

Rachel Beyda 2-hr

Musical Textures

- Monophonic - one melody without accompaniment (background, chords)
- Homophonic - one ^{same} melody with accompaniment (background, chords)
- Polyphonic - a simultaneous performance of two or more different melodies of relatively equal interest
- Round - a polyphonic composition in which one musical line imitates or echoes another - same tune but 2nd group starts later
- Canon - same as Round
except Round is vocal, Canon is instrumental

Musical Textures -

1. a number of "layers" of sound
2. what kind of layers they are
3. how they are related to each other

Unison - everyone singing or playing the same tone at the same time



End Test #1

Musical Styles

Musical styles change from one historical period to the next. Style is a word used to describe differences between one time or another. Styles don't change all of a sudden. One style is coming in while the other is fading out.

Minstrels - people who sang, played and composed non-religious music of the middle ages. They performed acrobatic tricks, played on harps, lutes, fiddles. They were from the lower level of society

Troubadours - from south of France, these were noblemen, who wrote music + poetry

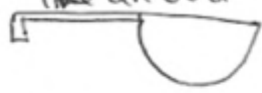
Trouvères - same as troubadours, but from the north

Meistersingers - same as above in Germany

Ars Nova - a new system of music notation

in which rhythm could be notated more precisely

Harmonization - when minstrels accompanied their own singing -
the beginning of homophonic textures

lute - 

Middle Ages - (450 - 1450)

Dark Ages (slow - not allowed)

Bibonic Plaque

Roman Catholic Church

Roman Empire just collapsed - chaos

Death, Religion

Spanish Inquisition

Crusades

Kyrie eleison - monophonic

- unison

- no accompaniment (instruments)

- soft dynamics

(-moderato)

- Tone color - vocal

- no measures



Baroque Period - decorated happy

had to compose music - accordingly - style

even if notes not in music - added to

show off (trill), (grace note)



decorations

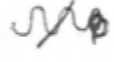
trill



Grace



mordent



Gruppetto



Music Appreciation
Course Outline – Fall

1. Music in the Ancient World

2. Elements of music:

rhythm
melody
harmony
tone color
form
dynamics

3. Musical textures:

monophonic
polyphonic
homophonic

4. Musical styles (eras, periods)

Middle Ages (450-1450)	Classical (1750-1820)
Renaissance (1450-1600)	Romantic (1820-1900)
Baroque (1600-1750)	20 th Century (1900-present)

5. Middle Ages (450- 1450)

Sacred music: Gregorian chant unison	“Kyrie”- monks “Sadness”- Enigma
Secular music: minstrels troubadours trouveres minnesingers Ars nova harmonization	

6. Music in the Renaissance (1450- 1600)

madrigal	“Soul of love”
“word painting”	March
a capella	“When the rooster crows”

7. Baroque Period (1600- 1750)

ornament
detail
magnificent setting
wealth, power

8. Antonio Vivaldi

Handwritten: *Haban*
Concerto grosso *piece for solo instrument & group of instrumental players*
tutti - orch. *group of instrumental players*
Ritornello form - *came from soloists & returns*
movement - *complete section*
virtuoso - *used to be - skilled musician - really fast*
"terraced" dynamics - *loud to soft*

"The Four Seasons"
#1. Spring #4. Winter

9. Johann Sebastian Bach (1685-1750)

Fugue *one melody - every voice - who's playing - play the same time & it has 5*
Suite
Chorale
Cantata

Little Fugue in Gm
Badinerie
Tocatta and fugue in Dm
Air for Strings in D major
Kyrie Eleison
Brandenburg Concerto

10. George Frideric Handel

Oratorio
Opera

Watermusic
Fireworksmusic

11. Classical Period (1750- 1820)

reason
balance
"good taste"
style rococo
style gallant

12. Wolfgang Amadeus Mozart

Symphony
Sonata
Sonata form
Rondo

Symphony #40
Opera "Don Giovanni"
Rondo Alla Turka
Requiem

13. Ludwig van Beethoven

Concerto
String Quartet

Symphony #5
Concerto #3
Symphony #7
Symphony #9



Instructions for Music Final-JANUARY

1. Students must have two #2 sharpened pencils with erasers when entering the auditorium.

No books or notes allowed in the auditorium.

Format of the Music Final-January

Listening to the music and selecting the:

1. Type of musical compositions: Cantata, Aria, Symphony, Concerto Grosso, Concerto, Suite, Madrigal, Gregorian chant.
2. Title, composer, texture, era, type, technique.
3. Textures in music.

Answering the questions not based on audio stimulus.

1. Definitions of the elements of music.
2. Definitions of the textures in music.
3. Definitions of musical terms.
4. Basic concepts of changes in art and music from 450 to 1820. (Middle Ages, Renaissance, Baroque and Classical Periods.)
5. The instruments and four families of the orchestra.

Rachael Ruyda
2-11-18

Title	Composer	Texture	Era	Form	Type	Technique
1. Kyrie Elision	Unknown	monophonic	Middle Ages		Gregorian Chant	Unison
2. Sadness	Enigma	homophonic	20 th Century		Madrigal	acappella 4 voices - soprano, alto, tenor, bass
3. Soul of Love	Palestina	polyphonic	Renaissance		Madrigal	
4. March	Lully	polyphonic	Renaissance			
5. ^{polyphonic} Adventure rooster cross	Perce! (sic)	polyphonic	Baroque		Madrigal	word painting 3 voices - soprano, alto, tenor
6. Spring	Vivaldi	polyphonic	Baroque		Concerto Grosso	trifurcated dynamics
7. Winter	Vivaldi	polyphonic	Baroque		Concerto Grosso	Baroque dynamics
8. Little Fugue in Gm (Flute-Instaurer)	Bach	polyphonic	Baroque		Fugue	
9. Badinerie (Fishe)	Bach	polyphonic	Baroque		Dance from a Suite	consistent rhythmic drive
10. Toccata & Fugue in Gm (organ)	Bach	polyphonic	Baroque		to Canto in Fugue	
11. Air for Strings in D Major	Bach	polyphonic	Baroque		Suite	10g3 text rhythmic drive
12. Kyrie Elision	Bach	polyphonic	Baroque		Mass (Cantata)	

Handel - not all sung - act
 polyphonic - live choir - not act

Opera - all sung - act
 and 1st/2nd - live choir - not act

Title	Composer	Texture	Era	Form	Type	Technique
13. Brandenburg Concerto	Bach Bach	Polyphonic	Baroque		Concerto grosso	
14. Water Music	Handel	Polyphonic	Baroque		Suites Suite	
15. Fireworks Music	Handel	Polyphonic	Baroque		Suites Suite	
16. Symphony #40, 1 mov	Mozart	Homophonic	Classical	Sonata Allegro form	Symphony	
17. Opera Don Giovanni	Mozart	Homophonic	Classical		Aria/Opera	
18. Fandango Alla Turca	Mozart	Homophonic	Classical		Sonata	
19. Requiem (Great Mass)	Mozart	Homophonic	Classical		Mass	
20. Symphony #5, 1 mov	Beethoven	Homophonic	Classical		Symphony	
21. Piano & Orchestra III, 1 mov	Beethoven	Homophonic	Classical		Concerto	
22. Symphony #7, 11 mov	Beethoven	Homophonic	Classical		Symphony	
23. Symphony #9, 11 mov	Beethoven	Homophonic	Classical		Symphony	

not all
 Mozart - build gradually -
 we can hear the
 texture change as text
 gradually - used with - major practice

Mozart - great
 composer - like
 poor no job
 died while
 Beethoven - 35
 died while
 poor

Music is an art based on the organization of sounds in time. Sound is caused by airwaves set in motion by vibration. In the human voice, the vibrating bodies are the vocal cords. In wind instruments, the vibrating bodies are the reeds or the lips of the performer. In string instruments, the vibrating bodies are the strings.

The shorter the strings the more rapid are the vibrations, and the higher is the pitch. The shortest string on a piano vibrates 4186 times a second. The longest string vibrates 27.5 times a second.

Pitch: The highness or lowness of a sound. The pitch of a sound is decided by the frequency of its vibrations. The frequency of the vibrations is measured in cycles per second. - how fast → how h

Tone: A sound which has a definite pitch and is produced by regular vibrations. A noiselike sound has an indefinite pitch and is produced by irregular vibrations.

Interval: The distance between any two tones.

ex: octave - 8
A - A
one more line +
two staves

new string +
stave

Pitch range: The distance between the lowest and the highest tones that a voice or instrument can produce.

Elements of music

All the musical elements come together when people play or sing.

ALL YOU CAN DO IS TAKE 1 NOTE INTO 2 SMALLER ONES - P.A.S. 16ths

Rhythm: Pattern

Rhythm is basic to life. We see it in the cycle of day and night, the four seasons the rise and fall of tides. Rhythm is the heartbeat of music, the ordered flow of music through time. Rhythm has interrelated aspects: beat, meter, accent and syncopation, and tempo, measure.

usually a waltz
rock, march, tango
4 b per m
stress one + 4
1 = 3 - boring - straight
1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1
Indicators of speed:
Andante
Moderato
Allegro
Presto

Beat - the regular pulsation in music - *Very Steady*

Meter - the organization of beats into regular groupings - *beats per measure*

Accent - a stress or emphasis on a note

Syncopation - when the stress comes between beats or when an "offbeat" note is accented.

Tempo - the speed of the beat

Measure - a vertical unit of time that contains 1 strong beat

- Andante slow
- Moderato moderate
- Allegro fast
- Presto very fast

rest
1 1 1 | 3 | 1 1 1 |
So you emphasize
rest + one summi
to make for extra
after there is
rest - not strong
a time

Melody:

Melody is a series of single notes which add up to a recognizable whole. It has direction, shape, and continuity. Melodies move by steps and skips. Melodies are made up of shorter parts called phrases which in turn are broken into fragments, or motives. Melody which serves as the starting point for an extended piece of music is called a theme. The emotional focal point of a melody is called the climax.

usually around
the chords
one melody - period
the whole we can
phrases
phrase - part which
is independent
motive - small part
has say
phrases
not phrases
minimum 3 (2-measure)

adds up to
series of notes

down

Harmony:

Harmony refers to the way chords are constructed and how they follow each other. Harmony results when notes of a chord are sounded together. Some chords are considered stable and restful, others unstable and tense.

Chord - a combination of three or more tones sounded at once.

Consonance - a combination of tones that is pleasing and restful.

Dissonance - Tones or combinations that give the feeling of unrest and require resolution in some other tone or chord.

Tone Color:

Tone Color is the quality of sound that distinguishes one instrument or voice from another. Tone color is described by words like bright, dark, brilliant, mellow, and rich. Timbre is synonymous with tone color.

→ motive - a short musical idea which is developed within a composition

Form:

uses melody forms patterns

Form is the organization of musical ideas in time. We perceive the form by recalling the various parts and how they relate, and with repeated listening the form becomes clearer and takes on an emotional meaning. Music is made up of *phrases*. Phrases are combined to make parts or sections of a composition. Throughout the centuries, composers have used various forms which we will study during the year. Some of the most popular form are:

- Two-Part Form (Binary), or AB form,
- Three-Part Form

very chorus
1. A B - chorus
ABA B

(Ternary), or ABA form,

- Sonata Allegro Form
- Rondo Form
- Through-composed
- Ritornello Form
- Theme and Variations

Dynamics:

Degrees of loudness or softness in music are called dynamics. Loudness is related to the *amplitude*, or width, of the vibration that produces a sound. When notating music, composers have traditionally used Italian words to indicate dynamics. The most common terms are:

Term	Abbreviation	Meaning
<u>pianissimo</u>	<i>pp</i>	very soft
<u>piano</u>	<i>p</i>	soft
<u>mezzo piano</u>	<i>mp</i>	moderately soft
<u>mezzo forte</u>	<i>mf</i>	moderately loud
<u>forte</u>	<i>f</i>	loud
<u>fortissimo</u>	<i>ff</i>	very loud

Really Fortissimo can play louder
1 in comparison to legatissimo
cause plucks

Middle Ages (450-1450)

When Roman Empire collapsed in 7th century AD many of the arts, developed in Ancient World, died. But music was kept alive in churches and monasteries. This was the age of faith. Most music was **sacred**. Roman Catholic church had the most powerful influence on all society. Most people, including the nobility, were illiterate. Monks held a monopoly on learning.

Characteristics of Medieval music

The first musicians were the priests. Women were not allowed to sing in church. In the early "dark ages" the church didn't let use of musical instruments. Hence, most medieval music was vocal. After about 1100, instruments were used increasingly in church.

Until this point, only monophony was used, however, during the later Middle Ages polyphony was first used. In vocal performances **unison** was commonly used (everyone singing the same tune at the same time). Singing took much skill and practice.

The official music of the Roman Catholic church was (and still is) the **Gregorian chant**, named after Pope Gregory the Great I, who assembled the hymns, not composed them. These are melodies set to sacred Latin texts and sung without accompaniment. They are monophonic in textures and are based on passages from the Book of Psalms. *First song - 12th cent → KYRIE ELEISON God have mercy on us*

Despite the domination of Gregorian chant (for centuries only sacred music was notated), there was much music outside the church. The first musicians who composed **secular** music were minstrels, troubadours, trouveres, and minnesingers.

nb - **Minstrels**

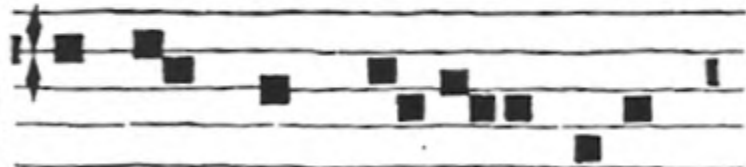
nb - **Troubadours**

nb - **Trouveres**

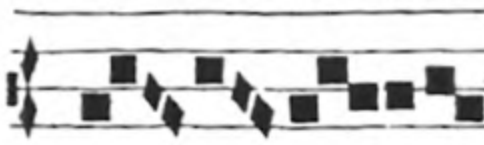
Minnesingers

Ars nova

Harmonisation

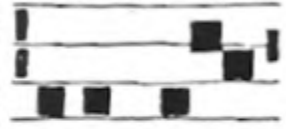


a ma lo allelu va al

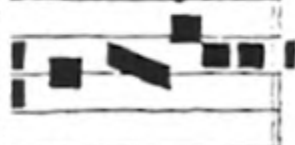


In die as
cen sio is

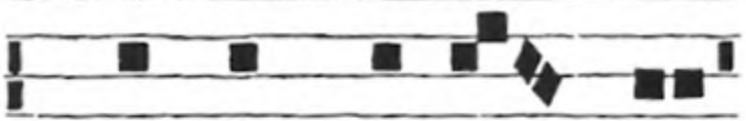
le lu va. di. i. off. 3.



I ri ga



le i

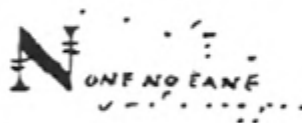


quod somo ra mo

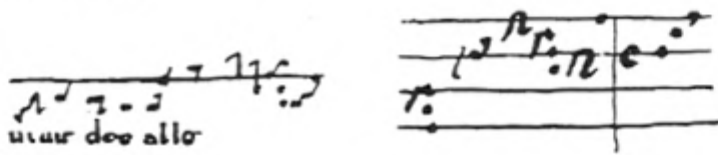
LATE XIV CENTURY MUSIC SHEET

Writing music down

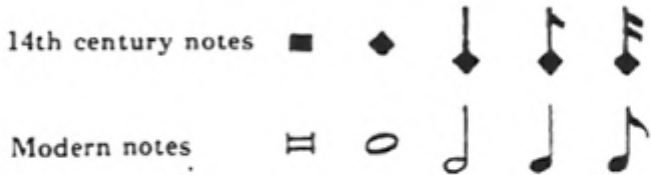
The system of writing music down developed slowly over a long period of time. In the Middle Ages written music looked very different from the way it does now.



By about the 7th century there was a system that used marks above the words to be sung. The marks were called neumes and they showed the singer roughly how the music went but not the exact pitch and length of the notes.



Then people started drawing a line to represent one particular note. Neumes above the line were higher notes, neumes below the line were lower notes. Soon more lines were added. Each line and space stood for a different note. These lines are called a staff or staff.



Gradually, as music became more complicated, a system which could show the length of a note was needed, and so shapes were introduced.



NEW YORK Philharmonic



PERCUSSION



TRUMPETS



TROMBONES



TUBA



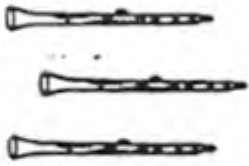
TIMPANI



FLAMINGOS



BASS CLARINET



FLUTES



OBOES



BASSOONS

CONTRA BASSOON



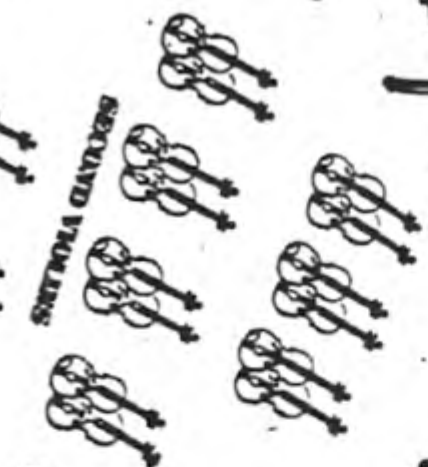
ENGLISH HORN



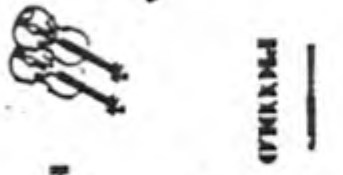
PIANO



HARP



SECOND VIOLINS



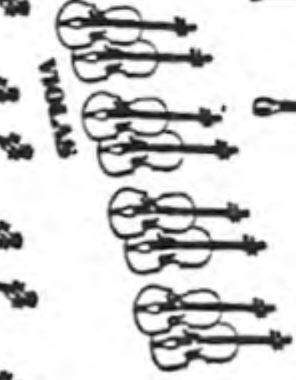
VIOLA



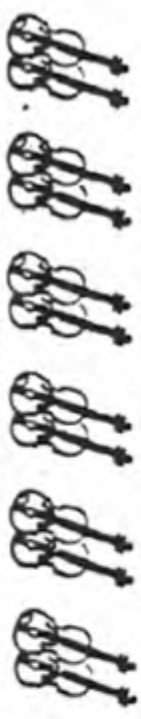
CELLOS



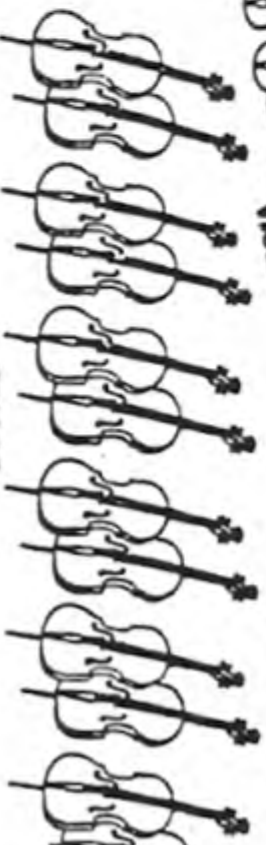
VIOLAS



DOUBLE BASSES



FIRST VIOLINS



CELLOS

PERFORMING MEDIA: VOICES AND INSTRUMENTS

Contralto - soprano boy
by voice change - to
high - low - soprano
soprano - boy - not
soprano - boy - not

Rachel
Bepta

TERMS TO KNOW

- **Voices**
 - 4 female voices
 - 3 male voices - baritone
 - ~~soprano~~ ^{head voice}
 - ~~mezzo-soprano~~
 - ~~alto (or contralto)~~
 - ~~tenor~~
 - ~~baritone~~
 - ~~bass~~
 - ~~Falsetto - fake / male high voice~~
- **Musical Instruments**

- **String Instruments** small (high) - large (low party)
 - ~~violin~~
 - ~~viola~~
 - ~~cello (violoncello)~~
 - ~~double bass~~
 - ~~harp~~
 - ~~guitar~~
 - ~~bow~~
 - ~~pizzicato~~
 - ~~staccato (double, triple, quadruple)~~
 - ~~vibrato~~
 - ~~mute~~
 - ~~tremolo~~
 - ~~harmonics~~

- **Woodwind Instruments**
 - ~~piccolo~~
 - ~~flute~~
 - ~~oboe~~
 - ~~English horn~~
 - ~~clarinet~~
 - ~~bass clarinet~~
 - ~~bassoon~~
 - ~~contrabassoon~~
 - ~~recorder~~
 - ~~saxophone~~
 - ~~reed~~
 - ~~single-reed woodwinds~~
 - ~~double-reed woodwinds~~

- **Brass Instruments**
 - ~~trumpet~~
 - ~~French horn (horn)~~
 - ~~trombone~~
 - ~~tuba~~
 - ~~cornet~~
 - ~~baritone horn~~
 - ~~euphonium~~
 - ~~bass~~
 - ~~mute~~

- **Percussion Instruments** hit or drag ke
 - ~~timpani (kettledrums)~~
 - ~~glockenspiel~~
 - ~~xylophone~~
 - ~~celesta~~
 - ~~chimes~~
 - ~~side drum (snare drum)~~
 - ~~bass drum~~
 - ~~tambourine~~
 - ~~triangle~~
 - ~~cymbals~~
 - ~~gong (tam-tam)~~

- **Keyboard Instruments**
 - ~~piano~~
 - ~~harpsichord~~
 - ~~organ~~
 - ~~accordion~~

- **Electronic Instruments**
 - ~~tape studio~~
 - ~~synthesizer~~
 - ~~computer~~

- **Nonwestern Instruments**
 - ~~membranophones~~
 - ~~chordophones~~
 - ~~aerophones~~
 - ~~idiophones~~

Rachel
Beyle

Artist: Javert & Valjean Lyrics
Song: Confrontation Lyrics

best
BOOK
Victor
Hugo

[

[JAVERT]
Valjean, at last,
We see each other plain
'M'sieur le Mayor,'
You'll wear a different chain!

monophonic

[VALJEAN]
Before you say another word, Javert
Before you chain me up like a slave again
Listen to me! There is something I must do.
This woman leaves behind a suffering child.
There is none but me who can intercede,
In Mercy's name, three days are all I need.
Then I'll return, I pledge my word.
Then I'll return...

[JAVERT]
You must think me mad!
I've hunted you across the years
A man like you can never change
A man such as you.

[VALJEAN (in counterpoint)]
Believe of me what you will
There is a duty that I'm sworn to do
You know nothing of my life
All I did was steal some bread
You know nothing of the world
You would sooner see me dead
But not before I see this justice
done
I am warning you Javert
I'm a stronger man by far
There is power in me yet
My race is not yet run
I am warning you Javert
There is nothing I won't dare
If I have to kill you here
I'll do what must be done!

[JAVERT (in counterpoint)]
Men like me can never change
Men like you can never change
No,
24601
My duty's to the law - you have no
Rights
Come with me 24601
Now the wheel has turned around
Jean Valjean is nothing now
Dare you talk to me of crime
And the price you had to pay
Every man is born in sin
Every man must choose his way
You know nothing of Javert
I was born inside a jail
I was born with scum like you
I am from the gutter too!

polyphonic

The Renaissance, by nature was a time of cultural rebirth. There was increased interest in Humanist/Cultural learning. The arts became an important part of learning and culture. Music was previously seen as a science of the way chords fit together to make a pleasant melody, now it was seen as an expressive art with emotions and feelings behind it. Additionally, with the invention of the printing press, printed sheet music and books about music were far more accessible and practical to learn from and appreciate music from.

With the increase of popularity, the courts and governments had to "keep up with the times" so the rich courts and civic governments of the Renaissance supported music to a degree that was never seen before. This level of musical support was also provided by the religious institutions of the day. As a result of colonial expansion, great artistic wealth flowed into European cities and courts. Travel and the resulting musical exchange became a driving force for the creation of a more international musical style.

The composers of the Renaissance concerned themselves with three different areas of music:

- ♪ **Sacred music:** Composers continued to work with the older forms such as the motet and Mass. It is in this music that we find the clearest international style.
- ♪ **Secular music:** Composers created new forms that reflected national trends, such as the Italian madrigal and the French chanson.
- ♪ **Instrumental music:** The rise of music printing encouraged the spread of instrumental music for amateurs, and more specific types emerged.



2

The age of the Renaissance was one of innovation in technology, science, politics, economics, art and music. A new way of viewing the world emerged which brought civilization out of the Middle Ages and toward an industrialized, modern world.

The church began to lose its authority. Many composers now worked at the courts of wealthy rulers and composed non-religious music. Some composers still wrote for the church. But some music was already written not in Latin but in vernacular.

Humanism- self-awareness. The dominant intellectual movement in Renaissance, an attempt to discover humankind, individuality, focusing mainly on human life and accomplishments.

Explorers- Columbus, Magellan, Cortez

Painters- Michelangelo, Da Vinci, Raphael

Composers- Palestrina, Monteverdi, Percell

Educators- ^{status symbol - reformation, printing press} educated - respected - symbol of being above ordinary ppl

reminiscent

Characteristics of Renaissance music



- ♪ Vocal music was still more important than instrumental music.
- ♪ There was no standard orchestra
- ♪ The textures were mostly polyphonic.
- ♪ There is no extreme contrast in dynamics, tone color, and rhythm. ^{loud + soft} ^{dis. instruments} ^{dis. voices}
- ♪ There is a close relationship between words and music. ^{de scending}
- ♪ It was the golden age of "a capella" singing, which is unaccompanied choral music.
- ♪ The birth of Madrigal: a composition style for several voices usually in polyphonic textures, with the music being about love. Usually without accompaniment, often using word painting, which is a musical representation of specific poetic images.

Antonio Vivaldi- (1678-1714)

Vivaldi was a famous, influential virtuoso violinist. He wrote over 600 concerto grossi. He died in poverty, almost forgotten until the Baroque revival in the 1940's.

The Four Seasons- a set of four concerto grossos by Vivaldi; each of the concertos- "Spring," "Summer," "Autumn," and "Winter," has three movements.

Concerto Grosso- a type of musical composition for a small group of solo instruments (1 to 4) & an orchestra (tutti) usually in 3 movements.

Movement- A section of music which sounds fairly complete and independent but is a part of a larger composition.

Tutti- "all"-the orchestra during the Baroque period

Ritornello form- a form of the concerto grosso in which tutti alternates with the soloists.

Virtuoso- a performer who developed extraordinary technical mastery.

Improvisation- music created at the same time as it is performed.

Terraced dynamics- changing the dynamics suddenly from *ff* to *pp* or *pp* to *ff*.

Johan Sebastian Bach (1685-1750):

Bach created masterpieces in every form of the Baroque era except opera-cantatas, concerto grossos, fugues, oratorios, masses etc.

He composed over 1000 pieces of music.

During his life he was considered the most eminent organist, but not appreciated as a composer.

For about 100 years his music was not played, not known to many generations of composers (from about 1730-1829) when he was rediscovered by Felix Mendelssohn. Insistent rhythmic drive- unifies his music.

*Fugue-A polyphonic composition based on one main theme. (Remember round/canon). It can be written for one instrument, a group of instruments or voices.

*Suite- a set of dance-inspired movements, all in the same key, but different in meter, tempo, character. The dances usually are:

Allemande- from Germany, moderate tempo

Courante- from France, fast

Sarabande- from Spain, slow

Gavotte (or *Badinerie*) - from France, fast

Gigue (jig) - Irish, very fast

*chorale- a hymn tune sung to German religious text

*cantata- a composition in several movements for chorus, vocal soloists, & orchestra

George Frideric Handel (1685- 1759):

Handel was the master of the Italian opera & English oratorio. He composed 39 operas while he was the director of the Royal Academy of Music. When the academy went bankrupt, Handel started to compose oratorios. Here are some of his oratorios: "Saul," "Israel in Egypt," "Judah Maccabeaus," "Joshua," "Solomon," "Messiah" (based on the New Testament).

Oratorio: a large-scale composition for chorus, vocal soloists and orchestra, usually set to a narrative text. There's no acting, scenery, or costumes. Most oratorios are based on Biblical stories but they are secular compositions. "Messiah" is the best known. King George II stood up during the "Hallelu...a" chorus, and since then the audience remains standing while this chorus is sung.

Opera:

Same as oratorio, but what is the difference?

Baroque style is a particular style in the arts, flamboyant, bizarre, very theatrical. Music was mostly commissioned by aristocratic courts, churches- all who employed musicians, demanded new music. Thus composers were an integral part of baroque society. The quality of baroque music is so high that it has become standard in today's repertoire.

Characteristics of Baroque music

Unity of mood-	one basic mood remains throughout the whole composition
rhythm	one rhythmic pattern is repeated in one composition which provides compelling drive and energy
melody	elaborate, ornamented, continuously expending
dynamics	loud → soft immediately "terraced"
texture	predominantly polyphonic
<i>make up on the spot</i> improvisation	an essential component of music at that time
orchestra	based on a violin family (10 to 30 players)

Instrumental music became as important as vocal music for the first time in late Baroque period. It was the "golden" age of the organ. Harpsichord and trumpet were also very popular.

*One rhythm - important -
throughout
without tuning*

Baroque -
not
Stranger

not known
to majority
of musicians

Baroque: 1600- 1750

The Baroque period was a time of experimentation. Musicians embraced the idea that music could move the listener in a real and physical way. Opera, with its blend of music and drama, was the full realization of this ideal. In instrumental music, no less than in opera, composers experimented with ways of creating impressive effects.

The Baroque period also meant expanded roles for music. Music continued to be used as an important tool of statecraft. The new and extravagant styles served as a rich adornment to religious services in both Catholic and Protestant traditions. Music, especially opera, was an important source of entertainment to the growing merchant and landed classes.

There was also a growing awareness of national styles. Distinct styles of both vocal and instrumental music developed in Italy, France and Germany. Composers were aware of these differences and made use of them in their music. A French composer, for example, might label a piece "In the Italian Style". The question of the superiority of various styles was often the subject of heated debate.

In previous eras, vocal music took precedence over instrumental music. In the Baroque Period, the full equality of instrumental music was reached due to the expansion of instrumental music *form*. New instrumental forms, such as the concerto and sonata developed. Instrument makers created new types of instruments (especially wind instruments). The violin moved to center stage as the most important string instrument. Performers reached new heights of expression and technique. Virtuoso players (such as Archangelo Corelli and Antonio Vivaldi) reflected these abilities in their own compositions. Even in vocal music, instruments played an important role. Instruments not only served as accompaniment, but often played equal roles with the voices.



Opera +
Instrumental
pieces

long
elaborated
decorated

Handwritten note: *Beethoven 2-hr*

The Classical period (1750-1825)

The term classical is confusing because it has so many different meanings.

- it may refer to Greek, Roman antiquity
- an enduring creation, accomplishment—a movie classic, masterpiece etc.
- for many people it is music that is serious, *not* rock, jazz, folk...

Classical period refers to 2nd half of 18th century. Philosophers, writers referred to this time as the “**age of enlightenment**”. They believed in

- reason- best guide for human conduct
- balance, clarity of structures
- emotional restraint and “good taste”

During early 18th century heavy, ornamented style of Baroque gave way to more intimate style –**rococo**– light, graceful. Rococo composers were-C.P.E. Bach and J.C. Bach.

In the Classical period, people’s view of the nature of this world, and of their relationship to it, was undergoing fundamental change. The concept of “natural” became an important component in artistic thought, which most certainly did not exclude music. The “unnatural” and “artificial” gestures of Baroque style compositions ceased to be used and instead they were replaced with “natural” ideals of simplicity and balance. In music, simplistic balance and an interest in real emotions were critical for the composer during this period.

Music was an important part of court life. Many aristocrats were excellent musicians. Rich people wanted to be surrounded by music at home. Music lessons and printed music increased. Comic operas sometimes ridiculed aristocracy.

Handwritten scribble

Handwritten note: *Melody-simple*

Characteristics of Classical Music

Contrast of mood	Not only are there contrasting themes within a movement, but there also may be contrasts within a single theme
Rhythm	Variety, changes of pattern, unexpected rests
Textures	Homophonic textures (usually melody and accompaniment) became the standard. Contrapuntal texture was used sparingly, and for specific purposes.
Melodies	Classical melodies usually fall into even phrases, and often were organized into symmetrical "question and answer" structures. They were tuneful, easy to remember, always balanced.
Dynamics	Gradual changes, less terraced dynamics. The replacement of the harpsichord by a piano contributed to this effect.
Orchestra	Based on 4 families (25-50 players) <i>Handwritten note: strings, woodwind, brass, percussion</i>
Forms	Simple, rational forms: Two- and three-part forms became the essential building blocks of all Classical forms, especially the Sonata Allegro form.
Improvisation	Limited to cadenzas



Classical Period (1750-1820)

Symphony-an extended ambitious composition usually in 4 movements, typically lasting between 20-40 minutes for a full orchestra. It can be called a **sonata** for an orchestra.

- 1st movement- allegro, in sonata allegro form (vigorous, dramatic-fast.)
- 2nd movement- andante in ABA form, slow, lyrical
- 3rd movement- minuet or scherzo, ABA, dance-like
- 4th movement- finale, rondo form, fast-brilliant-heroic

Sonata- a composition for one or two instruments usually in 3 or 4 movements. First movement is usually written in Sonata Allegro form.

String Quartet- a composition for 4 instruments: 2 violins, viola, cello, usually in 4 movements. First movement in Sonata Allegro form.

Concerto- composition for a solo instrument and an orchestra usually in 3 movements. First movement is in Sonata Allegro form.

Sonata Allegro Form- a form of a single movement consisting of 3 main sections:
exposition, development, recapitulation
-sometimes there is an intro and/or coda (ending)

- **Exposition**- First (main) theme, transitional theme (bridge), second theme, closing theme.
- **Development**- themes are broken into fragments, polyphonic textures.
-sudden *ff*, then *PP*, most dramatic section
- **Recapitulation**- like the exposition, back to stability, all the themes return in the same order, in the original key.
- **Sonata Allegro Form**- used in first movement of symphony, concerto, sonata, etc.

Rondo- a form of a single movement featuring a main theme (A) which returns several times in alteration with other themes (B, C, D). The main theme is called **refrain**. The section between the refrain is called the **episode**.

Rondo Form- is used for last movement in symphonies, concertos, and sonatas.
A common rondo pattern is A-B-A-C-A-D-A

Wolfgang Amadeus Mozart

-wrote masterpieces in all musical forms of his time (symphonies, concertos, sonatas, etc.)

Ludwig van Beethoven

-he bridged classical and romantic eras.

