

Duke Ellington

1899-1974



"There has never been a serious musician who is as serious about his music as a serious jazz musician."

Edward Kennedy Ellington was as rich and complex a personality as American music ever produced.

He was a legendary rogue, a lover of fine food and beautiful women. He spoke in a florid, elegant prose that occasionally bordered, quite intentionally, on the ridiculous. He dressed in the sharpest clothes, befitting the regal manner that inspired his nickname.

Yet he was also the consummate artist, singleminded in his pursuit of excellence. He titled his autobiography "Music Is My Mistress," but that's a considerable understatement. It was his life and his obsession.

Duke invented a word that summed up his dual nature: *skilapooping*. Roughly defined, it means the art of being more than what you appear to be.

What Duke Ellington appeared to be was a bandleader, writer of popular songs, jazz pianist, entertainer. This is how he paid the bills, and how he was generally perceived by the public.

Actually, he was quite a bit more than that. Some consider him the greatest American composer who ever lived.

* * *

Duke Ellington was born a year before, and died three years after, Louis Armstrong. Both were going strong until the very end, the grand old men of jazz, and both were among the most influential American musicians ever. Still, Louis and Duke were more different than alike.

Louis's childhood was one of poverty and instability. Duke came from a loving, comfortably middle-class family.

Louis's musical background was drenched in the New Orleans gumbo of ragtime, blues,

and spirituals. Duke got his start in "society" bands, playing polite party music around his home in Washington, D.C.

Louis was a bubbling extrovert. Duke, though a polished showman, lived very much within himself. Where Louis saw himself as an entertainer, Duke considered himself an artist first. Louis made his mark as a hot, passionate player, Duke as a cool, cerebral composer.

When Louis came to New York in the early twenties, he became an instant star. Duke ventured into the Big Apple around the same time, but couldn't get a job. His piano playing was rudimentary, his composing and arranging skills extremely raw.

But he worked hard to improve as a musician, and it paid off. In 1927, Ellington became leader of the house band at the Cotton Club, one of New York's hottest night spots. It was an ideal learning situation for an ambitious young musician, and his talents bloomed. During the Cotton Club stint, he wrote some of his best pop tunes: "Rockin' In Rhythm," "It Don't Mean a Thing If It Ain't Got That Swing," and "Mood Indigo" (which he composed in fifteen minutes).

Ellington's story is one of continuous, fascinating progress. Never satisfied with his accomplishments, he was always testing his talent, exploring its limits. By 1930, he was an established entertainer and bandleader. But he wanted more. Once he'd mastered the craft of writing and arranging short pop numbers, he moved on to composing longer, more sophisticated works. For the rest of his life, he would do both equally well.

Duke realized early on that, to achieve his artistic goals, he would have to create more than great music. He would have to structure his life to make the creation of that music possible.

In his mind, he was always a serious composer. At the time, however, nobody considered jazz a serious endeavor. Jazz was pop music, played in nightclubs for dancing. So, as a matter of survival, Duke played his dance music for the audience, and wrote his more ambitious works to satisfy himself.

He would play all night, then retire to the quiet of his room to compose until morning. It was a grueling existence, but Duke disciplined himself to make it work. It was the only way he could bring out the music he heard inside himself.

To execute his ideas, he assembled the best musicians he could find. For fifty years, he led a band that, at various times, included some of the finest jazz players ever—men like Johnny Hodges, Cootie Williams, Ben Webster. He paid his people very well, and kept them on the payroll all year round so he could hear his music played as soon as he wrote it.

Duke also retained the services of a superb composer named Billy Strayhorn, who became his musical alter ego. Strayhorn would help Ellington shape his pieces, refine his ideas, patch up rough spots. Theirs was a remarkably close collaboration; even Ellington fanatics couldn't tell where Duke's hand ended and Strayhorn's began.

By some estimates, Duke composed up to 3,000 works, many of them in airports, taxis, and railroad cars. He had a rare ability to tune out the distractions and focus on his work. Yet, that work was truly a mirror of the world around him.

Almost anything could trigger Duke Ellington's restless creativity. He honored the women he knew with works like "Satin Doll" and "Sophisticated Lady." He composed musical portraits of the places he visited, as in "Far East Suite." He adapted themes from

literature; his "Star-Crossed Lovers," for example, was inspired by Romeo and Juliet.

He often wrote stories in sound. In "Harlem Air Shaft," he portrayed the sights, smells, and snippets of life that could be discerned through the air shaft of a building. Toward the end of his life, he composed religious music for performance in the great cathedrals of the United States and Europe.

To Ellington, however, "social protest and pride in the history of the Negro" were the most significant themes in his work. Compositions like "Black, Brown and Beige," which Duke described as a "tone parallel" to the history of his people, typified his goal to "express the rich background of the Negro" in music. In doing so, he gave the blues and stomps and rags of early jazz a new depth and polish.

His approach to composition was very personal. He always wrote with the best traits of each band member in mind. He insisted that the notes were not as important as the person for whom they were written. Thus, he did not just write a part for trumpet; he wrote a specific part for a specific trumpeter. Both composer and player benefited. Ellington always got the performance he wanted; the players, for their part, never sounded better than when they played the Duke's music.

"I think of music in terms of color," he said. Just as a painter mixes colors to get a desired shade, Ellington blended combinations of instruments until he found precisely the sound he was after. In this way, he welded his orchestra together and played it as if it were an instrument unto itself.

* * *

Pop tunes, jazz suites, Broadway musicals, ballets, film scores, symphonic music—Duke took them all on. All his work, regard-

less of the genre, has a graceful, subtle power that belongs to Ellington alone.

Duke Ellington, in the final analysis, was very much a genre unto himself. Much of his work fell in between the jazz and classical camps, and often wasn't entirely satisfactory to critics of either one. Ellington wasted little attention on them. He said they spent too much time analyzing, not enough time listening.

He created his own rules, his own conventions. He was not a jazz composer or a classical composer, but simply a composer of

great music. In his later years, he received due recognition as such. But he was never content to sit back and play the respected elder statesman. He was a working musician to the very end, touring, performing, sweating, coaxing his band to greater and greater heights.

And just as he had done for decades, he ended each concert with an elaborate bow, a dapper smile, and his famous send-off: "We want you to know we love you madly!"

The feeling, indeed, was mutual.

Think It Over

1. As a young man, Duke Ellington considered a career in art. How are music and painting similar in nature? How did Ellington use his orchestra the way a painter uses a palette of colors?
2. Should a musician like Duke Ellington pay attention to critics? How could criticism possibly benefit a musician of his stature?
3. Duke's breakthrough success came from leading the house band in Harlem's Cotton Club. Harlem in the 1920s was a remarkable place in the cultural history of black Americans. Research Harlem and discuss its importance as a spawning ground of great black American artists.

Books To Read

The World of Duke Ellington. Stanley Dance, Charles Scribner's Sons, 1970.

Music Is My Mistress. Duke Ellington, Doubleday, 1973.

Duke Ellington. James Lincoln Collier, Oxford University Press, 1987.

Great Duke Ellington Albums

This is Duke Ellington. RCA VPM-6042.

Mood Indigo. Camden ADL-2-0152.

Piano Reflections. Capitol 11058.

Other Jazz Piano Masters

Count Basie

Thelonius Monk

Art Tatum

Another Note

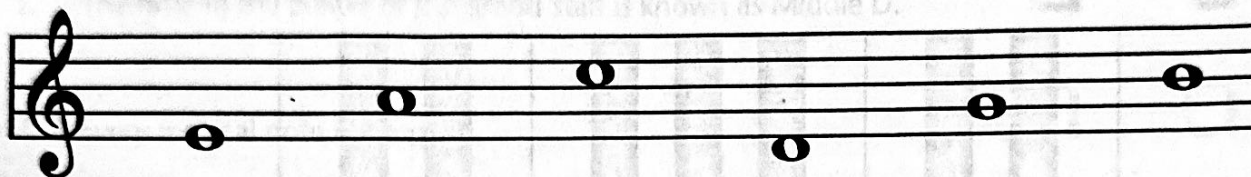
Duke Ellington received honorary degrees from at least fifteen colleges and universities. Two African nations issued stamps in his honor. One year, the Poultry and Egg National Board inducted him into the Good Egg Club. So by the time Richard Nixon awarded him the Presidential Medal of Freedom (the nation's highest civilian award), the Duke was hardly awed by the trappings of ceremony. In exchange for the medal, the Duke gave the president four kisses. "Why four?" asked the most important man in the free world. "One for each cheek," replied Ellington.

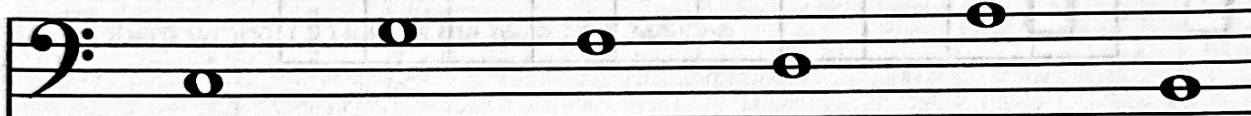
Name _____ Date _____

Identifying and Naming Notes

Each line or space on a musical staff represents a pitch and is named with one of the first seven letters of the alphabet: A, B, C, D, E, F, and G.

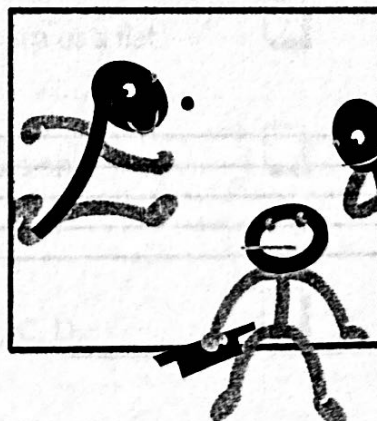
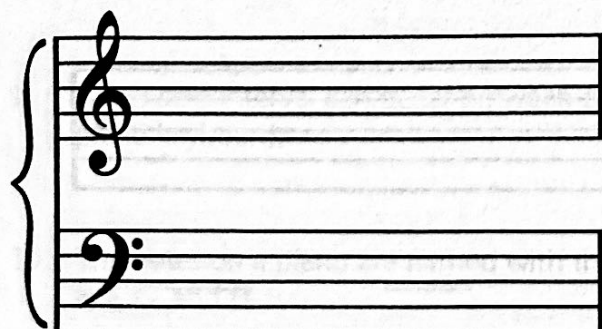
Look at the musical staves below and write the name of each note in the space provided. Be sure to notice that you are identifying some notes on the treble clef and some notes on the bass clef.





One note in the center of the grand staff looks the same whether it appears in the treble or bass clef. Answer the following questions about this note.

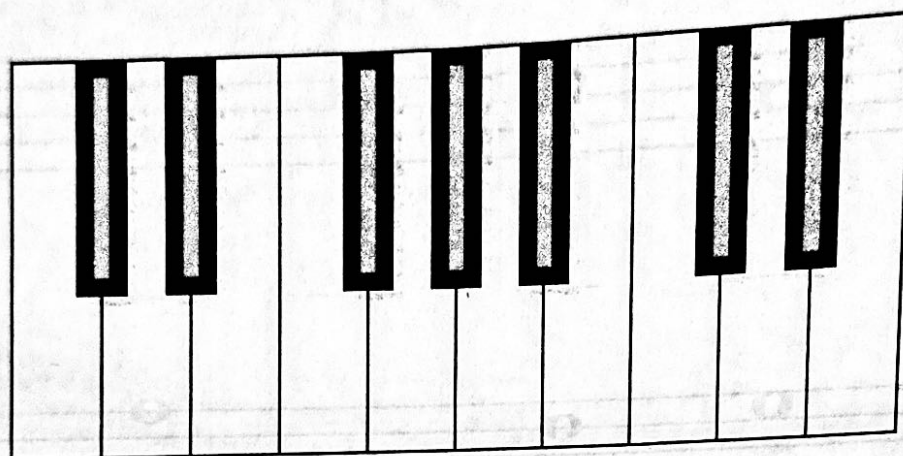
1. The note in the center of the grand staff is called _____.
2. The line that runs through the center of this note is called a _____ line.
3. Draw this note on the musical staff below.



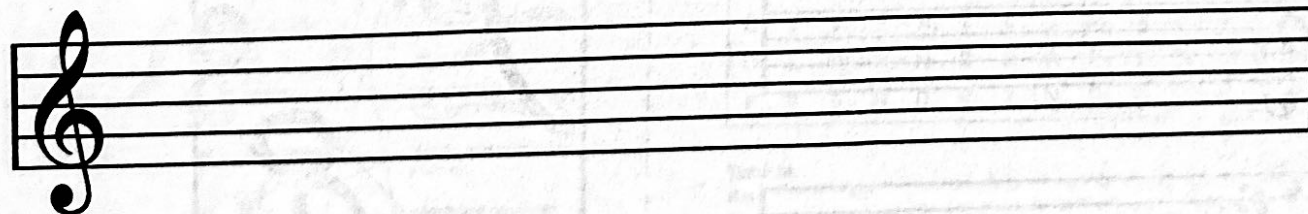
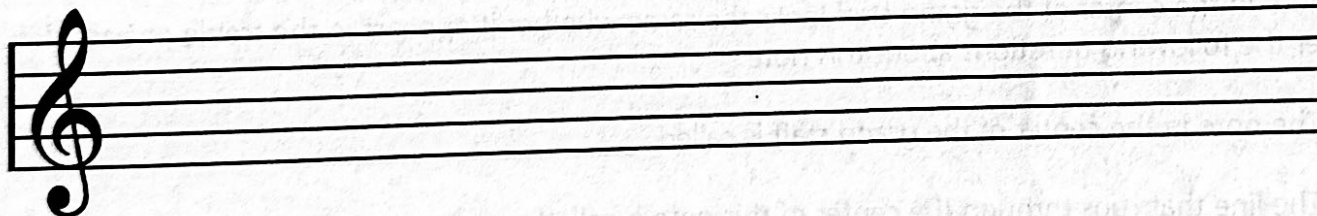
Naming and Drawing Notes

The notes on a piano keyboard are named with the letters A, B, C, D, E, F, and G. Each line or space on the musical staff represents a pitch and is also named with one of the first seven letters of the alphabet.

1. Label the white notes on the section of a piano keyboard below, beginning with "C."



2. On the musical staves below, write a whole note for each of the notes you labeled in #1, beginning with Middle C. Label each note in the space provided.



Pitches and Notes

Read the following statements about musical pitches and notes. Place a ✓ on the correct response (True or False) for each statement.

- | | True | False |
|---|--------------------------|--------------------------|
| 1. The note in the center of the grand staff is known as Middle D. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Every musical note has a pitch. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. The smallest interval on a piano is a half step. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. A sharp symbol (#) lowers the pitch by a half step. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Notes that extend above or below the range of the staff are placed on a ledger line. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Pitches at the top of the piano keyboard are lower than those at the bottom. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Only the spaces on the musical staff have a pitch named with a letter of the alphabet. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. The black keys on a piano are named with either a sharp or a flat. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. A half step interval can occur between two white notes on a piano keyboard. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. The notes on a piano are named with the letters A, B, C, D, E, F, G, and H. | <input type="checkbox"/> | <input type="checkbox"/> |

Connecting Notes and Pitches

Match each description with a word and write the correct letter in the space provided.

____ 1. a high, low, or in-between sound

A. interval

____ 2. the note in the center of a grand staff

B. pitch

____ 3. a symbol used to raise a pitch a half step

C. ledger line

____ 4. the smallest interval on a piano

D. A

____ 5. every note is named with one of these

E. ledger line

____ 6. the distance between two notes

F. middle C

____ 7. on a keyboard, the note above "G"

G. sharp

____ 8. a symbol used to place notes above or below the staff

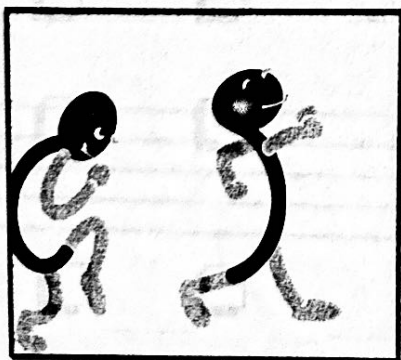
H. F

____ 9. a symbol used to lower a pitch a half step

I. flat

____ 10. a natural half step (no black key) occurs between E and this note.

J. half step

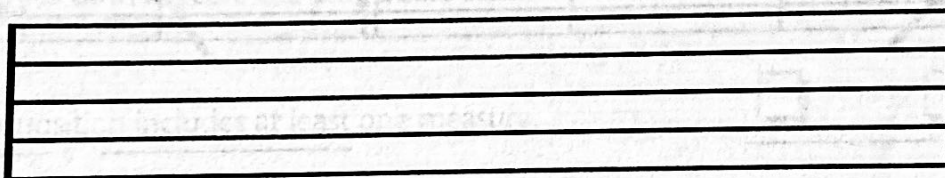


Treble and Bass Clef Symbols

Every time the treble clef is written on a musical staff, it is placed in the same position. The loop at the bottom of the symbol circles the second line of the staff, where the note "G" is located. Sometimes, the treble clef is called the "G clef."



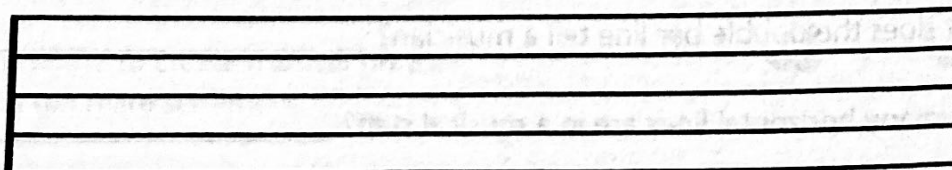
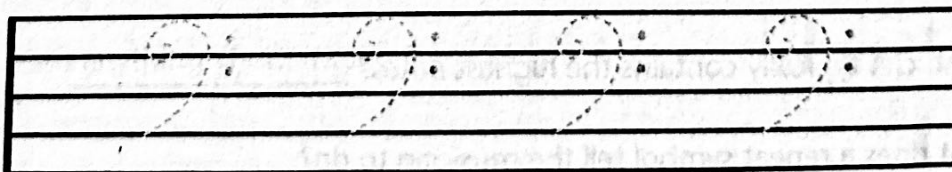
Practice drawing the treble clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.



The bass clef is also located in a specific position on the musical staff. The two dots in the symbol are placed on either side of the fourth line of the staff, where the note "F" is located, and the rounded end of the symbol covers the line.



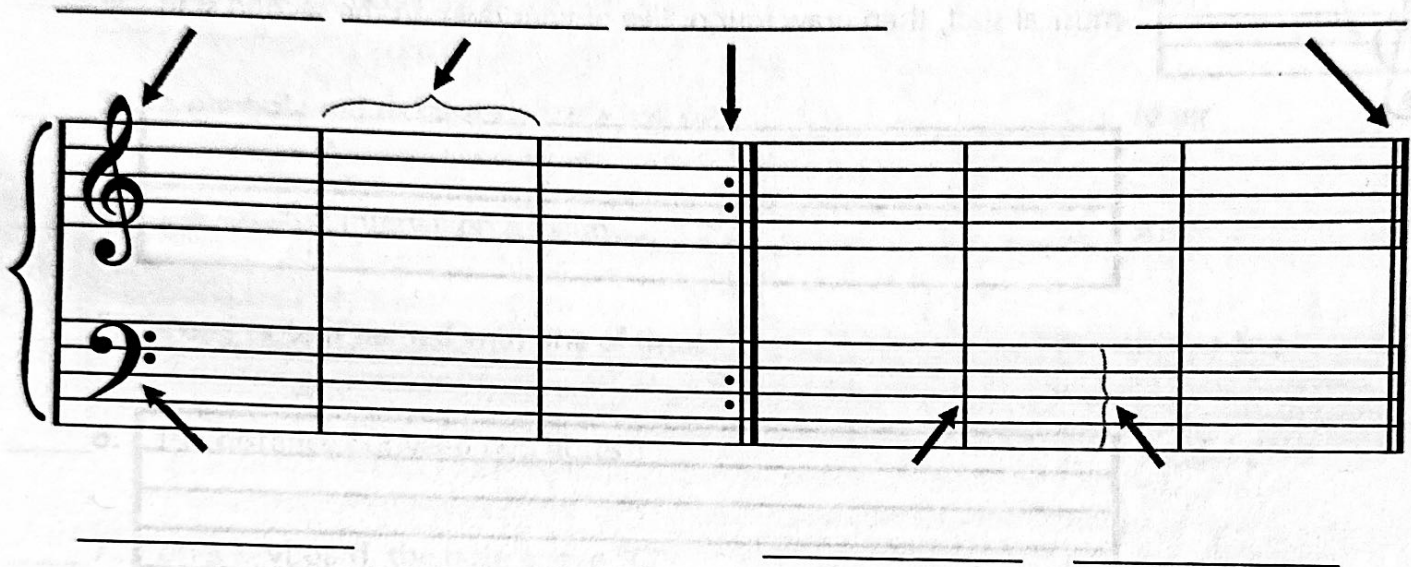
Practice drawing the bass clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.



Identifying Features of the Grand Staff

The musical staff below, which includes both treble and bass clefs, is called a grand staff. Symbols on the grand staff help musicians understand how to play the music.

Using the word list provided, identify and label the features of the grand staff.



Word List

bar line double bar line repeat treble clef
bass clef measure staff

Answer the following questions about the grand staff above.

1. How many measures are shown? _____
2. Which clef typically contains the highest notes? _____
3. What does a repeat symbol tell the musician to do? _____

4. What does the double bar line tell a musician? _____
5. How many horizontal lines are in a musical staff? _____

Reading the Musical Staff

Read the following statements about the musical staff. Place a ✓ on the correct response (True or False) for each statement.



- | | True | False |
|--|--------------------------|--------------------------|
| 1. A musical staff has four horizontal lines. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Bar lines in a musical composition are horizontal lines. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. A grand staff includes both a treble clef and a bass clef. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Every musical composition includes at least one measure. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Bar lines divide music into smaller parts called measures. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. A double bar line tells musicians to play the song twice. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. A repeat can be placed somewhere in the middle of a song. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Musicians cannot learn anything about a song by looking only at the symbols. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. The treble clef appears above the bass clef on a grand staff. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Groups of notes combine to create musical phrases, like words combine to create sentences. | <input type="checkbox"/> | <input type="checkbox"/> |

The Language of Music

The musical staff contains symbols and notes that explain how the music is played. Each of the words below describes a musical symbol. Unscramble the words and write them in the boxes provided. Transfer the letters in the numbered boxes to the corresponding boxes at the bottom of the page to reveal the hidden phrase.

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3. RGDAN FASTF

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4. RAB SENIL

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5. PATREE

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6. SABS FELC

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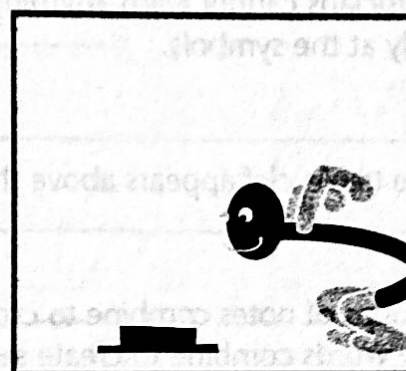
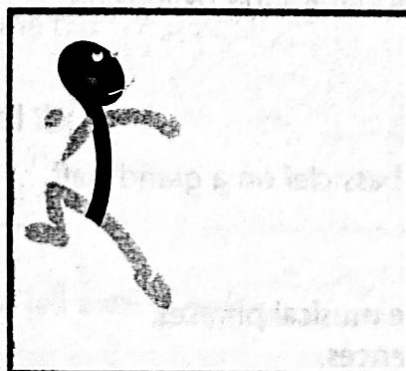
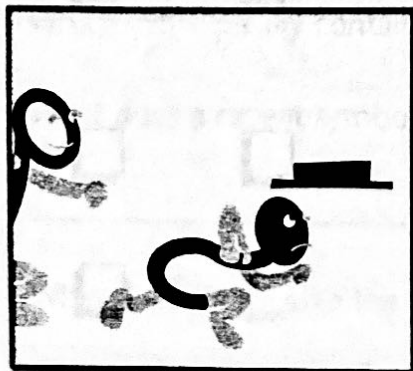
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Reading Time Signatures

The two stacked numbers, called a time signature, at the beginning of a piece of music explain how many beats are in a measure and what type of note is considered one beat. This information allows composers to group the notes into measures.

In the example below, the time signature is $\frac{4}{4}$. The top number tells you that each measure contains 4 beats. The bottom number tells you the quarter note is one beat.



For each musical staff below, explain the meaning of the time signature, then add the bar lines to create measures. End each staff with a double bar line.

1. The time signature below is _____. Each measure has _____ beats and the _____ note is one beat.



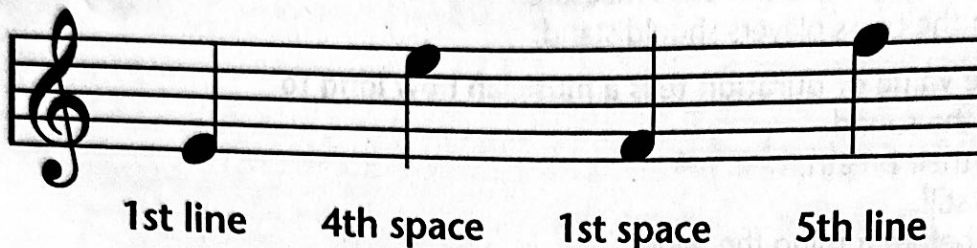
2. The time signature below is _____. Each measure has _____ beats and the _____ note is one beat.



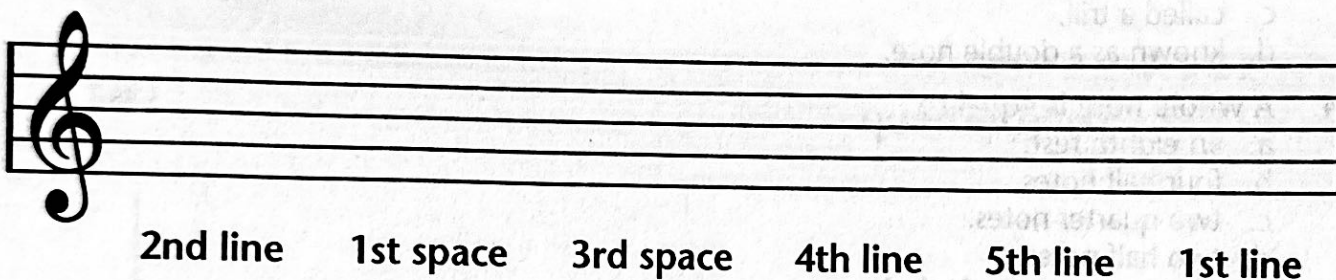
Writing Notes and Rests on a Musical Staff

Most musical notes have a stem that is drawn up or down, depending on the note's placement on the staff. Stems of notes below the third line go up on the right side of the note head; stems of notes on or above the third line go down on the left side of the note head.

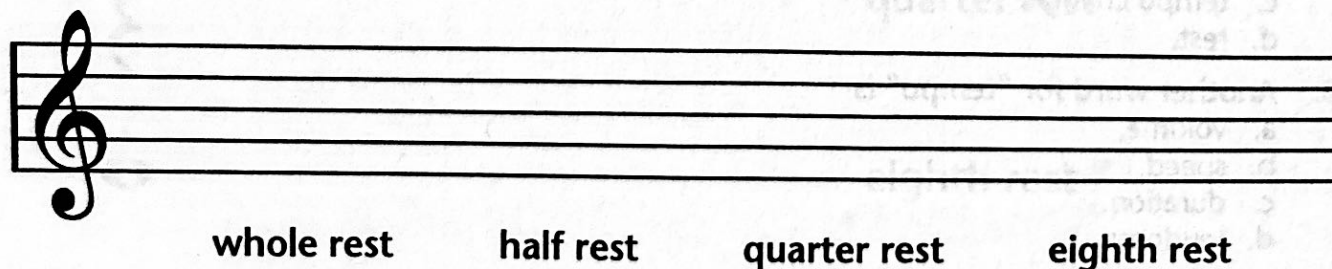
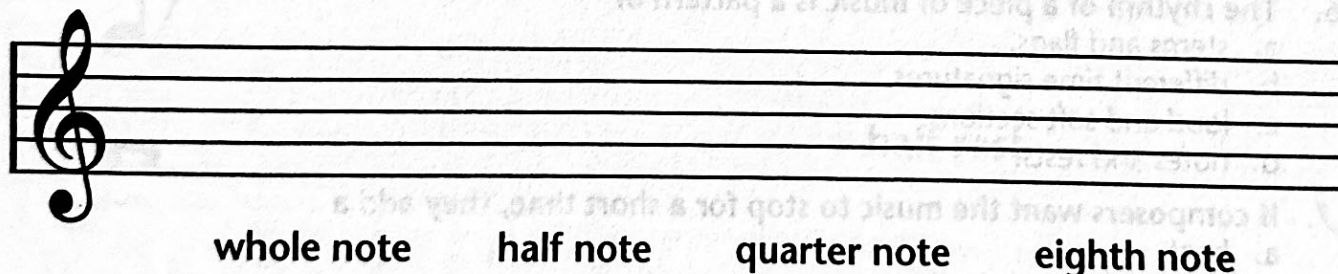
Example:



Draw a quarter note in the line or space named below, and include the correct stem pointing up or down.



Each note tells a musician how long to hold the sound—its note value or duration. Rests tell a musician to stop playing for a short time. Practice drawing each of the notes and rests named below. You may place the note anywhere on the staff, but be sure to draw the stem correctly.

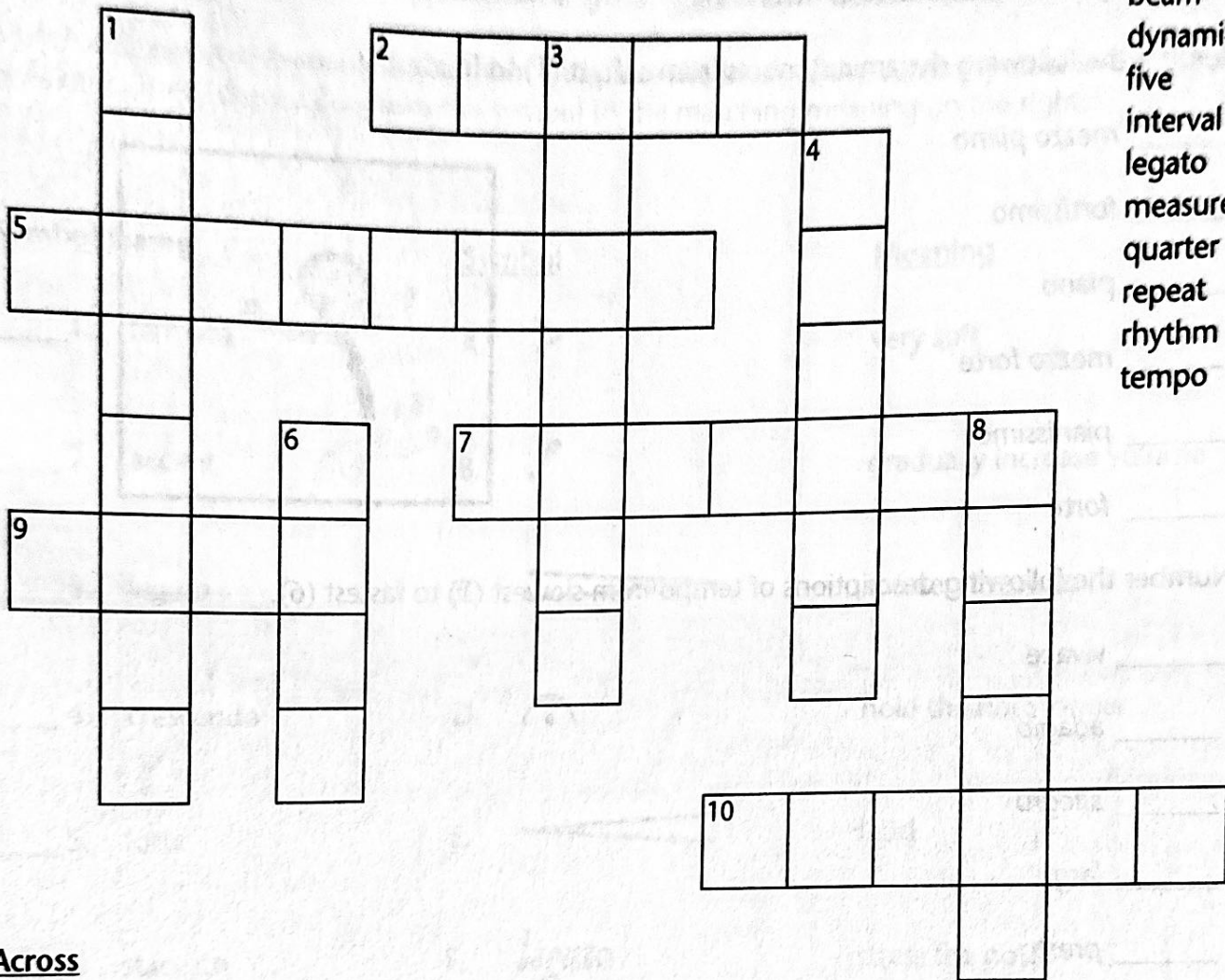


Learning to Read Music

Fill in the crossword puzzle with the missing words using the clues below.

Word List

beam
dynamics
five
interval
legato
measure
quarter
repeat
rhythm
tempo



Across

2. The speed of music is called the _____.
5. The distance between two notes is called a(n) _____.
7. In the time signature $\frac{4}{4}$, the _____ note gets the beat.
9. The number of lines in a musical staff is _____.
10. The musical term for smooth and connected is _____.

Down

1. Symbols describing how loud or soft to play music are called _____.
3. The space between two bar lines is known as a(n) _____.
4. Patterns of notes and rests create _____.
6. Two eighth notes written side by side are attached with a(n) _____.
8. A(n) _____ symbol means the song should be played a second time.

Discovering Dynamics and Tempo

Some musical symbols explain the dynamics (volume) of the music; others provide instructions about the tempo, or speed of the music.

1. Number the following dynamic symbols from softest (1) to loudest (6).

_____ mezzo piano

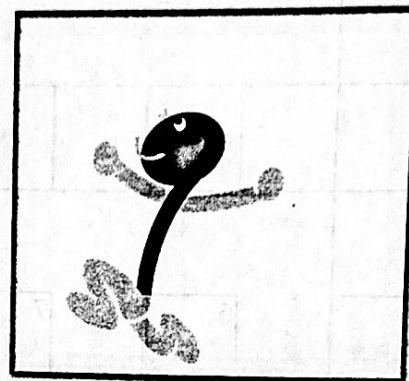
_____ fortissimo

_____ piano

_____ mezzo forte

_____ pianissimo

_____ forte



2. Number the following descriptions of tempo from slowest (1) to fastest (6).

_____ vivace

_____ adagio

_____ allegro

_____ largo

_____ presto

_____ andante

Following the example below, look at the musical symbols and describe the sound you would expect from each.

Example: *pianissimo, allegro* very soft, quick music

3. *forte, largo* _____

4. *piano, vivace* _____


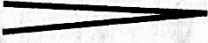



5. *fortissimo, adagio* _____

6. *mezzo piano, presto* _____

Finding Meaning in Musical Symbols

Musical symbols help musicians understand how to go beyond reading the notes to add expression to the music. Some frequently used musical symbols are shown below.

Match each symbol name with a symbol and place the letter of the correct symbol in the space provided. Then, draw a line from the symbol to the matching meaning on the right.

| <u>Symbol Name</u> | <u>Symbol</u> | <u>Meaning</u> |
|---------------------|--|--|
| ____ 1. fermata | A.  | very soft |
| ____ 2. accent | B. <i>f</i> | gradually increase volume |
| ____ 3. legato | C.  | shorten the note |
| ____ 4. crescendo | D.  | hold the note longer |
| ____ 5. forte | E.  | loud |
| ____ 6. staccato | F. <i>legato</i> | stress the note |
| ____ 7. pianissimo | G. <i>pp</i> | play the note with sudden emphasis |
| ____ 8. decrescendo | H. <i>sf</i> | smooth and connected |
| ____ 9. sforzando | I.  | gradually decrease volume |
| ____ 10. slur | J. • | group the notes smoothly without a break or breath |

Rhythm and Notes

Find and circle the music-related words hidden in the word search below. The words are typed forward, backward, down, and diagonally.



Word List

| | |
|----------|--------|
| Flag | Rest |
| Flat | Rhythm |
| Interval | Sharp |
| Note | Stem |
| Pitch | Tempo |

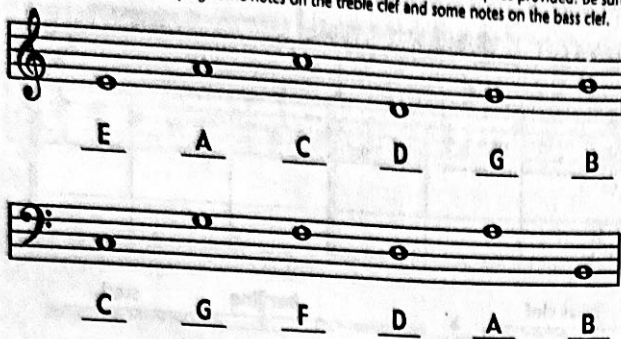


Answer Key

Page 1 - Identifying and Naming Notes

Each line or space on a musical staff represents a pitch and is named with one of the first seven letters of the alphabet: A, B, C, D, E, F, and G.

Look at the musical staves below and write the name of each note in the space provided. Be sure to notice that you are identifying some notes on the treble clef and some notes on the bass clef.



One note in the center of the grand staff looks the same whether it appears in the treble or bass clef. Answer the following questions about this note.

- The note in the center of the grand staff is called Middle C.
- The line that runs through the center of this note is called a ledger line.
- Draw this note on the musical staff below.



Page 3 - Pitches and Notes

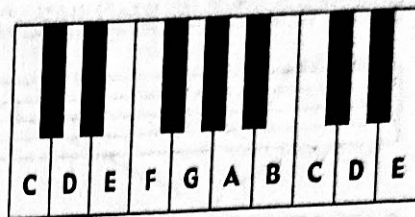
Read the following statements about musical pitches and notes. Place a ✓ on the correct response (True or False) for each statement.

- | | True | False |
|---|-------------------------------------|-------------------------------------|
| 1. The note in the center of the grand staff is known as Middle D. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 2. Every musical note has a pitch. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 3. The smallest interval on a piano is a half step. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. A sharp symbol (♯) lowers the pitch by a half step. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 5. Notes that extend above or below the range of the staff are placed on a ledger line. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. Pitches at the top of the piano keyboard are lower than those at the bottom. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7. Only the spaces on the musical staff have a pitch named with a letter of the alphabet. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 8. The black keys on a piano are named with either a sharp or a flat. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 9. A half step interval can occur between two white notes on a piano keyboard. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. The notes on a piano are named with the letters A, B, C, D, E, F, G, and H. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

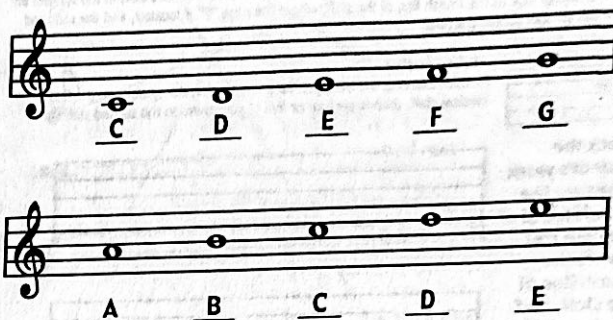
Page 2 - Naming and Drawing Notes

The notes on a piano keyboard are named with the letters A, B, C, D, E, F, and G. Each line or space on the musical staff represents a pitch and is also named with one of the first seven letters of the alphabet.

- Label the white notes on the section of a piano keyboard below, beginning with "C."



- On the musical staves below, write a whole note for each of the notes you labeled in #1, beginning with Middle C. Label each note in the space provided.



Page 4 - Connecting Notes and Pitches

Match each description with a word and write the correct letter in the space provided.

- | | |
|---|----------------|
| <u>B</u> 1. a high, low, or in-between sound | A. interval |
| <u>F</u> 2. the note in the center of a grand staff | B. pitch |
| <u>G</u> 3. a symbol used to raise a pitch a half step | C. letter |
| <u>J</u> 4. the smallest interval on a piano | D. A |
| <u>C</u> 5. every note is named with one of these | E. ledger line |
| <u>A</u> 6. the distance between two notes | F. middle C |
| <u>D</u> 7. on a keyboard, the note above "G" | G. sharp |
| <u>E</u> 8. a symbol used to place notes above or below the staff | H. F |
| <u>I</u> 9. a symbol used to lower a pitch a half step | I. flat |
| <u>H</u> 10. a natural half step (no black key) occurs between E and this note. | J. half step |



Answer Key

Page 5 - Treble and Bass Clef Symbols

Every time the treble clef is written on a musical staff, it is placed in the same position. The loop at the bottom of the symbol circles the second line of the staff, where the note "G" is located. Sometimes, the treble clef is called the "G clef."



Practice drawing the treble clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.

Check the student's work to ensure the bottom of the treble clef encircles the second line of the staff.

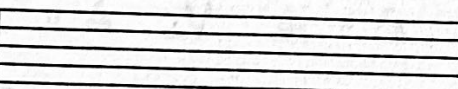
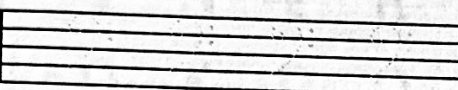


The bass clef is also located in a specific position on the musical staff. The two dots in the symbol are placed on either side of the fourth line of the staff, where the note "F" is located, and the rounded end of the symbol covers the line.



Practice drawing the bass clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.

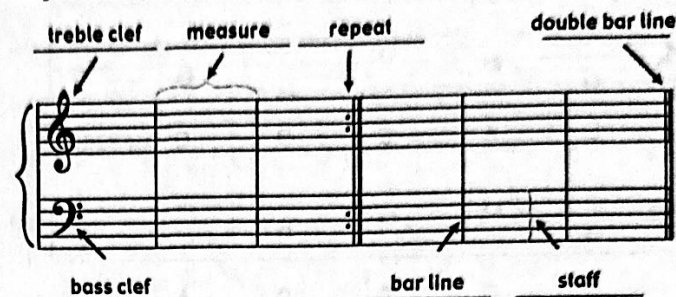
Check the student's work to ensure the rounded end of the bass clef covers the fourth line of the staff, and the two dots are placed around the fourth line.



Page 6 - Identifying Features of the Grand Staff

The musical staff below, which includes both treble and bass clefs, is called a grand staff. Symbols on the grand staff help musicians understand how to play the music.

Using the word list provided, identify and label the features of the grand staff.



Word List

bar line double bar line repeat treble clef
bass clef measure staff

Answer the following questions about the grand staff above.

- How many measures are shown? 6
- Which clef typically contains the highest notes? treble
- What does a repeat symbol tell the musician to do? play the measures that precede the repeat a second time
- What does the double bar line tell a musician? the piece ends
- How many horizontal lines are in a musical staff? ten (grand staff)



Page 7 - Reading the Musical Staff

Read the following statements about the musical staff. Place a ✓ on the correct response (True or False) for each statement.

- | | True | False |
|--|-------------------------------------|-------------------------------------|
| 1. A musical staff has four horizontal lines. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 2. Bar lines in a musical composition are horizontal lines. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 3. A grand staff includes both a treble clef and a bass clef. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. Every musical composition includes at least one measure. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 5. Bar lines divide music into smaller parts called measures. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. A double bar line tells musicians to play the song twice. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7. A repeat can be placed somewhere in the middle of a song. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 8. Musicians cannot learn anything about a song by looking only at the symbols. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 9. The treble clef appears above the bass clef on a grand staff. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. Groups of notes combine to create musical phrases, like words combine to create sentences. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |



Page 8 - The Language of Music

The musical staff contains symbols and notes that explain how the music is played. Each of the words below describes a musical symbol. Unscramble the words and write them in the boxes provided. Transfer the letters in the numbered boxes to the corresponding boxes at the bottom of the page to reveal the hidden phrase.

- TBELER LEFC **T R E B L E C L E F**
- SEMUARE **M E A S U R E**
- RGDAN FASTF **G R A N D S T A F F**
- RAB SENIL **B A R L I N E S**
- PATREE **R E P E A T**
- SABS FELC **B A S S C L E F**

M U S I C I S A L A N G U A G E



Answer Key

Page 9 - Reading Time Signatures

The two stacked numbers, called a time signature, at the beginning of a piece of music explain how many beats are in a measure and what type of note is considered one beat. This information allows composers to group the notes into measures.

In the example below, the time signature is $\frac{4}{4}$. The top number tells you that each measure contains 4 beats. The bottom number tells you the quarter note is one beat.



For each musical staff below, explain the meaning of the time signature, then add the bar lines to create measures. End each staff with a double bar line.

1. The time signature below is $\frac{4}{4}$. Each measure has 4 beats and the quarter note is one beat.



2. The time signature below is $\frac{3}{4}$. Each measure has 3 beats and the quarter note is one beat.



Page 11 - Finding Rhythm and Tempo

Write the letter of the best response to these questions in the space provided.

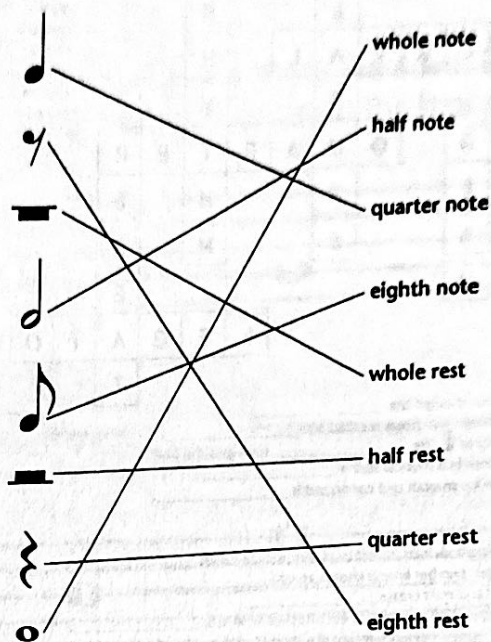
- C** 1. Musicians read the time signature to learn
 - a. how loud the music should be played.
 - b. whether the notes are high or low.
 - c. how many beats are in each measure.
 - d. when the brass players should stand.
- A** 2. The note value or duration tells a musician how long to
 - a. hold the sound.
 - b. hold their breath.
 - c. keep still.
 - d. wait before turning the page.
- B** 3. Two eighth notes next to each other in a measure are
 - a. always played softly.
 - b. usually attached with a beam.
 - c. called a trill.
 - d. known as a double note.
- D** 4. A whole note is equal to
 - a. an eighth rest.
 - b. four half notes.
 - c. two quarter notes.
 - d. two half notes.
- B** 5. In a $\frac{4}{4}$ time signature, which type of note is one beat?
 - a. eighth
 - b. quarter
 - c. half
 - d. whole
- D** 6. The rhythm of a piece of music is a pattern of
 - a. stems and flags.
 - b. different time signatures.
 - c. loud and soft sections.
 - d. notes and rests.
- D** 7. If composers want the music to stop for a short time, they add a
 - a. beat.
 - b. new time signature.
 - c. tempo change.
 - d. rest.
- B** 8. Another word for "tempo" is
 - a. volume.
 - b. speed.
 - c. duration.
 - d. loudness.



Page 10 - Identifying Notes and Rests

Musical notes provide information about note value or duration—the amount of time a musician should hold a sound. Music also contains rests, which indicate periods of time the composer wants the music to stop.

Draw a line from the notes and rests on the left to the correct description on the right.



Page 12 - Writing Notes and Rests on a Musical Staff

Most musical notes have a stem that is drawn up or down, depending on the note's placement on the staff. Stems of notes below the third line go up on the right side of the note head; stems of notes on or above the third line go down on the left side of the note head.

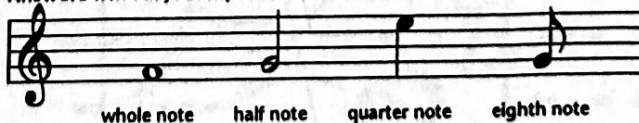
Example:



Draw a quarter note in the line or space named below, and include the correct stem pointing up or down.



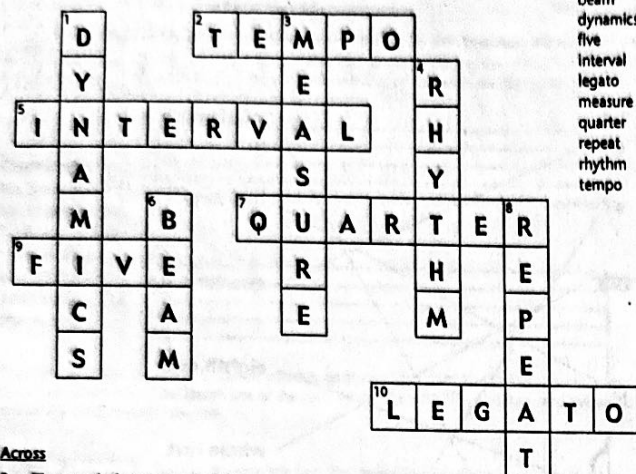
Each note tells a musician how long to hold the sound—its note value or duration. Rests tell a musician to stop playing for a short time. Practice drawing each of the notes and rests named below. You may place the note anywhere on the staff, but be sure to draw the stem correctly. Answers will vary. Sample answers shown.



Answer Key

Page 13 - Learning to Read Music

Fill in the crossword puzzle with the missing words using the clues below.



Word List
beam
dynamics
five
interval
legato
measure
quarter
repeat
rhythm
tempo

Across

- The speed of music is called the tempo.
- The distance between two notes is called a(n) interval.
- In the time signature $\frac{4}{4}$, the quarter note gets the beat.
- The number of lines in a musical staff is five.
- The musical term for smooth and connected is legato.

Down

- Symbols describing how loud or soft to play music are called dynamics.
- The space between two bar lines is known as a(n) measure.
- Patterns of notes and rests create rhythm.
- Two eighth notes written side by side are attached with a(n) beam.
- A(n) repeat symbol means the song should be played a second time.

Page 14 - Discovering Dynamics and Tempo

Some musical symbols explain the dynamics (volume) of the music; others provide instructions about the tempo, or speed of the music.

- Number the following dynamic symbols from softest (1) to loudest (6).

- 3 mezzo piano
- 6 fortissimo
- 2 piano
- 4 mezzo forte
- 1 pianissimo
- 5 forte



- Number the following descriptions of tempo from slowest (1) to fastest (6).

- 5 vivace
- 2 adagio
- 4 allegro
- 1 largo
- 6 presto
- 3 andante

Following the example below, look at the musical symbols and describe the sound you would expect from each.

Example: *pianissimo, allegro* very soft, quick music

- forte, largo* loud, very slow music
- piano, vivace* soft, brisk or lively music
- fortissimo, adagio* very loud, slow music
- mezzo piano, presto* medium soft, very fast music

Page 15 - Finding Meaning in Musical Symbols

Musical symbols help musicians understand how to go beyond reading the notes to add expression to the music. Some frequently used musical symbols are shown below.

Match each symbol name with a symbol and place the letter of the correct symbol in the space provided. Then, draw a line from the symbol to the matching meaning on the right.

Symbol Name

- D 1. fermata
- A 2. accent
- F 3. legato
- E 4. crescendo
- B 5. forte
- J 6. staccato
- G 7. pianissimo
- C 8. decrescendo
- H 9. sforzando
- I 10. slur

Symbol

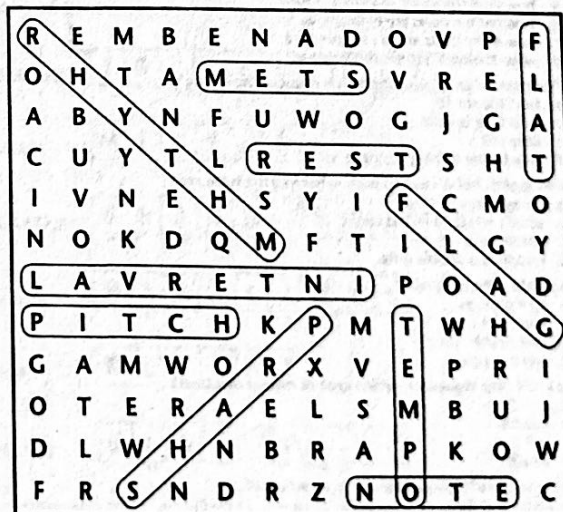
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-
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-

Meaning

- very soft
- gradually increase volume
- shorten the note
- hold the note longer
- loud
- stress the note
- play the note with sudden emphasis
- smooth and connected
- gradually decrease volume
- group the notes smoothly without a break or breath

Page 16 - Rhythm and Notes

Find and circle the music-related words hidden in the word search below. The words are typed forward, backward, down, and diagonally.



Word List

- | | |
|----------|--------|
| Flag | Rest |
| Fiat | Rhythm |
| Interval | Sharp |
| Note | Stem |
| Pitch | Tempo |

