the years

A) Classical Period

- 1) Period of:
  - a) crystallization
  - b) consolidation
  - c) codification of sound's  
but innovations
- 2) Strad

- a) design
- b) stress of formations
- c) objective

B) Romantic Period

- 1) More adjusting & experimenting
- 2) Types

- a) Program Music
- b) Philharmonic Music
- c) Nationalisms (from folk melody)
- d) Impressionism

3) General characteristics

- a) Colorful
- b) Rhythmic
- c) Emotional
- d) New Harmonic Colors

- c) Absolute Music
- 1) Combination of Classical & Romantic music

2) Put stress of structure and design

b) Today's music

- 1) Rag (1920-1930)
- 2) Blues (1910-1935)
- 3) Barberischof (1910-1920)
- 4) Jazz (Rag and Blues) (1910-1940)

a) Chicago

b) New Orleans

c) Swing

d) Boogie Woogie

e) Be Bop

5) Modern composers

a) Popular Jazz

1) George Gershwin (Rhapsody in Blue)

2) Max Baer

b) Modern concert jazz

1) Stravinsky

2) Ravel

3) Schoenberg

4) Copland

5) Bartok

## Serious Music

- 1) Art Music - Aesthetic expressions of musical forms (individuals)
- 2) Chamber Music - small groups of instruments (string quartet, etc.)
- 3) Symphonic Music - large symphonic orchestras
- 4) Opera - drama set to music with orchestral accompaniment
- 5) Oratorios - Opera with dramatic acting omitted

Music as we know it today began with Johann Sebastian Bach. He ranks as one of the world's greatest composers. Most of his music was written to be played or sung in churches.

Bach was born in Eisenach, Germany. Until he was 10 years old he studied violin with his father, Johann Ambrosius, a violin player in the town band of Eisenach. After his father's death in 1695, the boy went to live with his elder brother, Johann Christoph, organist in the little town of Ohrdruf, who taught him the clavichord. At school Bach received general academic instruction and was trained for the church choir. In 1700 he went to Lüneburg, where he was accepted at the school of St. Michael's for the choir of the church. He also began his serious study of the organ, which became in time his favorite instrument.

Bach went to Weimar where he was a member of the band of Prince Johann Ernst for a few months. He continued to play the organ. Bach went to Lübeck in 1705, and 2 years later he became organist of a church. In October, 1707, he married his cousin, Maria Barbara, whose father, John Michael Bach, had been a famous organist. In 1708 he resigned from the church to become organist in the chapel at Weimar. In addition to his duties in the chapel, Bach played the violin or accompanied on the harpsichord in the ducal court orchestra.

Bach remained at Weimar for 9 years. In 1717 he accepted the office of Kapellmeister at Köthen. It was his duty to compose pieces for the instruments. Accordingly, as Bach's Weimar period is distinguished for his organ compositions, so to his Köthen period belong much of his chamber music and works for clavichord and for orchestra. During the Köthen period Bach's first wife died. Of the 20 children born in his two marriages, the two who achieved greatest fame as musicians, Wilhelm Friedemann and Karl Philipp Emanuel, were of the first. His second wife, Anna Magdalena Bach, whom he married in 1721, was a singer at the Köthen court.

becoming choir master of the School of St. Thomas in Leipzig. Then he became musical director there. "The Well-Tempered Clavichord", a famous group of 48 preludes and fugues written in every key of the chromatic scale, had its origin in Bach's desire to give his sons a thorough course of instruction; and the so-called "French Suites" are among the pieces he wrote for his wife while he was teaching her the clavichord.

Bach's "Art of the Fugue", a magnificent demonstration of his skill in the form of 16 fugues on a single theme, was begun probably in 1749, and was barely finished when he set to work on a quadruple fugue. An affliction of his eyesight, which soon resulted in total blindness, stopped the work, and he died the next year. It is said that once his brother refused to let him use a big book of difficult music. Johann then took the book secretly and copied all the music by moonlight. The strain on his eyes may help account for his blindness.

Bach is generally regarded as the greatest composer for the organ. He collected no less than 240 chorales for use in the household, 153 of which are in print. His fame as an organ composer rests chiefly upon his preludes, toccatas, fantasias, and fugues. Bach's most generally known works for keyboard instruments probably are the "D Minor Toccata and Fugue" and the "Passacaglia" (for organ), and the "Chromatic Fantasia and Fugue" and the "Well-Tempered Clavichord".

Bach's greatest fame among musicians rests largely on the religious works composed during the Leipzig period of his career. Of church cantatas he composed nearly 300, a complete cycle for 5 church years. The chorales are especially rich and beautiful. Among the most notable of his religious works are the "St. John Passion", the "St. Matthew Passion", and the "B Minor Mass/

In 1850, the Bach Gesellschaft was founded at Leipzig for the purpose of publishing his complete works. The first volume appeared in 1851; the sixtieth and last in 1900. But new manuscripts were found, and in 1903 a new society under a different title as organized at Leipzig, which

In Bach's time he was famous as an organist, not a composer. It took a hundred years for people to discover from his music what a great genius he was.

Notes to remember:

Age-- 23-33	1st period of Bach's life (WEIMAR)- known for his organ works
33-38	2nd period of Bach's life (KOTZEN)- known for his chamber music; works for clavichord; first wife died
38-65	3rd period of Bach's life (LEIPZIG)- choir master, then musical director of the School of St. Thomas; started slowing down

Bach followed parts of the Bible in his religious works.

Six Brandenburg concertos.



Handel, an English composer, was born Feb. 23, 1685. His father, who intended him for the study of law, discouraged his will early in life for music. Although Handel was forbidden the use of instruments he was able to hide a clavichord in his home. He would practice every after the rest of the family was asleep. At seven, his father took him to the court of Baron Heissenfels where he played the church organ. To the amazement of his father and a duke who was watching Handel, the duke was able to persuade Handel's father to permit him to follow his musical ability. He took lessons from an organist named Friedrich W. Zachau and soon became so far advanced, that he became an instructor. At the age of 22, he wrote his first opera, ALCIRA, and the following year came out with DEERO. In 1708, Handel went to Italy where he composed RODRIGO and AGRIPPINA. On his return to Germany, he received invitations to visit London. On his first visit to England, he wrote the opera, RIHALDO. Two years later he returned and upon his arrival, peace negotiations were being concluded. So Queen Anne asked Handel to write a composition in celebration of the peace. It became known as JURIAVE. In 1719, Handel became chapelmaster of a choir. Handel produced many anthems and fugues, for organ as chapelmaster, some of which alone would have been enough to bring about his fame.

When the Royal Academy of Music was opened, Handel, whose fame had reached its height, was placed as its head. And this, for a short time, may have been the most splendid era of music in England. His temporary excitement by the arrogant ear of his principle singers, caused quarrels and public opinion became enlisted in favor of his opponents. Soon his popularity at the academy was diminished. Handel then started a new opera company. But a competing company to his was started and he was put out of business. His operas which he had composed up to now were: GUILFO CASSARE, RAVIO, TANCRALO, ROBERTO, ALISSANDRO, SUPREMO, RICARDO, TOURNO, HERO, OMARIO, ARIDANTE and HELENA. His last opera was performed in Italy. By this time Handel devoted himself to the writing of oratorials. Two of them, DEBORAH and AFRANIA encouraged him to write more. He then produced SMIL, ISRAEL, IN EXILE, and THE MESSIAH. In 1740, THE MESSIAH became popular back in London and it was performed at the Covent Garden Theatre. Other oratorials by Handel included SAUL, JOSEPH, and THE DESTRUCTION, DELSUZAR and SOLOMON. Before his death, Handel was afflicted by nearly total blindness. But he continued not only to work in public but even continued to compose. The part Total Blindness that the oratorial, DAVIDSON, is said to always to have affected and endeared Handel extremely after the death of his sight.

Handel's habits of life were regular; his manners were rough and his temper was violent. His musical powers were estimated highly. The style in his compositions contained boldness, strength, vigor, and grace. His choruses have a style and sound which have hardly been equaled. On April 14, 1759, Handel died in London at the age of 74.

BACH	Versus	HANDEL
1685 - 1750	Life span	1685 - 1759
Musical Family	Encouragement	Law No to help himself.
Spoke on musical subjects "Inventions"	Personal attitude	Not for himself "Oration"
2 sons 1 daughter	Family life	3 sons 1 daughter
detailed	Workmanship	Left gaps to complete
26 parts	Ensemble requirements	10 parts
Violin instruments	Style	more like Vivaldi
None	Successes	None in his own country
Blind last 2 years	Late Affliction	Blind last 7 years
Revised 70 years later by medicine	Renown after death	Revised later by 70 years later

GEORGE FRIDERIC HANDEL  
(1685 - 1759)

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When the Royal Academy of Music was opened, Handel, whose fame had reached its height, was placed as its head. And this, for a short time, may have been the most splendid era of music in England. His temper, excited by the arrogance of some of his principle singers, caused many quarrels. And public opinion became enlisted in favor of his opponents. Soon his popularity at the academy was diminished. Handel then started a new opera company. But a competing company to his was started and he was put out of business. His operas which he had composed up to now were: GUILLIO CASARE, FLAVIO, TAMERLANO, RODRIGO, ALESSANDRO, SCRIPIONE, RICARDO I, TOLOMEO, SIROE, LOTARIC, ARIODANTE and ALCINA. His last opera was performed in 1741. By this time Handel devoted himself to the writing of oratorials. Two of them, DEBORAH and ATHALIA encouraged him to write more. He then produced SAUL, ISRAEL IN EGYPT, and THE MESSIAH in 1741. THE MESSIAH became popular back in London and it was performed at the Covent Garden Theatre. Other oratorials by Handel include: SAMSON, JOSPH and HIS BRETHREN, DALSIAZZAR and SOLOMON. Before his death, Handel was afflicted by nearly total blindness. But he continued not only to perform in public but even continued to compose. The part Total Eclipse from the oratorial, SAMSON, is said to always to have affected and agitated Handel extremely after the loss of his sight.

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Photograph of Alfred von Hoff (1871-1941)

H. Becker, F. G.

1) 1914 - Born at Eisenbach in Danneburg

2) 1920 - Enters Prussian University

3) 1930-1936 - Studies with Carl Schmitt in Berlin; stays at Frankfurt

Leaves Wehrmacht & goes to Berlin & Danneburg

4) 1936 - Becomes Prussian minister of Prussian Education

5) 1937-41 - Studies with H. B. & Schmitt

6) 1942 - Leaves in Danneburg with Prussian Education

7) 1942 - Returns to Danneburg & engaged as a consultant

8) 1945 - Returns to Danneburg & works as private secretary of Hans-Joachim Lohse

9) 1946 - Back to Danneburg to work as a private secretary

10) 1948 - Returns to Danneburg & works as a private secretary

11) 1948 - Returns to Danneburg & works as a private secretary

12) 1948 - Returns to Danneburg & works as a private secretary

13) 1948 - Returns to Danneburg & works as a private secretary

Carl Philipp Emanuel Bach  
(1714-1788)

German musician and composer; born in Weissen-  
feld; son of Johann Sebastian Bach; received  
early musical training from father  
Childhood - number of creditable keyboard  
pieces

1734 - studied at University of Frankfurt -  
participated in local music activities

1740 - Frankfurt - member of court orchestra  
of King Frederick Wilhelm II of Prussia  
1756 - Berlin - taught and established rep-  
utation as keyboard performer of 1<sup>st</sup>  
rank

1767 - quit King's service; went to Ham-  
burg - served as music directors of  
several churches.

### His Music

Relied on graceful melodic lines  
Numerous orchestral works, although  
remembered for keyboard composition.

70 Sonatas

4 Easter cantatas

"St. Matthew Passion"

"St. Luke Passion"

Numerous motets

Psalms

Litanies

# FRANZ JOSEPH HAYDN

(1732-1809)

- 1732- HAYDN IS BORN
- 1738- FRANZ IS TAKEN TO HAINBURG
- 1739 - BEGINS TO PLAY THE HARPSICHORD, VIOLIN AND SINGS
- 1740 - GOES TO VIENNA
- 1742-49- ACQUIRES A WIDE KNOWLEDGE OF CHURCH MUSIC
- 1747- AT 15, HIS VOICE BREAKS
- 1749- HE'S DISMISSED FROM ST' STEPHEN'S CHOIR
- 1751- PLAYS AND WRITES FOR STREET BANDS
- 1753- STARTS TO STUDY MUSIC SERIOUSLY
- 1755- HE MEETS GLUCK AND GOES TO WEINZIERL WHERE HE WRITES HIS FIRST STRING QUARTETS
- 1758- COMPOSES AND WRITES ALSO TEACHES IN VIENNA
- 1759- APPOINTED MUSIC DIRECTOR AT LUKAVEC, WRITES FIRST SYMPHONY
- 1760- MARRIES
- 1761- ENTERS SERVICE AT ESTERHAZY
- 1764- SIX SYMPHONIES PUBLISHED IN PARIS
- 1766- MOVES TO ESTERHAZ
- 1767-80 - MUCH OF HIS OPERA MUSIC IS WRITTEN
- 1781- FORMS FRIENDSHIP WITH MOZART
- 1781-90- MUCH MORE MUSIC WRITTEN
- 1790- HE RETURNS IN VIENNA

1791- FIRST VISIT TO

1791- FIRST VISIT TO

1792 - RETURNS TO VIENNA, AND WRITES  
MORE SYMPHONIES

1794 - SECOND VISIT TO LONDON

1795 - RETURNS AGAIN

1797 - WORK ON THE "CREATION"

1799 - FIRST PERFORMANCE OF IT

1800 - WORKS ON THE "SEASONS"

1801 - FIRST PERFORMANCE

~~1802~~

1803 - WRITES HIS LAST STRING QUARTET

1809 - HAYDIN DIES IN VIENNA, AGE - 77

HE WROTE OVER FIVE MASSES, ELEVEN  
OPERAS, PLAYS, OVER 120 SYMPHONIES, 40  
- 70 STRING QUARTETS, 125 TRIOS, AND OVER  
30 PIANO SONATAS

Wolfgang Amadeus Mozart  
(1756-1791)

He was born in Salzburg on January 27, 1756. His father, Leopold Mozart, was a famous violinist in the orchestra of the Archbishop of Salzburg and chapel master. Was a composer, but not of the trade for he felt his was better.

At three, Wolfgang played herpnic successful successions of third on the harpsichord. He was taught the rules of compositions and the elements of the harpsichord by his father at four. By six, he composed minuets, sonatas, and a concherto. He had a sensitive ear for tone value. At six, he took a concert tour to the foremost concert halls and royal courts of Europe. He rang the hearts of everyone with his personalit\* and incredible geniosit\* when he performed his music on the harpsichord, organ, or clavier. In Paris, he published four sonatas for the harpsichord. Then in London, he moved Bach with several sensational performances at Vauxhall Gardens. Soon after the tour was over and a year later he decided to tour all over again. In Vienna, he was commissioned to composed an opera, based on intrigues, named Bastien and Bastienne, an opera-bouffe, performed at a friends home. In 1769, at Mantua, Italy, the Philharmonic orchestra performed soon of his works in his honor; but in Milan, he was commissioned to composed another opera seria for the following year. In Bologna (Bo\*log\*NA), he met Martini; then in Rome, he went to the celebration of Algeri's Miserere heard only during Holy Week, performed by the papal choir. There the Pope bestowed him the Cross of the Order of the Golden Spur. In the following autumn, he fulfilled the commission for Milan with the opera Fidrate, Vin of Ponte. This opere was performed on Christmas Day, in 1770 and was a phenomenal success. The next few years of his life were drab. His fame seemed to be dring out for he wasn't appreciated by his fellow workers who were scondrels to him. To escape this drabness, a third tour was planned for him, in 1776; and this time he went out to conquer the music world anew. Since his youth, he was known, but on the other hand, he was now twenty and the music world was not adjusted to the new Mozart. But his high spirits were not dissepainted, so he had frequent love affairs. During his tour in Paris, 1777, his mother passed away, there he met the dis. appointment of others being Velous of his geniosit\*. At the present time his commission works were not enough to support him, so he decided to settle down and merr\*: but to his exile the intended bride to be had forgotten him. Dissappointed, however, he returned to Salzburg for a brief and sombre period; but in 1780, a commission from Munich saved him and Mozart, with confidence, wrote his first greatest opera, Idomeño, which in turn was rousing success. This opera was played on January 20, 1781. Therefor, he wanted to remain in contact with Salzburg but lived permanentl\* in Vienna. Once in Vienna, JamesTT had him composed a singspiel, resulting into The Abuction From The Seralio, which was another arousing success. Incidentall\*, Gluck performed this Singspiel. Then, on Nov 1, 1786, he introduced the opera of The Marriage of Figaro. Months later, his wife grew ill, but Mozart still went on writing so he could finish Don Giovanni for Prague on October, 1787. In the next year, he composed his three greatest symphonies: the G minor, the E-flat Major, and the 41st Jupiter; these three works were completed within two months. In 1790, he composed Gosilian tutte, and the Magia Flute. His last works were composed under mysterious circumstances; the situation occurred in 1791, when Mozart was already ill. A mysterious man, masked and dressed in a grey suit, commissioned him to compose a requiem. This man was impersonating a wealthy man, but to Mozart this was a messenger from the other world and he was sent to tell Mozart to write his own requiem, so Mozart, becoming weak from the lack of sleep and food, finished the requiem. Mozart, becoming weak, collapsed and to one of his pupil's, Sussmayer, at his death bed, recited how the requiem was to be completed.



On December 5, 1791, he died.

Mozart was slim and short, and attractive. His face was effeminately soft, and his cheeks were strictly pallid. His eyes were impressive, and his hair was a rich shock. Well dressed he was, and had charming manners, he also impressed thoughts he came into contact with. He was very mood- and considerably fond of society. He loved dancing, and his sports were bowling and billiards.

After his death, comments were written about him; comments on his methods of teaching by Robert Litrov, comments on his operas by Eric Blom, even an essay was written on him by Edward Grieg, Hubert Parry explained his development in two words: Haydn's influence.  
By Gary B. Zizka.

### WORKS

**OPERAS:** Idomeneo; Abduction from the Seraglio; The Marriage of Figaro; Don Giovanni; Così fan tutte; The Magic Flute; Le Clemenza di Tito.

**CHORALS:** Fifteen Masses; Requiem; TWO Masonic Cantatas; Four Litanies; Two Vespers; Te Deum; Nine Offertoriums; Kyries (4).

**ORCHESTRAS:** Forty-nine symphonies; Divertimenti; Serenades; Conversations; Twenty-five Concertos (for piano and orchestra); Concertos for 2 pianos, 3 pianos, for flute, for flute and harp, for horn, for clarinet; Eight Concertos for violin and orchestra; Concertante Sinfonie (for violin, viola, and orchestra); German Dances; and Marches.

**CHAMBER :** Nine String Quintets; Twenty-six string quartets; Seven piano trios; Forty-two Sonatas for violin and piano.

**PIANO:** Seventeen Sonatas; Three Fantasies; Fifteen Variations; Shorter Pieces (for organs and Arias, etc....

# Ludwig Van Beethoven (1770-1827)

German Composer, born at Bonn.

His father Johann was a singer in the electoral chapel at Bonn, and his grandfather was Kapellmeister at the same chapel.

When only four years old, Beethoven showed decided love for music, and his father began to instruct him on the piano and violin. Beethoven's unusual talent was so evident that Tobias Pfeiffer assumed the expense of his further musical training. Tobias was a music instructor at this time. Beethoven later took up the organ and piano under the supervision of organist Van den Ceden, and later C. G. Neefe.

Beethoven on a visit to Vienna, was highly praised by Mozart. (1787). Later he began lessons with Haydn, but soon learned that he was a poor teacher.

Then Beethoven began a public career. He appeared in (1793) one of Haydn's concertos with his own concerto for piano and orchestra in C, in the double role of virtuoso and composer, and in October of that year, his opus 1, 3 trios for piano, violin, cello, appeared in print.

On April 2, 1800, Beethoven gave his first concert of his own compositions which were the beautiful Septet, op. 20, and the Great Symphony op. 21. He soared to fame with his own compositions.

In 1813, he was further established the master of music, and the following

year Beethoven's only opera, Fidelio - produced originally in 1805 without success - was thoroughly revised. In this new form it was received with favor on May 23, and has since then maintained a place in operatic repertoire.

About 1817, Beethoven's health began to decline and in 1819 became totally deaf. He still continued to compose, however, and during this time wrote some of his greatest works, which he was unable to hear performed. His last years were spent in misery and ill health.

Beethoven's 3 phases

1<sup>st</sup> - 1795 to 1803 - opus numbers 1-50

Here his work bears the impress of a powerful individuality. Virtuoso period.

2<sup>nd</sup> - 1803 to 1815 - opus 53-100. the intensity of his 2<sup>nd</sup> and 3<sup>rd</sup> Symphonies. Sublimity is the dominant characteristic of Beethoven's work's, the period of emotional intensity.

3<sup>rd</sup> - 1816 to 1827 opus numbers after 100, are characterized by colorful, architectonic outline, with the minutest elaboration of details.

Beethoven wrote 9 Symphonies, 9 overtures, 5 concertos for piano and orchestra and many others.

His best works - the opera Fidelio, the oratorio Christus am Ölberge, 2 masses in C major and n.d.

Belgian-French composer and organist,  
born in Liège. Franck was a precocious musician,  
making a concert tour in Belgium as a pianist at the age of eleven. He studied music in Liège and from 1837 to 1842, at the Paris Conservatory, where he revealed great ability as an organist and composer.

From 1844 he taught music privately in Paris; in 1872 he became professor of the organ at the conservatory and from 1858 to 1890 he was organist at the church of Saint Clotilde, Paris. Among his pupils at the Conservatory were Vincent d'Indy, Ernest Chausson, Henri Duparc, and Gabriel Pierné.

Franck became a naturalized citizen of France in 1873. His work is characterized by the use of classical forms, including the symphony and sonata which imbued with a romantic spirit alternating between themes of a mystical and brooding nature and those of dramatic and demonstrational type. He was one of the outstanding practitioners of the modern cyclical form.



Smetana was born. Although Smetana's father was an amateur musician, Smetana picked up music by trial & error & assimilation of piano and violin. Without any type of systematic instruction, he began composing when he was ~~the~~ eight.

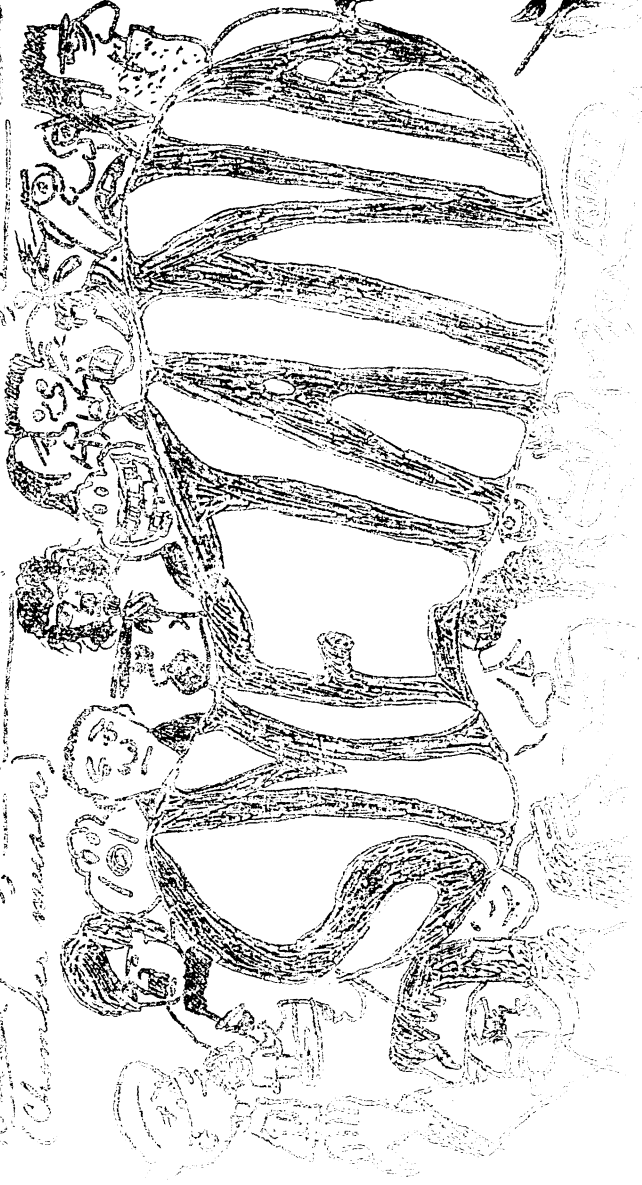
In 1848, a year after 1847, Smetana received a permit to open the first important music school in Prague. The same year, he participated in a political revolt which led to his nationalistic interest in music. He worked to improve the musical culture of his country with passionate dedication.

Later on, Smetana assumed direction of a coral choral society & became a music critic. In promoting Bohemian music, he helped to establish the Society of Artists, the Provisional Theater (1862 AD), the Philharmonic Society, & the Bohemian Theater. Smetana also led the way to the way writing of nationalistic music in compositions with a.c. Bruchlurgers in Bohemia. He led the way into unique undertakings in many different senses.

In 1874, Smetana began to grow deaf. This handicap did not hamper his musical activities, however. On foot, My Country (1874), ~~was~~ considered Smetana's greatest orchestral movement for nationalisms, was written during his deafness. It's took him one twentieth of a century to complete.

Smetana gave up composition when he wrote The Bartered Bride was poorly attended. He would "I shall write more! No one wants to hear from me!" The same year, Smetana blew his mind and never walked in a new house. In 1883, one year later, he died of age.

Some other works by Smetana include The Bartered Bride (opera), The Moldau (Orchestral), Quartet No. 1 in E-flat (Chamber music)



Alexander Alexandrovich Borodin

(1834-1907), was a Russian chemist and composer.

Although he devoted only his leisure time to composing, he became noted in music as well as in science. He helped found the School of Medicine for Women at St. Petersburg. He lectured there from 1872 until his death. Born in St. Petersburg, Borodin wrote music before he was thirteen.

His works include the popular symphonic sketch, "In the Steppes of Central Asia," written in connection with the twenty-fifth anniversary celebration of the reign of Alexander II; "Symphony No. 2 in D minor;" "March in D major;" and "Prince Igor," a folk opera unfinished at Borodin's death and completed by Nicholas Rimsky-Korsakov and Alexander Glasunov.

1921

My company was organized publicly for  
first time at 11 yrs, completed private study  
attended Paris Conservatoire.

First symphony heard in 1850.

1855 accepted job as organist at Church of  
Madeleine (kept job 20 yrs.)

Showered with public honors: Institut de France  
(1851), Grand Cross of the Legion of Ho or  
(1912), Representative of France at Pan. in  
Paris Exposition in San Francisco -  
Conducted own choral competition (1915).

Retired many degrees throughout lifetime,  
wrote several books in prose and verse.

Wrote in Algeria (1921) while on vacation.

My style influenced by Liszt; developed  
symphonic power; an extended musical  
composition for full symphonic orchestra  
usually in one movement; suggests a  
particular scene or story (programmatic)  
and gives in form other symphonic  
marks. Concise style; normal French  
music for its period. Craftsmanship  
and sense of form; classicism; the  
attempt above all things to imitate  
nature.

Books -

"The Swan" (finished and published after the  
book.)

"Dance Macabre."

Compositions (Listed below)



1856 - common use of the term "cyclical" in the  
literature in the preceding century unless in the  
context of the term "cyclical" which was used  
to describe the term "cyclical" and  
the term "cyclical".

1856 - gradual use of the term "cyclical" in the  
literature of the term "cyclical" which was used  
to describe the term "cyclical".

1864 - term of origin from popular literature  
in contrast, usually by the term "cyclical", the term  
"cyclical" is used.

1869 - great opera, Boris Godunov

1874 - popular cycle, "Pictures at an Exhibition"  
introduced into the term "cyclical".

1874 - cycles include: The (cyclical) 1869  
without doubt (1874) days of Dances of the  
1875-1877

1875 - St. Petersburg in 1881

1881

1. organized industrial

2. organized industrial harmony and year

3. days of the term "cyclical" and  
the term "cyclical".

4. new term; introduction of the term "cyclical" (1881)

1881

1. organized

2. organized, industrial

3. change in methods

4. organized

(1893)

stent of Russian Composers, educated as a  
at Technological Institute in Saint  
mburg; gifted amateur.

later to sister introduced idea of music  
career; studied Law in Saint Petersburg  
worked 3 yrs. as Clerk in Dept. of  
Justice; studied music at Conservatory  
where he attracted the attention of Anton  
Benstein - studied orchestration under  
and practised on piano and organ; also,  
later, of which later made use in  
"Interacter Suite" and other works.

An eminent critic referred to T. as "the  
star of Russian music" - led to his  
being sent to Moscow in 1866 to teach  
at the newly opened Conservatory;  
led to be conventional and unprof-  
essional although he distibedly giving  
more; devoted most spare time to  
composing; had craving for approval and  
encouragement, although his experiences  
were a series of disappointments.

Nonetheless his worldly prospects improved;  
in 1870 he had written his only success-  
ful opera, Eugene Onegin, his symphonic  
work, Romeo and Juliet, his orchestral work,  
and the Slav, his ballet, Swan Lake, and  
his Violin Concerto in D major, 1877 - musical



Nicholas Rimsky-Korsakoff  
1844-1908

Nicholas Andreievich Rimsky-Korsakoff, acknowledged dean of the school of Russian composers known as the "Russian-pire," was born in Tikhin, in the government of Novgorod, on March 18, 1844.

He showed early signs of talent. "I was not fully two years old," he wrote in his autobiography, "when I clearly distinguished all the tunes that my mother sang to me. Later, when three or four years of age, I beat a toy drum in perfect time, while my father played the piano. After my father would suddenly change the tempo and rhythm on purpose, and I at once followed suit. Soon afterwards, I began to sing quite correctly whatever my father played, and often I sang along with him. Later on, I myself began to pick out on the piano the pieces and accompaniments I had heard him perform and, having learned the names of the notes, I could, from an adjoining room, recognize and name any note of the piano." When he was six years old, he was given his first piano lessons, making rapid progress. At eight, he showed an unusual love for the music of Gluck's A Life for the tsar. One year after this, though entirely innocent of theoretical knowledge, he began composition.

Until his twelfth year, Rimsky-Korsakoff lived in his native city. There he had an opportunity to hear the folk-songs of peasants and to listen to the folklore of the Slavonic people, both of which made a

1888-1889

1889-1890

1890-1891

1891-1892

1892-1893

1893-1894

1894-1895

1895-1896

1896-1897

1897-1898

1898-1899

1899-1900

1900-1901

1901-1902

1902-1903

1903-1904

1904-1905

1905-1906

1906-1907

1907-1908

1908-1909

1909-1910

1910-1911

1911-1912

1912-1913

1913-1914

1914-1915

1915-1916

1916-1917

1917-1918

1918-1919

deep impression upon his plastic mind. At the same time, he was vitally influenced by the music of a band of Jewish musicians, employed on his father's estate, who frequently played Russian folk-songs. This love for native Russian music, therefore, was deeply embedded in him from earliest childhood.

This aristocratic family, while realizing that he was uniquely talented in the direction of music, refused to permit him to enter the musical profession. Instead, they directed him towards a naval career. In 1856, therefore, Rimsky-Korsakoff was entered in the Naval College in St. Petersburg where he remained for six years.

His studies at the Naval College did not completely obliterate his musical interests; in his spare hours, he took lessons on the piano and on the violoncello. In 1861, Rimsky-Korsakoff became a friend of Balakirev, the Russian composer, and in their conversations on music, Rimsky-Korsakoff's one-time passion for it was again aroused. Balakirev introduced Rimsky-Korsakoff to César Cui, Borodin, and Moussorgsky. These young musicians succeeded in transferring their ideals and enthusiasms for an indigenous Russian music to Rimsky-Korsakoff, who now knew that he must henceforth devote a great part of his life to serious musical activity.

Rimsky-Korsakoff from an early age, and his parents to complete his musical studies; he carried away with him the healthy-awakened ambition to become a virtuoso musician. During three years of cruising, Rimsky-Korsakoff composed his first symphony. In 1865, Balakirev introduced this symphony at the concerts of the Free School of Music in St. Petersburg where it aroused great praise.

The success of his symphony encouraged Rimsky-Korsakoff to continue his musical study and to devote more conscientious effort to his compositions. A symphonic poem, Sadko and an opera, The Maid of Pskov, emphasized his growing progress as a composer. In 1871, Rimsky-Korsakoff was appointed professor of composition and instrumentation in the St. Petersburg Conservatory; two years later, he definitely accepted music as his life profession, by retiring from the Navy.

During the next three decades, Rimsky-Korsakoff's influence was felt in many directions. As a professor at the Conservatory, he directly influenced an entire generation of Russian composers in St. Petersburg. Between 1873 and 1887, he served — upon appointment by the Grand Duke Constantin Mikhailovich — as the inspector of the naval bands; from 1875 to 1881, he was conductor of the Free School concerts, and from 1886 to 1900 he directed

the Russian Symphony Concerts in St. Petersburg. While he was never acknowledged a great interpreter with the baton, his importance as a conductor rested in the fact that he was a superior performer for the younger

... and sometimes  
... character..... Each time  
... simplicity and dignity

... it was the  
... of Nature, and a

... and's human  
... of Volcan Stein  
... Rinsky - Korachoff  
... and character; he  
... has an ext

... strong, radiant  
... qualities which you  
... and some

... of the History of the  
... drama [Korachoff]

... the ideal  
... it was the

... trumpet  
... and the

... we must also say  
... Korachoff will

... the  
... Rinsky - Korachoff will

... the  
... Korachoff will

... the  
... Korachoff will

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... Korachoff will

... the  
... Korachoff will



Romney - (referred) on the matter of a remarkable level of institutionalization and a charming autobiography. He also exhibited important aspects of his personality, including Daseinsgefühl. The snow-guest, a part of Bodin's Romney Ice, and

in geography's Ein Gedächtnis and Kontinentalität.

Principal works by Kirkus Rinky-Koschitz:

OPRA: The Star of P. Hart, A Night in Hays; The Snow

reader: W. Lake, Christmas Eve; S. Lake; W. Lake; The

7th, 7th sections: S. Lake; K. Lake; K. Lake; R. Lake; R. Lake

check.

ORCHESTRA: First Symphony; Winter Symphony; Spring

Summer; Autumn; The 11th; Romney; Winter; Spring; Summer

The 12th; Winter; Spring; Summer; Autumn; Winter

and check.

(11/12); Spring; Summer; Autumn; Winter

vacation and check (for general check); Two check; Two

Romney check; Two check; Two check

(check check; check check; check check)

check, check, check, check, check, check

(1865-1935)

French composer, born in Paris.  
He studied at the Paris Conservatory and in 1888 won the second prize in the competition for the Prix de Rome.

In 1909 he became a teacher of composition at the Conservatory and in 1928 became its director.

Dukas' reputation as a composer rests principally on two works: the orchestral work Le Dieu et le Sorcier (1901), a brilliant piece of program music based on a ballet by Beethoven; and the opera Avant et Après (1907), one of the most important modern French operas. Among other works by Dukas are the overtures King Lear (1883) and Polyeste (1892), the Symphony in C (1896), the Ballade Péle (1912), the Sonata in E-flat minor for Piano (1901), and the Sonata de Ronard for voice and piano (1924).

Sibelius was a Finnish composer. He was born December 8, 1865 in Finland. During 1889-1890, he studied in Davos under Albert Ernest Becker and for the next year in Vienna under Karl Goldmark. In 1893 he was appointed a professor at the Helsinki Conservatory of which he later became principal. His work placed him at the head of Finnish composers and he was regarded as a worthy successor of the greatest composers in the history of Finnish music. His compositions were strong, passionate, mystic, and at times even virile. He was infuenced with the music of native folk songs, but he never definitly followed the theories. All of his output is divided into four periods. The first period contained the first two symphonies, EM SAGA and the Beethovenian and showed Sibelius as a northern composer, drawing from Scandinavian and Russian sources. In the second period, about 1903 to 1909, his personal attitude and study of classical music influenced his third symphony and the string Quartet Voces Intime. The third period was one of doubt. Some say Sibelius was threatened by sickness, possibly cancer. His fourth period ended with Triumphal. In its revised form, it coincides with Finland's declaration of independence.

Among his works are:

1. Symphonies in E and D.
2. The Swan of Tuonela.
3. Valse Triste.
4. The Maid in the Tower. (Finnish opera)
5. Violin Concerto in D.
6. Finlandia
7. And early songs, symphonic poems, and pieces for piano.

Except for VALSA TRISTE, FINLANDIA is his best achievement known to public. FINLANDIA is a revision of music written for a gala performance in Helsinki which had a series of historical scenes. These shows were put on to raise press funds.

Sibelius died in 1957 at the age of 92. His cause of death was believed to be cancer of the throat.



An American composer, who wrote great musical master works based on rhythms, melodies, and needs of American popular music. His largest and perhaps greatest work is the Folk Opera *Porgy and Bess* (1935) which shows scenes of Negro life near Charleston S.C.

His first composition was *Rhapsody In Blue*. Paul Whiteman's orch. performed it in 1924 with Gershwin as sole pianist. In 1925 he finished *Concerto in F* for piano and orchestra.

His best symphonic poem, *An American In Paris*, 1928, was later used for a movie. His orch. and piano work included, *Three piano Preludes*, 1926, *Second Rhapsody for piano and orch.*, 1932, and *Cuban overture*, 1934.

Gershwin also wrote musical comedies including *Lola Luville* 1920, *Lady Be Good* 1924, *Tic Toc*, 1925, *Oh Kay*, 1926, *Romy Face* 1927, *Strike Up the Band* 1929, *Girl Crazy* 1930, and *Of thee I Sing* which won the Pulitzer Prize in drama in 1932.

Some of his best songs are *Swanee*, *The Man I Love*, *I Got Rhythm*, and *Summertime*

He was born in Brooklyn. He aimed for popular success than artist's fame.

62 D

MATCH

I. 1770-1827	<u>8</u>
1756-1791	<u>3</u> <u>7</u>
1732-1809	<u>2</u> <u>4</u>
1714-1788	<u>1</u>
1685-1750	<u>5</u>
1685-1759	<u>4</u>
1750-1825	<u>6</u>

1. C.P.E. Bach
2. Mozart
3. Gluck
4. Handel
5. J. S. Bach
6. Classical Period
7. Haydn
8. Beethoven
9. Romantic Period

II. Beethoven wrote 9 Symphonies.

What was another name for the Symphony No. 3 EROTICA X.  
 Symphony No. 6 CLOCK X.  
 Symphony No. 9 CHORAL X.  
 Symphony No. 5 FATE  
 Symphony No. 8 2nd Movement Marching

1. Mozart was known as the first MASTER OF MUSIC X
2. His style was a blend of EGG, FLOUR, and MILK X
3. German musician and composer, born in Weimar, was second son of J.S. BACH
4. The three phases of Beethoven's life are UNLUCKY, MASTER, DEAFNESS X

5. Which composer wrote the London Symphony? Handel The Clock Symphony?

What significance do the titles have to the Symphonies? Hydres

6. What is the Rococo Period? Explain. It was a period of art and music.

7. What was the Sinfonia? A type of music.

8. What were the 3 musical forms in the years after 1750? Rhondo, Minuet X

9. Outline a typical Haydn Symphony. Allegro X

10. Outline a Sonata form. Lively, Slow, Minuet, Rhondo X

MATCH

IV. The Creation	<u>5</u>
Alceste	<u>2</u> <u>4</u>
"Bridge" between classicism and Romanticism	<u>4</u>
Marriage of Figaro	<u>8</u> <u>4</u>
Mass in B Minor	<u>3</u>
St. Luke Passion	<u>3</u> <u>4</u>
Schillers' Ode to Joy	<u>8</u> <u>4</u>
Water Music	<u>7</u> <u>4</u>
Fidelio	<u>2</u> <u>4</u>
Father of the Classical Symphony	<u>4</u> <u>4</u>

1. Handel
2. Mozart
3. J.S. Bach
4. Beethoven
5. Haydn
6. Symphony No. 9
7. Gluck
8. C.P.E. Bach
9. Symphony No. 7

V. 1. Hydres' Surprise Symphony

2. J.S. Bach - Mass in C m

3. Handel

4. Beethoven's 5th

5. Beethoven's 3rd

VI. Write a brief description of the works of one of the following: Mozart, C.P.E. Bach, Gluck or Beethoven.

59 ~~Handel~~ Handel  
 QUIZ ON BACH + HANDEL

1. WHO WAS THE ONE MAN RESPONSIBLE FOR REVIVING BOTH BACH + HANDEL'S WORKS? MENDLESOHN
2. WHAT WORK WAS CONSIDERED BACH'S GREATEST? ~~WELL TEMPERED CLAVICHORD~~
3. NAME 5 OTHER TYPES OF COMPOSITIONS WHICH BACH WROTE?  
 1. Piano Trios  
 2. Fugues  
 3. Concertos  
 4. Chorals  
 5. Masses
4. HANDEL IS KNOWN FOR HIS MESSIAH. HIS GREATEST ORATORIO
5. BACH IS KNOWN FOR HIS ORGAN WORKS.
6. WHAT ARE THE TWO SECTIONS OF J.S. BACH'S FUGUE? First  
 OUTLINE THE ONE? NYXP ~~Second~~

7. COMPARE:

BACH	VERSUS	HANDEL
1685 - 1750	LIFE SPAN	1685 - 1759
Yes <input checked="" type="checkbox"/>	STYLE?	Yes <input checked="" type="checkbox"/>
detailed	WORKMANSHIP	not detailed
Wrote for 26 parts	ENSEMBLE REQUIREMENTS	Wrote for up to 12 parts
Came from musical family	ENCOURAGEMENTS	Father wanted him in law not allowed

8. DID HANDEL WRITE OPERAS? YES IF SO, NAME ONE Detlev Olive

9. Handel AN ENGLISH COMPOSER, WAS BORN IN 1685.

10. NAME 3 COMPOSITIONS OF <sup>GEORGE</sup> FREDERICK HANDEL?

1. Messiah
2. ~~Obt tears in my eyes from you on my back in My bed while I cry over you in Born~~
3. ~~Does your hand find consolation, play on my bed post oper night in C#m with variations~~

A

The Romantic Period (1825-1900)

1) Schubert (1797-1828)

"Unfinished Symphony" (#8)

All songs

"Die Forelle" (fish)

"Der Erlkönig" (The Erlking)

"Lieders

"Rosamunda" (opera)

Life

Young contemporary of Beethoven

From 1811-1828, wrote over 1000 songs

Outwardly happy, but inwardly sad

Had financial problems

Died young at 31

"Unfinished Symphony" (#8)

1st movement

nocturnal, folk, obsessional

cellar door

many brass chords

2nd movement

obscure

Rosamunda

Real Princess Rosamund (sister)

Overturn to Rosamunda (part 2)



2) Sahanman (1810-1856)

Literary minded & out-standing poet  
Best known for short works on  
Mourning Period

1841 & song

1841 - symphony

1842 - Chamber

1843 - Chamber

Best works in the beginning  
Nach der Schlacht von (1845)  
Mourning:

"Symphony # 1 in Bb" (Chaplin)

" also known as "Spring Symphony"

" 5 movements

3) Mendelssohn, Felix (1809-1847) pol 184

Born wealthy

Revised Brahms works (3 Mendels)

Good pianist

Works

"Mad. Schumann's 'The Rose'"

" Spring Song

" Elijah" (oratorio)

4) Chopin (1810-1849)

Works included

- 25 preludes
- 24 études (études)
- 4 impromptus (lively slow tempo)
- 13 waltzes
- 51 mazurkas (Polish folk)
- 22 nocturnes (about 3 mostly 3 parts)
- 4 scherzos (vigorous, foxtrot)
- 17 other individual songs

Specific works

"Polonaise"

"Polonaise" "Fantasia Impromptu"

Poet of Impassio

Single or tripartite forms

First to use piano pedals (damper)

First harmonian

Started chromatic writing

Nationalistic

Oversensitive style

5) Gounod (1818-1893)

Wrote "Faust"

"Romance & Quilist"

6) Wagner (1831-1903)  
Inspired by Beethoven & Mozart  
Composers

Berlioz's orchestration  
Wagner's *Die Meistersinger*  
Liszt's *Stenzel*  
Wagner's *Tristan und Isolde*

Wagner

"Richard Wagner" (1834-1903)

(The Ring Cycle) - 1900

"Das Rheingold" - 1855

"Die Walküre" - 1856

"Siegfried" - 1876

"Die Götterdämmerung" - 1876

"The Flying Dutchman" - 1843

"Parsifal" (last opera) - 1882

7) Wagner (1791-1864) *Die Meistersinger*  
Wagner

"Leo Meyerbeer"

"Crescendo in E-flat" (1850)

*German Opera*

8) Rossini (1792-1868)

Started writing operas  
Admired Wagner  
Master of melody  
Works include:

"Barber of Seville" 1816

"The Italian Overture" 1829

9) Berlioz, Hector (1863-1869)

Orchestral virtuoso  
Influenced at Paris Conservatory  
New Pres. de Rome  
Works include:

"Roméo and Juliet Overture"

"Cabanis March"

"Panorama of France"

"Pines of Michel"

Programatic in style

## Opera

1) Opera in the 17th and 18th centuries

at prime in 17-19 centuries

Contains degrees of:

Dramatic (Tragedies)

Literary

Musical

Types

Genres

Opera (L'opéra) (L'opéra)

Opera - an organization of public entertainment consisting of

professional entertainers

2) Verdi (1813-1901) Italian (George Solti)

Root of operatic tradition

More 50 operas

Selected Verdi operas:

"Rigoletto" 1851

"Don Carlos" 1852

"La Traviata" 1853

"Aida"

"Falstaff"

"Otello"

3) Domingetti (1797-1842)

Note is of opera including

"Eucha di Spagna"

"L'era del tramonto"

4) Opfendorfs (1819-1872) (born

Worben, Ukraine)

"Fidelio" (1847) (with "L'era del tramonto")

"Le Reles d'Alone"

5) Bizet, Georges (1838-1875)

"L'uitata Comma"

"L'pamato in stile"

6) Bellini (1801-1835) ITALY

"Norma"

"Fidelio" (with "L'era del tramonto")

7) Puani. "Madama Butterfly"

"L'era del tramonto"

"L'era del tramonto"

Richard Strauss (1864-1905)

1) Def.

Richard Strauss contains musical material drawn from the medieval

Carolingian era.

2) Brahms, Mahler, Liszt, Wagner, Strauss, 1<sup>st</sup> and 2<sup>nd</sup> symphonies.

Out of great that was/ German composer  
Romanticist style; Wagnerian forms  
Music - rich color palette, no. of instruments

Good sense, slow and fast  
"magical" style, but of the  
V. etc.

Many famous pieces

4 great symphonies

More about Strauss

Over 200 art songs

Several "Operal. Works"

"German Requiem"

"Romeo and Juliet"

"Symphony in E minor Op. 100"

3) Madley, Mahler (1860-1911) composer

Great conductor

Wrote ahead of time (dissonant)

Two great ballets

"Symphony in E minor, Op. 100 is 45 min. long

Richard Strauss (1864-1948) - GERMAN

A. Little programmatic

"Don Quixote" (symphonic poem) 1898

"Die Meistersinger von Nürnberg"

Richard Wagner, 1845-1883



Russian Music

1) Bachmaninoff, Ludwig (1810-1858)  
Followed tradition of formal style

Very pianistic

Wrote 3 symphonies

Books:

"Petersburg Symphony"

"Prelude... 8"

"The Love of the Dead"

2) Prokofiev, Sergei (1891-1953)

Wrote extremely stylized

"Peter & the Wolf"

3) Alexander Scriabin (1872-1915)

Romantic

"Russian Dance"

Forward, almost modern

Comparacionistas Mexicanos

1) Manuel "pan de azúcar" de la Cruz y el otro el otro  
concepto de la independencia  
2) Duff Genovese (1812-1918) for  
the Americas

Manuel de la Cruz y

Used in a book by Lincoln

Manuel de la Cruz

David G. Dalrymple

Used in positions 7 of all books and  
works:

"Pantano de la Cruz"

"Pantano de la Cruz" (1874-1950)

"Pantano de la Cruz" (1874-1950)

Referred to by the author in his work

To the author of the book

as of the

3) David G. Dalrymple (1874-1950)

Developed 10 books or several of them

# 41 # 42 # 43 # 44 # 45 # 46 # 47 #

Referred to by the author

as a concept of the author

used in the book

used in the book

—

Studied Lemna's taxonomy  
Pondweed origin

1874-1907 - *see above*

Compared "Transfer of Plant"

1908-1923 - adopted "Taxonomy"

1223 - 1800 - attributed to *see*

atomically to *see*

4) Third world, *see* - - )

Concentrated on original and

not author's aspects of *see*

(Many *see* to *see* phytoplankton)

Lower Country *see*

5) *see* (1888 - ) *see*

Indigenous *see* 5

Used *see* & *see* to *see*

Used *see* *see* *see* *see*

Phytoplankton effects

Works:

"Transfer of Plant" (1910)

"Phytoplankton" (1911)

"Transfer of Plant" (1913)

Q2 188

*Tropidurus Anniæna*

Orthopneustid

Wanted after Comblidy of 1878

Of 17 specimens. Pennant 1880

Oranien

Dutch 1880

*Blasium* as a result of

darkening of the wood (D.D.)

Marine (1880) - 1878 (D.D.)

1878 - 1880 - 1878 (D.D.)

1878 - 1880 - 1878

1878 - 1880 - 1878

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1878 - 1880 - 1878

1878 - 1880 - 1878

1878 - 1880 - 1878

1878 - 1880 - 1878

1878 - 1880 - 1878

Instrument

- 1) Percussion  
Symphony bell-like tones  
luted  
tone depends on shape  
sawtoothed or diamond shaped  
tension depends on body, tailpiece, etc.  
2) The strings  
Laplace formula  
pitch effect  
shorter - upright smaller  
longer - grand upright apart  
piano/cello  
rt. side of  
middle?  
diff. soft/pedal  
3) Strings  
Andante 3/6, moderato  
4) Violin. Amati 4 strings  
5) Violin  
Baroque: perforated modern: solid  
Mandolin: 4 strings  
6) Cello (Viola da gamba)  
2nd only to reading  
Pizzicato: plucking

4) White

Arboreal, large, common  
Bark brown, inner bark reddish, smooth, slightly  
along with flowers  
young

Decid. with white

fls. 2-3 cm

fls. 2-3 cm

8) *Quercus laevis*

9) *Quercus*

*laevis*

59

10) *Trumpeter*

*laevis*

*laevis*

*laevis*

*laevis*

*laevis*

*laevis*

*laevis*

*laevis*

GIOACCHINO ANTONIO ROSSINI  
(1792 - 1868 )

He was an Italian composer born in Pesaro, Italy on February 29, 1792 and died near Paris on November 13, 1868. Rossini was born of poor parents and when he was only ten, he was able to support his mother by singing solos in church. He studied his musical studies under his parents, later worked under two instructors. His first opera, "DEMETRIO E POLIBIO," was composed before his studies and even at that stage of his career he had mastered the art of imbuing his music with feeling. Rossini's first appearance as a dramatic composer was at Vienna in 1810 when the opera "LA CALIBRICLE DI MATRIMONIO" WAS PERFORMED.

Rossini produced two comic opera's each containing several songs full of force and original melody. He attempted one oratorio which proved to be a failure. In 1812, he wrote a musical two-act comedy called "LA PIETRA DEL PARAGONE." It was performed in Scala with great success. In the finale of this opera, occurs the first example of the crescendo for which he became famous later. Rossini wrote eight operas during the time from 1813 to 1815 including his well-known "BARBER of SEVILLE" and "OTELLO." From here for a period of four years, Rossini wrote quite a few operas many of which were criticized. But he continued to write more operas and soon developed a style of his own-his humorous operas disappeared and he began writing serious operas. He visited England to write an opera for the King's Theater in London. Previous to this, he had been married to a singer about two years. His wife's name was Isabella Calbran. On August 3, 1829 he produced his masterpiece - the "WILLIAM TELL." After writing this masterpiece, he retired and moved to Passy and lived for forty years until he died.

He wrote many songs and choruses and he once again left - this time he went to France. There his wife died and he soon re-married.

Giuseppe Verdi  
(1797-1893)

Italian composer of operas. His father was a weaver. He wanted his father <sup>to let him</sup> to study music. But his father wanted him to study law. So in order to escape parental opposition to his musical career, he enlisted in the Austrian army, and began composing in his leisure time. He completed his first opera, Erice di Borgogna, in Vienna in 1818. The success of his fourth opera, Fraide di Aquata produced in Rome in 1827, released him from military service. He then composed many operas for Italian theatres. In 1830 he achieved European renown with Anna Bolena performed in Paris and London. After this he composed his best and most popular work, Lucia di Lammermoor in 1835 at Naples. In all he composed 65 operas and operettas, including two which were not performed during his lifetime. In 1835 he was appointed professor of counterpoint in Naples. Then its director in 1837. In 1845 he was stricken with paralysis and 1847 he returned to Busano dying soon after. His operas were known for graceful



Henry Brown, 1897-1908

- 1897 - Born in Illinois, son of Sam Schuchmacher  
1908 - Christian in Court Chapel  
1910 - First urge to compose; several string  
quartets for chamber groups consisting of  
two violins, violas, and himself.  
1913 - Taught 3 years at his father's school  
1918 - music teacher at Zelien  
1922 - became ill; works weren't selling;  
my poor; elected member of musical  
association at Gray and King; wrote his  
"Unfinished Symphony", only two more  
measures, revised by von Herbeck in  
1965  
1925 - wrote "Mark, Mark the Park" and "W to is  
Aphasia?"  
1927 - song cycle "Die Winterreise"  
1928 - C major Symphony; Health bad, drank  
too much, died November 19 at age 31

Works -

- over 600 songs  
10 symphonies  
2 operas (Roccamonte)  
out a hidden song - musical setting of a  
poem for voice & accompanying instrument  
17 years, 1911-1928 - over 1,000 works  
"Technique of raising and lowering by thirds"  
"Reverend"  
"Unfinished Symphony"  
"C major Symphony"  
"W to is Aphasia?"  
"Aurora"

VINCENZO BELLINI  
(1801-1835)

Bellini, operatic composer of the Italian school, was born at Catania in Sicily, on November 3, 1801. He was descended from a family of musicians, both father and grandfather having been composers of some reputation. After having received his preparatory musical education at home, he entered the conservatory of Naples, where he studied singing and composition under TRITTO and ZINGARELLI. His first opera, Adelson e Savina, was performed in 1825 at a small theatre in Naples; his second dramatic work, Bianca e Fernando, was produced next year at the San Carlo theatre of the same city, and made his name known in Italy. His next work, Il Pirata (the Pirate), written in 1827, was written for the Scala in Milan, to words by Felice Romani, with whom Bellini formed a union of friendship to be served only by his early death. Of Bellini's operas the best known are: I Montecchi e Capuleti (Romeo and Juliet), written in 1830, in which the part of Romeo, sung in England by Madame Pasta, became a favorite with all the contraltos; La Sonnambula (1831); Norma, Bellini's best and popular creation (1831); and I Puritani (1835), written for the Italian opera in Paris, and to some extent under the influence of French music. He was seized with a sudden illness, and died at his villa in Futeaux near Paris, on September 24, 1835. Bellini's operas had an immense vogue in their day, and then suffered a rather undeserved eclipse. They had little dramatic force, but a wealth of melody.

His best opera, Norma, is an opera in two acts with libretto by Felice Romani from a French drama. Norma, a priestess of Irminsul, a divinity worshiped in Gaul by the Druids, has been false to her vows and has had two children by Pollione, a Roman proconsul. Her duties call her to oppose the Roman oppressors, but she cannot because of her love for Pollione. When the latter falls in love with the priestess Adalgisa and no longer loves Norma, she seeks vengeance by slaying her children. Later she confesses her crime and is condemned to death. The best known music of this opera includes Norma's aria, "Casta diva" (Chaste goddess), and Norma's duets with Adalgisa, "Mira O Norma" ("Behold, O Norma"), and Pollione, "In mia man infin tu sei" ("At last thou art in my power").

Louis Hector Berlioz (1803-1869)

Berlioz was a French composer who helped inaugurate modern orchestration. He is also known as a creator of music based on a specific story, or program music. His longer compositions include "Fantastic Symphony", "Roméo and Juliet", and "The Damnation of Faust". His famous "Requiem" is considered a masterpiece. Berlioz struggled hard as a young man, but achieved success in later life. He was born at La Côte-Saint-André and studied at the Paris Conservatory.

Mendelssohn was born in Hamburg, Germany in a wealthy and artistic family. His father Abraham (1766-1835) was a prominent banker. His father called Bartholdy to his name making it Felix Mendelssohn Bartholdy. His grandfather, Moses, was a noted philosopher.

Mendelssohn was two years old when the French captured Hamburg. His family fled to Berlin like others. The family became widely known for their musical and artistic activities. Their home was a gathering place for the world's best known scientists, diplomats, merchants and art lovers.

He studied piano at an early age from his mother. At nine, he made his first public appearance as a pianist. At this time he began to compose. When he was twelve he was taken to Vienna when he met Johann Goethe. In 1825 the composer Luigi Cherubini encouraged Mendelssohn to take up music as a career.

At 17, he composed his famous overture to William Shakespeare's A Midsummer Night's Dream. He studied at the University of Berlin and acquired a very broad education there. His education intrigued him from many of the composers of the time.

By 1929 he finished many of his courses. In 1829 he conducted a Berlin performance of J.S. Bach's Passion according to St. Matthew. This was the first time since Bach's death in 1750 that it had been done. It led to the rebirth of Bach's music. After the performance he started a tour through Europe. He conducted the London Philharmonic Symphony Orchestra! He traveled through Scotland where he wrote the Hebrides Overture.

Mendelssohn appeared for the second time in London in 1832. At 24, he received an appointment as general music director of the city of Düsseldorf, and in 1835 he became the director of the chamber orchestra of the Gewandhaus in Leipzig. He helped form the Leipzig Conservatory of Music in 1843. He made this his headquarters and spent his time there conducting, teaching and composing. After his father's death in 1847 Mendelssohn returned to Leipzig (completely unharmed) to teach. He died in Nov. 1847 at age 38.

SUMMER NIGHTS DREAM 1826  
THE HEBRIDES OVERTURE 1830  
Symphony No. 3 in A minor 1842  
Symphony No. 4 in A minor 1833  
ROYAL OVERTURE 1839

## ORCHESTRAL WORKS

Symphony No. 1 in C minor 1824  
" " No. 2 1840  
" " No. 3 in A minor 1832

5 Works For Piano and Orchestra  
2 Works For Violin and Orchestra

Frederic Chopin  
born in Żelazowa Wola near Warsaw  
Feb 22, 1810  
died in Paris Oct. 17, 1849

Chopin was the son of Nicolaus  
Chopin, a cigar factory bookkeeper  
and gym teacher at the Warsaw  
Lyceum, and Justina Krzyżanowska.  
He studied music at a private school  
and at ~~the first~~ in gave his first  
concert. His first works were  
published at 15 (Op. 1 & rondo Op. 2  
a fantasia with orchestra). 9.

Chopin began to play in Warsaw  
He gave recitals, and by 19 had  
developed his own personal style  
in composition, having composed  
concertos, mazurkas, waltzes,  
rondos, etc. One critic called him  
"one of the most remarkable melodic  
blasters of the musical horizon."

He left home to go to Paris to  
perform. He got started with great  
success at his first concert. In  
1831, he settled in Paris, spending  
less time away, and made a concert  
at his beloved home. The people  
were so the most part  
assisted him and among his  
most generous friends were  
Leopold, Charles, Meyer, and



## Robert Schumann

(1810-1856), was a German composer and pianist. Critics rank him with Franz Schubert as a composer of songs, and with Frederic Chopin and Franz Liszt as a master of piano technique, both in writing for, and playing the piano.

Schumann was born at Zwickau, in Saxony. When he was eleven years old, he set the 150th Psalm to music. At the age of eighteen he entered the University of Leipzig as a law student. But he soon decided to devote himself to music, and became a piano pupil of Freidrich Wieck. In 1840, Schumann married his teacher's daughter, Clara Wieck (1819-1896). Later she became well known as a concert pianist. She introduced many of Schumann's works to the public.

By the time Schumann was twenty-one, he had composed several piano pieces, including the much-loved "Papillions" (Butterflies). Then he started to write music criticism. In 1853, Schumann published in his paper an article introducing the music of Johannes Brahms. He also gave support to such rising musicians as Felix Mendelssohn and Hector Berlioz.

In 1833, Schumann had a nervous breakdown and tried to kill himself. But within a short time he recovered his mental balance. The following year he wrote his first masterpiece, "Etudes Symphoniques," a set of twelve variations for piano. In 1835 he wrote his "Fantasy in G Major," which he dedicated to Franz Liszt. The year 1840, when he was married, is known as his "Song Year." During that year he wrote

Verdi's operas

1813-1901

1813 - born in the town of Busseto, Italy; abandoned at 6 months and raised in Mantua, probably with his

1831 - advantage in Conservatory of Milan; later rejected by judges; married daughter of governor

1838 - goes to Milan with wife and 2

children; they die, his opera fail, on at age 26, he gives up music

1842 - An impresario (organizer of public entertainment or manager of concert artists) named Merelli, gets Verdi to work on "Macbeth" and "Don Carlos"; is a success, gets Verdi started to fame

1849 - married prima donna, Giuseppina Stroppiana

1851 - "Rigoletto"

1852 - "Il Trovatore"

1853 - "La Traviata"

1857 - "Aida" most famous

1859 - "Otello" concerned with people

1873 - "Falstaff" Comedy

style - voice important, orchestra only in background

fine dramatic qualities

good musical construction

followed routine procedure and opera form

as operas



Lucia Speer in Three Acts. Music  
by Donizetti. Book by Cammarano. 2<sup>nd</sup> Edition  
London. "Bride of Lammermoor." Produced  
by San Carlo Theatre, Naples, September  
1845. Was in London three years later. The  
most celebrated appearance of the part  
and they have sung "Lucia".

The story of Lucia, follows closely  
the plot - human model of Scott, dealing  
with the tragic fate of two souls  
in the family style.

The opera remains a favorite for its  
beauty of melody. The splendid  
singing of the music with its tragic  
and rich coloratura passages  
is more remarkable including

the aria "S. Lucia" which is still

being sung as near the present

as the Italian opera,

and has been taken into a

number of operas, in an act.

Charles François Gounod  
(1818-93)

French composer, born in Paris. He studied at the Paris Conservatoire under Jacques Halévy, Ferdinand Paër, and Jean François Le Sueur.

During his early years he studied works of the early composers of sacred music, notably Palestrina and composed his own first important religious composition *Messe à 7<sup>es</sup>* (1841). He was organist and choirmaster at the *Eglise des Missions Catholiques*, Paris.

His first two operas, *Fausto* (1851) and *La Nonne Sanglante* (1854), were failures, but his light opera *Le Médecin Malgache* (1858) was a success. His fame rests upon his next opera, *Faust* (1859) - that popular ever composed. His other two other important operas, neither of which achieved the fame of *Faust*, are *Thaïs* (1864), and *Roméo et Juliette* (1867).

Gounod's music is more distinguished for lyric than dramatic quality; it has charm and melodic invention, and is expertly orchestrated.

He also wrote sacred music, including oratorios *Tobie* (1850), *La Rédemption* (1872) and *Mors et Vita* (1857); the cantata *ballade* (1871).  
Charles Françoise and Hermine, 5, St. L. et St. M.

Chrysothrix (1873-1874)

Born in Paris; musical family; by 9 yrs, he was ready to enter Paris Conservatoire.

1855 - composed Symphony in C Major which was rediscovered and published in 1936.

1857 - won Prix de Rome; sent to Paris the score to opera Don Procopio

1858 - composed cantata Vasco da Gama; two symphonies

1863 - 1<sup>st</sup> operatic success, Les Pecheurs de Perles ("The Pearl Fishers") - weak text and music commonplace in style, but exotic setting in Ceylon appealed to composer and showed his feeling for dramatic effect.

1866 - composed La jolie fille de Perth (after novel of Walter Scott) - fine musical characteristics by weak libretto; symphonic poem, Rome

1872 - showed maturity in 1-act opera, Dimitri incidental music to Daudin's play, L'Arlesienne.

1873 - set of pieces for piano duet ("Children's Games") - index for popular ballet later

1874 - Carmon\*, night he died, it was performed for 33<sup>rd</sup> time since its premiere.

"The Two Granddaughters" and more than a hundred other songs, etc.

1843

Beginning in 1843, Schumann taught for a while at the new-ly founded Leipzig Conservatory. In 1850, the young composer's health again broke down. Four years later, still suffering, he threw himself into the Rhine River, but was rescued. He died in a hospital for the mentally ill. Schumann's wife edited his complete works, which total 34 volumes. They include four symphonies; concertos for piano, violin, and violoncello; chamber music; and piano suites such as "Carnaval and Scenes from Goethe's Faust" which contains the popular "Träumerei."

1840 - Four Parts

1840 - Song Year

1841 - Symphony Year

1842 - Chamber Music Year

1843 - Chamber Music Year

TEST ON THE OPERA COMPOSERS

I. Fill in composers:

1. Tosca PUCINI
2. Barber of Seville GIACCHINO ANTONIO ROSSINI
3. Lucia de Lammermoor DONIZETTI, CAETANO
4. Norma VINCENZO BELLINI
5. Carmen GEORGES BIZET
6. Aida GIUSSIPPE VERDI
7. William Tell GIACCHINO ANTONIO ROSSINI
8. Faust VINCENZO GOUNOD
9. Roman Carnival Overture HECTER BERLIOZ
10. Rienzi OFFENBACH
11. Les Huguenots MEYERBEER, GIACOMO
12. La Boheme PUCINI

II. What composer did most of his writing between the ages of 47 and 80yrs of age or during the PEAK OF ALL ITALIAN OPERA? VERDI

Describe his style? *In Verdi's operas, he kept the voice separate from the orchestra & kept the voice the most important part of the opera. His operas had good drama and music.*

III. What composer is known for doing everything in a big way?

Name his outstanding work. OFFENBACH

IV. Describe the difference between Wagner and Verdi's operas as to style and content?

*Wagner was primarily concerned with the supernatural (The Ring Cycle) while Verdi was concerned with people.*

V. Write a short review of the style of Hector Berlioz?

*He helped originate modern orchestration. He is credited with originating programmatic music, or music with a story to it.*

VI. What is the difference between: 1. Opera buffa and opera comique? - THERE IS NONE

2. Comic opera, and serious opera? - Comic opera

*is concerned primarily with light opera, while serious opera contains drama and such*

VII. What was the Ring Cycle of Wagner? Give details.

*It was a series of four operas which had one major plot running throughout. The plot (COVER)*

VIII. What is an impresario? COVER

IX. In early 19th century, where was the opera capitol?

*Most center of Europe. All musicians of any note lived there, so far convenient most operas were held in Paris. WHY? Because it was the cultural center of Europe. All musicians of any note lived there, so far convenient most operas were held in Paris.*

X. What happened to Butterfly in the opera Madame Butterfly? SHE DIED

*Where was the setting of this opera? IN THE BARREN WASTE LANDS OF HAWAII*

XI. What are the 3 elements of operas?

1. Music
2. Drama
3. Literary

XII. Write a brief story of one of the following composers: Rossini, Gounod, Bizet

Gounod, François Charles (1818-1893)

*Gounod was born in Paris. He studied at the Paris Conservatory. In Paris he became organist & choirmaster at a church. His first two operas were failures. Then his third opera, which was rather light became a success. His most outstanding work Faust was composed around 1860. (COVER)*

He is more famous for his lyric quality, &  
not as much for his dramatic quality.

- VII Impresario - an organizer of public  
entertainment or a manager of a  
musical group (opera, symphony, etc.)  
VIII concert & singing, <sup>experimentally</sup> the individual  
operas are Don Quixote, Die Walküre  
Luther & Immensee, & Bengtson

Final Music Opportunity Exam

I. Match:

Trompette 10 7 Y  
 Sackbut 10  
 Stradivari 9  
 Vertical instead of Horizontal 3  
3 + 2 + 2 + 3  
8 2 Y  
 Firebird 2  
 Aida 5  
 Hautbois 1  
 Typically Ammerican 4  
 Rienzi 11 X

1. Oboe
2. Stravinsky
3. Hindemith
4. Jazz
5. Verdi
6. Wagner
7. Trumpet
8. Bartok
9. Violin
10. Trombone
11. Donizetti
12. Bach

II. Explain the difference between the music of Schoenberg and Hindemith if any?

Although both relatively dissonant, the forms of each differ. Schoenberg employed atonality, giving all twelve chromatic notes equal tonality from a set of notes which could be inverted or played backwards. Hindemith, ~~was~~ concentrates on the horizontal, rather than vertical aspect of music, employing several simultaneously played melodies.

III. What is Jazz?

Jazz is an offshoot of Negro spiritual music. It employs the use of the major scale with diminished 7th & 3rd. It was once thought to be music of the evil, but today is mostly improvised. Instrumentation includes trombones, trumpets, sax, guitar, bass (string or brass), piano, drums, and variable other instruments.

IV. What are the characteristics of Jazz?

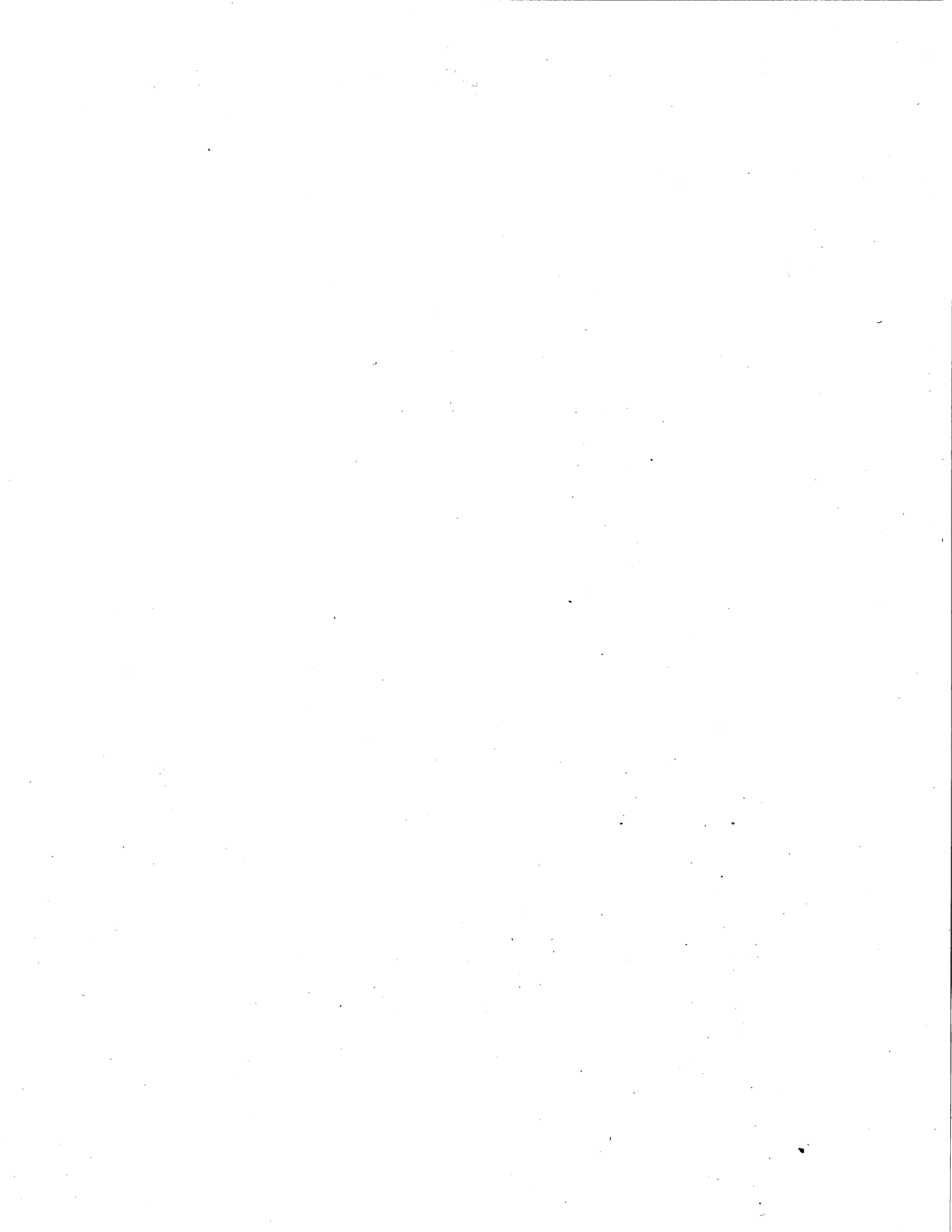
1. Duple meters
2. Stress on unac-  
cented beat
3. Use of "blues" scale  
(diminished 7th & 3rd notes of maj scale)
4. Orthodox harmonies
5. Improvised.

V. Name 4 kinds of Jazz and give a brief description of each.

New York Jazz (1925-1933) Differed from New Orleans jazz only in rhythm by such terms from "strays"  
 New Orleans Jazz (1920) - First jazz  
 Chicago Jazz from New Orleans  
 Modern Jazz Formed from other band strays. Similar in style to other jazz.  
 The Beatles & such, Trend is going back to the big bands.

NOTEBOOKS DUE FRIDAY.

GOOD LUCK TO ALL OF YOU IN YOUR FUTURE ENDEAVORS.







### Giuseppe Verdi

Born Oct. 9, 1813 at Roncola, near Busseto, died Jan. 27, 1901 at Milan.

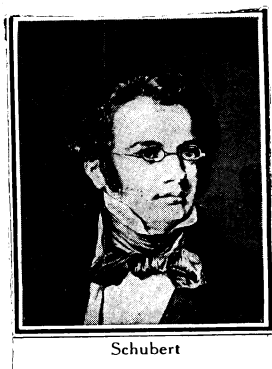
Chief Works: Ernani, Rigoletto, Troubadour, Traviata, Aida, Othello, Falstaff, The Masked Ball, Don Carlos etc.

"I should compare the relationship between the drama and the opera to that between a drawing and a painting. Singing enhances the word with colouring, and song alone, assisted by the might of harmony, succeeds in expressing the unutterable, only dimly conceived impulses of the soul which language must be satisfied merely to indicate." — *Louis Spohr*

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Verdi



Schubert



Schumann



### Christoph Willibald Gluck

Born July 2, 1714 at Weidenwang (Upper Palatinate), died  
Nov. 15, 1787 at Vienna.

Chief Works: Orpheus and Eurydice, Alceste, Iphigenia  
in Aulis, L'Arbre Enchantée, La Cythère Assiégée, Ar-  
mide, Iphigenia on Tauris.

\*  
"Gluck and Mozart are for us lonely guiding stars on the  
desolate nocturnal ocean of opera-music enabling us to  
recognize the purely artistic possibility of the merging  
of the richest music into still richer dramatic poesy,  
namely into the poesy which, just through this voluntary  
merging of music in it, becomes the all-powerful dramatic  
art."  
— *Richard Wagner*

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### Georges Bizet

Born Oct. 25, 1838 at Paris, died June 3, 1875 at Bougival.

Chief Works: The Pearl-Fishers, The Maiden  
of Perth, Djamilah, Carmen.

\*  
"The union between speech and tone is the  
noblest marriage ever concluded." — *Ferd. Hiller*

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### Gioachino Rossini

Born Febr. 29, 1792 at Pesaro, died Nov. 14, 1868 at Passy,  
near Paris.

Chief Works: William Tell, Tancred, The Barber of  
Sevilla, Othello, Cinderella, The Siege of Corinth,  
Semiramis, Moses in Egypt.

"Never did he in the least organize the form; but the  
simplest, driest and most lucid form at his disposal he  
imbued with that logical tenor of which it had been in  
need from the beginning —: narcotically intoxicating  
melody."  
— *Richard Wagner*

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### Giacomo Meyerbeer

Born Sept. 5, 1791 at Berlin, died May 2, 1864 at Paris.

Chief Works: Cantos, Jephtha's Daughter, Robert the  
Devil, The Huguenots, Bivouac in Silesia, The Prophet,  
The North-Star, Struensee.

"When griping grief the heart does wound, And doleful  
dumps the mind oppress, Then music with her silver  
sound, With speedy help doth lend redress."  
— *W. Shakespeare*

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### Gasparo Spontini

Born Nov. 14, 1774 at Majolati, near Jesi, died Jan. 24, 1851 at Majolati near Jesi.

Chief works: The Vestal Virgin, Ferdinand Cortez, Olympia, Lalla Rookh, Alcidor, Agnes of Hohenstaufen.

\*  
"A great, most estimable and glorious period of art has passed away with him. Let us bow in reverence before the tomb of the genius which created the Vestal, the Cortez and the Olympia."  
— *Richard Wagner*

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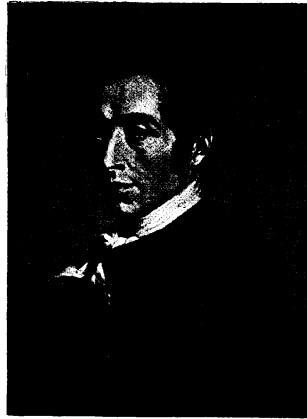
### Joseph Haydn

Born March 31, 1732 at Rohrau (Austria), died May 31, 1809 at Vienna.

Chief Works: Limping Devil, Stabat Mater, Symphonies, Creation, The Seasons, Quartette, Trios, Oratorios, Sonatas, Songs.

\*  
"He was the genius who first developed the form of the symphony to great breadth and, by an inexhaustible change of the motives, of their combinations and elaborations, imbued it with a most expressive significance."  
— *Richard Wagner*

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### Carl Maria v. Weber

Born Dec. 18, 1786 at Eutin, died June 5, 1826 at London.  
Chief Works: Freischuetz, Euryanthe, Preciosa, Oberon.

\*  
"From Weber's magnificent melodies there emanates the fresh breath of the youthful German breast still vibrating from its soaring flight: the German soul had gained a new and wondrous life. With jubilation the German people received its 'Freischuetz'." — *Richard Wagner*

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### Felix Mendelssohn-Bartholdy

Born Febr. 3, 1809 at Hamburg, died Nov. 4, 1847 at Leipsic.  
Chief Works: Midsummer-Night's Dream, Calm and Lucky Voyage, Songs without Words, Oedipus in Kolonos.

\*  
"With exquisite feeling he formed his impressions of nature into certain epically conceived landscape-scenes. The overture to his 'Hebrides' I consider one of the most beautiful pieces of music we possess."

— *Richard Wagner*

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### Daniel François Esprit Auber

Born Jan. 29, 1782 at Caen, died May 13, 1871 at Paris.  
Chief Works: Mason and Locksmith, Leicester, The Mute of Portici, Fra Diavolo, The Black Domino, The Devil's Portion, Manon Lescaut etc.

\*

"It is really only 'The Mute of Portici' that was granted real life, for in this opera we saw the modern French spirit in its most fascinating form." — *Richard Wagner*

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### Jacques Offenbach

Born June 21, 1819 at Cologne, died October 5, 1880 at Paris.  
Chief works: Orpheus in Hades, The Fair Helena, The Grand-Duchess of Gerolstein, Parisian Life, Hoffmann's Tales.

\*

"Hardly in a less degree than the dramatic art music is able to influence not only the taste, but also the morals." — *Richard Wagner*

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### Franz Liszt

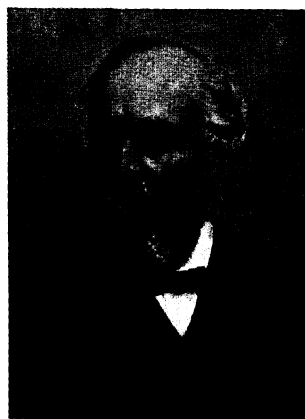
Born Oct. 22, 1811 at Raiding, near Oedenburg, in Hungary, died July 31, 1887 at Bayreuth.

Chief Works: Hungarian Rhapsodies, Concertos in E-Flat Major, Sonata in B Minor, „Symphonic Poems” (Tasso, Battle of the Huns, The Ideals, Orpheus, Prometheus), Faust Symphony, Dante Symphony, Masses, Oratorios.

\*

“One of the most talented among the elected, a musician of the highest perfection and, at the same time, a thoroughly contemplative poet.” — *Richard Wagner*

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### Charles François Gounod

Born June 17, 1818 at Paris, died Oct. 18, 1893 at St. Cloud.

Chief Works: Masses, Sappho, Faust, The Queen of Sheba, Romeo and Juliet, Oratorios, essays on musical subjects.

\*

“Music begins where human language ends.”

— *Richard Wagner*

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### Gaetano Donizetti

Born Sept. 25, 1797 at Bergamo, died April 8, 1848 at Bergamo.  
Chief Works: The Love-Potion, Lucrezia Borgia, Lucia di Lammermoor, The Daughter of the Regiment, The Favourite, Don Pasquale.

\*  
"Every melody, be it of Italian or German origin, is equally well understood."

— *Richard Wagner*

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### Frederic Chopin

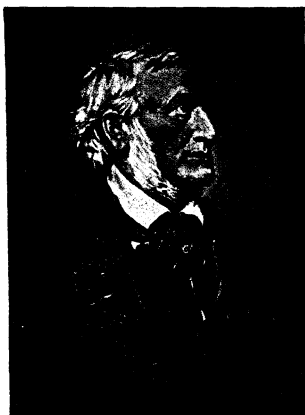
Born March 1, 1809 near Warsaw, died Oct. 17, 1849 at Paris.  
Chief Works: Mazurkas, Waltzes, Nocturnes, Polonaises, Impromptus, Concertos, Trios, Sonatas, Ballads.

\*  
"No picture, no word can express the innate and innermost life of the heart as clearly as music; its genuine ardour is incomparable, indispensable."

— *Fred. Theod. Vischer*

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### Richard Wagner

Born May 22, 1813 at Leipsic, died Feb. 13, 1883 at Venice.

Chief Works: Rienzi, The Flying Dutchman, Thannhauser, The Ring of the Nibelungen, Lohengrin, Tristan and Isolde, The Meistersingers of Nuremberg, Parsifal.

\*

"Often have I declared that I deem music to be the redeeming genius of the German people."

— *Richard Wagner*

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### Hector Berlioz

Born Dec. 11, 1803 at La Côte-St. André, died March 9, 1869 at Paris.

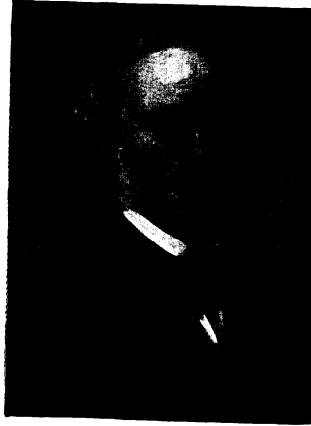
Chief Works: Overtures to "Waverley", "The Vehmich Judges", "King Lear", Benvenuto Cellini, Beatrice and Benedict, Romeo and Juliet, Faust's Damnation, Oratorios, Masses etc.

\*

"I want music to put me into a fever, to shake my nerves. Do you think I am hearing music for pleasure?"

— *Berlioz*

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### Jaques Fromental Halévy

Born May 27, 1799 at Paris, died March 17, 1862 at Nizza.

Chief works: The Jewess, Guido and Ginevra, The Flash of Lightning, The Musketeers of the Queen.

\*

"Music alone is the universal language which does not need be translated, for here soul speaks to soul."

— *Berthold Auerbach*

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### Anton G. Rubinstein

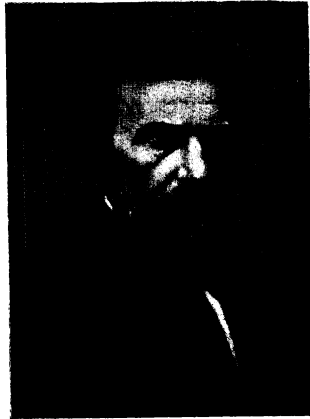
Born Nov. 28, 1830 at Wechvotynez (Podolia), died Nov. 20, 1894 at Peterhof.

Chief Works: Feramors, The Maccabees, Nero, Paradise Lost, The Tower of Babel, Moses, chamber-music, symphonies and symphonic poems, songs.

\*

"Do not judge a composition after the first hearing; what pleases you at the first moment is not always its best part. Masters must be studied." — *Robert Schumann*

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### Ambroise Thomas

Born Aug. 5, 1811 at Metz, died Feb. 12, 1896 at Paris.  
Chief Works: Mignon, Hamlet, Francesca da Rimini,  
Midsummer-Night's Dream, chamber-music.

\*  
"The language of tones is the beginning and the end  
of the language of words, just as feeling is the beginning  
and the end of reason, the myth of history, lyric poetry  
of poesy."  
— Richard Wagner

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### Johann Sebastian Bach

Born March 21, 1685 at Eisenach, died July 28, 1750 at Leipsic.  
Chief Works: Oratorios, Passions, Masses, Serenades.  
"The Well-Tempered Pianoforte."

\*  
"In order to grasp in an incomparably eloquent picture  
the wonderful peculiarity, the power and importance of  
the German mind one must closely and thoughtfully  
examine into the almost inexplicable, mysterious phen-  
omenon of the musical genius Sebastian Bach."  
— Richard Wagner

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### Georg Friedrich Handel

Born Feb. 23, 1685 at Halle on the Saale, died April 14, 1759 at London.

Chief Works: Rinaldo, Amadigi, Church Music, Esther, Acis and Galathea, Saul, Israel in Egypt, Messiah, Samson, Joseph, Belshazzar, Occasional Oratorio, Choice of Hercules, Jephta, The Triumph of Time and Truth.

\*  
"Forever revered and adored be God, the God of joy and of happiness, the God Who created music."

— *Richard Wagner*

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### Edward Grieg

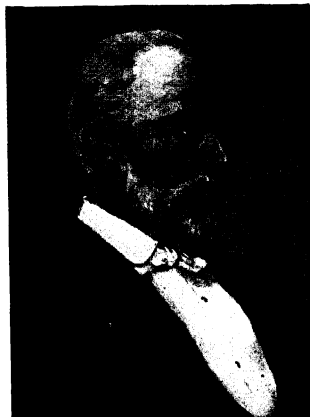
Born June 25, 1843 at Bergen, died Sept. 4, 1907 at Bergen.

Chief Works: Scenes from Folk-Life, Norwegian Dances, Suites for Orchestra, Music for Peer Gynt, chamber-music.

\*  
"Primeval revelation I call music. No other art reveals so crystal-clear the secret of man."

— *Gottfried Kinkel*

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### Peter Iljitch Tchaikovsky

Born Dec. 25, 1840 at Wotkinsk (Ural), died Nov. 6, 1893 at Petersburg.

Chief Works: Compositions for the piano and the voice, symphonies, symphonic poems: *The Tempest*, *Francesca da Rimini*, *Manfred*, *Romeo and Juliet*, *Hamlet*, *Eugene Onegin*, *The Voivode*, *Maid of Orleans*, *Mazeppa*, *Pique-Lady* etc. \*

"I consider music to be the root from which spring all other arts." — *Heinrich von Kleist*

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### Johannes Brahms

Born May 7, 1833 at Hamburg, died April 3, 1897 at Vienna.

Chief Works: Piano-Music, Chamber-Music, Symphonies, Songs and Cantos, Piano Concertos, Trios, Quartets, Quintets etc. Hungarian Dances, *Rinaldo*, *Rhapsody*, *Tragical Overture* etc. \*

"He who never hunted and never loved, never sought to inhale the fragrance of flowers, never trembled at the sound of music — he is no human being."

— *Arabian Proverb*

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