
First Edition

Introduction to Music

**An overview
of music
history**

Kellenberg Memorial High School Music Department

Elements of Music

A guide to the basic understanding of elements that create music.

Chapter 1 Sections:

1. Definition of music
2. The four elements of sound
3. Notation
4. Melody
5. Harmony: consonant vs. dissonant, chord vs. arpeggio
6. Tonality
7. Rhythm
8. Form

What is music?

Throughout the ages music has been an essential art form in the lives of many cultures. It can be used as a means of communication. It can be a means of expressing oneself in a very personal way. It has long been an essential part of our religion; A way in which we communicate directly with God. Music has greatly evolved over the centuries and continues to do so even today. With so many styles and uses of music how can it be defined? For the purposes of this course the following is used as the definition of music.

Music: Periods of sound and silence that are organized to give a desired effect.

The Four Elements of Sound

1- Pitch

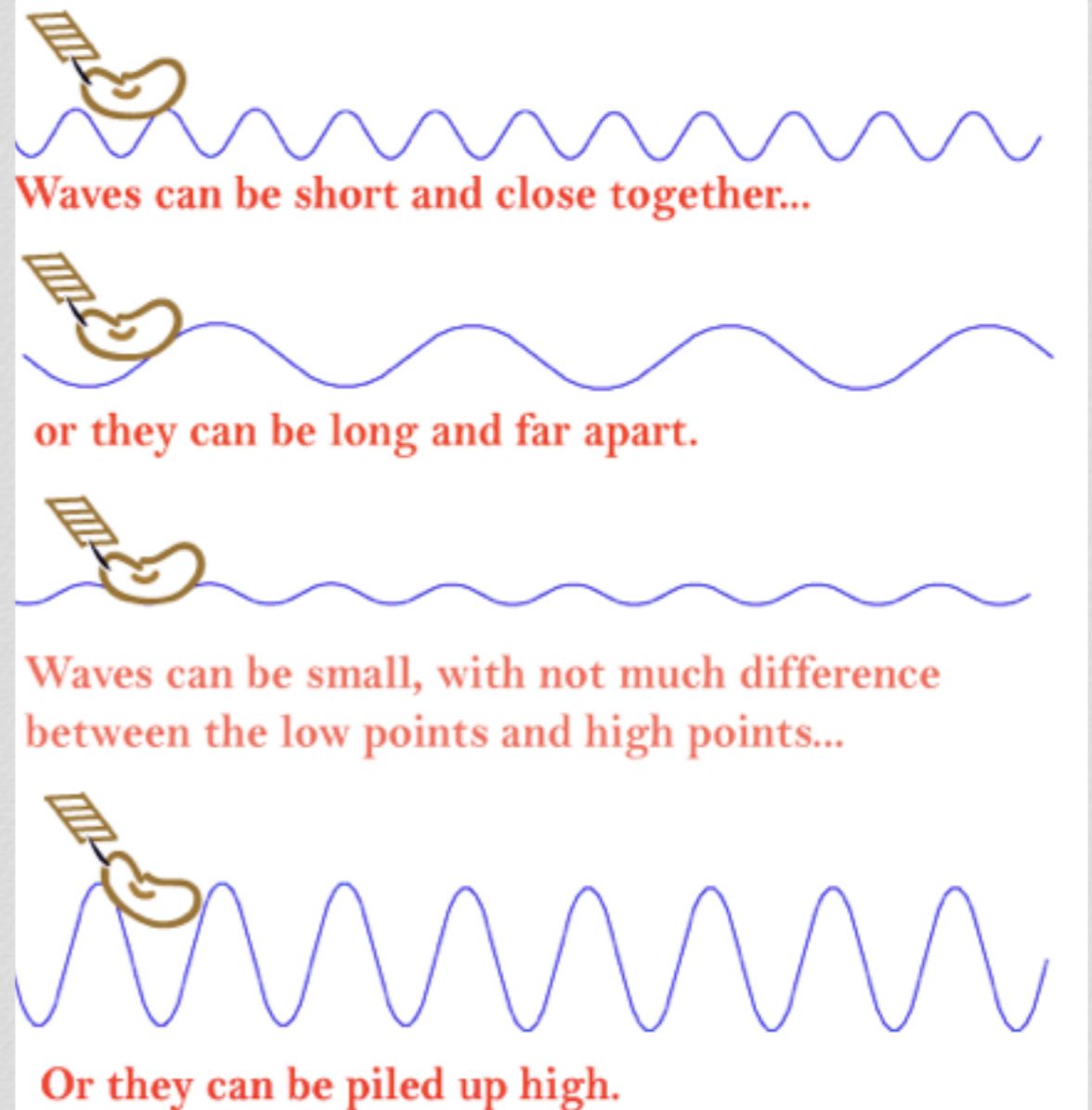
Pitch is defined as the highness or lowness of a given tone as per its frequency.

- **Frequency:** *The number of vibrations per second. High frequencies of a very fast frequency with many vibrations per second whereas low pitches have a slow frequency and a lower number of vibrations per second. (See gallery images)*

On the very popular instrument, the piano, the high pitches are found on the right side of the keyboard. The low pitches are found on the left side of the piano keyboard.

- **Interval:** *The difference / space between two pitches. For example: On the piano two keys near each other form a small interval while two keys more widely separated form a large interval.*

GALLERY 1.1 This is a visual example of high, medium and low frequencies.



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- **Octave:** This is a doubling of the frequency. An octave is the 8th letter tone above or below a note.

Example: A1 to A 2 or Do to Do

Example: An octave above the frequency of 400 would be 800.

Example: An octave below the frequency of 600 would be 300.

Octave

You will hear the two notes that create the octave played separately and then together.

- **Half Step:** Also called a semi-tone. A half step is the smallest interval in western music. On a piano any two keys directly next to each other regardless of their color form a half step. There are 12 different half steps in an octave. Often times these are referred to as sharps (#) and flats (b).

Chromatic Scale

This is a one octave chromatic scale. The interval between each pitch is a half step (semi-tone).

2 - Duration

Duration is defined as the length of time a particular sound or silence lasts. Remember: Our definition of music includes both sound and silence so we must include both when discussing duration.

3 - Volume

Volume is defined as the loudness or softness of a given sound. In music we use the word **dynamics** when discussing volume. Remember: Volume and pitch are **NOT** the same thing. They are independent of one another.

4 - Timbre (Tone Color)

Timbre (pronounced "tam-bur") has two distinct uses in music.

- I. The way each voice or instrument sounds different. This is why when listening to music you can tell the difference between a trumpet or a flute or a piano.
- II. Used to describe the overall quality of the sound.

Example: brassy, rough, bright, mellow, etc...

Notation

What is notation?

Notation is the process of taking the terms we have previously discussed and translating them into written words and symbols which all musicians can recognize. The following segments of this section will introduce you to several key terms and symbols.

Pitch

In music we use **notes** to indicate sound or what pitch we want performed. A note is placed on either a line or in a space of a staff. We name these notes using the letters of the musical alphabet which extends from A - G.

Staff

A staff is a set of five lines and four spaces upon which we write music. Words and symbols can be placed on, above or below the staff.

INTERACTIVE 1.1 Pictured below is the staff.



In order for us to understand which pitches are placed on the staff and where they belong we will need a **clef**. The two most common types of clefs are treble and bass.

Treble Clef

This clef is placed at the left side of the staff and is used to indicate high pitches. Instruments that read music using this clef include but are not limited to the violin, flute and trumpet. ([Example #1](#)) ([Example #2](#))

INTERACTIVE 1.2 This is a treble clef on the staff.



Bass Clef

This clef is placed at the left side of the staff and is used to indicate low pitches. Instruments that can read music using this clef include but are not limited to the double bass, tuba and the bassoon.

([Example #1](#)) ([Example #2](#))

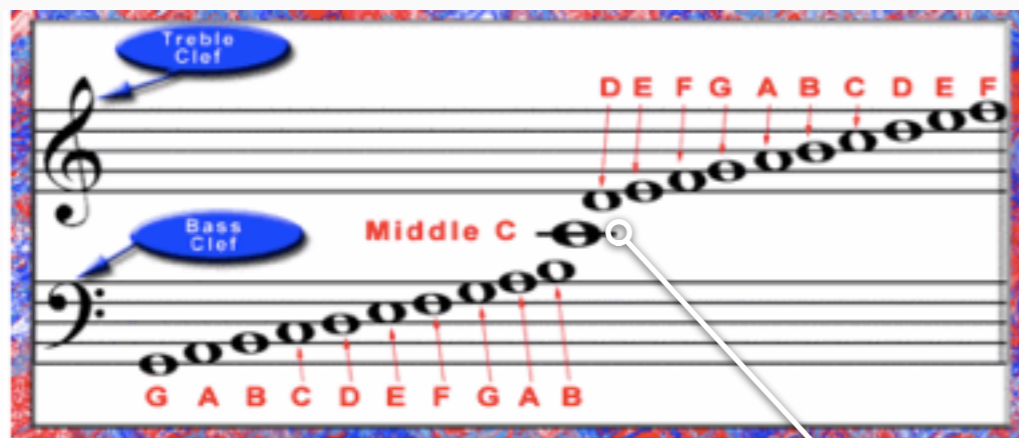
INTERACTIVE 1.3 This is a bass clef on the staff.



The Grand Staff

The grand staff is created when both a treble and a bass clef are combined together. The grand staff is used by keyboard instruments like the piano because they have such a wide range of both high and low pitches.

INTERACTIVE 1.4 Below is a picture of the grand staff with notes. The treble and bass clef staves intersect at middle C.



Ledger Line

Duration

Various types of notes show the length of sounds. It is a system of proportions where the length varies based on color and shape. The blacker the note the shorter (faster) it is. For every different type of note there is a corresponding symbol to indicate the same length of silence called **rests**.

INTERACTIVE 1.5 This chart shows some of the basic types of notes and their corresponding rests.

Note	Symbol	Rest	Symbol
Whole		Whole	
Half		Half	
Quarter		Quarter	
Eighth		Eighth	
Sixteenth		Sixteenth	

Volume

Previously we mentioned that the term dynamics is another word for volume in music and that we describe it using the terms high and low. When notating volume it is shown by letters or other signs that are placed near the notes.

INTERACTIVE 1.6 This dynamics chart shows the dynamic symbol, Italian term and the English translation.

Symbol	Italian	Translation
<i>pp</i>	pianissimo	very soft
<i>p</i>	piano	soft
<i>mp</i>	mezzo piano	moderately soft
<i>mf</i>	mezzo forte	moderately loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud

Melody

What is melody?

Melody is a series of single pitches of particular duration. This is sometimes also referred to as “a tune.” Within a piece of music this is the central idea. It is often the segment in a selection that gets stuck in your head. Observe that within the definition we are told that melody is created through combining two elements of sound (pitch and duration). When listening to a melody you will find that it can “behave” in one of three ways. This is what is referred to as melodic movement.

Types of Melodic Movement

- I. Stepwise Movement - In this type of movement there is not much space between each pitch in the melody. The pitches are moving in very small intervals. For example: They are moving from the line or space that they are on to the adjacent line or space.
- II. Static Movement - In this type of melodic movement there is a lot of repetition. The majority of pitches are repeated several times before changing.
- III. Skip Movement- In this type of melodic movement there is a good deal of space between the pitches in the melody. You would say this type of melody moves in large intervals.

AUDIO 1.1 This is the section of the *Ode to Joy* melody from Beethoven’s Symphony No.9 as pictured below.

INTERACTIVE 1.7 This theme is taken from Beethoven’s Symphony No.9. It is an example of movement by step.



Harmony

What Is Harmony?

Harmony is created when two or more different pitches are sounded at the same time. Harmony serves as the foundation or accompaniment to the melody. It “thickens the music.” Harmony is often the key component in evoking an emotional response in a piece of music. The majority of harmony in music is created using chords.

- **Chords** - Any three or more pitches or tones sounding together, usually under the melody.
- **Arpeggio** - A “broken chord.” The tones of a chord that are played one at a time.

AUDIO 1.4 The first example is a D major chord followed by the arpeggio and the chord again. The second example is a C major chord followed by the arpeggio and the chord again.

Consonant vs. Dissonant Harmony

Consonant Harmony - A harmony (chords) that sounds “agreeable,” “good,” “nice,” traditional or stable. The majority of music is characterized by consonant harmony.

AUDIO 1.5 Consonant harmony is demonstrated in each chord of this example.

The following examples primarily use consonant harmony:

[She’s Got a Way - Billy Joel](#)

[Me and Julio Down by the School Yard - Paul Simon](#)

Dissonant Harmony - A harmony (chords) that sounds unstable or causes tension. It sounds “disagreeable” or “bad” to our ear. It is tension which is seeking resolution or movement.

AUDIO 1.6 Dissonant harmony is demonstrated in each chord of this example.

The following examples use a high degree of dissonance:

[*Halloween - Dave Matthews Band \(Uses much dissonance\)*](#)

[*Variations for Orchestra - Arnold Schoenberg*](#)

Most music with harmony uses both consonance and dissonance, with the dissonance creating unstable sounds that “resolve” to consonance. Dissonance and consonance are both established through the use of tonality.

The link below provides examples of and explains the nature of consonant and dissonant intervals. It includes examples of how typical music resolves or releases the dissonance that has been created.

[*Consonance and Dissonance*](#)

Tonality

What Is Tonality?

There are several terms that must be explored to understand tonality. To start with, tonality is based on a particular scale.

- **Scale** - A series of pitches usually within an octave. Each scale will have a starting and ending note that has the same letter name. This note is the most important note and is called the **tonic**. It is what each scale is built around. Scales are used as the material that melodies and harmonies are made of. A piece of music that is based on a certain scale will revolve around the tonic. Many times this is referred to as the **key** of a piece.

The tonic and the scale make the key or tonality (C Major, A minor etc...) and establish what combination of notes will sound consonant and what will sound dissonant.

There are many different types of scales and keys. The most common ones are major and minor.

Major Scales / Keys

When identifying scales / keys we have come to associate certain emotions with each. If something is major it is said to sound “up or happy.” Observe the links below. In each example you are presented with major keys.

[*The Stars and Stripes Forever - John Philip Sousa*](#)

[*The Four Seasons - Spring - Mvt. 1 - Antonio Vivaldi*](#) (Listen to the first 1:45 seconds)

[*Pictures at an Exhibition - The Great Gate of Kiev - Modest Mussorgsky*](#) (Listen to the first minute of the piece)

Minor Scales / Keys

When something is written in a minor key it is said to sound “depressed” or “lowered.” Observe the links below. In each example you are presented with minor keys.

[*Adagio for Strings - Samuel Barber*](#)

[*Moonlight Sonata Mvt. 1 - Ludwig van Beethoven*](#)

[*Caprice no.6 in G minor - Niccolò Paganini*](#)

Additional Examples:

[God Rest Ye Merry Gentlemen \(Original Key-Major\)](#)

[God Rest Ye Merry Gentlemen \(Minor Key\)](#)

[The First Noel \(Original Key - Major\)](#)

[The First Noel \(Minor key\)](#)

Modulation

When composing music it is also possible to change from one key to another. When this happens it is called a **modulation**. There are several in the links below.

[Modulation Explained](#)

[Love on Top - Beyonce](#) (Some of the most apparent modulations take place at 2:54, 3:14 and 3:33.)

[My Baby You - Marc Anthony](#)

[Living on a Prayer - Bon Jovi](#)

Modern Music and Tonality:

The key interval in a chord that established its quality (major or minor) is the third. Most modern pieces of music do not establish a key. (They lack the third within the harmony they are using.)

Tonality in other Cultures:

[Islamic Call to Prayer](#)

[Chant in India](#) (Call for Peace, enlightenment)

[Chinese Buddhist Chant](#)

[Shosholoza](#) - Traditional South African chant

[Sun Dance](#) - Apache Tribe

[Psalm 50](#) - Orthodox Byzantine Chant in Arabic

[Mongolian Throat Singing](#)

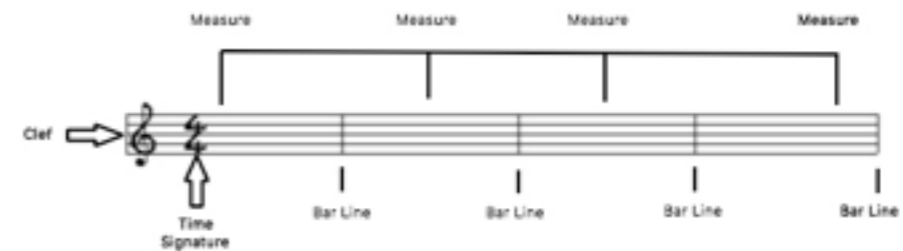
Rhythm

What Is Rhythm?

Rhythm is defined as the overall organization of time. There are several components to rhythm.

- I. **Beats** - Units that measure equal lengths of time. They are felt as pulses in the music. They are either strong and clear or weak and unclear.
- II. **Measures** - Groupings of the beats on the staff also referred to at times as bars. The organization of beats within these measures is called meter.
- III. **Phrases** - Logical segment of melody. Similar to poetry.
- IV. **Tempo** - The speed of the beat or pulse.

INTERACTIVE 1.10 This example shows two measures / bars. Bar lines are added to the staff in order to create measures.



Types of Meter

There are several types of meter that can be created based on the groupings of the beat. In addition, each meter can be identified according to the number or **accents** within each grouping and where they are placed. Certain beats within each grouping have an accent. Some of the more common meters include duple, triple, quadruple and irregular meter.

I. Duple meter - Grouping beats into units of two. Every other beat is accented.

- I.e. **ONE** - two - **ONE** - two

([*Stars and Stripes Forever March - John Philip Sousa*](#))

([*The Chimes of Liberty - Edwin Franko Goldman*](#))

II. Triple meter - Grouping beats into units of three. The first beat in each grouping is accented.

- I.e. **ONE** - two - three

([*Sleeping Beauty Waltz - Peter Tchaikovsky*](#))

([*Waltz #2 - Elliot Smith*](#))

III. Quadruple Meter - Grouping beats into units of four. Every other beat is accented.

- **ONE** - two - **THREE** - four

([*We Didn't Start the Fire - Billy Joel*](#))

([*The Other Side - Aerosmith*](#))

IV. Irregular meter - Many different types of irregular meter exist. Common groupings include 5,7,10 and 11. The accents in irregular meters are not placed in regular intervals.

([*Take Five - Dave Brubeck*](#))

([*Money - Pink Floyd*](#))

A piece of music does not have to be written purely in one meter. Many pieces of music will change meters. This mixed meter can be found in the following examples:

([*Outshined - Soundgarden*](#))

([*Rapunzel - Dave Matthews Band*](#))

Tempo

As mentioned, tempo refers to the speed of the music. There are three different categories of tempos. Each one consists of several terms. In order to decipher between each term one needs to determine the number of beats per minute (BPM). The following list displays each category with the tempos listed from slowest to fastest within each one.

Slow Tempos

- **Largo** - very slow
 - ❖ ([New World Symphony Mvt. 2 - Antonin Dvorak](#))
 - ❖ ([Symphony No.5 - Dimitri Shostakovich](#))
- **Grave** - slow; ponderous
 - ❖ ([Grave for Strings - Richard Baltrusch](#))
 - ❖ ([Suite for Piano - W.A. Mozart](#))
- **Adagio Dolce** - slow and sweet
 - ❖ ([Triple Concerto - J.S. Bach](#))
 - ❖ ([Air on the G String - J.S. Bach](#))

Medium Tempos

- **Moderato** - Medium
 - ❖ ([I Saw the Sign - Ace of Bass](#))
 - ❖ ([Bolero -Maurice Ravel](#))

- **Andante** - Medium, a walking pace
 - ❖ ([Piano Concerto No. 21 - W.A. Mozart](#))
 - ❖ ([You Drive Me Crazy - Brittany Spears](#))

Fast Tempos

- **Allegro** - Fast
 - ❖ ([Long Way Down - Goo Goo Dolls](#))
 - ❖ ([Allegro Maestoso - Water Music - G.F. Handel](#))
- **Allegro vivace** - Fast and lively
 - ❖ ([Symphony No.5 - Franz Schubert](#))
 - ❖ ([Symphony No. 41 - W.A. Mozart](#))
- **Presto** - Quite fast
 - ❖ ([Sabre Dance - Khachaturian](#))
 - ❖ ([Are You Gonna Be My Girl - Jet](#))
- **Prestissimo** - Very Fast
 - ❖ ([Flight of the Bumblebee - N. Rimski-Korsakov](#))
 - ❖ ([Be-Bop - Dizzy Gillespie](#))

To find the BPM for a piece of music you must first find the beat. Once you have done that simply count the number of beats in the span of 10 seconds and multiply that number by 6. Use the link below to an online metronome in order to explore the various tempo terms listed on the previous page. ([Online metronome link](#))

Form

What Is Form?

Form is the overall organization of our musical ideas. It is how you progress through the various musical ideas within your piece of music. There are two opposing factors that composers must consider with regards to form.

- I. **Unity** - Like of similar musical ideas.
- II. **Variety** - Different or new musical ideas.

Most music becomes appealing by balancing these two factors. Overuse of each can cause problems for the listener.

- Using too much unity can result in boredom from hearing repetition of the same musical ideas.
- Using too much variety can result in confusion from hearing no familiar musical ideas.

Songs may often use words like verse, chorus, and refrain which primarily refer to the words. Most musicians refer to musical ideas as lettered sections. Each unique idea receives its own letter. You will always start at the beginning of the alphabet. The organization of these sections (the order of unity and variety) is what creates a specific musical form. There are four forms which will be examined in this section. They are: *strophic*, *rondo*, *through-composed* and *theme and variations*.

Strophic form

This form uses one musical idea that is repeated many times. The diagram would look like this: (AAAAA). Strophic form is often used in many Christmas carols, folk songs or patriotic selections.

[This Land is Your Land - Woody Guthrie](#)

[God Rest Ye Merry Gentlemen](#)

[Abide With Me](#)

Rondo form

Rondo form is also called alternating form. One musical idea (A) is repeated on an alternating basis with new musical ideas. The diagram would look like this: (ABACA).

[Für Elise - Ludwig van Beethoven](#)

[Raiders March - John Williams](#)

[String Quartet in C Minor - Beethoven](#)

Through-composed form

Through-composed form is a form with little or no repetition of musical ideas. The diagram would look like this: (ABCDE).

[In Dreams - Roy Orbison](#)

[Happiness is a Warm Gun - The Beatles](#)

[Salve Regina](#)

Theme and Variations

Theme and variations form uses one musical idea as the foundation and subsequently changes it in each variation (melodic, harmonic, rhythmic variety.) The diagram would look like this: (A1 A2 A3 A4 A5 etc...).

Twinkle Twinkle Little Star Variations - Wolfgang Amadeus Mozart

Carnival of Venice - Herbert Clarke

The Trout - Franz Schubert

Remember:

Whenever you are diagramming musical form you are labeling the fundamental ideas for each section and **NOT** the lyrics.

-END OF CHAPTER 1-

Ancient Music

**Ancient
Music
Through The
16th Century**



Chapter 2 Sections:

1. Ancient Music
2. The Greeks
3. Categories of Music (Classification)
4. Chant
5. Organum
6. Ars Antiqua (Music of the 12th and 13th Centuries)
7. Ars Nova (Music of the Middle Ages 14th Century)
8. Musical Renaissance
9. Music of the 16th Century

Ancient music

- Early cultures believed that music held mysterious powers (healing, rain, etc...).
- Ancient music was not written down. It was passed down from person to person by way of mouth (**oral tradition**).
- **Improvisation** - (to improvise) To freely create or make up as you go along.
- Early cultures primarily experienced music as participants. It was an essential part of their culture. Today the majority of people experience music passively (as listeners).
- Music was primarily vocal. (Singing, chanting, hollering)
- Very few instruments existed; perhaps just basic drums.

The following examples come from the Mbuti Rainforest Pygmies. This tribe lives in the Ituri region of Congo in Africa. They have lived there in isolation from modern society. Their music provides us with a look at what some of the earliest forms of music may have sounded like.

[Elephant Hunting Song](#)

[Musical sticks](#)

[Nkumbi initiation song](#)

[Honey Gathering Song](#)

[First song of the Elima, the women's society](#)

Section 2

The Greeks

The Greek civilization gives us several early basic truths about our music. Part of these truths were written about in various doctrines and were developed by philosophers. It is here that we get the word music. It is derived from the Greek word **muse**.

Greek Philosophers

Pythagoras

- “Music and mathematics are inseparable.”
- Pitch is related to vibration.
- Time is related to rhythm.
- This can all be expressed purely mathematically.

Plato & Aristotle

- “Music and gymnastics are necessary disciplines of the mind and body.”
- Music was the ultimate discipline of the mind.

- Gymnastics (fitness) was the ultimate discipline of the body.
- Those who mastered both were said to be complete and well rounded individuals.

Doctrine of Ethos

- Music effects affects character; it imitates passions and states of the soul.
- Listening to the right kind of music makes you the right kind of person.
- Listening to the wrong kind of music makes you the wrong kind of person.

Section 3

Categories / Types of Music

Sacred Music

Music that is intended for worship purposes (religious). Contains words.

Secular Music

Intended for social / entertainment purposes. Contains words.

Instrumental Music

Music without words. This is performed by instruments only.

Acappella Music

Music that has no instruments. It is only performed by voices. Comes from Italian meaning “from within the chapel.”

Chant

Origin And Characteristics

Ancient Hebrew psalms (songs) were improvised by the cantor (leader of the song) and used a **call and response** pattern. These psalms eventually changed musically and evolved into chant. Characteristics of chant include:

- I. Written in **monophonic** texture.
- II. Used free flowing rhythm, no sense of meter.
- III. Smooth melodic lines (few skips / leaps).
- IV. Little dynamic contrast.
- V. It was always acappella.
- VI. All chant was written in and sung in Latin.
- VII. Sung by male voices only.

Chant was originally passed down orally, but as the number of chants increased to nearly 3,000 the singers needed help to remember the melodic direction. They received this help through **neumes**.

Neume examples:

Pope Gregory I

This pope ordered that all chants be assembled and saved by being written down in some way. This is the beginning of musical notation. Because of this contribution the chants became known as **Gregorian Chant**. Pope Gregory also wrote several of his own chants. The process of evolving into what we see in music today takes about 1,000 years from this point.

Types of Chant (Chant Forms)

- I. Through Composed - No repetition of stanzas (ABCDE). The *Salve Regina* that we sing is an example of chant written in through composed form. (*Sanctus*) (*Pange Lingua*)
- II. Strophic - Repetition of the same melody each stanza. (AAAAA)
(*Agnus Dei*) (*Credo*) (*Lucis Creator Optime*)
- III. Repetitive - Alternates stanzas. Typically (ABABA) or (ABACABA)
(*Homo Quidam Fecit*)

Chant form examples:

Melodic Styles of Singing

In music there are three distinct melodic styles of singing. These three styles can be found in chant. When discussing the melodic style of singing / chant you are referring to the number of pitches that a vocalist will sing on a single syllable of text. In vocal music, if a musician is to sustain a syllable while changing pitch they must do so on a vowel sound. Pieces of music commonly consist of a mixture of these styles. When identifying the specific style of singing that is being used you must listen to / look at the entire example before making your decision. You must go with the dominant style. The following are the three melodic styles of singing.

I. Syllabic

This style of singing primarily uses one pitch performed for each syllable of text.

[Salve Regina \(Liber Usualis 1961\)](#) [Veni Sancte Spiritus \(Liber Usualis 1961\)](#)

II. Group

This style primarily uses between 2-4 pitches sung per each syllable of text.

[Rorate Caeli \(Liber Usualis 1961\)](#) [Agnus Dei XI \(Liber Usualis 1961\)](#)

AUDIO 2.1 In this example the word “alleluia” is sung in a group style.

III. Melismatic

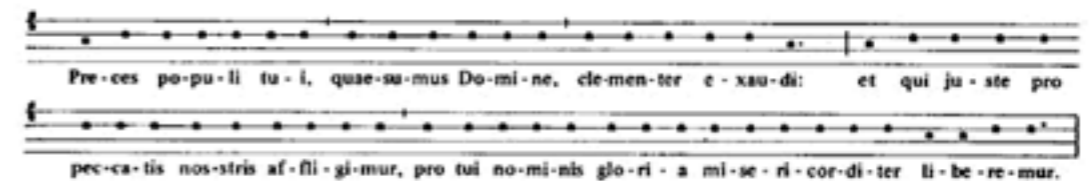
This style of singing typically uses anywhere from 10-20 or more pitches per syllable of text.

[Every Valley Shall Be Exalted - George Frederick Handel](#)

[Rompo i lacci, e frango i dardi - George Frederick Handel](#)

[Kyrie VIII \(Liber Usualis 1961\)](#)

INTERACTIVE 2.1 This example depicts Gregorian chant using syllabic style singing.



The image shows two staves of Gregorian chant notation. The first staff has the lyrics: "Pre-ces po-pu-li tu-i, qua-e-su-mus Do-mi-ne, cle-men-ter e-xau-di: et qui ju-ste pro". The second staff has the lyrics: "pec-ca-tis nos-stris af-fl-i-gi-mur, pro tui no-mi-nis glo-ri-a mi-se-ri-cor-di-ter li-be-re-mur." The notation consists of a single pitch line with dots representing notes, characteristic of syllabic style where one pitch is used for each syllable.

INTERACTIVE 2.2 This group style melody primarily features 2 pitches per syllable. Anywhere from 2-4 pitches is commonly used in this style.

Musical notation for two lines of text. The first line is "Sep-tem sunt spi-ri-tus an-te thro-num De-i" and the second line is "Oc-to sunt be-a-ti-tu-di-nes". The melody is written on a single staff in G-clef, 8/8 time, with a key signature of one flat. The melody consists of a series of eighth notes, with each syllable typically receiving two notes.

INTERACTIVE 2.3 This example highlights melismatic singing. In this style there is typically anywhere between 10-20 or more pitches per syllable of text.

[Mass for Sundays throughout the Year:
Kyrie XI (Orbis factor)]

Musical notation for three lines of text: "Ky - ri - e", "Xpi - ste", and "Ky - ri - e". The melody is written on a single staff in G-clef, 8/8 time, with a key signature of one flat. The melody is highly melismatic, with long, sweeping lines of notes that extend over many syllables. The text is "Ky - ri - e", "Xpi - ste", and "Ky - ri - e". The melody is written on a single staff in G-clef, 8/8 time, with a key signature of one flat. The melody is highly melismatic, with long, sweeping lines of notes that extend over many syllables. The text is "Ky - ri - e", "Xpi - ste", and "Ky - ri - e".

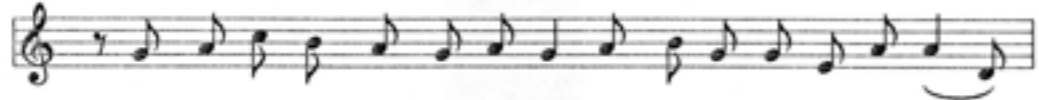
[Continue to section 5: Organum](#)

INTERACTIVE 2.4 This example shows a piece of strophic form chant that was translated into modern notation.

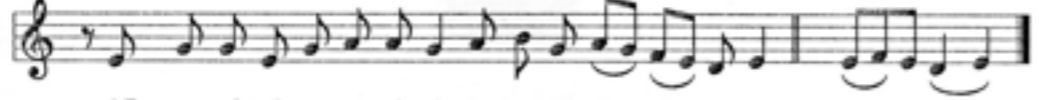
Pange Lingua



1 Pán - ge lín - gua gló - ri - ó - si Cór - po - ris mys - té - ri - um -
 2 Nó - bis dá - tus, nó - bis ná - tus Ex in - táb - ta Vir - gi - ne -
 3 In su - pré - mae nóc - te coé - nae, Re - cúb - bens cum frá - tri - bus -
 4 Vér - bum cá - ro, pá - nem vé - rum Vér - bo cár - nom é ffi - cit -
 5 Tán - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur cér - nu - i -
 6 Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi - lá - ti - o -



1 San - gui - nis quae pre - ti - ó - si, Quem in mún - di pre - ti - um
 2 Et in mún - do con - ver - sá - tus, Spár - so vér - bi se - mi - ne,
 3 Ob - ser - vá - ta lé - ge ple - ne Ci - bis in le - gá - li - bus,
 4 Fit - que sán - guis Chris - ti mé - rum, Et si sán - sus dé - fi - cit
 5 Et an - tí - quum dó - cu - mén - tum Nó - vo cé - dat ri - tu - i:
 6 Sá - lus, hó - nor, vir - tus quo - que Sit et be - ne - dic - ti - o:

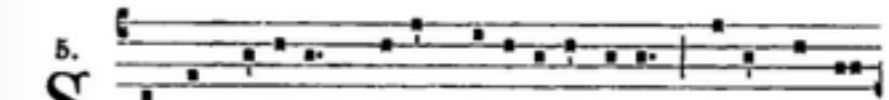


1 Fruc - tus vén - tris ge - ne - ró - si Rex e - ffú - dit gón - ti - um.
 2 Sú - i - mó - rans in co - lá - tus Mí - ro cláu - sit ór - dí - ne.
 3 Ci - bum túr - bae da - o - dé - nae Se - dat sú - is má - ni - bus.
 4 Ad fir - mán - dum cor sin - cé - rum Só - la fi - des súf - fi - cit.
 5 Prae - tet fi - des su - pple - mén - tum Sém - su - um de - fe - ctu - i.
 6 Pro - ce - dón - ti ab - u - tró - que Cóm - par sit lau - dá - ti - o. A -- men.


INTERACTIVE 2.5 This example represents a piece of chant composed in through-composed form.

Anthems to the B. M. V. 279

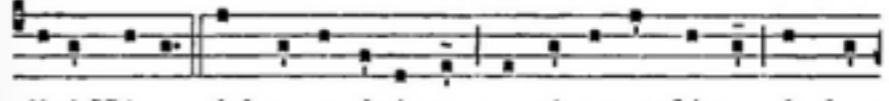
S Alve, Regina, * máter mi-se-ricórdi-ae : Vít-a, dulcé-



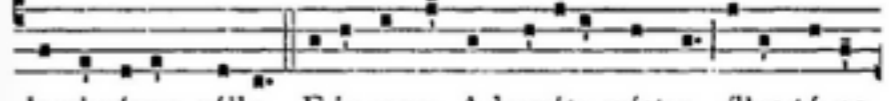
do, et spes nóstra, sálve. Ad te clamámus, éxsu-les, fí-



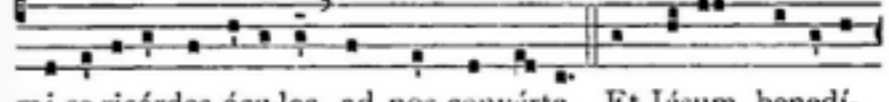
li-i Hévae. Ad te suspi-rámus, geméntes et fléntes in hac



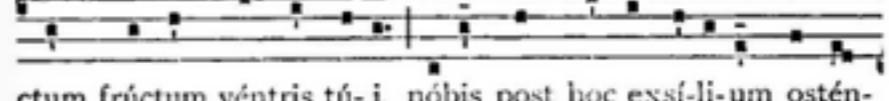
lacrimárum válle. E-ia ergo, Advocáta nóstra, illos tú-os



mi-se-ricórdes ócu-los ad nos convérte. Et Jésum, benedí-



ctum frúctum véntris tú-i, nóbis post hoc exsí-li-um ostén-



de. O clé-mens : O pí - a : O dúlcis * Vírgo Ma-ri - a.

Ÿ. Ora pro nóbis sáncta Déi Génitrix.
Ź. Ut digni efficiámur promissionibus Christi.

INTERACTIVE 2.6 Below is an example of chant (At Vespers) written in repetitive form.

(12) Proper feasts of U. S. A.

AT VESPERS

From the Common of a Virgin, p. 1209, except:

Hymn

B E-áta cae-li régi- a Laetis resúltet clatibus Plau-
 súque térra súbdi-ta Pó-lis utrisque cónsonet. 2. Prae-
 cincta nimbo gló-ri-ae Francisca, inhaerens ímpigra Xa-
 vé-ri-i vesti-gi-ís Tri-úmphant inter Caeli tes. 3. Etáte jam
 tenélla-la Amóre Jésum dé-po-rit, Ipsúmque volvit pé-
 ctore inférre cunctis géntibus. 4. Vox ecce dí- a própu-ilit
 Nido co-lúmbam pátri-o; Fines ad orbis últimos Proquén-
 ter ipsa cóuvo-lat. 5. Virtus, hónor, laus, gló-ri- a Dé- o
 Pátri cum Fi- li-o, Sáncto simul Pará-clito, In saecu-ló-

January 15 : Our Lady of Prompt Succor (13)

rum saecu-la. A-men.
Prayer. Dómine Jesu Christe. (9).

JANUARY 15

OUR LADY OF PROMPT SUCCOR

In the Province of New-Orleans, principal Patroness

First Class

AT FIRST VESPERS

All as at second Vespers, p. 110, except the following:
At Magn. Ant. Sancta Maria, p. 1254.
Prayer. Clementissime, as below.

AT MASS

Introit. Gaudemus, p. 1556.

Collect

Clementissime Jesu, qui divi- concède propitius; ut ejus patro-
 nis misericórdiae tuae in cito * a cunctis malis mentis et
 sicut Matris Mariae collocati: †. corporis liberemur: Qui vivis.

Epistle. Ego quasi vitis, p. 1612.

Grad.

O- ta • foemosa et su-á-vis es, fi-li-a
 Sí- on, pól-chra et lá- na,

[Return to page 25: Melodic Styles of Singing](#)

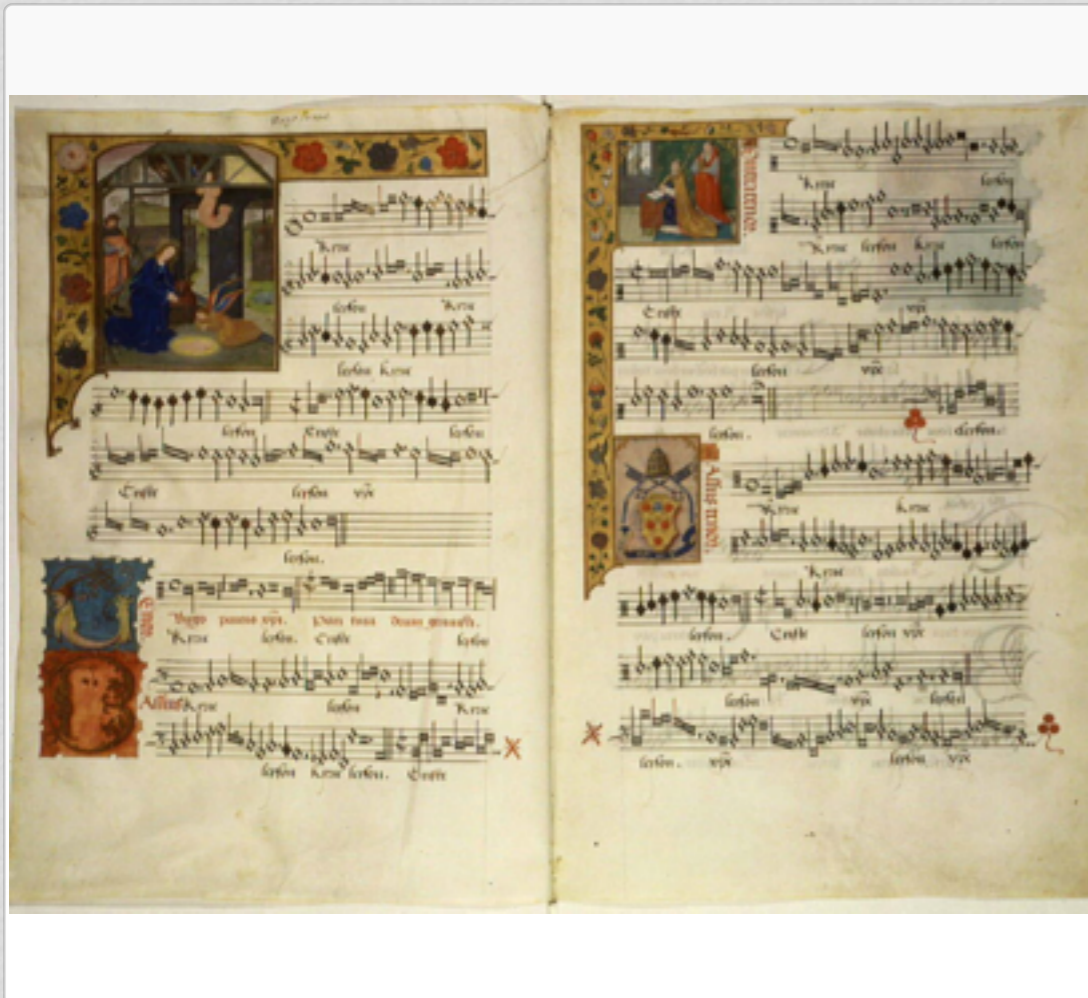
INTERACTIVE 2.7 Here you can see the earliest version of neumes. The lines placed above the text were merely used to help indicate the melodic direction.



INTERACTIVE 2.8 Neumes eventually evolved to indicate precise pitch using the 4 line staff as pictured below.



INTERACTIVE 2.9 Chant continued to evolve into the mensural notation below. This now accounts for both pitch and exact rhythmic durations. As shown below, a five line staff, which we use today, is developed.



INTERACTIVE 2.10 Here you can see English: "Sumer is Icumen in", a 13th century round. The image shows the modern notation (right) of the original early mensural notation (left)

Su-mer is i- cu-men in. Lhu- de sing cu- cu.
 Cro-wep set and blo-wep med and springe be we(-)de nu. Sing cu- cu.
 A- we ble- tid af- ter lamb, thoub of- ter cal- ve- cu.
 Bu- sic ster- tes, bu- cke ver- tid, nu- re- sig cu- cu. Cu- cu cu- cu.
 Wel singes þu cu- cu ne teik þu ne- ver nu.

[Return to page 24: Chant Forms](#)

Organum

What Is Organum?

Organum is the simple beginnings of organized harmony. Key characteristics of organum include the following:

- I. A second voice (line of melody) was added above or below the existing chant melody.
- II. This new voice part moved parallel to the original melody at the interval of a 4th or a 5th.
- III. This was the first attempt to improve the chant and represents the earliest steps of harmony.
- IV. As the organum ceased to be parallel to the chant and become almost an “echo” part, polyphonic texture began to develop.

Polyphonic Texture (Polyphony)

- Several independent parts of equal interest and importance.
- Polyphony begins to develop and be refined throughout the 11th, 12th, and 13th centuries.

Examples:

- *Frere Jaques* (Performed as a simple round / canon)
- *Alleluia: Angelus domini* (Organum)

INTERACTIVE 2.11 In this excerpt of organum the original chant is in black. The added voice part is in red. For the majority of the example the interval between both parts is a 5th.

The image displays a musical score for an organum. It consists of two systems of staves. The top system is labeled 'Organun doubled' and 'Original voice'. The bottom system is labeled 'Organum' and 'Original voice doubled'. The lyrics 'Tu pa-tris sem-pi-ter-nus es fi-li-us. You of the father are the everlasting son (from the Te Deum)' are written between the two systems. The original chant melody is shown in black, and the added organum part is shown in red. The organum part is a parallel line of melody, primarily a fifth above the original chant.

Music of the 12th and 13th Century

Ars Antiqua

- Ars antiqua means “old art” and is based on both chant and organum.
- Many restrictions and rules about how to compose music are still in effect.
- Further development of melodic and rhythmic independence.
- Triple meter prevails.
- Three part polyphony prevails; 2 part popular; 4 part being developed.

The Mass

Various texts (prayers, Bible passages, statements) set to music. Five parts of the mass:

- I. Kyrie: Lord have mercy
- II. Gloria: Glory to God
- III. Credo: Creed (Statement of beliefs)
- IV. Sanctus: Holy
- V. Agnus Dei: Lamb of God

Motet

During this time new forms of sacred music were developed. The **motet** was one such development. While holding similarities to Gregorian chant, there are key characteristics that set it apart. The following are characteristics of a motet.

- Sacred
- Short length
- Acappella
- Choral composition
- Polyphonic texture
- Sung in Latin
- Very melismatic
- Sounds very chant like due to its solemn and sacred nature.

Examples:

Ave Maria - Josquin Desprez

Sicut Cervus - Giovanni Palestrina

Music of the 14th Century

Ars Nova

- I. “New art”
- II. Free from restrictions
- III. Introduced duple meter
- IV. Further independence of parts
- V. Trouble in the church leads to development of secular and instrumental music.

INTERACTIVE 2.12 Below is the *Introit Gaudeamus omnes*, performed within the Gradual of mass. This is an example of 14th century notation.



Musical Renaissance

The Musical Renaissance

- 1400-1600
- “Rebirth” or “Awakening”
- Great period of artistic and intellectual creativity.
- Age of reason
- Acappella vocal music dominates
- Known as the age of vocal polyphony.

Madrigal

Although sacred music was dominant during the time frames discussed in this chapter the presence of secular music can't be ignored. One of the more substantial forms of secular music is found in the **madrigal**.

Characteristics:

- Short in duration
- Secular
- Acappella
- Choral composition
- Sung in the **vernacular**
- Polyphonic
- Uses nonsense syllables (fa la la etc...)
- Uses word painting
- Sounds festive, Christmas carolish
- Madrigals were difficult to perform. They were intended for the more advanced secular musicians in society.

Example: [Fair Phyllis I Saw Sitting All Alone - John Farmer](#)

Example: [Dark Horse - Katy Perry](#) (Performed as a madrigal)

Example: [Dashing away with the smoothing iron - John Rutter](#)

16th Century (1500's)

The State Of Music

- Vocal polyphony reaches its peak, near perfection.
- Sacred music is still being fostered by the church.
- Secular music is now being fostered by nobility.

Instrumental music begins to rise in importance through serious study of the instruments. Instruments are now also starting to be used in choral music. They were sometimes used to imitate the vocal parts from motets and madrigals.

The Protestant Reformation

The Protestant Reformation encouraged participation of the entire congregation during church services. This led to the development of the chorale (hymn).

Chorale (hymn)

This was a piece of music that was designed around a simple melody that anyone could sing. The vocal parts to a motet, for instance, were impossible for anyone but a trained singer to perform. The chorale had to be simple if untrained people were to perform it. The chorale enabled the entire congregation to participate through its basic, simple melody. The chorale is comparable in musical importance to chant. The chorale is the first example of **homophonic** texture (homophony).

Example: [Now Thank We All Our God](#) (chorale / homophonic texture)

Example: [Praise to the Lord, the Almighty](#) (chorale / homophonic texture)

Music of the Middle Ages Wrap Up

In the middle ages (Ars Antiqua, Ars Nova) the church was the only real support for musicians. **MUSIC EXISTED TO PRAISE GOD.** Music was being advanced through the careful study and support of the church.

Secular music did exist but it was highly unorganized. The most visible secular musicians were wandering minstrels called **troubadours**. These musicians traveled the land performing music for people. They often used instruments to accompany their song, particularly the **lute**. Since they performed secular music their songs would have been sung in the vernacular.

Example: [Melancholy Galliard - John Dowland](#) (lute)

Example: [Flow My Tears - John Dowland](#) (troubadour song)

-END OF CHAPTER 2-

Instruments and the Human Voice

3

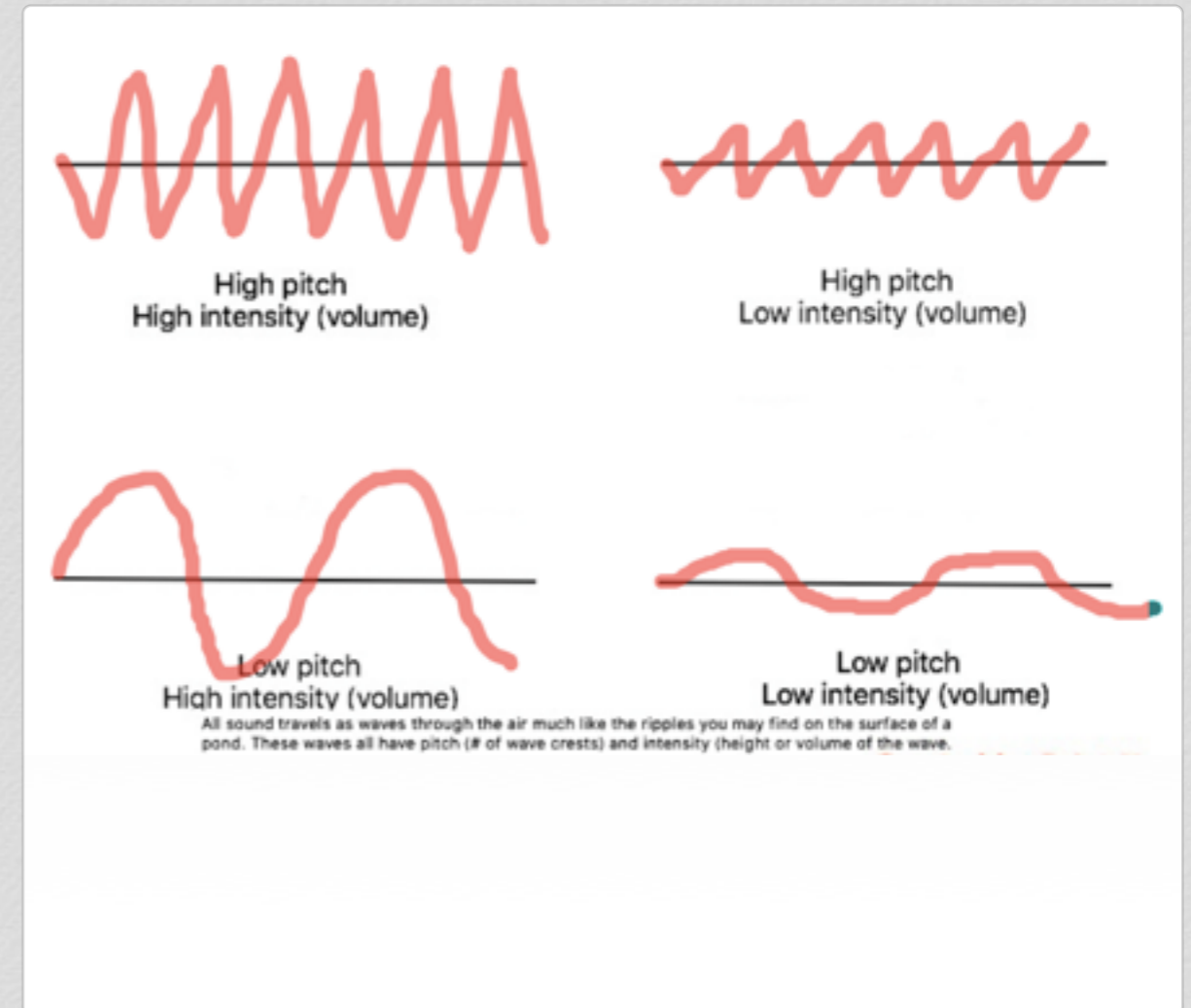
Chapter 3 Sections:

1. Acoustics
2. The Human Voice
3. Keyboard Instruments
4. String Instruments
5. Percussion Instruments
6. Brass Instruments
7. Woodwind Instruments
8. Ensembles

Acoustics

Acoustics is the study of sound. All sound is caused by vibrations, thus in order for sound to be created air must be set in motion.

INTERACTIVE 3.1 This picture gives an explanation of frequency and volume.



-
- We measure the pitch of sound in v.p.s. (vibrations per second) or using c.p.s. (cycles per second). This is also referred to as frequency.
 - The range of human hearing has been measured between 20-20,000 v.p.s. Use the hearing test link below to test your hearing. Observe what happens to the wave lengths as the frequency increases.

- [Hearing Test - 20-20,000 Hz](#)

- Volume is referred to as amplitude and is a measure of how much air (or how forcefully the air) is moved.
- There are several factors that contribute to why instruments are able to produce the range of pitches that they do. This is referred to as the laws of acoustics and can be broken down into three categories.

Acoustic Laws of Tubes (brass and woodwind instruments)

- The longer the tube is the lower the pitch it can produce.
- The wider the tube (girth) is the lower the pitch it can produce.

Acoustic Laws of Strings

- The longer the string is the lower the pitch it can produce.
- The thicker the string is the lower the pitch it can produce.
- The tighter the string is the higher the pitch it can produce.

Acoustic Laws of Percussion

- The tighter the drum head is the higher the pitch it can produce.
- The longer the metal or wooden bar is the lower the pitch it can produce.

The general law of acoustics is the larger the instrument, the lower the pitch or sound it will be able to produce. On many instruments, especially the wind instruments, low notes are determined by science and high notes are determined by the skill of the player. In this way, large instruments will produce low pitches, but may also produce high pitches if the performer is skilled enough.

Section 2

The Human Voice

Folds of tissue (often called the vocal chords) inside the larynx (voice box) flap together to create vibrations. The singer controls the rate of the vibrations, the length and thickness of the vocal folds and the power behind them to produce different pitches and volumes. The human voice has four classifications.

Female Voice Parts

- Soprano (Higher voice)
- Alto (Lower voice)

Male Voice Parts

- Tenor (Higher voice)
- Bass (Lower voice)

Voice parts are written in choral music for **S A T B** so that the voices can harmonize with each other. Variations include **SSA**, **TTBB**, **SAB**, etc... Depending on the types of voices that are used you are able to create a variety of timbres.

Listening Examples:

[*Tacea la notte placida - Performed by Renee Fleming*](#) (Soprano Voice)

[*Chi il bel sogno di doretta - Performed by Renee Fleming*](#) (Soprano Voice)

[*Oh Thou That Tellest Good Tidings To Zion*](#) (Alto Voice)

[*Gloria RV589 - X.Qui sedes ad dexteram patris - Vivaldi*](#) (Alto Voice)

[*O sole mio - Luciano Pavarotti*](#) (Tenor Voice)

[*Con Te Partiro - Performed by Andrea Bocelli*](#) (Tenor Voice)

[*Go Down, Moses - Performed by Willard White*](#) (Bass Voice)

[*O! Man River - Sir Willard White*](#) (Bass Voice)

[*Mary Did You Know? - Performed by Pentatonix*](#) (Mixed Voices)

[*60 Years of Great TV - Performed by the Voca People*](#) (Mixed Voices)

Section 3

Keyboard Instruments

Harpsichord

This baroque era instrument created its sound by having its strings plucked when the performer pressed on the keys of its keyboard. It had a light, metallic sound and can also be classified as a string instrument. It is rarely used today.

Pipe Organ

This Baroque era instrument was very large and complex. It used air being forced through pipes of different sizes and materials to create its sound. It can be found in concert halls though it is primarily used in churches.

Piano

The full name is the pianoforte. This was its designation because it was able to play both soft and loud depending on how hard its keys were struck. It is an instrument that came into use during the classical era and is still very popular today. The grand, baby grand and the upright are the three types of piano that exist. All three are played the same way. There are three pedals on the modern piano. Check out this video to learn about their functions.

[How to use the pedals of the piano](#)

Other keyboard instruments do exist. Among these are the clavichord and celeste. These will be examined in greater detail in subsequent units.

INTERACTIVE 3.2 Pictured below from left to right are the grand piano and upright piano.



Listening Examples:

[Piano Sonata in C Major K.330 Mvt. 1 - Wolfgang Amadeus Mozart](#)

[Piano Sonata in B Minor - Franz Liszt](#)

INTERACTIVE 3.3 This is a typical harpsichord. Others share the same shape but may be more decorative.



Listening Examples:

[My Lady Carey's Dompe - Unknown](#)

[Les Cyclopes - Jean-Philippe Rameau](#)

INTERACTIVE 3.4 This example shows a pipe organ console. Each pipe organ is unique in its design.



Listening Examples:

[Tocatta and Fugue in D minor - J.S. Bach](#)

[Prelude in C Minor - J.S. Bach](#)

INTERACTIVE 3.5 Pictured below are organ stops. Each combination changes the timbre of the instrument.



INTERACTIVE 3.6 An example of elaborately designed pipes on an organ. This is the Cavallé-Coll organ of the cathedral of Nancy (France).



Section 4

String Instruments

The instruments of the string family look alike except for their size. There is one instrument for each pitch range (SATB).

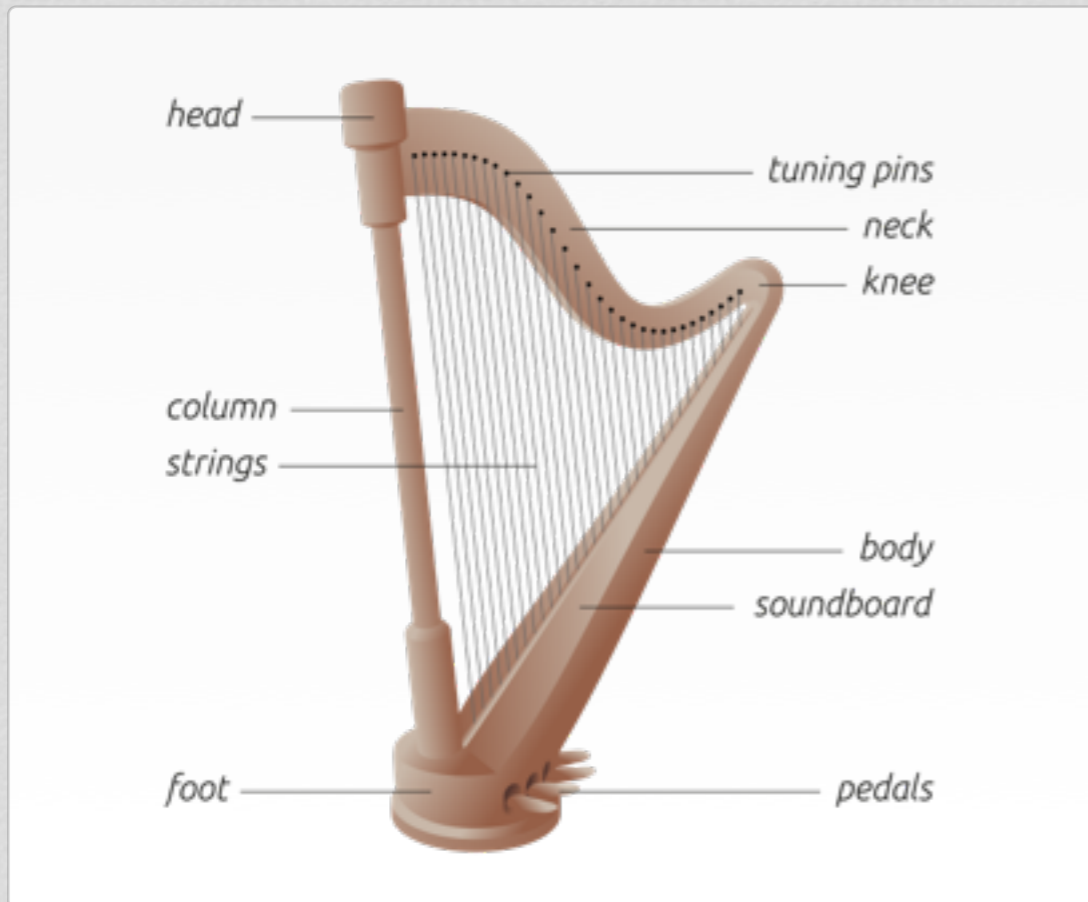
- I. Violin (Soprano)
- II. Viola (Alto)
- III. Cello (Tenor)
- IV. Bass (Bass)
- V. Harp

String instruments are played in one of two ways. You may use a bow (**arco**) or use your fingers (**pizzicato**). The harp is also a member of the string family despite the fact that it does not resemble the other string instruments and cannot be played with a bow. The string family is also called the “heart of the orchestra”. They are what makes an orchestra different from a band. They are always the largest section within an orchestra.

INTERACTIVE 3.7 The four core string instruments of the orchestra compared side by side.



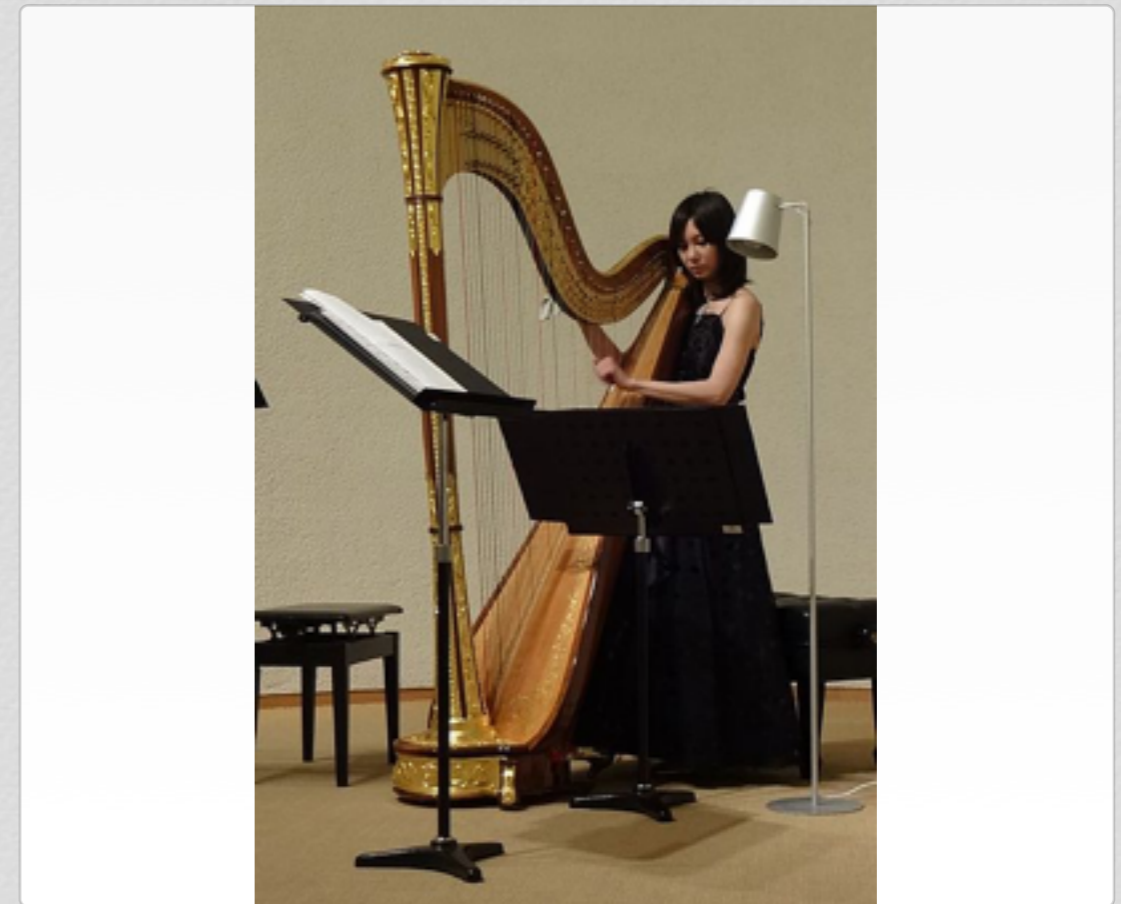
INTERACTIVE 3.8 The harp and its various parts are depicted in this illustration.



Listening Examples:

- I. [Violin](#) [Sibelius Violin Concerto in D Minor](#)
- II. [Viola](#) [György Ligeti - Sonata for Solo Viola](#)
- III. [Cello](#) [J. S. Bach - Cello Suite No. 1](#)
- IV. [Bass](#) [Jan Křtitel Vaňhal - Double Bass Concerto](#)
- V. [Harp](#) [Marcel Grandjany - Rhapsodie](#)

INTERACTIVE 3.9 Pictured below is an example of the modern harp.



Percussion Instruments

All percussion instruments create their sound by being hit (struck) or shaken. There are two different varieties of percussion instruments.

Pitched Percussion

These are also called instruments of definite pitch. These are instruments that can produce actual pitch just like any other brass or woodwind instrument can. Some of the members of this category include the timpani, bells (glockenspiel), chimes (tubular bells), xylophone and the piano among others. The piano has dual membership with the keyboard family and percussion family because the strings are struck with felt covered hammers. All pitched percussion instruments use regular notation as any other instrument would complete with notes and rhythms.

Listening Examples:

[Timpani](#)

[Various Pitched and Un-pitched Percussion](#)

Un-pitched Percussion

These instruments are also called instruments of indefinite pitch. These are instruments that produce sounds rather than pitches. Think of it as a bang, boom or a crash. The members in this category include the snare drum, bass drum, cymbals, tambourine and gong among many others. These instruments do not use a regular staff since they can only read rhythm patterns. They read from a rhythm staff.

INTERACTIVE 3.10 Below are several standard pitched and un-pitched percussion instruments.



INTERACTIVE 3.11 The standard drum set is also referred to as a kit. Several additional cymbals, toms and other items can be added according to the performers needs as seen below.



Listening Examples:

[Explanation of drum set](#)

[Drum Solo - Buddy Rich](#)

Section 6

Brass Instruments

All Members of the brass family are made out of the metal brass. Brass was chosen as the ideal metal for the instrument construction due to its strength and ease at which it can be hammered into curves which are essential to brass instrument construction. All members of the brass family are essentially a long length of tube. One end of the tube is hammered into a bell shape which helps to amplify and project the sound. The other end of the instrument contains a mouthpiece.

A player will buzz their lips in the mouthpiece to cause the vibrations that cause the instrument to make a sound. The mouthpieces, like the instruments, come in four different sizes.

Brass instruments use valves to change their pitch. The valves let air travel through additional lengths of tube making the instrument longer, causing the pitch to drop. The only member of the brass family not to use valves is the trombone. The trombone uses a slide to achieve the same result.

Like the string family the brass family has a member of each pitch range (SATB). These members are the:

- I. Trumpet (Soprano)
- II. French horn (Alto)
- III. Trombone (Tenor)
- IV. Tuba (Bass)

Listening Examples:

[Trumpet](#)

[Vivaldi - Concerto for Trumpet in G Minor](#)

[French horn](#)

[J. Williams - Theme from Jurassic Park](#)

[Trombone](#)

[Jean Baptiste Arban - Carnival of Venice](#)

[Tuba](#)

[Penderecki - Capriccio](#)

INTERACTIVE 3.12 This photograph is an example of a brass mouthpiece (trumpet).



Woodwind Instruments

Most woodwind instruments change their pitch through the use of keys. The player presses down on the keys with their fingers and the keys cover and open holes, thus changing the length of the tube. The woodwind family is a diverse group. It is separated into three groups. Each is based on how those instruments produce their sound.

No Reed (Edge-Blown)

These instruments use the edge blown method to cause the vibration which produces its sound. The player will blow a column of air over a hole on the instrument. This is very similar to the effect that one can get by blowing over the hole of an empty bottle. Both the piccolo and the flute are soprano or high pitched members of the woodwind family. The piccolo is shorter and therefore higher in pitch. It is also the highest pitched of all the woodwind instruments.

Single Reed

Members of the single reed family include the clarinet (S), bass clarinet (B) and the saxophones (SATB). All of these instruments use a single reed to produce their sounds. A reed is a thin piece of bamboo which is secured to the mouthpiece of the instrument using a ligature. When the player blows air into the mouthpiece they cause the reed to vibrate which then causes the instrument to make a sound. The saxophones contain a group within a group by having a saxophone come in different sizes, each one representing a different pitch range.

Double Reed

Members of the double reed family include the oboe (S) and the bassoon (T). These instruments are related because they produce their sound through the use of a double reed. A double reed is two pieces of thin bamboo that are bound tightly together. When a player blows air through the double reed they are causing the two pieces of bamboo to vibrate against one another. This causes the vibration that will enable the instrument to produce its sound. Because of the double reed these instruments have a rather tight or nasal sound to them.

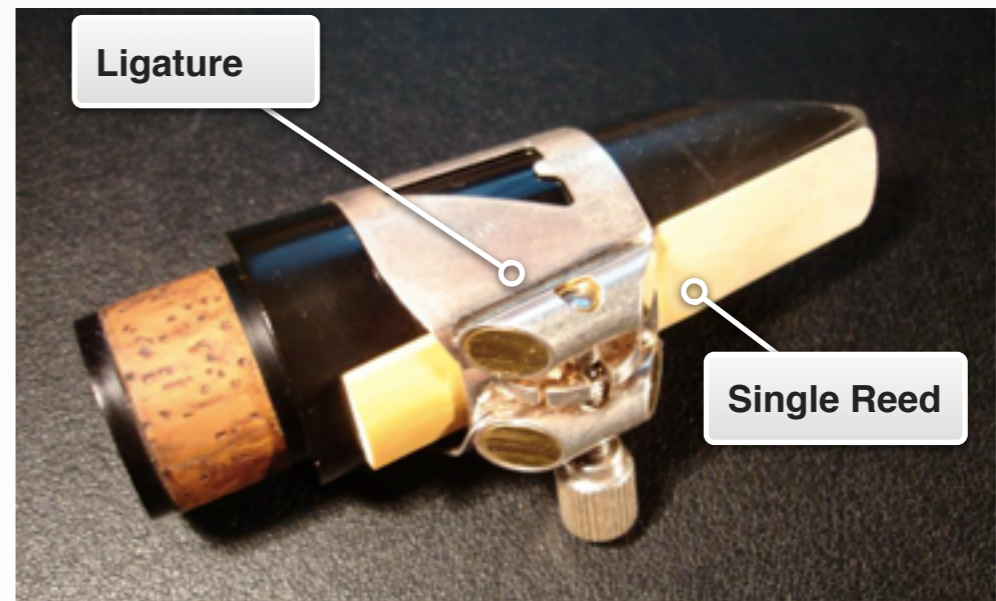
INTERACTIVE 3.13 The cane below, seen in its natural state, is used to construct reeds for instruments.



INTERACTIVE 3.14 These are two saxophone (single) reeds. Clarinet reeds are of similar shape and design. The larger the clarinet or saxophone the larger the reed.



INTERACTIVE 3.15 This photo is of a single reed mouthpiece (clarinet). The other clarinet and saxophone mouthpieces share a similar design and shape. The larger the clarinet or saxophone the larger the mouthpiece.



INTERACTIVE 3.16 These are two bassoon reeds. As such, they are double reeds.

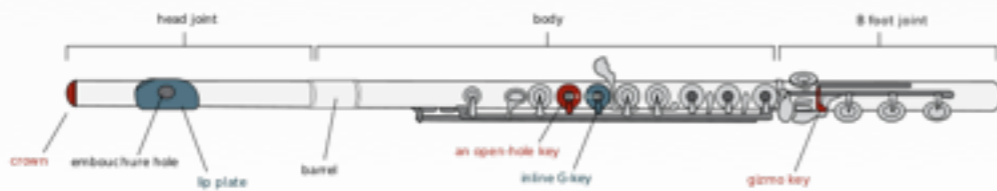


INTERACTIVE 3.17

This photo shows an oboe reed. It too is a double reed, much like the one used by bassoons.



INTERACTIVE 3.18 The diagram below details the flute and its various parts.



INTERACTIVE 3.19 Pictured here is the proper method of holding a flute.



Woodwind Listening Examples:

<u>Piccolo</u>	<u>Vivaldi - Piccolo Concerto in C</u>
<u>Flute</u>	<u>Mouquet - La Flute De Pan</u>
<u>Clarinet</u>	<u>Andre Messager - Solo de Concours</u>
<u>Bass Clarinet</u>	<u>Cornelius Boot - In a Crowded Comb</u>
<u>Saxophone</u>	<u>David Sanborn (alto saxophone)</u>
<u>Oboe</u>	<u>Ennio Morricone - Gabriel's Oboe</u>
<u>Bassoon</u>	<u>Partita for Solo Bassoon - Gordon Jacob</u>

Click on the instrument name for a picture, history and demonstration video of the instrument.

Ensembles

The instruments in the orchestras and bands act as colors in a box of crayons. The more “colors” you have, the more interesting you can make the “picture.” Expert composers can blend the instruments and voices together to make an incredibly diverse range of sounds from sheer beauty to harsh noise; from calm and relaxing to agitated and exciting. The word ensemble is used to describe the various ways that we can put instruments together. Here are some examples of possible ensembles.

Chamber Ensembles

Smaller groups of 2-8 players that vary in instrumentation and contain only one member on each part (as opposed to multiple members on a part in an orchestra or other such large ensembles). This would include trios, quartets, quintets etc... The most famous of these chamber ensembles is the **string quartet** (2 violins, 1 viola, 1 cello).

String Orchestra

This implies that the ensemble only uses members of the string family. This would typically consist of several violins, violas, cellos and basses. The harp may also be used. The size of this ensemble is typically between 30-60 members.

Symphony Orchestra

This is also called a symphonic orchestra or full orchestra. This implies that the ensemble uses four instrument families to create its sound (woodwinds, brass, percussion, strings). At times you may even include a member of the keyboard family. Its usually large size may consist of anywhere between 35-90 members or more.

Bands

This implies the use of brass, woodwind and percussion instruments in various configurations. There are several types of bands. These include marching, concert (symphonic), wind ensemble and various types of jazz bands. Each group is created based on a unique combination and number of instruments.

INTERACTIVE 3.20 Pictured below is an example of the seating and instrumentation in a symphony orchestra. (Göttinger Symphonie Orchestra)

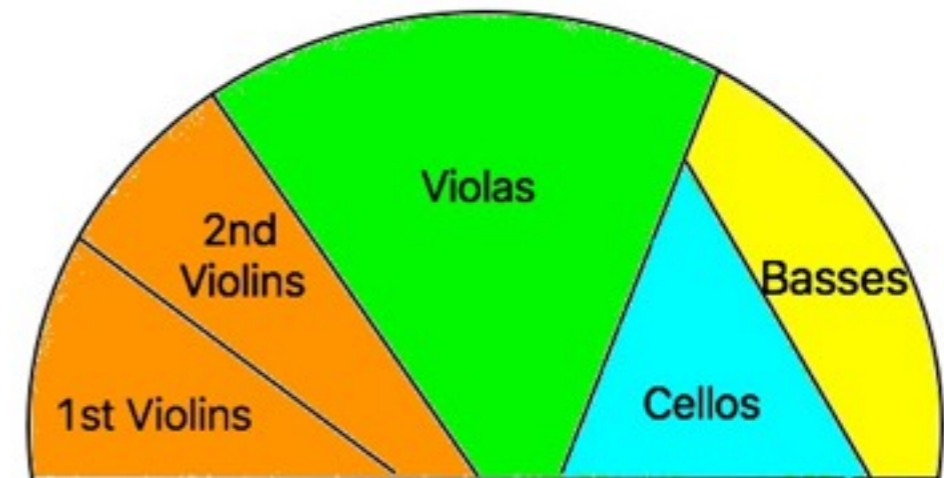


Listening Examples:

[Young Person's Guide to the Orchestra - Benjamin Britten](#)

[Bolero - Maurice Ravel](#)

INTERACTIVE 3.21 This represents the traditional seating arrangement of a string orchestra.



The size of the instrument groups in a typical string orchestra from largest to smallest consists of violins, violas, cellos and basses.

Listening Examples:

[Suite for String Orchestra- Leos Janacek](#)

[Serenade for Strings in C Major, Opus 48 -Peter Tchaikovsky](#)

INTERACTIVE 3.22 This photograph is of The President's Own United States Marine Core Band.



Listening Examples:

[Festival Overture - Dimitri Shostakovich](#) (Symphonic Band)

[Hollywood Blockbusters - Misc.](#) (Marching Band)

INTERACTIVE 3.23 This photo shows the standard jazz ensemble size and instrumentation.



Listening Examples:

[Eye of the Hurricane - Herbie Hancock](#)

[Tank - The Seatbelts](#)

[In the Mood - Glenn Miller](#)

Chamber Ensemble Listening Examples:

String Quartet:

[String Quartet Opus 18, No.4 in C minor - Ludwig van Beethoven](#)

[Eine Kleine Nachtmusik - Wolfgang Amadeus Mozart](#)

Piano Trio:

[Piano Trio No.1 in D minor, Opus 49 - Felix Mendelssohn](#)

[Piano Trio in Bb Major K502 - Wolfgang Amadeus Mozart](#)

Wind Quintet:

[I've Got Rhythm - George Gershwin](#)

Wind Octet:

[Octet in Eb for Winds Opus 103 - Ludwig van Beethoven](#)

[Wind Serenade in C minor K388 - Wolfgang Amadeus Mozart](#)

Brass Quartet:

[The Stomping Sailors March - John Schroeder](#)

Brass Quintet:

[Brass Quintet No.1 Opus 73 - Malcolm Arnold](#)

Additional Chapter Resources:

[Guide to instrument identification: Pictures and information](#)

-END OF CHAPTER 3-

Baroque Era

1600-1750

4

Chapter 4 Sections:

1. Background and General Characteristics
2. Most Popular Instruments of the Baroque era
3. Baroque Vocal Forms
4. Baroque Instrumental Forms
5. Antonio Vivaldi
6. Johann Sebastian Bach
7. George Frederick Handel

General Characteristics

The term baroque comes from the Greek word “baros” meaning heavy. Baroque art, architecture, and music are identifiable because of the heavy and elaborate ornamentation and magnificence of proportion and design. This period is a time of great change in music.

INTERACTIVE 4.1 Here is a clear example of Baroque era art. *The Fall of Phaeton*.



-
- Instrumental music becomes as important as vocal music. By the end of the era, it's even more important. By 1750 very little acappella music is being written at all.
 - Secular music is now dominant over sacred music.
 - More music is now reaching more people.
 - Opera becomes the most popular form of entertainment.
 - Polyphonic texture to homophonic texture
 - ★ In previous times, polyphony was the dominant texture. That is now gradually replaced by a new system of harmony based on chords and progressions accompanying a melody which we call homophony. By 1750 music is mostly homophonic with many large polyphonic sections. Check out the links below for demonstrations of how polyphony and homophony work.
 - [*Little Fugue - J.S. Bach*](#) (Example of how polyphony works)
 - [*Bleak Midwinter - Gustav Holst*](#) (Example of how homophony works)

Music of the Baroque era

- Denotes a style of elegance
- Feelings of pomp and grandeur, energy and emotion
- Heavy with elaboration and ornamentation (twists and turns)
- Terraced dynamics (Baroque specific dynamic effect)
- Highly ornate, embellished melodic lines
- Continuous, "busy" melodies
- Full counterpoint
- Maintains one mood throughout a movement
- Maintains one steady tempo throughout a movement
- No standard instrumentation in the orchestra (strings and whatever else you can find)
- Harpsichord (continuo) as the backbone of Baroque music
- Organ as the great solo instrument (King of Instruments)

INTERACTIVE 4.2 The interior of Sao Roque Church in Lisbon Portugal is a clear example of Baroque era architecture.



INTERACTIVE 4.3 The Palace of Versailles in France is a clear example of Baroque era architecture.



Most Popular Instruments of the Baroque era

Keyboard Instruments

- I. Pipe Organ - This huge and complex instrument creates its sound by forcing air through pipes of various sizes. It is used in church and is many times incorporated into the design of the building.
- II. Harpsichord - A coffin shaped instrument with a small sound because the strings are plucked. The use of this instrument is often a tell tale sign of Baroque music. It is used in concert halls.
- III. Clavichord - (not previously discussed) A smaller keyboard instrument used extensively in peoples' homes. The keys cause small pieces of metal (tangent) to press against the string giving a soft sound. The clavichord is not normally used for ensemble playing.

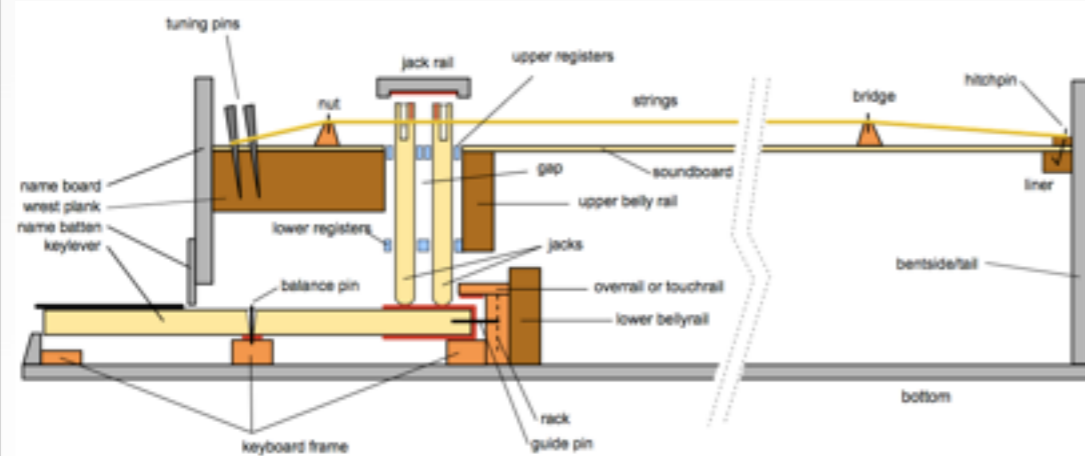
INTERACTIVE 4.4 This photograph reveals the popular clavichord.



[Fantasia in A Minor - Wilhelm Friedemann Bach](#) (clavichord)

[Prelude and Fugue in C Major from The Well Tempered Clavier - Johann Sebastian Bach](#) (clavichord)

INTERACTIVE 4.5 Below is a detailed depiction of the interior mechanisms in a clavichord.



String Instruments

- Violin
- Viola
- Cello
- String Orchestras

Wind Instruments (Brass & Woodwind)

- Trumpet
- Oboe
- Flute
- Recorder - The recorder is a popular baroque era instrument which fell out of use after the baroque era. It is no longer a member of the modern day orchestra like other wind instruments. It has found new life as a teaching instrument for school children.

Folk Instruments

- Lute
- Guitar

Definitions:

- I. Chorale (Hymn)- A homophonic hymn intended to be sung during church services by the congregation and normally accompanied by the organ. [*All People That On Earth Do Dwell*](#)
- II. **Embellish** - To make beautiful by means of ornamentation or decoration.
- III. Homophony (homophonic texture) - A harmonic concept which includes a melodic line of primary interest which is accompanied by harmony of secondary interest. The harmony is based upon chords and chord progressions. This is sometimes described as a vertical approach to harmony. [*Explanation of homophony*](#)
- IV. Polyphony (polyphonic texture) - A harmonic concept where each voice part is assigned a “melody” of equal interest and importance. It is often described as giving a horizontal flow of the harmony. [*Explanation of polyphony*](#)

INTERACTIVE 4.6 These are several examples of some embellishments / ornamentations that can be found in Baroque era music.



Baroque Vocal Forms

INTERACTIVE 4.7 The interior of Margravial Opera House in Bayreuth, Germany.



Four Major Baroque Vocal Forms

The most popular vocal forms were long, dramatic works. The singing style was what we today would consider operatic sounding. There are four main forms, and each form uses common elements in order to tell a story.

I. **Opera** - A long dramatic musical presentation of singers and orchestra making use of costumes, sets, scenery, lighting and stage actions. Essentially, it is a play sung by actors portraying characters on stage in a theater, normally sung throughout thus trading some sense of reality for the greater emotional power of music. It is usually secular and based on stories of love or mythology.

[*Opera example*](#)

II. **Oratorio** - A dramatic musical presentation for singers and orchestra based on a theme or text from scripture (usually, but not always from the Old Testament). It is presented in a concert hall as a performance, not a theatrical performance. It does not use costumes, staging, scenery or acting. It is sacred in nature.

[*Oratorio example*](#)

III. **Passion** - This is basically an oratorio with a specific theme (the suffering and death of Christ). It is sacred in nature. It is the most popular during lent.

[*O Sacred Head from Bach's passion according to St. Matthew*](#)

IV. **Cantata** - A short oratorio-like work used during church services to reinforce the readings of the day. Cantatas typically end with a chorale, enabling the entire congregation to join in the last part. They are usually sacred.

[*Cantata example*](#)

Singing Techniques Used within the Baroque Vocal Forms

- I. **Recitative** - This is often described as sung conversation or sung dialogue. It is a speech-like singing style with little repetition of words and sparse accompaniment. It has loose rhythm and is mostly syllabic. Its purpose is to tell the story and move the plot forward. It is used in all four vocal forms but is most prevalent in opera.

[Opera recitative](#) [Oratorio Recitative](#)

- II. **Aria** - A long, expressive song that normally does not say much about the story but will emphasize an emotion brought about by the plot. It highlights the beauty of the voices and the extraordinary ability of the singers. It is difficult to sing, includes much repetition of words and contains a great deal of melismatic singing. The most typical form is **Da Capo** (ABA) “back to the top.” The accompaniment is very thick and important, unlike recitative. Arias will use definite meter and tempo. All four vocal forms use this technique.

[Che faro Senza Euridice](#) (Opera aria) [Every Valley](#) (Oratorio aria)

- III. **Chorus** - Sections of the work that involve large groups of singers (10-200+). These are usually blockbuster moments. This is used frequently in Oratorios, Passions and Cantatas. The chorus is used less often in Opera.

[Hallelujah Amen](#) (Chorus) [Anvil Chorus](#) (Chorus)

To experience how seamlessly these techniques are weaved together, follow the links below.

- [Bach Cantata 147](#)
- [Amahl and the Night Visitors](#)

INTERACTIVE 4.8 The Mormon Tabernacle Choir performing the *Hallelujah Chorus* from Handel’s *Messiah*.



Baroque Instrumental Forms

Instrumental music became much more organized and developed during the Baroque era. This is the first time in music history that the orchestra is seen. By the end of the Baroque era instrumental music is not just as important as vocal music, it surpasses vocal music in significance.

Much of the instrumental music of the Baroque era begins the practice of dividing a longer work into smaller sections called **movements**. A movement is a smaller, independent section of a larger work. It is a complete musical idea that is a part of a larger collection of complete ideas. It can stand up on its own and has a beginning, middle and an end. (Think of how paragraphs are used to make up a longer essay...this is how movements work.)

There are six instrumental forms discussed in this section. They are the fugue, overture, Baroque suite, sonata, concerto and the concerto grosso.

Fugue

This is a polyphonic work that can be performed vocally or instrumentally, but is most often heard on the pipe organ during the Baroque era. The fugue consists of a **subject** (basic melody/theme/the main idea) and countersubjects that are added in contrast to the subject. Each part of the harmony is called a **voice**, regardless of whether it is sung or played by an instrument. Four voice fugues were the most common. Fugues are incredibly strict in rhythm, as every voice in the fugue has to line up perfectly with the others. Due to the strict nature of fugues, they were often preceded by a section that was more free in form and rhythm and allowed for improvisation. The most common of these were the:

- I. Prelude
- II. Toccata
- III. Fantasia

The following links provide several examples of the fugue.

[Bach "Great" Fugue in G Minor](#)

[Bach Prelude and Fugue in C Minor](#)

[Bach Toccata and Fugue in D Minor](#)

Overture

The overture is an instrumental introduction to a larger work. It is often paired with forms such as the opera, oratorio or even a suite. In modern times it is often used in musicals.

[Overture to Messiah](#) (Oratorio)

[Overture to Agrippina](#) (Opera)

Baroque Suite

A Baroque suite is a series of independent movements based on various types of popular dance music. It is played by an orchestra, chamber ensemble or by solo keyboard instruments. Although it is based on dance music, suites were NEVER intended for dancing, but rather to be listened to as concert music. Popular dance styles included the minuet, gigue, allemande, sarabande, bouree, courante and gavotte.

[Bach Orchestral Suite #1](#)

[Bach Cello Suite #1 \(Unaccompanied\)](#)

[Bach French Suite #5 for Harpsichord](#)

Sonata

A sonata is a multi-movement work for one soloist with keyboard accompaniment (most commonly the harpsichord).

[Sonata for Flute](#) - George Frederick Handel

[Sonata No.1 for Violin and Harpsichord](#) - Johann Sebastian Bach

[Sonata in G Minor for Oboe and Harpsichord](#) - Carl Philipp Emmanuel Bach

Concerto

A concert is a work for one solo instrument with orchestral accompaniment. Concertos are written in three movements that follow the tempo pattern of fast-slow-fast.

[Concerto for Flute and Orchestra](#) - Carl Philipp Emmanuel Bach

[Violin Concerto in A Minor](#) - Johann Sebastian Bach

[Oboe Concerto in G Minor](#) - Johann Sebastian Bach

Concerto Grosso

A concerto grosso is a work written for a small group of solo instruments with orchestral accompaniment. It is a multi-movement work following the tempo pattern of fast-slow-fast. It used a small orchestra consisting of 12-16 instruments. The ensemble was divided into three specific sections.

- **Concertino** - Small group of solo instruments (3-6). It is usually a combination of flute, oboe, recorder, trumpet or violin.
- **Continuo** - The harpsichord plays continuously (hence “continuo”) and fills in parts where needed. It acts as the time keeper, keeping the ensemble together as a group.
- **Ripieno** - The larger group of string instruments (6-10 violins, violas and cellos).

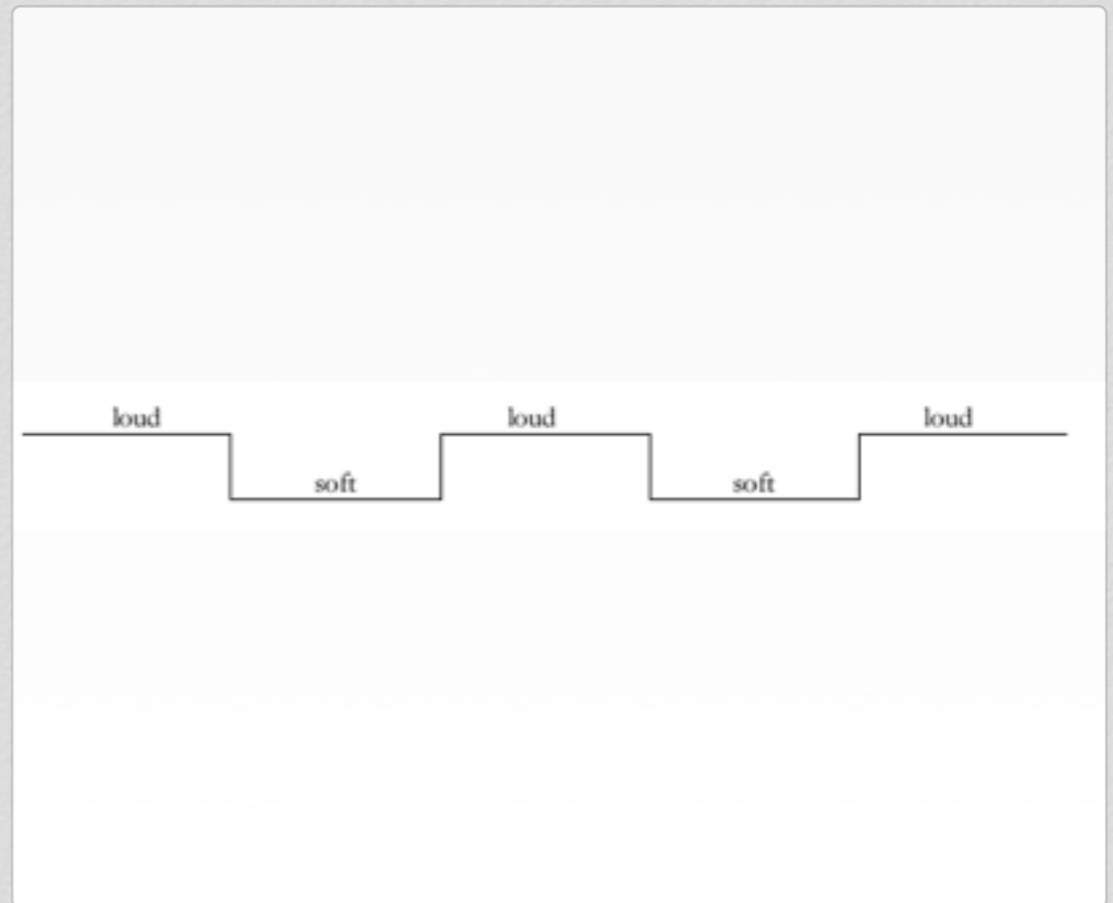
The concerto grosso did not have a conductor. The continuo acted as the keeper of time and the leader of the group. Also, there were usually no percussion instruments in the concerto grosso. Watch the links below to see how the concerto grosso worked as a group.

[Brandenburg Concerto No. 2 in F Major](#) - Johann Sebastian Bach

[Brandenburg Concerto No. 4 in G Major](#) - Johann Sebastian Bach

The concerto grosso created a dynamic effect unique to the Baroque era known as terraced dynamics. This effect was achieved through adding and subtracting the ripieno. When all of the instruments in the concerto grosso play at the same time, giving the loudest sound, it is called a **tutti**. Alternating the tutti sections with the sections where the ripieno rests creates terraced dynamics as demonstrated in the diagram below.

INTERACTIVE 4.9 A diagram illustrating the effect of terraced dynamics.



Antonio Vivaldi (1675-1741)

INTERACTIVE 4.10 Portrait of Antonio Vivaldi.



Composer Bio:

- Italian composer
- Born in Venice
- Composed many operas, masses and concertos
- Many compositions for string orchestra (over 500 concertos)
- Ordained priest at 25 - Known as *The Red Priest* due to his red hair.
- Was popular during his lifetime though popularity dwindled after his death. His works were rediscovered in the early 20th century.
- One of his most notable compositions was *The Four Seasons*. (Four separate concerti for string orchestra, each representing a different season.

Listening - The Four Seasons:

[Spring](#)

[Summer](#)

[Autumn](#)

[Winter](#)

Johann Sebastian Bach (1685-1750)

INTERACTIVE 4.11 Portrait of Johann Sebastian Bach.



Composer Bio:

- German composer
- Born in Eisenach
- Born into a family of musicians
- Held many musical jobs during his lifetime; these outline his three compositional periods:
 - ★ Church organist in several cities - sacred works, organ works
Wachet Auf - Sleepers Awake
 - ★ Musical director to the court of Prince Leopold - secular, orchestral works
Brandenburg Concerto #1
 - ★ Choir director / organist at St. Thomas - sacred, vocal / choral works
Break Forth O Beauteous Heavenly Light (from Christmas Oratorio)
- Bach was a humble, religious and devoted family man.
 - ★ Married first wife, Maria, in 1706. She died in 1720.
 - * They had 7 children, 4 survived to adulthood
 - ★ Married second wife, Anna Magdalena, in 1721
 - * They had 13 children; 6 survived to adulthood

-
- Spent his entire life within a small area of Germany
 - ★ Bach was well known within a 200 mile radius in Germany but basically unknown outside this area.
 - He was Known for his phenomenal organ playing. Bach consulted on the construction / testing of new organs.
 - Bach was not famous during his lifetime; he did not pursue fame and fortune. Bach simply wanted to be a good provider for his family.
 - ★ It took about 100 years for Bach to be recognized as a great musician.
 - ★ Two of his sons became well known musicians even while Bach was still relatively unknown.
 - Bach was often referred to as the *Master of the Pipe Organ*.
 - ★ His works form the foundation for our modern keyboard technique which is still used today.
 - J.S. Back is known as the *Master of Polyphony*.
 - ★ Perfected the Baroque style
 - About a year prior to his death Bach went completely blind.
 - ★ Some claim as a result of botched eye surgery.
 - ★ Most likely stroke + pneumonia .
 - Bach composed almost every style popular during the Baroque era, but wrote no opera.
 - His greatest musical contributions include:
 - ★ *Jesu Joy of Man's Desiring* (from a cantata)
 - ★ *Tocatta and Fugue in D Minor* (organ work)
 - ★ *Minuet in G Major* (from Little Suite - keyboard /orchestral)
 - ★ *Brandenburg Concerto No.4* (Part of a collection of 6 concerto grossi)

George Frederick Handel (1685-1759)

INTERACTIVE 4.12 Portrait of George Frederick Handel.



Composer Bio:

- Born in Halle, Germany
- Showed remarkable talent at an early age
 - ★ Played harpsichord, pipe organ, violin and oboe
- Father disapproved of his music studies and forced him to study law
- Handel eventually abandoned his law studies in favor of moving to Italy to study opera.
- Eventually moved to England where opera was unpopular
 - ★ Handel adapts - writes oratorios instead
 - ★ Handel's oratorios end up earning him his greatest fame and wealth
- Commissioned to compose for the King of England (King George)
The King was German and knew of Handel
- Known as an arrogant individual, never married
- Very well known during his lifetime
- Wrote some polyphonic works but much preferred the newer homophonic style.

-
- Goes blind near the end of his life
 - ★ Suffered from cataracts; had unsuccessful surgery which actually made his vision worse.
 - Upon his death he was buried in Westminster Abbey.
 - ★ English royalty, great English poets, politicians etc...are buried there
 - ★ Handel, a German, was adopted by the English and much beloved
 - Composed orchestral works - overtures, suites, chamber music and choral works.
 - Greatest musical contributions:
 - ★ *Messiah* - An oratorio composed in three weeks which contains the *Hallelujah Chorus*
 - ★ Water Music Suite - Written for King George to enjoy as he rafted on the Thames. (*Full Water Music Suite and Music for Royal Fireworks*)

Interesting Note on Bach and Handel:

Even though both composers were born and raised in Germany during the same time period, they never met. Bach most likely knew who Handel was since he was famous during his lifetime. However, odds are that Handel would never have known of J.S. Bach.

-END OF CHAPTER 4-

Classical Era

1750-1820

5

Chapter 5 Sections:

1. Background and Characteristics
2. Vocal Forms
3. Instrumental Forms
4. Franz Joseph Haydn
5. Wolfgang Amadeus Mozart
6. Ludwig van Beethoven

Background and General Characteristics

The classical era was a brief period compared to the Baroque era. It saw monumental strides made, especially in the development of instrumental music.

Classical composers turned to the ideals of classical art and architecture - ancient Greece and Rome. This was in contrast to the majestic, grandiose style of the Baroque era. While the Baroque era was over the top and heavy with ornamentation, the Classical era stressed clarity, self control, balance, harmony and simplicity. These traits were reflected not only in the music, but in the architecture and fashion of the time.

Some characteristics that identify the music of the classical period are simplicity of melody and harmony, clarity of form and timbre, and an intellectual rather than an emotional approach to composition. Mastery of form is most important in establishing greatness during this period. Emotion is important too, but it must be controlled within the established form. In this way you may think of the form as a page from a coloring book. You try to make the image as beautiful as possible while coloring within the lines. Some will not do well, some will make it nice and a limited few may be able to make a museum quality work out of the form on the page.

INTERACTIVE 5.1 Monticello, home of Thomas Jefferson in Virginia, is an example of classical architecture.



INTERACTIVE 5.2 The Capital Building in Washington D.C. is a perfect example of classical era architecture.



INTERACTIVE 5.3 Classical style art is exhibited here in the painting *The Death of Socrates*.



INTERACTIVE 5.4 Classical style art is exhibited here in the painting *Oath of the Horatii*.



Classical Dynamics

While terraced dynamics were popular during the Baroque era, they fell out of style during the Classical era. With the new emphasis on balance, dynamics during the classical era were based on the system of **crescendo** and **decrescendo**. This was a far more balanced approach to dynamics. This also involved more use of subtle changes in dynamics from the individual players. While you still hear sudden changes in volume, it is not “terraced” and is not foundational to the period.

Instrumental Details and the Classical Orchestra

Instrumental music is now equal in importance to vocal music, but the majority of new musical ideas to come out of the Classical era are instrumental. Therefore, the characteristics are most evident in its instrumental music. There are very few changes in vocal music.

The dominant texture is now homophonic. This is in keeping with the simpler approach of the classicists. You will still hear some polyphony, but normally within larger works. The days of the “Great Fugues” have passed.

The invention of the pianoforte during the 18th century is considered to be one of the greatest contributions of the Classical era. It became a favorite instrument and gradually replaced both the clavichord and harpsichord because of its great dynamics and tonal sonority. However, it is not used

throughout orchestral music (like the harpsichord was in Baroque music), but would play with the orchestra as a solo instrument in a piano concerto.

One of the most significant contributions of the Classical era was the standardization of orchestral instrumentation. The orchestra increased in size to 30-45 members. The keyboard was no longer a regular member which meant the addition of the conductor. The orchestra now consisted of four groups of instruments (*denotes a new addition to the orchestra).

I. Strings

- A. 1st Violins
- B. 2nd Violins
- C. Violas
- D. Cellos
- E. Basses*

II. Brass

- A. French horns
- B. Trumpets (used inconsistently)

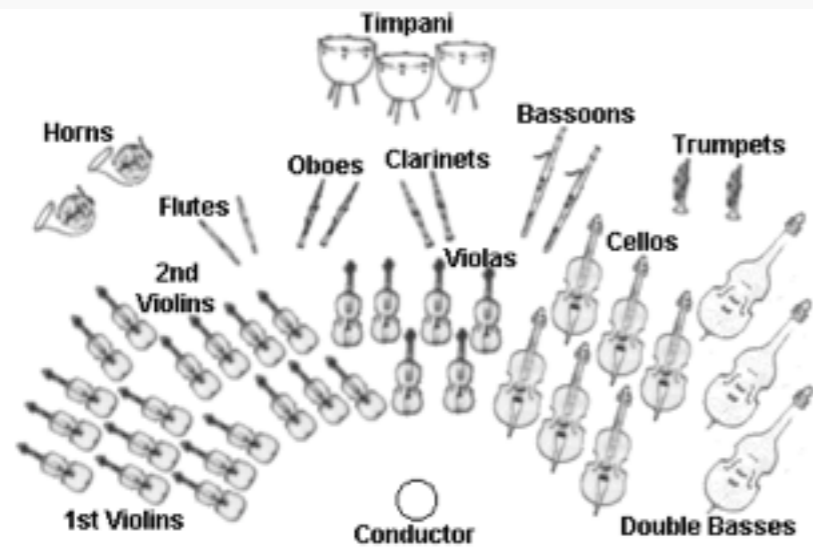
III. Percussion

- A. Timpani*

IV. Woodwinds

- A. Flutes
- B. Oboes
- C. Bassoons*
- D. Clarinets* (appears late in the Classical era)

INTERACTIVE 5.5 This picture illustrates the typical seating arrangement in the Classical era orchestra.



INTERACTIVE 5.6 Pictured below is the Scottish Chamber Orchestra. It represents the typical size of a classical era orchestra.

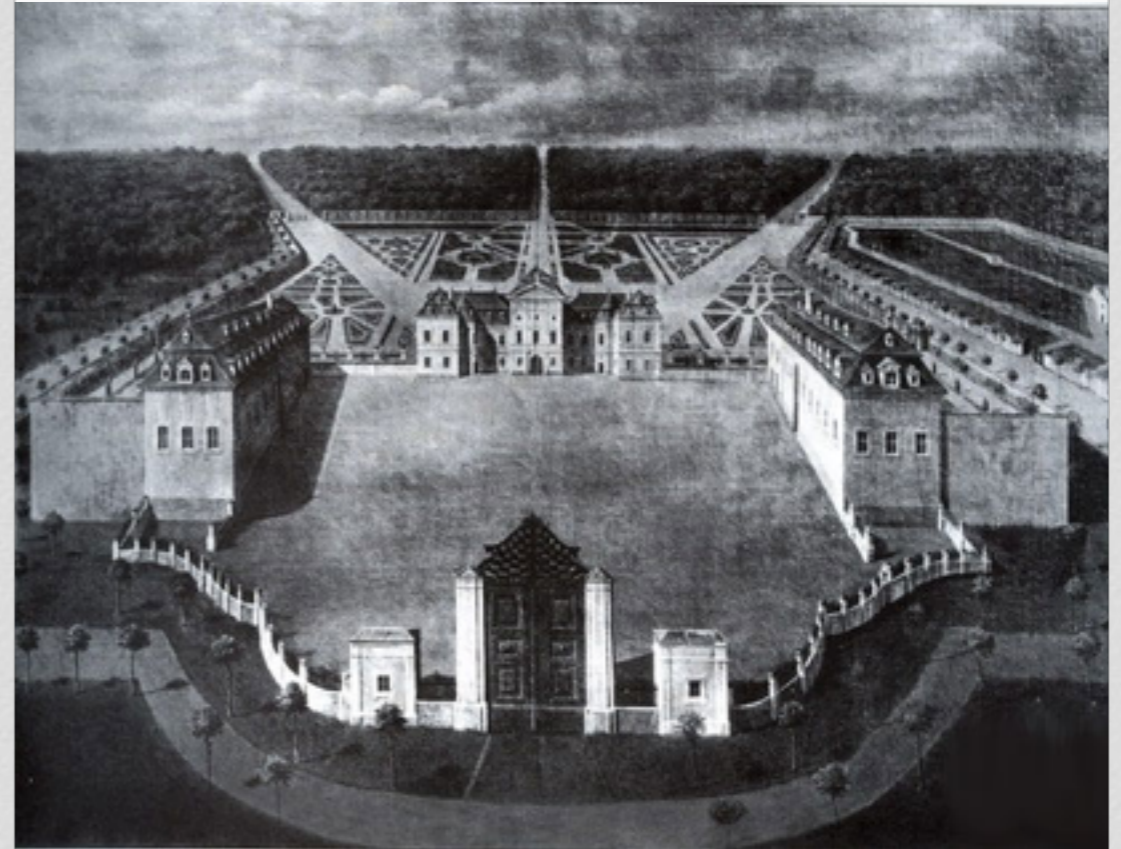


The Patronage System

Musicians and composers now depend more on the **Patronage System** to make a living. This is a system by which the aristocracy would support artists and musicians. This could happen in one of two ways. Through full time employment, where the composer would become a “musical servant”, or where the aristocrat might commission the composer to write a work on a one time basis. The church was less involved in the development and evolution of music during the Classical era, but all composers wrote sacred forms of music (for money or for the glory of God).

At this point in history the focal point of music moved out of the church and into the palace where most new musical developments were taking place (primarily instrumental). The central point for entertainment outside of the palace was the opera house.

INTERACTIVE 5.7 The photo below is of the estate belonging to Prince Nicholas Esterhazy, patron of Franz Joseph Haydn.



Vocal Forms

Mastery of form is most important in establishing greatness during this period. Emotion is important but it must be controlled within the established form. (Remember the coloring book analogy.) Simplicity and clarity of form were of utmost importance, and composers took an intellectual approach to composition instead of a purely emotional approach.

I. Opera

A great deal of opera music was written during the Classical era, but not much changed in terms of appearance or style. The leading composer of opera during this time was Christoph Gluck. However, very few Classical operas are performed regularly today. The exception would be the operas of Mozart, which are considered to be the greatest of the time period (and some of the greatest of all time).

INTERACTIVE 5.8 This scene is from the *Queen of the Night* aria in Mozart's *The Magic Flute*.



[Queen of the Night Aria - The Magic Flute - Wolfgang Amadeus Mozart](#)

INTERACTIVE 5.9 This scene is from Mozart's *The Marriage of Figaro*.



Sull' aria - The Marriage of Figaro - Wolfgang Amadeus Mozart

II. Requiem

The Latin text of a funeral mass set to music for vocal soloist, chorus, and orchestra. Requiems stress arias and chorus with very little, or no recitative.

INTERACTIVE 5.10 Pictured below is the Berlin Philharmonic and Swedish Radio Choir performing Mozart's *Requiem*.



Dies Irae - Requiem - Wolfgang Amadeus Mozart

Instrument Forms

I. Overture

Instrumental music played to introduce an opera. It is basically unchanged from the Baroque overture.

[*Overture to Don Giovanni - Wolfgang Amadeus Mozart*](#)

INTERACTIVE 5.11 Pictured below is the Royal Opera House in London England.



II. Sonata

An instrumental form written for one solo instrument with keyboard accompaniment. They are also written for solo piano. Sonatas are now following a four movement plan. Sonata form now provides the foundation for not only sonatas, but also for string quartets and symphonies. The first movement, sometimes the 4th as well, would be written in **sonata-allegro form**. This is discussed further with the explanation of symphonies. The four movement plan of a sonata is:

1. Fast
2. Slow
3. Dance (minuet)
4. Fast

Many three movement sonata also exist during this period.

Listening Examples:

[*Sonata for Piano and Violin in C Major KV6- Wolfgang Amadeus Mozart*](#)

[*Piano Sonata in A Minor K310 - Wolfgang Amadeus Mozart*](#)

III. String Quartet

The string quartet was the most popular form of chamber music during the Classical era. String quartets would follow sonata form. While string quartets can be any group of four string instruments, the instrumentation of this group is standardized during this period. The standardized instrumentation is:

- 1st Violin
- 2nd Violin
- Viola
- Cello
-

Other chamber music ensembles existed in various combinations, such as piano trios, wind quintets, etc. but were not nearly as popular as the string quartet. The string quartet often used sonata-allegro form.

Listening Examples:

[String Quartet Opus 1 \(No.1, No.2, No. 3\)- Franz Joseph Haydn](#)

[String Quartet No.15 in D Minor K421- Wolfgang Amadeus Mozart](#)

INTERACTIVE 5.12 Pictured below is the Cypress String Quartet. This group uses standard instrumentation (1st violin, 2nd violin, viola and cello).



IV. Concerto

The concerto uses one solo instrument plus orchestra accompaniment, much like the Baroque concerto. It still follows the same three movement plan (Fast-Slow-Fast). The only significant change to the concerto form is the addition of the **cadenza**. This is an improvised, unaccompanied portion for the soloist to show off their technical skill. It is also described as a solo within a solo.

INTERACTIVE 5.13 Below is a picture taken during a performance of the Haydn Trumpet Concerto in Eb.



Listening Examples:

[Trumpet Concerto in Eb, Movement 1 - Franz Joseph Haydn \(Cadenza at 5:30\)](#)

[Oboe Concerto in C Major - Wolfgang Amadeus Mozart \(Cadenza at 6:25\)](#)

V. Symphony

A symphony is a lengthy composition written for full orchestra that is composed in sonata form. It is the most popular orchestral form of the Classical era and is even today considered to be the greatest compositional achievement for any composer. The first (or fast movement) is composed in sonata-allegro form. This can also be the case for the final movement.

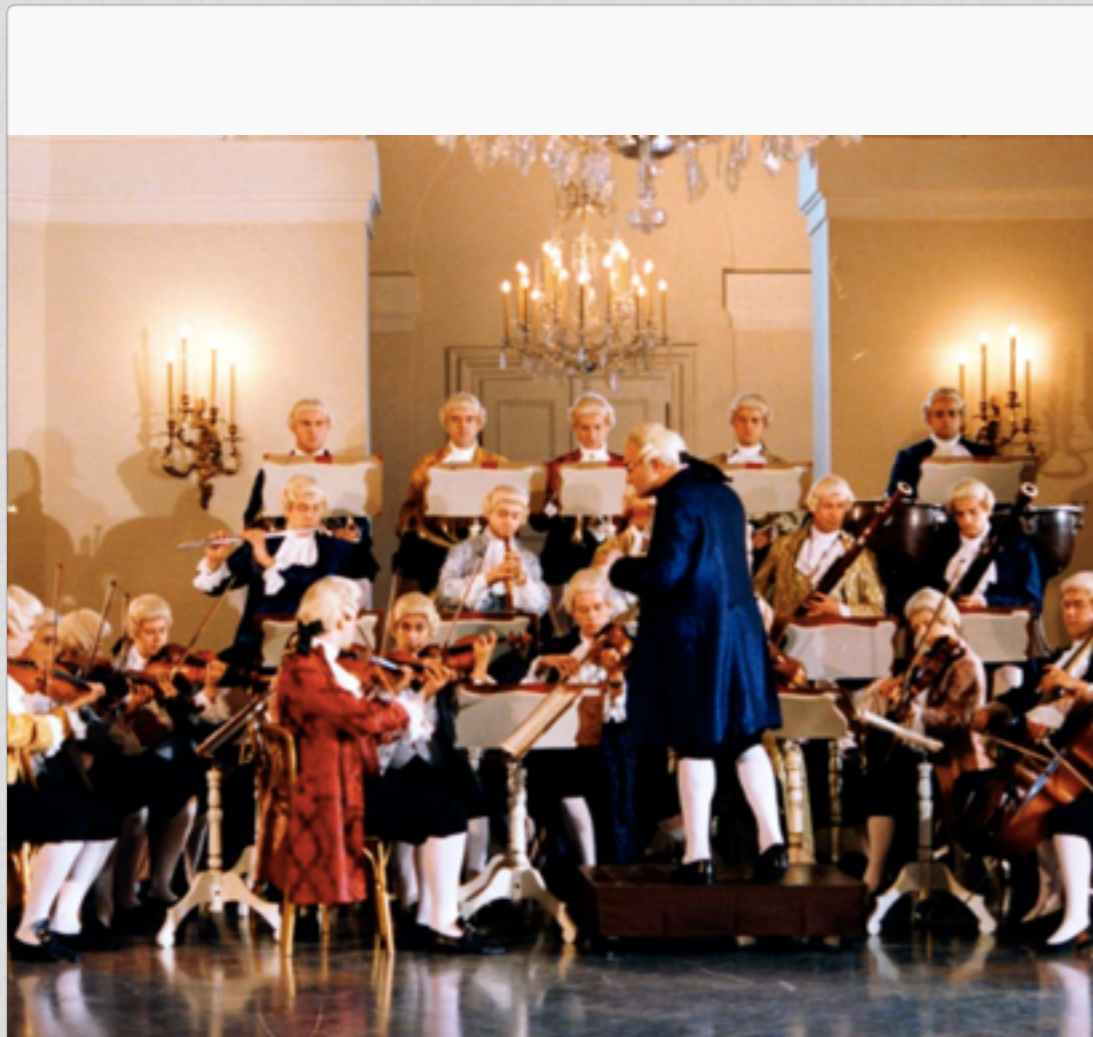
Listening Examples:

[Symphony No. 105 \("London"\) - Franz Joseph Haydn](#)

[Symphony No. 41 \("Jupiter"\) - Wolfgang Amadeus Mozart](#)

[Symphony No. 3 \("Eroica"\) - Ludwig von Beethoven](#)

INTERACTIVE 5.14 The Vienna Mozart Orchestra in this photo is dressed in appropriate period attire.



INTERACTIVE 5.15 Pictured here is the Vienna Mozart Orchestra. This represents the typical size of the early classical era orchestra.



Sonata-allegro form:

Symphonies of the classical era incorporated the use of sonata-allegro structure. This should not be confused with the idea of sonata form. Sonata-allegro structure was commonly used in the first and even final movement of symphonies. These two would be the fast movements within the form. The use of this structure in these movements is where its name is derived from. To this day symphonies are expected to use sonata-allegro structure. Sonata-allegro form was also commonly used in string quartets and sonatas.

Sonata-allegro first appeared around the year 1750. It serves to create more drama and conflict within a movement. Its structure provides composers with a logical and flexible means of unfolding their musical drama. The typical structure consists of 5 sections:

1. Introduction
2. Exposition
3. Development
4. Recapitulation
5. Coda

The introduction and coda are both optional sections within the form. The core of the form is the exposition, development and recapitulation sections.

Introduction:

This is an optional section within the form. It is only heard at the beginning. Material here is not repeated elsewhere in the work. Often times this consists of a series of seemingly puzzling or ominous chords. Introductions tend to be slow and stately. They leave the listener to wonder about the musical excursion they are about to hear.

Exposition:

The exposition is meant to deliver the main theme/ material of the movement. This is similar in purpose to the exposition of a fugue. It begins with the first theme presented in the tonic key.

After the presentation of the first theme there exists a brief transition or bridge. This serves to move the music to the key of the dominant. This often contains a series of rapid chord changes and rapidly moving melodic patterns that bring the listener to the second theme.

The second theme is presented in the dominant key. It is usually presented in a contrasting mood or style.

The last part of the exposition is the closing theme. This immediately follows the second theme and is light and carefree in style. It rocks back and forth between the tonic and dominant keys; it stops moving forward.

In traditional treatment, the exposition will be completely repeated before moving into the development section.

Development:

The name of this section is self explanatory. Here the composer continues to develop or further rework the themes that have been previously presented. This segment is characterized by several modulations and some thematic manipulation. Occasionally this segment may contain a fugal segment. Towards the end of the development the piece returns to the tonic key in preparation for the recapitulation.

Recapitulation:

The recapitulation begins in the tonic key. It is a repeat of the exposition in the same order yet not necessarily an exact note for note presentation of the material. In the majority of symphonies this is the final segment of sonata-allegro form. It ends with the original themes in their original keys. In some cases this is followed by an optional coda section.

Coda:

Coda translates to “tail”. This is an optional ending to sonata-allegro form. This is often a short segment. The melody is often short and part of the first or closing theme from the exposition. It is typically repeated over and over as it alternates from tonic to dominant before ultimately ending in the tonic key thus bringing a sense of ultimate resolution and completion to the movement.

Sonata-Allegro Listening Examples:

I. [Leonard Bernstein explains and demonstrates typical sonata allegro form.](#)

II. [Eine kleine Nachtmusic Mvt. 1](#) - Wolfgang Amadeus Mozart

This example uses the optional coda section at the end. In this excerpt the label of re-exposition translates to recapitulation.

III. [Symphony No. 40 Mvt. 1](#) - Wolfgang Amadeus Mozart (0:00-6:39)

This is the traditional three part sonata allegro form.

IV. [Symphony No. 88 Mvt.1](#) - Franz Joseph Haydn (6:40-13:24)

This example uses both the optional introduction and coda sections.

V. [Symphony No. 5 Mvt. 1](#) - Ludwig van Beethoven

This example provides a more creative use of sonata-allegro form. The optional coda section is used. Here it is expanded to several bars and takes us through 6 themes. As mentioned, a recapitulation repeats the exposition in the same order but not necessarily note for note. Beethoven adds an oboe solo and makes some modifications to the repeated themes.

Franz Joseph Haydn (1732-1809)

INTERACTIVE 5.16 Portrait of Franz Joseph Haydn.



Composer Bio:

- Born in Rohrau, Austria
- Known as “Papa Haydn” for his many musical contributions and because of his fatherly teaching of many composers during the classical era.
- The first true classical composer
- “Father of the Symphony” (He adapted and perfected the form. Other composers followed in his footsteps.)
- [*Symphony No. 94 \(Surprise\)*](#)
- [*Symphony No. 45 \(Farewell\) \(Includes explanation\)*](#)
- “Father of the String Quartet” (He helped standardize the instrumentation: 1st violin, 2nd violin, viola and cello.)
- [*Emperor Quartet Mvt.2 \(String Quartet\)*](#)
- Employed for much of his life by Prince Esterhazy (His primary patron)
 - ★ Composer / conductor of the court orchestra
 - ★ Lived a luxurious life
 - ★ Wrote an incredible amount of music while in this position and retired from Esterhazy with a “life pension”.

- Master teacher of other composers (most famously Beethoven and Mozart)
- Haydn produced a large amount of music during his lifetime. Not all has survived into modern times so sometimes these numbers vary from one source to another. The numbers below may be estimated.

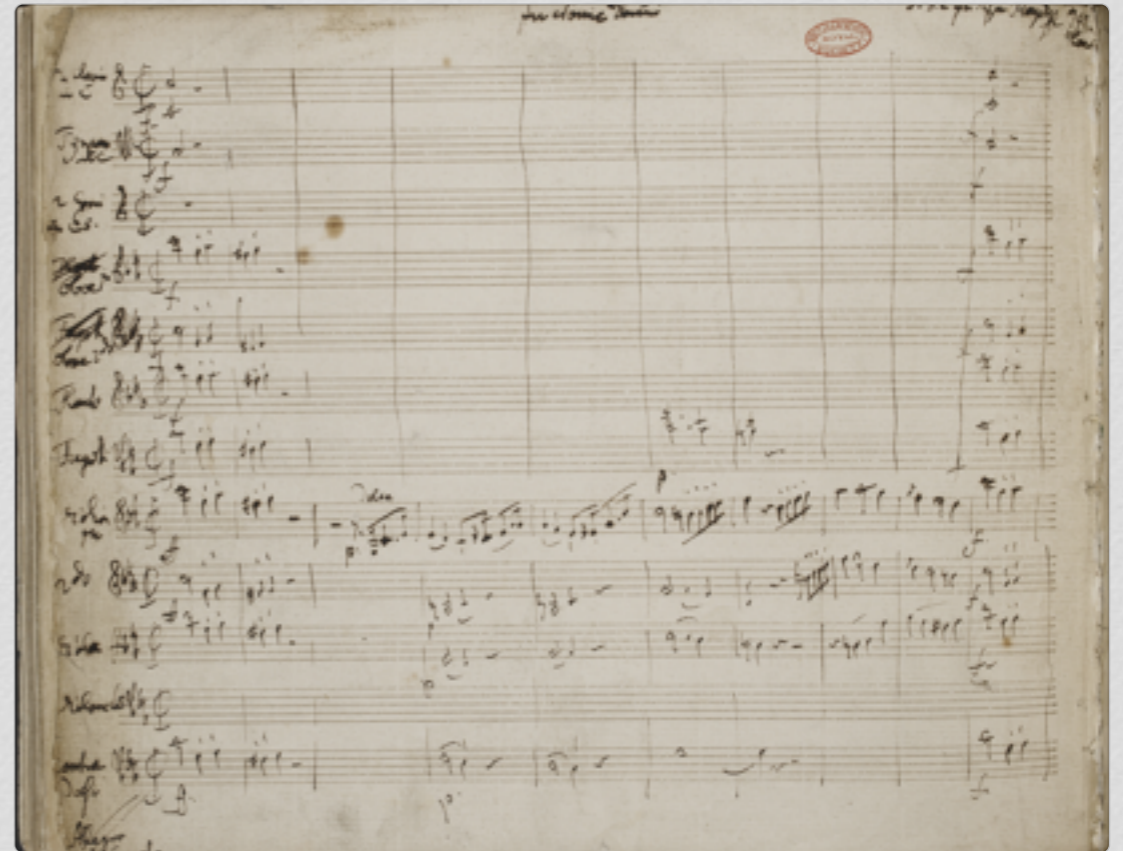
Compositional Output:

- 104 symphonies
- String Quartets - Numbers vary from 77-85
- Concertos - 30 or more written for all instruments including keyboard, violin, cello, bass, trumpet, oboe and flute as soloists.
- Sonatas - Including solo piano and piano / violin
- Operas - Perhaps as many as 23
- Masses - Perhaps as many as 14
- Many oratorios and cantatas

Notable Works:

- ★ [Symphony No. 92 \(Oxford Symphony\)](#)
- ★ [Symphony No. 101 \(Clock Symphony\) \(Mvt. 2\)](#)

INTERACTIVE 5.17 This is part of Franz Joseph Haydn's manuscript to Symphony No. 95.



Wolfgang Amadeus Mozart (1756-1791)

INTERACTIVE 5.18 Portrait of Wolfgang Amadeus Mozart.



Composer Bio:

- Born in Salzburg, Austria
- True musical genius
- Father (Leopold) was a well known and respected musician
- Child prodigy
 - ★ Played harpsichord at age 3 and 4
 - ★ Composed his first piece at age 5
 - ★ Published his first piece at age 6
 - ★ Symphony No. 1 (age 8)
 - ★ Mitridate (opera) (age 13)
- Toured Europe with his father and sister
 - ★ Performed for kings, queens aristocracy
- Mastered all forms and wrote them all perfectly
- Mozart's compositions were perfect, free from error. Composition was, for him, a relatively easy process. It was as if he was simply writing down ideas already completed in his head. Extensive revision was not necessary.

INTERACTIVE 5.19 This is a manuscript segment from Mozart's String Quartet in B flat K.172



- As a child Mozart enjoyed great fame. He faced difficulties as an adult finding steady employment, in spite of his overwhelming talent. Mozart led a very indulgent life, which when combined with his lack of work meant he and his wife lived far above their means.
- Mozart died while working on his requiem but before completing it.
- At the time of his passing he was so poor that his wife could not afford a proper funeral, and consequently his body was dumped in a paupers grave. To this day, we do not know exactly where this true musical genius is laid to rest.
- In 35 years of life he wrote over 600 compositions.

Compositional Output:

- 41 symphonies
- Many operas (the only ones really performed from the Classical era)
- Masses (including the Requiem)
- Concertos
- Piano sonatas
- Instrumental sonatas

- Songs
- Oratorios
- Cantatas

Notable Works:

- ★ [*Symphony No. 40*](#)
- ★ [*Eine Kline Nachtmusik*](#)
- ★ [*Marriage of Figaro \(Opera\)*](#)
- ★ [*Magic Flute \(Opera\)*](#)
- ★ [*Don Giovanni \(Opera\)*](#)
- ★ [*Piano Sonata in C Major*](#)
- ★ [*Requiem*](#)

INTERACTIVE 5.20 This painting depicts Leopold, his daughter Maria Anna and a very young Wolfgang Amadeus Mozart.



Ludwig van Beethoven (1770-1827)

INTERACTIVE 5.21 Portrait of Ludwig van Beethoven.



Composer Bio:

- Born in Bonn, Germany
- Credited with bridging the Classical and Romantic eras (transitional composer)
- Composed with more force, strength, and emotion than other classical composers
- Master of form but knew how to break the rules, thus taking us into a new era
- Student of Haydn but grew tired of his traditional approach and sought new teachers with fresh ideas
- Difficult childhood
 - ★ Father was a singer, wanted Ludwig to be like Mozart
 - ★ Had much potential but was not a prodigy like Mozart
 - ★ Father beat him if he failed musically
 - ★ Only comfort came from his mother
- As a child Beethoven once performed for Mozart who suggested that Beethoven would “give the world something worth listening to”.

INTERACTIVE 5.22 Below is a manuscript segment taken from Beethoven's *Moonlight Sonata*.



- Beethoven was first known as a piano virtuoso when he moved to Vienna. He would often challenge other pianists to improvisation contests. Eventually he was forced to stop his performing due to deafness.
- Ludwig held a reputation for being a miserable individual. He never married and was always pictured with a frown.
- Beethoven suffered from hearing loss for most of his life which gradually drove him into isolation.
- Eventually he went completely deaf near the end of his life but still composed!
- His greatest composition, *Symphony No.9*, was written when he was completely deaf! It includes a chorus and vocal soloists with the orchestra in the final movement (a first for a symphony). This is why it is often referred to as the *Choral Symphony*. The text presented in this movement is from the poem *Ode to Joy* written by Friedrich Schiller.
- Ludwig was a perfectionist who struggled to compose. He constantly revised his compositions, often taking years to finish one work. He did not possess the natural genius of Mozart.
- His compositions can generally be divided into one of three styles. These style periods show the progression of Beethoven as a composer and highlight how he was a true transitional composer.

1st Style Period: Classical

- Compositions in this period show a great deal of classical influence of both Mozart and Haydn.
- Here Beethoven is following the rules of traditional “classical” composition, containing emotion within the form.

2nd Style Period: Transitional

- Compositions in this period begin to slowly depart from the traditions of classicism. Many of the standard rules that governed composition and form begin to be broken.
- The music of Beethoven’s transitional style period becomes more accented, passionate and dynamic
- Beethoven now begins the use of dissonance to create tension and great volume differences to create excitement.
- It is often said that Beethoven used dynamics as structural devices (the way Haydn used form). In doing so he increased the size of the standard orchestra of his time to 44-55 musicians.
- The works of this time period are his most recognizable and beloved.

3rd Style Period: Romantic

- Deafness has now caused him retreat from most social gatherings.
- This music is considered abstract and is almost a total departure from classicism.

- In this style period emotion rules over the form in his compositions.
- This period marks the beginning of a new way of creating music and is the time of his greatest achievement (if not his most popular).

INTERACTIVE 5.23 This image is an actual cast made of Beethoven’s face while he was living.



-
- Overall Beethoven has less compositional output than Haydn or Mozart (due to his seemingly unending revisions and his eventual deafness).
 - In total, Beethoven composed about 136 pieces of music.
 - Although the list includes some vocal music, Beethoven is best known for his instrumental music (for orchestras and string quartets) and for his piano music.

Compositional Output:

- 9 Symphonies (*Symphony No. 6 - Pastoral*)
- **Concert Overture** (several) (*Leonore*) (*Egmont*)
- Concertos (for *piano* / *violin*)
- Chamber music (*String Quartet Op. 18 #4 in C Minor*)
- 1 opera (Fidelio)
- 2 Masses
- 32 Piano sonatas (*Sonata No.17 "Tempest"*)

Notable Works:

- ★ *Symphony No. 5 (transitional work)*
- ★ *Symphony No. 9 (Choral, Mvt. 4 "Ode to Joy")*
- ★ *Moonlight Sonata*
- ★ *Fur Elise*
- ★ *Pathetique Sonata*

-END OF CHAPTER 5-

Romantic Era

1820-1900

6

Chapter 6 Sections:

1. **Background and General Characteristics**
2. **Franz Schubert (Early Romantic - Piano)**
3. **Robert Schumann (Early Romantic - Piano)**
4. **Felix Mendelssohn (Early Romantic - Piano)**
5. **Frederick Chopin (Early Romantic - Piano)**
6. **Franz Liszt (Early Romantic - Piano)**
7. **Italian Opera (Rossini, Verdi, Puccini)**
8. **German Opera (Wagner)**
9. **French Composers (Berlioz, Bizet)**
10. **Russian Composer Nicholi Rimsky-Korsakov**
11. **Austrian Composer Johann Strauss**
12. **The Great German Traditionalist - Johannes Brahms**
13. **The Russian Romantic - Peter Tchaikovsky**

On the heels of the balanced, form focused Classical era, the Romantic era is a major pendulum swing in music history. Most music heard and performed today was either written during the Romantic period or directly influenced by it. The dictionary defines the term *Romantic* as originally pertaining to the literature and art of the middle ages. It is characterized by freedom of individualism, passion, emotion, nationalism and mystery. It is almost entirely in contrast with the controls of Classicism. Forms are useful, but form **should not** dominate emotion. Composers use the forms as a springboard to emotional expression.

Characteristics of Romanticism

- Emphasis on emotion, personal expression and individualism
- Nationalism becomes important within compositions
 - ★ *Nationalism* - Music composed with the intent of being identified with a certain nationality. This often uses musical ideas associated with the folk music of that country / region.

Program versus Absolute music:

- I. **Absolute music:** Instrumental music which exists in and for itself. There are no extra musical ideas suggested in the title. The titles will give simple information such as the form, number, solo instrument and the key of the piece.

Examples of absolute music:

[*Symphony No. 5 in C Minor - Ludwig von Beethoven*](#)

[*Concerto No. 2 for Trumpet and Orchestra in D Minor*](#)

II. **Program music:** Instrumental music which suggests to the listener something extra musical, something tangible or real. It is based on an extra musical idea. The titles are very descriptive and guides the listener in what they should imagine (or see) as they listen.

Examples of Program music:

[*Flight of the Bumblebee*](#)

[*In the Hall of the Mountain King*](#)

[*The Great Gate of Kiev*](#)

- The orchestra grows in size during this time. It now includes more brass, woodwind and percussion. This also means that the string section must become larger. The Romantic era orchestra will vary in size from 60 up to over 100 instruments.

INTERACTIVE 6.1 This picture represents the size and instrumentation of the Romantic era orchestra.



- Music at this point moves out of the PALACE and into the CONCERT HALL - Music is being written for people. There is still patronage, but because of Beethoven, the “musical servant to aristocracy” does not exist.
- Great emphasis is now placed on the virtuosity of the performing artist.
 - ★ **Virtuoso:** One who exhibits great technical brilliance on a musical instrument. The highest degree of musical excellence.
- Emphasis on orchestration
 - ★ **Composition:** Conceiving of musical ideas (melody, harmony, rhythm, form) and writing those ideas down on paper. The individual who does this is known as a composer.
 - ★ **Orchestration:** Assigning the musical ideas which have been composed to be played by specific instruments of the orchestra. Who in the orchestra will play what, and when? The person who does this is often known as an arranger.

INTERACTIVE 6.2 Below is the opening of Mozart’s Symphony No. 40 in G Minor.

Symphony No. 40
in G minor
K. 550

Allegro molto.

The image displays a page of a musical score for the beginning of Mozart's Symphony No. 40 in G minor, K. 550. The tempo is marked 'Allegro molto.' The score is arranged in a standard orchestral format with staves for Oboe, Clarinet in B-flat, Flute, Violin I, Violin II, Viola, and Violoncello e Basso. The music begins with a rhythmic pattern of eighth notes in the strings, followed by sustained notes in the woodwinds and brass.

INTERACTIVE 6.3 Below is an image of Bach's Brandenburg Concerto No.5.

Concerto V
BWV Nr. 1050

I. Allegro

The image shows the first page of the musical score for the first movement of Bach's Brandenburg Concerto No. 5. The title is 'Concerto V' with the BWV number 'Nr. 1050'. The movement is marked 'I. Allegro'. The score is for a chamber ensemble and includes parts for Flauto traverso, Violino principale, Violino in ripieno, Viola in ripieno, Violoncello, Violone, and Cembalo concertato. The Cembalo part is marked 'accompagnarsi'. The music is in G major and 3/4 time.

INTERACTIVE 6.4 This is the opening of Tchaikovsky's Symphony No. 4 Movement IV.

IV. Finale

Allegro con fuoco

The image shows the opening of the fourth movement of Tchaikovsky's Symphony No. 4. The movement is titled 'IV. Finale' and is marked 'Allegro con fuoco'. The score is for a full orchestra and includes parts for Kleine Flöte, Flöten, Oboen, Klarinetten, Fagotte, Hörner, Trompeten, Posaunen, Baß, Baßuba, Pauken, Triangel, Becken u. Gr. Trommel, Violine 1, Violine 2, and Viola. The music is in D major and 2/4 time.

- Many shorter forms increase in popularity during this time.

- ★ **Art Song:** A musical setting of a poem for solo voice and piano accompaniment.

Ganymed - Franz Schubert

Heidenroslein - Franz Schubert

- ★ Shorter piano pieces - (*ballade*, *nocturne*, *fantasy*, *romanza*)

- ★ **Concert Overture** - Individual concert piece in a single movement without reference to a stage performance, generally based on a literary theme. *Romeo and Juliet Overture - Peter Tchaikovsky*

- ★ **Symphonic Poem** - A single movement orchestra work which creates an atmosphere or mood based on a painting, landscape, or a novel (an expansion of the concert overture). Sometimes this is called a Tone Poem.

(*Hamlet - Franz List*) (*Prometheus - Franz Liszt*)

- New harmonic sounds are conceived (more dissonance). Compare:

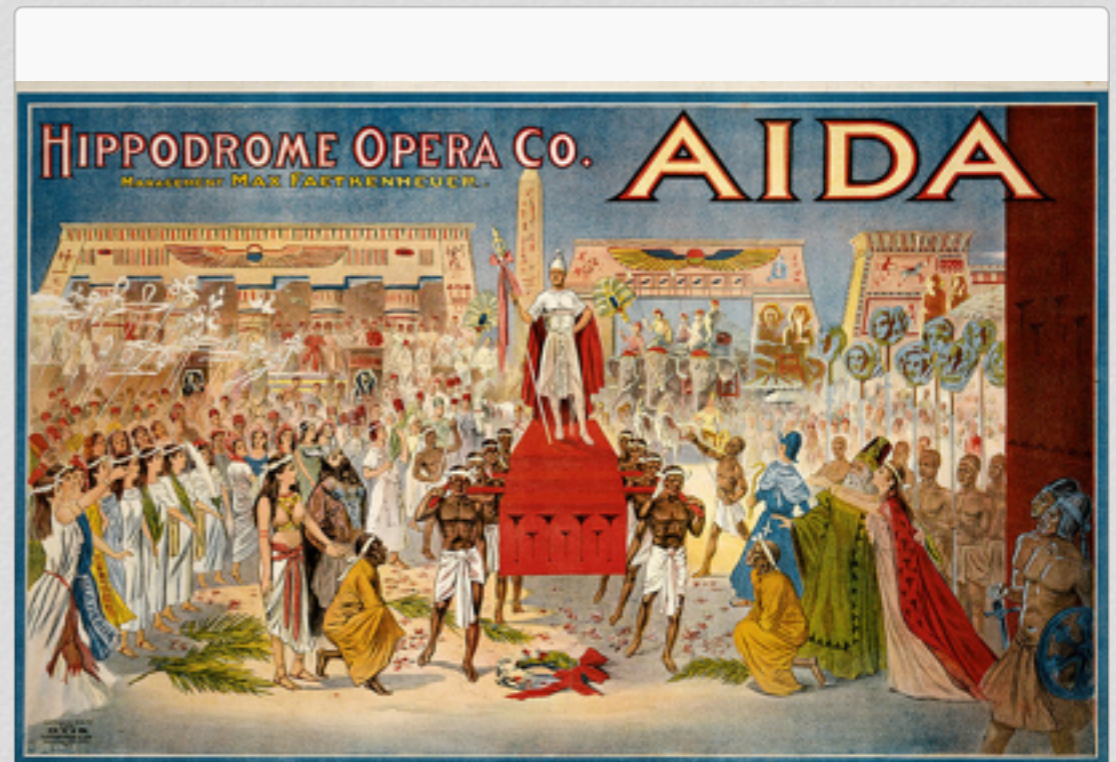
- ★ *Baroque*

- ★ *Classic*

- ★ *Romantic*

- *Opera* becomes a far more serious and grand form. It takes on an nationalistic diversity.

INTERACTIVE 6.5 This poster is for a 1908 production of Aida in Cleveland, showing the triumphal scene in Act II, Scene 2.



Franz Schubert

1797-1828

INTERACTIVE 6.6 Portrait of Franz Schubert.



Composer Bio:

- The first true Romantic
- Crossed the bridge into Romanticism built by his idol, Beethoven
- Composed brilliantly in all forms
- Best known as a composer of over 600 art songs
- Died before reaching his peak as a composer

Major Compositions:

- ★ [*The Erlking \(art song\)*](#)
- ★ [*Symphony No. 8 \(The Unfinished\)*](#)
- ★ [*Ave Maria*](#)

Robert Schumann

1810-1856

INTERACTIVE 6.7 Portrait of Robert Schumann.



Composer Bio:

- German composer
- Schumann was responsible for serious music criticism. He published many reviews of new music.
 - ★ He once gave Brahms (a young composer) a good review and jump-started his career.
- Self inflicted injury destroyed his playing career
- Suffered from tinnitus, believed to have contributed to his mental break down
- Schumann eventually attempted suicide by jumping from a Bridge into the Rhine River. He was rescued and spent the rest of his life in an insane asylum.

Compositions:

- ★ *Traumerei*
- ★ *Scenes from Childhood*

Felix Mendelssohn

1809-1847

INTERACTIVE 6.8 Portrait of Felix Mendelssohn.



Composer Bio:

- German composer
- Jewish - He was greatly persecuted due to his heritage and eventually embraced Christianity and used his mother's maiden name, Barthody.
- Spent much of his life in England (more receptive to his music)
- "Rediscovered" Johann Sebastian Bach
- Wrote symphonies, concertos, piano music

Compositions:

- ★ *Bridal March from A Midsummer Night's Dream*
- ★ *Symphony No. 4 In A Major ("Italian Symphony")*
- ★ *Elijah (Oratorio)*

Frederick Chopin

1810-1849

INTERACTIVE 6.9 Photo of Frederick Chopin.



Composer Bio:

- Polish composer
- All time BEST COMPOSER of piano music
- Virtuoso piano music
- Supporter of Polish nationalism

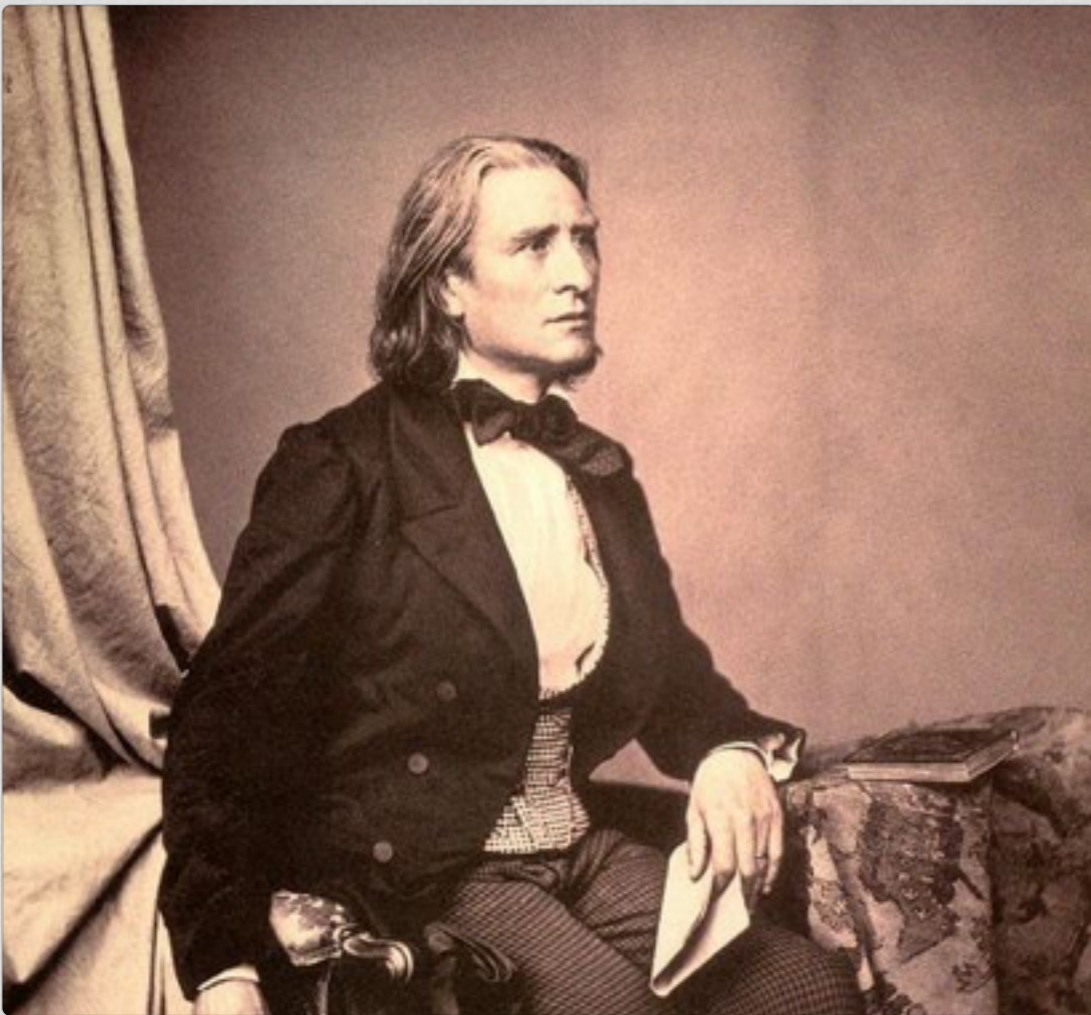
Compositions:

- ★ *Minute Waltz*
- ★ *Polonaise in A*
- ★ *Prelude in C Minor*

Franz Liszt

1811-1886

INTERACTIVE 6.10 Portrait of Franz Liszt.



Composer Bio:

- Hungarian composer
- First half of career - piano music
- Second half of career - orchestral works
- “The Worlds First Rock Star” (Known for his flamboyant performances)
- Perfected the *symphonic poem* (a short orchestral piece)

Compositions:

- ★ *Hungarian Rhapsody (original)*
- ★ *Hungarian Rhapsody (orchestral version)*
- ★ *Liebestraum*

Italian Opera

Gioachino Rossini (1792-1868)

INTERACTIVE 6.11 Portrait of Italian opera composer Gioachino Rossini.



Composer Bio:

- Rossini was an Italian composer known for writing many great Italian operas.
- At age 37, at the height of his career, he walked away from music and retired for unknown reasons. He did compose some sacred music later in his life.
- After retirement Rossini spent the rest of his life as a prominent figure in cultural and social life, living his later years in France.

Compositions: (Opera)

★ [*Barber of Seville*](#) (1:50 for familiar theme) [*Rabbit of Seville*](#)

★ [*Thieving Magpie*](#) (5:30 for familiar theme)

★ [*William Tell Overture*](#) (5:00 Morning / 7:45 Theme) [*Lone Ranger*](#)

Giuseppe Verdi (1813-1901)

INTERACTIVE 6.12 Portrait of Italian composer Giuseppe Verdi.



Composer Bio:

- Italian composer - First to live into the 20th century
- “**The Man**” when it came to Italian opera
- Also wrote sacred forms - notably a Requiem considered by many to be one of the most beautiful ever written
- Continued to actively compose into his 80’s

Compositions:

- ★ *Rigoletto (La donna e mobile)*
- ★ *Aida (Triumphal March) (Final Duet)*
- ★ *Il Travatore (Anvil Chorus)*

Giacomo Puccini (1858-1924)

INTERACTIVE 6.13 Photograph of Giacomo Puccini .



Composer Bio:

- Puccini was successor to Verdi as the most important Italian opera composer at the dawning of the 20th century.
- He is known for his extremely melodic arias that are intensely emotional.

Compositions:

★ [*La Boheme - Musetta's Waltz*](#)

(*La Boheme* later became the basis of the Broadway show *Rent* as well as the film *Moulin Rouge*)

★ [*Madame Butterfly - Un bel di*](#)

★ [*Turandot - Nessun Dorma*](#)

German Opera

Richard Wagner (1813-1883)

INTERACTIVE 6.14 Portrait of Richard Wagner.



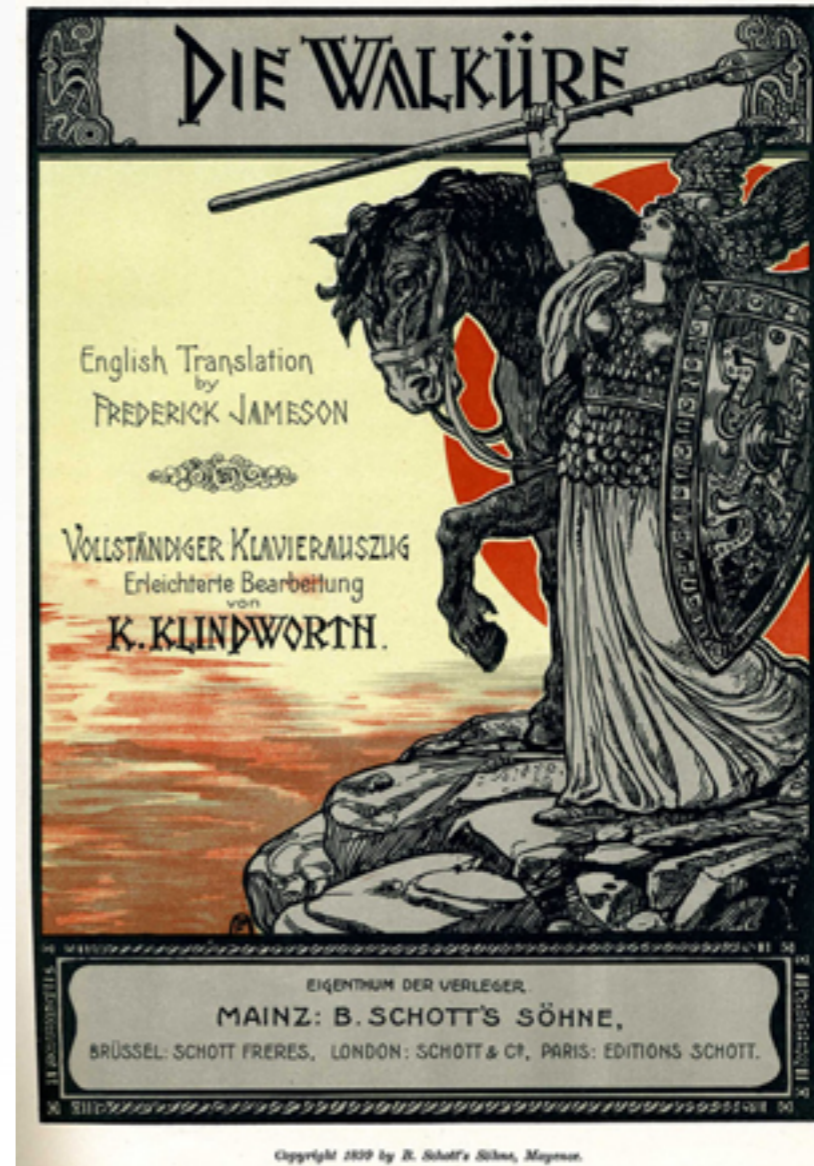
Composer Bio:

- Richard Wagner composed some of the most important opera of the Romantic era - high point.
- He called his operas “Music Dramas.” They unfolded with what many have called “unending melody”, where it is often impossible to tell the difference between the recitative and aria.
- He became known for his long, serious treatment of the opera form.
- Wagner wrote his own librettos, often using German legends and myths as the foundation for the opera.
- Wagner made heavy use of brass instruments in his compositions.
- He used strikingly dissonant harmonies for the time (especially when compared with Italian opera).
- Within his operas he developed the **leitmotiv** (a musical theme used to identify a person, thing or emotion).
- Wagner was known to be a political radical and rabid German nationalist.
- He was very egocentric, ruthless and often described as anti-semitic.

Compositions:

- ★ [Flying Dutchman](#)
- ★ [Tannhauser](#)
- ★ [Lohengrin \(Bridal March\) \(Prelude to Act III\)](#)
- ★ [Ring Cycle \(4 operas telling stories with many intertwined characters.\)](#)
 - [Ride of the Valkyries](#) [What's Opera Doc?](#)

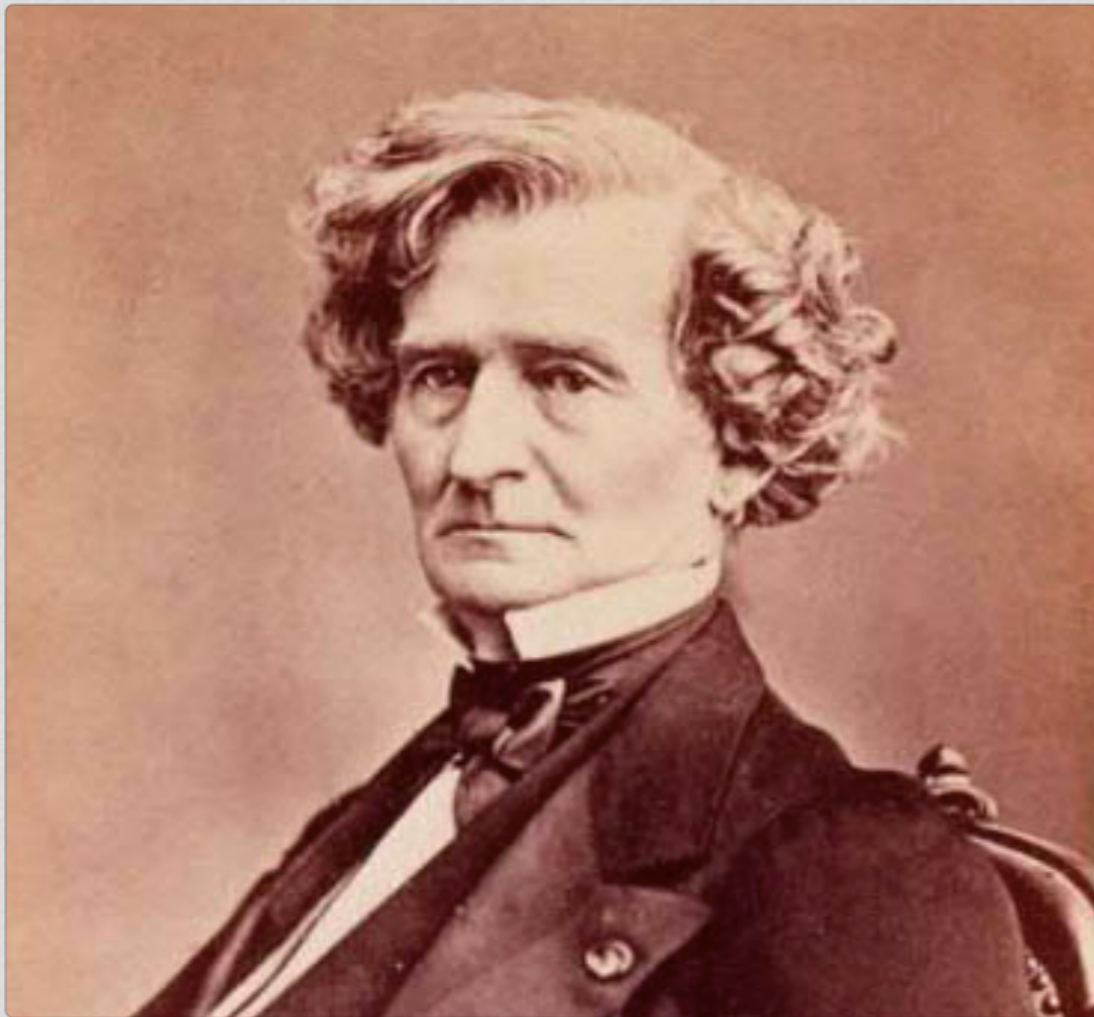
INTERACTIVE 6.15 Pictured below is Brünnhilde at the rock, the title page art from the 1899 Schott's vocal score.



French Composers

Hector Berlioz (1803-1869)

INTERACTIVE 6.16 French composer Hector Berlioz.



Composer Bio:

- Hector Berlioz was a French composer known for his loud unconventional methods and innovative orchestrations.
- He spent much of his life obsessed with an English actress (Harriet Smithson). His love for her is expressed in his work *Symphonie Fantastique*. They later married in 1833 and separated in 1842.
- Berlioz suffered from an opium addiction; also represented in *Symphonie Fantastique*.

Compositions:

★ *Symphonie Fantastique*

(March to the Scaffold) *(Dream of the Witch's Sabbath)*

George Bizet (1838-1875)

INTERACTIVE 6.17 Image of George Bizet.



Composer Bio:

- Particularly remembered for his opera, *Carmen*.

([Overture](#)) ([Habanera](#)) ([What's Opera Arnold](#))

INTERACTIVE 6.18 This old poster is an advertisement for the opera *Carmen*.



Russian Composers

Nicholi Rimsky-Korsakov (1844-1908)

INTERACTIVE 6.19 Portrait of Nicholi Rimsky-Korsakov.



Composer Bio:

- Known as the Master of Orchestration
- Leader of the Russian school (“The Mighty Five”)
- Very nationalistic
- Master teacher
- Composed operas, symphonies, overtures, symphonic poems, etc...

Compositions

- ★ *Scheherezade*
- ★ *Flight of the Bumblebee*

Modest Mussorgsky (1835-1831)

INTERACTIVE 6.20 Portrait of Modest Mussorgsky.



Composer Bio:

- One of the Russian 5
- Very limited output
- Suffered from alcoholism which cut his career and life short

Compositions:

- ★ *Night on Bald Mountain* *Fantasia*
- ★ *Pictures at an Exhibition*

Austrian Composers - Johann Strauss (1825-1899)

INTERACTIVE 6.21 Picture of Johann Strauss.



Composer Bio:

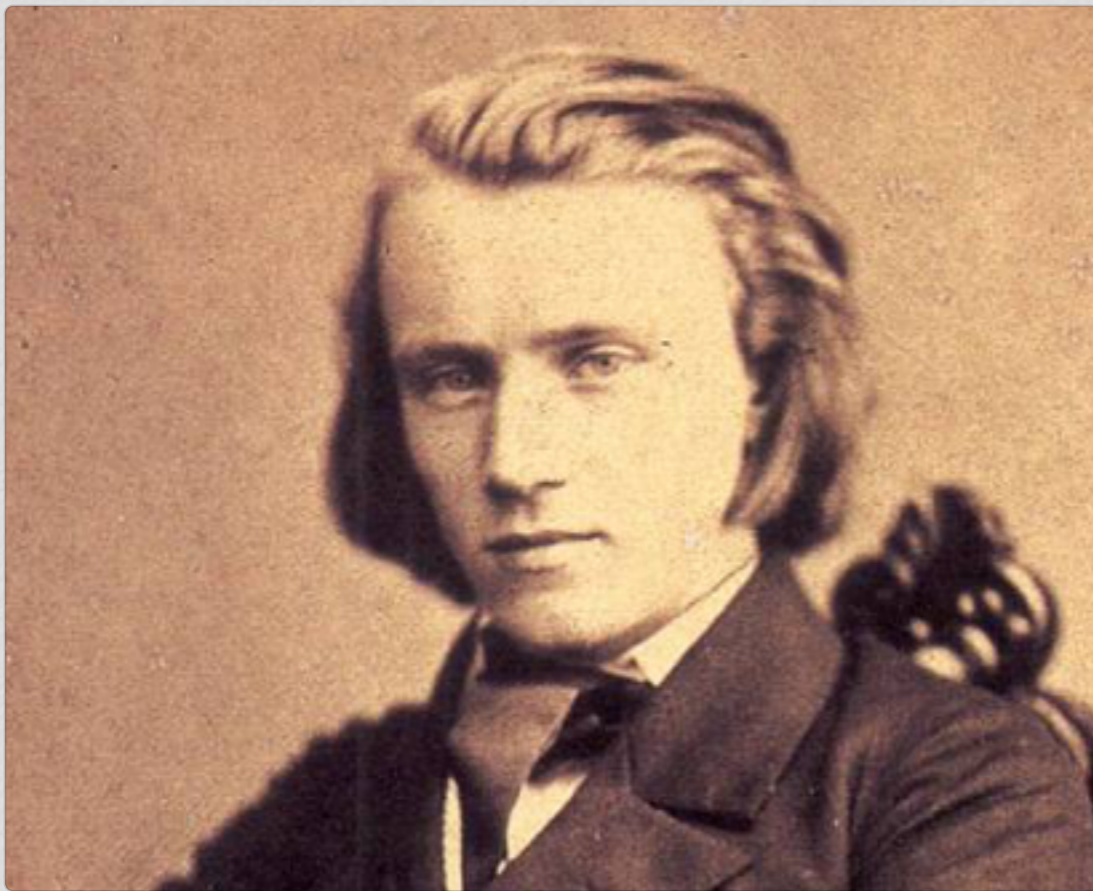
- Known as *The Waltz King*
- Wrote in the popular dance music of his day - waltz, polka, etc...

Compositions:

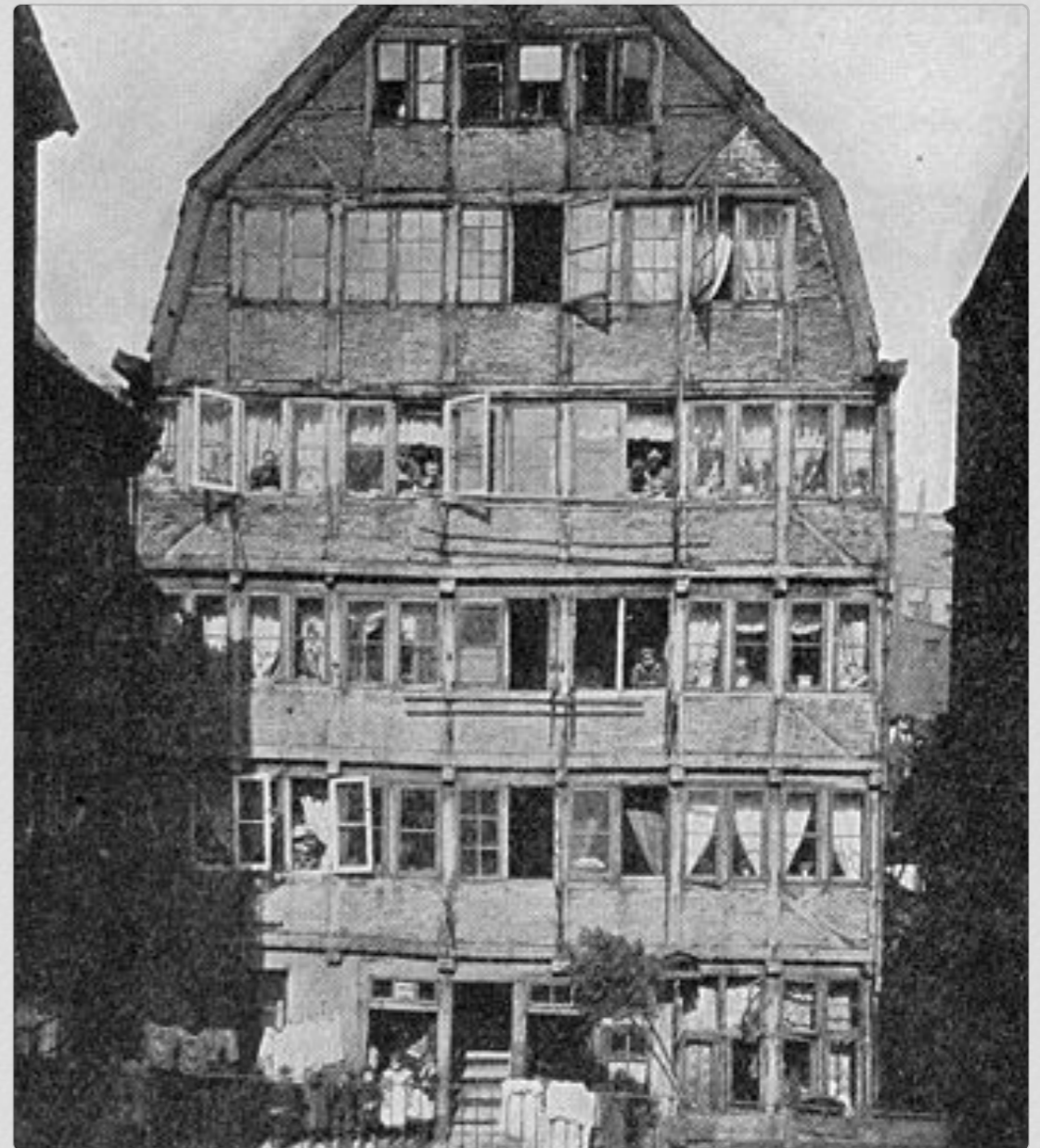
- ★ [Blue Danube Waltz](#)
- ★ [Skater's Waltz](#)
- ★ [Tales from the Vienna Woods](#) (Theme at 3:30)
- ★ Die Fledermaus (Opera)

Great German Traditionalist - Johannes Brahms (1833-1897)

INTERACTIVE 6.22 This is an 1853 photo of Johannes Brahms.



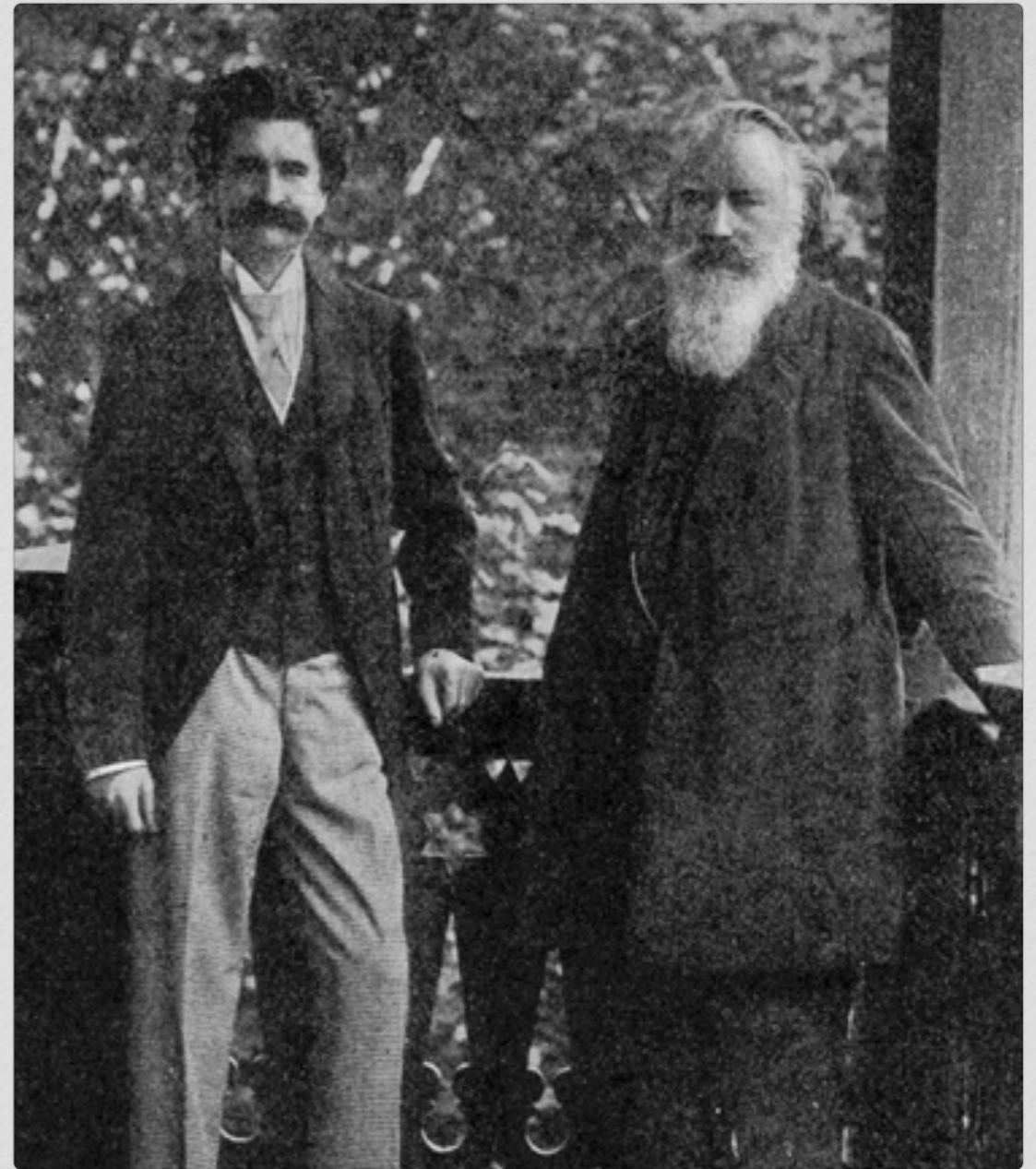
INTERACTIVE 6.23 This photograph, taken in Hamburg Germany, shows the birthplace of Johannes Brahms.



INTERACTIVE 6.24 This photograph is of an elder Johannes Brahms.



INTERACTIVE 6.25 This photograph shows famous composers Johann Strauss and Johannes Brahms.



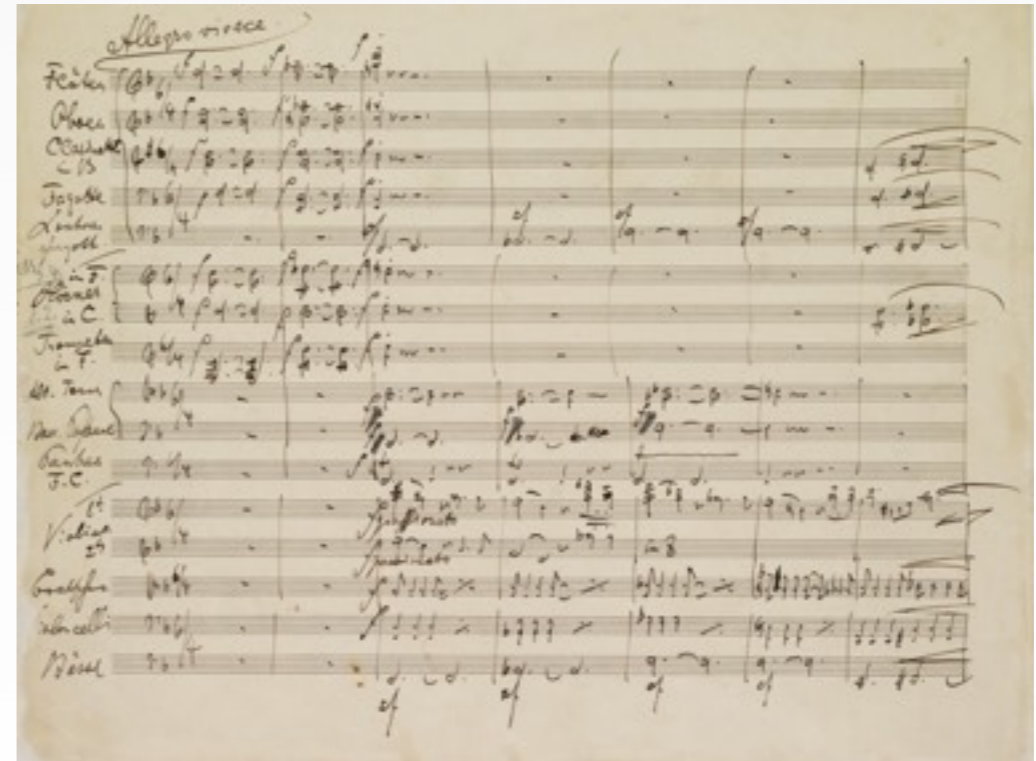
Composer Bio:

- German composer
- 3rd of the 3 B's of music history (Bach-Beethoven-Brahms)
- Leading composer of symphonies during the late Romantic era
- Composed in all forms except opera

Compositions:

- ★ [Lullaby](#)
- ★ [Hungarian Dances](#)
- ★ Requiem ([Movement 4 - How Lovely is Thy Dwelling Place](#))
- ★ 4 Symphonies - [Symphony #4 Movement 3](#)

INTERACTIVE 6.26 This is the opening manuscript page to Johannes Brahms's Symphony No.3



The Russian Romantic - Peter Tchaikovsky (1840-1893)

INTERACTIVE 6.27 A picture of an elder Peter Tchaikovsky.



INTERACTIVE 6.28 A picture of a young Peter Tchaikovsky.



Composer Bio:

- THE RUSSIAN ROMANTIC
- Known for his outstanding symphonies and ballets
- Most talented of all the Russian composers
 - * Other Russian composers shunned him for not being Russian enough
 - * His more universal approach to composition made him more widely acclaimed

Compositions:

- ★ [Nutcracker Ballet](#) [Nutcracker Suite](#)
- ★ [Sleeping Beauty](#)
- ★ [Swan Lake](#)
- ★ [1812 Overture](#) (Final theme at 13:00)

INTERACTIVE 6.29 This scene is from the Moscow Ballet's production of Tchaikovsky's *Nutcracker*.



-END OF CHAPTER 6-

20th Century Music



Chapter 7 Sections

- 1. New Ideas in Harmony / Rhythm**
- 2. Impressionism**
- 3. Neo-Romanticism**
- 4. Neo-Classicism**
- 5. Expressionism**
- 6. Electronic / Avant Garde**
- 7. 20th Century Romanticism**
- 8. American Composers**

Music of the 20th Century is a vast collection of smaller musical movements. After Wagner and Brahms, there was little a composer could do to sound “new” and “fresh”. This forced experimentation with new systems of tonality, new ideas on rhythm and the development of totally new musical systems.

A composer of the 20th Century must be willing to take chances, risk rejection, and push the musical envelope (sometimes over the edge). They challenge the listener to rethink their old, conventional ideas of what made music. Experimentation is encouraged and popularity is not as important as contribution to musical thought. Some types of 20th Century music are more of a “philosophy” than an attempt to create pleasing sound.

New Ideas in Harmony / Rhythm:

I. 11th and 13th chords

Chords are now extended in thirds into areas which were previously considered dissonant. This is now commonplace in jazz and even in some forms of popular music.

INTERACTIVE 7.1 These examples show chords using the added chord tones of 11ths and 13ths.

13	13	13
#11	11	#11
9	9	9
7	b7	b7
5	5	5
3	b3	3
1	1	1

[Piano Example](#)

[Guitar Example](#)

II. Quartal Harmony

Quartile harmony is harmony that is based on intervals of a 4th rather than the traditional 3rd (as seen on the previous page). This results in an almost “far eastern” sound.

INTERACTIVE 7.2 Each chord below is an example of quartal harmony.

[Example of quartal harmony: Tarkus \(ELP\)](#)

[Études: Pour les quartes - Claude Debussy](#)

III. Polytonality

When two or more tonalities (keys) are sounded at the same time.

[*Variations on America*](#) (Brief polytonal section at 2:45)

IV. Atonality

Atonality tries to create music which never establishes tonality (a sense of key). There is never a comfort point or a home base to return to. It gives equal emphasis to all of the available notes.

[*Schoenberg: 3 Piano Pieces*](#)

V. Electronic / Avant Garde

This abandons “musical” sound in search of totally new timbres.

[*John Cage: Fontana Mix \(excerpt\)*](#)

VI. Polyrhythm

Here people may actually play in different meters (time signatures) at the same time. This is commonplace in much traditional African music.

[*Examples in modern drumming*](#)

AUDIO 7.1 Mary Had a Little Lamb

This excerpt is performed in G Major.

AUDIO 7.2 May Had a Little Lamb

This excerpt is performed in Cb Major.

AUDIO 7.3 Mary Had a Polytonal Lamb

G Major and Cb Major versions at the same time. (Polytonality)

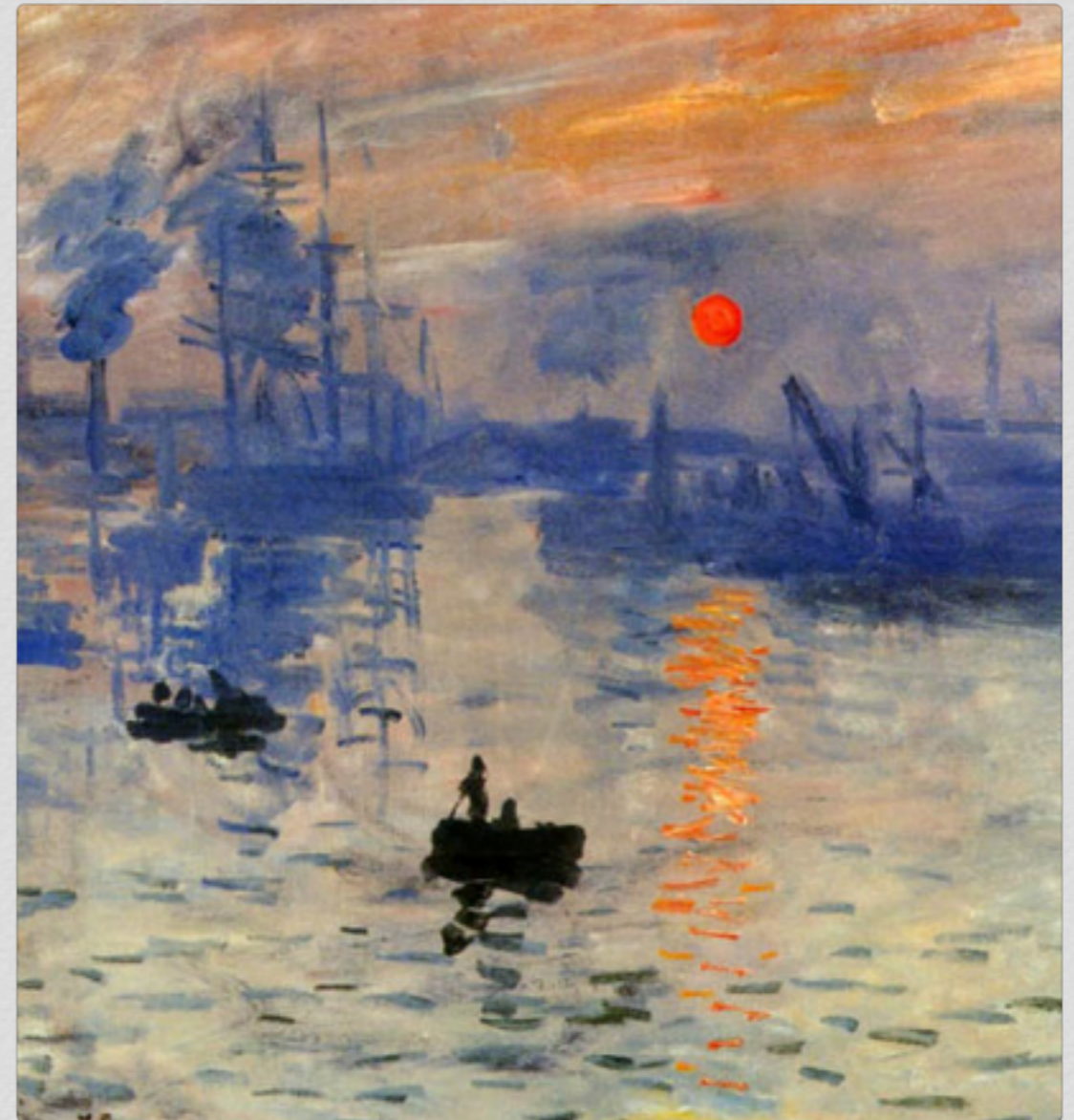
Impressionism

The impressionist school was formed by a group of French composers who adopted a method of composing which was similar to that of French painters of the same name. Their music is characterized by delicate harmonies and misty melodies. They use the unique timbres of the different instruments as a painter would use different colors.

Characteristics of impressionism include:

- Subtle, delicate, rich harmonies, vague impressions, restrained romanticism
- Interest in nature and mythology; programmatic
- Extreme dynamic changes
- Large orchestras, sometimes with piano
- Increased use of the harp
- Solo piano
- Fluid rhythms / changing meters / NOT marked by strong regular beats

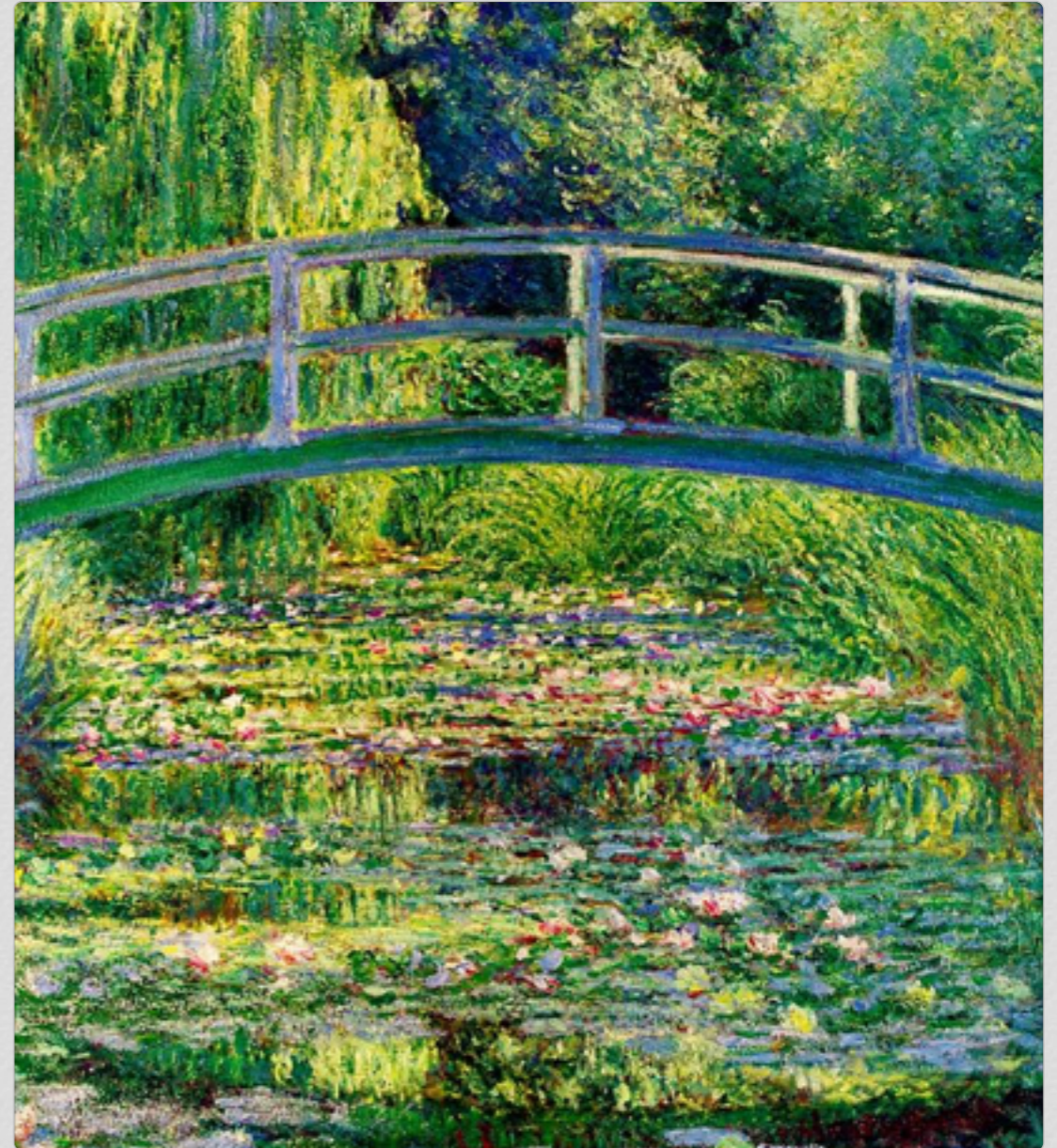
INTERACTIVE 7.3 The Sunrise: Claude Monet



INTERACTIVE 7.4 Lilly Pond: Claude Monet



INTERACTIVE 7.5 Japanese Bridge: Claude Monet



Claude Debussy

(1862 - 1918)

INTERACTIVE 7.6 Photograph of Claude Debussy.



Composer Bio:

- French Impressionist
- Known mostly for his piano music

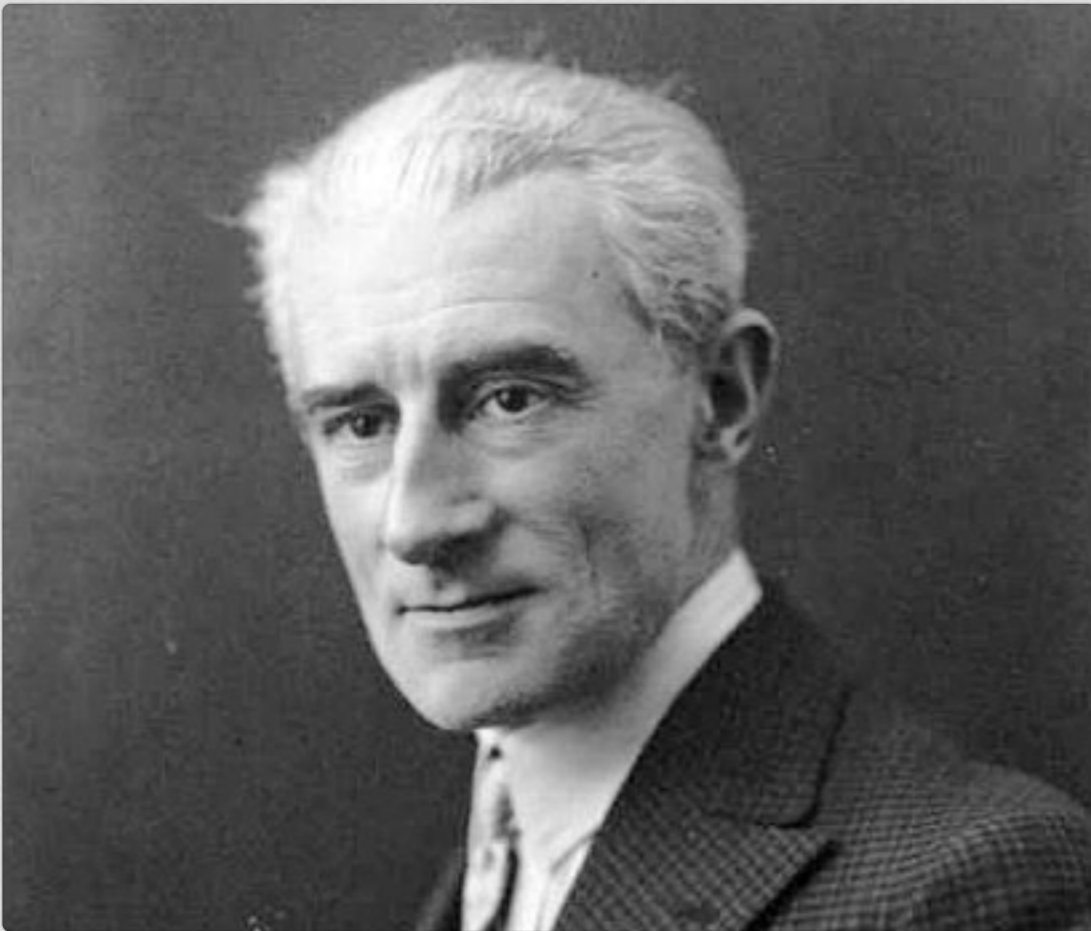
Compositions:

- ★ [*Afternoon of a Faun*](#)
- ★ [*Claire de Lune*](#)
- ★ [*La Mer*](#)

Maurice Ravel

(1875 - 1937)

INTERACTIVE 7.7 Photograph of Maurice Ravel.



Composer Bio:

- French Impressionist
- Known for his orchestral music

Compositions:

- ★ [*Bolero*](#)
- ★ [*Pavane for Dead Princess*](#)
- ★ [*Daybreak*](#)

Neo - Romanticism

The neo-romantic school of composers were a group of individuals who continued to write music in the same style as composers did during the romantic period. However, they incorporated **current ideas of harmony and orchestration**. Essentially they composed romantic style music with a 20th century twist. Characteristics of this style include:

- Use of Romantic ideals of emotion, personal expression, individualism, large orchestra, program music with NEW IDEAS in harmony, rhythm, melody, etc.
- “In your face” (Not subtle or delicate)
- Some use of dissonance with eventual resolution
- Very large orchestras
- Very “involved” programs
- Stronger sense of beat
- Inspired by the German movement of Beethoven / Wagner

INTERACTIVE 7.8 Weary Traveler: Michael Cook.
This is an example of neo-romantic art.



INTERACTIVE 7.9 The Lost Traveler: Richard Craxton. This is an example of neo-romantic art.



INTERACTIVE 7.10 After the snowstorm: Harald Sohlberg. This is an example of neo-romantic art.



Richard Strauss

(1864 - 1949)

INTERACTIVE 7.11 Photograph of Richard Strauss.



Composer Bio:

- German composer of symphonic poems and operas

Compositions:

- ★ [*Also Sprach Zarathustra*](#)
- ★ [*Till Eulenspiegel's Merry Pranks*](#)

Gustav Holst

(1874 - 1934)

INTERACTIVE 7.12 Photograph of Gustav Holst.



Composer Bio:

- English neo-romantic composer
- Composed opera, choral works, orchestral and band music

Compositions:

★ The Planets

- *Mars*
- *Venus*
- *Jupiter*

Neo-Classicism

The neo-classical school describes a small group of composers who wrote music with the same ideals and style as classical composers of the 1700's. However, they incorporate new harmonies and methods of orchestration in their works. Essentially they composed classical music with a 20th century twist. Characteristics of this style include:

- Classical ideals of balance, order, form, intellect over emotion with NEW IDEAS in harmony, rhythm, melody, etc.
- Some Baroque characteristics like increased interest in polyphony
- Smaller orchestras
- Sharp, angular sounds; sometimes seems disjointed rhythmically
- Increased use of dissonance with eventual resolution
- Difficult melodies to sing along with
- More “absolute” approach to music; less programmatic
- Compare with Picasso’s art

INTERACTIVE 7.13 Guernica: Pablo Picasso. This is a strong example of neo-classical art.



INTERACTIVE 7.14 Three Musicians: Pablo Picasso. Picasso was a neo-classical artist.



INTERACTIVE 7.15 The Weeping Woman: Pablo Picasso. This is another example of neo-classical art.



Igor Stravinsky

(1883 - 1973)

INTERACTIVE 7.16 Photograph of Igor Stravinsky.



Composer Bio:

- Russian born composer who eventually settled in the U.S.
- Composer of symphonies, operas, chamber music and ballet music
- MOST IMPORTANT COMPOSER OF THE 20TH CENTURY

Compositions:

- ★ *Rite of Spring*
- ★ *Firebird (Finale)*
- ★ *Symphony of Psalms*
- ★ *L'Histoire du Soldat (Complete) (March)*

Expressionism

The expressionist school used the atonal (no tonal center), 12 tone (tone row) method of composing as opposed to traditional methods which revolved around the scale. This music uses traditional instruments and traditional notation. Expressionism is usually not popular with concert audiences due to its dissonant nature, but can be very useful in movie and television scoring. Characteristics and components of this style are listed below.

- **Atonal** - Dissonance without resolution; music never resolves to a comfort or rest point; tries to avoid moving to traditionally accepted musical places.
- **12 Tone Row** - Gives equal emphasis to all 12 notes of the chromatic scale; intervals of a 3rd are not allowed (no hint of conventional music); uses all notes before repeating any; melodies are extended using **retrograde**, **inversion** and **retrograde-inversion**.
- Has melody / harmony / rhythm / form but in such a different way than we are used to that we may have a difficult time identifying those elements
- Sprechstimme - An expressionist vocal technique halfway between singing and speaking used in some expressionist operas.
- Compare to expressionist art

INTERACTIVE 7.17 Drip painting: Jackson Pollock. The strong color tones and clashes are strong characteristics of expressionism.



INTERACTIVE 7.18 The Scream: Edvard Munch



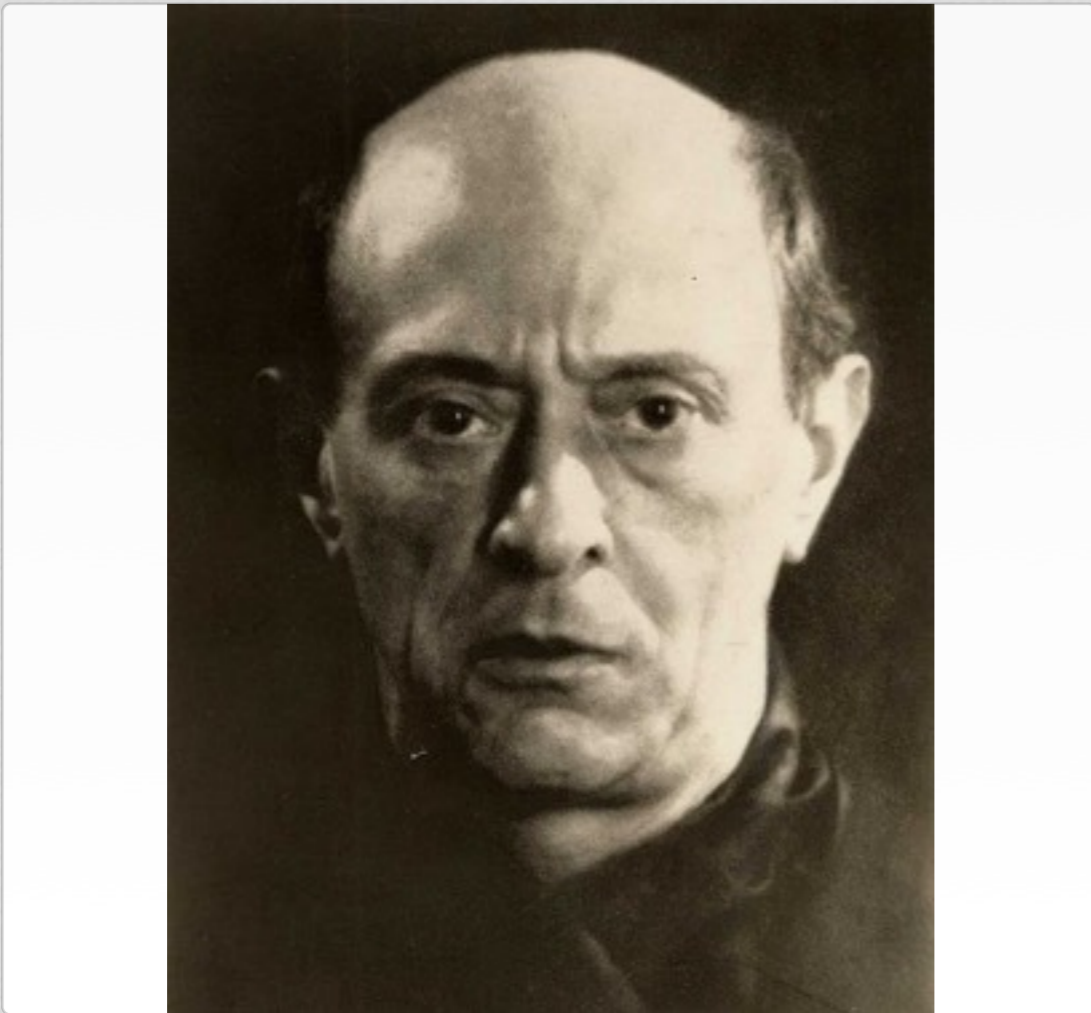
INTERACTIVE 7.19 Composition VII: Wassily Kandinsky



Arnold Schoenberg

(1874 -1951)

INTERACTIVE 7.20 Photograph of Arnold Schoenberg.



Composer Bio:

- Father of Expressionism
- Developed the theory of serial music

Compositions:

- ★ [*Piano Pieces*](#)
- ★ [*Wind Quintet*](#)
- ★ [*A Survivor from Warsaw*](#)
- ★ [*Pierrot Lunaire*](#)

Students of Arnold Schoenberg:

- Alban Berg - [*Wozzeck \(excerpt\)*](#)
- Anton Webern - [*Variations for Orchestra*](#)

INTERACTIVE 7.21 A sketch of composer Alban Berg.



INTERACTIVE 7.22 Photograph of Anton Webern.

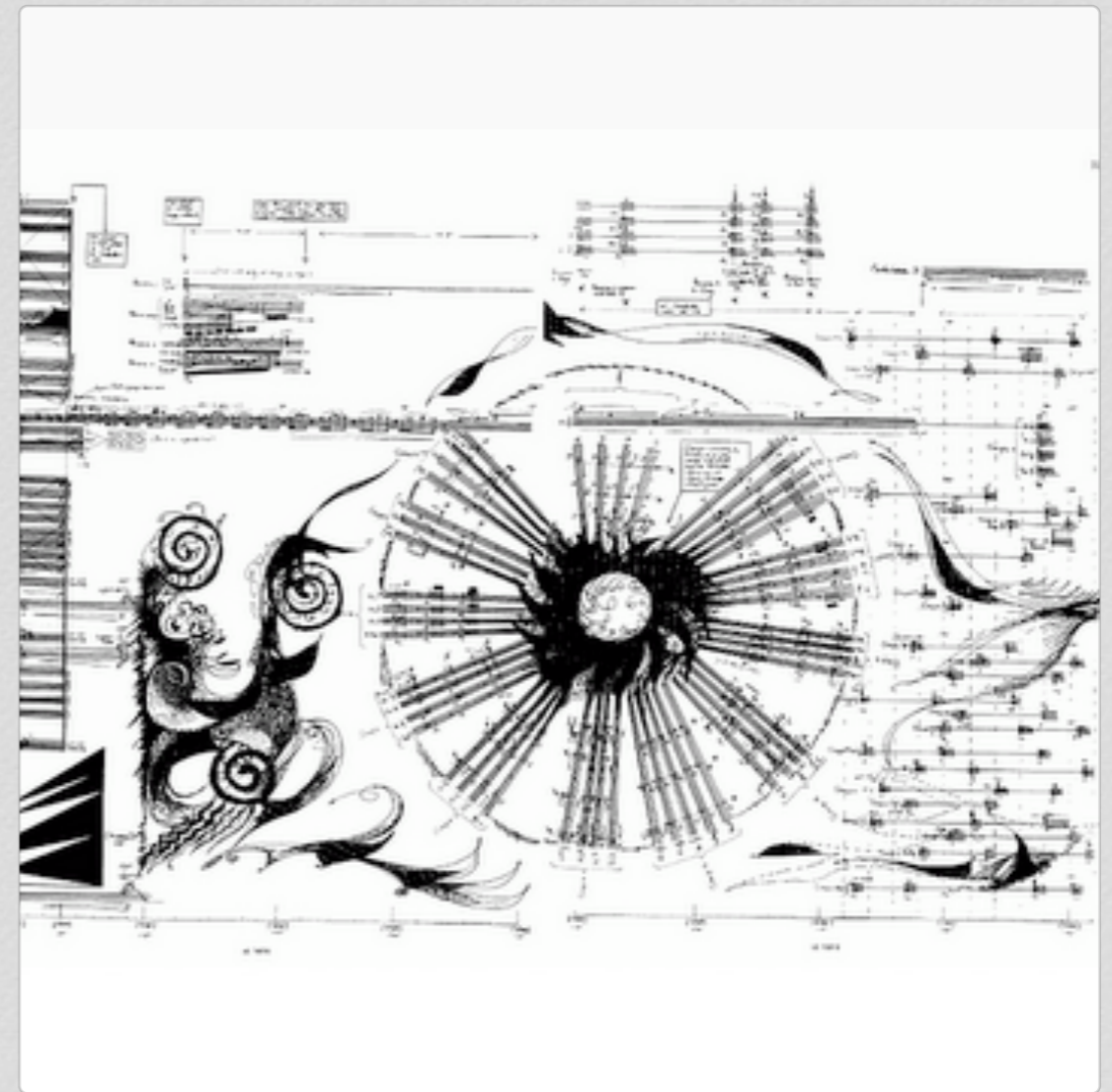


Electronic / Avant Garde

The electronic and avant garde schools stress experimentation with sound that often sounds unmusical because it is so different from accepted musical practice. This music uses synthesizers and electronic sounds or traditional sounds that are altered by electronic means. It can also use tape or computers to compose instead of using traditional notes and rhythms. Components / characteristics of this style are listed below.

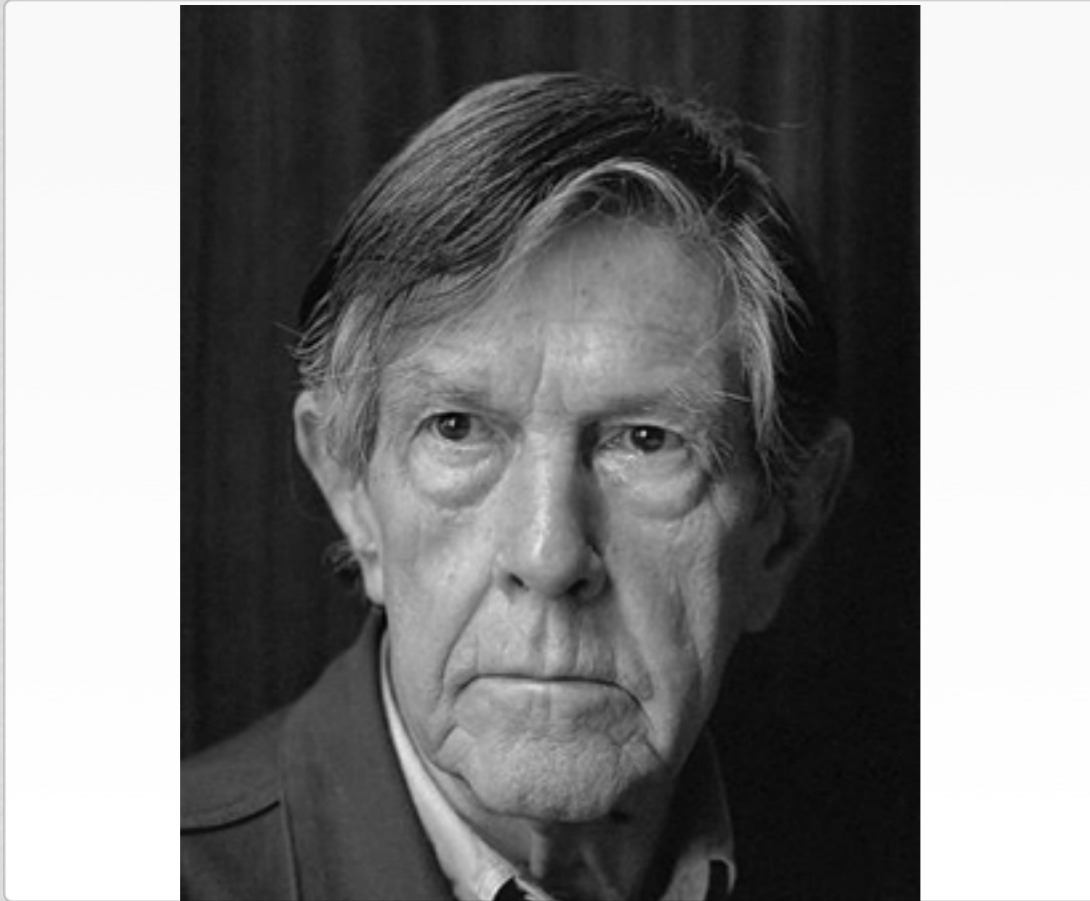
- Search for sounds and timbres never heard before
- Various techniques for approaching this type of composition such as:
 1. Recording traditional sounds onto tape and manipulating the tape to create new sound patterns (*music concrete*)
 2. Creating and manipulating brand new sounds conceived on a *synthesizer* or a computer
 3. Using traditional sound sources in very untraditional ways (*prepared piano*)
- Music in this category CANNOT use traditional notation

INTERACTIVE 7.23 This is the score for Divan 'I Shams / Tabriz' for Orchestra, seven singers and electronic sounds.



John Cage (1912 - 1992)

INTERACTIVE 7.26 Photograph of John Cage.



- Leading composer of the Avant Garde school
- Born in California, moved to New York

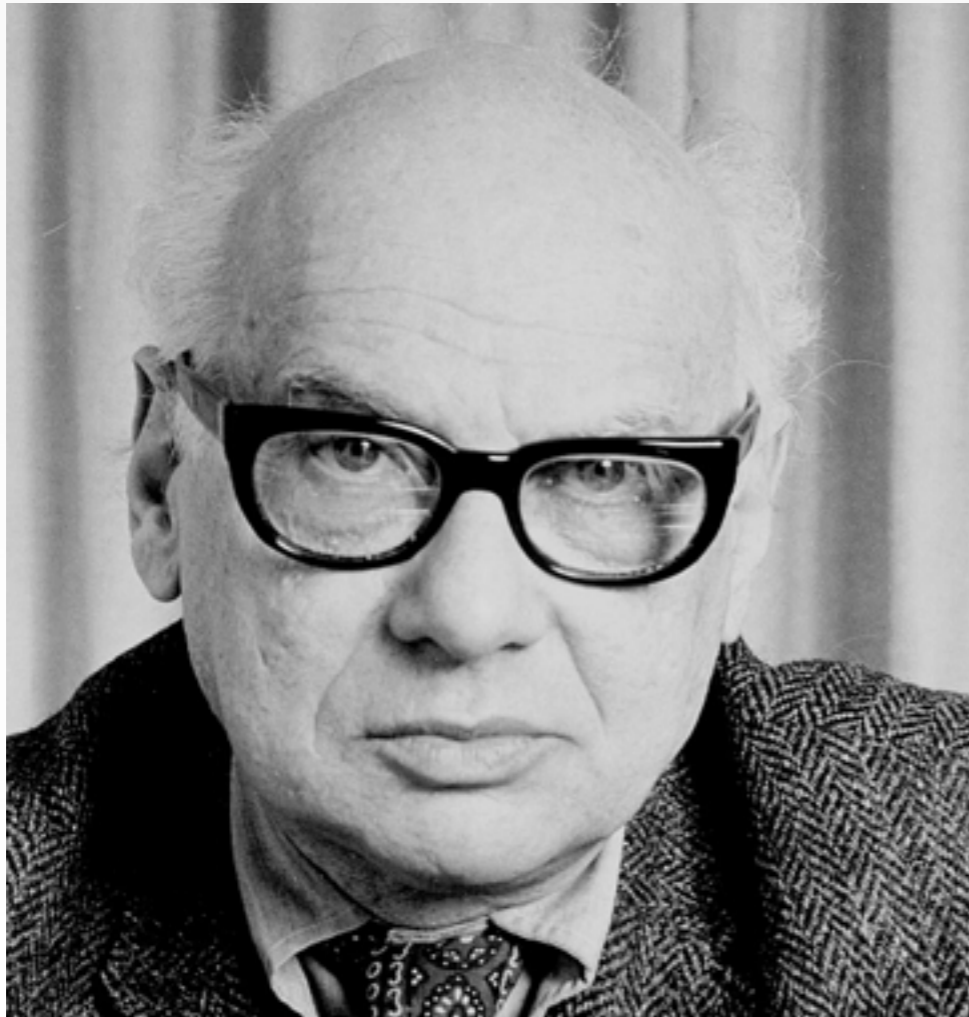
INTERACTIVE 7.27 Photograph of composers John Cage (left) and Michael Bach (right).



- ★ Fontana Mix
- ★ 4'33"

Milton Babbitt (1916 - 2011)

INTERACTIVE 7.28 Photograph of Milton Babbitt.



- Pioneered achievements in synthesized sound
- ★ *Phenomena for Soprano and Tape*

INTERACTIVE 7.29 Photo of Milton Babbitt composing.



Stephen Reich (1936 - Present)

INTERACTIVE 7.30 Photograph of Stephen Reich.



- Uses minimalism to create music
- ★ [Music for 18 Musicians](#)
- ★ [Pendulum Music](#)

INTERACTIVE 7.31 *Piano Phase* by Stephen Reich

approximately number of times written. / Jeder Takt soll approximativ wiederholt
ebenen Anzahl. / Répétez chaque mesure à peu près le nombre de fois

2 (x12-18) (x4-16) 3 (x16-24)

hold tempo 1

r.h. l.h. fade in non legato accel very slightly hold tempo 1

5 (x16-24) 6 (x16-24)

(tempo 1) (tempo 1)

a.v.s. hold tempo 1 a.v.s. hold tempo 1

20th Century Romanticism

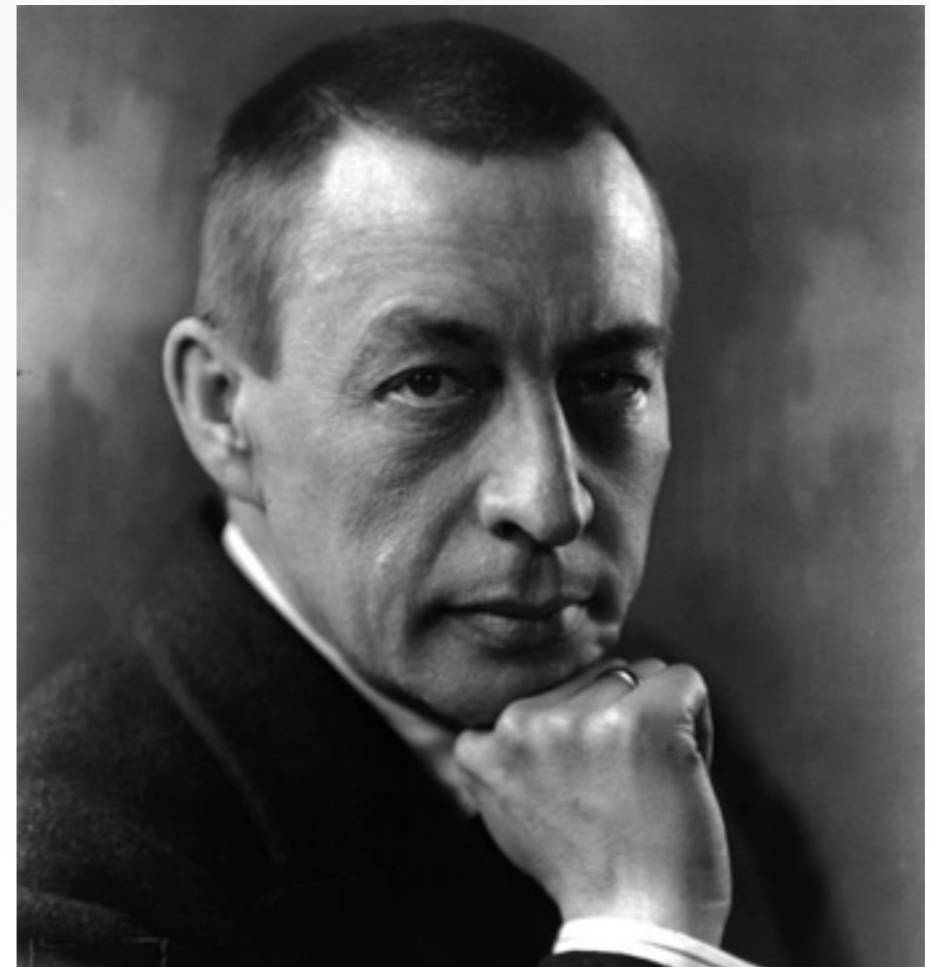
Composers who composed this music did so exactly as if they were composing music during the Romantic era. It was as if the composer was misplaced in time or born too late. This music sounded as if it could have been written by Brahms or any other great Romantic composer.

- Pure romanticism in the 20th century
- Written as if new musical techniques / advances had not been pioneered.

Serge Rachmaninoff

(1873 - 1943)

INTERACTIVE 7.32 Photograph of Serge Rachmaninoff.



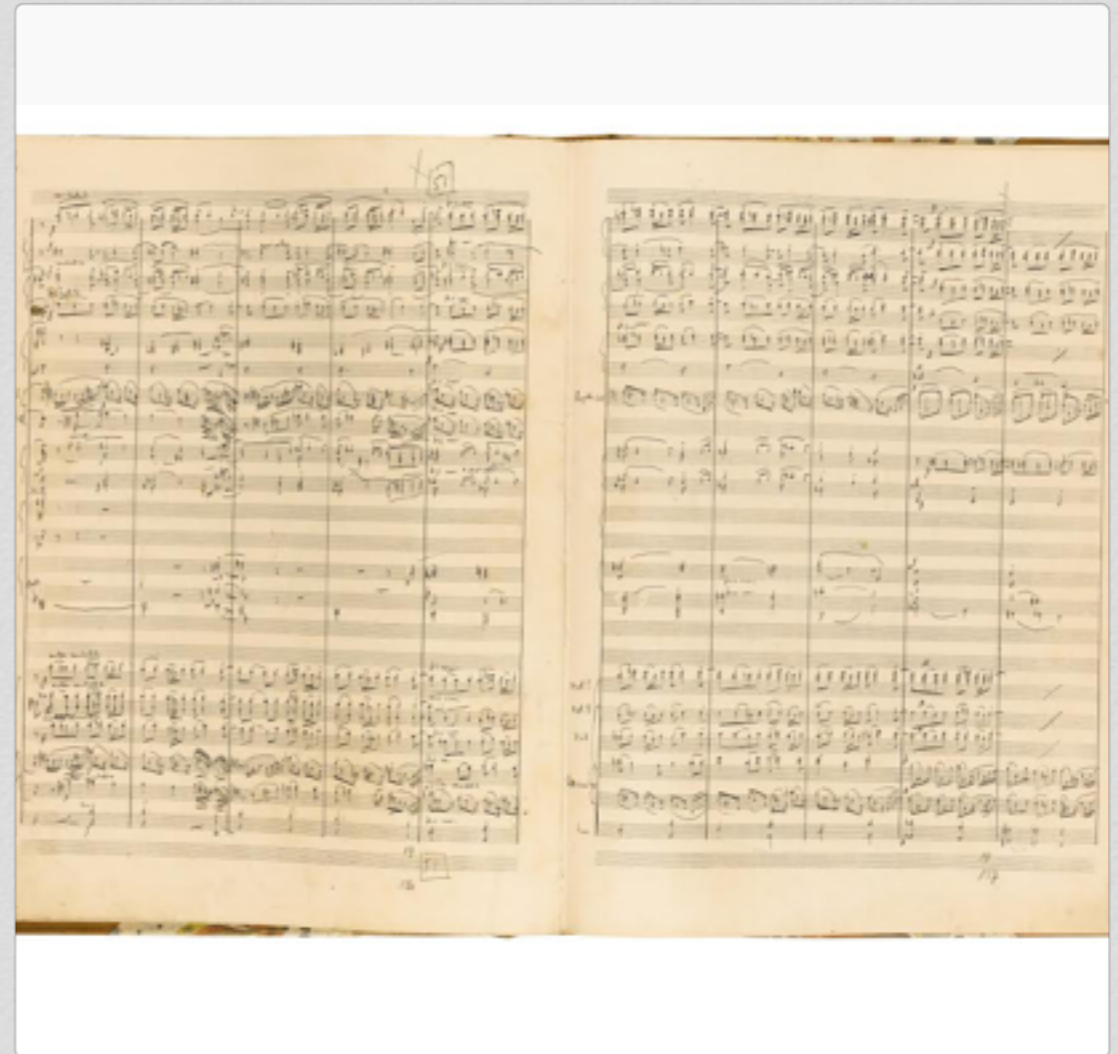
Composer Bio:

- Russian composer in the same mold as Tchaikovsky - purely Romantic
- Emigrated to the U.S.
- Settled in California
- Respected pianist and conductor

Compositions:

- ★ *Piano Concerto no.2 (2nd movement)*
- ★ *Symphony no. 2*
- ★ *Prelude op. 23 no. 5 in G minor*

INTERACTIVE 7.33 This is a signed manuscript of Rachmaninoff's Symphony no. 2.



American Composers

A group of composers known for their country of origin rather than their style of composition.

INTERACTIVE 7.34



George Gershwin (1898 - 1937)

INTERACTIVE 7.35 Photograph of George Gershwin.



Composer Bio:

- American composer
- Brought jazz influence to the orchestra by combining it with “legitimate” orchestral music
- Wrote for Broadway and also wrote many popular songs

Compositions:

- ★ [Rhapsody in Blue](#)
- ★ [An American in Paris](#)
- ★ [Porgy and Bess](#) (folk opera)
- ★ [Someone to Watch Over Me](#)
- ★ [I've Got Rhythm](#)

INTERACTIVE 7.36 Pictured below are George Gershwin, Dubose Heyward and Ira Gershwin.



Aaron Copland

(1900 - 1990)

INTERACTIVE 7.37 Photograph of Aaron Copland.



Composer Bio:

- American composer
- Known as the “Dean of American Music”
- Considered by many to be the most important American composer
- Used folk songs from the American west as the basis for some of his compositions

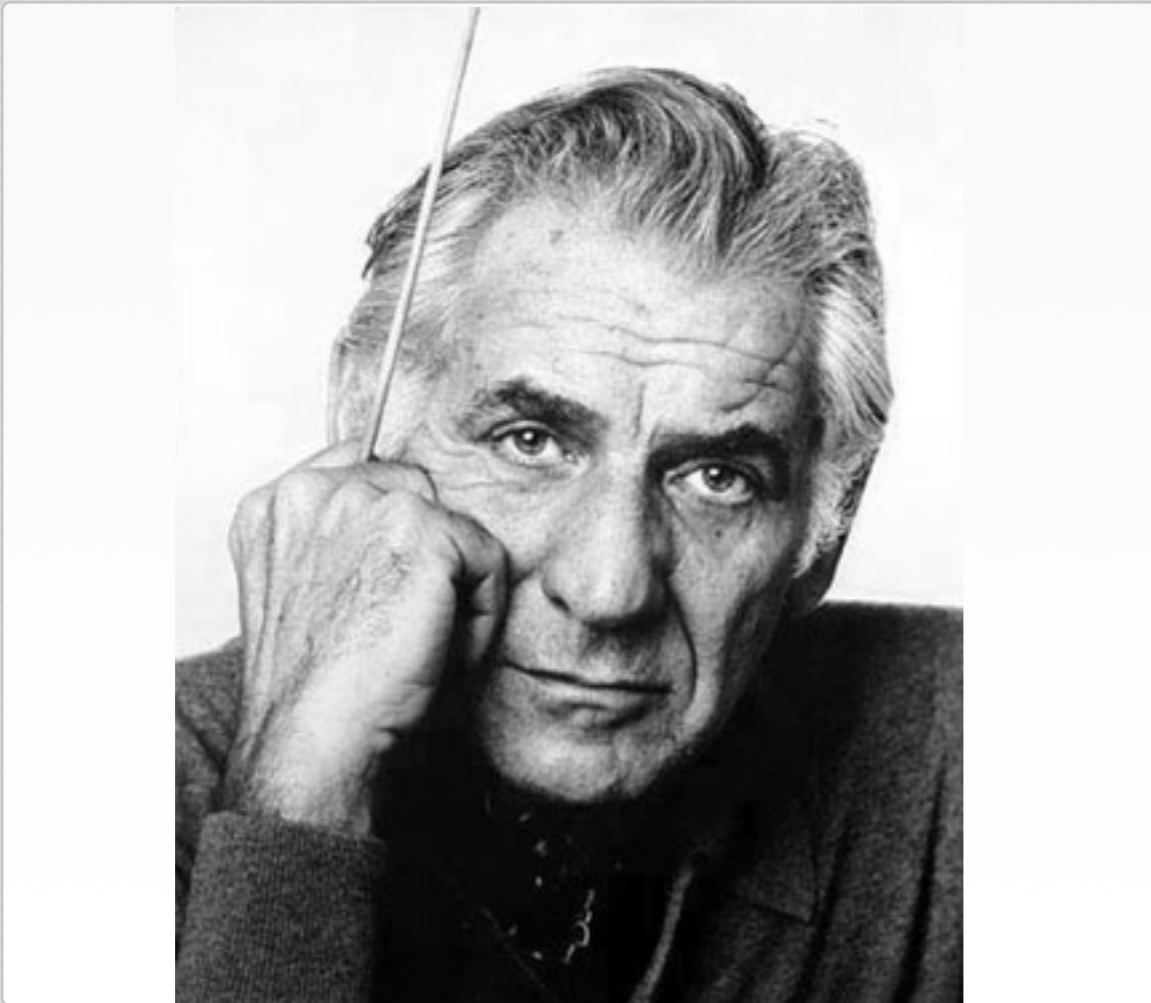
Compositions:

- ★ *Hoe Down*
- ★ *Appalachian Spring*
- ★ *Fanfare for the Common Man*
- ★ *Billy the Kid*

Leonard Bernstein

(1918 - 1990)

INTERACTIVE 7.38 Photograph of Leonard Bernstein.



Composer Bio:

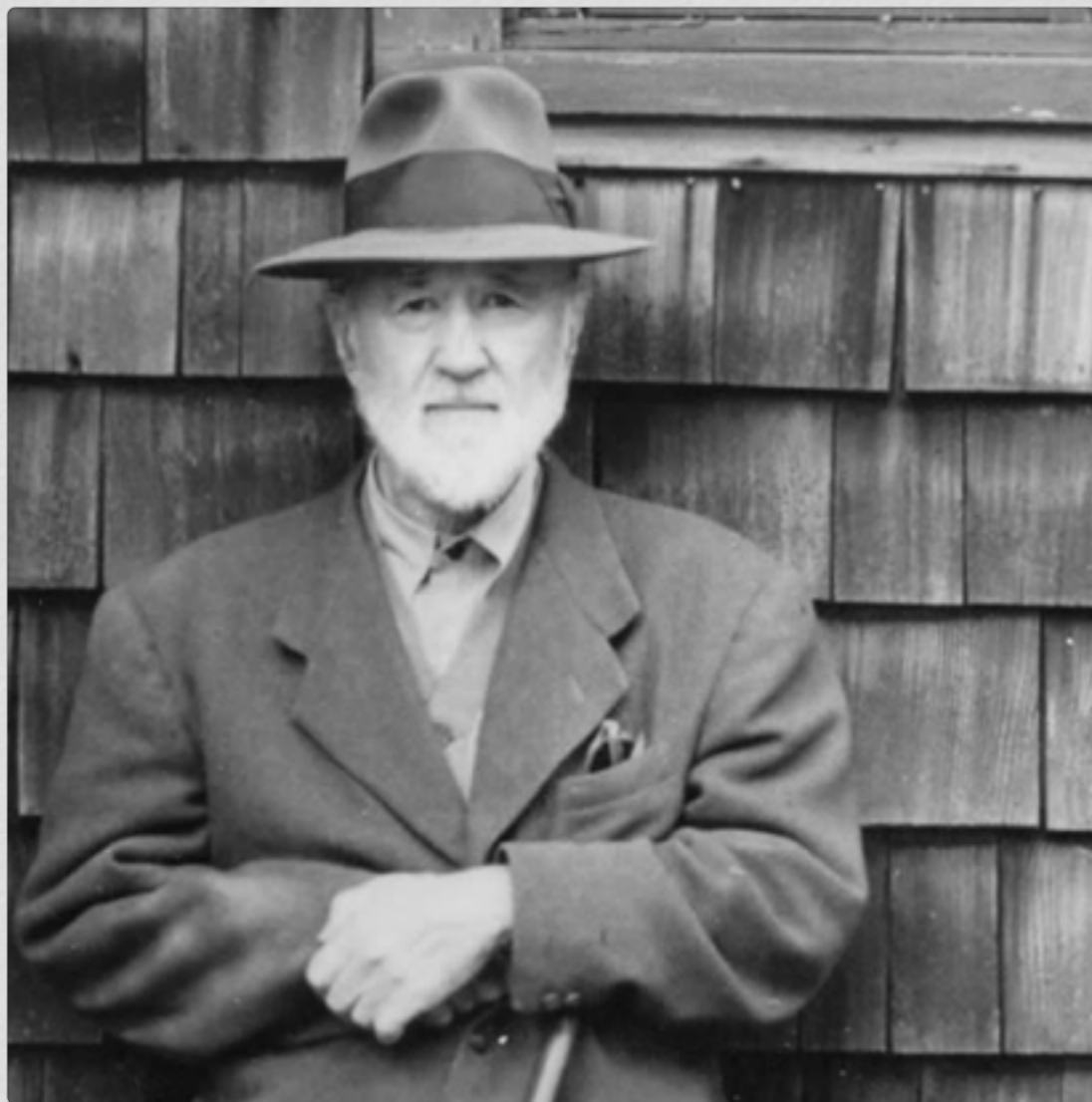
- American composer
- Lived in Manhattan
- Conductor / composer / educator
- Conductor of the New York Philharmonic
- Best known for his work with the Broadway musical West Side Story for which he composed the music

Compositions:

- ★ Candide (Overture)
- ★ West Side Story (Jet Song) (America) (I Feel Pretty)
- ★ Mass

Charles Ives (1874 - 1954)

INTERACTIVE 7.39 Photograph of Charles Ives.



Composer Bio:

- American composer
- Born in Connecticut
- Insurance salesman by day, composer by night

Compositions:

- ★ *The Fourth of July*
- ★ *Variations on America*
- ★ *The Unanswered Question*

-END OF CHAPTER 7-

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Interactive 1.10		15	Author's original material



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-Issimo

A suffix that is added to many terms in music. It translates to “a bit more”.

Related Glossary Terms

Drag related terms here

Index

Find Term

12 Tone Row

Gives equal emphasis to all 12 notes of the chromatic scale; intervals of a 3rd are not allowed (no hint of conventional music); uses all notes before repeating any; melodies are extended using retrograde, inversion and retrograde-inversion.

Related Glossary Terms

Inversion, Retrograde, Retrograde-inversion

Index

Find Term

Chapter 7 - Expressionism

Absolute music

Instrumental music which exists in and for itself. There are no extra musical ideas suggested in the title. The titles will give simple information such as the form, number, and key of the piece.

Examples:

Symphony No. 5 in C Minor

Concerto Grosso No.4 in D Major

Concerto No. 2 for Trumpet and Orchestra in C Major

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Acappella

Music that has no instruments. It is only performed by voices. Comes from Italian meaning “from within the chapel.”

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Categories / Types of Music

Accents

Markings that add extra weight or stress to a specific note. They give the impression of added importance.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Acoustics

Study of sound.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 3 - Acoustics

Adagio Dolce

A slow and sweet tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Allegro

A fast tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Allegro vivace

A fast and lively tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Andante

A medium tempo. Also described as a walking tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Arco

To play a string instrument using a bow.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 3 - String Instruments

Aria

A long, expressive song that normally does not say much about the story but will emphasize an emotion brought about by the plot. It highlights the beauty of the voices and the extraordinary ability of the singers. It is difficult to sing, includes much repetition of words and contains lots of melismatic singing. The most typical form is Da Capo (ABA) “back to the top.” The accompaniment is very thick and important, unlike recitative. Arias will use definite meter and tempo. All four vocal forms use this technique.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Arpeggio

A “broken chord”. The tones of a chord that are played one at a time.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Harmony

Art Song

A musical setting of a poem for solo voice and piano accompaniment.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Atonal

Dissonance without resolution; music never resolves to a comfort or rest point; tries to avoid moving to traditionally accepted musical places.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 7 - Expressionism

Baroque Suite

A Baroque suite is a series of independent movements based on various types of popular dance music. It is played by an orchestra, chamber ensemble or by solo keyboard instruments. Although it is based on dance music, suites were NEVER intended for dancing, but rather to be listened to as concert music. Popular dance styles included the minuet, gigue, allemande, sarabande, bouree, courante and gavotte.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Bass Clef

This clef is placed at the left side of the staff and is used to indicate low pitches. Instruments that can read music using this clef include but are not limited to the double bass, tuba and the bassoon. This is sometimes called the F clef.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Notation

Beats

Units that measure equal lengths of time. They are felt as pulses in the music. They are either strong and clear or weak and unclear.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Cadenza

Within a concerto, this is an improvised, unaccompanied portion for the soloist to show off technical skill. It is also described as a solo within a solo.

Related Glossary Terms

Concerto

Index

Find Term

Chapter 5 - Instrument Forms

Call and response

Musical dialogue between groups where one group or person presents a melody and the other group then responds. This alternating musical dialogue was very common in ancient Hebrew psalms.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Chant

Cantata

A short oratorio-like work used during church services to reinforce the readings of the day. Typically ends with a chorale, enabling the entire congregation to join in the last part. It is usually sacred.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Chorale (hymn)

A piece of music that was designed around a simple melody that anyone could sing.
They are written in homophonic texture.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - 16th Century

Chords

Any three or more pitches or tones sounding together usually under the melody.

Related Glossary Terms

Harmony

Index

Find Term

Chapter 1 - Harmony

Chorus

Sections of the work that involve large groups of singers (12-250+). Usually blockbuster moments. This is used frequently in Oratorios, Passions and Cantatas. It is used less often in Opera.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Clef

A symbol placed at the beginning of the staff in music that indicates where pitches lie within the staff.

Related Glossary Terms

Notation

Index

Find Term

Chapter 1 - Notation

Composition

Conceiving of musical ideas (melody, harmony, rhythm, form) and writing those ideas down on paper. The individual who does this is known as a composer.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Concert overture

Individual concert piece in a single movement without reference to a stage performance, generally based on a literary theme.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Concert Overture

An individual concert piece in a single movement without reference to a stage performance and generally based on a literary theme.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - Ludwig van Beethoven (1770-1827)

Concertino

Small group of solo instruments (3-6) in the concerto grosso. It is usually a combination of flute, oboe, recorder, trumpet or violin.

Related Glossary Terms

Concerto Grosso

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Concerto

A concert is a work for one solo instrument with orchestral accompaniment. Concertos are written in three movements that follow the tempo pattern of fast-slow-fast.

Related Glossary Terms

Cadenza

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Concerto Grosso

A concerto grosso is a work written for a small group of solo instruments with orchestral accompaniment. It is a multi-movement work following the tempo pattern of fast-slow-fast. It used a small orchestra consisting of 12-16 instruments. The ensemble was divided into three specific sections. (concertino, continuo, ripieno)

Related Glossary Terms

Concertino, Continuo, Ripieno

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Consonant Harmony

A harmony (chords) that sounds “agreeable”, “good”, “nice”, traditional or stable sounding. The majority of music is characterized by consonant harmony.

Related Glossary Terms

Harmony

Index

Chapter 1 - Harmony

Continuo

In a concerto grosso this is the harpsichord, which plays continuously (hence “continuo”) and fills in parts where needed. It acts as the time keeper, keeping the ensemble together as a group.

Related Glossary Terms

Concerto Grosso

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Crescendo

To gradually increase volume over a period of time. It is shown with this symbol (<).
It is also abbreviated (*cresc.*)

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - Background and General Characteristics

Da Capo

Italian term meaning: back to the top. ABA (da capo) form was very popular in Baroque era arias.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Decrescendo

To gradually decrease volume over a period of time. It is shown with the symbol ($>$).
It is also abbreviated (*decresc.*)

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - Background and General Characteristics

Dissonant Harmony

A harmony (chords) that sounds unstable or causes tension. It sounds “disagreeable” or “bad” to our ear. It is tension which is seeking resolution or movement.

Related Glossary Terms

Harmony

Index

[Find Term](#)

Chapter 1 - Harmony

Duration

Duration is defined as the length of time a particular sound or silence lasts.

Remember: Our definition of music includes both sound and silence so we must include both when discussing duration.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - The Four Elements of Sound

Dynamics

Musical term used when referring to volume. Describes how loud or soft a sound is.

Related Glossary Terms

Forte, Fortissimo, Mezzo Forte, Mezzo Piano, Pianissimo, Piano, Volume

Index

Find Term

Chapter 1 - The Four Elements of Sound

Embellish

To make beautiful by means of ornamentation or decoration.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Most Popular Instruments of the Baroque era

Form

The overall organization of our musical ideas. It is how you progress through the various musical ideas within your piece of music.

Related Glossary Terms

Rondo, Strophic, Theme and Variations, Through-composed, Unity, Variety

Index

Find Term

Chapter 1 - Form

Forte

To play loud.

This is shown with the symbol (*f*)

Related Glossary Terms

Dynamics

Index

Find Term

Fortissimo

To play very loud.

This is shown with the symbol (*ff*)

Related Glossary Terms

Dynamics

Index

Find Term

Frequency

The number of vibrations per second. High frequencies of a very fast frequency with many vibrations per second whereas low pitches have a slow frequency and a lower number of vibrations per second.

Related Glossary Terms

Pitch

Index

Find Term

Chapter 1 - The Four Elements of Sound

Fugue

This is a polyphonic work that can be performed vocally or instrumentally, but is most often heard on the pipe organ during the Baroque era. The fugue consists of a subject (basic melody/theme/the main idea) and countersubjects that are added in contrast to the subject. Each part of the harmony is called a **voice** regardless of whether it is sung or played by an instrument. Four voice fugues were the most common. Fugues are incredibly strict in rhythm, as every voice in the fugue has to line up perfectly with the others. Due to the strict nature of fugues, they were often preceded by a section that was more free in form and rhythm and allowed for improvisation.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Grand Staff

The grand staff is created when both a treble and a bass clef are combined together. The grand staff is used by keyboard instruments like the piano because they have such a wide range of both high and low pitches.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Notation

Grave

A slow; ponderous tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Gregorian Chant

Early form of liturgical music named after Pope Gregory I. It also went by the name of chant, plainsong or plain chant. It had several characteristics including:

1-Written in monophonic texture.

2-Used free flowing rhythm, no sense of meter.

3-Smooth melodic lines (few skips / leaps).

4-Little dynamic contrast.

5-It was always acappella.

6-All chant was written in and sung in Latin.

7-Sung by male voices only.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Chant

Half Step

Also called a semi-tone. A half step is the smallest interval in western music. On a piano any two keys directly next to each other regardless of their color form a half step. There are 12 different half steps in an octave. Often times these are referred to as sharps (#) and flats (b).

Related Glossary Terms

Pitch

Index

Find Term

Chapter 1 - The Four Elements of Sound

Harmony

This is created when two or more different pitches are sounded at the same time. Harmony serves as the foundation or accompaniment to the melody. It “thickens the music”. Harmony is often the key component in evoking an emotional response in a piece of music.

Related Glossary Terms

Chords, Consonant Harmony, Dissonant Harmony

Index

Find Term

Chapter 1 - Harmony

Homophonic

One of the three textures used in music. A melody of primary interest with an accompaniment to support it.

Related Glossary Terms

Texture

Index

Find Term

Chapter 2 - 16th Century

Interval

The difference / space between two pitches. For example: On the piano two keys near each other form a small interval while two keys more widely separated form a large interval.

Related Glossary Terms

Pitch

Index

Find Term

Chapter 1 - The Four Elements of Sound

Inversion

To flip / turn upside down. This technique is typically used in the 12 tone technique of writing music.

Related Glossary Terms

12 Tone Row

Index

Find Term

Chapter 7 - Expressionism

Key

This refers to the tonal center based on the tonic note of the scale.

Example: A piece based on the D minor scale would be written in the key of D minor.

Example: A piece based on the C Major scale would be written in the key of C Major.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Tonality

Largo

A very slow tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Ledger Line

Used to indicate pitches above or below the staff. They can go above, below or through a note head.

Related Glossary Terms

Drag related terms here

Index

Find Term

Leitmotiv

Developed and used by Richard Wagner in his operas. It is used to identify a person, thing or an emotion.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - German Opera

Lute

A small handheld harp. Often used by troubadours to accompany their songs. Many looked similar to guitars.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - 16th Century

Madrigal

Short, secular, acappella, polyphonic choral composition sung in the vernacular. Similar to the motet on paper but very different in performance. Sounds festive, Christmas carolish, nonsense syllables (fa, la, la etc...).

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Musical Renaissance

Measures

Groupings of the beats on the staff also referred to at times as bars. The organization of beats within these measures is called meter.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Melody

A series of single pitches of particular duration. Often referred to as “a tune”.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Melody

Meter

Created by a specific grouping of beats and accents and the time value of those beats.
The measures in a piece of music reveal the meter.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Mezzo Forte

To play moderately loud.

This is shown with the symbol (*mf*)

Related Glossary Terms

Dynamics

Index

Find Term

Mezzo Piano

To play moderately soft.

This is shown with the symbol (*mp*)

Related Glossary Terms

Dynamics

Index

Find Term

Moderato

A medium or average tempo.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Modulation

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Tonality

Monophonic

One of the three textures in music. In this texture there is only one musical line. Everyone performs the exact same thing.

Related Glossary Terms

Texture

Index

Find Term

Chapter 2 - Chant

Motet

Sacred form of music. It was short, sung in Latin, polyphonic and very serious / solemn sounding.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Music of the 12th and 13th Century

Movements

Smaller, independent section of a larger work. It is a complete musical idea that is a part of a larger collection of complete ideas. It can stand up on its own and has a beginning, middle and an end. (Think of how paragraphs are used to make up a longer essay...this is how movements work.)

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Muse

In Greek mythology this was one of the nine sister goddesses of the arts and sciences. It is the root of the word music.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - The Greeks

Music

Periods of sound and silence that are organized to give a desired effect.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Definition of Music

Neumes

Curved lines placed above the text to suggest melodic direction.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Chant

Notation

Notation is the process of taking the terms we have previously discussed and translating them into written words and symbols which all musicians can recognize. The following segments of this section will introduce you to several key terms and symbols.

Related Glossary Terms

Clef, Notes, Pitch, Rests, Staff

Index

Find Term

Chapter 1 - Notation

Notes

These are used to indicate sound or what pitch we want played. A note is placed on either a line or in a space of the staff. We name these notes using the letters of the musical alphabet which extends from A-G.

Related Glossary Terms

Notation

Index

Find Term

Chapter 1 - Notation

Octave

This is a doubling of the frequency. An octave is the 8th letter tone above or below a note.

Example: A1 to A 2 or Do to Do

Example: An octave above the frequency of 400 would be 800.

Example: An octave below the frequency of 600 would be 300.

Related Glossary Terms

Pitch

Index

Chapter 1 - The Four Elements of Sound

Opera

A long dramatic musical presentation of singers and orchestra making use of costumes, sets, scenery, lighting and stage actions. Essentially, a play sung by actors portraying characters on stage in a theater, normally sung throughout thus trading some sense of reality for the greater emotional power of music. Usually secular and based on stories of love or mythology.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Oral tradition

The practice of passing down information such as music by word of mouth. This was used in ancient cultures prior to a written musical language. It is why many pieces have been lost or even altered from their originals state over time.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Ancient Music

Oratorio

A dramatic musical presentation for singers and orchestra based on a theme or text from scripture (usually, but not always from the Old Testament). It is presented in a concert hall as a performance, not a theatrical performance. No costumes, staging, scenery or acting. It is sacred.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Orchestration

Conceiving of musical ideas (melody, harmony, rhythm, form) and writing those ideas down on paper. The individual who does this is known as a composer.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Organum

The simple beginnings of organized harmony achieved by adding a second voice part to chant at the interval of a 4th or 5th above.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Organum

Overture

The overture is an instrumental introduction to a larger work. It is often paired with forms such as the opera, oratorio or even a suite. In modern times it is often used in musicals.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Passion

Basically an oratorio with a specific theme (the suffering and death of Christ). It is sacred. It is the most popular during lent.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Patronage System

A system by which the aristocracy would support artists and musicians. This could happen through full time employment, where the composer would become a “musical servant” or where the aristocrat might commission the composer to write a work on a one time basis. This was the system that most musicians depended on during the Classical era in music.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - Background and General Characteristics

Phrases

Logical segment of melody. Similar to poetry.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Pianissimo

To play very soft.

This is shown with the symbol (*pp*)

Related Glossary Terms

Dynamics

Index

Find Term

Piano

To play softly.

This is shown with the symbol (*p*)

Related Glossary Terms

Dynamics

Index

Find Term

Pitch

Pitch is defined as the highness or lowness of a given tone as per its frequency.

Related Glossary Terms

Frequency, Half Step, Interval, Notation, Octave

Index

Find Term

Chapter 1 - The Four Elements of Sound

Pizzicato

To pluck the strings on a string instrument with your fingers.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 3 - String Instruments

Polyphonic

One of the three textures in music. This consists of several independently treated parts that are all of equal interest and importance. I cannon / round is an example of a simple version of polyphonic texture.

Related Glossary Terms

Texture

Index

Find Term

Chapter 2 - Organum

Polyrhythm

Created when people play in different meters (time signatures) at the same time. This is commonplace in much traditional African music.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 7 - New Ideas on Harmony / Rhythm

Polytonality

When two or more tonalities (keys) are sounded at the same time.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 7 - New Ideas on Harmony / Rhythm

Prestissimo

A tempo that is very / extremely fast.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Presto

A tempo that is quite fast.

Related Glossary Terms

Tempo

Index

Find Term

Chapter 1 - Rhythm

Program music

Instrumental music which suggests to the listener something extra musical, something tangible or real. Based on an extra musical idea. The titles are very descriptive and guides the listener in what they should imagine (or see) as they listen. Romantic era is dominated by program music.

Examples:

Flight of the Bumblebee

In the Hall of the Mountain King

Venus the Bringer of Peace

Mars the Bringer of War

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Quartal Harmony

Basing harmony on intervals of a 4th rather than the traditional 3rd. This results in an almost “far eastern” sound.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 7 - New Ideas on Harmony / Rhythm

Recitative

This is often described as sung conversation or sung dialogue. It is a speech-like singing style with little repetition of words and sparse accompaniment. It has loose rhythm and is mostly syllabic. Its purpose was to tell the story and move the plot forward. It is used in all four vocal forms but is most prevalent in opera.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Vocal Forms

Rests

Symbols that represent various durations of silence in music.

Related Glossary Terms

Notation

Index

Find Term

Chapter 1 - Notation

Retrograde

To perform / write a given section of music in reverse (backwards). Often used in the 12 tone system of music.

Related Glossary Terms

12 Tone Row

Index

Find Term

Chapter 7 - Expressionism

Retrograde-inversion

To play / write a given section of music backwards and upside down. This technique is typically used in the 12 tone method of writing.

Related Glossary Terms

12 Tone Row

Index

Find Term

Chapter 7 - Expressionism

Rhythm

The overall organization of time.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Rhythm

Ripieno

The larger group of string instruments in a concerto grosso (6-10 violins, violas and cellos).

Related Glossary Terms

Concerto Grosso

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Rondo

Rondo form is also called alternating form. One musical idea (A) is repeated on an alternating basis with new musical ideas. The diagram would look like this: (ABACA).

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Scale

A series of pitches usually within an octave. In this case the scale will have a starting note and ending note that has the same letter name. These two pitches are an octave apart.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Tonality

Sonata

A sonata is a multi-movement work for one soloist with keyboard accompaniment (most commonly the harpsichord).

Related Glossary Terms

Sonata-allegro form

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Sonata-allegro form

Used often in the classical and romantic periods. It is found in the first movement, sometimes 4th as well, of symphonies, sonatas and string quartets. This was a dramatic musical form consisting of three primary sections. These were the Exposition, Development and Recapitulation. In addition, there were two optional segments that could be included. These were the Introduction and the Coda.

Related Glossary Terms

Sonata, String quartet, Symphony

Index

Find Term

Chapter 5 - Instrument Forms

Staff

A staff is a set of five lines and four spaces upon which we write music. Words and symbols can be placed on, above or below the staff.

Related Glossary Terms

Notation

Index

Find Term

Chapter 1 - Notation

String quartet

A type of chamber ensemble. The most common version of this would be 2 violins, 1 viola and 1 cello. It is the most popular type of chamber ensemble during the classical era in music.

Related Glossary Terms

Sonata-allegro form

Index

Find Term

Chapter 3 - Ensembles

Strophic

This form uses one musical idea that is repeated many times. The diagram would look like this: (AAAAA) Strophic form is often used in many Christmas carols, folk songs or patriotic selections.

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Subject

The basic melody / theme / main idea of a fugue.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Symphonic Poem

A single movement orchestra work which creates an atmosphere or mood based on a painting, landscape, or a novel (an expansion of the concert overture). Sometimes this is called a Tone Poem.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Symphony

A lengthy composition written for full orchestra, composed in sonata form. The most popular orchestral form of the Classical era.

Related Glossary Terms

Sonata-allegro form

Index

Find Term

Chapter 5 - Instrument Forms

Tempo

The speed of the beat or pulse.

Related Glossary Terms

Adagio Dolce, Allegro, Allegro vivace, Andante, Grave, Largo, Moderato, Prestissimo, Presto

Index

Find Term

Chapter 1 - Rhythm

Terraced dynamics

Sudden, unannounced, abrupt change in volume. This is most commonly achieved by adding or subtracting groups of musicians within a composition.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - General Characteristics

Texture

Refers to the number of parts present in a piece of music and what their specific functions are. The three textures in music are monophony, polyphony and homophony.

Related Glossary Terms

Homophonic, Monophonic, Polyphonic

Index

Find Term

Theme and Variations

Theme and variations form uses on musical idea as the foundation and subsequently changes it in each variation (melodic, harmonic, rhythmic variety.) The diagram would look like this: (A1 A2 A3 A4 A5 etc...).

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Through-composed

Through-composed form is a form with little or no repetition of musical ideas. The diagram would look like this: (ABCDE).

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Timbre

Timbre (pronounced “tam-bur”) has two distinct uses in music.

- I. The way each voice or instrument sounds different. This is why when listening to music you can tell the difference between a trumpet or a flute or a piano.
- II. Used to describe the overall quality of the sound.

Example: brassy, rough, bright, mellow, etc...

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - The Four Elements of Sound

Tonic

The most important note in a scale. It is the home base upon which a scale is built. This provides a sense of resolution or completion in music.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Tonality

Treble Clef

This clef is placed at the left side of the staff and is used to indicate high pitches. Instruments that read music using this clef include but are not limited to the violin, flute and trumpet. It is sometimes called the G clef.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Notation

Troubadours

Group of wandering minstrels who performed secular music during the middle ages. They traveled the land performing music for the people. These groups consisted of amateur musicians of both sexes coming from multiple backgrounds. Their songs were very simplistic and sung in the vernacular. They often used instruments to accompany their songs, particularly the lute.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - 16th Century

Tutti

Italian term meaning “all”.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 4 - Baroque Instrumental Forms

Unity

Like of similar musical ideas.

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Variety

Different or new musical ideas.

Related Glossary Terms

Form

Index

Find Term

Chapter 1 - Form

Vernacular

Language of the land. The common language of the people.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Musical Renaissance

Virtuoso

One who exhibits great technical brilliance on a musical instrument. The highest degree of musical excellence.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - Background and Characteristics

Volume

Volume is defined as the loudness or softness of a given sound. In music we use the word ***dynamics*** when discussing volume. Remember: Volume and pitch are **NOT** the same thing. They are independent of one another.

Related Glossary Terms

Dynamics

Index

Find Term

Chapter 1 - The Four Elements of Sound