

String Instruments of the 1500s



The lira da braccio was popular in Italy during the 1500s. It was a smaller-sized instrument with 6 or 7 strings, and it was held against the shoulder to be played. In the early 1500s, instrument makers experimented with its shape and number of strings, and it evolved into a 3-string violin-viola. As the C string was added, it became the viola. A smaller model with an upper E string became the violin. The larger and lower sounding cello was made shortly after that. During Renaissance times, the lira da braccio was often played by poet-musicians in the courts of Italy's aristocrats.

At the same time, the viola da gamba, or viol, was popular in the courts of aristocrats across western Europe. Viols came in many sizes, pitches, and tunings. Musicians played all of the viols, even the smaller ones, by holding the instrument in front of their body and supporting it with their knees. The viol produced a soft, sweet sound that was very pleasant in the small chamber ensembles in the courts. The double bass evolved as the largest member of the viol family.



Study this photo of the cello (that developed from the lira da braccio family) and the viol. Complete the chart to list three characteristics unique to each instrument, and three characteristics these instruments share.

Characteristics unique to the cello (lira da braccio)	Characteristics shared by both cello and viol	Characteristics unique to the viol
1	1	1
2	2	2
3	3	3



Bows of the 1500-1600s



Throughout time, bows have been a means to produce sound from a string instrument. Bows have always been strung with horsehair or other string-like material. Other characteristics of bows have changed significantly through the past 5-6 centuries

including the shape and length. The bow hold has changed, too. Look at the oil painting below as one example of how a bow was held throughout the Renaissance period and slightly beyond.



Portrait of David Leeuw and his Family
by A. van den Tempel

Credit: Rijksmuseum, Amsterdam

(below: close up of bow and bow hold)

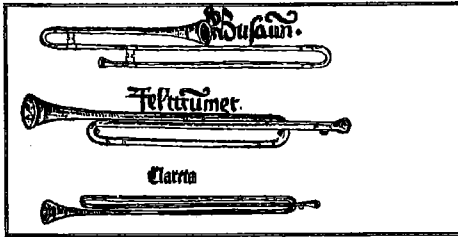


Bows were held with an underhand grip, palm facing upwards. Players used their fingers to control the bow stick and tension of the hair. This allowed for a very smooth playing style.

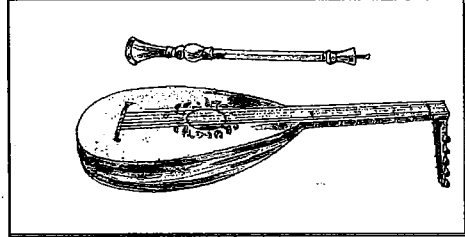
What do you notice about the bow and its use in the artwork?

- _____
- _____
- _____

How do you think the sound made by the musician in the painting is different from sounds made today?



More Instruments of the 1500s

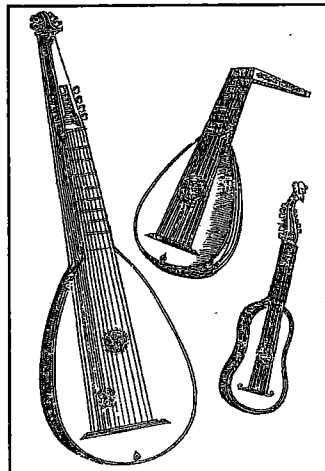


In Europe during this time, performances by groups of instruments were popular, including viols, lutes, recorders, shawms, and sackbuts. The groups were called consorts. Whole consorts had instruments from just one family, and broken consorts combined instruments from different families. Like viols, most instruments were made in several sizes, producing a wide range of sounds from low to high.

Some of the largest, most powerful courts employed as many as 30 musicians. Occasionally, all of the musicians played together for events such as a royal wedding. Renaissance composers did not write parts for specific instruments to play, so their music was performed by whatever instruments were available.

The lute is a string instrument made of wood with a pear-shaped body. Held across the body like a guitar, it is played by strumming or plucking the strings with the fingertips. In the early 1500s, the lute had six pairs of gut strings. Gut strings back then were made from the small intestine of sheep. By the end of the century, instrument makers had begun to experiment by adding more strings, and changing the neck and pegbox to accommodate the extra strings. They also made instruments of different sizes.

Lutes were used to accompany singers, as solo instruments, and to play dance music. The best lute players became famous, and were welcomed into courts across Europe.



Lutes

The recorder, also known as a fipple flute, was very popular through the 1500s. It was made of wood, and had 7 finger holes and 1 thumb hole that were covered or uncovered to change notes. Players held the recorder vertically in front of their body, placed the mouthpiece between their lips and blew gently. The sound was soft and sweet. Recorders were made in many different sizes. The larger the instrument, the lower its sound. The first instruction book for the recorder was published in 1511.

The shawm, an ancestor of the oboe, was popular until the start of the 1600s. Like the recorder, the shawm was made of wood and had finger holes and a thumb hole to change the notes. A double reed was inserted into the top of the instrument, and players placed the reed between their lips. The shawm's sound was loud and piercing, so it was easily heard outdoors.



Shawm

The sackbut, an ancestor of the trombone, was made of a long, curved metal tube with a flared bell at the end. It had a moving slide that was pushed or pulled to change the pitch (and length of the tube). Players made a sound by buzzing their lips against a cup-shaped mouthpiece. Its lower sound blended into loud, outdoor groups as well as softer, indoor groups, so sackbuts were seen everywhere there was music—in churches, town bands, and in the courts of the aristocrats.

1. Copy one sentence from the reading that was interesting to you.

2. Write one question you have about the information in the reading.

The Century Times

October 1590

Susato Prints Music: Nearly 3,500 Pages a Day!

Composer and printer Tielman Susato of Belgium (born c. 1510) is now able to print an unimaginable number of pages on a moveable music type press. He is printing his own compositions, as well as music of other composers. His press is modeled after the press of German inventor Johannes Gutenberg. In 1450, Gutenberg designed the moveable type printing press that uses individual letters made of metal and sets them in a printing frame to make words.

Now, some 100 years later, Susato has created a similar press for music printing and is credited for publishing more than 60 different books of songs.



New printing press

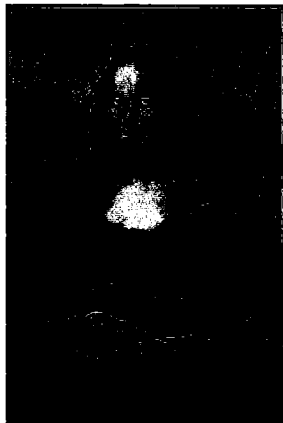


Music sample from press

Remembering... The Renaissance Man

Many people call Leonardo da Vinci a "Renaissance Man." Yes, he lived in Italy (1452-1519) during a time we still call the Renaissance Period, but his nickname is about much more than that. He knew about many subjects.

Leonardo was a mathematician, scientist, engineer, inventor, painter, sculptor, and writer. Always curious, he spent much of his time observing nature and science. He focused on details and kept journals of his drawings.



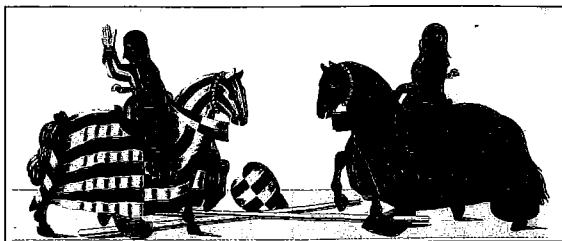
Mona Lisa

Da Vinci had ideas for many machines including a helicopter, military tank, and moveable bridge, but none were actually built during his lifetime.

Leonardo da Vinci was the artist of two paintings that have become very famous, "Mona Lisa" and "The Last Supper." There are many stories about "Mona Lisa." It is likely that this is a portrait of a woman named Lisa, the daughter of a cloth merchant in Florence.

Worldwide Sports

Sports continue to be heavily controlled by the government in England. King Henry VIII has banned working class citizens from many popular sports including deer hunting and racquet games. For men in the noble courts, jousting tournaments are available for your enjoyment.



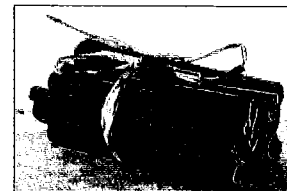
Traditional style jousting in 1500s

ADVERTISEMENT! Spices from the East to Your Kitchen

From dangerous routes by sea, through treacherous routes by land, the spices are finally here: nutmeg, ginger, cinnamon, and pepper. Add just a little of these unusual spices to your foods for a boost in flavor.

Explorers Christopher Columbus, John Cabot, Jacques Cartier (from the late 1400s to early 1500s) each went on their own treks to discover new lands and find riches. They met and traded with leaders and royalty in these faraway lands to get these spices.

These spices are quite special and unusual. They are worth every bit represented on the price tag.

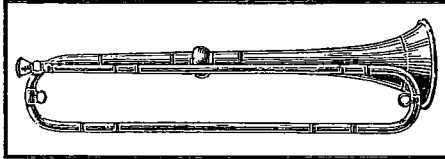


BUY NOW before they sell out!

1. Write a sentence to connect information in *The Century Times* with something you already know.

2. Write a sentence about something new you learned in *The Century Times*.

The Orchestra of the Baroque Period (1600-1750)



History: Baroque Period



Baroque orchestra

During the Baroque period, orchestras had between 10 and 40 musicians. String instruments and a keyboard instrument were most common members of the orchestra. Sometimes composers used other instruments in their music, too.

The harpsichord was a popular keyboard instrument. When a key was pressed, it made a plucked sound that died away quickly. No matter how much pressure was used on the keys, the sound was the same. The lid over the strings, when opened up, often revealed a beautiful painting.

The flute was made of wood and had 7 finger holes and 1 thumb hole. Performers held the instrument parallel to the floor and blew across the mouth hole to make a sound. In addition to being part of the orchestra, flutes (sometimes called fifes) also played with drums for military events.

By the middle of the 1600s, the shawm had developed into the oboe. A few keys had been added so players could reach lower holes, and now more of the reed went between their lips so they could better control the sound. In addition to being part of the orchestra, the oboe played in the military bands, too.

The bassoon was a long tube made of wood with both finger holes and a few keys to change notes. The tube was so long that it folded in half. When the player blew into a double reed, the air went down the tube, rounded the bottom, then up and out the top of the instrument. The bassoon often played harmony or bass notes with the cello and harpsichord.



Bassoon craftsman in his shop

The trumpet was used in military music long before it became part of the orchestra. It was made from a long brass tube that wrapped around and flared at the end. Sound was produced by buzzing the lips against a cup-shaped mouthpiece. Because there were no valves or keys on the trumpet, the only way to change notes was by tightening or loosening the lips.

The horn was also made from a brass tube. It was about 13 feet long and wrapped around like a circle a few times before flaring into a wide funnel-shape at the end. Pieces of tubing called crooks were changed to be able to play in different keys. Like the trumpet, there were no valves or keys, and sound was produced by buzzing the lips against the mouthpiece.

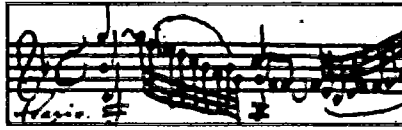
Timpani are sometimes called kettledrums because they look like large metal pots covered with a drum head. Each timpani drum is tuned to play a specific note.



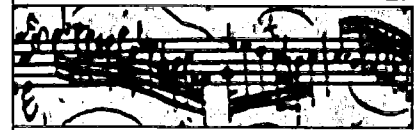
Most often composers specified two different notes in their music so two drums were needed.

Write each instrument of the Baroque orchestra in the correct instrument family.

String Instruments	Woodwind Instruments	Brass Instruments	Keyboard and Percussion Instruments
• _____	• _____	• _____	• _____
• _____	• _____	• _____	• _____
• _____	• _____		
• _____			



Describing Music of the Baroque Period (1600-1750)



Fast Facts	<ul style="list-style-type: none"> • In the Baroque Period, music always seems to be moving. Motion and energy come from the fast, running rhythm. • The leader of the orchestra is the harpsichordist or violinist in the group.
Melody	<ul style="list-style-type: none"> • The beginning melody is heard again and again, winding its way through the movement. It moves gradually up and down, mostly by steps, but it is not always easy to sing. • The melody is often decorated, or ornamented, with trills and fast moving notes. Performers are expected to improvise the addition of ornaments. Highly skilled performers are called virtuosos, and are very popular! • Often two or more melodies are played at the same time.
Rhythm	<ul style="list-style-type: none"> • The steady pulse is strong and even. Beats are grouped in a meter that has a feeling of two or three. • The beginning rhythm is heard again and again through the movement. Motion and energy come from the fast, running rhythm. • There is one tempo (speed) for each movement or section.
Expression	<ul style="list-style-type: none"> • Each movement or section of the piece expresses one mood. • Dynamics (level of sound, volume) are either loud (<i>forte</i> or <i>f</i>) or soft (<i>piano</i> or <i>p</i>).
Form	<ul style="list-style-type: none"> • Many pieces are written as a set of contrasting sections or movements. Movements are complete, shorter pieces with their own melodies, but are also part of a larger composition. • Orchestra pieces are often written so the melody alternates between a small group of instruments and the full ensemble. This is called concerto grosso. • The solo concerto is a popular form. It is a piece where a soloist is accompanied by the orchestra, and they take turns playing the melody. • Another common form is ternary form (ABA). There is a first section, followed by a second section that is different, and then the first section returns.

Ear Training

Review the musical characteristics of the Baroque Period (above) and check two of the characteristics you will listen for in the example. When the music has finished, be ready to talk about what you heard.

Music-Related Jobs During the Baroque Period

During this time, musicians had to depend on the courts or the church to earn a living. Music was the main form of entertainment in the courts, and the job of court music director was very important. Music directors were paid well, but they were still considered servants. They needed their employer's permission to travel or even to quit their job. Duties included composing new music for weekly concerts, and rehearsing and managing the musicians. They also had to take care of the instruments and music library.

Music in the big churches was grand! Each week, ordinary people heard the choir, orchestra, and pipe organ. Duties of the church music director included

composing new music for regular services and special holidays, and rehearsing and leading all of the music performances. They also taught the young boys attending the choir school. Unfortunately, church musicians and music directors received less respect and less pay than those in the courts.

Towns also competed for the best musicians. Town



musicians performed for a variety of events including church services, concerts for important visitors, and university graduations.

Baroque musicians
L65VN

Antonio Vivaldi



Born: 1678 in Venice, Italy

Died: 1741 in Vienna, Austria

Occupations: Violinist, composer, priest, teacher, music director

Fast Fact: He was often called *il prete rosso*, the “red priest,” because of his red hair.

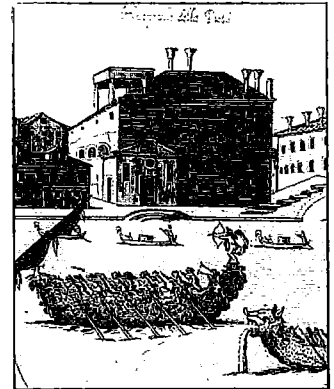
Antonio Vivaldi grew up in Venice where his father was a violinist at St. Mark’s Cathedral. His father taught him to play the violin, and they often performed together around Venice. At the age of 15, Antonio also began studying to become a priest. He was ordained 10 years later, but performed Mass only a few times due to ill health. His full attention turned back to music.

Vivaldi was hired immediately as a composer and teacher at the Ospedale della Pietà, a home and school for orphaned girls. The girls sang, learned to play instruments, and studied music theory. The school orchestra was one of the finest orchestras in Italy! Most Sundays and holidays, the school orchestra performed a concert. Vivaldi composed a great deal of music to show off their talents.

Not surprising, word about Vivaldi’s music spread, and he began to devote time to new interests. Opera became very popular in Italy in the early 1700s, and Vivaldi wanted to try his hand at composing operas.

Audiences did not like his first few operas, but the reputation he built on his other music was still as strong as ever. He left the Pietà for a time, and travelled and worked throughout Italy. Vivaldi was offered court positions, given prestigious awards, and received commissions for new pieces in Italy and neighboring countries.

Today, in 1728, Vivaldi enjoys employment at the Pietà along with opportunities to travel and compose for many different people. He composes two concertos each month for his school orchestra. In many concertos such as *The Four Seasons*, the solo is written for the violin. Vivaldi is also writing concertos for solo flute. Maybe in the years to come he will also write concertos for other instruments of the orchestra.



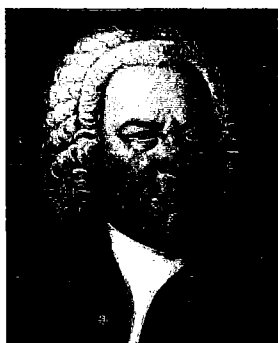
Ospedale della pietà

1. Copy one sentence from the reading that seems important and be ready to explain why.

Listen to an excerpt from the 6th movement (*Allegro*) of Vivaldi’s *Concerto No. 2 in G Minor for Flute, Strings, and Continuo, Op. 10, RV 439, “La Notte”* (composed in 1728). Listen for the solo flute. Notice that the solo flute sometimes plays with the full orchestra, sometimes with just a few instruments, and sometimes the flute rests while the other instruments play.

2. Conduct as you listen to feel the pulse of the music. Are the beats grouped in a feeling of 2 or 3? _____
3. Vivaldi marked the tempo of the music *Allegro*. What does *Allegro* mean? _____
4. You may hear the orchestra change tempo at the end as if Vivaldi had written *ritardando* (*rit.*) in their parts. What does *ritardando* mean? _____

Johann Sebastian Bach



Born: 1685 in Eisenach, Germany

Died: 1750 in Leipzig, Germany

Occupations: Organist, harpsichordist, violinist, violist, composer, teacher

Fast fact: He stayed his entire life in Germany and did most of his traveling, even city to city, by walking.

Johann Sebastian Bach left home when he was about 15 years old to attend a prestigious music school. When he left the school in 1703, people already recognized him as an organ virtuoso. Right away, Bach accepted a position as a church organist. He also began to compose vocal church music that was sung by the choir there. Over the next five years, Bach changed positions several times to work in various churches.

In 1708, Bach took a more long-term position in the prestigious court at Weimar. There he was both organist and a member of the orchestra. He continued to compose for keyboard instruments and choirs. Eventually Bach fell out of favor with one of the dukes and in 1716 he was passed over for the position of music director. This made him very angry. When he protested loudly, he found himself in prison for a month before he was dismissed.

Bach left Weimar and was immediately offered the position of music director in the court of Prince Leopold of Köthen. He has been here in Köthen since 1717 and has composed a lot of keyboard music and music for the court orchestra. Prince Leopold plays violin and viol da gamba, too, and loves to play with the orchestra. Bach has freedom in this position to travel and play organs in other cities.

The year is 1721 and Bach has been applying for other positions. He is happy at Köthen, but looking for other opportunities. He is waiting to hear back from the Margrave of Brandenburg. Bach sent him a set of six new pieces he composed over the last few years. Each piece has 3-4 movements and features a small group of solo instruments that alternates with the larger orchestra. This form is called *concerto grosso* and is popular with court orchestras!

1. Write one question you have about information in the reading. Be ready to share your question with others. _____

Listen to an excerpt from the 1st movement (*Allegro*) of the *Brandenburg Concerto No. 5 in D Major, BWV 1050* (composed in 1721). Here is the beginning theme played by the large group orchestra. The theme alternates with the small group of solo instruments.

2. Name the three instruments of the small solo group.

- _____
- _____
- _____

3. The solo instruments are each playing their own melodies. Describe one way their melodies are similar.

4. Write a word or draw an image inside the box to show the mood of the music.

George Frideric Handel



Born: 1685 in Halle, Germany

Died: 1759 in London, England

Occupations: Violinist, composer, music director, teacher

Fast fact: He became a British citizen in 1727.

George Frideric Handel showed musical talent from early boyhood. His parents were not musical and his father wanted him to study law. Even so, George learned to play organ, harpsichord, and violin. He also studied composition. At 17, Handel attended the University of Halle to study law, as his father wished. He left the university after one year, and traveled to Hamburg. There he accepted a position in the orchestra of the Hamburg Opera playing violin and harpsichord.

Handel left Hamburg and spent several years composing and traveling throughout Europe. He associated with wealthy princes, cardinals from the church, and famous musicians. In 1710, Handel accepted a prestigious position as music director in the court of Prince George of Hanover (Germany). He was there only a short time before he was granted a leave to visit London. Handel's music was popular there, especially with Queen Anne.

Queen Anne died in 1714. Succeeding her on the throne was King George I, formerly Prince George of Hanover. Handel continued to write lots of music

for the King's occasions, and his popularity among the English people remained high.

With King George in power, it's now July 1717. Handel continues his residency in England and has been asked by the king to compose special music for a big party on the River Thames. Handel has recently finished writing *Water Music Suite* for the occasion and today is the big day!

According to one eye witness, one barge holds about 50 musicians playing Handel's magnificent music, along with King George, Handel, and several aristocrats. All



Painting by Edouard Hamman

along the river, other boats and barges of varied sizes are sailing alongside to hear the music and enjoy the festivities. Londoners are gathered along the banks to witness the excitement. It's a fantastic day for Handel and everyone of London.

1. Look back to page 29 and write about one thing Handel and Bach have in common.

Listen to an excerpt from the 2nd movement, "Alla Hornpipe," from *Water Music Suite No. 2 in D Major, HWV 349* and answer the questions.

2. Handel used oboes, bassoons, violins, violas, and harpsichord in this piece, plus three more instruments. Name two of the other instruments. • _____ • _____
3. Conduct as you listen to help feel the pulse of the music. Are the beats grouped in a feeling of 2 or 3?

4. The form of this movement is ternary, also called ABA. Here is the beginning of the melody from each section. Circle the skips in each line. Notice the skips and directions of the notes when you listen to the music to help you know when the new section begins.

A Section



B Section



November 1715

Cellists Change Their Posture

For many years, cellists have been resting their instrument on the floor when playing. Around 1700, they figured out it was easier to control the bow and play difficult finger patterns when the cello was raised up off the floor. Experiments with setting the cello on little boxes and stools have been tried, but no single technique has yet emerged as best.

French King Louis XIV Passes Away

King Louis XIV of France, nicknamed Louis the Great, died on September 1 of this year after struggling with illness. Born in 1638, he was named king at the age of four and held a reign of 72 years. He was determined to become and remain a powerful leader, and wished to make France one strong united country.

As one sign of power and wealth, King Louis XIV took a small hunting lodge used by his father King Louis XIII and remodeled it into a beautiful palace called The Palace of Versailles. One of the most famous rooms: The Hall of Mirrors. The king walked through this hall everyday from his apartment to the royal chapel. He also met guests and members of the court here. The room is 240 feet long by 34 feet wide, and the ceiling is 40 feet high. 357 mirrors were placed on the wall across from the windows. This was a huge expense!



Place of Versailles: The Hall of Mirrors
Photo: Myrabella/Wikimedia Commons

Copyright Corner

In England in 1710, the Statute of Anne went into effect. This copyright law gives authors exclusive right to publish and sell their works for 14 years. Authors can renew a copyright for 14 more years if they are alive when the original copyright expires. When the copyright period is over, the work becomes in the public domain and anyone may legally publish it for sale.

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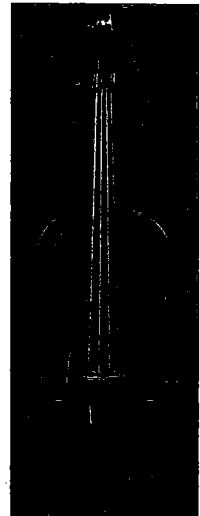
Violins for Sale!

Maker: Antonio Stradivari
of Piazza S Domenico, Cremona

Violins by Signor Antonio Stradivari feature magnificent flamed maple backs, richness and power in tone quality and sound. Through years of violin-making tradition, plus enhancements of his own, Stradivari has developed his violins into the finest instruments of their kind.

A violin of any maker, when well cared for, should be able to last for centuries. A great investment!

Be sure to check out his other instruments including cellos, plus a few lutes, and mandolins.



Violin, 1713

Worldwide Sports

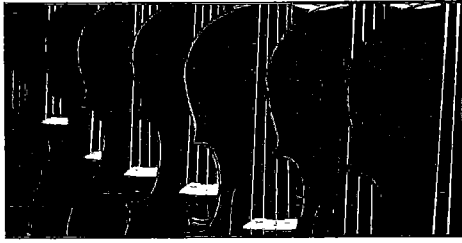
The winner of the 1710 Queen Anne's Gold Cup is no other than Bay Bolton, the British Thoroughbred racehorse! His owner is the 2nd Duke of Bolton. Like most race horses by age 5 or 6, Bay Bolton will soon leave his racing career behind and sire offspring who will hopefully become successful race horses, too.



From: Famous Horses; Theo. Tounton, Sampson Low, Marston & Company Ltd, London. Artist: J. Seymour

1. Write a sentence to connect information in *The Century Times* with something you already know.

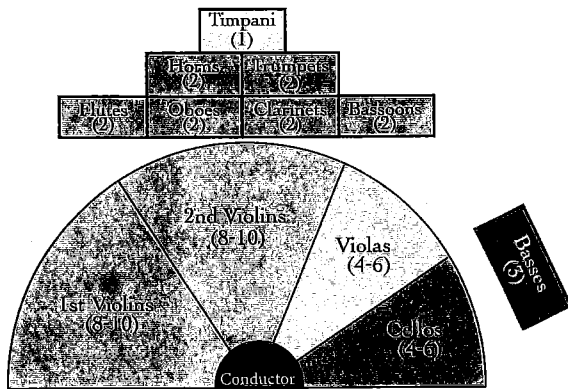
2. Write a sentence about something new you learned in *The Century Times*.



The Orchestra of the Classical Period (1750-1825)



During the Classical period, orchestras ranged in size from 25 to 60 musicians. The seating chart below is one version of how an orchestra would have been set up during the Classical period, especially one that included a conductor.



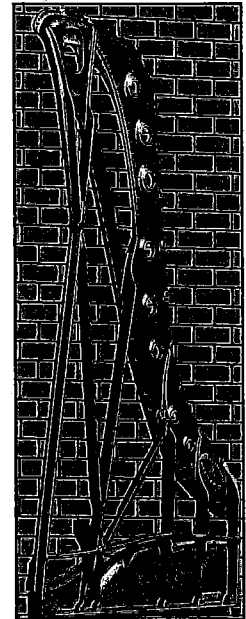
Here are some facts about the orchestra during the Classical period:

- The string family was most important. It included sections of violins, violas, cellos, and basses. The 1st violins almost always played the melody. The 2nd violins and lower strings almost always played the accompaniment.
- Woodwinds in the orchestra were frequently used in pairs, including two flutes, two oboes, two clarinets, and two bassoons. Woodwinds added interesting tone colors and often played solo melodies.
- Brass instruments, usually two horns and two trumpets, added power to the music. They did not often play the melody.
- The timpani, from the percussion family, added emphasis in certain parts of the music.

The newest instrument in the orchestra: clarinet! Attached to the mouthpiece was a thin piece of reed that would vibrate when played to produce the sound. The clarinet was made of wood with finger holes like the recorder. By the 1750s, it also had five keys that made it possible to play more notes.

The first piano was made in Italy in the early 1700s. The piano was originally called pianoforte, or sometimes forte-piano. Players could produce a range of dynamics by pressing harder or lighter on the keys. The harder the keys were pressed, the louder the notes became. The mechanism to do this was complicated and it took instrument makers many years to figure out.

After the piano was introduced, instrument makers worked to improve the design so the piano would produce an even greater range of dynamics. Thicker, steel strings gave the piano a more brilliant sound, but they also put considerable pressure on the wood frame. In the 1820s, a piano maker in America patented a cast iron frame that was able to withstand the tension of the steel strings.



Cast iron frame (standing)
a modern-day image

If needed, return to page 26 to help answer these questions.

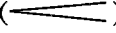
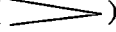
1. Write three ways the orchestra of the Classical period is different from the orchestra of the Baroque period.

- _____
- _____
- _____

2. Describe one way the sound of the piano is different from the sound of a harpsichord.

Describing Music of the Classical Period (1750-1825)



Fast Facts	<ul style="list-style-type: none"> • In the Classical Period, composers write more and more music that can be played by amateurs. Amateurs are less skilled than the professionals, so many pieces are not as difficult as those written in earlier times. • The music is full of contrast. There are contrasting melodies, rhythms, and moods within a movement. Contrasting movements form longer pieces. • The leader of the orchestra often plays as a member of the group, although a conductor becomes more popular towards the end of the period.
Melody	<ul style="list-style-type: none"> • There are different, contrasting melodies within a section or movement of a piece. Melodies are often easy to sing and remember. • The melody is usually played by the 1st violins or by some of the woodwind instruments.
Rhythm	<ul style="list-style-type: none"> • Beats are grouped in a meter that has a feeling of two or three. • The pulse is steady throughout each section. Composers also add many pauses, sometimes unexpectedly. • A variety of rhythms and rhythm patterns are used. Sometimes the rhythm patterns have longer notes, and sometimes the notes are short.
Expression	<ul style="list-style-type: none"> • The mood of the music often changes within a section or movement. The change may be gradual or sudden. • Dissonant notes are sounds that clash. Sometimes composers use dissonant notes to create suspense or excitement in the music. • Gradual changes in dynamics are used frequently. Crescendo () means gradually louder. Decrescendo () means gradually softer.
Form	<ul style="list-style-type: none"> • New! The symphony is very popular for orchestras. It usually has four movements and is 20 to 40 minutes in length. The first and fourth movements are fast and the second movement is slow. The third movement is often related to courtly dances of earlier times. • Within a movement, two common forms are ABA and theme & variations.

Ear Training

Review the musical characteristics of the Classical Period (above) and check two of the characteristics you will listen for in the example. When the music has finished, be ready to talk about what you heard.

Music-Related Jobs During the Classical Period

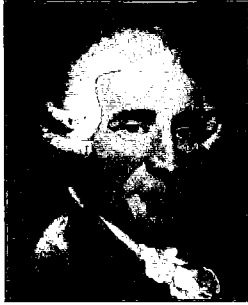
In the mid 1700s, many musicians still worked for the church or in the service of the court, but political power was shifting to the middle class. Over time, it became easier for independent musicians to earn a living. Composers started writing music for the new and more diverse middle class audience, and music publishers printed it for sale. Composers were also hired to lead public performances of their music, and more musicians were hired to perform in the concerts. Middle class audiences also wanted music lessons for themselves and their children. There was a need for more teachers, new instruction books, and more instruments.

Drawing: Young Mozart at harpsichord with his father giving a lesson

There was no one path to becoming a professional musician. Many famous musicians of 17th and 18th centuries grew up in a musical family. Their first teacher was often their father. At an early age they learned to compose and to play several instruments. Some boys left home to receive a more formal music education as a choirboy in a large church. Others became an apprentice to a town musician, doing jobs like copying music in return for instruction. In Italy, music schools were often connected to orphanages. There, both boys and girls received excellent music training.



Franz Joseph Haydn



Born: 1732 in Rohrau, Lower Austria

Died: 1809 in Vienna Austria

Occupations: Violinist, keyboardist, composer, teacher, music director

Fast Fact: He was known as a jokester and had a wonderful sense of humor.

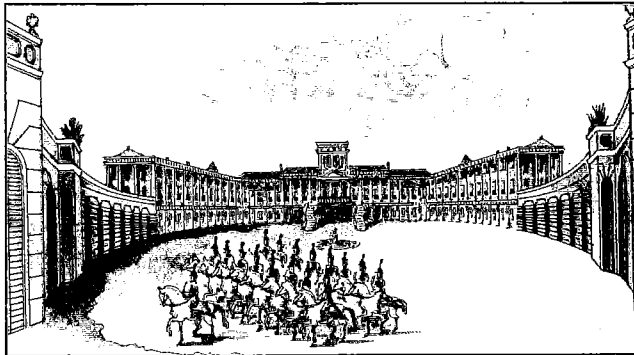
The year is 1792 and Franz Joseph Haydn is visiting London. He has composed six new symphonies on this trip, and both Haydn and his music are popular with audiences. *Symphony No. 94*, the “*Surprise*” *Symphony*, is one of their favorites. Being able to travel for an extended period of time, and going all the way to London, has been a new experience for Haydn. When Prince Esterházy died, his son inherited power and decided to disband the orchestra. Haydn, who had been employed in the Esterházy court for almost 30 years, no longer had a job.

As music director at Esterházy from 1761 to 1791, Haydn had many responsibilities. He was very conscientious in carrying them out. He composed all of the music requested by Prince Nikolaus, led the orchestra, and coached the singers. Haydn also took

care of the instruments and music library. In 1779, a new contract agreement allowed him to sell his music to publishers. As a result, Haydn became a leading European composer.

Music of the Esterházy court was well known to visitors. Haydn and the other musicians performed daily chamber recitals and several formal concerts each week in the beautifully ornate halls. The palace was extraordinary! There was an opera house, a theatre, and two concert halls with seating for hundreds of people. Imagine what it was like to sit on the Esterházy stage and look out into the audience during a performance!

Haydn was a talented musician, yet he was hired as a servant. He lived and dined in servants quarters. He stood before the Prince twice daily to receive his orders. Haydn was expected to dress in formal attire, complete with powdered wig. Even with heavy responsibilities and a servant’s lifestyle, Haydn enjoyed two advantages to having a wealthy patron. He received a steady income and his music was performed.



Esterházy Palace:
exterior courtyard

1. Copy one sentence from the reading that seems important and be ready to explain why.

Listen to an excerpt of the 2nd movement (*Andante*) from *Symphony No. 94*, “*Surprise Symphony*” (composed in 1791). The form is theme and variations. The first time you listen, raise your hand at the start of each variation.

2. The beginning notes are marked with a dot called *staccato* (\cdot). What does *staccato* mean? _____
3. At the beginning, the dynamic is marked as *piano*. What does *piano* mean? _____
4. The musical “surprise” has the dynamic marking of *fortissimo* (*ff*). What does *ff* mean? _____
5. Does the mood stay the same throughout the example you are hearing? Explain your answer.

Composition

Theme and Variations

The 2nd movement of *Symphony No. 94* by Haydn is written in the form of theme and variations.

Theme = a main melody of a piece.

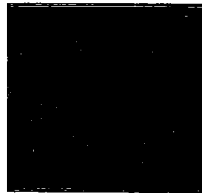
Variation = a different version of the theme often created by small changes to the rhythm or melody.

Example of theme and variations with shapes and colors:

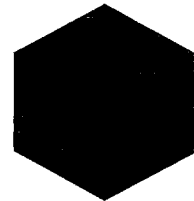
Theme



Variation 1



Variation 2

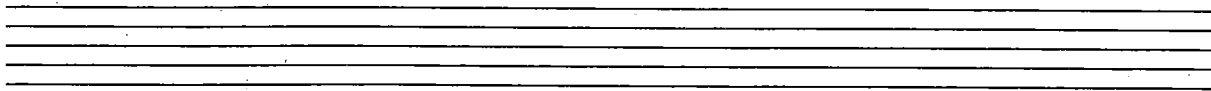


Create your own variations on Haydn's theme. Your goal is to make small, interesting changes, yet be sure the theme is still familiar. After you have finished each variation, play it on your instrument and change any notes you do not like. Also share your work with a partner for more feedback. Your teacher may be looking for exemplary variations to share and explore in class.

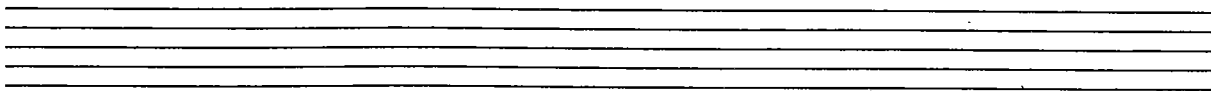
Theme:



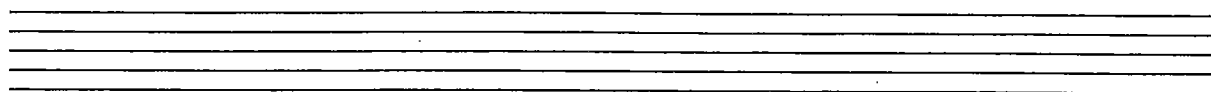
Variation 1: Copy the **Theme** (shown above), and in each measure replace one ♩ with a rest. (The last measure will not change.) Decide if you want this variation to be *piano* (**p**) or *forte* (**f**), and write the **p** or **f** below the first note. Add a repeat sign if you wish.



Variation 2: Copy the **Theme** again, and in each measure replace one or two ♩ with eighth notes. (The last measure will not change). Decide if you want this variation to be *piano* (**p**) or *forte* (**f**), and write the **p** or **f** below the first note.



Variation 3: Copy the **Theme** again and in each measure move the ♩ on beat 2 (or 4) up or down a step. (The last measure will not change.) Add dynamic markings.



Wolfgang Amadeus Mozart



Born: 1756 in Salzburg, Austria

Died: 1791 in Vienna, Austria

Occupations: Harpsichordist, pianist, composer, teacher, concert organizer

Fast Fact: He enjoyed playing billiards and had a billiard table in his apartment.

Wolfgang Amadeus Mozart was a child prodigy — a musical genius! At the age of six, he could play the violin and keyboard instruments well, sight read music without a mistake, and improvise complicated melodies. Young Wolfgang's father, Leopold Mozart, was eager to show off his son's talent. Wolfgang and his older sister, Nannerl, performed throughout Europe for almost 10 years. Wolfgang, in particular, was an instant celebrity! He enjoyed dressing up in formal attire and associating with wealthy and powerful people. Sometimes the aristocrats played in a musical group with young Mozart.

When touring, the Mozarts often stayed in a city for several weeks, and the children passed the time between concerts by practicing or composing. Wolfgang completed his first symphony at the age of eight while in London. In the years that followed, he had also completed a few piano concertos, a string quartet, seven operas, and several sacred choral works.

They finally returned to Salzburg in 1771 when Mozart was 15. Leopold returned to his position in the court of the Prince-Archbishop, and Wolfgang

was given a seat in the orchestra. Wolfgang was not happy! He was used to being the center of attention and now he was nothing more than a servant.

Mozart left Salzburg at the age of 25. He moved to Vienna to work as a freelance musician, without the financial security of a patron. Mozart was highly successful in the first few years and earned a lot of money by teaching lessons, giving concerts of his own music, and composing.

It is now summer, 1788, and the political scene has changed with war. Mozart is unable to support himself or his family. He continues to work all the time but is asking to borrow money from friends. He just finished composing symphonies 39, 40, and 41, and it only took him six weeks to write all three. So far, no performances have been scheduled.



*Mozart Family Portrait:
Nannerl & Wolfgang sitting at
an early model piano.
Artist: Johann Nepomul della
Croce (circa 1780)*

1. Write one question you have about information in the reading. Be ready to share your question with others.

Listen to an excerpt from the 1st movement of *Symphony No. 40* (composed in 1788).

2. Name the instrument that is playing the melody most of the time. _____
3. Listen for a moment when the dynamics change gradually from soft to louder. Draw the symbol in the box Mozart may have used in the music to show he wanted a gradual change from softer to louder.

Draw the symbol Mozart may have used to show he wanted a gradual change from louder to softer.

4. The notes in this piece are played *legato*, the opposite of staccato. What does *legato* means? _____

April 1817



The Modern Bow Now Available!

Some call him the "Stradivari of the bow." Who is this astounding bow maker? He is François Tourte (b. 1747) from Paris! He has been experimenting with different designs by making bows slightly longer and heavier at the tip and frog. He has worked on perfecting the curve of the wood as well. Tourte now uses pernambuco wood because it is a stronger and heavier wood that gives him the desired result. Tourte is a perfectionist and each of his bows is phenomenal. Anything less than that, and it never leaves his workshop.

ADVERTISEMENT!

Finally! The New Practice Tool for All Musicians THE METRONOME

This extraordinary practice tool produces regular beats with a click sound. Clicks are measured by beats per minute (bpm) and it can be set to the desired speed from as slow as 40 bpm to about 208 bpm. Now musicians can use the metronome to set a specific tempo as well as to keep it steady.

In 1816, German inventor Johannes Maelzel made and patented the first metronome with a scale showing the number of beats per minute. Only crude metronomes were invented before his.

Be one of the first to invest in Maelzel's metronome. You will be glad you did!

New Beethoven Symphony

The Royal Philharmonic Society of London, England has commissioned Ludwig van Beethoven to compose a new symphony. It will be his ninth. By commissioning Mr. Beethoven, it means the society has placed an order for him to write a large, multi-movement work. We are told he has not yet begun this project due to poor health, although he is currently working on a new solo piano piece.



Copyright Corner

America's founding fathers included copyright in the United States Constitution, Article I, Section 8: *The Congress shall have Power...To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.* President George Washington signed the U.S. Copyright Act of 1790. The law gives American authors, artists, and scientists sole right to publish and sell their works for 14 years, plus the option to renew the copyright for 14 more years.

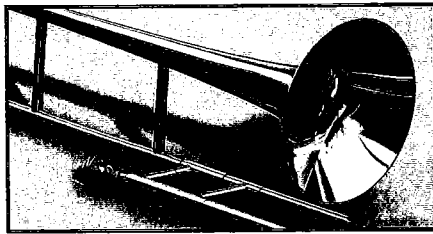
A Picture is Worth a Thousand Words!

Here is a portrait of Joseph Anton zu Walburg-Wolfegg and his Family, painted in the year 1816 by Anton Einsle. List five details you notice in the painting.

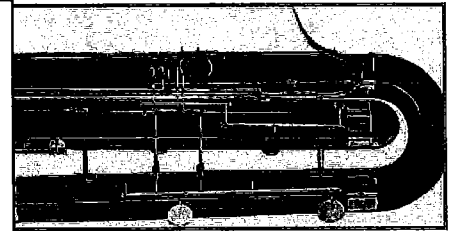
1. _____
2. _____
3. _____
4. _____
5. _____



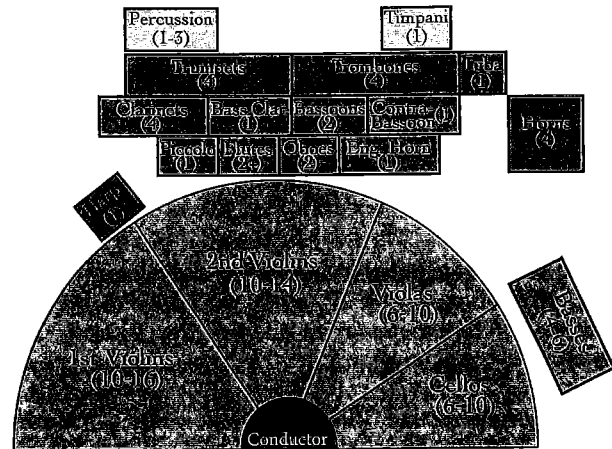
Write a sentence to connect information in *The Century Times* with something you already know.



The Orchestra of the Romantic Period (1825-1900)

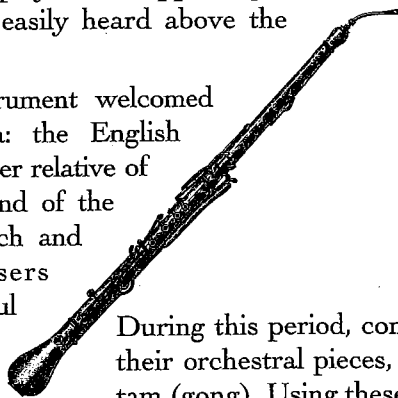


The size of the orchestra during the Romantic period continued to grow. Composers wrote music with a greater variety of tone colors and sometimes close to 100 musicians were required to play all of the parts. Larger concert halls were built to hold the louder sound of the music, the larger audiences, and the larger orchestras. Conductors now always stood in front of the orchestra and led with a baton.



Some new instruments began showing up in orchestras in the 1800s. One is the piccolo, a small flute that is only about 12 inches long. Because of its size, the sound is very high and almost shrill. When one piccolo plays in its upper register, the sound can be easily heard above the orchestra.

Another new instrument welcomed into the orchestra: the English horn, a slightly larger relative of the oboe. The sound of the English horn is rich and mellow. Composers often write beautiful solo melodies for this instrument.



During this period, composers also used many more percussion instruments in their orchestral pieces, including bass drum, triangle, crash cymbals, and tam-tam (gong). Using these instruments greatly enhanced tone colors of the music.

The contrabassoon, sometimes called a bass bassoon, has a very low sound. Its long wooden tube is more than 16 feet long, and it folds around on itself twice. It is very heavy to hold, so players often use an endpin to rest it on the floor. Like the bassoon, the contrabassoon is played with a double reed.



The bass clarinet is one of the bigger and lower members of the clarinet family. The first bass clarinets were made in the 1770s, but then it took the next 60 years before it was used in the orchestra. The instrument is a long tube made of wood, with a curved metal tube at the top and a metal bell at the bottom. Because it is heavy, players often use a neck strap or endpin to support the weight. The sound of a bass clarinet in the low register is rich and full.

The trombone had been played in courts and churches since the 1600s when it was called the sackbut. It took composers until the mid 1800s before they used it as a regular instrument in the orchestra. The biggest improvement to the trombone was making a bigger flare in the bell. This helped produce a louder sound.

The tuba, patented in 1835, is the largest, lowest sounding and newest member of the brass family.

The concert harp made its way into the orchestra around 1830. While the origins of the harp go back many centuries, composers didn't include the instrument in symphonic music until this time.



History: Romantic Period

If needed, turn back to pages 26 and 32 to help answer these questions.

1. Label each of these instruments in the Romantic period orchestra with the correct family.

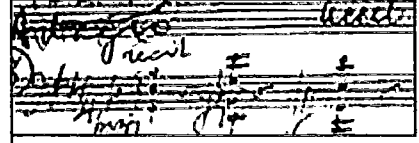
Write **W** for woodwind, **B** for brass, **S** for string, and **P** for percussion.

- | | | | |
|-------------------|-----------------|-------------|--------------|
| ___ bass clarinet | ___ double bass | ___ oboe | ___ trombone |
| ___ contrabassoon | ___ flute | ___ piccolo | ___ tuba |
| ___ cymbals | ___ horn | ___ timpani | ___ viola |

2. Circle the name of the highest sounding woodwind, brass, and string instrument listed in question 1.

3. Write a sentence that relates the highness or lowness of pitch to the size of the instrument.

Describing Music of the Romantic Period (1825-1900)



Fast Facts	<ul style="list-style-type: none"> • In the Romantic Period, composers work to make their music more expressive. • Composers have a wide variety of instruments they can use in their music. These instruments can play a wider range of dynamics and notes than ever before. • The leader of the orchestra, the conductor, now stands in front of the group.
Melody	<ul style="list-style-type: none"> • Melodies can be easy to sing and remember. Composers often use more than one melody or theme in a piece. • Melodies are sometimes smooth, moving by steps. Other times, melodies are made of larger intervals and sound more jagged. • The range of pitches in the music can go from very, very high to very, very low. • Sometimes composers use familiar melodies or folk songs in the music.
Rhythm	<ul style="list-style-type: none"> • The meter may change frequently within a piece to help express the mood. The meter may also have a feeling other than groups of two or three. • Rhythm and rhythm patterns are more complex than ever before. • Composers use a wide range of tempos, and often change the tempo within a piece to help express the mood. Tempo changes may be sudden or gradual.
Expression	<ul style="list-style-type: none"> • The mood of the music changes often within a piece. • Composers use a wide range of dynamics from very, very soft (<i>ppp</i>) to very, very loud (<i>fff</i>). Dynamic changes may be sudden or gradual.
Form	<ul style="list-style-type: none"> • The symphony is still popular, but composers often stretch or change the "rules" to better fit their ideas. • Many composers write music that expresses many different moods without dividing their piece into a set of movements.

Ear Training

Review the musical characteristics of the Romantic Period (above) and check two of the characteristics you will listen for in the example. When the music has finished, be ready to talk about what you heard.

Music-Related Jobs During the Romantic Period

During this time, fewer and fewer musicians worked for the church or in the courts. Many more worked as independent, freelance musicians. They taught music lessons to children and adults, and performed everywhere from private homes to large concert halls. They earned commissions on new pieces, and published their music.

Two other music-related careers were emerging, that of music critic and music conservatory faculty. Opportunities for music critics started growing in the 1840s. This was about the time newspapers and journals

began to publish reviews of concerts and articles about famous performers. Several music conservatories opened in Europe and America during the 1800s. These prestigious schools were some of the first to offer special programs for the study of composition, music theory, and performance.

The New England Conservatory of Music,
FRANKLIN SQUARE,
BOSTON, - - - MASS.



Is the Largest and Most Splendidly Equipped Conservatory
and College of Music in the World.

1883

Ludwig van Beethoven



Born: 1770 in Bonn, Germany

Died: 1827 in Vienna, Austria

Occupations: Composer, teacher, violinist, pianist

Fast Fact: He liked nature and enjoyed long walks in the woods.

Ludwig van Beethoven grew up in a family of musicians. His father taught him to play the piano and violin, and by age 13, Ludwig was employed as keyboardist in a court orchestra. He already had several piano pieces published, too.

To learn more about composition, Beethoven studied the music of contemporary composers including Mozart and Haydn. In his journal, Ludwig wrote about meeting each of them on separate trips to Vienna. Beethoven carried a music sketchbook everywhere he went, always writing down new ideas and revising old ones. Sometimes he worked on a piece for years before it was just the way he wanted.

Unlike earlier composers, Beethoven was able to make a good living as a freelance musician in Vienna. He published his compositions, taught piano lessons, and was a virtuoso performer. Beethoven's concerts were well attended. Aristocrats gave him gifts and treated him as an equal rather than as a servant.

Beethoven's world began to change when he realized he was growing deaf. He isolated himself from people and often took long walks in the country to be alone. In 1813, Johannes Maelzel (the metronome inventor) made him different ear trumpets so he could continue to communicate with friends, but none of the devices worked very well. Eventually Beethoven just carried a "conversation" notebook so they could write their comments and questions for him. Lack of hearing forced him to stop conducting and playing the piano in public.

After over two decades of hearing loss, it's 1824 and Beethoven is now standing at the podium conducting the first performance of his ninth symphony. He hasn't conducted for 12 years due to deafness, but this performance is something special. In the last movement of his symphony he includes full chorus and four vocal soloists. No composer has ever done this before! Despite the sound coming from the orchestra and the chorus, he can't hear a thing. As the music ends, he is still conducting until a performer signals him to turn and face the audience applauding wildly. A huge success!

1. Look back to page 36 and write one thing Mozart and Beethoven have in common.

Listen to an excerpt of the 4th movement from *Symphony No. 9* (composed in 1824). Here is the famous theme named, "Ode to Joy."



2. Circle the skips in the melody.

3. Draw a square around the tied notes.

4. Write A or B on the blanks above the music to show how the sections are similar or different.

5. Follow the theme as you listen to the recording. Based on the recording, circle each of these markings Beethoven likely wrote in the music.

pianissimo *piano* *forte* *fortissimo* *crescendo* *decrescendo* *staccato* *legato*

Gustav Mahler



Born: 1860 in Kalischt, Bohemia
Died: 1911 in Vienna, Austria
Occupations: Pianist, conductor, composer
Fast Fact: He played percussion in the school orchestra at the Vienna Conservatory.

Gustav Mahler grew up in a town of about 20,000 people. He learned to play his grandparents' piano and gave his first public concert at the age of 10. Mahler attended the Vienna Conservatory to study piano, music theory, and philosophy.

Mahler's career as a conductor began at age 20. He gained experience by working in several small theaters. In 1886, he accepted the position of conductor at the famous Leipzig Opera. Early in his career, some of the most successful performances he conducted were operas composed by Mozart. Years later when Mahler was conductor of the Vienna Philharmonic, they performed many works by Ludwig van Beethoven, including his ninth symphony.

As a conductor, Mahler often challenged other people who were in charge. He took control over each performance and often rehearsed the orchestra for hours and hours at a time. He had a quick temper and many of his jobs ended because of a disagreement. Even though he was difficult to work

with, the resulting performances received high acclaim and Gustav earned a good living.

Mahler was so busy as a conductor that, for many years, composing was a part-time activity. In the early 1900s he bought a small cottage on a lake. Every summer, he and his family stayed several months in the peaceful countryside where he devoted his time to composition. And here we are in 1902 at Mahler's cottage. It's early morning and he is working on his fifth symphony. He says that early morning is a great time for composing and by the afternoon, he breaks to swim and hike. When he worked on this symphony last summer, he had finished the first two movements and had sketched the 3rd movement. Now he is working on movements four and five. Mahler looks forward to conducting the premiere of his new symphony in the near future.



Mahler's beachside hut where he composed music (credit: Johann Jaritz)

History: Romantic Period

1. Look back to page 41 and write about one way the careers of Mahler and Brahms are different.

Listen to an excerpt from the 1st movement, "Trauermarsch," of *Symphony No. 5* (composed in 1902).

2. Write a word or draw an image to show the mood of the trumpet solo at the beginning.

3. Write a word or draw an image to show the mood when the string section has the melody.

4. Here is a range of tempo markings. Mark X at the slowest and fastest speeds you hear, then shade along the line to connect your Xs.

slow	medium slow	medium	fast	very fast
Adagio	Andante	Moderato	Allegro	Presto

5. Based on the recording, circle each of the markings Mahler likely wrote in the music.

gradually slower <i>ritardando (rit.)</i>	gradually faster <i>accelerando (accel.)</i>	gradually louder <i>crescendo</i> (<)	gradually softer <i>decrescendo</i> (>)
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The Century Times

November 1888

Secret Revealed: Chinrests and Endpins are Here to Stay!



Adrien Servais

About 1825, the chinrest was invented by German violinist, composer, and conductor Louis Spohr. The first chinrest was a thin ridge made of wood placed to the left of the tailpiece. Why did he invent this contraption and why did it become so popular? As composers began writing more difficult music, the left hand needed more freedom to play more notes up and down the fingerboard, with greater speed and more comfort. Without the chinrest, the left hand was required to help hold up the instrument and that limited their abilities. The chinrest solved those challenges.

The cello endpin is thought to have been introduced about 1845 by Adrien Servais. Servais was a Belgian cellist, teacher, and composer. Having an endpin eased playability. It allowed cellists to play more difficult music and with more volume and tone. Most cellists are now using an endpin.

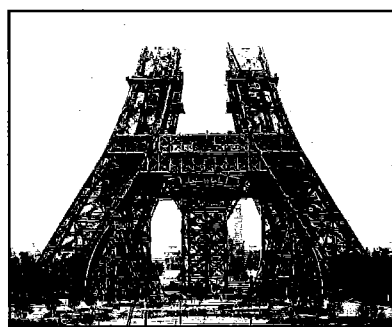
Lady Liberty at Home in New York Harbor

She was a gift from France to America. Her full name: Liberty Enlightening the World. The seven rays of her crown represent the seven seas and continents. The French sculptor who designed "Lady Liberty" is Frederic Bartholdi. He received help from Gustave Eiffel, an engineer, to create the iron skeleton under its copper sheet covering. And here she is in 1888, the tallest iron structure ever built. It has been nearly two years since the glorious dedication as shown here. This year, double spiral cast-iron stairs have been added inside of the statue.



Gustav Eiffel and His Tower

In 1887, Gustave Eiffel laid the foundation for another spectacular structure. This one is slated for the 1889 World's Fair in Paris. Named the Eiffel Tower ("La Tour Eiffel" in French), it is designed to be 1,050 ft. high. When



finished, it will become the tallest structure in the world! Plans show it is being built with more than 18,000 pieces of iron and 2,500,000 rivets. Construction is progressing quickly and the second level is now completed.

Copyright Corner

Great news in 1831 for authors, artists, and scientists! Copyright protection was increased to 28 years, with the option to renew the copyright for 14 more years.

A Picture is Worth a Thousand Words!

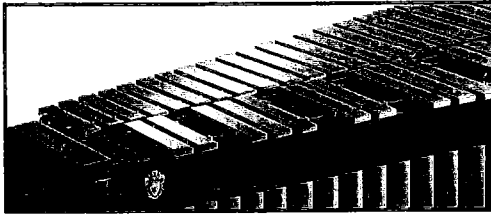
Here is a portrait of *The Sunday*, painted in the year 1884. List five details you notice in the painting.

1. _____
2. _____
3. _____
4. _____
5. _____

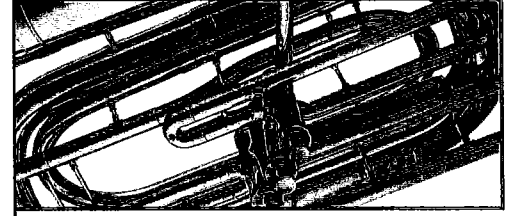
Painter: Alexey Korzukhin



Write a sentence to connect information in this *The Century Times* with something you already know.



The Orchestra of the 20th Century (1900-2000)



Symphony orchestras of the 20th century had close to 100 musicians, like orchestras in the Romantic period. Composers continued to use a variety of tone colors in their music. More percussion instruments became common in the orchestra, too. Occasionally, composers also used an instrument that was more popular in other groups, such as the euphonium. The euphonium is a brass instrument that looks like a small tuba. It has a range of notes similar to a cello, and often plays beautiful solo melodies.

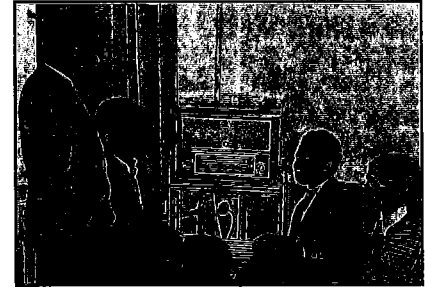


New Audiences in the 20th Century

Advances in technology led to new audiences for orchestral music in the 20th century. In 1877, Thomas Edison invented the phonograph. His first recording was speaking "Mary had a little lamb." The sound was scratchy and the cylinder was worn out after just a few plays, but it was an exciting development! Edison's goal had been to record talking. People also figured out the technology could be used to record music. Many inventors worked on improvements to the phonograph. The result was better sound quality in both playback and recording, and more durable discs. By 1917, several orchestras in America had recordings, and audiences were able to listen to new music right from their living room.

About the time Edison was experimenting with sound recordings, others were working on wireless

communication with radio signals. Their goal was to be able to communicate information quickly and across great distances. Again, people figured out the radio could also be used for entertainment. Regular radio broadcasts began in 1920. Radio stations played music recordings, but many stations also had their own orchestras and broadcast live music. Families and friends gathered around the radio in the evenings to listen to music, comedies, and action adventures.



Deutsche Fotothek

Another new technology, the tape recorder, changed both the radio and music recording industries in the 1930s. For the first time, musicians, recording engineers, and producers could record, re-record, and edit their performances for a "perfect" recording. Orchestras, as well as popular artists, were heard in homes across the country. They sounded better than ever!

Phonograph records had been popular for about 60 years, but in the 1980s, newer technology began to take their place. The audio CD led the way into the digital age. For musicians and producers, editing their performances became easier and more precise. They also had more freedom to be creative with special effects. Audiences appreciated clearer sound quality and up to 74 minutes of uninterrupted music. In the late 1990s, the DVD improved on CD technology. Listeners experienced better sound quality, the possibility of surround speakers, and interactive elements such as graphics, music videos, and interviews with the musicians.

Photo above: *Vancouver Symphony Orchestra, British Columbia*

1. Copy one sentence from the reading that was interesting to you.

2. Write one sentence about something you already know that connects to the reading.



Describing Music of the 20th Century (1900-2000)



Fast Facts	<ul style="list-style-type: none"> • In the 20th Century, many composers use forms, rhythms, and tone colors from the past, and combine them in new ways. • The music is full of contrast. Changes are often sudden and unpredictable. • Percussion instruments play a more important role than ever before.
Melody	<ul style="list-style-type: none"> • Melodies are often jagged with large intervals, but they can be smooth and easy to sing, too. Sometimes composers use only short fragments of melody in their music. • The range of pitches in the music can go from very, very high to very, very low. • Composers may call for performers to use special techniques that create new and unique sounds on their instruments.
Rhythm	<ul style="list-style-type: none"> • The meter now commonly makes groups of 5 or 7 beats. The meter can also change suddenly and frequently. The irregular feeling created by the meter can be unsettling. • An ostinato, a short rhythm pattern repeated over and over on the same note, is used more often than in previous centuries. It is used to create power and excitement in the music. • Sometimes two or more contrasting rhythms are played at the same time. • Composers often use extreme tempos to express the mood of the music. Tempo changes may be sudden or gradual.
Expression	<ul style="list-style-type: none"> • The mood of the music may change suddenly or often within a piece. • Composers use an extreme range of dynamics. Dynamic changes may be sudden or gradual.

Ear Training

Review the musical characteristics of the 20th Century (above) and check two of the characteristics you will listen for in the example. When the music has finished, be ready to talk about what you heard.

Music-Related Jobs During the 20th Century

Over the last 300 years, music-related jobs have included composer, performer, music director, conductor, teacher, instrument manufacturer, instrument repair technician, music librarian, music publisher, and music critic.

Name someone you know who works in a music-related profession.

Describe what that person does in their job.

Look back at page 44 and name another music-related job that came about with advances in technology.



(L-R) Paul Yoder and Neil A. Kjos, Sr.
circa 1960s

Gustav Holst



Born: 1874 in Cheltenham, England

Died: 1934 in London, England

Occupations: Teacher, trombonist, composer, music director

Fast Fact: His name was Gustav von Holst, but he dropped "von" when World War I started.

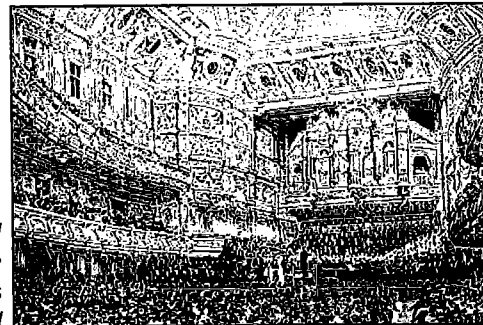
Growing up, Gustav Holst studied piano, violin, and eventually trombone. He loved playing the piano! He may have become a concert pianist but suffered from chronic pain in his hand and arm that made practicing difficult. Gustav started composing all types of music in his teenage years. When he was 18, he wrote an operetta that was very successful. Because of this success, his father borrowed money and sent Holst to study composition at the Royal College of Music. Holst left the Royal College of Music in 1898 to take a position as a trombonist in an opera company.

One of Holst's pieces was finally published in 1903. He was optimistic that other pieces would be published too, and gave up orchestral playing to make composing his full time occupation. Earnings as a composer were very limited, so Holst also took on a teaching position at a local college. He continued to teach through the rest of his career, and many recognized him as a great teacher.

Holst had a cottage in the small village of Thaxted, north of London, that he and his family visited on weekends and vacations. There he composed many

pieces, including one originally called *Seven Pieces for Large Orchestra*.

The year is 1918, and more than 200 friends and musicians have attended a premiere of *Seven Pieces for Large Orchestra*. The seven-movement work is unofficially called *The Planets*. Each movement is associated with an astrological sign (and not the astronomical bodies of the solar system). Unfortunately, the piece is not the immediate success Holst had hoped it would be. His daughter wrote, "...the music was unlike anything they had ever heard before. They found the clamor of Mars almost unbearable after having lived through four years of a war that was still going on."



Queen's Hall
(England) where
The Planets
premiered

1. Copy one sentence from the reading that seems important and be ready to explain why.

Listen to an excerpt from "Mars, The Bringer of War," from Holst's *The Planets* (composed 1914-1916).

2. Conduct as you listen to feel the pulse of the music. Are the beats grouped in a feeling of 2 or 3, or something else? _____
3. An ostinato is a rhythm pattern that is repeated over and over. Which instrument section plays an ostinato at the beginning of this movement? _____
4. Write a word or draw an image in the box to show the mood at the beginning of "Mars, the Bringer of War."
5. Does the mood stay the same throughout the example you are hearing?
Explain your answer. _____

Dmitri Shostakovich



Born: 1906 in St. Petersburg, Russia

Died: 1975 in Moscow, Russia

Occupations: Composer, pianist

Fast Fact: He enjoyed watching soccer (football) and was a qualified referee.

Dmitri Shostakovich was a child prodigy as a pianist and composer. His mother was his first piano teacher. Dmitri pretended he knew how to read music because he could play most pieces after hearing them just once. At age 13, he entered the St. Petersburg Conservatory to study piano and composition. His father died a few years later, and Dmitri contributed towards his family's income by playing piano in a local cinema.

In 1926, Shostakovich was ready to graduate from the Conservatory with a composition degree. He submitted *Symphony No. 1* as his graduation piece, and it was quite popular! Shostakovich composed *Symphony No. 2* the next year to commemorate the 10th anniversary of the October Revolution (the overtaking of Russian government by a communist regime). He used a large chorus in the 4th movement to sing praises to the revolution. Shostakovich was disappointed when it was not as successful as his first symphony. As his career progressed, Shostakovich found himself under constant pressure to compose music that was acceptable to the Communist Party.

By the late 1940s, most of Shostakovich's music was banned from performance. He continued to compose, but divided his time into three categories. First, he was able to earn a good income by composing film music. Second, he wrote works for official government events trying to regain favor with the leaders. Finally, there were also serious works "for the desk drawer." These more personal works were not performed until after 1953 when restrictions on the creative work of artists were relaxed.

It's fall, 1954, and Shostakovich receives an unexpected knock at the door. An official of the Bolshoi Theatre Orchestra has come asking him to compose a new work to celebrate the 37th anniversary of the October Revolution. And when is it due? Three days! A friend of Shostakovich happens to be with him and notices how quickly he is able to write. "It is truly astounding," he exclaims. The title: *Festive Overture*.



Russian coin honoring Shostakovich

1. Copy one sentence from the reading that seems important and be ready to explain why.

Listen to an excerpt from *Festive Overture* (composed in 1954).

2. Conduct as you listen to feel the pulse of the music. Are the beats grouped in a feeling of 2 or 3? _____
How does this grouping change later in the piece? _____
3. Transitioning from the fanfare to the main part of the piece, does it sound like Shostakovich used *ritardando* (*rit.*) or *accelerando* (*accel.*)? _____
4. Circle the tempo marking Shostakovich most likely used for the main part of this piece:
Adagio Andante Moderato Allegro Presto
5. Name one woodwind, one brass, and one percussion instrument you hear in the recording.
Woodwind: _____ Brass: _____ Percussion: _____

The Century Times

July 1986

Medal of Liberty Awarded to Violinist Itzhak Perlman

President Ronald Reagan presented 12 outstanding individuals, including Perlman, with the Medal of Liberty. The medal honored them as the most distinguished naturalized citizens of the U.S.A. This event was part of the ceremonial festivities commemorating the 100th Anniversary of the dedication of the Statue of Liberty.

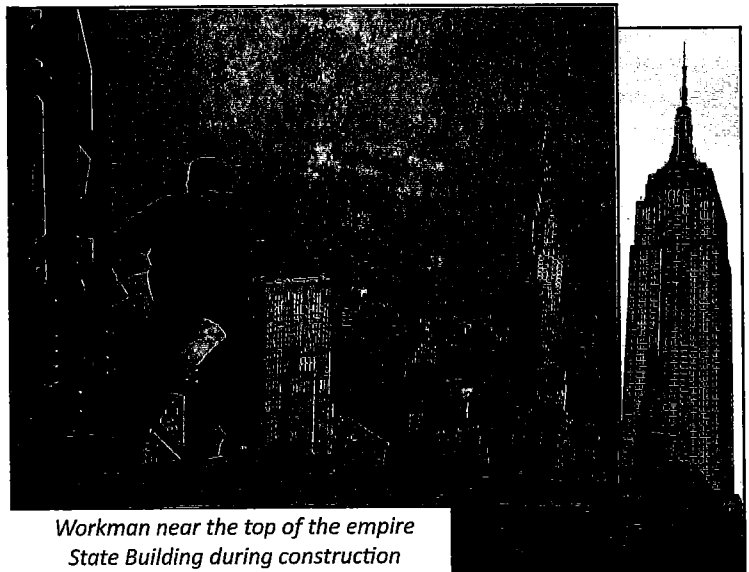
Itzhak Perlman (b.1945) is an Israeli-American superstar of the violin who is recognized for his remarkable artistry and profound musicianship. He has performed with orchestras around the world and has frequently been seen on television. Perlman is a master teacher of violin in New York City. However It is fun to know that as a 3-year-old child in 1948, Perlman first heard a violin on the radio, loved the sound so much that he taught himself how to play on a toy violin.

Famous Building Recognized as National Historic Landmark

The Empire State Building in New York City was the world's tallest building when it was completed in 1932. Today it received a commemorative plaque from the National Park Service honoring it as a National Historic Landmark. An incredible building (now with its own postal zip code!), it took 410 days to build and cost almost \$25,000,000. The Empire State Building stands 1,467 feet tall from the street to the top of the lightning rod. Tall skyscrapers were possible in the 1930s only because of many earlier inventions, including steel to support the weight of the tall building, elevators, electric lights, large-scale heating and ventilation systems, and modern bathrooms with hot and cold running water.

Copyright Corner

There is a big change in U.S. copyright law in 1909. Finally! Composers have copyright protection for their music. They earn a small fee, a royalty, on each recording and piece of music that is sold. John Philip Sousa was one of the people who lobbied hard before the Congress in Washington, D.C. to get this bill passed.



Workman near the top of the empire State Building during construction

A view of the Empire State Building from several blocks away

A Picture is Worth a Thousand Words!

Here is a photograph titled, *Generations*, taken in 1965. List five details you notice in the photo.

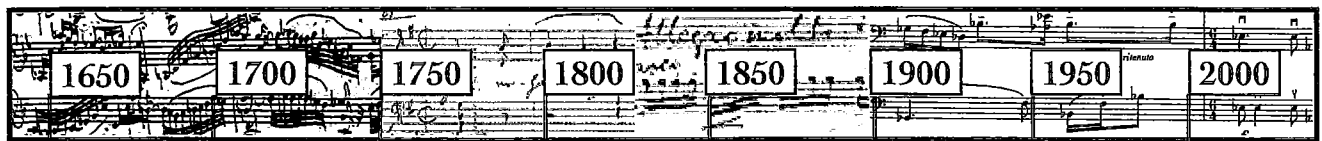
1. _____
2. _____
3. _____
4. _____
5. _____




Photographer: JW Rogers

Write a sentence about something you learned in *The Century Times*.


Timeline



Antonio Vivaldi
1678-1741
Italy




J. S. Bach
1685-1750
Germany



G. F. Handel
1685-1759
Germany/
England



F. Joseph Haydn
1732-1809
Austria




W. A. Mozart
1756-1791
Austria



L. van Beethoven
1770-1827
Germany




Johannes Brahms
1833-1897
Austria




Gustav Mahler
1860-1911
Austria



Gustav Holst
1874-1934
England



D. Shostakovich
1906-1975
Russia



1650

1700

1750

1800

1850

1900

1950

2000

•1660 Earliest A. Stradivari instruments sold with his name on the label

•1700 Piano invented by B. Cristofori

•1794 Violin virtuoso Nicolò Paganini made concert debut

•1842 New York Philharmonic Orchestra founded

•1877 Phonograph invented by Thomas Edison

•1920s Early electronically amplified violins produced

•1977 Time capsules aboard Voyagers 1 & 2 include music of Bach, Mozart, and Beethoven