

4/4 Time Signature

4 — UPPER number tells the number of *counts* or *beats* in each measure (see page 6).

4 — LOWER number tells the kind of note that gets one count.
In this case, the quarter note gets one count.



Half Note Hollow note with a **stem** (short, vertical line). The stem may go up or down, depending on the position of the note in the staff.

Named because it is one *half* the duration of a whole note.

Gets TWO Counting Numbers or beats.



Quarter Note . . Solid black note with a stem.

Named because it is one *quarter* the duration of a whole note.

Gets ONE Counting Number or beat.

PREPARATORY: Count and clap the rhythm to the notes below. The counting numbers are printed in RED. At first, be sure to count aloud. Keep your counting very steady and even, with the same length of time for each number. Clap hands for each note. Hands should remain together for the entire duration of a half note.

Theme from "Surprise Symphony" (Haydn)

DIRECTIONS: Notes in the *top* staff are for the right hand. *Bottom* staff notes are for the left hand. The small numbers printed in black are finger numbers.



FRANZ JOSEPH HAYDN (HIGH-den) 1732-1809 — Austria

Haydn is considered the father of orchestral music, particularly the symphony, which was developed at that time. His style is happy, light, and cheerful.

Much of Haydn's music was written during the 25 years he worked as court conductor for Count Esterhazy, a wealthy nobleman. Haydn wrote many string quartets, operas, oratorios, piano sonatas, and 104 symphonies. (See page 27 for description of the symphony.)

Symphony No. 94, the "Surprise Symphony," received its nickname because of a sudden loud chord following a soft melody. It is said that Haydn wrote this loud chord to awaken those in the audience who had become sleepy.

Intervals of a 4th and 5th

The *interval number* is the same as the number of *alphabet letters* that it includes. (See page 12). It is also the same as the number of white keys involved.

A up to D is a *4th*, because the distance in sound is 4 alphabet letters (A-B-C-D).

G up to C is also a *4th*, because the distance is again 4 alphabet letters (G-A-B-C).

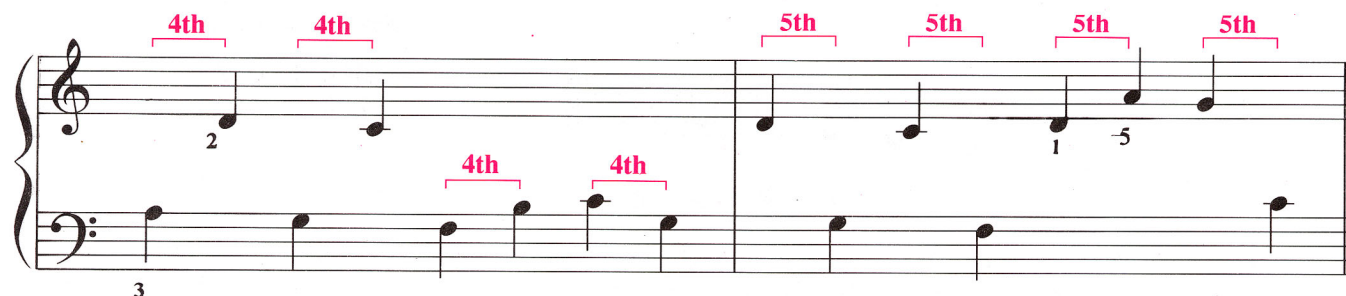
D down to G is a *5th*, because the distance in sound is 5 alphabet letters (D-C-B-A-G).

C down to F is also a *5th*, because the distance is again 5 alphabet letters (C-B-A-G-F).

Intervals between other letters are counted the same way.

For intervals moving up, the alphabet goes *forward*. Brackets show sample *4ths* in the measure below.

For intervals moving down, the alphabet goes *backward*. Brackets show sample *5ths* in the measure below.

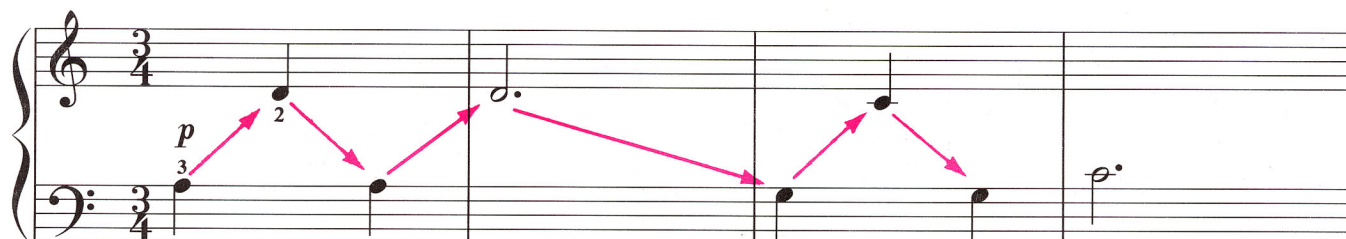


Artist's Life Waltz (Strauss)

DIRECTIONS: This piece uses intervals of 4ths and 5ths, up and down.

Try to recognize the 4ths and 5ths *with your eyes* as you play. Watch for a change of hand position, with thumb on D, in the second line of music. Arrows are used to show where hands alternate.

If helpful, add brackets to show the 4ths and 5ths, as in the sample above.



JOHANN STRAUSS, JR. (STROWS) 1825-1899 — Austria

Strauss was known as the "Waltz King" because he wrote about 400 waltzes during his lifetime. His father and brothers, Josef and Eduard, were also composers of waltzes and all conducted their own dance bands. The **waltz**, a dance in 3/4 time, was new at the time, extremely popular and considered avant garde and somewhat daring, because the couples held each other while dancing. Elaborate ballrooms were frequently crowded with patrons.

Like many of Strauss' waltzes, *Artist's Life* is quite lengthy - a collection of several sections, each with two or more themes. This is one of nine themes united under the same title.