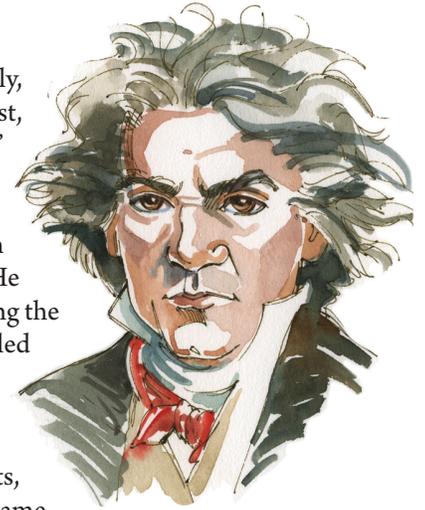


Works

Historians typically break up Beethoven’s compositional style into three periods: early, middle, and late. In the early period (up to 1802), when he was a performing pianist, Beethoven wrote several **piano sonatas**, including the “Pathetique” and “Moonlight.” He also mastered the main genres of the day, including the **string quartet** and **symphony**. During the second period, Beethoven wrote six of his nine symphonies, including the famous Third, Fifth, and Sixth. He also established himself as an innovator. He extended the symphony’s typical length and expanded its orchestra. He unified his works by repeating melodic ideas in multiple movements, thereby enhancing the work’s sense of unity. His adventurous harmonies electrified and sometimes unsettled listeners. But in addition to fire and grit, Beethoven’s music can also emanate warmth and good humor. The late period (1815 till his death) brought more introspection, a disposition encouraged by his hearing impairment, which in 1815 was almost complete. Instead of symphonies and other pieces that called for grand public concerts, Beethoven wrote mostly **chamber music**, especially string quartets. These pieces became increasingly difficult for performers to play and for listeners to grasp. Beethoven’s last public triumph was the **première** of his Ninth Symphony in 1824. It was the first symphony to include a chorus, building on his established reputation for artistic progress.



Influence

Few composers have had as much influence on classical music as Beethoven. His willingness to challenge both performers and listeners widened the gulf between “serious” and “entertainment” music. In many ways, Beethoven represents the quintessential Romantic composer – a tortured genius determined to fight through any tragedy for the sake of his art.

Composer Essentials

Who: Ludwig van Beethoven **When:** 1770-1827
Where: Germany and Austria
Key Works: 9 symphonies, 32 piano sonatas, 16 string quartets, 1 opera (*Fidelio*)

Terms

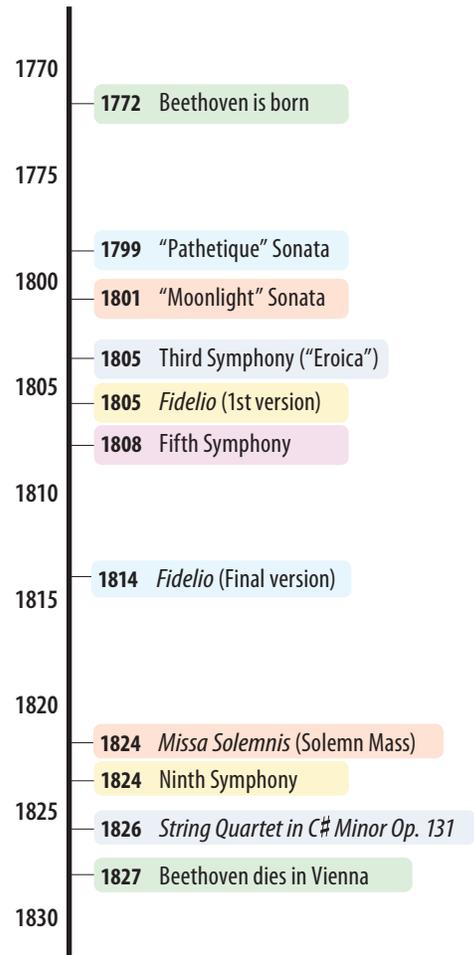
- sonata** – a composition for one or two solo instruments, traditionally in three movements
- string quartet** – 2 violins, viola, cello; a chamber work for this ensemble, typically in four movements
- symphony** – a large orchestral work, traditionally in four movements
- première** – the first public performance of a composition
- chamber music** – music for a small ensemble, with only one player on each part

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What are the dates and traits of Beethoven’s early, middle, and late periods?
- 2) Why did Beethoven write many of his piano sonatas early in his career?
- 3) Name at least two innovations Beethoven made to the symphony.

Perform a work by Beethoven on page 14 of *Tradition of Excellence*, Book 2.



People and Culture

Lying in the central northern region of Western Europe, Germany is a country with a rich tradition of classical music that includes many great composers. A full history of Germany's compositions would fill enough books to populate a library, and it would stretch from Johann Sebastian Bach's *Well Tempered Clavier* to Beethoven's nine symphonies; from Heinrich Schütz's choral and chamber music to Richard Wagner's operas; and beyond. Other influential German composers include Felix Mendelssohn-Bartholdy, Paul Hindemith, and Karlheinz Stockhausen.



Music written for the Lutheran Church also has a strong tradition in Germany. Many of J. S. Bach's large-scale compositions, for instance, were written to be sung and played during the Lutheran church service. He wrote hundreds of cantatas (choral pieces with orchestra), each one was meant to be sung on a particular Sunday throughout the year. Bach also wrote monumental pieces with large orchestra, chorus, and vocal soloists for major feast days such as Easter (*St. John Passion*, *St. Matthew Passion*) and Christmas (*Christmas Oratorio*). For his prolific output and mastery of counterpoint and international styles, Bach is now one of the most highly regarded composers in all of Western classical music.

In the 18th and 19th centuries, the symphony became an important genre for German composers. The **symphony orchestra**, made up of strings, woodwinds, brass, and sometimes percussion, was also important in Austria, a country with close cultural ties to Germany. Beethoven, who was born in Germany but spent much of his life in Austria, became the model for German composers throughout the 19th century, both within and outside the genre of the symphony. Following Beethoven, Richard Wagner sought to bring a symphonic emphasis into his operas. Wagner, in turn, had his own followers. Gustav Mahler and Anton Bruckner were two symphonists who combined Beethoven's and Wagner's influences, and Richard Strauss took up Wagner's torch and became his generation's most famous composer of German opera.

German traditional music is also greatly prized. German philosopher Johann Gottfried von Herder (1744-1803) believed that the essence of a nation could be found in the customs, culture, and arts of its peasant class. This influential theory, later a part of the larger idea of Nationalism, spurred interest in the collection and study of traditional German songs. Von Herder called these songs *Volkslieder*, a term that has been used ever since, including in its English translation, "folk song." In addition to songs, German folk music includes polkas, waltzes, and ballads.

Quick Facts

Capital:	Berlin	
Location:	Central Europe	
Area:	138,000 sq. mi.	
Climate:	Temperate	
Population:	82 million	
Language:	German	
Currency:	Euro	
Government:	Federal Parliamentary Republic	

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

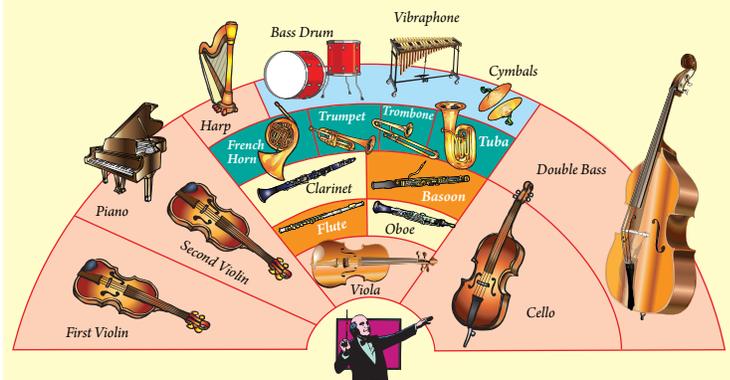
- 1) List at least five German composers.
- 2) What German tradition did Johann Sebastian Bach make major contributions to?
- 3) Who coined the term "Volkslieder" (folk song)?

Perform melodies by German composers on pages 2, 3, 13, 14, 18, 30, 42, and 44 of *Tradition of Excellence*, Book 2.

Instruments and Ensembles in Germany

accordion – a free reed instrument held in two hands, connected by bellows, and featuring buttons and/or a piano keyboard

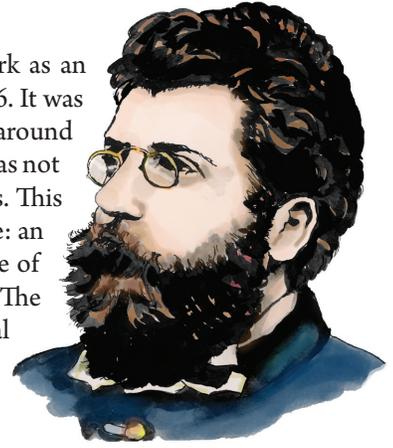
symphony orchestra – a large ensemble including strings, woodwinds, brass, and percussion



Symphony Orchestra Layout

Works

Native Parisian Georges Bizet (pronounced “zhorzh bee-ZAY”) made his greatest mark as an opera composer. Bizet rose to international fame only after he died at the young age of 36. It was his last opera, *Carmen*, that secured his name in the history books and on opera posters around the world. Though *Carmen* was written in the genre of French **opéra comique**, the story was not “comic” at all. It aimed to portray life as it was, without sugar-coating unpleasant realities. This intensity unsettled audiences at first, but for many since it has been a cathartic experience: an emotional release that one feels when witnessing strong emotions in a drama. Bizet’s use of non-western melodic scales, rhythms, and dances can be described as musical **exoticism**. The story was set in Spain, and the foreign musical elements were intended to provide local color and to portray the title character, a Spanish gypsy woman. Bizet also used recurring motives, such as the “fate” theme or the Toreador’s song, bringing familiar music back at key moments to help portray the emotion of the music to the audience.



Before *Carmen*, Bizet wrote instrumental music, sacred choral music, and piano music. He wrote his only symphony when he was 17 years old. Though it wasn’t performed until 1935 (80 years later), it shows Bizet’s great skill at a young age (he had entered the Paris Conservatory at the age of 9). Bizet wrote a number of operas, and he left several unfinished or abandoned throughout his career. His other operas, such as *Les Pecheurs des Perles* (The Pearl Fishers) and *Djamilah*, were limited successes, but are still performed occasionally today. In 1872, Bizet composed **incidental music** for a play called *L’Arlésienne*. He used the technique of melodrama, in which music is played underneath spoken text. The music is filled with strong melodies and lively rhythms, and it is frequently played today by orchestras.

Influence

Bizet’s fame rests mostly on the brilliance of *Carmen*, which still receives hundreds of performances each year. Its compelling story of love, passion, and heartbreak has enchanted generations of listeners and brought many audiences to tears. But Bizet’s other works also display the musical intelligence and superb melodiousness of a master composer. It is impossible to know if he could have matched the success of *Carmen* with a future work, and he died without knowing that *Carmen* would become the phenomenon that it did.

Composer Essentials

Who: Georges Bizet **When:** 1838-1875
Where: Paris, France
Key Works: Symphony in C, operas (*The Pearl Fishers*, *Djamelah*, *Carmen*), orchestral music (*L’Arlésienne*)

Terms

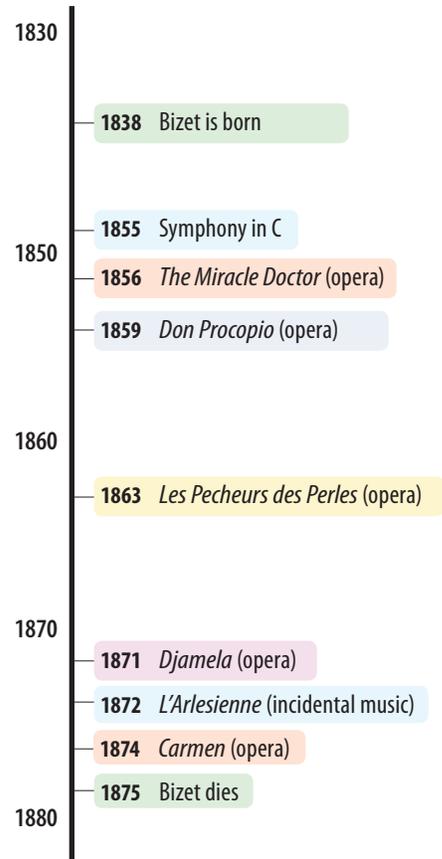
exoticism – a trend in 19th-century opera and orchestral music that evokes faraway lands and foreign cultures
incidental music – music that accompanies a play or other dramatic medium
opéra comique – a French comic opera, with some spoken dialogue between sung parts

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) Which musical elements contributed to the musical exoticism of *Carmen*?
- 2) What kinds of music did Bizet compose other than opera?
- 3) Describe at least three characteristics of Bizet’s music.

Perform works by Bizet on pages 26 and 29 of *Tradition of Excellence*, Book 2.



People and Culture

France has played a major part in the development of Western classical music. In the Medieval Period, French monks helped to develop music notation and guard the tradition of Gregorian chant. In the 12th and 13th centuries, a school of early composers of polyphony gravitated to the cathedral of Notre Dame in Paris. The troubadours and trouvères also came from Medieval France. Like singer-songwriters of today, troubadours were singer-poets who wrote songs about love and sang them for audiences, sometimes kings and queens. After the troubadours, the traditional French chanson (“song”) was typically monophonic and strophic. This means that it had only a single melody (monophonic) repeated several times with new lyrics each time (strophic). In more formal settings, the chanson could have more voices. Renaissance composers such as Guillaume du Fay (1397-1474) and Josquin des Prez (1450/55-1521) wrote chansons with three or four voices singing simultaneously. In folk and popular music today, the **violin** and **accordion** are popular throughout the country. Two other traditional instruments, the **hurdy gurdy** and the French bagpipes, are associated with the regions of Auvergne and Brittany, in northern France.



Louis XIV (r. 1661-1715) cultivated a strong community of composers, singers, and ballet dancers at his court. Known as the Sun King, Louis lavished resources and opportunity on his musicians. In return, he required his musicians and artists to conform to his own artistic vision for France. The king was a skilled dancer, and he sometimes even appeared on stage during ballet performances at court. His chief musical officer was Jean-Baptiste Lully (1632-1687), who created the genre of tragédie lyrique, a French version of opera.

Like the Austrian city of Vienna, Paris has always been a magnet for composers, even those who are not from France. Mozart lived there for a short time, and other composers spent much of their lives with Paris as a home base, including Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), and Gioachino Rossini (1792-1868). In the early 20th century, many modernist composers such as Claude Debussy (1862-1918), Erik Satie (1866-1925), Igor Stravinsky (1882-1971), and Maurice Ravel (1875-1937) lived and worked in Paris. Many famous pieces, such as Stravinsky’s ballet, *The Rite of Spring*, were premiered in the city. Whether in the concert halls of Paris, the cathedral of Notre Dame, or on the streets of France, French musicians have exerted a long-lasting influence on the music of Europe.

Quick Facts

Capital:	Paris		
Location:	Western Europe		
Area:	260,000 sq. mi.		
Climate:	Temperate/Mediterranean		
Population:	65 million		Language: French
Currency:	Euro		Government: Republic

Instruments of France

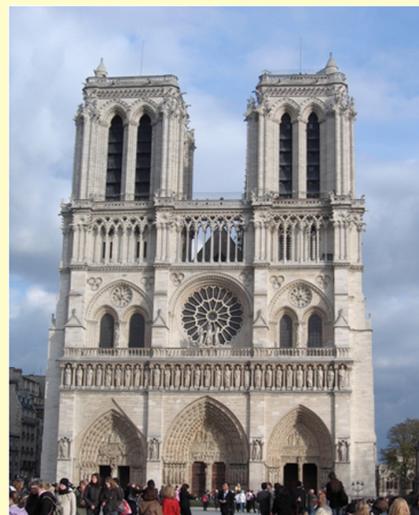
- violin** – the soprano member of the strings family, with four strings, bowed or plucked
- accordion** – a free reed instrument held in two hands, connected by bellows, and featuring buttons and/or a piano keyboard
- hurdy gurdy** – a string instrument bowed by turning a crank-wheel; the non-crank hand creates melody by depressing keys

Apply Your Knowledge!

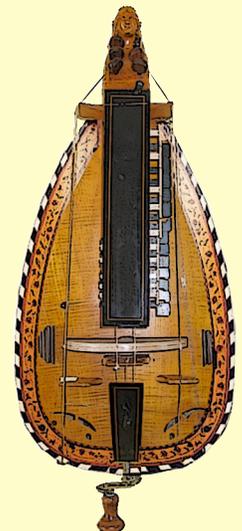
Write your answers on the back or on a separate sheet of paper.

- 1) What are two ways that French monks have influenced the development of Western classical music?
- 2) Who were the troubadours?
- 3) What was Louis XIV’s nickname, and who was his chief musical officer?
- 4) Name at least three composers who lived and worked in Paris.

Perform French folk songs on pages 4, 10, and 12 of *Tradition of Excellence*, Book 2. Perform pieces by a French composer on pages 26 and 29.



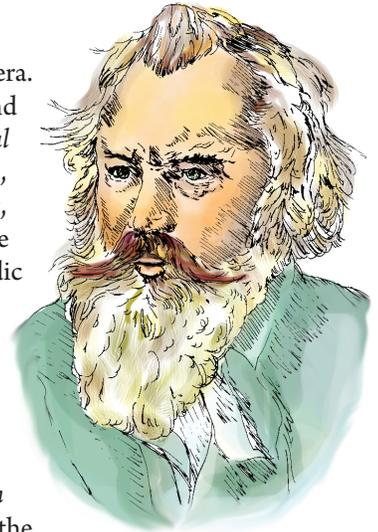
Notre Dame de Paris



Hurdy Gurdy

Works

In his day, Johannes Brahms was the leading German composer in every genre except opera. He wrote orchestral music, concertos, chamber music, piano music, choral works, and art songs. Brahms's orchestral music includes concert favorites like the *Academic Festival Overture*, but his contribution to the orchestra repertoire is dominated by his symphonies, a genre with a long German tradition. In his four symphonies, Brahms looked to the past, using compositional techniques from the Classical and Baroque periods. For instance, the last movement of his Fourth Symphony is a **chaconne**, a Baroque genre that features melodic variations over a repeating bass line. Brahms also elaborated on classic forms, expanding them with innovative harmonic and rhythmic techniques. These innovations can also be heard in his **chamber music**. Brahms wrote 24 works for chamber groups, including his brilliant **Piano Quintet** in F Minor for piano, 2 violins, viola, and cello.



Brahms also wrote a significant amount of solo piano music, about 200 *lieder* (art songs), and choral music. His most popular composition during his lifetime was the *German Requiem*, a choral work with orchestra. This work again shows Brahms' blending of the traditional and innovative; the requiem is based on the centuries-old Catholic Mass for the dead,

but instead of using the traditional texts (like Mozart had done before him), he chose his own texts and set them to dramatic, moving, and grandiose music for large chorus and orchestra.

Influence

Johannes Brahms is remembered as a composer of consummate skill who labored tirelessly over his works until he got them exactly how he wanted them. Indeed, it took him 20 years to complete his First Symphony. He emphasized musical forms and genres from the past, even as his developments and elaborations ensured that his music always sounded fresh. Brahms holds a permanent place in the concert repertoire, and he has long been considered a giant of German orchestral music, following after Bach and Beethoven. His music was an important influence on 20th-century composers.

Composer Essentials

Who: Johannes Brahms **When:** 1833-1897 **Where:** Germany, Austria

Key Works: Four symphonies, *Academic Festival Overture*, solo piano pieces, Piano Quintet in F Minor, *German Requiem*

Terms

chaconne – a Baroque genre featuring melodic variations over a repeating bass line

chamber music – music for a small ensemble, with only one player on each part

piano quintet – a genre of chamber music for strings and piano

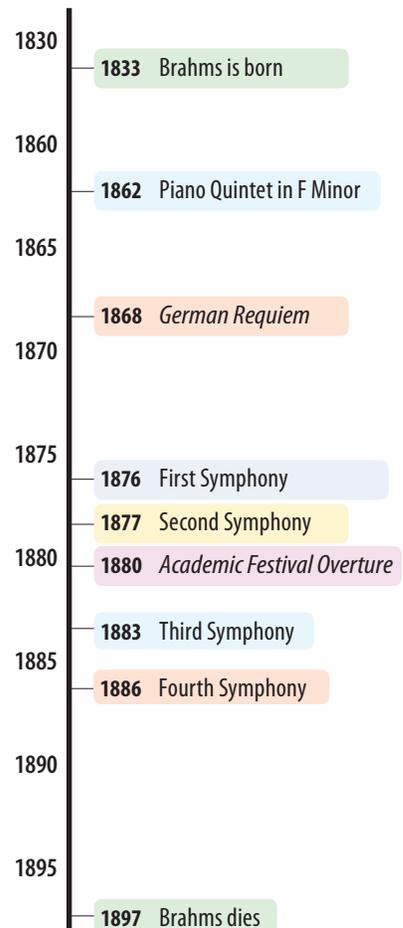
lied – (Ger. “song”) a vocal genre sung in German, for solo voice and piano

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) List at least four genres of Brahms' music.
- 2) How did Brahms incorporate past traditions in his music?
- 3) How did Brahms expand upon or elaborate on past musical traditions?

Perform a work by Brahms on page 2 of *Tradition of Excellence*, Book 2.



People and Culture

Austria lies in the southern heart of Europe, sharing borders with an array of countries: Italy, Switzerland, Liechtenstein, Germany, The Czech Republic, Slovakia, Hungary, and Slovenia. The Austrian land is beautiful, from its sky-scraping alpine peaks to its lush green tree-lined valleys, and its culture is varied, from bustling Vienna to rural cattle farms. The present-day country of Austria is only a small part of the territory that used to be under Austrian rule. Before it was dissolved in the wake of World War I, the Austro-Hungarian Empire covered most of southern-central Europe. Though music has been cultivated in Austria's major cities of Salzburg, Linz, and Graz, none can rival the capital city of Vienna.



Vienna has an astounding history as a hub of classical music composition and performance. A list of composers who spent a significant part of their careers in Vienna includes some of the best-known Western composers of all time. Franz Joseph Haydn (1732-1809) was born just outside of Vienna and sang in St. Stephen's Church as a young boy. Wolfgang Amadeus Mozart (1756-1791) spent the last ten years of his life in Vienna, teaching aristocrats in the city, writing operas for the state opera house, and performing his symphonies and piano concertos. Franz Schubert (1797-1828) was born in Vienna and lived there his whole life. Arnold Schoenberg (1874-1951), one of the most influential composers of the 20th century, lived, worked, and taught in Vienna for the first half of his life before emigrating to America. The list could go on – Beethoven, Brahms, Mahler, and Berg also called Vienna home. The city is also famous for its “Viennese waltz,” a popular orchestral dance form most associated with Johann Strauss Jr. (1825-1899). For his many waltzes, such as “The Blue Danube,” and his widely acclaimed orchestra, Strauss was known as “The Waltz King.”

Beginning in about 1800, academics and aristocrats became interested in learning about the folk music of Austria. As a result, many folksongs were collected, published, and disseminated for the first time. The most widely recognized folk music from Austria is probably that of the yodelers from the Southern Alps. The characteristic flipping of the voice from low to high in rapid back-and-forth style is a sound so distinctive that it is not soon forgotten. Musically, yodeling can be very intricate, including several voices singing different parts at the same time or singing a tune as a canon. Yodelers and other alpine singers toured broadly in the 19th century, especially in Europe and America.

Quick Facts

Capital:	Vienna	
Location:	Central Europe	
Area:	32,000 sq. mi.	
Climate:	Temperate and Alpine	
Population:	8,419,000	
Language:	German	
Currency:	Euro	
Government:	Federal Parliamentary Republic	

Instruments and Ensembles of Austria

accordion – a free reed instrument held in two hands, connected by bellows, and featuring buttons and/or a piano keyboard

alphorn – a horn with a single, conical tube; it is long enough to be played standing up while resting the bell on the ground

symphony orchestra – a large ensemble including strings, woodwinds, brass, and percussion



Accordion



Alphorn

Apply Your Knowledge!

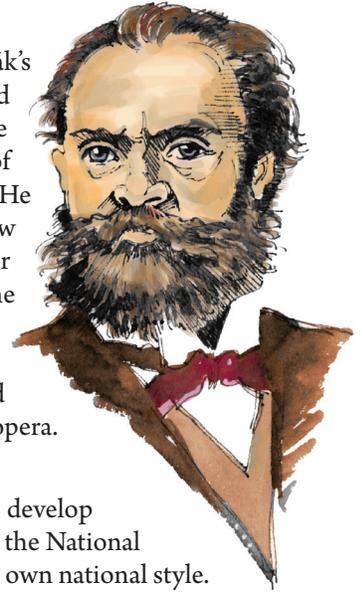
Write your answers on the back or on a separate sheet of paper.

- 1) List at least five classical composers who lived and worked in Vienna.
- 2) Which Viennese composer was known as “The Waltz King”?
- 3) Which alpine folk singing style is Austria most known for?

Perform Austrian melodies on pages 7 and 13 of *Tradition of Excellence*, Book 2.

Works

Though he composed privately as a young man, up to the age of about thirty most of Dvořák's colleagues knew him as a violist. However, by the time he was forty, Dvořák was a well respected composer of instrumental music on his way to international fame. This period of growing repute coincided with his interest in **Czech folk music**. Dvořák looked to the scales and rhythms of Czech music, then emulated them in his own symphonies, string quartets, and piano music. He sometimes used actual folk melodies as themes in his works, but more often composed new melodies that sounded as if they could have come from folk music. His *Slavonic Dances*, for piano (four hands), uses the rhythms of Czech folk dance and even emulates the rhythm of the Czech language. As a result of these traits in his music, Dvořák became known to the world as a **nationalist** composer. This reputation stayed with him throughout his career, but Dvořák could write in international styles as well. Like Mozart a hundred years before, he mastered all major classical genres of the day, including the symphony, string quartet, concerto, and opera. A distinctive mark of his style was combining national characteristics with classical forms.



Dvořák's status as a nationalist composer made him attractive to American composers eager to develop a style of music of their own. In 1891, Jeanette Thurber brought Dvořák to America to teach at the National Conservatory of Music in New York in hopes that he could show American composers the way to their own national style. During his three-year stay in America, he produced two works that remain a very important part of the country's musical heritage: an "American" string quartet, written while summering in Spillville, Iowa, and Symphony No. 9 (*From the New World*). Dvořák used **pentatonic scales** and **syncopated** rhythms to evoke Native-American and African-American folk music, two streams that he considered to be of great importance for the development of an American style.

Influence

Dvořák is probably the best known nationalist Czech composer of the 19th century, especially in America. His orchestral music holds a prominent place in the concert hall, and his Cello Concerto in B Minor is a triumph for the instrument. More recently, there has been a growing interest in his vocal music, especially his operas, such as the Slavic-themed *Rusalka*.

Composer Essentials

Who: Antonín Dvořák

When: 1841-1904

Where: Bohemia (modern-day Czech Republic), United States of America

Key Works: *Slavonic Dances*, Cello Concerto in B Minor, 9 symphonies (including No. 9, *From the New World*), chamber music (including 14 string quartets), choral music (including *Requiem*, *Stabat Mater*), operas (including *Rusalka*).

Terms

folk music – music of unknown authorship, associated with a particular group of people (also called traditional music)

nationalism – in music, the embracing of folk music as representative of national identity

pentatonic scale – a five-note scale used in some African, Native American, and other traditions

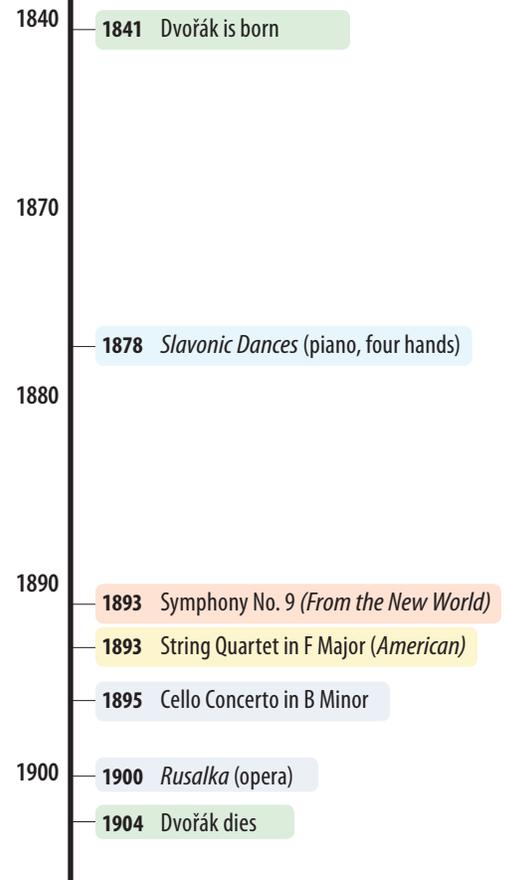
syncopation – rhythmic effect that places emphasis on a weak beat

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What elements of Czech folk music did Dvořák use in his compositions?
- 2) Why did Jeannette Thurber want to bring Dvořák to America?
- 3) What American folk music styles did Dvořák use in his Symphony No. 9?

Perform works by Dvořák on pages 5 and 32 of *Tradition of Excellence*, Book 2.



People and Culture

The land known today as the Czech Republic has been ruled by several different parties over the centuries. Since Slavic people first came into the area in the 7th century CE, it has been ruled by Bohemian, Moravian, Hungarian, and Austrian kings and queens. In 1918, it became an independent country called Czechoslovakia. Germany occupied Czech lands from 1939 until the end of World War II in 1945. After the war, Czechoslovakia became a communist country allied with the Soviet Union, which significantly altered almost every aspect of government and everyday life. After the fall of the Soviet Union, Slovakia sought to become a separate nation, and as a result the Czech Republic became an independent country on January 1, 1993.



Though Czech lands were a part of the Austro-Hungarian empire until 1918, a movement of Czech nationalism had begun in the 19th century, which promoted the Czech language over the Imperial language of German. National arts also were promoted by Czech poets, playwrights, and composers. Bedřich Smetana (1824-1884) wrote operas in the Czech language, as well as a cycle of symphonic poems called *Má Vlast* (*My Fatherland*), which glorified the Czech nation. Antonín Dvořák (1841-1904) was another well-known Czech composer. He became internationally famous for his symphonies, string quartets, operas, and other compositions. More engaged with Western traditions of music than some other Czech nationalists, Dvořák lived in the United States of America from 1892 to 1895. He was invited there to be the director of the National Conservatory of Music of America in New York City and to help jump-start an American national style. He loved the music of his homeland and was widely praised for his beautiful melodies. Other important Czech nationalist composers include Leoš Janáček (1854-1928) and Joseph Suk (1874-1935).

Czech traditional music includes both instrumental and vocal varieties. **Dudy** (bagpipes) and **fiddles** are found throughout the country, but they have developed distinct styles in the western and eastern regions. In the west, the bagpipes often accompany singing, either alone or with other instruments such as flugelhorn, **cimbál** (hammered dulcimer), and various other brass, string, and percussion instruments. In the western region of Bohemia, traditional music has been influenced by Western European trends in classical music. This is because that region was connected politically with Austria, a main center for classical music. In the eastern regions of Moravia and Silesia, traditional music was much less influenced by Western styles. Its styles are more closely aligned with the traditions of musicians from the Carpathian Mountains and Poland.

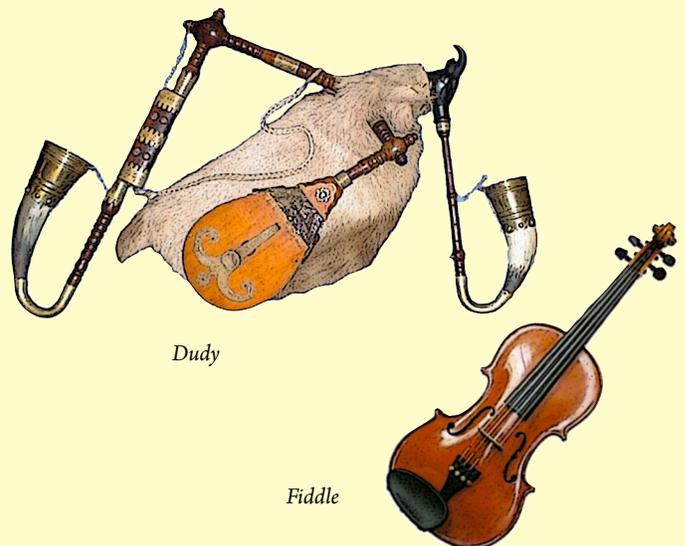
Quick Facts

Capital:	Prague
Location:	Central Europe
Area:	30,450 sq. mi.
Climate:	Temperate Continental
Population:	10.5 million
Language:	Czech
Currency:	Czech koruna
Government:	Parliamental Republic



Instruments of the Czech Republic

- dudy** – bellows-blown bagpipes with a drone and chanter
fiddle – a standard violin, called a “fiddle” when played in a traditional music context
cimbál – a hammered dulcimer, frequently used in Czech traditional music



Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) List three different kingdoms that have ruled Czech lands throughout history.
- 2) Which composer wrote the cycle of symphonic poems *Má Vlast*? What does the title mean?
- 3) Which Czech composer lived and worked in the United States?
- 4) List two traditional instruments that can be found throughout the Czech Republic.

Perform works by Czech composers on pages 5, 32, and 38 of *Tradition of Excellence*, Book 2.

HENRY PURCELL

Name _____ Date _____

Works

Henry Purcell, a 17th-century English composer, was the most accomplished member of a family of musicians. For most of his career, Purcell was a part of the Chapel Royal, the group of expert English court musicians responsible for writing and composing sacred music. In this capacity, Purcell wrote many pieces for religious services, such as sacred anthems, large-scale works with choir and orchestra. He also wrote many odes, an orchestral and vocal genre for a special occasion, such as the birthday of a monarch. Purcell wrote odes throughout his career, and they show his full range of compositional abilities: contrapuntal choral sections, orchestral **ritornellos**, movements for solo voice, and harmonic adventures. Purcell's keyboard works only take up a small portion of his output, but their accessibility has made them mainstays among young piano students. In addition to religious and keyboard music, Purcell wrote over fifty pieces for the theater. In 1689, his opera *Dido and Aeneas* was performed at an all-girls boarding school in Chelsea. *Dido* is one of the few operatic masterpieces in English. It is special because it was all-sung at a time when the English favored **semi-operas**. The opera also shows the great depth of emotion Purcell was able to portray in his music. This is shown in "Dido's Lament," a heartbreaking aria at the end of the opera. Purcell shaped every aspect of the music to support the grieving nature of the song: the tempo is slow; the bass line repeatedly descends, as if towards the grave; extensive **chromaticism** heightens the music's yearning; and the melodic line imitates a sigh through the use of **appoggiaturas**.



Influence

Henry Purcell, sometimes called the "musical Shakespeare," is one of the most lauded English composers of any age. His music for the church, chamber, and theater defined excellence not only for his own generation but many that followed. According to common opinion, Purcell was the last great English composer until Edward Elgar's rise to fame over 200 years later. Though Purcell's music built on Italian, French, and English styles, he blended them into a style that was distinctly his own.

Composer Essentials

Who: Henry Purcell **When:** 1659-1695 **Where:** London, England
Key Works: *Dido and Aeneas* (opera), *The Fairy Queen* (semi-opera), sacred anthems, odes, keyboard music

Terms

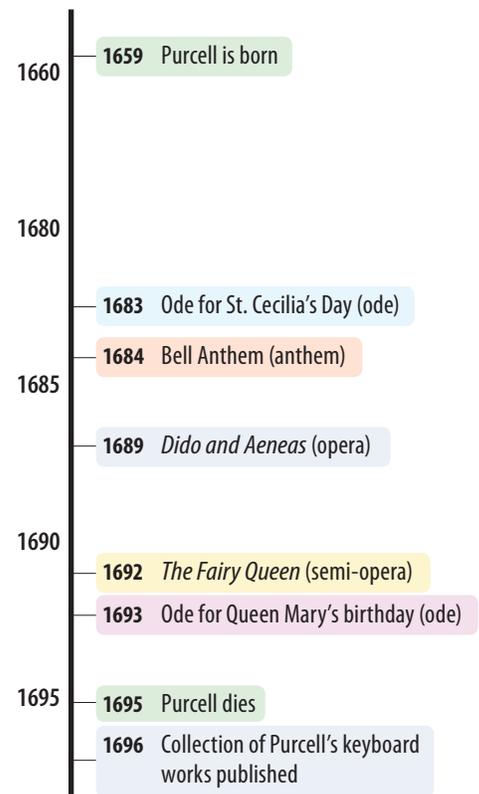
- ritornello** – an instrumental refrain
- semi-opera** – a sung drama that includes spoken parts
- chromaticism** – the use of non-diatonic notes in melody or harmony
- appoggiatura** – in a melody, an accented passing tone (dissonance)

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) The musical ode was written for what type of special occasion?
- 2) Why are Purcell's keyboard works remembered today?
- 3) List some of the musical attributes that make "Dido's Lament" sound sad.

Perform a work by Purcell on page 27 of *Tradition of Excellence*, Book 2.



People and Culture

England is the largest country of the United Kingdom, on the largest of the British Isles. Its capital, London, is the home of the British royal family and the seat of the British Parliament. England has been a major cultural and political power for more than a thousand years. In the arts, the English are perhaps most distinguished for their literary history, exemplified by the plays of William Shakespeare, the Romantic poetry of William Wordsworth, the novels of Charles Dickens, and many others.

England, and London in particular, is also a major European center for music. Noteworthy English-born composers include Thomas Tallis (ca. 1505-1585), Henry Purcell (1659-1695), Edward Elgar (1857-1934), Ralph Vaughan Williams (1872-1958), and Benjamin Britten (1913-1976). Though German by birth, George Frideric Handel (1685-1759) spent the majority of his career in London. He loved his new hometown so much that he was eventually naturalized as an English citizen. Haydn, Mozart, Chopin, and virtually every other composer of international stature passed through London at some point during their careers.

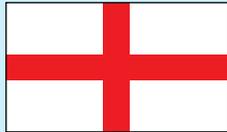
Outside of the London metropolis, English traditional music has flourished for generations among musical amateurs. English traditional song is sung without accompaniment, often in alehouses or pubs or in homes. The melodies, many of which originated in the 18th and 19th centuries, are sung in a full-voiced style. Instrumental dance music shares similarities with the neighboring Scottish and Irish traditions. Jigs, polkas, waltzes, and hornpipes are popular, and they are performed for both ceremonial and social occasions. After World War II ended in 1945, there was a revival of interest in English folk music, with many singers reinterpreting the old repertoire. Festivals for traditional music were organized during this time to provide an outlet for the surge of interest.

With the Beatles leading the way in the 1960s, Britain has also produced some of the most influential rock groups of all time. More recently, the British rock band Radiohead has been praised for their musical experimentation, including their blending of rock with other styles, such as electronica.



Quick Facts

Capital:	London
Location:	Northern Europe
Area:	50,000 sq. mi.
Climate:	Temperate
Population:	53 million
Language:	English
Currency:	Pound sterling
Government:	Constitutional Monarchy



Instruments of English Traditional Music

- fiddle** – a standard violin, called a “fiddle” when played in a traditional music context
- tin whistle** – an end-blown fipple flute (like a recorder) consisting of six front holes
- melodeon** – a button accordion used in traditional English music

Tin Whistle



Fiddle



Melodeon

Apply Your Knowledge!

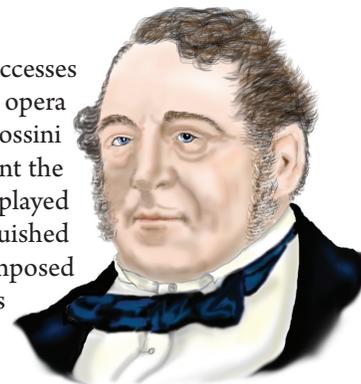
Write your answers on the back or on a separate sheet of paper.

- 1) Name at least two English composers, and one non-English composer who spent time in England.
- 2) Describe two instruments commonly found in English traditional music.
- 3) Describe two developments in English music after 1945.

Perform English folk songs on pages 12, 18, and 27 of *Tradition of Excellence*, Book 2. Play pieces by English composers on pages 16, 18, 28, and 33.

Works

Rossini's career unfolded mainly in three cities. In Venice, Italy, he had his first successes as a young composer; in Naples he built his reputation as the most influential Italian opera composer of his day; and in Paris, he solidified his position as an international star. Rossini showed his talent at the age of 12, when he wrote six string sonatas. The pieces represent the young composer's mastery of classical **form** and harmony, and they are still frequently played today by **string orchestras**. But it was opera that reigned in Venice, and Rossini distinguished himself early as a crowd-pleaser and quick worker. In one sixteen-month stretch he composed seven new operas: about one every other month. Then in 1813, he wrote the two operas that launched his name to acclaim outside Venice: *L'Italiana in Algeri*, an **opera buffa** ("BOO-fuh"), and *Tancredi*, an **opera seria**. We can hear in these early operas the heart of Rossini's style throughout his career: rhythmic sharpness, effortless orchestration, and above all, the ability to write melodies that audiences adored. "Di Tanti Palpiti" (an aria from *Tancredi*) had the whole of Venice singing along, from the audiences to the city's famous serenading gondoliers.



Rossini next secured a job in the major opera city of Naples, where he split his time between writing operas for the Neapolitan theaters and traveling around Europe to Rome, Vienna, London, and ultimately to Paris. The operas during this time were mostly serious in subject. In 1816, however, he wrote the comic opera *Il Barbiere di Siviglia*, a love story and one of the funniest operas of any age. Rossini wrote it for the city of Rome in a mere three weeks' time. The last stage of Rossini's career took place in Paris. While there, he directed the city's Italian theater and also adapted some of his earlier operas into French. The only

completely new French opera he wrote was *Guillaume Tell*, a grand spectacle that was performed at Paris's most prestigious opera theater. It was the last opera Rossini wrote, though he lived another 40 years. Rossini was a master of the orchestral **overture**, and his overtures—such as the one for *Guillaume Tell*—are frequently performed as stand-alone pieces.

Influence

In his prime, Rossini's fame as a musician was unparalleled, even by his contemporary Beethoven! His witty style, orchestral overtures, and dramatic innovations strongly influenced Italian composers after him, such as Vincenzo Bellini and Gaetano Donizetti. And not until Giuseppe Verdi was Rossini dethroned as the acknowledged king of Italian opera. After his death, Rossini's approach to opera came to be seen as outdated, so much so that up until about the 1970s, Rossini was perhaps the most under-appreciated composer of the last two hundred years. But interest in his music has grown rapidly, and now historians consider him to be, along with Beethoven, one of the most important composers of the first half of the 19th century.

Composer Essentials

Who: Gioacchino Rossini **When:** 1792-1868 **Where:** Italy, France

Key Works: string sonatas; operas: *Tancredi*, *L'Italiana in Algieri* (*The Italian Girl in Algiers*), *Il Barbiere di Siviglia* (*Barber of Seville*), *Semiramide*, *Guillaume Tell*; *Stabat Mater*; *Péchés de Vieillesse*

Terms

form – in music, the overall structure of a piece; the sequence of musical events

string orchestra – an orchestra consisting only of strings, with no wind instruments

opera buffa – comic Italian opera of the 18th and 19th centuries

opera seria – serious or tragic Italian opera of the 18th and 19th centuries

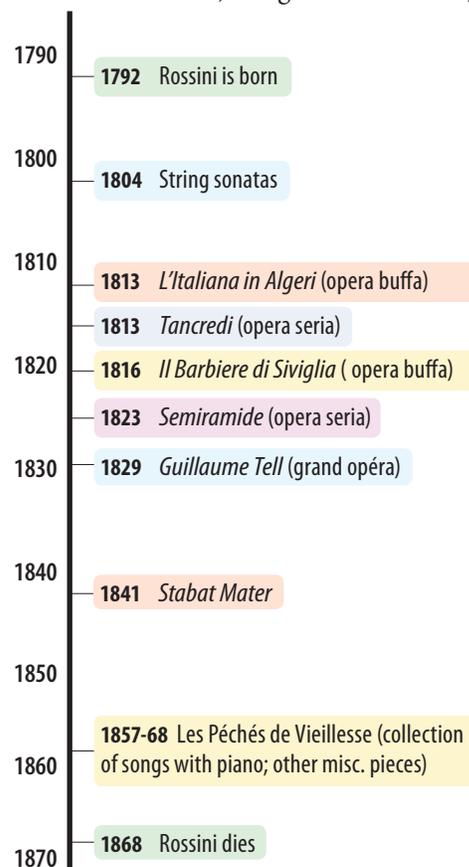
overture – an orchestral piece that introduces an opera or other work

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) Describe the main difference between an opera seria and opera buffa.
- 2) List at least three characteristics of Rossini's musical style.
- 3) In which three cities did Rossini accomplish most of his work?

Perform a work by Rossini on page 16 of *Tradition of Excellence*, Book 2.



People and Culture

The Italian peninsula has played a major role in the history of the Western world. The influence of ancient Roman civilization can be felt in modern-day language, government, religion, literature, poetry, and law—even the alphabet used in this paragraph was developed by Roman thinkers. Christianity also spread during the time of the Roman Empire, and Rome later became the central seat of the Roman Catholic Church. The Italian peninsula is surrounded by the Mediterranean Sea, which for centuries has connected Italians with other cultures in Greece, the Middle East, north Africa, and the rest of Europe. It was the home of ancient writers Ovid and Cicero, as well as many later influential poets and artists such as Dante Alighieri, Leonardo da Vinci, and Michelangelo. Italy only became the country we know today in the mid-19th century. Before that, the Italian peninsula was a collection of separate, regional principalities, either independent or connected to Spain, France or other kingdoms.



As with other countries only recently unified, there are numerous traditions of Italian folk music and song associated with various regions. Ballads were traditionally sung in the north, whereas the tarantella, a lively dance in 3/8, was popular in southern regions. Instruments can be heard more broadly throughout Italy. In many cities, the **organetto** (a button accordion) is popular, and it accompanies a type of dance music called saltarello. The **mandolin** and **violin** also proliferated around the peninsula, and they are played in both traditional and art music contexts.

Italian composers have made many contributions to Western classical music, perhaps none more important than opera. Operas were first performed and popularized in the 17th century in Italian cities such as Florence, Mantua, and Venice. Just like plays, operas told stories on stage. But instead of speaking, actors told their stories and “spoke” to one another by singing, and they were accompanied by an orchestra. Opera spread like wildfire throughout Europe and remained one of the most popular forms of public entertainment until the 20th century, when film overtook it. Monteverdi, Rossini, Verdi, and Puccini are four of the many Italians who wrote operas, as did composers outside of Italy such as Handel, Mozart, Beethoven, and Wagner.

Italian composers have also been influential in sacred and instrumental music. Many composers wrote for the Catholic Church. The Catholic worship service has always been filled with music, and on special days can have large orchestras and choirs. Instrumental music has also been cultivated outside of the church, and it experienced something of a golden age in the 17th and early 18th centuries. Composers like Arcangelo Corelli (1653-1713) and Antonio Vivaldi (1678-1741) wrote concertos and other symphony-like pieces that are still performed today.

Quick Facts

Capital:	Rome	
Location:	Western Europe	
Area:	116,000 sq. mi.	
Climate:	Mediterranean	
Population:	60 million	Currency: Euro
Government:	Parliamentary Republic	

Instruments of Italy

- organetto** – a button accordion
- mandolin** – a small, guitar-like instrument with a round body and four pairs of strings
- violin** – the soprano member of the strings family, with four strings, bowed or plucked



Organetto



Mandolin

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What ancient civilization was centralized on the Italian peninsula? List at three ways this civilization has influenced Western culture today.
- 2) What are three instruments used in Italian traditional music?
- 3) Which genre, created in Italy, tells stories through music and singing?
- 4) List at least four Italian composers and the type of music they wrote.

Play melodies by Italian composers on pages 16, 26, 30, 31, and 43 of *Tradition of Excellence*, Book 2.

Works

In addition to being a musician and composer, Tielman Susato was an important printer of music books in 16th-century Europe. When he established his publishing house in Antwerp in 1543, music printing was still a new technology. Although printing had flourished in Italy and France, Susato's was the first important printing business in the Netherlands. As an editor, Susato printed many **chansons** of important Franco-Flemish composers of the day, including Josquin des Prez and Orlando Lassus. Throughout his twenty year career as a printer, he published books of chansons, motets, masses, psalm settings, and dance music.

As a composer, Susato's chansons and instrumental dance music emerge as most important. For his chansons, he sometimes borrowed music from other important composers of the day. He would draw a melodic line from another song, then compose other voices around the already existing one. These were called **cantus firmus** chansons. In his collection of dance tunes, called *Danserye*, he took popular tunes from chansons or other melodies and arranged them into simple dance forms such as the pavane and galliard. He simplified the texture of these songs from **polyphony** to **homophony**, allowing amateurs to play them more easily and skilled players to improvise upon them. Selections from *Danserye* are the most frequently performed of Susato's compositions. They are performed by brass ensembles, wind ensembles, early music ensembles, and other chamber groups.



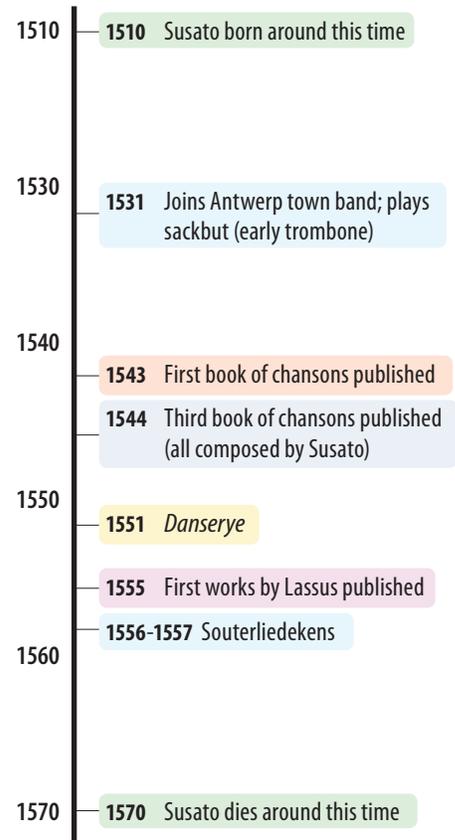
Influence

Susato published over fifty volumes of sacred and secular music in his career, and the influence of these collections overshadows his influence as a composer. Historians consider him to have been very skilled, but not among the most prolific or profound composers of his era. This is partly because he did not compose throughout his life. In his early fifties, he left the music business and went on to other careers as a landowner and diplomat. Yet Susato's name will be remembered as long as musicians enjoy playing and singing his music.

Composer Essentials
Who: Tielman Susato **When:** ca. 1510-ca. 1570 **Where:** Southern Netherlands
Key Works: chansons, *Danserye* (collection of dances) **Key Publications:** 22 books of chansons, 8 books of souterliedekens (psalm settings)

Terms
chanson – French secular song of the Medieval and Renaissance periods
cantus firmus – Latin for “fixed melody”; an existing melody on which a new composition is based
polyphony – a musical texture that includes two or more simultaneous melodic lines
homophony – a musical texture with one prominent melody and accompaniment

Apply Your Knowledge!
 Write your answers on the back or on a separate sheet of paper.
 1) List some of Susato's many careers.
 2) Name two ways Susato used preexisting music in his own compositions or arrangements.
 3) Of Susato's compositions, which collection is most often performed today?
 Perform works by Susato on pages 15 and 18 of *Tradition of Excellence*, Book 2.



People and Culture

The Kingdom of Belgium is a country in northwest Europe. Belgium's span begins at the coast of the North Sea and extends east and southward into the central plains, which cover a large portion of the country. The forested hills of the Ardennes cut diagonally across the country's southern leg. There are three official languages in Belgium: Dutch, French, and German. Though German is spoken by a small minority, Dutch is widely spoken in the northern region of Flanders, and French predominates in the southern region of Wallonia. Belgium is known to breakfast lovers around the world for its famous waffles.

Although the fluffy Brussels waffles (also known as "Belgian" waffles) are famous in America, Liège waffles are the more common variety in Belgium. Liège waffles are denser and thinner than Brussels waffles and are dotted with caramelized sugar.

Long before Belgium became a country, Belgian lands were part of a larger region known collectively as the Netherlands (not to be confused with the present-day country of the Netherlands, Belgium's neighbor to the north). From about 1400 to 1600, composers from the Netherlands were among the most celebrated and sought-after in all of Western Europe. The region was known for the highest level of compositional training, and composers from the area ended up working in churches and courts throughout the continent. Johannes Ciconia (ca. 1370-1412), for instance, was born and trained in the eastern city of Liège, but spent much of his career in Italy. Guillaume Du Fay (1397-1474) is the quintessential composer of the 15th century. He was trained in Cambrai and worked throughout Europe. Du Fay was a master of vocal counterpoint, and he wrote in Franco-Flemish, English, and Italian styles. Other composers from the area also focused on polyphonic choral music, including Gilles Binchois (ca. 1400-1460), Johannes Ockeghem (ca. 1410-1497), Josquin des Prez (ca. 1450-1521), and Adriano Willaert (ca. 1490-1562). Tielman Susato (ca. 1510 -1570), though probably born outside the Netherlands, was in charge of the first major music printing shop in the region, which he set up in Antwerp in 1543.

Belgium gained its independence in 1830, when Belgian citizens revolted against Dutch rule. The fire of revolution was lit in, of all places, an opera theater in the capital city of Brussels. During an 1830 performance of Daniel Auber's French opera *The Mute Girl of Portici*, the audience began to sing along with the opera's well-known revolutionary song "Amour Sacrée de la Patrie" ("Sacred Love of the Fatherland"). Riots followed, and the Dutch authorities were eventually driven out of the country. Prince Leopold of Saxe-Coburg-Gotha was elected king, inaugurating the Kingdom of Belgium.



Quick Facts

Capital:	Brussels
Location:	Western Europe
Area:	12,000 sq. mi.
Climate:	Maritime Temperate
Population:	11 million
Language:	Dutch, French, and German
Currency:	Euro
Government:	Federal Parliamentary Democracy



Instruments of Belgium

pipe organ – a keyboard instrument that controls the blowing of wind through pipes to produce sound

carillon – a keyboard instrument whose wooden keys (called batons) activate a corresponding series of bells; typically constructed in a church bell tower



Pipe Organ



Carillon Bells

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

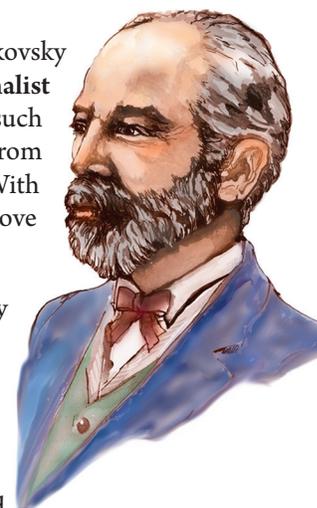
- 1) Which two languages are most commonly spoken in Belgium?
- 2) Name three important composers who were trained in the Netherlands between 1400 and 1600.
- 3) Which French song sparked Belgian patriots to revolt against the Dutch?

Perform works by a Flemish (Belgian) composer on page 18 of *Tradition of Excellence*, Book 2.

Works

Like Modest Mussorgsky (1839-1881) and Nikolai Rimsky-Korsakov (1844-1908), Tchaikovsky became known to audiences throughout Europe in part for the distinctly Russian **nationalist** character of his music. He occasionally wove Russian folk tunes into his orchestral music, such as in his second symphony. Tchaikovsky also drew on his Russian heritage by using a story from Russian poet laureate Alexander Pushkin for his operatic masterpiece, *Eugene Onegin*. With deeply emotional melodic lines cast around a story of love and loss, the opera continues to move audiences today.

But Tchaikovsky was less concerned about making his music sound “Russian” than Mussorgsky or Rimsky-Korsakov. Tchaikovsky had formal music training, and he taught for a time at the Moscow Conservatory, where the traditions of Western classical music were studied most intently. Thus Tchaikovsky was also at home writing in a more “international” style descended from Mozart and Beethoven. Like Mozart, he wrote for a variety of ensembles and genres: numerous pieces for orchestra, eight operas, concertos for piano and violin, and chamber music. For their complexity of thematic content and striking harmonic contrasts, his fourth and sixth symphonies are considered masterpieces of the genre. Tchaikovsky also wrote three very popular **ballets**, *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*, which have become part of the standard repertory. In his music for these ballets, Tchaikovsky achieved an unprecedented balance between melody and movement, creating some of the most evocative and beloved music ever to grace the ballet stage.



Influence

Along with Rimsky-Korsakov, Tchaikovsky was an influential ambassador of Russian musical heritage to the Western world. But Tchaikovsky’s influence also stretches far beyond his “Russianness.” He was a master melodist, **orchestrator**, and symphonist, and his music continues to be performed frequently on the concert stage. And though he only wrote three ballets, Tchaikovsky is one of the best-known and loved ballet composers of all time.

Composer Essentials

Who: Pyotr (Peter) Ilyich Tchaikovsky **When:** 1840-1893 **Where:** Russia
Key Works: 8 operas (esp. *Eugene Onegin*), 3 ballets (*Swan Lake*, *Sleeping Beauty*, *The Nutcracker*), 7 symphonies (the last unfinished), 3 piano concertos, violin concerto, *1812 Overture*

Terms

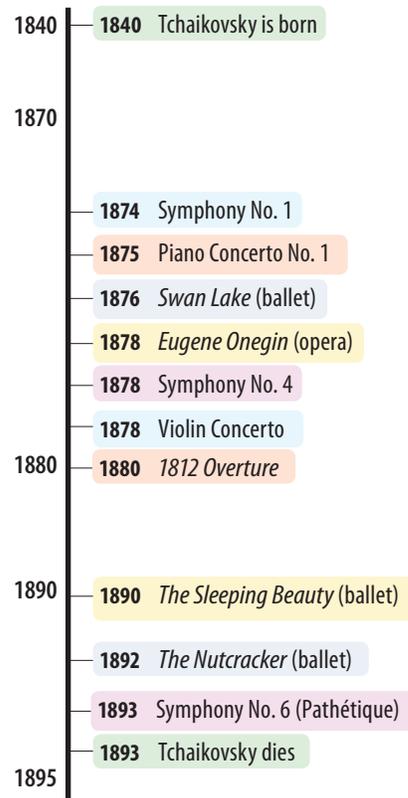
nationalism – in music, the embracing of folk music as representative of national identity
ballet – a staged artistic dance genre that uses formalized steps and gestures
orchestration – choice of instruments used to play the music

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) List two of Tchaikovsky’s works that could be considered Russian.
- 2) What about these works (from question 1) is Russian?
- 3) Why can Tchaikovsky be considered both a “nationalist” and an “international” composer?
- 4) List at least four genres for which Tchaikovsky wrote.

Perform a work by Tchaikovsky on page 33 of *Tradition of Excellence*, Book 2.



People and Culture

When calculated by sheer size, Russia is the largest country on Earth. But Russia's size is only the first of many geographical extremes to be found in the country. The packed streets of urban Moscow are contrasted by the barren tundra of northern Siberia, where temperatures in the winter routinely reach -50°F . In the northern city of St. Petersburg, the last three weeks of June are known as the "White Nights" because the sun never dips far enough below the horizon for the sky to become dark. With days and nights blurring together, the city stays active around the clock during this time of year.



When walking the streets of Russian cities, you are likely to hear Russian folk songs played on the **balalaika**, an instrument that looks like a guitar with a triangular body. Most balalaikas have three strings, which extend from the resonating body to its fretted neck. The balalaika comes in different sizes, from the large bass balalaika to smaller, higher-pitched versions. The most common type is the prima balalaika, whose size is between a guitar and a mandolin. Often these variously sized instruments are used together to form entire orchestras consisting of ten to fifteen balalaikas, with perhaps an **accordion** and tambourine included as well.

Russian folk songs have also been incorporated into "art music" by Russian composers such as Mikhail Glinka (1804-1857), Peter Ilyich Tchaikovsky (1840-1893), and Igor Stravinsky (1882-1971). In the 1860s, Russian composers such as Modest Mussorgsky (1839-1881) and Nicolai Rimsky-Korsakov (1844-1908) created a style of opera that aimed to be distinctly Russian. The operas used the Russian language, were based on Russian stories, and included elements of Russian folk music. Tchaikovsky blended Russian and Western European styles in his orchestral music, becoming the most famous Russian composer of his day. This blending of cultural styles also worked to the advantage of Igor Stravinsky. He wrote a string of very popular ballets, *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), which rocketed him to international fame. Stravinsky continued to compose for many years, and he is one of the most influential composers of the 20th century. Several other Russian composers also gained an international reputation in the 20th century, including Sergei Prokofiev (1891-1953) and Dmitri Shostakovich (1906-1975).

Quick Facts

Capital:	Moscow	
Location:	Northern Eurasia	
Area:	6.5 million sq. mi.	
Climate:	Continental	
Population:	143 million	
Language:	Russian	
Currency:	Ruble	
Government:	Constitutional Republic	

Instruments of Russia

- balalaika** – a guitar-like instrument with a triangular resonating body; fretted with three strings
- accordion** – a free reed instrument held in two hands, connected by bellows, and featuring buttons and/or a piano keyboard



Bayan or Accordion



Balalaika

Apply Your Knowledge!

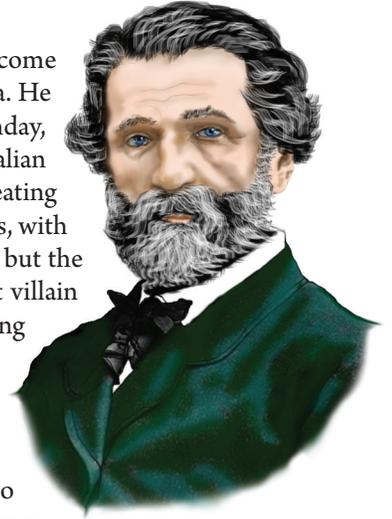
Write your answers on the back or on a separate sheet of paper.

- 1) What are the "White Nights," and which city are they associated with?
- 2) Describe the balalaika orchestra.
- 3) List at least three Russian composers who used folk melodies in their compositions.
- 4) For which genre did Igor Stravinsky write early in his career, rocketing him to fame?

Play melodies by Russian composers on pages 19 and 33 of *Tradition of Excellence, Book 2*.

Works

Though he wrote several operas as a younger man, Verdi's first widespread success did not come until the age of 28, when the success of *Nabucco* made him the sudden star of Italian opera. He continued creating tragic operas at a brisk pace, and the three operas around his fortieth birthday, *Rigoletto*, *Il Trovatore*, and *La Traviata*, solidified his place as the undisputed leader of Italian opera. His pace slowed after this, but Verdi was blessed with a long life and continued creating masterpieces for several decades. These include a **tragic opera**, *Aida*, and his last two operas, with **librettos** based on Shakespeare plays: *Otello* and *Falstaff*. Verdi was a master orchestrator, but the vocal line always took priority. He used melody to reflect his characters—from the worst villain to the honorable heroine. Verdi was also a brilliant dramatist, and he focused on depicting strong characters in compelling situations. Consider, for instance, the storyline to *Aida*, set in ancient Egypt. *Aida*, princess of Ethiopia, is in love with Radames, commander of the Egyptian army and her country's mortal enemy. She must choose between loyalty to her defeated people and her love for Radames. Verdi used music to dramatize and heighten the emotions, playing them out for an audience who might ask themselves, "What would I do in this situation?" *Aida* and Radames choose love in the end, but there is no happy ending. Radames betrays Egypt to help *Aida*. He is condemned and sealed off in an underground tomb, left to die. *Aida* also sacrifices herself for love—abandoning her country, she sneaks into the tomb before it is sealed. As they perish they sing a soaring love aria with their dying breaths.



Influence

Verdi's operas are commonly viewed in hindsight as the highest of several high points of the Italian operatic tradition. Verdi is a patriotic hero of Italy and the Italian arts. Historically, he was a culmination rather than the start of something new, and his music had limited musical influence as the tides turned towards innovation in the early 20th century. However, Verdi's music continues to speak loudly and clearly to audiences through frequent performances of his operas. No other composer has as many operas in the standard repertory.

Composer Essentials

Who: Giuseppe Verdi **When:** 1813-1901 **Where:** Italy

Key Works: 28 operas, including *Nabucco*, *Rigoletto*, *Il Trovatore* (*The Troubadour*), *La Traviata* (*The Lost One*), *Aida*, *Otello*, *Falstaff*; Requiem Mass

Terms

tragic opera – an opera on a serious subject with an unhappy ending

libretto – Italian for “little book;” text of an opera or other musical stage work

aria – in opera, a lyrical song with recurring musical material and highly emotional content

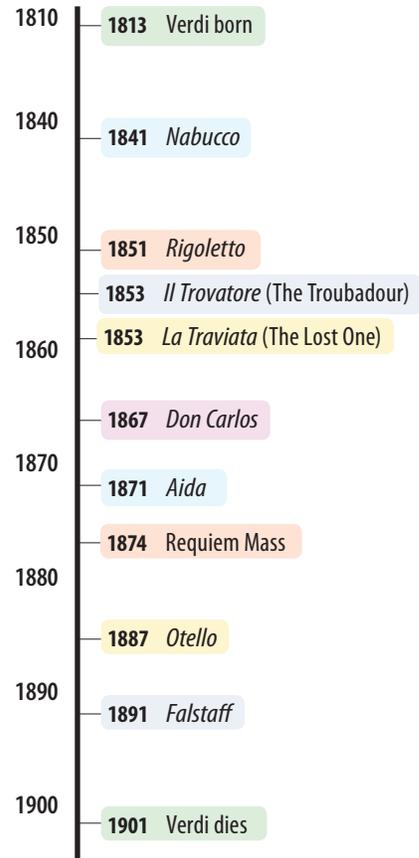
repertory – the standard collection of pieces associated with a given genre

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What relative effect did Verdi have on the creation of new music after him?
- 2) List two musical characteristics of Verdi's operas.
- 3) How does *Aida* reflect Verdi's desire for strong dramatic plot lines?

Perform works by Verdi on pages 26, 30, and 31 of *Tradition of Excellence*, Book 2.



People and Culture

China is the most populous nation in the world, with 1.35 billion people living within its borders. That's more than the U. S. A., Indonesia, Brazil, Pakistan, Russia, Japan, and Mexico *combined!* In other words, one in five people who live on planet Earth today live in China. Chinese cultural history extends back five thousand years, and it includes contributions to religion, philosophy, art, literature, and music. The ancient philosopher Confucius (ca. 550–479 BCE), for instance, has had widespread influence both within China and throughout the world.



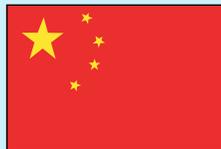
Chinese music traditions are so diverse and long-lived that no short—or even long—description could hope to represent the whole. But to start, we can divide it into vocal and instrumental categories. Like the various languages spoken throughout the country, Chinese vocal music has distinct regional characteristics. A ballad singer from East China will sound different from a Mongolian ballad singer, who will sound different from a Peking opera vocalist, for instance. Outside of theatrical and religious settings, you might hear Chinese workers singing as they pick rice in the fields, or at informal gatherings with family and friends.

Chinese instrumental music has both solo and ensemble types. Instruments with solo traditions include the **erhu**, a two-stringed Chinese fiddle, and the **qin**. The qin is a seven-stringed zither that is, plucked or strummed with one hand while the other hand stops the strings to change the pitch. It was traditionally played by skilled amateurs of the intellectual class in private settings. One common instrumental ensemble is the sizhu. A sizhu is an ensemble of varying sizes, commonly including the following instruments: the erhu (discussed above), **sanxian** (three-stringed lute), pipa (pear-shaped, fretted lute), **yangqin** (hammered dulcimer), dizi (bamboo flute), sheng (mouth organ), and percussion (including gongs, cymbals, and drums).

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Quick Facts

Capital:	Beijing
Location:	Southeast Asia
Area:	3.7 million sq. mi.
Climate:	Diverse
Population:	1.35 billion
Language:	Mandarin
Currency:	Chinese yuan
Government:	People's Republic



Instruments of China

- erhu** (“ehr-hoo”) – a two-stringed Chinese fiddle, bowed
- qin** (“chin”) – a seven-stringed zither plucked or struck with the fingers
- sanxian** (“sahn-shyan”) – a three-stringed Chinese lute
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Apply Your Knowledge!

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- 1) What are three situations in which you might hear Chinese singing?
- 2) List and describe at least three common Chinese instruments.
- 3) What does the term jingju mean? Describe some aspects of jingju.

Perform a Chinese folk song on page 31 of *Tradition of Excellence*, Book 2.

People and Culture

When calculated by sheer size, Russia is the largest country on Earth. But Russia's size is only the first of many geographical extremes to be found in the country. The packed streets of urban Moscow are contrasted by the barren tundra of northern Siberia, where temperatures in the winter routinely reach -50°F . In the northern city of St. Petersburg, the last three weeks of June are known as the "White Nights" because the sun never dips far enough below the horizon for the sky to become dark. With days and nights blurring together, the city stays active around the clock during this time of year.



When walking the streets of Russian cities, you are likely to hear Russian folk songs played on the **balalaika**, an instrument that looks like a guitar with a triangular body. Most balalaikas have three strings, which extend from the resonating body to its fretted neck. The balalaika comes in different sizes, from the large bass balalaika to smaller, higher-pitched versions. The most common type is the prima balalaika, whose size is between a guitar and a mandolin. Often these variously sized instruments are used together to form entire orchestras consisting of ten to fifteen balalaikas, with perhaps an **accordion** and tambourine included as well.

Russian folk songs have also been incorporated into "art music" by Russian composers such as Mikhail Glinka (1804-1857), Peter Ilyich Tchaikovsky (1840-1893), and Igor Stravinsky (1882-1971). In the 1860s, Russian composers such as Modest Mussorgsky (1839-1881) and Nicolai Rimsky-Korsakov (1844-1908) created a style of opera that aimed to be distinctly Russian. The operas used the Russian language, were based on Russian stories, and included elements of Russian folk music. Tchaikovsky blended Russian and Western European styles in his orchestral music, becoming the most famous Russian composer of his day. This blending of cultural styles also worked to the advantage of Igor Stravinsky. He wrote a string of very popular ballets, *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), which rocketed him to international fame. Stravinsky continued to compose for many years, and he is one of the most influential composers of the 20th century. Several other Russian composers also gained an international reputation in the 20th century, including Sergei Prokofiev (1891-1953) and Dmitri Shostakovich (1906-1975).

Quick Facts

Capital:	Moscow	
Location:	Northern Eurasia	
Area:	6.5 million sq. mi.	
Climate:	Continental	
Population:	143 million	
Language:	Russian	
Currency:	Ruble	
Government:	Constitutional Republic	

Instruments of Russia

- balalaika** – a guitar-like instrument with a triangular resonating body; fretted with three strings
- accordion** – a free reed instrument held in two hands, connected by bellows, and featuring buttons and/or a piano keyboard



Bayan or Accordion



Balalaika

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What are the "White Nights," and which city are they associated with?
- 2) Describe the balalaika orchestra.
- 3) List at least three Russian composers who used folk melodies in their compositions.
- 4) For which genre did Igor Stravinsky write early in his career, rocketing him to fame?

Play melodies by Russian composers on pages 19 and 33 of *Tradition of Excellence, Book 2*.

People and Culture

In East Asia, off the coast of South Korea and Russia, lies the island nation of Japan. Though Japan is made up of almost four thousand islands, its four main islands hold the majority of the country's 130 million people. Added together the land area of Japan is substantial: it's about equal in size to the country of Germany or the state of Montana.



Many consider Noh Theater to be the pinnacle of the Japanese performing arts. Developed during the Muromachi Period (1338-1573 CE), Noh was originally practiced by feudal warriors called samurai. In Noh, actors dress in brilliantly colored costumes, wear masks, and enact stories through acting and singing. It remains a valued genre and is still performed today. The more recent genres of Kabuki Theater and Bonraku, a puppet theater, draw on Noh traditions.

Many different instruments are used in Japanese traditional music. The **koto** is the national instrument of Japan. It is a string instrument plucked by finger picks, and it can either accompany song or be performed as a solo instrument. The **shamisen** is a lute-like instrument with three strings struck with a plectrum (a piece of thin tortoiseshell or plastic). Shamisen music accompanies both song and dancing. The **shakuhachi** is an end-blown bamboo flute with a wide expressive, melodic, and timbral range. It can also accompany song, or it can be played as a solo instrument. Gagaku is Japanese court music featuring an ensemble of percussion (including drums and gongs), strings (including zithers and lutes), and winds (including bamboo oboes and flutes).

Today, music is everywhere in Tokyo, Japan's capital city. For instance, you can hear music in the many theaters, dance halls, concert halls and restaurants that dot the city. Or you can make your own music in one of the city's numerous karaoke spots. Karaoke (Japanese for "empty orchestra") is a popular entertainment that provides the latest popular music recordings with the vocals removed. Spectators choose their favorite songs, then sing along with them in front of an informal audience. It's a chance for anyone to step on stage, become their musical heroes, and claim their three minutes of fame.

Quick Facts

Capital:	Tokyo
Location:	Pacific Ocean
Area:	146,000 sq. mi.
Climate:	Temperate
Population:	127 million
Language:	Japanese
Currency:	Yen
Government:	Constitutional Monarchy



Instruments of Japan

- koto** – a Japanese instrument with thirteen strings and movable bridges; plucked with finger picks
- shamisen** – a three-stringed, lute-like instrument; strings are plucked with a plectrum
- shakuhachi** – a Japanese end-blown bamboo flute with four front holes and one back hole

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

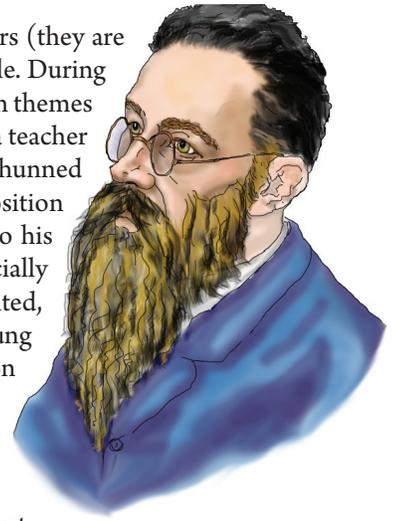
- 1) Who were the samurai and what theatrical genre are they associated with?
- 2) Describe the Japanese traditional instrument, the shamisen.
- 3) What is the name of the Japanese bamboo flute?
- 4) What is karaoke?

Play Japanese folk songs on pages 28 and 32 of *Tradition of Excellence*, Book 2.



Works

As a young man, Nikolai Rimsky-Korsakov took up with a group of rebellious composers (they are known in English as “The Five”) who aimed to develop a distinctive Russian musical style. During this time, Rimsky-Korsakov produced ideas for operas and instrumental music on Russian themes and began lasting relationships with these influential composers. He later took a post as a teacher at the St. Petersburg **Conservatory**, angering some other members of The Five who shunned the idea of going to a music school. However, this decision ultimately put him in a position to be one of the most influential Russian musicians in three generations. In addition to his own compositions, he brought the music of his fellow Russians to a wider audience, especially the operas of Modest Mussorgsky (1839-1881). This is because Rimsky-Korsakov edited, completed, or orchestrated their compositions. He also taught an entire generation of young Russian musicians at the conservatory, and his textbooks on harmony and orchestration became the standards used for many years thereafter.



Three of Rimsky-Korsakov’s orchestral works of the 1880s have become mainstays in the symphony repertoire: *Scheherazade*, *Russian Eastern Festival*, and *Spanish Capriccio*. They perfectly display Rimsky-Korsakov’s knack for brilliant, lush **orchestration** and the vibrant energy that he could draw from an orchestra. He was also a master of sonic special effects—among other things, he could make the orchestra sound like church bells. To associate his music with the character and history of Russia, Rimsky-Korsakov used Russian folk tunes and Russian sacred chant melodies in his music. He also sometimes created Russian melodies using the exotic sounding **octatonic scale**. Rimsky-Korsakov’s operas are less well known in the West, but he thought of himself as an opera composer first. Many of his operas, such as *Mlada* and *The Golden Cockerel*, were based on Russian folk legends or poetry.

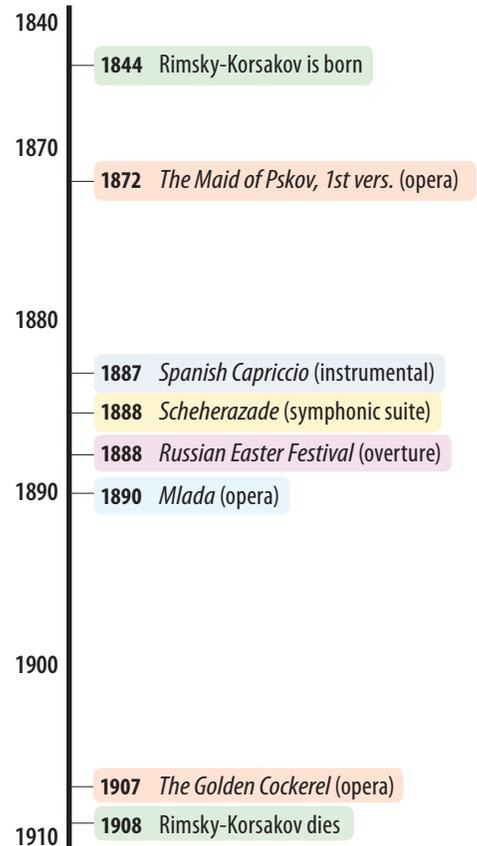
Influence

In many ways, Nikolai Rimsky-Korsakov was an ambassador of Russian music. He was a composer, teacher, curator, and perennial editor in a time that has come to represent the heart of Russia’s national musical heritage. In addition to establishing his own international reputation, his efforts were instrumental in bringing the music of his countrymen to Western Europe and America.

Composer Essentials

Who: Nikolai Rimsky-Korsakov **When:** 1844-1908 **Where:** Russia

Key Works: *The Maid of Pskov* (opera), *Scheherazade* (orch. suite), *Spanish Capriccio* (orch. suite), *Russian Easter Festival* (orch. overture), *Mlada* (opera), *The Golden Cockerel* (opera)



Terms

conservatory – a specialized school for musicians

orchestration – choice of instruments used to play the music

octatonic scale – an eight note scale that alternates between half-step and whole-step intervals

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) List at least two characteristics of Rimsky-Korsakov’s instrumental music.
- 2) Describe Rimsky-Korsakov’s role in introducing Russian music to an international audience.
- 3) In what ways could Rimsky-Korsakov’s music be considered Russian?

Perform a work by Rimsky-Korsakov on page 19 of *Tradition of Excellence*, Book 2.

People and Culture

China is the most populous nation in the world, with 1.35 billion people living within its borders. That's more than the U. S. A., Indonesia, Brazil, Pakistan, Russia, Japan, and Mexico *combined!* In other words, one in five people who live on planet Earth today live in China. Chinese cultural history extends back five thousand years, and it includes contributions to religion, philosophy, art, literature, and music. The ancient philosopher Confucius (ca. 550–479 BCE), for instance, has had widespread influence both within China and throughout the world.



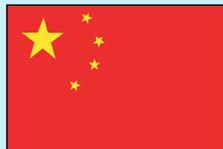
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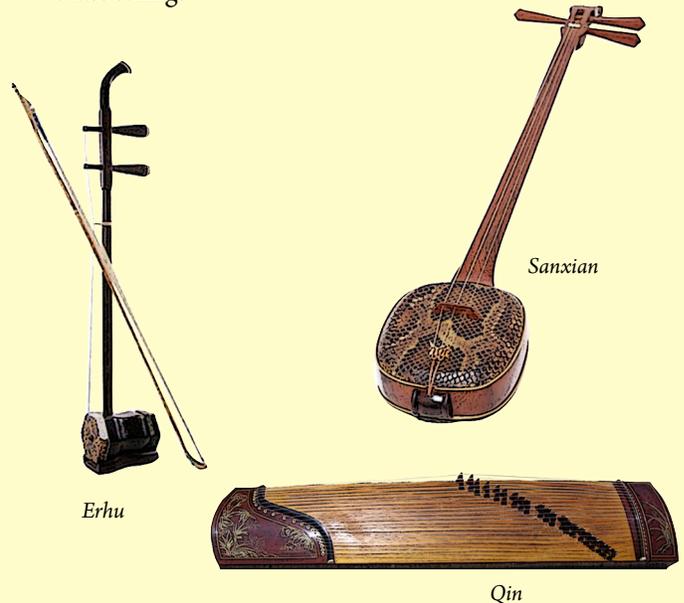
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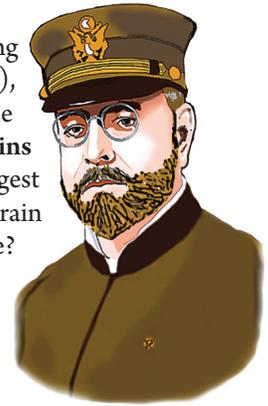
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Perform a Chinese folk song on page 31 of *Tradition of Excellence*, Book 2.

Works

In a land of democracy, John Philip Sousa was known as “The March King.” His 135 **marches**, including *Semper Fideles* (1888), *The Washington Post March* (1889), and *The Stars and Stripes Forever* (1896), enjoyed explosive success with audiences. Sousa’s marches were for the concert stage as well as the parade field, and they typically followed a conventional form. After a short introduction, two **strains** are played, each one repeated before moving on. The trio follows. It usually contains the piece’s longest melody and provides its dramatic climax. There may also be a **dogfight** section, as well as a fourth strain to conclude. If many of his marches use a similar formula, does that mean they all sound the same? Absolutely not! Sousa’s wonderful melodies, each with its own character and shape, give each march a personal stamp. The marches he wrote form a core of America’s musical identity to this day. *Semper Fideles* is the official march of the U.S. Marine Band, and *Stars and Stripes Forever* is the official march of the United States of America.



Though he is universally remembered for his marches, Sousa was also a dedicated writer of **operettas**, completing fifteen. *El Capitan* (1896) was by far the most successful, and it is arguably the most important 19th-century operetta by an American composer. Sousa also wrote dozens of songs (for voice and piano), composed other works for band, and arranged orchestral music for band.

Influence

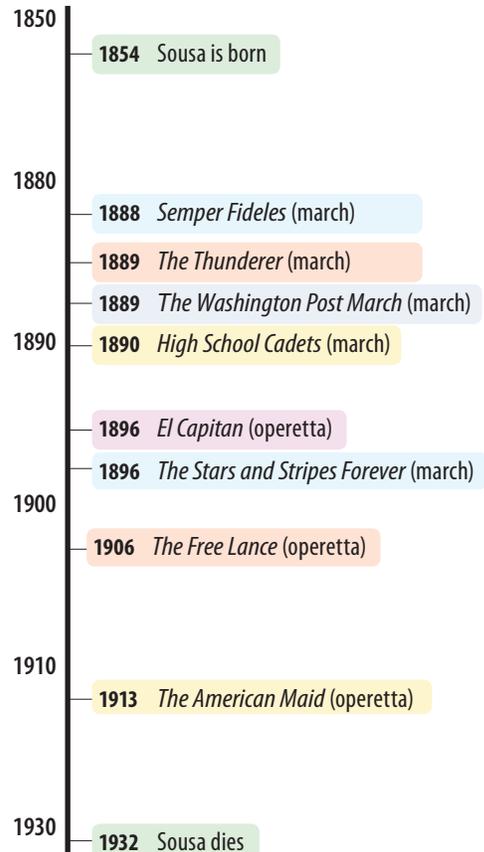
Sousa towers as one of America’s most influential and beloved composers, band leaders, and musical patriots. By 1900, he was perhaps the most famous American musician in the world. Audiences loved to go hear and see the Sousa Band because its performance was immaculately precise, and its musicality was unmatched in the band world. Building on the work of Patrick S. Gilmore and other bandmasters who came before him, Sousa put the American **civic band** permanently on the map.

Sousa’s marches form the bedrock of America’s 20th-century band movement. They are classics for the ensemble, like Beethoven’s symphonies for an orchestra or Mozart’s sonatas for solo piano. Sousa established a standard of excellence both in ensemble performance and the aesthetic quality of the repertoire for wind band. This provided a model for other civic bands, and later for the development of educational band programs throughout the United States.

Composer Essentials

Who: John Philip Sousa **When:** 1854-1932 **Where:** United States of America

Key Works: 135 marches for band, 15 operettas, songs, other pieces for band



Terms

march – a piece in duple meter, with an introduction and several strains

strain – a section of a composition, especially a march, containing a primary or secondary melody or theme

dogfight – a lively march section that features intense interaction between instrument groups

operetta – a type of 19th-century light opera featuring spoken dialogue

civic band – a wind ensemble with civilian players (not affiliated with the military)

Apply Your Knowledge!

Write your answers on the back or on a separate sheet of paper.

- 1) What is the basic form of a Sousa march?
- 2) In what ways has Sousa’s music become the official music of the United States of America?
- 3) Aside from marches, what other genres of music did Sousa compose?

Perform works by Sousa on pages 12, 15, 24, 27, and 36 of *Tradition of Excellence*, Book 2.

People and Culture

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- Government:** Constitutional Monarchy



Instruments of Japan

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