

Contents

PART A UNIT EXERCISES

| | | |
|--------|---|----|
| Unit 1 | You've Got Rhythm | 2 |
| Unit 2 | Useful Scales | 4 |
| Unit 3 | Melody Is All Around | 7 |
| Unit 4 | How Much Do You Know About Tempo and Dynamics | 9 |
| Unit 5 | Amazing Articulation | 11 |
| Unit 6 | Timbre of Instruments Making Music Colourful | 13 |
| Unit 7 | Variety in Musical Phrases | 15 |
| Unit 8 | Musical Form Forms Music | 17 |
| Unit 9 | The Happy Lyricist | 18 |

PART B Wandering Through Western Music History

| | | |
|----|--|----|
| A. | The Baroque Period (1600-1750) | 20 |
| B. | The Classical Period (1750-1820) | 23 |

APPENDICES

| | |
|---|----|
| Appendix 1: Musical Periods and Composers | 26 |
| Appendix 2: Our National Anthem (I) | 27 |
| Appendix 3: Basic Operations of MuseScore 3 | 30 |

Note: Questions in the Workbook marked with an asterisk (*) are harder ones.

All listening tracks in this workbook can be accessed on related web pages of audio files by scanning the QR code  displayed in each unit of Part A and the first page of Part B. Students may listen to the listening tracks for the exercises anytime.

Unit 1 You've Got Rhythm

Listening Track



Most music has a regular beat. Let's revise!



Revision Focus 1

$\frac{3}{4}$ is an example of simple triple time. Its strong and weak beat pattern is strong → weak → weak. $\frac{2}{4}$ is an example of simple duple time. Its strong and weak beat pattern is strong → weak. $\frac{4}{4}$ is an example of simple quadruple time. Its strong and weak beat pattern is strong → weak → medium strong → weak. All of the above metres use a crotchet (♩) for each beat and there are three, two and four beats in a bar respectively.

1. Listen to the following rhythmic phrases and mark the strong beats with an accent (>) above the note. Draw barlines in the appropriate places. *Remind students again of the strong and weak beat pattern and the number of beats in each bar for each metre.*

(a) $\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ||

(b) $\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

(c) $\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

* 2. Listen to the melody of the ending theme of *Atashin'chi*. Identify its strong and weak beat pattern and mark its time signature in the box. Draw barlines in the appropriate places.

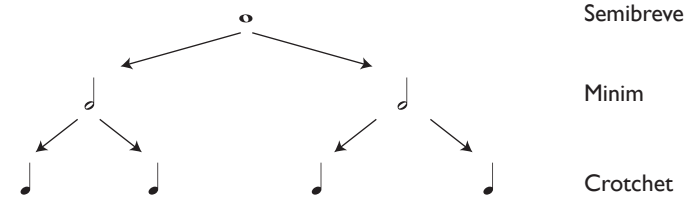
Be Aware

Read the score first. Then note the strong and weak beat pattern and the number of beats in each bar while listening.

d

Revision Focus 2

A. Each beat (♩) of $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ can be written using different rhythmic patterns as shown in the diagram on the right.



Example: rhythmic patterns equivalent to a crotchet


B. ♩. ♩ and ♩.♩ are both dotted rhythms which create a sense of (evenness / unevenness).

3. Fill in a missing note for each place marked with *. Then clap or perform the rhythmic phrases.


(a) $\frac{3}{4}$  |  |  |  ||

(b) $\frac{4}{4}$  |  |  |  ||

4. (a) Listen to the following excerpts and put a “✓” in the brackets for any one with dotted rhythms.

 (i) Saint-Saëns: *Danse Macabre* (excerpt) ()

 (ii) Beethoven: *Minuet in G* (excerpt) (✓)

*  (b) Listen to Dvořák’s *Symphony No. 9 “New World”*, 2nd Movement (Largo) (excerpt) and answer the following questions.

Be Aware

Read the scores and circle the locations of dotted rhythms in both rhythmic phrases first. Then note the dotted rhythms while listening to identify the correct score.


(i) The main theme is played by the cor anglais. Put a “✓” in the brackets for bars 1 to 4 of its rhythmic phrase. Then write the time signature in the box.


 || ()


$\frac{4}{4}$  || (✓)

(ii) The above melody is played at a weak/p dynamic and the tempo is Largo. The mood is peaceful. (Suggested answer)


Revision Focus 3

$\frac{6}{8}$ is an example of compound duple time, using a dotted quarter note () as one beat. Each beat is equally divided into three subbeats. The examples on the right are some commonly used rhythmic patterns in compound time.



 5. Listen to your teacher clapping or playing the following rhythmic phrase on a percussion instrument. Mark the strong beat with an accent (>) and draw barlines in the appropriate places.

$\frac{6}{8}$  ||

*  6. (a) Listen to Beethoven’s *Violin Concerto in D major*, 3rd Movement (excerpt). Put a “✓” in the brackets for its correct score in bars 1 to 4.

Be Aware

Read the scores and compare the rhythms of the two melodies. Then note the rhythm while listening to identify the correct score.

(i)  (✓)

(ii)  ()

(b) The above melody is first played by (violins/ the orchestra).

Unit 2 Useful Scales

Different scales possess different tonalities which create different musical effects.



Listening Track



Revision Focus 1

The tonic of a major scale is the sol-fa name d and the scale is made up of d r m f s l t, whereas the tonic of a minor scale is the sol-fa name l. A natural minor is made up of l, t, d r m f s. A harmonic minor is made up of l, t, d r m f se. The sol-fa names d r m s l and l, t, d m f correspond to two different pentatonic scales.

- * 1. (a) Listen to the following melodies and indicate their order of appearance by 1 to 3.

Be Aware

Read the scores and sight-sing them first to compare their melodies before listening.

| | | | | |
|-------|-------------------------------------|--|---|-------|
| (i) | l, s, l, d, t, l, m, r, d, d, t, l, | | ⋈ | (2) |
| (ii) | d, m, r, s, m, r, l, s, m, d, r, d | | ⋈ | (3) |
| (iii) | d, m, s, f, f, s, m, m, r, d, t, d | | ⋈ | (1) |

- (b) Melody (i / ii / iii) is written in a major scale. Melody (i / ii / iii) is written in a natural minor scale, while Melody (i / ii / iii) is written in a pentatonic scale.

Revision Focus 2

We learn the pitch name of notes for playing instruments. The pitch names on the staff are as follows:

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

2. Fill in the brackets with the pitch names of the notes below.

G (D') (E) B (G') C' (F) (F') (C) (A) (E') (D) (A')

Revision Focus 3

Any one note can be the tonic, d or l/l, to form a major, minor or pentatonic scale. For example,

F major scale

sol-fa name: d r m **f** s l t d'
pitch name: F G A **B^b** C' D' E' F'

F pentatonic scale

sol-fa name: d r m s l
pitch name: F G A C' D'

sol-fa name: l t d m **f**
pitch name: D E F A **B^b**

D natural minor scale

sol-fa name: l t d r m **f** s l
pitch name: D E F G A **B^b** C' D'

D harmonic minor scale

sol-fa name: l t d r m **f** **se** l
pitch name: D E F G A **B^b** **C[#]** D'

3. Transcribe the following rhythmic phrases (with sol-fa names given) into different keys on the staves. For example:

d m s m f f r

d r d r m m f f s r r f r l s f m r m d

C major

Pitch name: C D C D E E F F G D D F D A G F E D E C

F major

Pitch name: F G F G A A B^b B^b C G G B^b G D C B^b A G A F

Be Aware

Pay attention to the direction of the note-stems. If the note is above the B line, the note-stem points downwards; if below the B line, upwards. If it is on the B line, the note-stem can point either direction.

4. Listen to Mozart's *Eine Kleine Nachtmusik*, 2nd Movement (excerpt). Fill in the blanks with the appropriate sol-fa names and pitch names.

Sol-fa name: m m m s f r f l s ms d' d' t l l s s f f m s mr
Pitch name: E E E G F D F A G EG C' C' B A A G G F F E G ED

Unit 3 Melody Is All Around

Listening Track



What is the relationship between pitch change and melodic contour?



Revision Focus

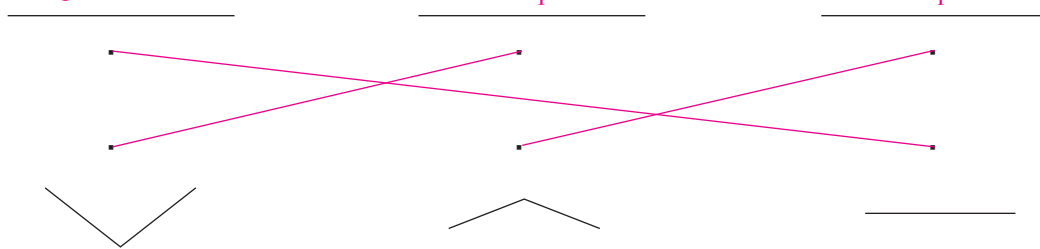
Identify repeated notes, steps and leaps and match them with their melodic contours.

(a) (b) (c)

repeated notes

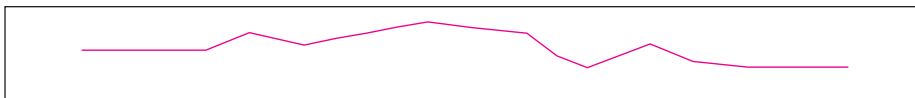
leaps

steps



1. (a) Mark repeated notes, steps and leaps in the following melody.

(b) Join the notes of the above melody by using a coloured pencil and draw its melodic contour in the following box.



2. (a) Listen to Mozart's *Horn Concerto No. 4*, 3rd Movement (excerpt). Fill in the missing notes and sol-fa names of the theme. Label the pitch changes (i.e. repeated notes, steps or leaps).

Suggest students fill in the blanks with sol-fa names first while listening and add the corresponding notes afterwards.

Allegro vivace

Pitch change: repeated notes steps leaps

(b) The above melody is written in a major scale and (contains / does not contain) staccato articulation.

3. (a) Listen to Mozart's *Eine Kleine Nachtmusik*, 1st Movement (excerpt) and label the pitch changes of the coloured notes in melodies 1 to 3.

1st Theme:

Allegro 8^{va} Melody 1: _____ leaps

Bridge:

Melody 2: _____ steps

2nd Theme:

Ending Theme:

Melody 3: _____ repeated notes

- (b) Match Melodies 1 and 2 with their corresponding melodic contours. Describe the mood being created.

Melody 1

Melody 2

Melody 1: _____ A spirited mood

Melody 2: _____ An intensifying mood

How Much Do You Know About Tempo and Dynamics?



Revision Focus

In order to create a desired music effect, a composer may use different combinations of dynamics and tempo together with some expression marks.



1. Match the following dynamics, tempo, dynamic and tempo changes, and expression marks.

Dynamics

- | | | | | |
|---------------|--|------------|--|-----------------------------|
| <i>pp</i> | | pianissimo | | • getting softer gradually |
| <i>sfz</i> | | sforzando | | • a sudden, strong emphasis |
| <i>cresc.</i> | | crescendo | | • getting louder gradually |
| <i>dim.</i> | | diminuendo | | • moderately loud |
| | | | | • mezzo piano |
| | | | | • very soft |

Tempo

- | | | |
|----------------|--|---------------------------------|
| Adagio | | • slow |
| <i>a tempo</i> | | • go back to the original tempo |
| | | • pause, hold |
| <i>rit.</i> | | • getting slower gradually |
| | | • quickly |

Mood

- | | | |
|------------|--|----------------------|
| Vivace | | • with spirit |
| Cantabile | | • gracefully |
| Con brio | | • in a singing style |
| espressivo | | • expressively |
| Grazioso | | • vividly |
| | | • sadly |

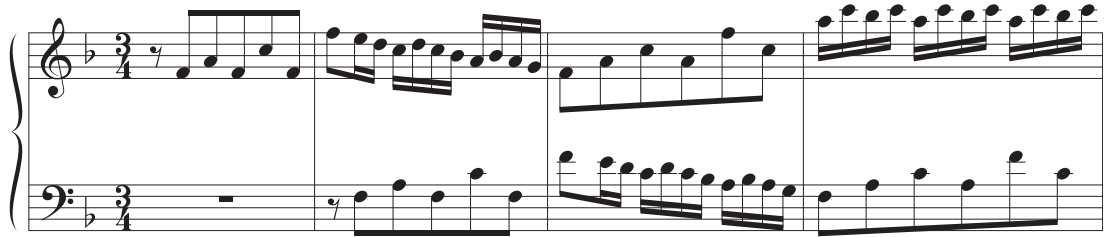
2. Substitute the words on the score with suitable performance marks, then play the melody accordingly on the recorder or other pitched instrument.

Sweetly (*dolce*)
 At a walking pace (*Andante*) Pause, hold ()

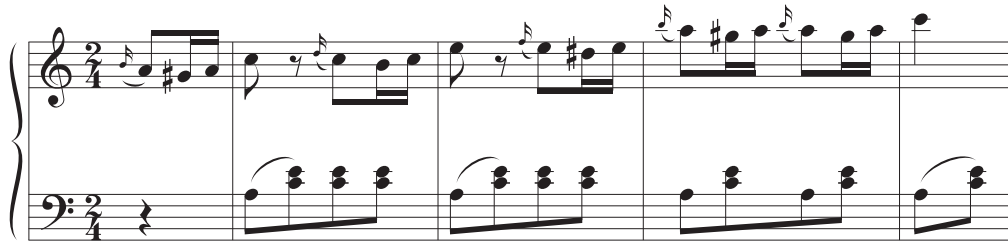
moderately soft (*mp*) getting faster gradually (*accel.*)

3. (a) Listen to the following excerpts and put a “✓” in the brackets for any one that demonstrates dynamic change (e.g. getting louder gradually). (More than one answer allowed.)

-  (i) Bach: *Two-Part Invention No.8 in F Major* ()




-  (ii) Mozart: *Piano Sonata No. 11, 3rd Movement, Turkish March* (✓)



-  (iii) Beethoven: *Piano Sonata No. 8, “Pathétique”, 1st Movement* (✓)



- (b) Among the three excerpts above, excerpt (i / ii / **iii**) has the most obvious dynamic change.

- *  4. (a) Listen to your teacher’s playing the following melody of Handel’s *Water Music*: “Alla Hornpipe” in (1) Adagio, (2) Moderato, (3) Andante, and (4) Allegro randomly. Indicate their order of appearance by writing 1 to 4 in the boxes below.

Be Aware

Review the tempo denoted by each of the tempo marks (1) to (4) and arrange them in ascending or descending order before listening.



→→→ 2 3 1 4

- (b) I think the most appropriate tempo for the above melody is (Adagio / Moderato / Andante / Allegro) because _____

(Free answer)

Unit 5 Amazing Articulation

Listening Track



Revision Focus

By adding articulation, we can have more variations for music.



1. (a) Match the following articulation signs with their names.

(i) legato

(ii) staccato

(iii) accent

(b) Name the following ornaments and match them with their corresponding effects.

(i) lower mordent

(ii) turn

(iii) appoggiatura

(iv) acciaccatura

(v) upper mordent

2. (a) Listen to the following excerpts and determine their articulation.

(i) Bach: *Air on the G String* (excerpt) legato / staccato

(ii) Mozart: *Piano Sonata No. 16 in C Major, 3rd Movement* (excerpt) legato / staccato

(b) Listen to Bartók's *Romanian Folk Dance No. 2 "Sash Dance"* and answer the following questions.

* (i) Put a "✓" in the box for the correct score of the theme.

A.

B.

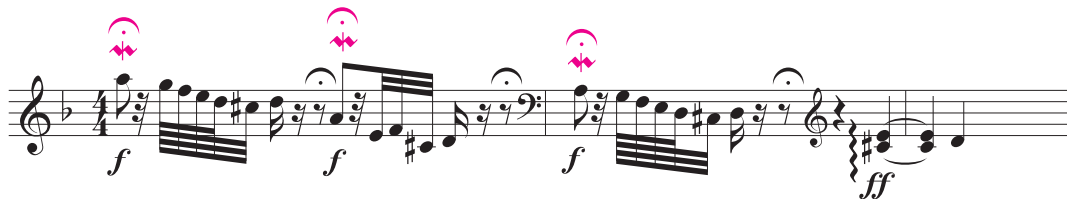
(ii) The above melody is played by a clarinet with articulations including legato and staccato.

The accompanying instrument is the piano.

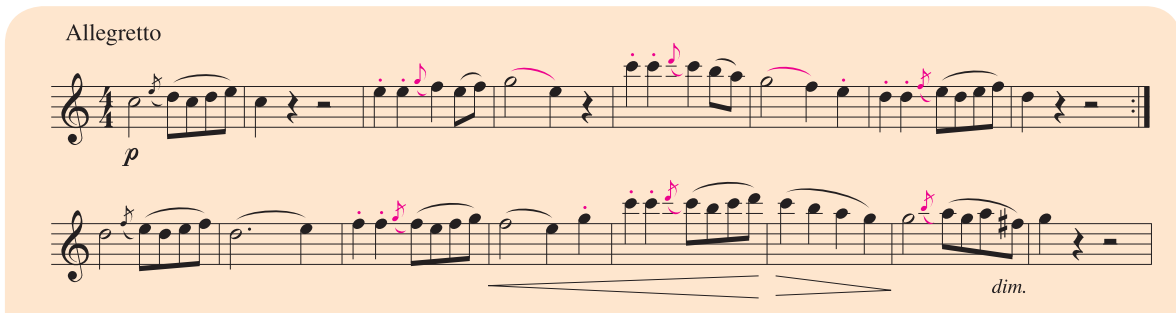
Be Aware

Read the scores and compare the articulations of the two melodies. Then note the articulations while listening in order to identify the correct score.

3. Listen to Bach's *Tocatta and Fugue in D Minor* (excerpt) and insert lower mordents and fermatas in the appropriate places on the following score.



4. Listen to Haydn's *Symphony No. 100, "Military"*, 2nd Movement. Insert legato (slur), staccato, appoggiatura and acciaccatura on the score below.



5. (a) Listen to the African folk song *Tina Singu* and add your custom articulations to the score. Play it on the recorder or another pitched instrument.

Suggest students first try playing the melody on an instrument such as recorder after listening to the song, then think about the desired mood to be created and finally add articulations.



- (b) The articulations I have used include _____ and the effect is (good / fair / bad). (Free answer)

Timbre of Instruments

Making Music Colourful

Listening Track



The timbre of instruments plays an important role in creating musical mood.



Revision Focus 1

Western orchestral instruments fall into four categories, namely string instruments, woodwind instruments, brass instruments and percussion instruments.

1. Write down the names of the following instruments. Indicate their seating in the western orchestra by filling in the brackets with (a) to (d).

(a)



oboe

(b)



cello

(c)



timpani

(d)



trombone

Western Orchestra Setting



2. Listen to the following excerpts and identify their leading instruments and the families they belong to.



(a) Mussorgsky: *Pictures at an Exhibition*: "Promenade"

Leading instrument (Family of instrument)

trumpet

(brass instrument)



(b) Gershwin: *Rhapsody in Blue*

clarinet

(woodwind instrument)

*



3. Listen to Beethoven's *Symphony No. 5*, 1st Movement (excerpt) and answer the following questions.

- (a) The score below shows the motif of the music played by the clarinet and string instruments.

Allegro con brio



- (b) The bridge shown on the score below is played by the French horn.



Be Aware

Before listening, you may go to the Student's Page of New Trend in Music → Music Resources → Instruments Demo and review the timbre of various orchestral instruments.

- (c) The 2nd theme is then played by the violin, the clarinet and the flute.



- (d) The exposition section finally ends at a dynamic of ff.



- (e) The overall mood of the excerpt is stirring. (Suggested answer)

Revision Focus 2

Chinese orchestral instruments fall into four categories according to their ways of performing. They include bowed string instruments, wind instruments, plucked string instruments and percussion instruments. (The order of “wind” and “percussion” may be reversed.)

4. Name the following Chinese instruments and the families they belong to.

(a)



dizi

(wind
instrument)

(b)



erhu

(bowed string
instrument)

(c)



pipa

(plucked string
instrument)

(d)



xiaoluo

(percussion
instrument)

- *5. Listen to the following excerpts and identify their leading instruments and the corresponding families.

Be Aware

Before listening, you may go to the Student's Page of New Trend in Music → Music Resources → Instruments Demo and review the timbre of various Chinese instruments.



- (a) Anonymous: *Sài Mǎ* (賽馬) (excerpt)

erhu



- (b) Anonymous: *Chūn Jiāng Huā Yuè Yè* (春江花月夜) (excerpt)

pipa and xiao

- *6. Listen to *Cǎo Yuán Shàng* (草原上) (excerpt) arranged by Liu Ming-yuan. Fill in the blanks with the appropriate words.

The introduction of the music is first played by the dizi (wind instrument) and the accompaniment is played by the muyu (percussion instrument) and the guzheng (plucked string instrument). It is then played by the guzheng and the bass gehu. After that, the zhonghu (bowed string instrument) plays the main melody.



Variety in Musical Phrases

Listening Track



After composing one musical phrase, how do we add other phrases?



Revision Focus

- (a) Fill in the blanks for the characteristics of different types of musical phrases below.
1. Repetition: Rhythms and pitches of the phrases are exactly (exactly / partially) the same.
 2. Sequence: Rhythms and melodic contours of the phrases are exactly (exactly / partially) the same with different pitches.
 3. Imitation: Rhythms and pitches of the phrases are partially (exactly / partially) the same.

(b) Match the following melodic contours with the types of musical phrases.

(a) repetition (b) sequence (c) imitation

1. (a)

2. (c)

3. (b)

*1. (a) Complete the sequence for the following phrases and play them on the recorder or any other pitched instrument.

(i)

(ii)

Be Aware
Starting from the initial note, complete the sequence according to the melodic contour of the antecedent phrase. Then complete another sequence for (b) starting from a custom initial note.

(b) Write a sequence for 1. (a) (i) or (ii) with a starting note of your own choice. (You may write more than one sequence) (free answer)

2. Listen to the following excerpts and decide whether repetition, sequence and/or imitation is/are used in the music.

- (a) C. Gurlitt: *The Fair* (repetition) / sequence / imitation)
- (b) Beethoven: *Für Elise* (repetition / sequence / imitation)
- (c) Huang Zi: *Cǎi Lián Yáo* (採蓮謠) (repetition) / sequence / imitation)

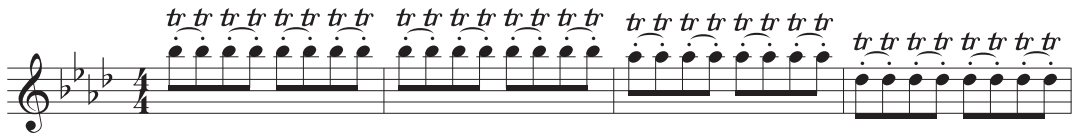


3. Listen to Vivaldi's *Four Seasons: Winter*, 1st Movement (Allegro non molto).

(a) The introduction begins with trills and staccato to portray the coming of a chilling winter.

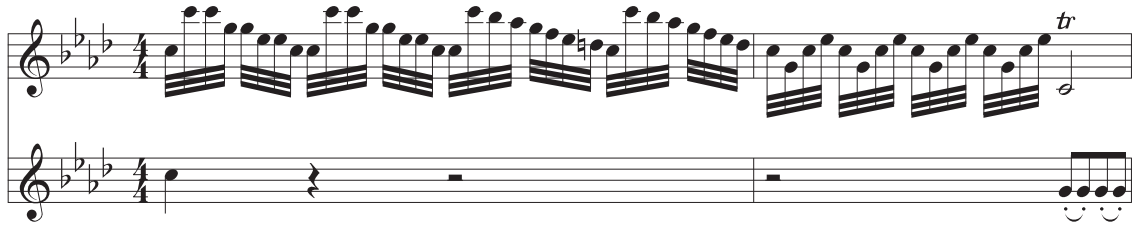
Section A :

Allegro non molto



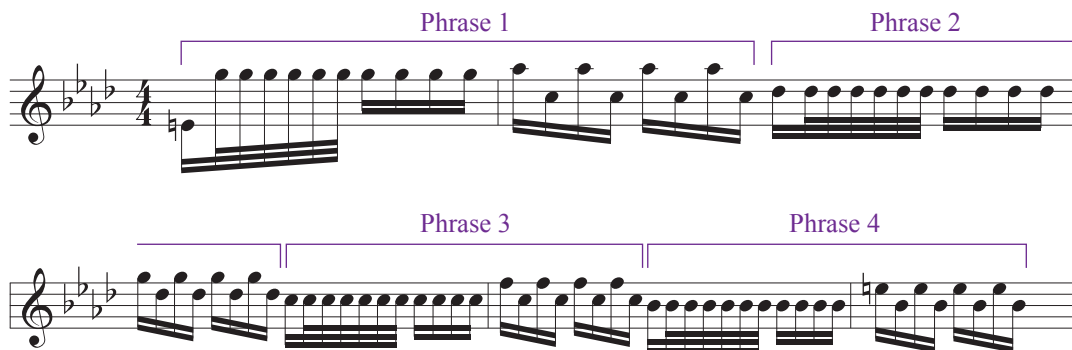
This is then followed by a solo violin playing the melody against the string section, creating a contrast.

Section B :



Then the solo violin plays the theme.

Section C :



* (b) (i) Phrase 2 is a/an (repetition / sequence / imitation) of Phrase 1.

(ii) Phrase 3 and Phrase 4 are (repetitions / sequences / imitations) of Phrase 2.

Be Aware

Determine if the melodies are exactly the same, mostly the same or sharing the same melodic contour on different pitches to identify the type of musical phrases.



How will we develop the whole piece of music?

Revision Focus

ABA (ternary form) and AB (binary form) are two commonly used forms of music. They are made up of two different melodies with contrasts in rhythm, pitch, timbre of instruments, tonality, etc. The difference between the two forms is that music or song written in ternary form always ends with section A.

1. Mark on the following score of Schubert's *Lullaby* "Section A1", "Section A2" or "Section B" (or "Section B1", "Section B2" if applicable)

(a)

- (b) The above music ends on Section A/A2 and so is written in ternary form.



2. Listen to the Hawaiian folk song *Aloha Oe* and answer the following questions.

- (a) Mark Section "A" or "B" in the given boxes below.

Section

Section

- (b) The above song ends with Section B and so is written in binary form.

Be Aware

You may read the scores or sight-sing before listening.

3. (a) Listen to J. S. Bach's *St. Matthew Passion No. 40* and fill in the missing notes and sol-fa names.

Bin ich gleich von f dir ge - wi - chen, stell ich mich doch r wie - der ein;
 hat uns doch dein Sohn ver - gli - chen m durch sein Angst und d To - des-pein.
 Ich ver - leug - ne m nicht die Schuld; a - ber l dei - ne Gnad und Huld

- (b) The above song is in ternary form.

Be Aware

Determine if each excerpt ends with Section A (ternary form) or Section B (binary form).

- *4. Listen to the excerpts below. Identify the forms they used.

- (a) Bach: *Minuet in G major* (binary / ternary) form
 (b) Handel: *Judas Maccabaeus*: "See, the Conqu'ring Hero Comes!" (binary / ternary) form
 (c) French carol *Ding Dong Merrily on High* (binary / ternary) form
 (d) Czech folk song *Over the Meadows* (binary / ternary) form

5. Search for music or songs in binary or ternary form (e.g. *Scent of Rice* (稻香) sung by Jay Chou which is in binary form) and share the information with your classmates. (Free answer)

Music / song: _____

Sung by: _____ Form of music: _____ form

Contrasts in different sections (e.g. rhythm) include: _____

Suggested songs: (a) *My Heart Will Go On* by Celine Dion is in binary form
 (b) *Yesterday* by the Beatles is in ternary form.

Unit 9 The Happy Lyricist

Listening Track



How can we write quality lyrics for a song?



Revision Focus

Below is F. Schubert's *The Miller's Flowers* (excerpt). Note the indication of numbers on the score and fill in the blanks on the exercise below.

Music: F. Schubert
Chinese Lyrics: K. H. Ma

3. 3.

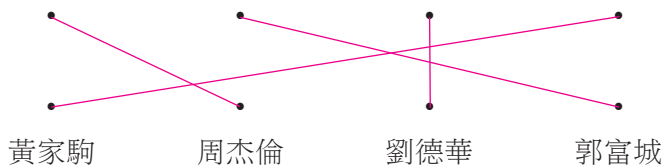
花(香)正瀾漫(空)氣(內), 旭(輝)裏朝露(顯)光(彩): ○ = 2.
Be(-side) the brook grow (flow) - rets (blue), That (peep) thro' drops of (spark)-ling (dew): □ = 4.

To write lyrics to a song, we need to pay attention to the following:

1. Decide on the **theme** of the song.
2. Key words or stressed syllables in English need to be put on **strong** beats or long notes.
3. Lyrical phrases should match **musical** phrases.
4. In the same section, it is better to use **rhymes** at the end of lyrical phrases, e.g. the word "blue" rhymes with "**dew**" and the word "內" rhymes with "**彩**".
5. Lyrics have to match the **mood** of the musical phrases.
6. Pay attention to the matching of **linguistic tones** with melodic pitches.

1. (a) Match the Cantonese tones of following names with their corresponding sol-fa names.

(i) s m d (ii) d d s (iii) s, m s (iv) s, m m



(b) Which of the following names has/have the same relative pitch as “劉德華”? (You may circle more than one answer)

(i) 容祖兒 (ii) 甄子丹 (iii) 楊千嬅 (iv) 吳彥祖 (v) 古天樂

(c) Match the following melodies with English lyrics.

(i) True love makes the world go round.

(ii) Out of sight, out of mind.

2. Which film does each of them like to watch? Write the letters of the films in the correct brackets against the sol-fa names.

| | | | |
|------------|------------|-----------|------------|
| (a) 《變型金剛》 | (b) 《反斗奇兵》 | (c) 《魔盜王》 | (d) 《史力加》 |
| (e) 《星球大戰》 | (f) 《哈利波特》 | (g) 《無間道》 | (h) 《狂野時速》 |



Joseph likes to watch d s, m m (a)
while Joey likes s, d s, m (h).
Christy loves watching r t, s, (c)
but Frankie likes m s, t, d (e) instead.
Me? I like m d r t, (f).

* 3. Listen to *Winter Wonderland* and answer the following questions.

Music: F. Bernard
Lyrics: R. B. Smith

Sleigh bells ring, are you **listening?**
In the lane, snow is **glistening.**
A beautiful **sight!** we're happy **tonight**
Walking in a winter wonderland.
Gone away is the **bluebird.** Here to stay is a **new bird**
He sings a love **song,** as we go **along,**
Walking in a winter wonderland.
In the meadow we can build a **snowman.**
Then pretend that he is **Parson Brown.**
He'll say, "Are you married?" We'll say, "**No, man**",
but you can do the job when you're in **town!**
Later on, we'll **conspire** as we dream by the **fire,**
To face **unafraid** the plans that we've **made,**
Walking in a winter wonderland.

Be Aware

Note: (1) the strong and weak beat pattern of the song, (2) whether uneven rhythms exist in the melody, (3) the ending syllable of the final word of each phrase.

(a) Circle the rhyming words in different colours for different rhymes.

(b) The time signature of the song is ($\frac{3}{4}$ / $\frac{4}{4}$ / $\frac{6}{8}$), which (**contains** / does not contain) dotted rhythms.



Music is part of the history of mankind. However, we rarely find early music as there was no systematic way to record tunes. It was not until the Middle Ages that the prosperity of Christianity made sacred music popular and led to the conservation of music. The Renaissance movement led to enormous changes to the culture, which widened the scope of western music to more secular and diversified themes. Western music history generally falls into four different periods. They are the **Baroque period**, the **Classical period**, the **Romantic period** and the **20th Century** music.



A. The Baroque Period (1600-1750)

The word “Baroque” comes from the Portuguese, “Barroco”, which means irregularly-shaped pearls. This **highly delicate and decorative** trend can be clearly found in architecture and art of that time.

Music in the Baroque period was delicate, elegant and highly decorative, and can be characterized by the following:

- **Major and minor scales** overtook the use of simple Middle Ages church modes.
- **Harpsichords** and **organs** were the most popular keyboard instruments used.
- Development of instrumental music was fostered.
- Distinctive contrasts in dynamics including sudden dynamic changes were commonly found in **terraced dynamics**.
- Musical works were highly **ornamental** with abundant use of trills, upper and lower mordents, etc.
- **Polyphony** was the most commonly adopted texture which included more than one melody of equal importance harmonizing one another.

Bach and **Handel** were two of the most influential composers in the Baroque period. Their compositions typically reflect the characteristics of the period.

1. J. S. Bach (1685 – 1750)

Bach, who was called the **Father of Music**, was born in Germany. As a child, he learnt to play string instruments from his father, who was also a musician. Later, he learnt to perform the organ and harpsichord from his brothers.



Bach was so talented in music that he was employed as a performer and composer in both the church and the court. He made use of the major and minor scales instead of church modes in his work, *The Well-Tempered Clavier*. It consists of Book 1 and Book 2, each containing preludes and fugues in all 24 major and minor keys totalling 48 musical works. He wrote numerous compositions in different forms including organ works (refer to *Tocatta and Fugue in D minor* on p.11 of Unit 5, Workbook 1), orchestral suites, different dance suites (refer to *Minuet in G* on p.17 of Unit 8, Workbook 1), cantatas and passions (refer to *St. Matthew Passion* on p.17 of Unit 8, Workbook 1), and concertos, etc.

Listen to Bach's *Brandenburg Concerto No. 2*, 1st Movement (excerpt). It is one of the six concertos he dedicated to a margrave (a hereditary nobleman) of Brandenburg in 1721. The work was written in the format of concerto grosso. Pay attention to the contrasts in dynamics and timbre between the small group of soloists (the concertino) and the full orchestra (the ripieno).

- The above music is written in a/an F (major / minor / pentatonic) scale.
- Circle the musical characteristics included: (terraced dynamics) / (polyphony) / (ornaments adopted)
(More than one answer allowed)

2. G. F. Handel (1685 - 1759)


Handel was also born in Germany but had a very different family background. His father would like him to become a lawyer. Instead, Handel showed an exceptional talent for music which drove him to secretly practise the harpsichord and organ. He gained musical experience by travelling to different countries. Handel was later employed by the British court and composed many enduring compositions including his most famous works, the oratorios *Messiah* and *Water Music*, a collection of orchestral movements.





The text of an oratorio such as *Messiah* is taken from the Bible and it has no props and costumes. It is a large musical composition including an orchestra, a choir and soloists. Handel completed his famous oratorio in 24 days in 1741.

Messiah consists of three parts, describing the birth, crucifixion and resurrection of Jesus Christ through different types of vocal performance including the widely known, *Hallelujah Chorus*. The word “Hallelujah” means “Praise be to God”. The song describes Christ’s return as the King of kings. It was said that the king of England at that time was touched by the song and rose while listening. All the other noblemen and officials followed him to rise at once. This is how the custom of rising when appreciating a song formed.

- *  (a) (i) Listen to Handel’s *Hallelujah Chorus* (excerpt) and indicate the texture of the following sections (monophonic / homophonic / polyphonic).

The first section is homophonic.

The second section is polyphonic.

Be Aware


(1) You may first read the scores and note the number of beats in each bar and the strong and weak beat pattern of the melody before listening. (2) Monophonic music has a single vocal melody without accompaniment. Homophonic music contains chord accompaniment. Polyphonic music contains a simultaneous combination of two or more dominant melodic lines producing a harmonious effect.

- (ii) Fill in the boxes with appropriate time signatures and dynamic mark.

(iii) The tempo is Allegro.

(iv) The mood of the above excerpt is solemn, stirring (accept other reasonable answers)

The *Water Music* is one of Handel’s most outstanding orchestral works. It was written in 1717, to entertain King George I of England as he travelled along River Thames. *Alla Hornpipe* is one of the popular movements from the second suite.

-  (b) Listen to Handel’s *Alla Hornpipe* and pay attention to the musical form and the musical characteristics.

Theme A

Allegro deciso

Theme B

- (i) The music is in ternary form.
- (ii) Circle the musical characteristics included: (terraced dynamics) / (ornaments adopted) / (polyphony) (More than one answer allowed)

B. The Classical Period (1750-1820)

Towards the 18th century, the highly decorative and ornamental Baroque trend gradually faded out. A new style of **balance**, **symmetry** and **naturalness** was formed. Composers wrote in specific formats to show balance and harmony in music.

Haydn and **Mozart** are two of the most famous composers of the Classical period. They established many important forms and developed various genres of music, which formed the basis of music development.

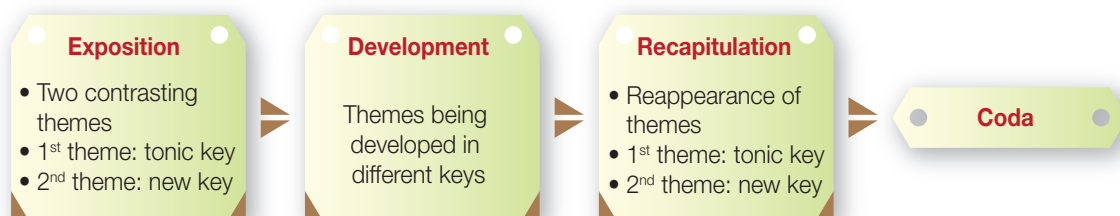
3. J. Haydn (1732 – 1809)

Haydn was born in Austria. Though he was not born to a musical family, he owned a good voice in his childhood and he was one of the members of a prestigious church choir. His talent paved the way for his success in music. He was employed as the court musician of Prince Nicolas for nearly 30 years from 1761 and composed many of his famous works during that time. He is often called the “**Father of the Symphony**” as he composed 104 symphonies which form the foundation of classical symphonies and orchestration.



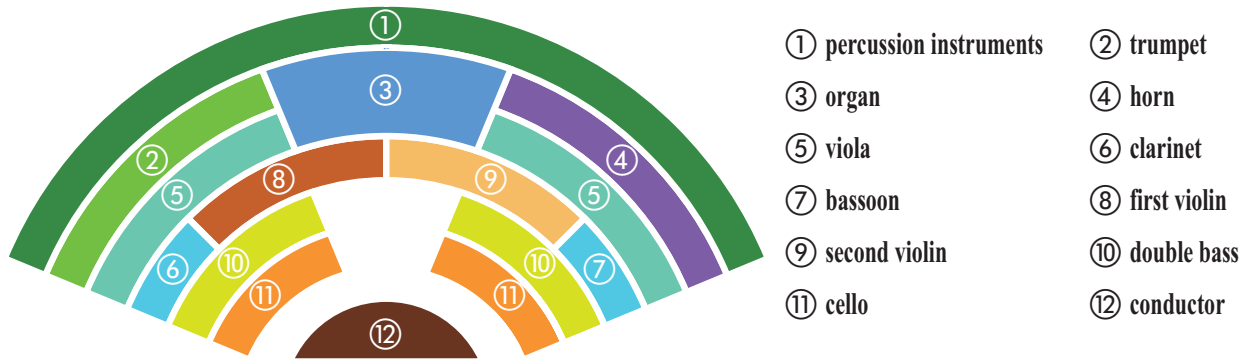
A classical symphony often consists of four contrasting movements of which the first movement is usually in Allegro and **sonata form**, while second movement is often in lyrical Adagio. The third movement is in the dance form and the fourth movement is always a rondo.

Sonata form comprises exposition, development and recapitulation (refer to Beethoven’s *Symphony No. 5*, 1st Movement (excerpt) on p.12 and p.13 of Unit 6, Workbook 1) as follows:

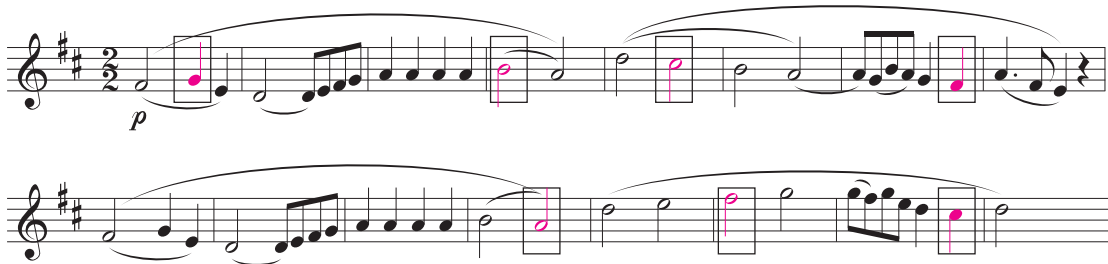




The orchestration in Classical period is rather definite and the layout is standardised as follows:



(a) Listen to Haydn’s *Symphony No. 104, “London”*, 1st Movement (excerpt) and fill in the missing notes.



Suggest students write the sol-fa names above the staff first while listening and add in the corresponding notes afterwards.

(b) The above melody mainly consists of (repeated notes / steps / leaps).

(c) The above melody is first played by string instruments at a dynamic of p. It is heard again after another theme and is then played by woodwind instruments.

4. W. A. Mozart (1756 – 1791)

Mozart was born to a musical family in Salzburg, Vienna. His father L. Mozart was a musician at that time and recognized that little Mozart was a musical genius. He taught him to play the piano and the violin when he was a child. Little Mozart was an accomplished pianist when he was only six. His father arranged musical tours for him where Mozart could perform for the European royalty and gain widespread fame. He was called the “**child prodigy**” in music.



Same as Haydn, Mozart was employed as a court musician. In his short lifetime, he composed a great deal of vocal, as well as instrumental music. His works include operas, requiems, 41 symphonies, various instrumental concertos (e.g. violin, flute and horn concerto, etc.), serenades for string instruments (refer to *Eine Kleine Nachtmusik*, 1st Movement (excerpt) on p.7 of Unit 3, Workbook 1), etc. The piano, which was called a “Piano-forte”, was developed in Mozart’s time and he composed 18 piano sonatas (refer to *Piano Sonata No. 11*, 3rd Movement, *Turkish March* (excerpt) on p.9 of Unit 4, Workbook 1).

Furthermore, he composed a number of piano concertos, like *Piano Concerto No. 21*, K. 467 which was completed in 1785, when Mozart had resigned from the court as the court musician. He worked full-time composing, performing and giving private tutorials at that time. The musical work was very popular in Vienna and was one of Mozart’s most prominent works.



Listen to Mozart’s *Piano Concerto No. 21*, 2nd Movement (excerpt) and answer the following questions.

(a) Write the time signature on the score.

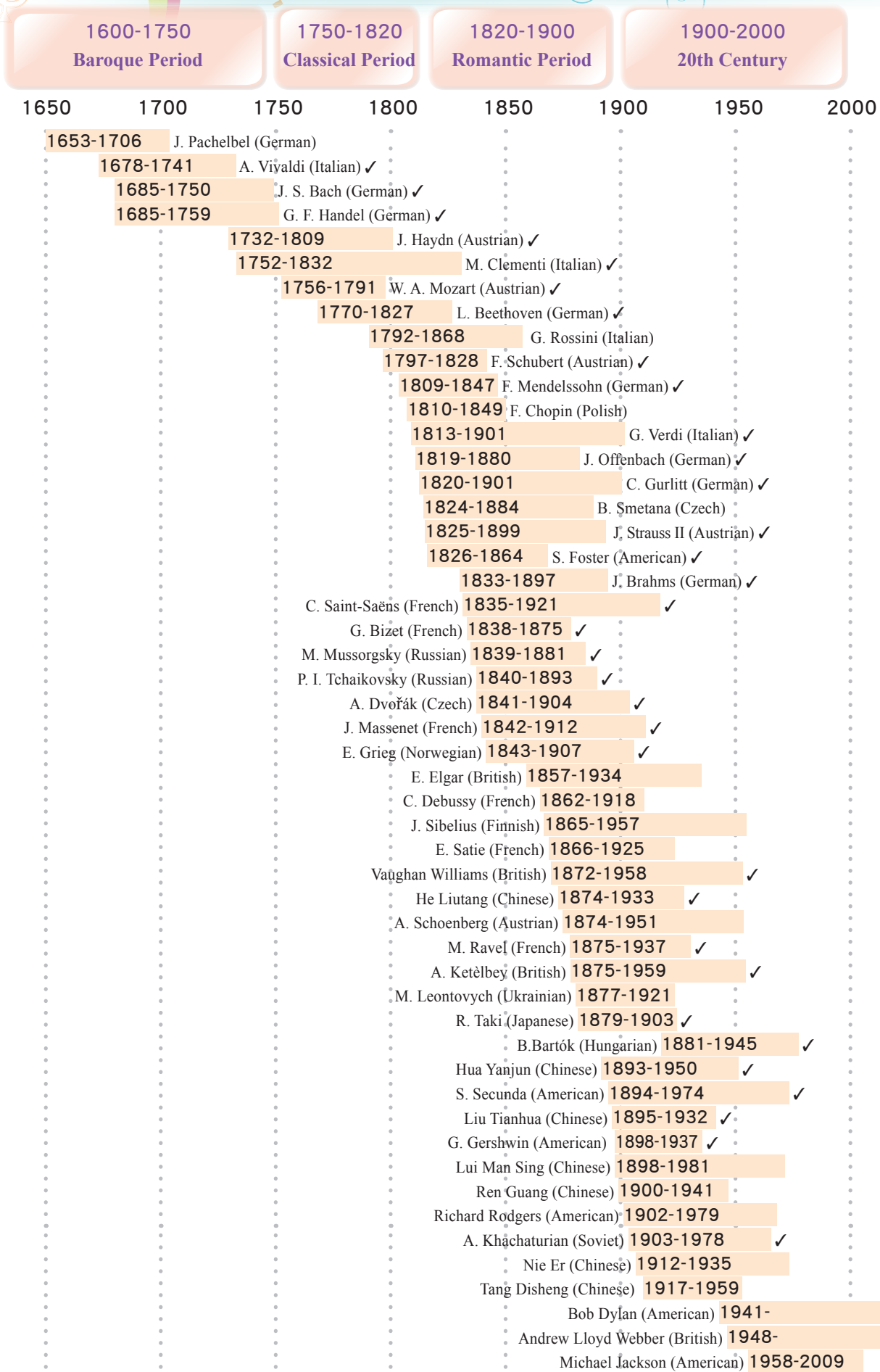
(b) The above theme is first played by the orchestra and then by the piano at a dynamic of *p* and at a tempo of Andante.

(c) Describe the mood of the music.

The music is romantic, peaceful and soft.

Conclusion

Following the changing trends in arts culture in the western world, music shifted from the highly ornamental, decorative and elegant Baroque style to the well-balanced, symmetrical and harmonized Classical style. Next time when you come across western classical music, will you be able to distinguish them from one another by their different characteristics?



A. Analysis of the song

March of the Volunteers is a march in G major and 2/4 time with a trumpet introduction which imitates the sound of the bugle giving a strong sense of rhythm. The melody of the trumpet forms the backbone of the entire song, which is characterised by the abundant use of dotted rhythms and accents with the syllabic setting of the lyrics that creates a strong rhythmic sense and an energetic mood. Besides, the use of triplets in the introduction and the latter half of the song has enhanced the expressiveness of the music. Written in a pentatonic scale except for one passing note, the song is pervaded by a Chinese music style.

The song commences with a 6-bar introduction of trumpet music that contains dotted rhythms and triplets at a forte dynamic: March tempo ($\text{♩} = 96$)



The first lyrical phrase contains an anacrusis with a gradually ascending melody to resemble a call to the masses.

起 *f*來! 不 願 做 奴 隸 的 人 們! 把 我 們 的
qǐ lái bù yuàn zuò nú lì de rén men bǎ wǒ men de

血 肉, 築 成 我 們 新 的 長 城!
xuè ròu zhù chéng wǒ men xīn de cháng chéng

*: passing note

Nie Er used the highest note (sol-fa: 1) with accent to stress the lyrical phrase, "The peoples of China are at their most critical time" (中華民族到了最危險的時候).

中 華 民 族 到 了 最 危 險 的 時 候,
zhōng huá mín zú dào liǎo zuì wēi xiǎn de shí hou

The melody then softens a bit to prepare for a climax:

mf cresc.
每 個 人 被 迫 着 發 出 最 後 的 吼 聲。
měi ge rén bèi pò zhe fā chū zuì hòu de hòu shēng

Basic notes of chord I (d m s) are used in a broken and ascending manner to present an image of "calling" in three successions.

f cresc. ff
起 來! 起 來! 起 來!
qǐ lái qǐ lái qǐ lái

The bugle-like melody used in the introduction is heard again with the lyrical phrase "We are all united" (我們萬眾一心) to arouse a fearless, sacrificial spirit among the masses in defending the country as they would "brave the enemy's gunfire and march on" (冒着敵人的炮火前進). Finally, the latter phrase is repeated followed by three successions of the exclamation, "March on!"(前進!) with accents of increasing dynamics to end the song.

f 我 們 萬 眾 一 心, 冒 着 敵 人 的 炮 火 前 進!
Wǒ men wàn zhòng yī xīn mào zhe dí rén de pào huǒ qián jìn

冒 着 敵 人 的 炮 火 前 進! *f* 前 進! *ff* 前 進! 進!
mào zhe dí rén de pào huǒ qián jìn qián jìn qián jìn jìn



B. Notes on singing the song

1. When the national anthem is being played or sung, attendees should stand solemnly and deport themselves with dignity and behave in a way respectful to the national anthem.
2. Sing with the appropriate strong and weak beat pattern.
3. Note the rhythms and intonation.
4. Note the dynamic marks (mostly forte) and articulations (e.g. accent) while singing in such a way as to express the intense and stirring mood of the song.
5. Use appropriate breathing and phrasing.
6. Pronounce the pinyin correctly.

National Anthem of the People's Republic of China (March of the Volunteers)



Music: Nie Er
Lyrics: Tian Han

March tempo, maestoso (♩ = 96)

起 來！ 不
Qǐ lái bú

願 做 奴 隸 的 人 們！ 把 我 們 的 血 肉 築 成 我 們 新 的 長
yuàn zuò nú lì de rén men! Bǎ wǒ men de xuè ròu zhù chéng wǒ men xīn de cháng

D C G/B D7/F# G G B/F# Em B

城！ 中 華 民 族 到 了 最 危 險 的 時 候，
chéng Zhōng huá mín zú dào le zuì wēi xiǎn de shí hou

G Ddim7 A7/E Em7/C# A7 G G

mf cresc. 每 個 人 被 迫 着 發 出 最 後 的 吼 聲。 起 來！ 起 來！ 起
měi ge rén bèi pò zhe fā chū zuì hòu de hóu shēng Qǐ lái Qǐ lai Qǐ

mf *f* *cresc.*

D G Em7/G G G G D7 G/B

ff 來！ 我 們 萬 眾 一 心， 冒 着 敵 人 的 炮 火 前 進！
lai Wǒ men wàn zhòng yī xīn mào zhe dí rén de pào huǒ qián jìn!

f

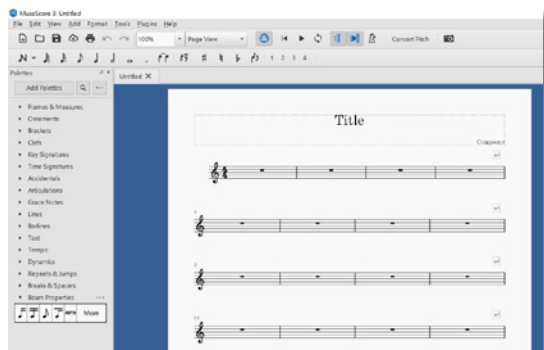
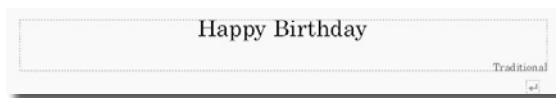
G G D7 G/B D7 G/B D7 G/B G

冒 着 敵 人 的 炮 火 前 進！ 前 進！ 前 進！ 進！
mào zhe dí rén de pào huǒ qián jìn Qián jìn Qián jìn Jin

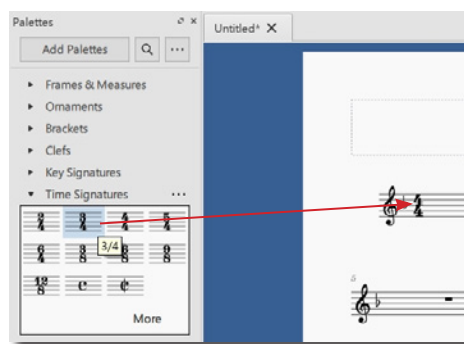
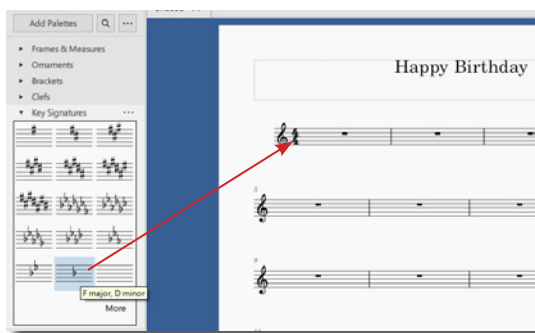
f *ff*

MuseScore is professional music notation software that allows free download (Download site: musescore.org) and supports different languages. In the following, let us learn some basic operations of MuseScore 3 by creating the score of *Happy Birthday*.

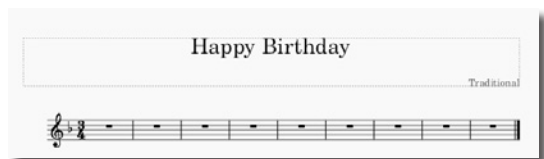
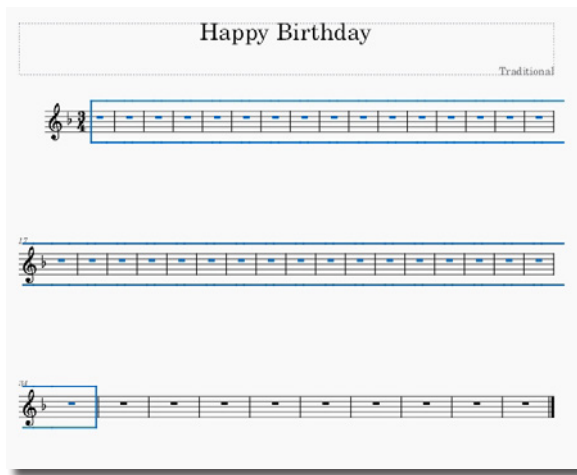
1. Start MuseScore. A blank score page will be shown on the program interface. Enter “Happy Birthday” and “Traditional” at the locations of “Title” and “Composer” respectively.



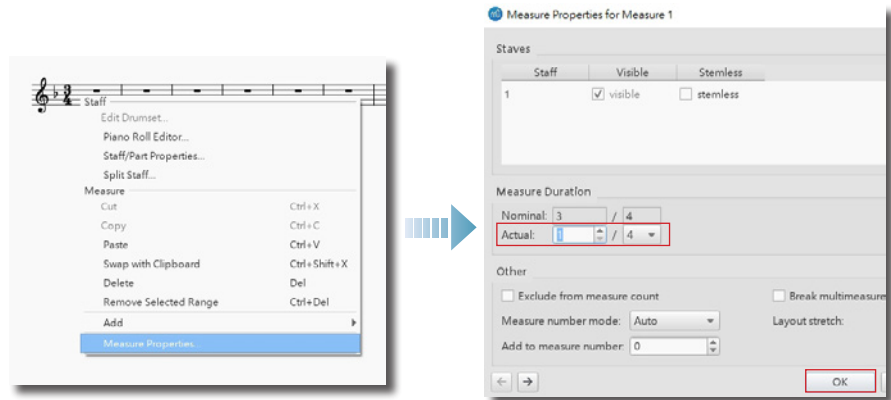
2. Select the key signature (F major) and the time signature (3/4) from the “Key Signatures” and “Time Signatures” palettes respectively and drag them onto the first bar.



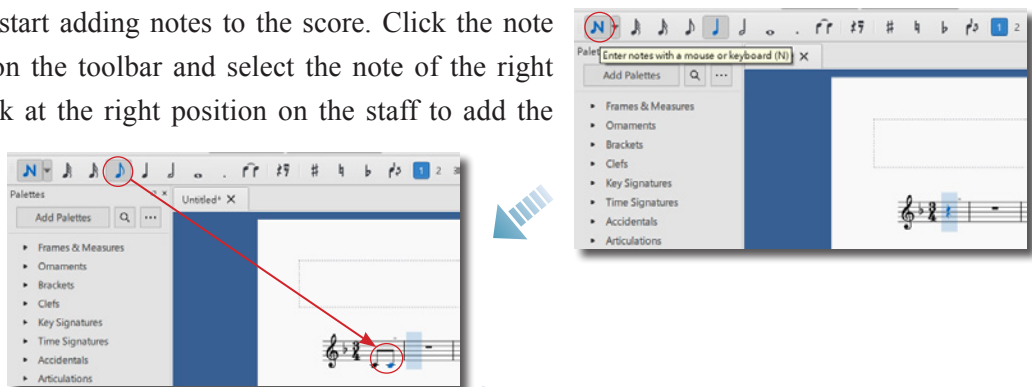
3. There are a total of nine bars in *Happy Birthday* and so extra bars need to be deleted from the empty score. Select the section to be deleted by clicking its first and last bars while holding down the SHIFT key. Then press the CTRL and DELETE keys at the same time to delete the section.



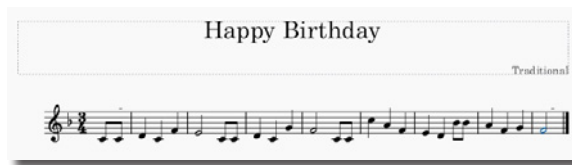
- The first bar of *Happy Birthday* has one beat only and the last bar has two beats only. To change a bar's actual duration, right-click the bar and select "Measure Properties" to open a dialog box. In the dialog box, under "Measure Duration", change the value of "Actual" to 1/4 (first bar) or 2/4 (last bar) and then press "OK".



- Now we will start adding notes to the score. Click the note input button on the toolbar and select the note of the right duration. Click at the right position on the staff to add the note.



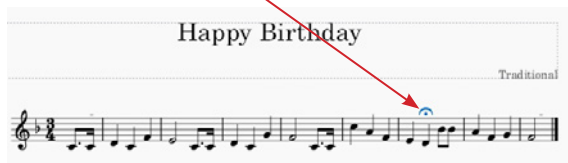
After adding all the notes, we have a score as below:



- To assign a dotted duration to a note, just click the note and then the dot button. To add a fermata to a note, just click the note and then the fermata in the Articulations palette.



After adding dotted durations and the fermata, we have the score as below:



- To start a new line after a certain bar, just select the bar and then press ENTER.



- The final step is the input of lyrics. Click the note corresponding to a lyric syllable to be inputted and press the CTRL and L keys at the same time to open a lyric block. In the block, enter the lyric syllable. Whenever the hyphen or a space is entered, the cursor will jump to the next block.

Opening a lyric block



Inputting lyrics



- The following is the completed score.

Happy Birthday

Traditional

The completed musical score for "Happy Birthday" is shown. It consists of two staves of music in 3/4 time, key of B-flat. The lyrics are: "Hap - py birth-day to you! Hap - py birth-day to you! Hap - py birth - day dear (Ja - son.) Hap - py birth - day to you!".