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 (music 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

-disharmonic names are different names for same tones (E**=F, A**=B)
1 2 3 4 5 6 7 8

two tetrachords

Scale
1) Tonic or keynote
2) Supertonic
3) Mediant
4) Sub-dominant
5) Dominant
6) Submediant
7) Sub-tonic

Minor Scales
1) Normal or Natural
   flat 3rd, 6th, and 7th degree
Measure - space between 2 lines
7 - natural - cancels accidental
# - sharp - up 1/2 step
x - double sharp - up 1 step
b - flat - down 1/2 step
bb - double flat - down whole step

chord - consists of a form of superimposed notes

Triad - major    M3 - m3
               m3 - M3

M - major
m - minor
Common transposing instruments

- Violin
- Organ
- Flute
- Voice
- Oboe
- Piano

Bb - transpose 1 step up
  - Bb clarinet
  - Bb trumpet
  - Bb cornet
  - Bb horn

Eb - transpose minor 3 step below
  - Eb sax
  - Eb clarinet

F - perfect 5th above
  - F horn
  - English horn
**Triads:**

- Major triad: major 3rd, then minor 3rd
- Minor triad: minor 3rd, then major 3rd

**Major scale chords:**

\[ I \ ii \ iii \ IV \ V \ vi \ vii^0 \]

**Minor scale chords:**

\[ I \ ii^0 \ III^+ \ iv \ V \ vi \ vii^0 \]

\[ \frac{x}{y} \text{- note} \]

\[ \frac{x}{y} \text{- chord form} \]

\[ x = 1 - 7 \quad y = 1, 3, 5 \]

### Major

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<thead>
<tr>
<th></th>
<th>I</th>
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\[ \text{If } \frac{x}{y} \text{ is a triad form} \]

\[ (x = 1 - 7 \text{ and } y = 1, 3, 5) \]

\[ \text{the following occur} \]

- \[ x > y, \text{ then } x - y + 1 = \text{ triad no.} \]
- \[ x < y, \text{ then } x - y + 8 = \text{ triad no.} \]

### Minor

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<tr>
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<th>i</th>
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- \[ x > y, \text{ then } x - y + 1 = \text{ triad no.} \]
- \[ x < y, \text{ then } x - y + 8 = \text{ triad no.} \]
Parallel (11) octaves or fifths should be avoided.

Progression - the movement of one chord to another.

Fast leading - the movement of each part.

For crossing (at least a 4th or more with change of chord) should be avoided.

Shifted form - same chord with different note values.

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:

Full cadence V I

Plagal cadence IV I

Deceptive cadence V vi
Secondary chords

Substitutions:

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

Good progression:

\[
I \quad V \quad I \quad IV \quad V \quad I \\
I \quad iii \quad vi \quad ii \quad V \quad I \\
IV
\]

Common tones make good progressions
null
Intervals - pitch relation of two tones, measured in degrees
Melodic - in succession
Harmonic - simultaneously
- Prime - same note
- Minor second - $\frac{1}{2}$ step
- 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 = $ perfect octave, where $M + m = 9$,
also $PX + PY = $ perfect octaves

- (diminished) $- \frac{1}{2}$ step lower than $m$
- (augmented) $+ \frac{1}{2}$ step higher than $M$
WRITE THE FOLLOWING:

\[ \begin{align*}
&\text{P5} & \text{P4} & \text{m3} & \text{M3} & \text{M2} & \text{M6} & \text{m7} & \text{m2} \\
\end{align*} \]
\[ \begin{align*}
\end{align*} \]
1. Tone - anything sounds as to impress the ear with its character
2. What are the two elements of music?
   1. pitch
   2. rhythm
3. Define:
   - Half Step
   - Full Cadence
   - Whole Step
   - Plagal Cadence
   - Deceptive Cadence
4. Write major scales for: A, C#, G, B, D# G (use key signatures)
5. Write minor scales for: f, melodic, c, natural, d, harmonic, e, melodic, b, harmonic
6. What kind of an a lies in G major?
   - A lies in B major?
   - F major?
   - C major?
   - G# major?
   - f minor?
   - c minor?
   - g minor?
MAJOR SCALES

C  #
A  ##
G  #
F  b
E  b
D  b
B  b

MINOR SCALES

f melodic
C natural
d harmonic
e melodic
F# harmonic
M2 m3 P5 M6 M7 P8 P4 m6 M7 A5

\[ \frac{1}{2} \frac{3}{2} \frac{5}{2} \frac{5}{3} \frac{5}{4} \frac{5}{5} \frac{1}{1} \frac{5}{5} \frac{6}{3} \frac{6}{5} \frac{5}{3} \frac{7}{3} \frac{4}{3} \frac{3}{1} \frac{3}{3} \]

\[ \frac{5}{5} \frac{6}{3} \frac{6}{5} \frac{5}{3} \frac{7}{3} \frac{4}{3} \frac{3}{3} \]

\[ \text{Find All Of The Mistakes -} \]

\[ \text{Circle Them} \]

would be better as a vi chord \( \left( \frac{3}{5} \text{m} \right) \)
Circle of Fifths

- A
- A-
- E
- E-
- Ab
- G
- Bb
- C
- F
- G
- C#
- F#
- Bb
- Gb
- Cb
- Db
- Eb
- Ab
- Gb
- Bb

Sharps: # # # # # # #

Flats: bb bb bb bb
1. \( \text{vii}^0 = \text{IV}^7 \) minus the root.

2. **Major**
   \( \text{VII} = \text{IV}^7 \) minus root
   \( \text{II}^0 = \text{Supertonic in Action} \)

3. \( \text{vii}^0 = \frac{7}{1}, \frac{2}{3}, \frac{4}{5} \)
   \( \frac{2}{1}, \frac{4}{3}, \frac{6}{5} \), 7 are melodious notes.

4. Use **THIRD** in bass and double **THIRD** in the chord.

5. The leading tone chord is a good substitute for the **Dominant**.

6. It is best for a mild progression.

7. A good characteristic use is: \( I \text{vii}^0 I_b \) or \( I_c \text{vii}^0 I \)

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

9. \( \text{II}^0 - \text{I} \) less common
   \( \text{II}^0 - \text{VI} \) most common
   \( \text{II}^0 - \text{IV}^7 - \text{I} \) common
...continues accent functions like a V^9 minus the root.

Thus, V(R) the root or 5th should appear in the bass.

The 3rd in the bass is rare.

Examples of VII°7 + III°7

Maj > VII°7 = 7 3 3 4 6th good

MIN

VII°7 = 7 3 4 5 6th

The 3rd strongly prefers, and in the bass...

...the bass and diffidence.

f.7 2 5 6 7 10 3 2 5 7 11 2 5 7 3 5 7 11 11 11 7 3 5 7 3 7 5 7 11 11 11...
J

I

use melody going up

In vii° at 5th

In vii° substitute for dominant to
Little 9ths
all resolve
the same
What would you double in a II, 6 chord? What do you always double first? Root.

What is the next best to double? 5th.

I = A major one chord with the fifth in the bass.
I6 = A major one chord with the third in the bass.
II = A major one chord with the third in the bass.
II6 = A major one chord with the fifth in the bass.
1) Chord with octave in bass (7th chord)
2) $\frac{4}{5}$ chord with 3rd in bass (7th chord)
3) $\frac{2}{3}$ chord, 5th in bass (7th chord) & the 5th in sopra
4) $\frac{7}{3}$ = 7th chord, 7th in bass, 3rd in soprano
5) 5th in soprano
6) $\frac{4}{3}$ chord
7) $\frac{5}{4}$ - 7th in bass

Chord symbols:
Write the minor scales using key signatures.

II

II

II

Name 3 fractions for each of the following:

\[
\begin{align*}
\text{V} & \quad \frac{5}{1} \quad \frac{7}{2} \quad \frac{2}{5} \\
\text{IV} & \quad \frac{4}{1} \quad \frac{5}{2} \quad \frac{1}{5} \\
\text{vi} & \quad \frac{-6}{3} \quad \frac{-7}{3} \quad \frac{3}{m} \\
\text{iii} & \quad \frac{-2}{m} \quad \frac{-3}{m} \quad \frac{2}{m} \\
\end{align*}
\]
6.

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<th>Dominant</th>
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1) $\frac{3}{5}$

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

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

4) $\frac{3}{5}$

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

6) $\frac{5}{3}$ - 9th chord with 5th in bass

7) $\frac{7}{5}$ - 9th chord with 3rd in bass

8) $\frac{7}{5}$ - 9th chord with 7th in the bass

9) $\frac{9}{5}$ - 9th chord with 3rd in the bass

10) $\frac{9}{5}$ - 9th chord with the fifth in soprano
Rules of Open Harmony

1) Bass should move contrary to soprano alto and tenor (≡ or ≡) for best sound.

2) When bass leaps over a third, a common tone should be maintained in another part.

3) Look for:
   a) common tone
   b) a small skip
   c) double it first, then fifth

4) On ii or ii₆, third can be doubled, but not on any other chord.

5) On a V⁹ I cadence (or V⁹ I)
   a) third of V goes to root of I (I)
   b) seventh of V⁹ goes to 3rd of I (I)
   c) ninth of V goes to 5th of I (I)

Picardy third (accidental): The final cadence in a minor key ending in a I.

The 3⁰ of the i is raised ½ step.

Primary dischord (V⁷): Basic dominant triad + minor 7th dissonant.

V⁷: Ⅴ₇ Ⅶ₃ Ⅶ₅ Ⅶ₇ ⅦⅢ ⅦⅧ ⅦⅪ ⅦⅫ root in bass 3rd in bass (1st inversion)
VⅢ₃: Ⅲ₇ Ⅴ₃ ⅤⅢ ⅤⅧ Ⅶ ⅦⅢ ⅦⅣ ⅦⅤ 4th in bass (2nd inversion)
VⅢ₅: Ⅴ₅ Ⅶ₅ ⅦⅢ ⅦⅣ ⅦⅤ ⅦⅥ ⅦⅦ ⅦⅧ ⅦⅫ 7th in bass (3rd inversion)

Choral - 4 four-measure phrases using major, minor, and seventh chords.

1) Should, but doesn't have to begin
on weak beat

2) Each of the four phrases should end in a cadence
3) Use V7 only in full cadence

The Ninth Chord

On major keys, V7 + major 3rd above 7th = V9
On minor keys (small ninth) V7 + minor 3rd above 7th = V9

Best progressions using 9th chord:
V-V7-V9, V9-V7-V, V7-V9

Use of inversions:
1) 3rd, 7th in bass is okay
2) 5th in bass is bad
3) 9th in bass is never used

On V9 chord, 9th should not be close to 5th (best in bass + sopr (9/5)

Figured bass:
1) Re-V
2) 3rd-V7
3) 5th-V9/5 (not good)
4) 7th-V9

On a chord where a note must be omitted, first omit 5th, 3rd, then 9th.
Transposition

Key signature - switch to different key
Tonal transfers of same register for different tonality

I) Woodwinds
   A) Flutes & Piccolos (C) sopranos
   B) Clarinet
      1) B♭ (soprano) + M2
      2) E♭ (alto) + M6
      3) B♭ (bass) + M2 + octave
      4) E♭ (soprano) - m3
   C) Sax
      1) C
      2) E♭ (alto) + M6
      3) B♭ (tenor) + M2 + octave
      4) E♭ (bari) + M6 + octave
      5) B♭ (bass) + M2
      6) E♭ (counterbass) + M6
      7) B♭ (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) Vibraphone - B octave
      4) Chimes
      5) Bells
      6) Piano
   B) Untuned
      1) Bass
III) Brass

A) Soprano
   1) trumpet 2 conrot (Bb) + M2
   2) flugelhorn (Bb) - + M2
   3) herald - (C)
B) Alto
   1) F - French horn + P5
   2) E b French horn + M6, + M2
C) Tenor
   1) Trombone - (C)
   2) Baritone - (C) both $\flat$ & $\natural$
D) Bass
   1) Sousaphone (football field) Bb
   2) Recording bass (upright tuba)

IV) String (all C)
A) Violin (soprano)
B) Viola (alto) 1K in alto clef
C) Cello (tenor)
D) String bass (bass)
Define:

2. Is the following a good progression? No. If not rearrange.

I vii VI V7 V9 I

3. What is the best way to use a V9? V7 V9

4. What is normally in the bass of a vii0? 3rd

5. In a V9, what should never be in the bass? 9th

6. In a V9-1 the 3rd moves up, 7th moves down, 9th moves down

7. How does the Diminished 7th function? As a dominant ninth chord ending

8. What is the difference between V7 0 and V7 7?
The interval between the 5th and 7th (in V7 00, in V7 07 = M3, in V7 77 = M3)

9. To play the same pitch an Eb Alto must be written + M6 Concerto =

A French Horn + P5

A Trumpet + M2

10. Name the 3 sections of the Concert Band and list the instruments under each. (Over)
Definitions:
1) Rhythm - fundamental makeup of notes and variations
2) Harmony & Melody - main structure of music
3) Accents - notes which are accented. Usually on final beat
4) ' - a comma used in music, to denote a small pause
5) Counterpoint - two or more parts coming in on various pitches (fugue)
6) Instruments in modern music:
   a) Musical instruments
   b) Voice
   c) Recording devices
   d) Electronic devices
Voices divisions:

1) Range by sex
   a) girl - soprano & alto
   b) boy - bass & tenor

2) Soprano (low E to high E)
   a) Coloratura trillo (low E to E and E)
   b) Dramatic - heavy voice of emotion
   c) Lyric - lullabies & love music
   d) Mezzo - thick in quality
   e) contralto - low with high E and above

3) Tenor - low E to high E
   a) Baritone - A to high D or G
   b) Tenor - low E to high E

4) Alto - second highest voice

5) Bass - E to C or E
Types of Vocal Arrangements

1) Boy's Chorus-Quartet
2) Woman Tenor-Chorus
3) Men's Chorus
4) Mixed Chorus
5) Acapella Chorus (without accompaniment)

Examples of Voice Types

1) Soprano - Stevens, Monzel
2) Mezzo Soprano - Trouillot
3) Contralto - Anderson
4) Tenor - Crosby, Day, Piers
5) Baritone - Cudahy
6) Bass - Ripiere

Types of Singing

1) Unison - two or more voices are same part
2) Falsello - artificial singing in appearance
3) Crooning - in tenors
4) Beat - nonsense singing
5) Folk Songs
Orchestra setting
(slight variations among various orchestras)

1st violin = any no.
cello = any
clarinet(s) = 2 (with bass clar)
oboe(s) = 3
French Horns = 3

flute(s) = 2 (with piccolo)
does = 3
English horns = 2
Trombones = 3
Percussion = 2

Diagram of orchestra layout.
Vocal Chorus Arrangement

Soprano  Tenor  Bass  Alto

Soprano  Tenor  Bass  Alto

OR
Electronics/Mechanical/Musical Instruments

1) Tape Recorder
2) Metronome
3) Radio
4) Organ
5) Television
6) Electronic Amplification
7) Strobetuner

More Outstanding Symphonic Orchestras

1) New York Symphony
2) Cleveland Symphony
3) London Philharmonic Symphony
4) Boston Philharmonic Symphony
5) Philadelphia Symphony
6) San Francisco Symphony
7) St. Louis Symphony
8) New Orleans Symphony
More Outstanding Bands:

1. Allan Basser
2. Jimmy Bouldin
3. Benny Goodman
4. Larry Clinton
5. Louis Armstrong
6. Duke Ellington
7. The Kansas City Sirens
8. Other Musical Organizations:
   a) Oklahoma City Municipal Wind Orchestra
   b) Marine Band
   c) Navy Band
   d) Air Force Band
Outstanding Musicians

1) Pablo Casals - cello
2) Jascha Heifetz - violin
3) Leonard Bernstein
   a) Conductor
   b) Piano
4) Wilhelm Furtwängler - conductor
5) Pierre Monteux - conductor
6) Arthur Fiedler - conductor
7) Maximosimos - violin
8) Jose Iturbi - piano
1) Louder

2) Noize. One regular sound

3) Pitch. Determined by frequency.

4) Quality. Clarity of pitch.

D. Meaning

1) Figures/words

2) Noize. One regular sound

3) Pitch. Determined by frequency.

4) Quality. Clarity of pitch.
II. Music Notation

A. Staff Notation

1. Note singing, heard, and played (playing, singing, or both)
2. Legend lines - locate above or below the staff for note reference
3. Clefs: Variations of pitch notation location
   a) Grand: C
   b) F: bass: F
   c) etc.
4. Accidentals (precedes notes)
   a) b-flat (lower 1 step)
   b) # sharp (raise 1 step)
   c) x-double-flat (lower 1 step)
   d) ** double sharp (raise 2 step)
   e) ♯ natural (cancels sharp accident)
5. Key: family of related pitches
6. Scales: arrangement of pitch in ascending or descending order
   1) Pentatonic - 5 different pitches (piano's black keys)
   2) Modal
      a) Dorian Scale
b) Church modes
3) Diatonic
   a) Consist of whole, half, and \( \frac{1}{2} \) step
   b) major
   c) minor
4) Chromatic (5 step intervals)
5) Whole Tone (1 step intervals)
6) Ex:_py
   a) 2nd, 4th, 6th, 8th, 10th
   b) 3rd, 5th, 7th
7) Tone clusters (more modern)
5) Key signatures
   a) tells where natural accidentals occur
   b) determine key from key signature
     1) 1st sys. Start from last sharp
     2) 5th in key of 2nd last flat
(c) Duration
   a) Symbols
     1) rest (no duration)
     2) note (full length)
     3) a period (.) after a note means it should be held out \( 1.5 \) the duration of that note
   b) Barlines divide measures
2) **MEASURE**

**Types of beat groupings:**

a) Simple time: \(\frac{2}{4}, \frac{3}{4}, \text{etc.}\)

b) Triple time: \(\frac{3}{4}, \text{etc.}\)

c) Compound (the combination of double and triple): \(\frac{4}{6}, \frac{6}{8}, \text{etc.}\)

d) Repeated

**Tempo - rate of speed (independence slow):**

1) Lento - very slow
2) Adagio - slow
3) Andante - moderate slow
4) Andante - slowly slow
5) Andantino - walking tempo
6) Moderato - average tempo
7) Allegretto - moderate fast
8) Allegro - fairly fast
9) Vivace - fast
10) Presto - very fast
11) Vivo - very very fast

**Changing tempos:**

1) Accelerando - get faster
2) Pianissimo - very soft
3) Marcato - stress matter
4) Rallentando - slow down gradually
5) Rallentando - slow down quickly.

1) Intensity (loudness or softness)
   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)
   d) mp - mezzo-piano (moderately soft)
   e) f - forte (loud)
   f) ff - fortissimo (very loud)
   g) sforzando - hit hard and
decrescendo immediately
Elements of Music

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

II) Forms

A) Harmonic - Similarity in the tone of each part blending with that of another
B) Polyphonic - Many parts
C) Themes and Canons - a voice coming in on another voice (and)
D) Harmonic a) Four part melody
   b) Binary (a b a)
   c) Ternary (a b a a)
   d) Rhondo (a b a c a)
   e) Variation (a b a c a)

II) Types of Repetition

A) Variation
B) Outright Repetition
III) Styles through the years

A) Classical Period
1) Period of:
   a) crystallization
   b) consolidation
   c) codification of sound's best innovations

2) Stressed:
   a) design
   b) stress of formation
   c) objectivity

B) Romantic Period
1) More adjusting & experimenting
2) Types
   a) Progress Music
   b) Philosophical Music
   c) Nationalisms (from folk melody
   d) Impressionism

3) General Characteristics
   a) Colorful
   b) Poetic
   c) Emotional
   d) New Harmonic Colors
c) Absolute Music
   1) Combination of Classical + Romantic music
   2) Put stress of structure and design

5) Musical forms of today's music
   1) Rag (1920-1930)
   2) Blues (1910-1920)
   3) Barbershop (1910-1920)
   4) Jazz (Rag and Blues: 1910-1940)
      a) Chicago
      b) New Orleans
      c) Swing
      d) Rend in Waing
      e) Be Bop

5) Modern composers
   a) Popular Jazz
      1) George Gershwin (Rhapsody in Blue)
      2) Morton Gould
   b) Modern concert music
      1) Stravinsky
      2) Ravel
      3) Shostakovich
      4) Copland
      5) Reich
Serious Music

1) Art Music - Artistic expression of musical talent (individual)
2) Chamber Music - small group of instruments (trio, quartet, etc.)
3) Symphonic Music - full symphonic orchestra
4) Opera - drama set to music with orchestral accompaniment
5) Oratorio - 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 older 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 Luneburg, 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 or 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 Burkow, whom he married in 1721, was a singer at the Köthen court.
becoming choir master of the School of St. Thomas in Leipzig. When he became musical director there, "The Well-Tempered Clavichord", a famous group of 43 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 now 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 an composer. It took a hundred years for people to discover from his music what a great genius he was.

<table>
<thead>
<tr>
<th>Age</th>
<th>Notes</th>
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<tbody>
<tr>
<td>23-33</td>
<td>1st period of Bach's life (WEIMAR)—known for his organ works</td>
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<tr>
<td>33-33</td>
<td>2nd period of Bach's life (KOTHEL)—known for his chamber music;</td>
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<tr>
<td></td>
<td>works for clavichord; first wife died</td>
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<tr>
<td>39-65</td>
<td>3rd period of Bach's life (LEIPZIG)—choir master, then musical</td>
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<td>director of the School of St. Thomas; started slowing down</td>
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Bach followed parts of the Bible in his religious works.

Six Brandenburg concertos.
Händel, 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 Händel was forbidden the use of instruments he was able to hide a clavichord in his home. He would practice every night after the rest of the family was asleep. At seven, his father took him to the court of Saxe-Weissenfels where he played the church organ. To the annoyance of his father and the Duke who was watching Händel, the Duke was able to persuade Händel's father to permit him to follow his musical ability. He took lessons from an organist named Friedrich V. Zachow and soon became so far advanced that he became an instructor. At the age of 12, he wrote his first opera, RODERIGO, and the following year came out with DEIRE. In 1702, Händel went to Italy where he composed ROSSINO and AGRUPPIDA. On his return to Germany, he received invitations to visit London. On his first visit to England, he wrote the opera, RODERIGO. Two years later he returned and upon his arrival, peace negotiations were being concluded. So Queen Anne asked Händel to write a composition in celebration of the peace. It became known as JUBILATE. In 1719, Händel became chapelsmeister of a choir. Händel produced many anthems and fugues for organ as chapelsmeister, some of which alone would have been enough to bring about his fame.

When the Royal Academy of Music was opened, Händel, whose fame had reached its height, was placed as its head. And this, for a short while, may have been the most splendid era of music in England. His tempest by the arrogance of some of his principle singers, caused much quarrels and public opinion became divided in favor of his opponents. Soon his popularity at the academy was diminished. Händel then started a new opera company. But a competing company to this was started and he was put out of business. His operas which he had composed up to this time, SHAKESPEARE, RODERIGO, GAFFERO, HENDY, PULLERINO, HENDY, RICCARDIO, GIUSTINO, PULINO, GIUSTINO, and FIGARO, the last of which was performed in 1725. By this time Händel devoted himself to the writing of oratorios. Two of them, URSICINA and ALESSANDRA, encouraged him to continue more. He then produced SAMUEL BISHOP. HENDY and ALESSANDRA in 1727. This BERENICE became popular both in London and was performed at the Covent Garden Theatre. Other oratorios by Händel include: SADMAN, LUCIO, GIUSTINO, and FIGARO. Before his death, Händel was affiliated by nearly equal businesses. But he continued not only successful in public but even continued to compose. The part of Bozeta playing the chorister, FRENCH, is said to have affected and elevated Händel extremely after touching his sight.

Händel's habits of life were regular: his manners were rough and his temper was violent. His musical powers were estimated high. The style in his compositions contained boldness, strength, vigor, and glee. His choruses have a style and sound which have hardly been equaled. In April 14, 1759, Händel died in London at the age of 74.
<table>
<thead>
<tr>
<th><strong>BACH</strong></th>
<th><strong>VERSUS</strong></th>
<th><strong>HANDEL</strong></th>
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<tr>
<td>1635 - 1750</td>
<td>Life span</td>
<td>1685 - 1759</td>
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<tr>
<td>Musical Family</td>
<td>Encouragement</td>
<td>Workmanship</td>
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<tr>
<td>Speaks in manner, only one!</td>
<td>Personnal attitude</td>
<td>&quot;Quaerite&quot;</td>
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<tr>
<td>Family life</td>
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<td>&quot;Achtet&quot;</td>
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<td>Detailed</td>
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<tr>
<td>26 pieces</td>
<td>Ensemble requirements</td>
<td>10 parts</td>
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<td>22 instruments</td>
<td>Style</td>
<td>Hand Voice</td>
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<td>Successes</td>
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<td>Black bald area</td>
<td>Late Affliction</td>
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<td>Region around later leg mending</td>
<td>Renown after death</td>
<td>fame a late</td>
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<td>by Hand broad</td>
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<td>by Hand broad</td>
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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 evening after the rest of the family was asleep. At seven, his father took him to the court of Saxo-Weissenfels 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, AMORE, and the following year came out with SERGIO. In 1708, Handel went to Italy where he composed RODRIGO and AGITATIANA. On his return to Germany, he received invitations to visit London. On his first visit to England, he wrote the opera, RINALDO. Two years later he returned and upon his arrival, peace negotiations were being concluded. Queen Anne asked Handel to write a composition in celebration of the peace. It became known as JULIETTE. In 1719, Handel became chaplain of a choir. Handel produced many anthems and fugues for organ as chaplain, some of which alone would have been enough to bring about his fame.

When the Royal Academy of Music was opened, Handel, whose face 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 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: GILIO CASARE, FLAVIO, TITO SERGIO, ROCHELLO, ALESSANDRO, SOTTOVISO, RIGARDO, TOLONE, SERGIO, LOMBARDO, AMALDI, ADELAIDE, and ALCINA. His last opera was performed in 1741. By this time Handel devoted himself to the writing of oratorios. Two of these, DEBORAH and ADELAIDE encouraged him to produce more. He then produced SAMUEL, ISAAC, IN EGYPT, and 25 RICHARD III in 1742. THE MESSIAH became popular back in London and it was performed at the Covent Garden Theatre. Other oratorios by Handel include: SAMSON, JONAH, AND HIS MOTHER, DAME STRIKER, 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 oratorio, SAMSON, is said to always have affected and agitated Handel extremely after those 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 his choruses have a style and sound which have hardly been equaled. April 14th, 1759, Handel died in London at the age of 74.
German musician and composer, born in Leipzig as a son of Johann Sebastian Bach. Received early musical training from father.

Childhood - member of creditable keyboard players.

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 reputation as keyboard performer of first rank.

1767 - quit King's service, went to Hamburg - served as music director of several churches.

The 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
Liturgies
FRANZ JOSEPH HAYDN
(1732–1809)

1732- HAYDN IS BORN
1738- FRANZ IS TAKEN TO HAINBURG
1739- BEGINS TO PLAY THE HARPSCICHORD, 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 WENZIEWSKI
     WHERE HE Writes HIS FIRST STRING QUARTET
1758- COMPOSES AND WRITES ALSO TEACHES IN
     VIENNA
1759- APPOINTED MUSIC DIRECTION AT LUKAUSC
     WRITES FIRST SYMPHONY
1760- MARRIES
1761- ENTERS SERVICE AT ESTERHAZY
1764- SIX SYMPHONIES PUBLISHED IN PARIS
1766- MOVES TO ESTERHAZY
1767-80 - MUCH OF HIS OPERA MUSIC IS WRITTEN
1781- FORMS FRIENDSHIP WITH MOZART
1781-90- MUCH MORE MUSIC WRITTEN
1790- HE RETIRES IN VIENNA
1791- FIRST VISIT TO LONDON
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
1803 - Writes his last string quartet
1809 - Haydn dies in Vienna, age 77

He wrote over five masses, eleven operas, plays, over 120 symphonies, 90 string quartets, 125 trios, and over 30 piano sonatas
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 chaplain master. "As a composer, but not of the trade for he felt his was better.

At three, "olferen" pleased hermaphroditic 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 concerto. 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 reh the hearts of everyone with his personility and incredible geniusity when he performed his music on the harpsichord, organ, or clavier. In Leipzig, 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 oper-á-bouffe, performed at a friend's home.

In 1769, at Mentus, Italy, the Philharmonic orchestra performed soon of his works in his honor; but in Milan, he was commissioned to compose another opera seria for the following year. In Bologna (Rosi's opera), he met Martiri; then in Rome, he went to the celebration of Alcibiades Miserere heard on during Polw week, performed by the repertory. 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 Tristante, Vinc of Jonte. This opera was performed or Christmas Eve, in 1770 and was a phenomenal success.

The next few years of his life were drab. His fame seemed to be running out for he wasn't appreciated by his fellow workers who were envious 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 disappointed, so he had frequent love affairs. During his tour in Paris, 1777, his mother passed away, there he met the disappointment of others being jealous of his genius. At the present time his commission works were not enough to support him, so he decided to settle down and marry; but to his exile the intended bride to be had forgotten him. Disappointed, however, he returned to Salzburg for a brief and somber period; but in 1780, a commission from Munich saved him and Mozart, with confidence, wrote first greatest opera, Idomeneo, which in turn was rousing success. This opera was played on January 26, 1781. "herefore, he wanted to remain in contact with Salzburg but lived permanently in Vienna.

Once in Vienna, James III had him compose a sinfonia, resulting into The Abduction From The Seraglio, which was another arousing success. Incidentally, Gluck performed this sinfonia. Then, on May 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 C minor, the Jupiter, and the A minor.

Jupiter: these three works were completed within two months. In 1791, he composed Good-bye tattu, and the Magic 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 rew suit commissioned him to compose a recueil. 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 recueil, so Mozart began weak from the lack of sleep and food, finished the recueil. Mozart, becoming weak, collapsed and to one of his pupil's, he said: "at his death bed, recited how the recueil 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 slightly pallid. His eyes were impressive, and his hair was a rich shock, all poised and dressed he was, and had charming manners, he also impressed though 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 Litrow, comments on his operas by Eric Blom, even an essay was written on him by Edward Grim. Hubert Farr explained his development in two words: He—don's influence.

F— Ger— B. Zizek.

**WORKS**

**CLASS:*** Idomeneo; Abduction from the Seraglio; The Marriage of Figaro; Don Giovanni; Cosi fan tutte; The Magic Flute; Te Deum, di Tito.

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

**ORCHESTRAS:** Port- nine symphonies; Divertimenti; Serepes; Consolations; Twenty-five Con- trat (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 Tones; and Maches.

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

**PIANO:** Seventeen Sonatas; Three Pentas; Fifteen Variations; Shorter pieces (for organs and Aries, etc....)
Friedrich von 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 it was Stifter 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 Eeden, 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 1, 1800, Beethoven gave his first concert, at which were the beautiful Septet, op. 20, and his Fifth Symphony, op. 21. He soared to fame with his unique talents.

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

1st - 1795 to 1803 - opus numbers 1-50. Here his work bears the impress of a powerful individuality. Cittadino period.

2nd - 1803 to 1815 - opus 53-100. The intensity of this 2nd and 3rd symphonies. Sublimity to the dominant characteristic of Beethoven's work's, the period of emotional intensity.

3rd - 1816 to 1827 opus numbers after 100, are characterized by colossal architectural 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 Olbaume, 2 masses in C major and in 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 of 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 infused with a romantic spirit alternating between themes of a mystical and brooding nature and those of dramatic and emotional type. He was one of the outstanding practitioners of the modern cyclical form.
Filmed form throughout a work. Franck received little appreciation for his work during his lifetime, but today his compositions are part of the standard repertoire of instrumentalists and orchestras.

His Symphony in D minor (1886-1888) ranks among the most popular of all symphonies. It has also served as the model for many important French symphonic works, including the Symphony in B-flat (1890) by Chausson, and the Second Symphony in B-flat (1902-1903) by Vincent d'Indy.

Among Franck's other compositions are the oratorio Les Beatiudes (1867-70) — orchestral works, including the three symphonic poems Les Éolides, La Chasseuse, Thanatos (1882) and Psyché (1887-89). He also wrote works for piano and orchestra, chamber music, organ works and two chorals.
Smetana was born. Although Smetana's father was an amateur musician, he was self-taught and picked up music by trial and error, assimilating it into his playing. Without any type of systematic instruction, he began composing when he was eight.

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

Later on, Smetana assumed direction of a moral choral society and became a music critic. In promoting Bohemian music, he helped to establish the Society of Artists, the Provincial Theater, the Philharmonic Society, and the Bohemian Theater. Smetana also led the way to the widespread writing of nationalistic music in compositions such as Bandopera in Bohemia. He led the way into a unique and enduring style in many different senses.

In 1874 Smetana began to grow old. This marked the end of his musical activities. However, On the Caesar (The Veil) is considered Smetana's greatest and most celebrated monument to nationalism, even written during his decline. It took him over twenty years to complete.

Smetana gave up composition when his opera, The Bartered Bride, was poorly attended. He wrote: "I shall write more! No one wants to hear from me!" The same year, Smetana blew his mind, and never wrote another note. In 1885, one year later, he died.

Some of Smetana's works include: The Bartered Bride (opera), The Moldau (Orchestral) Fantasy, and Chamber music.
Aleksandr Poltoravich Borodin

(1833-1887), 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 sketchn
"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 B minor;"
"Muset in D major;" and "Prince Igor," a folk opera unfinished at Borodin's death and completed by Nicholas Rimsky-Korsakov and Alexander Glazunov.
The company appeared on stage publicly for the first time at Bayreuth, completed private study of symphony band in 1853.

Accepted job as organist at Church of Madeleine (kept job 20 years)

Honored with public honors: Institut de France (1881), Grand Cross of the Legion of Honor (1912), Representative of France at Panama-Pacific Exposition in San Francisco - Conducted own choral composition (1915).

Wrote many degrees throughout lifetime, wrote several books in prose and verse, wrote in Algonquin (1921) estate on vacation.

Influenced by Liszt, developed symphonic form. In attended music composition for full symphony orchestra, successfully using innovation. Suggestions in particular area of string (programmatic, and free, in form of allegro slow). Conducted, composed French march for the period, crytically attempt below all others. State estate

"The Swan" (finished and published after his death).

"Danser Mignon"
The pair was separated, attempts to
commit suicide in a way to avoid
scandal - stood an icy water up to chest
hoping to catch pneumonia.

Following year, another woman (von Meck)
push aside money so he could give up
lessons at Conservatory and devote all
attention to creative works; 1880 wrote
1812 Overture; 1885 took house near K.C.
where she instilled himself from most
friends and connections.

Year before his death, he composed "The
Clocken Suite"; 1893 conducted some of
classes at Oxford and received degree of
doctor of music; 6 days before he died
conducted 125 performances of Pathetique
(considered "funeral" piece), autumn, 18
child of cholera.

Characteristics of Work:

Classical, old-fashioned yet ultra-
metropolitan yet refined, and melancholy.
Tragedy frequent in many compos
lations.

Personal Traits:

STaRy, wise, emotionally fragile.
Nicholas Andreievich Rimsky-Korsakov, acknowledged dean of the school of Russian composers known as the "Russian-Pitt," was born in Tikhvin, 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. Often 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 and 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 Tikhvin's "A Life for the Tsar." One year after this, though entirely innocent of theoretical knowledge, he began composition.

Until his twelfth year, Rimsky-Korsakov 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
The death of Richard Wagner occurred on February 13, 1883. The funeral took place on February 22, 1883. The funeral was attended by many of Wagner's closest friends and admirers, including Richard Strauss, who played a solo at the service.

Wagner's body was returned to Bayreuth, where it was interred in the family vault. The tombstone bears the inscription: "Here lies Richard Wagner, composer and conductor, who passed away on February 13, 1883, in Bayreuth."
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. His 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-Korsakov 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-Korsakov became a friend of Balakirev, the Russian composer, and in their conversations on music, Rimsky-Korsakov's one-time passion for it was again aroused. Balakirev introduced Rimsky-Korsakov to César Cui, Borodin, and Mussorgsky. These young musicians succeeded in transferring their ideals and enthusiasms for an indigenous Russian music to Rimsky-Korsakov, who now knew that he must henceforth devote a great part of his life to serious musical activity.
During his naval studies, Rimsky-Korsakov often worked on his compositions in addition to his musical studies. In 1860, he composed his first symphony. In 1864, Balakirev introduced his symphony to the concerts of the Free School of Music in St. Petersburg, where it received great praise.

The success of his symphony encouraged Rimsky-Korsakov to continue his musical studies and to devote more concerts and effort to his compositions. A symphonic poem, Sadko, and an opera, The Maid of Pskov, emphasized his growing prowess as a composer. In 1871, Rimsky-Korsakov was appointed professor of composition and instrumentation at the St. Petersburg Conservatory. Two years later, he definitely accepted music as his life profession, retiring from the Navy.

During the next three decades, Rimsky-Korsakov'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 1884, he served—upon appointment by Grand Duke Constantin Volkonskiy—as the inspector of the naval bands; from 1874 to 1881, he was conductor of the Free School concerts, and from 1886 to 1900 he directed the Russian Symphony Concert in St. Petersburg. While he was never acknowledged a great interpreter with the baton, his importance as a conductor must not be underestimated. As the first who bore a prominent position for the younger
famous qualities as a man, was his suppressed yet good humor; it was this quality that made him so ideal Beethoven. He was a profound lover of Nature, and a profound intellectual. His favorite composers were Bach, Beethoven, Chopin, and Schumann.

The last two were sufficiently versatile to include the range of modern composition. Borodin has discovered four qualities in the music of Russia. Borodin's technique is one of the old Russian style, entirely original in rhythm and characteristic colors. His music is brilliant and daring, in which he uses the old Greek scale; he has an unerring talent for instrumentation—dashing combinations of colors, strong, radiant effects, and subtle sonatas, transparent and clear. Finally, qualities which are well known and admired of the Russia composers, namely, picturesque and romantic. Borodin's operas, "Kabale und Liebe," "Prince Igor," and "Leskoffs" operas, are all masterpieces of the Russian operatic stage, of which the ballet is the ideal presentation.
The Senate, in Ex-Parte Pheeney (1851), the Supreme Court in Chessie & N. O. R. R. Co. v. Second Market (1871), and the Oregon & California R. R. Co. v. Boyer (1876) were the respective sources for the doctrine. By virtue of the Court's prior decision in United States v. Parden (1910), the Court must determine whether the petitioners acted for the benefit of the country and not for its destruction. Can 1909 be a year of peace? Can 1917 be a year of peace? In 1888 can the second peace act be the law? Of course it is the law, as well as the Peace Communication and Peace Conference, peace in place.

(1851 - 1924)
Sibelius was a Finnish composer. He was born December 8, 1865 in Finland. During 1889-1890, he studied in Dresden under Albert Ernest Beethoven and for the next year in Vienna under Hans Goltermann. 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, mystical, and at times even wild. He was influenced with the music native folk songs, but he never definitely followed the themes. All of his output is divided into four periods. The first period contained the first two symphonies, ELISIJA and the overture, and several Sibelius as a northern composer, drawing from Scandinavian and Russian sources. In the second period, about 1903 to 1906, his personal attitude and study of classical music influenced his Third Symphony and the string Quartet Vence Intime. The third period was one of doubt. Some say Sibelius was threatened by sickness, possibly cancer. His fourth period ended with Trianon. In its revised form, it coincides with Finland’s declaration of independence.

Among his works are:

1. Symphonies in E and B.
2. The Swan of Tuonela.
3. Three Triiati.
4. The Head in the Tower. (Finnish opera)
5. Violin Concerto in B.
6. Finlandia
7. and many songs, symphonic poems, and pieces for piano.

Except for VALSE TRISTES, 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. One show was put on to raise press funds.

Sibelius died in 1957 at the age of 92. His cause of death was revealed to be cancer of the throat.
An American composer, who wrote great musical works based on rhythms, melodies, and moods 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 solo 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, 1931.

Gershwin also wrote musical comedies including Lady be Good 1920, Lady Be Good 1924, Ties, 1925, Oh Kay, 1926, Fanny 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 Summertime, The Man I Love, I Got Rhythm, and Summertime.

He was born in Brooklyn. He aimed for popular success than artistic fame.
I. Match

1. 1770-1827
   2. 1756-1791
   3. 1732-1809
   4. 1714-1788
   5. 1685-1750
   6. 1685-1759
   7. 1750-1825
   8. 1732-1807
   9. 1756-1791
   10. 1685-1750
   11. 1685-1759
   12. 1750-1825

   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 Symphony No. 3? ___EUGENIUS__
   Symphony No. 6 __CLOCK__
   Symphony No. 9 __CHERUBI
   Symphony No. 5 __FATE__
   Symphony No. 8 2nd Movement __COACH__

III. 1. Mozart was known as the first __MUSICAL__
   2. His style was a blend of __FLAT__ and __MILK__
   3. German musician and composer, born in Weimar, was second son of __J.S. BACH__
   4. The three phases of Beethoven's life are __MASTER__

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

   What significance do the titles have to the Symphonies?
   6. What is the Rococo Period? Explain __ANTONIO__
   7. What was the Sinfonia? A __ARMS__
   8. What were the 3 musical forms in the years after 1750? __ARMS__

   10. Outline a Sonata form. __LUCY__

MATCH

IV. The Creation __5__
   Alcesta __2__
   "Bridge" between classicism and Romanticism __4__
   Marriage of Figaro __3__
   Mass in B Minor __3__
   St. Luke Passion __3__
   Schillers' Ode to Joy __8__
   Water Music __7__
   Fidelio __2__
   Father of the Classical Symphony __4__

   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. __HYDRA__ Symphony
   2. __BEETHOVEN__ Mass in Cm
   3. __Mozart__
   4. __BACH__
   5. __BEETHOVEN__

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

1. Who was the one man responsible for reviving both Bach & Handel's works? Mendelssohn

2. What work was considered Bach's greatest? Will Tempelhofer Concerto

3. Name 5 other types of compositions which Bach wrote?
   1. Piano Trios
   2. Fugues
   3. Chorales
   4. 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?
   a) First
   b) Second

7. Compare: Bach | Versus | Handel
   | 1685 - 1750 | Life Span | 1685 - 1750 |
   | Yes | Y | Yes |
   | Yes | Y | No detected |
   | Detailed | Non-detailed |
   | Yes | No |
   | Write for 4 parts | Write for 12 parts |
   | Came from musical family | Isolated |
   | Encouragements | None |

8. Did Handel write operas? Yes
   If so, name one: X Semele

9. Handel, an English composer, was born in 1685.

10. Name 3 compositions of Frederick Handel?
    1. Messiah
    2. X The Harmonious Blacksmith
    3. X In the Year One

The student has marked the following with an X:
- Handel is known for his Messiah
- Bach is known for his Organ Works
- Fugue
- Messiah
- The Harmonious Blacksmith
- In the Year One
The Romantic Period (1825-1900)

1) Schubert (1797-1828)
   "Unfinished Symph. no. 9" (F. 8)
   At large:
   "Unfinished Symph."
   "Winterreise"
   "Trout Quintet"
   "Emilia"

   "Rosamunde" (opera)

   Life:
   Young contemporary of Beethoven.
   From 1811-1828, unceasing composing.
   Died Mauder 1772, aged 3
celled year.

   "Unfinished Symphony" (F. 8)
   1st movement:
   violins, flute, oboes solo
   cello solo
   many brass chords

   2nd movement:
   oboe solo

   Rosamunde
   Red Dress of Rosamunde (act 3)
   Overture to Rosamunde (act 1)
4) Chopin (1810-1849)
Works included:
25 preludes
24 études (studies)
4 impromptus (lively slow lively)
13 waltzes
51 mazurkas (Polish-like)
22 nocturnes (short, moody 3-part)
4 scherzos (vigorous, folk-like)
17 other short songs
Specific works:
"Funérailles"
"Polonaise" "Fantaisie Impromptu"

Poet of the piano
Single or duplo part sounds
First to use piano pedals (damper)
Free harmonies
Studied German literature
Nationalistic
Own unique style

5) Dowland (1810-1893)
Wrote "Faust"
"Romeo & Juliet"
6) Wagner (1813-1883)  
Inspired by Beethoven & Mozart  
Combines  
Romanticism  
Rhythms, orchestration  
Vignettes of Wagnerism  
Overture & Prelude  
Weyhe, a somber theme  
Wagner  
"Parsifal" (1882)  
"Tannhäuser" (1845)  
"Tristan und Isolde" (1865)  
"Ride of the Valkyries"  
"The Flying Dutchman"  
"Parsifal" (last opera)  
7) Mozart (1756-1791)  
Allegro  
"Le Nozze"  
"Cavalleria Rusticana" (1890)
8) Rossini (1792-1868)  
Stated creator of opera  
Admired Wagner  
Mistress of melody  
Works included:  
"Barber of Seville" 1816  
"William Tell Overture" 1829  

9) Berlioz, Hector (1803-1869)  
Orchestral virtuoso  
Schooled at Paris Conservatory  
Non Diva de Rome  
Works included:  
"Romans Carnival Overture"  
"Damnation of Faust"  
"Symphony No. 3"  
Programatic in style
Opera

1) General characteristics of opera in 17-19 centuries. Contains degrees of:
   - Dramatic (Tragic)
   - Literary
   - Musical
   - Typology
   - Lyricism
   - Themes (such as death, fate, love)
   - Emporio—an organization of public entertainment

2) Verdi (1813-1901) (Italian, Italian)
   List of operatic works:
   - "Masked Ball" 1851
   - "Le Grazie" 1852
   - "I Trovatore" 1853
   - "Ondine"
   - "Falstaff"
   - "Otello"
3) Domenico (1792-1842) 
Uncle Espousal, including 
"Cecilia" in Opera 
"Lucia de Lammermoor" 
4) Offenbach (1819-1880) 
"Carlo" in Opera 
"Jules of Saxe and Orléans" 
"La Belle Hecline" 
5) Sigis, Beethoven (1770-1826) 
"Quarteto Cosme" 
Spanish in Style 
6) Bellini (1801-1835) 
"Norma" 
"The Midway" 
7) Puccini "Madame Butterfly" 
La Cie Land
1) Def. Abstract music: concert music
modern, orchestral, instrumental,
Dttacorta.

2) Brahms, Johannes (1833-1897) piano
1st symphony: Ode to Joy
Romantic, 24 choruses; Canadian
Musical Association.

3) Mahler, Gustav (1860-1911) conductor

In advance of time (Dissonance)
Song of Music
Lyrical songs, 17 to 45 min. Long
Studied law at Cornell University.

1874-1907: Law student.

1900-1903: Sir John Cassel.

1903: Attempted to enter the ministry.

4) Hendee, Frank (1850- )

Concentrated on original and intellectual aspects of law.
(Maryland to New York; professor and dean; Court of Appeals.)

5) M. T. Fiske (1860- )

Influenced by...

Used economic analysis

Physical effects

Wrote:

"Federal Power" (1910)

"Trade of States" (1913)
Octavina

1) Pianissimo
2) Staccato

3) Viole
4) Violin
5) Clarinet

6) Cellos (Vocal de sonata)

7) Lutes (Vocal de sonata)
2. True

3. False

4. False

5. True

6. True

7. False

8. False

9. True

10. False

Musical instruments:
- Trumpet
- Trombone
- Flute
- Clarinet
- Saxophone

Chord progression:
- Diminished 7th
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 CAMER'elle 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 PARAGGIO." 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." For 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.
Italian composer of operas. His father was a weaver. He wanted his father 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, Enrico ai Borgogna, in Vienna in 1818. The success of his fourth opera, Zaraide di Baganza, produced in Rome in 1822, 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 the director in 1837. In 1875 he was struck with paralysis and 1877 he returned to Bugano, dying soon after. His operas were known for graceful
1797 - Born in Vienna, son of poor schoolmaster
1798 - Chorister in court chapel
1810 - First urge to compose; played string quartet for chamber group consisting of his father, brothers, and himself.
1813 - Taught 3 years at his father's school
1818 - music teacher at Zeller
1820 - Became ill; works weren't selling; visionary; elected member of musical society at Graz and Linz; wrote his "Unfinished Symphony", only two movements, revived by von Herbeck in 1865
1826 - wrote "Rustick, Nank the Bank" and "W ho is Elisha?"
1817 - song cycle "Die Winterreise"
1828 - E minor symphony; health bad, drank too much, died November 19 at age 31

Works -

- 6 symphonies
- 10 symphonic poems
- 2 operas ("Fledermaus"

1st of which, 1811-1828 - over 1,000 works

"Unfinished Symphony"
"C major Symphony"
"W ho is Elisha?"
"Rosenkavalier"
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 ZINCARLII. His first operas, Adelson e Salvina, were performed in 1825 at a small theatre in Naples; his second dramatic work, Bianca e Fernando, was produced next year at the Sen 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 Socie 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 Cappelleti (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; Le Sonnambuli (1831); Norma, Bellini's best and popular creation (1831); and I Puritani (1835), written for the Italian operas 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 Iuteaux near Paris, on September 26, 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 Tarsus, 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 Adelaida 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 Adelaidea, "Mira o Norma" ("Behold, O Norma"), and Pollione, "In mia man infin tu sei" ("At least thou art in my power").
Berlioz was a French composer who helped originate modern orchestration. He is also known as a creator of music based on a specific story, or program music. His long compositions include "Fantastic Symphony," "Roméo et Juliette," 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 1809 into a wealthy and cultured family. His father, Abraham (1768–1796), was a prominent banker. His mother, Lea, added Barthold to his name, making it Felix Mendelssohn Bartholdy. His grandfather, Moses, was a noted philosopher.

Mendelssohn was two years old when the French occupied Hamburg. His family fled to Berlin to escape there. 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, intellectuals, and artists.

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 started to compose. When he was twelve, he was taken to Weimar where he met Johann Goethe. In 1825, the composer Luigi Cherubini announced Mendelssohn to take up music as a career.

In 1826, Mendelssohn composed his famous overture to William Shakespeare's A Midsummer Night's Dream. He studied at the University of Berlin and acquired a wide broad education through this alone. What distinguished him from many of the composers of the time.

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 Hanover Philharmonic Symphony Orchestra. He traveled through Scotland, where he wrote the Hebrides Overture.

Mendelssohn appeared for the second time in London. At 24, he received an appointment as general music director of the city of Düsseldorf, and in 1835, he became the director of the famed orchestra of the Gewandhaus in Leipzig. He helped found the Leipzig Conservatory of Music in 1843. He made this his home and center spent his time there conducting, teaching, and composing. After his death in 1847, Mendelssohn returned to Leipzig, completing his orchestral works.

<table>
<thead>
<tr>
<th>Handel's Messiah Overture</th>
<th>1826</th>
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</thead>
<tbody>
<tr>
<td>Symphony No. 1 in G Minor</td>
<td>1830</td>
</tr>
<tr>
<td>Symphony No. 2 in A Minor</td>
<td>1842</td>
</tr>
<tr>
<td>Symphony No. 3 in A Minor</td>
<td>1833</td>
</tr>
<tr>
<td>Hebrides Overture</td>
<td>1838</td>
</tr>
</tbody>
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**ORCHESTRAL WORKS**

**Symphony No. 1 in E Minor 1824**

**Symphony No. 2 in A Minor 1842**

**Symphony No. 3 in A Minor 1833**

**5 Works: For Piano and Orchestra**

**2 Works: For Violin and Orchestra**
Frederic Chopin

born in Zelazowa Wola near Warsaw
Feb 22, 1810
died in Paris Oct. 17, 1849

Chopin was the son of Nicolas Chopin, a cigar factory bookkeeper and gymnastics teacher at the Warsaw Gymnasium and Jozefina Karpinska. He studied music at a private school and at the Lazarski Institute. In his first works were published at 15 (an op. 1 in B minor). At 18 he began to play in various concerts and at 19 he had developed his own personal style in composition, having composed concerto, masses, nocturne, rondo, etc. One critic called him "one of the most remarkable virtuosos playing on the musical horizon."

He left home to go to Paris to perform. He met great success at his first concert in 1831, he settled in Paris, rising to teaching, concert, and compositions as his life continued. His pupils were Liszt and Paderewski, and among his many students to whom he dedicated his music was Robert Schumann.
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 "Papillons" (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 other 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 C 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
1831 - relationship to Conservatory of music rejected by judges; formed daughter of singer.

1838 - goes to Milan with wife and 2 children, they die, his operas fail, at age 26, he gave up music.

1848 - An impresario (organizer of public entertainment or manager of concert artists) named Steffani, gets Verdi to work on "Mefistofele"; is a success, gets Verdi started to fame.

1849 - marries prima donna, Teresa Stupparich.

1851 - "Rigoletto".

1852 - "Il Trovatore".

1855 - "La Traviata".

1871 - "Aida" most famous.

1887 - "Otello" concerned with people.

1893 - "Falstaff" "Comedy".

Verdi - voice important, orchestra only on background.

Fine dramatic qualities.

Good, musical construction followed routine procedure in opera form.

28 operas.
Charles François Gounod
(1818–93)

French composer, born in Paris. He studied at the Paris Conservatoire under Jacques Halévy, Ferdinando Paer, 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, Thése à Bacchus (1841). He was organist and choirmaster at the Église des Missions Étrangères, Paris.

His first two operas, Sapho (1851) and La Théâtre, Sanglante (1854), were failures, but his light opera Le Médicis Thalberg (1858) was a success. His fame rests upon his next opera, Faust (1859), the most popular ever composed. His other two other important operas, neither of which achieved the fame of Faust, are Thérèse (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 Oratorio Tobie (1850), La Redemption (1852), and Mors et Vita (1853), the cantata Thalberg (1871).
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 Pricopo.

1858 - composed contata Vasco da Gama; two symphonies.

1863 - 1st operatic success, Les Pesteurs de perles (The Pearl Fritters); weak text and music commonplace in style, but plot, 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, Djemileh, incidental music to Dardel's play, T'Artisienne.

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

1874 - Carmen * might be said, it was performed for 33rd time since its premiere.
I. Fill in composers:
1. Tosca  
2. Barber of Seville  
3. Lucia de Lammermoor  
4. Norma  
5. Carmen  
6. Aida  
7. William Tell  
8. Faust  
9. Roman Carnival Overture  
10. Rienzi  
11. Les Huguenots  
12. La Boheme

II. What composer did most of his writing between the ages of 17 and 80 yrs of age or during the peak of all Italian Opera? **Verdi**

Describe his style: **On Unver'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.**

Name his outstanding work. **OFENBACH**

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

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

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

VI. What is the difference between: 1. Opera Buffa and opera comique? 2. Comic opera and serious opera?

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

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

IX. In early 19th century, where was the opera capital? **PARIS, FRANCE**

X. What opera is set in the opera house? **Tosca**

XI. What are the 3 elements of opera? 1. **Music**

2. **Drama**

3. **Literary**

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

**Rossini, Francesco Charles (1815-1868)**
Rossini was born in Paris. He studied at the Paris Conservatory. In Paris, he became organist & choral director 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. (over)
Final Music Opportunity Exam

I. Match:

<table>
<thead>
<tr>
<th>Trompette</th>
<th>Oboe</th>
<th>1</th>
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<tbody>
<tr>
<td>Sackbut</td>
<td>Stravinsky</td>
<td>2</td>
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<tr>
<td>Stradivari</td>
<td>Hindemith</td>
<td>3</td>
</tr>
<tr>
<td>Vertical instead of Horizontal</td>
<td>Jazz</td>
<td>4</td>
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<tr>
<td>3 + 2 + 2 + 3</td>
<td>Verdi</td>
<td>5</td>
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<td>Wagner</td>
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<td>Trumpet</td>
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<tr>
<td>Firebird</td>
<td>Bartok</td>
<td>8</td>
</tr>
<tr>
<td>Aida</td>
<td>Violin</td>
<td>9</td>
</tr>
<tr>
<td>Hautbois</td>
<td>Trombone</td>
<td>10</td>
</tr>
<tr>
<td>Typically American</td>
<td>Verdi</td>
<td>11</td>
</tr>
<tr>
<td>Rienzi</td>
<td>Ravel</td>
<td>12</td>
</tr>
</tbody>
</table>

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, using all twelve chromatic notes equaly.

III. What is Jazz?

Jazz is an offshoot of Negro spiritual music. It employs the use of 7ruple meter as well as humor in jazz music. Reflected thought is a major influence of the 20th century, but today a mainly improved instrumentation includes the trumpet, saxophone,节奏 (tenor or baritone), piano, drums, and social to other instruments.

IV. What are the characteristics of Jazz?

1. Blue notes
2. Syncopation
3. Use of time scale
4. Chromatic harmony
5. Improvisation

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

New Orleans Jazz (1925-1933) Notebooks DUE FRIDAY.

New York Jazz (1925-1933) Good luck to all of you in your future endeavors.

Smooth Jazz
Modern Jazz
bebop jazz
coastal jazz
Guiseppe 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

© 1928. The Colonial Art Company Oklahoma City U.S.A.
Christoph Willibald Gluck
Born July 2, 1714 at Weidenwaag (Upper Palatinate), died Nov. 15, 1787 at Vienna.

"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.

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

© 1928. The Colonial Art Company Oklahoma City U.S.A.
Gioachino Rossini
Born Feb. 29, 1792 at Pesaro, died Nov. 14, 1868 at Passy, near Paris.

"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

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

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

© 1928, The Colonial Art Company Oklahoma City U.S.A.
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, Alcide, 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, Quartetts, 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: Freischütz, 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 'Freischütz'."
— Richard Wagner

Felix Mendelssohn-Bartholdy
Born Feb. 3, 1809 at Hamburg, died Nov. 4, 1847 at Leipzig.
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
Daniel François Esprit Auber
Born Jan. 29, 1782 at Caen, died May 13, 1871 at Paris.

"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.

"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

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
Gaetano Donizetti
Born Sept. 25, 1797 at Bergamo, died Apr. 8, 1848 at Bergamo.

"Every melody, be it of Italian or German origin, is equally well understood."
—Richard Wagner

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. Theo. Fischer

© 1928. The Colonial Art Company Oklahoma City U. S. A.
Richard Wagner

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

“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: Ouvertures to “Waverley”, “The Vehmic 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

© 1928. The Colonial Art Company Oklahoma City U. S. A.
Jaques Fromental Halévy
Born May 27, 1799 at Paris, died March 17, 1862 at Nizza.
* "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 Wechvotynetz (Podolia), died Nov. 20, 1894 at Peterhof.
* "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
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 poetry." — Richard Wagner

Johann Sebastian Bach
Born March 21, 1685 at Eisenach, died July 28, 1750 at Leipzig.

"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 phenomenon of the musical genius Sebastian Bach."

— Richard Wagner
Georg Friedrich Handel

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


* "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 23, 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

© 1928. The Colonial Art Company Oklahoma City U. S. A.
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

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 Ouverture 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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