

MUSICPLAY

STUDENT BOOK



COMPILED BY DENISE GAGNE
THEMES & VARIATIONS

Musicplay for Middle School Student Book

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1. Barges

Moderato

Unknown

descant

melody

C F G Am Dm C/G G C

Bar - ges, I would like to go with you, I would like to sail the o - cean blue.

Bar - ges, I would like to go with you, I would like to sail the o - cean blue.

5 C F G Am Dm C/G G C Last time Fine

Bar - ges, have you treas - ures in your hold? Do you fight with pi - rates brave and bold?

Bar - ges, have you treas - ures in your hold? Do you fight with pi - rates brave and bold?

9 C F G C/E Dm C/G G C

Out of my win - dow look - ing in the night, I can see the bar - ges' flick - er - ing light.
 How my heart longs to sail a - way with you, As you sail a - cross the o - cean blue.
 Out of my win - dow look - ing in the night, I can see the bar - ges' flick - er - ing light.

Out of my win - dow look - ing in the night, I can see the bar - ges' flick - er - ing light.
 How my heart longs to sail a - way with you, As you sail a - cross the o - cean blue.
 Out of my win - dow look - ing in the night, I can see the bar - ges' flick - er - ing light.

13 C F G C/E Dm C/G G C












Star-board show - ing green and port is show - ing red, I can see the bar - ges from my bed.
 But I must stay here be - side my win - dow clear, As the bar - ges sail a - way from here.
 Tak - ing their car - go out in - to the sea, How I wish that some - day they'd take me.

Star-board show - ing green and port is show - ing red, I can see the bar - ges from my bed.
 But I must stay here be - side my win - dow clear, As the bar - ges sail a - way from here.
 Tak - ing their car - go out in - to the sea, How I wish that some - day they'd take me.

Barges is written in the key of C and uses all the notes of the C major scale. Sing the notes of the C major scale using letter names, or sing the scale using solfège: do re mi fa so la ti do.

C D E F G A B C

Rhythm Review

	Note name:	Equivalent rest:	How many beats:	Rhythm name or syllable:
	whole note	-	4 beats in $\frac{4}{4}$ time	
	half note	-	2 beats in $\frac{4}{4}$ time	
	dotted half note	-	3 beats in $\frac{4}{4}$ time	
	quarter note		1 beat in $\frac{4}{4}$ time	ta
	eighth note		1/2 beat in $\frac{4}{4}$ time	ti
	pair of eighth notes		1 beat in $\frac{4}{4}$ time	titi
	sixteenth notes		1 beat in $\frac{4}{4}$ time	tikatika

Time Signature: At the beginning of each piece of music, a time signature is given. The time signature tells how many beats are in each measure of music and what kind of note gets one beat. Look at the time signature for song #2, Why Shouldn't My Car. The two on the top tells us that there are two beats in each measure. The four on the bottom tells us that each beat is one quarter note.

How many beats would there be in a measure of $\frac{3}{4}$ time?

How many beats would there be in a measure of $\frac{4}{4}$ time?

Because $\frac{4}{4}$ time is the most common time signature, the symbol C is often substituted for the numbers $\frac{4}{4}$.

2. Why Shouldn't My Car

Traditional, adapted by D.G.

1. Why should - n't my car

2. drive as fast as your car,

3. When I paid for my car

4. twice as much as you!

3. Rufus Rustus

Song 1

Traditional Camp Song

Ru - fus Rus - tus John-son Brown, oh, what you gon - na do when the rain comes down?—

What you gon - na do and what you gon - na say if you can't pay the rent 'til the rain goes a-way? Oh,

you know and I know and eve-ry-bod - y know that you can't pay the rent if you ain't got the dough.—

Ru - fus Rus - tus John - son Brown, oh, what you gon - na do when the rain comes down?

Song 2

"C," ——— that's the way it be - gins, ——— and "H," ——— that's the next let - ter in, ———

"I," ——— you're in the mid - dle of the word, and "C," ——— you've al - read - y heard, and

"K," ——— now you're near - ing the end, ——— and "E," ——— now you're round - ing the bend. ———

C - H - I - C - K - E - N, oh, that's the way you spell (clap clap) chick - en.

Harmony

Harmony in music occurs when 2 or more pitches sound at the same time. The first three songs in this book all have harmony. In each of the songs, the harmony is created in a different way.

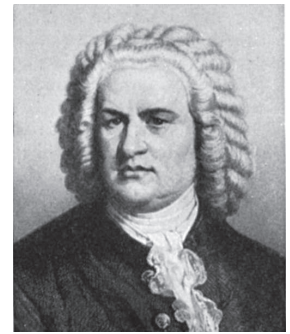
Song 1, *Barges*, has a descant --- a melody that is higher than the main melody.

Song 2, *Why Shouldn't My Car*, is a round. In a round the voices sing the same melody but enter at different times.

Song 3, *Rufus Rustus*, is a partner song. Two different songs are sung at the same time.

9. *Cello Suite*, Johann Sebastian Bach

Johann Sebastian Bach was one of the most famous composers of the Baroque Age. He was born in Germany in 1685 to a musical family. Many members of the Bach family worked as musicians. Bach got his first job in 1700 when he became a choirboy. Later he worked playing violin in a court orchestra and organ in several different churches. Once Bach walked 200 miles to hear another famous musician, Buxtehude, conduct. When he returned, he was two months late for work!



Bach became *Kapellmeister* (choir director) and director of chamber music for the court of Prince Leopold in 1717. Bach now had a chance to write music for ensembles and solo instruments as well as the music for church services. During the six years he worked for Prince Leopold, he also wrote books to teach his wife and children the clavier. The clavier was the keyboard instrument played before the piano was invented. Bach's *Minuet in G* comes from these books.

In his lifetime, Bach was best known as an organ virtuoso --- someone who could play the organ very well. He was invited to cities throughout Europe to perform on and to try out new organs. Bach's music is difficult to play. Sometimes he wrote very fast parts with many notes for the players and singers. Sometimes his music is slow and very expressive.

This is one of the six suites for solo cello written by Johann Sebastian Bach. Although the suite is written for a solo instrument, there are places where Bach creates a multi-textured sound. Listen for the places in the suite where this happens.

To learn more about Bach visit: www.classical.net

To hear midi files of more of his music visit: www.classicalarchives.com

10. *Syrinx*, Claude Debussy

Debussy was one of the greatest French composers of all time. His piano music shows the beauty of the piano in a way that only a pianist could. Debussy went to the Paris Conservatory when he was only 11 years old and he won prizes there for piano, sight singing, and composition. When he was 22, he won the Grand Prix de Rome, a competition for composers. This prize allowed him to stay in Rome for three years, with all expenses paid. He worked on new musical ideas. He met Franz Liszt and Giuseppe Verdi, and he heard Wagner's operas.



At the Paris Exposition of 1889, he heard the Javanese gamelan (orchestra) with its assortment of gongs, chimes, marimbas, and drums. Debussy also became associated with the group of painters, writers, and poets who were later to be called impressionists. In painting, the blurred images of Monet suggested the subject rather than trying to portray it realistically. In Debussy's music, there are many examples of the impressionist tendency to portray nature in an almost dream-like manner. Debussy's music sounds even more mysterious and exotic because he used different scales. He wrote music using a whole tone scale rather than major or minor. He also used new harmonies in his music.

Syrinx is a short work for solo flute written in 1913. Originally titled *La flûte de Pan*, it was changed to its present name by Jean Jobert, publisher of the first edition in 1927. Here the god, Pan, entices his loved one by playing on a flute made of the reeds found by the water's edge. One of the most often performed works in the flute literature, it is dedicated to Louis Fleury, an accomplished French flautist at the time. It is believed that at the debut performance of the work, Fleury performed it by the simple light of a candle with all the house lights out.

To learn more about Debussy visit: www.classical.net

To hear midi files of more of his music visit: www.classicalarchives.com

11. I Love This Country

mf All voices unison

Craig Cassils

4

I love this coun - try, I love this land.

9

The earth be - neath my feet in this place I stand.

13

I love this coun - try, it means the world to me, and I'll

17

nev - er take for grant - ed that I am free.

Fine

22

1. It real - ly does - n't mat - ter where you are, what - ev - er
2. It real - ly does - n't mat - ter who you are, who - ev - er

25

cor - ner of this place. Just to know that you can be here is all, just to
you are you may be. Just to know that you can be here is all, just to

29

see your smil - ing face. It tells me you have found a home, you've found a
see you pleas - es me. It tells me you have found a home, and of this

33

com - fort in a friend. And what bet - ter way to
coun - try you're a part. And what bet - ter way to

36

spend a life when you're sur - round - ed by love a - gain.
spend a life when you're sur - round - ing me with your heart.

39 *f*

I love this coun - try, I love this land. The earth be -

39 *f*

I love this coun - try, I love this land.

44

neath my feet — in this place I stand. I love this coun - try,

44

be-neath my feet, I stand. I love this coun - try,

49

it means the world to me, and I'll nev - er take for grant - ed that

49

it means the world to me, and I'll nev - er take for grant - ed that

53

1. I am free. free. I am free.

2. *cresc. to end*

53 *cresc. to end*

I am free. I love this coun - try, I love this

58 *allargando* *ff*

I am free. I am free!

58 *ff* *allargando*

coun - try, I love this coun - try.

13-14-15. Sonata, Georg Philipp Telemann

Georg Philipp Telemann was born in Magdeburg in 1681 --- four years before Bach and Handel were born. His father was a Lutheran clergyman, his mother the daughter of a clergyman, and his elder brother also became a clergyman. Telemann might have become a clergyman if it had not been for his exceptional musical talent. By the time he was ten, he had mastered the violin, flute, zither, and keyboard. Despite his family's disapproval, he wrote his first opera when he was 12. He studied law at Leipzig University, but was such a capable musician that he gave concerts, wrote operatic works, and was appointed church organist. In 1705, he became a *Kapellmeister* and he worked as a musician and composer the rest of his life, traveling widely, and becoming friends with Handel. As a composer, Telemann was prolific, writing 1043 church cantatas, and settings of the Passion for each year that he was in Hamburg --- 46 in all. In Leipzig, he had written operas, and he continued to involve himself in public performances in Hamburg, later taking on additional responsibility as musical director of the Hamburg opera. He was also commercially active in publishing and selling much of the music that he wrote. A musical form which Telemann made popular was the orchestral suite — the Overture and its succession of dance movements.

To learn more about Telemann visit the following site: <http://www.baroquemusic.org/bqxtel.html>

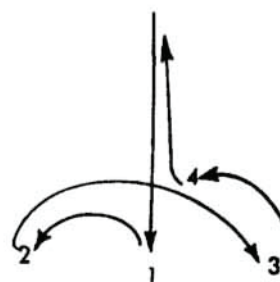
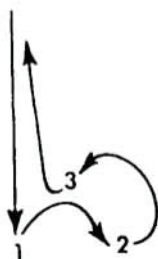
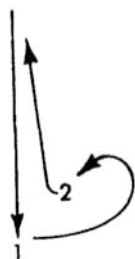
Conduct

Listen to each movement of the Sonata and try to tell what the time signature of the movement is. Try the conducting patterns for $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time. Which conducting pattern fits each movement?

Movement 1: $\frac{3}{4}$

Movement 2: $\frac{4}{4}$

Movement 3: $\frac{2}{4}$ (begins with an upbeat)



61. Hymn to Freedom

Harriet Hamilton

Oscar Peterson

2
When ev - 'ry heart joins ev - 'ry heart and to - geth - er years for

8
lib - er - ty, — that's when we'll be free. When ev - 'ry hand

13
joins ev - 'ry hand and to - geth - er molds our des - ti - ny, —

17
that's when we'll be free. An - y hour, — an - y day — the

21
time soon will come when men will live in dig - ni - ty, —

25
that's when we'll be free. When ev - 'ry man

29
joins in our song and to - geth - er sing - ing

32
1.
har - mo - ny, — that's when we'll be free.

35
2.
har - mo - ny, — that's when we'll be free, — we'll be free.

This beautiful jazz ballad was written by internationally renowned Canadian jazz pianist Oscar Peterson. It was performed in 1986 at the International Choral Sympaatti, the largest international children's choir festival ever held in Finland as a massed choir selection. In this arrangement, jazz pianist Morgan Mckee adds his own unique style to the piano. Visit this web site for a biography of Oscar Peterson: www.oscarpeterson.com Black History Month: <http://www.infoplease.com/spot/bhm1.html>

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