

Music opens up new worlds.



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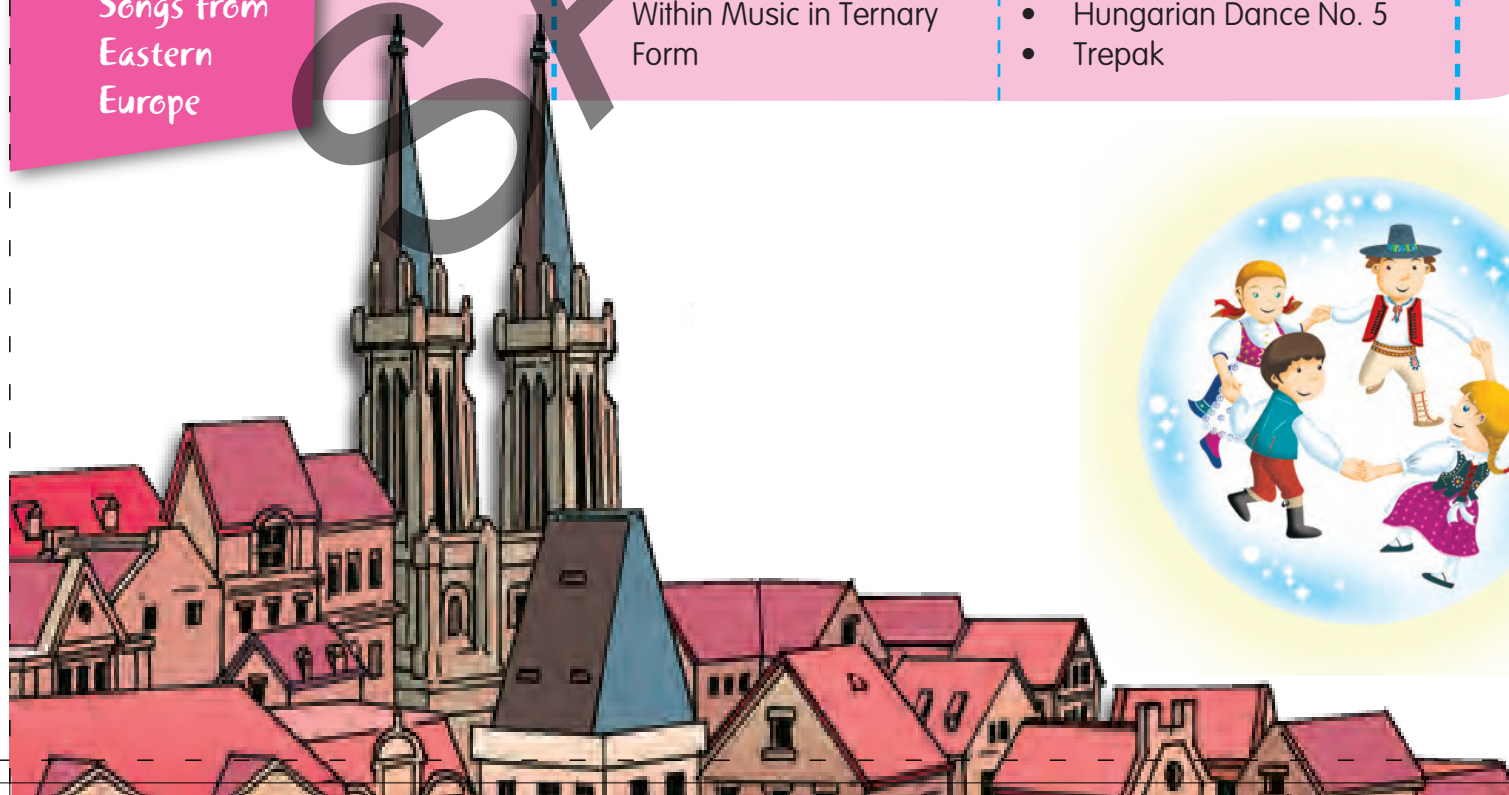
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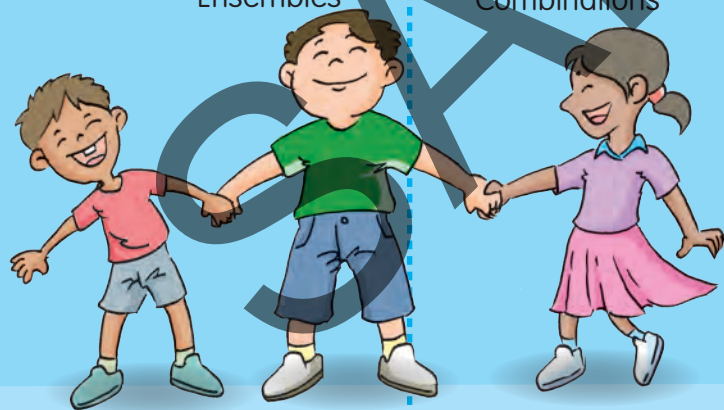


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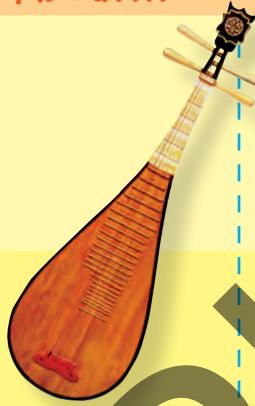
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# Unix 1

## Making Melodies

A music composition sometimes contains short instrumental parts such as a prelude, interlude and finale to make it more interesting. Let us learn about the uses of such instrumental parts and how they are composed.



Unit 1

Making Melodies

# Prelude, Interlude and Finale



1 a Listen to the recording of **The Birdcatcher's Song**. When you hear music without any singing, raise your hand.

## The Birdcatcher's Song

Music by Mozart

Adapted by Pearson Longman

Moderato

1

m r

5

d r d t, d r m r t, s, s m r d m

am a well-known bird-catch-er, always hap-py hei-di heh-eh hey! |

9

r d t, d r d t, d r m r s r t, l, s,

am a well-known bird-catch-er, by old and young in all the land.

13

s, t, r m r d r m r d s

When I lay on my lit-tle mus-ic pipes, my



17



mu - sic lures the birds to me. There-fore

21



I can be e-ver so mer-ry, be-cause all the birds are mine!

25



SAMPLE





- c What are the roles of the prelude, interlude and finale? Match these instrumental parts to their correct roles.

prelude

bridges between different phrases and different sections of the song

interlude

sustains the mood of the song and allows the song to have a complete finish

finale

introduces the music and allows the performer and the audience to enter into the mood of the song

- d Let us sing **The Birdcatcher's Song**. Take note of when the prelude, interlude and finale occur in the song and sing at the correct places.

### CHECK IT OUT

Some famous composers have written preludes specifically as works on their own. Use the internet to find out more about the prelude and some of the notable ones written by the composers.

- 2 Group Work: Listen to **The Birdcatcher's Song** again. Discuss whether the prelude, interlude and finale of the song have the intended effects listed below. Put a tick (✓) in the correct boxes.

1.	The prelude sets the atmosphere and mood of the song.	
2.	The prelude introduces the melody in advance and gives the opening of the song.	
3.	The interlude is like a bridge, joining different sections of music together.	
4.	After the interlude, there is a change in key.	
5.	After the interlude, the mood changes.	
6.	The mood and atmosphere of the song is kept in the finale.	
7.	There is a change in the dynamics and tempo of the finale.	



# Melodic Variations

1 a We can use various methods to make melodies sound different and more interesting. Let us familiarise ourselves with these methods.

1. Imitate both the rhythm and the pitch

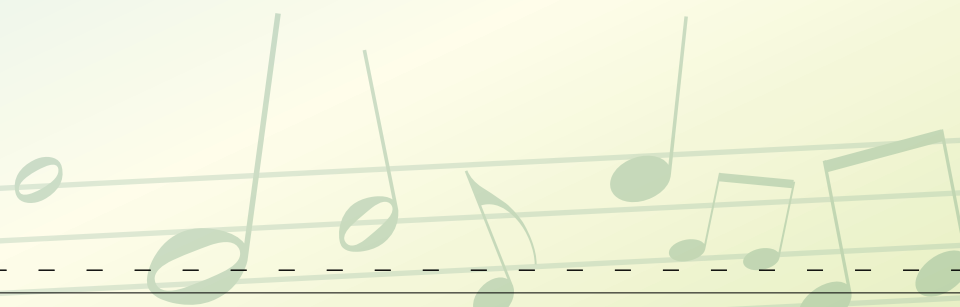
r f l f r f l f

2. Imitate the rhythm and change the pitch

r f l f m s t s

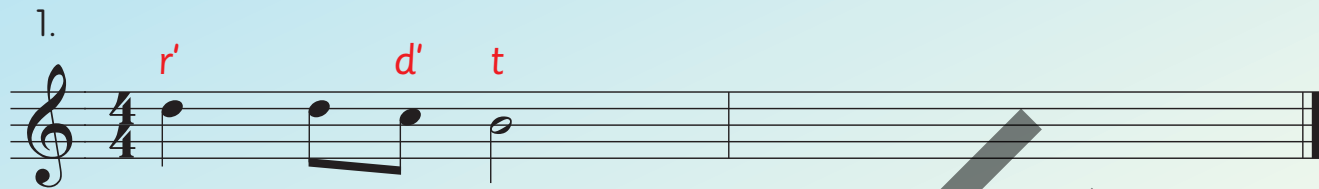
3. Imitate the pitch and change the rhythm



r f l f r f l f



- b Group Work: Get into groups of 4 and use any of the 3 methods mentioned on the previous page to complete the melodies below. Let us see how many different melodies the whole class can come up with.

1.



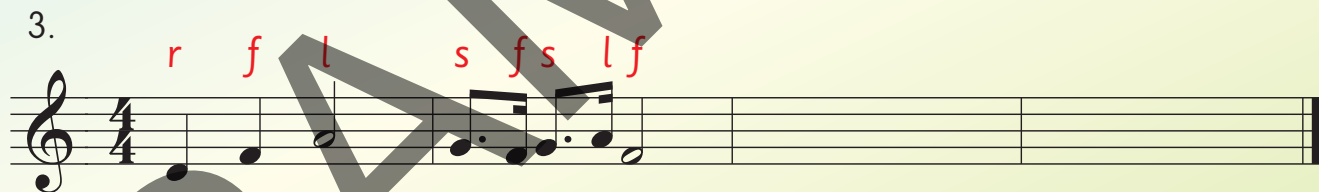
 Method used: \_\_\_\_\_ 

2.



 Method used: \_\_\_\_\_ 

3.



 Method used: \_\_\_\_\_ 



2 Learn the fingerings of the notes F# and C# on the recorder, then play the song below.

F#

back	0
	1
	2
left	3
	4
	5
	6
right	7

C#

back	0
	1
	2
left	3
	4
	5
	6
right	7

## The Trout (Die Forelle)

Moderato

Music by Schubert  
Adapted by Pearson Longman

1

*mp* A

5

d m d s, r d t, l, s,

ri - ver soft and gen - tle and rush - ing on with glee. A

9

d m d s, d t, l, t, d s,

trout like ar - row dar - ting so play - ful - ly and free. And

13

t, d t, l, s, d s, d t, f m t, d s,

stand - ing by the ri - ver, I gazed in pure de - light. At

17

l, d s, r t, d s,

hap - py fish - es swim - ming, it was a love - ly sight. At

21

t, l, d t, r d s, r t, d 8va

hap - py fish - es swim - ming, it was a love - ly sight!

25

- b** The prelude and finale of **The Trout (Die Forelle)** were developed from the main melody. Listen carefully to the song and describe the melodic variation methods used.

- 3** **The Trout (Die Forelle)** is originally an art-song. An art-song is a music composition written for a solo voice with piano accompaniment. An art-song can be in any language. Franz Schubert, the composer of **The Trout (Die Forelle)**, is considered the greatest composer of art-songs. Now, let us listen to the original song together.

Listen to:

Die Forelle

Schubert

1. What does the accompaniment of this song remind you of?
2. What is special about the prelude, interlude and finale of the song?  
Put a tick (✓) in the correct box.

They are developed from the main melody.

They are developed from the accompaniment.

# Creative Corner

1   Let us sing **Donkey Riding** together.

## Donkey Riding

Traditional english song

1 *d r m f r m r d m r*

*mf* 1. Were you e - ver in Que - bec, stow - ing tim - ber on the deck,  
 2. Were you e - ver off Cape Horn, where it's al - ways fine and warm,  
 3. Were you e - ver in Car - diff Bay, where the folks all shout, "Hur-ray!

5 *d r m f r m r s d*

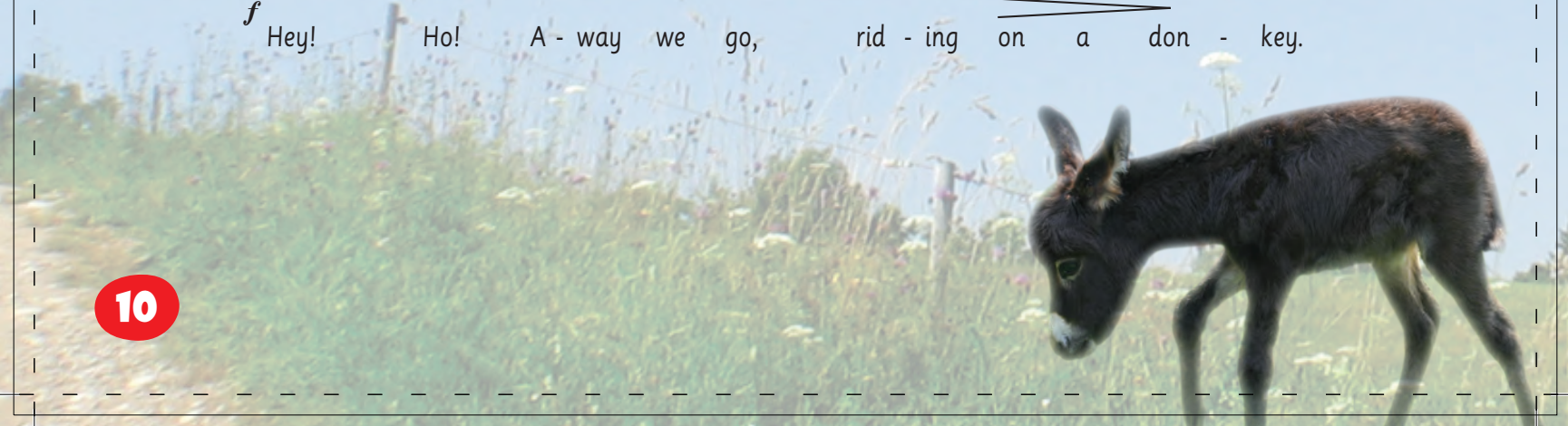
where there's a king with a gol - den crown, rid - ing on a don - key?  
 and seen the lion and the un - i - corn, rid - ing on a don - key?  
 here comes John with his three months' pay, rid - ing on a don - key?"

9 *l s f s m r d m r d*

*f* Hey! Ho! A - way we go, *p* don - key rid - ing, don - key rid - ing,

13 *l d' s f s m r s d*

*f* Hey! Ho! A - way we go, rid - ing on a don - key.



- b** Group Work: Get into groups of 4. Use the composing methods you have learnt earlier to compose a prelude, interlude and finale for **Donkey Riding**. Write your composition on the staves given below. A few bars have been done for you.

## Donkey Riding

Traditional english song

1

5

9


13

17

21

25



- Choose suitable instruments (including your voice) to perform your composition. Get your classmates to judge your performance by completing the  below.







Good



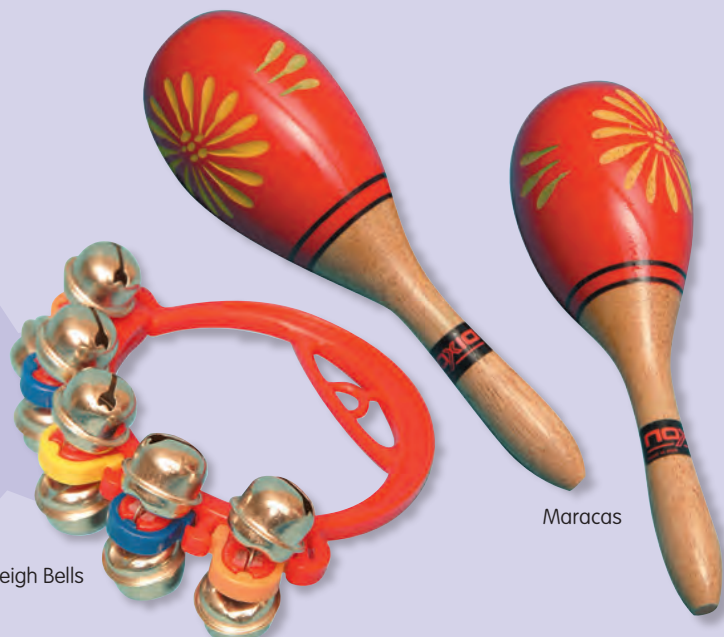
Fair



Needs improvement

Judging Criteria	Your Performance
Prelude, interlude and finale composition	
Creativity	
Teamwork	
Overall performance	

SAMPLE



Sleigh Bells

Maracas