

MUSIC OF OUR TIME : PRELIMINARY BOOK

MUSIQUE DE NOTRE TEMPS : LIVRET PRELIMINAIRE

A Note to Teachers

We have subdivided the preliminary volume of MUSIC OF OUR TIME into three sections. In the first part of the book most of the pieces are based around centre C and are in two parts with no accidentals. The "More Grown-up Pieces" introduce new notes, rhythms and occasional chords. In the final section of the book even more sophisticated concepts are explored and students are introduced to ensemble playing in a duet.

SECTION I

First Steps

Page

Subway Ride	4
An introductory piece with alternating hands, some accented sevenths and contrary motion.	
Counting Song	5
This piece begins with free counting up to seven, a first 'aleatory' section! Notice the use of F sharp to produce the tritone (CF#). The tonal centre is C.	
A Sorrowful Dance	6
This piece uses the AEOLIAN mode (notice the G natural or lowered leading tone). The tonal centre is A.	
Rain Song	7
A simple tune with prominent melodic 4ths and a contrapuntal texture.	
Indian Chief	8
This piece is in the AEOLIAN mode and begins on the dominant E. The tonal centre is A.	
The Echo	9
There is a MODAL flavour to this little piece caused by the introduction of B flat into the G scale. The tonal centre is G.	

Aux Professeurs

Nous avons subdivisé le volume préliminaire de MUSIQUE DE NOTRE TEMPS en trois sections. Dans la première partie du livret la plupart des morceaux sont basées sur le centre tonal de DO. Ce sont en deux parties sans signes accidentels. Nous avons introduit des notes et des rythmes nouveaux et quelques accords dans 'Morceaux pour les Personnes Plus Avancées'. Dans la section finale du livret il y a des idées encore plus sophistiquées à explorer, où l'élève aborde la question de jouer avec quelqu'un dans un duo de la forme de chanson folklorique.

SECTION I

Les Premiers Pas

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Dans le Métro	4
Un morceau d'introduction avec les mains alternantes, quelques septièmes accentuées et un peu de motion contraire.	
Chanson à Compter	5
Ce morceau commence avec le libre dénombrement jusqu'à sept — première section aléatoire! Remarquez l'emploi de FA dièse pour produire le triton (DO FA#). Le centre tonal est DO.	
Une Danse Triste	6
Dans ce morceau on emploie le mode EOLIEN (voyez le SOL bécarré comme note sensible baissée). Le centre tonal est LA.	
Chanson de la Pluie	7
Un air simple avec des quarts mélodiques éminents et d'une texture contrapuntique.	
Chef Indien	8
Ce morceau est dans le mode EOLIEN et commence sur le dominant MI. Le centre tonal est LA.	
L'Echo	9
Il y a quelque chose de MODAL dans ce petit morceau à cause de l'introduction de SI bémol dans la gamme de SOL. Le centre tonal est SOL.	

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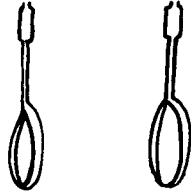
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SUBWAY RIDE

I like to ride on the fast subway trains in Montreal and Toronto. It's the perfect way to get around in a large, crowded city. In this piece you imitate the speed and motion of the train rushing through its underground tunnel until it comes to a stop in some downtown station.

Dans le Métro

J'aime bien prendre les trains rapides du Métro de Montréal. C'est le moyen parfait de se débrouiller dans une grande ville peuplée. Dans ce morceau tu imites la vitesse et le mouvement du train qui s'élançe en avant tout le long du tunnel jusqu'à ce qu'il arrive à un arrêt quelconque en plein coeur de ville.



Subway Ride
Dans le Métro
for/pour Julie

David Duke

Slow
Lent

Faster
Plus vite

Faster
Plus vite

Faster
Plus vite

p

mp

mf

ff

Go!
Vas-y!

2

4

Slower
Plus lentement

Slower
Plus lentement

Slower
Plus lentement

Stop!
Arrête!

ff

Musical score for piano, consisting of four systems of two staves each. The first system starts with a tempo of 'Slow Lent' and changes to 'Faster Plus vite' three times. Dynamics include *p*, *mp*, and *mf*. The second system starts with 'Go! Vas-y!' and a dynamic of *ff*. The third system has a tempo of 'Slower Plus lentement'. The fourth system ends with 'Stop! Arrête!' and a dynamic of *ff*.

Noël de Picardie

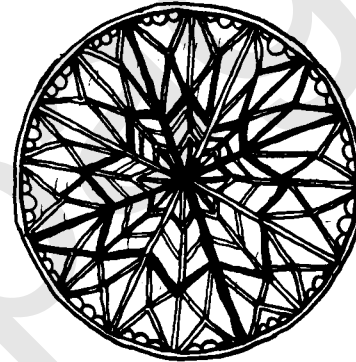
for/pour Phyllis and George

David Duke

Slower
Lent

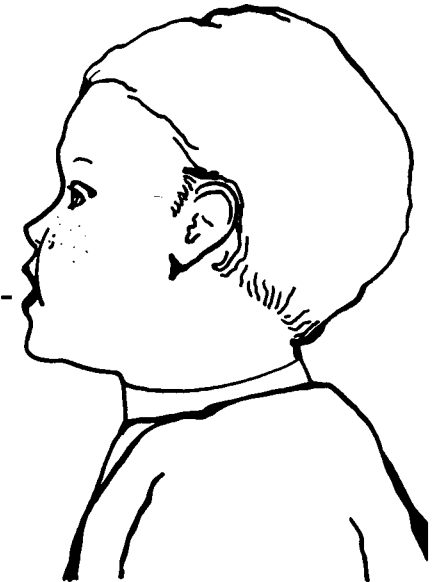
NOEL DE PICARDIE

This tune is a not-very-well-known Christmas song, or NOEL from the Picardy region of France. I heard it for the first time at Midnight Mass one Christmas in the small Alberta town of Innisfail. I especially like its gentle, slightly sad mood.



Noël de Picardie

Ce morceau, qui n'est pas très connu comme chant de Noël, est un "Noël" de la région de Picardie en France. Je l'ai entendu pour la première fois à la messe de minuit la veille de Noël. J'aime surtout son caractère doux et légèrement triste.



Aurora Borealis

L'Aurore Boréale

for/pour Kevin

David Duke

Slow and gently
Lent et gentiment

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a melodic line starting on G4, moving stepwise to A4, B4, C5, and ending on B4. A fermata is placed over the final note. A finger number '1' is written above the first note. The lower staff is in bass clef. It starts with a whole rest, followed by a half rest, and then a bass line starting on G2, moving stepwise to A2, B2, and ending on C3. A fermata is placed over the final note. A finger number '5' is written above the first note, and a finger number '2' is written above the second note. The dynamic marking *p* is placed below the first note of the bass line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, starting on B4, moving to C5, D5, and ending on E5. A fermata is placed over the final note. The lower staff continues the bass line from the first system, starting on C3, moving to D3, E3, and ending on F3. A fermata is placed over the final note. The dynamic marking *mf* is placed below the first note of the bass line.

The third system of musical notation consists of two staves. The upper staff begins with a whole rest, followed by a half rest, and then a melodic line starting on E5, moving to D5, C5, and ending on B4. A fermata is placed over the final note. The lower staff begins with a whole rest, followed by a half rest, and then a bass line starting on F3, moving to E3, D3, and ending on C3. A fermata is placed over the final note. The dynamic marking *mp* is placed below the first note of the bass line, *p* is placed below the second note, and *pp* is placed below the final note.