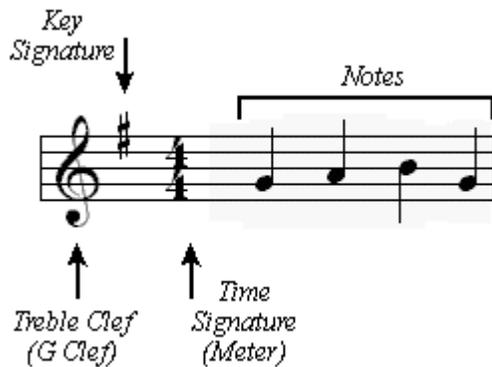
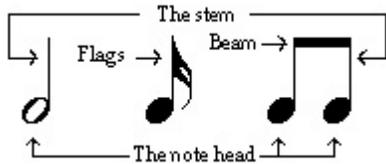


Mrs. Johnson's 100 musical facts

This packet is worth half a grade extra credit if you don't lose it all semester—except if you miss the concert.



Symbols

1.  **fermata**- indicates note should be held longer than its normal duration.

2.



whole rest- note value is four beats

3.



Half rest- note value is two beats

4.



quarter rest- note value is one beat

5.



eighth rest- note value is half of a beat

6.



sixteenth rest- note value is one fourth of beat

7.



Whole note- note value is four beats

8.



Half note- note value is two beats.

9.



Quarter note- note value is one beat.

10.



Eighth note- note value is one half beat.

11.



Two beamed eighth note value equals **one** beat (one quarter note).

12.



Sixteenth note- note value is one quarter of a beat.

13.



Four beamed sixteenth note value is equal to **one beat**.

14.  The symbol known as **coda**.

15.  A **sharp** raises the pitch of the note one half step higher.

16.  A **natural** cancels a sharp or flat.

17.  A **flat** lowers the pitch one half step.

18. A **tie** is a sign that indicates that the note being played or sung is sustained and unbroken through the total note value of the notes under it.



19. A **slur** is a mark used to show where a group of notes are played either under a single bow stroke, or on a wind instrument without re tonguing or when singing, in one breath, so that the notes move smoothly one to the other with no perceptible break.



20.



glissando: a continuous movement in pitch from the lower to the higher note

21.



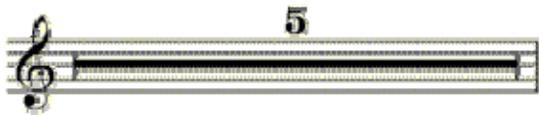
Metronome marking

22.



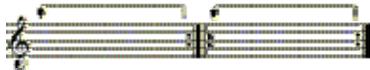
A one hundred and twenty-eight note

23.



Multiple measure rest is where a number of bars contain only rests are 'collected' together and shown as a single bar given by a large number placed centrally above the staff over the single bar.

24.



The **repeat sign** (double bar line with two dots) is the 'repetition' sign that indicates that a section of a piece of music is to be played a second time

25.



Bow lift means to assertively lift the bow and repeat the bowing direction of the previous note, usually a down bow.

Musical periods and composers

26. There are seven musical periods. In overlapping order they are **Medieval** (before 1450), **Renaissance** (1450 - 1600), **Baroque** (1600 - 1750), **Classical** (1750 - 1820), **Romantic** (1810 - 1910), **20th-Century** (1900 - 2000), **Modern** (1945 - present).

27. Music of the **Medieval period (before 1450)** is, for the most part, sacred, and characterized by the slow development of more rhythmic independence between voices in polyphonic textures.

28. As all forms of art, including music, the **Renaissance period (1450-1600)** marked the rebirth of humanism, and a revival in cultural achievements for their own sake. With this period, more

complicated and broader harmonic and contrapuntal structures emerge. This period saw a great increase in sophistication for instrumental composition.

29. Music of the **Baroque Era (1600 - 1750)** was characterized by vastness of proportion, rich counterpoint, great splendor and a highly ornamented melodic line.

30. The characteristics of the **Classical period (1750- 1820)** are a concern for musical form with a greater emphasis on clarity with more concise melodic expression and clarity of instrumental color.

31. The **Romantic musical period (1810- 1910)** extended the previous period's formal concern, intellectuality and concise expression with sentiment, imagination and effect.

32. There is left no compact definition of **20th (1900- 2000)** century music except that it is not Romantic in style and uses orchestral technique or mode of expression to further broaden the horizons of music.

33. **Modern music (1945- present)** is varied in composition; composers in this list represent such divergent styles as Serialism, Minimalism, Chance or Electronic music.

34. **Johann Sebastian Bach** was a German composer and organist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the **Baroque** period and brought it to its ultimate maturity. Although he introduced no new forms, he enriched the prevailing German style with a robust **contrapuntal** technique, an unrivalled control of harmonic and motivic organization in composition for diverse instrumentation, and the adaptation of rhythms and textures from abroad, particularly Italy and France.

35. **Wolfgang Amadeus Mozart** was a prolific and influential composer of the Classical era. He composed over six hundred works, many acknowledged as pinnacles of music. He is among the most enduringly popular of classical composers. He was a **prodigy** from his earliest childhood in Salzburg and was trained by his overbearing father. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty; at seventeen he was engaged as a court musician in Salzburg, but grew restless and traveled in search of a better position, always composing abundantly. Visiting Vienna in 1781 he was dismissed from his Salzburg position and chose to stay in the capital, where over the rest of his life he achieved fame but little financial security. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

36. Known at an early age by his father that his son was a piano virtuoso, **Ludwig van Beethoven** would play the piano, create music, and improvise both day and night. Finally able to

escape the clutches of his alcoholic father, he moved to Austria where his art was not only appreciated, but also adored. He had been educated at an early age by his father, who was also a musician in Bonn. Upon moving to Vienna for the first time, it was said that he performed for Mozart at the age of 15. At 16, he had to return home because his mother was dying of tuberculosis. By the age of 27, he began to go **deaf**. Within a few years, he would not be able to hear at all. This almost led him to suicide, but he found that he could still 'hear' the music inside his head. So, he continued composing and writing music. While his personal life was troubled and he never married, he became the world's most renowned composer. Suffering from ill-health for nearly twenty years, what most recently has been believed to be lead poisoning, he lives on as the most recognized composer and piano **virtuoso** the world has ever produced.

38. **John Milton Cage Jr.** (1912 – 1992) was an American composer. A pioneer of **chance music**, electronic music and non-standard use of musical instruments, he was one of the leading figures of the post-war avant-garde. He is perhaps best known for his 1952 composition "**4'33''**", the three movements of which are performed without a single note being played. The content of the composition is meant to be perceived as the sounds of the environment that the listeners hear while it is performed, rather than merely as four minutes and thirty three seconds of silence, and the piece became one of the most controversial compositions of the twentieth century.

39. **George Gershwin** (September 26, 1898 – July 11, 1937) was an American composer and pianist whose early death brought to a premature halt one of the most remarkable careers in American music. His compositions spanned both popular and classical genres, and his most popular melodies are universally familiar. His compositions have been used in numerous films and on television, and many became jazz standards recorded in numerous variations. Countless singers and musicians have recorded his songs.

40. A **Stradivarius** is a stringed instrument built by members of the Stradivari family, particularly Antonio Stradivari. According to their reputation, the quality of their **sound** has defied attempts to explain or reproduce, though this belief is controversial. The name this has also become a superlative applied to designate excellence. To be called *this* of any field is to be deemed the finest there is.

Notation and markings

41. The **key signature** is a group of flats or sharps that appears at the beginning of the staff.

42. The **time signature** is a sign indicated as a fraction at the beginning of the piece that indicates the meter.

43. **Accidentals** are sharps, flats or natural signs that change a note from the original key signature

44. A **measure** is indicated by the space between two bar lines.

45. The **bass clef** also known as the F clef appears at the beginning of the staff for low sounding instruments



46. The **treble clef**, also known as the G clef appears at the beginning of the staff for high sounding instruments.



47. **Alto clef**, also known as a C clef, appears at the beginning of the staff for midrange sounding instruments.



48. The **bar line** is a vertical line on the staff that divides measures or bars.

49. A **beam** is the horizontal line that connects groups of eighth notes, sixteenth notes, etc., in place of flags.

50. **Diminuendo** means to gradually become softer. It is abbreviated *dim.* and uses the symbol



51. **Crescendo** means to gradually become louder. It is abbreviated *cresc.* and uses the symbol



52. **Down bow** means to draw the bow from frog to tip and is indicated by the symbol ▣.

53. **Up bow** means the bow should be pushed from tip to frog and is indicated by the symbol ▽.

54. **Accent** means to emphasize a note and is indicated with the symbol > above the note.

55. **Divisi** indicates that when two or more parts are written on one staff, they are to be played by separate performers. Abbreviated *div.*

71. **Monophony** is a type of musical texture in which there is a single melodic line without any additional parts or accompaniment.

72. **Homophony** is a type of musical texture where one melodic part is supported by chordal accompaniment.

73. **Decibel** is the unit of measure of the intensity of sound and is abbreviated **dB**

74. The **downbeat** is the downward motion of the conductor's hand that indicates the first beat of a measure.

75. A **duet** is a composition for two players.

76. An **encore** is the adding or repeating of a performance due to overwhelming enthusiasm from the audience.

77. **Enharmonic** means two notes that sound the same but are spelled differently. For example, B-flat and A-sharp.

78. Dynamic markings in order:



79. **Piano** means to play softly.

80. **Forte** means to play loudly.

81. A **string quartet** is formed of one first violinist, one second violinist, one violist and one cellist.

82. A dot that is placed after the note indicates a change in the duration of a note. The dot adds **half** of the value of the note to itself. For example, a dotted half note gets 3 beats - value of a half note is 2, half of 2 is 1 so $2 + 1 = 3$.

- dotted whole note = 6 beats
- dotted half note = 3
- dotted quarter note = 1 1/2
- dotted eighth note = 3/4
- dotted sixteenth note = 3/8

83. Triplets is a way of grouping notes together wherein the value of the original note is divided by **three**.



84. **Ritardando** means gradually become slower. Also known as **ritard**, abbreviated **rit.**
85. **a tempo** means to return to the previous tempo.
86. **Scale** is the arrangement of notes in a specific order of whole and half steps.
87. The **score** is the notation of all the instruments of a composition used by the conductor.
88. **Sforzando** means a sudden or strong accent, abbreviated **sfz.**
89. **Simile** means to continue playing in the same manner. For example, if a section is to be played staccato, after *this*, the staccato notion is no longer present.
90. **Timbre** describes those characteristics of sound which allow the ear to distinguish different sounds that have the same pitch and loudness.
91. **Unison** is when an ensemble plays the same notes.
92. **Vibrato** is a rapid fluctuation in pitch either above or below the main. In string instruments, it is accomplished by rolling the finger on the fingerboard.
93. **Major** is a term used to describe scale, chords or intervals. It conveys a bright, “happy” sound.
94. **Minor** is a term used to describe scales, chords or intervals. It conveys a dark or “sad” sound.
95. **Harmony** is the result produced when notes are sounded simultaneously.
96. The language used for most musical vocabulary is **Italian.**
97. **allegro** is a lively, fast tempo.
98. **staccato** indicates that notes that are played in a distinctly separate manner with silence making up the latter part of the time allocated to each note. The symbol is a dot under or above the note.
99. **Legato**-indicates that musical notes are played or sung smoothly. The symbol is a short, horizontal line above or below the note.

100. **Syncopation**- to shift the accent of note to a weak beat.

Add some biology