


<b>BAROQUE COMPOSERS</b>	Antonio Vivaldi	George Frederic Handel	JS Bach
Year of birth-death	1678-1741	1685-1759	1685-1750
Birthplace, nationality	Italian, Venice	English composer, born in Germany	Eisenach, German
Family background	Eldest of 9 siblings	His mother helped him learn music surreptitiously because of his father's objections	Very musical family, orphaned at 10, older brother taught him organ
Education, professional training	Trained for music and priesthood	Studied law for his father's wishes, after whose death he turned to music	St. Michael's school in Lüneberg
Musical career, places of employment, patrons, accomplishments over lifespan	Conductor/Teacher at Pio Ospedale della Pieta, where he had to compose oratorios and concertos for every church event. This created the ideal experimentation environment.	Violinist at an opera house in his youth, 1704, Founding the Royal Academy of Music 1720, Italian opera to English audience, financed by a group of patrons under the king's headship. When John Gay's Beggar's Opera came out, its success ruined the Academy. Handel then devoted himself to writing oratorios, quicker to write, could use local singers because the text was in English	Organist at Arstadt and Mühlhausen Kapellmeister in Leipzig, Organist and chamber musician to the Duke of Weimar Music director at Lutheran churches Educator at Thomasschule
Significant associations or connections with people, places, events	Anna Giro – 1720 his singing pupil and mistress (which he denied). His popularity dwindled in Venice after censure for his bad conduct as a priest.	Youth spent in Italy, where he worked composing sacred music, most of career in London	Titled "Royal Court Composer" by Augustus 3
Stages, style periods	Baroque	Baroque	Baroque
Innovations	Consistently uses the ritornello form in the fast movements (1 and 3) Expands Torelli's basic ritornello form, to have episodes for soloists. First composer to make the slow movements as important as the fast ones. <i>Ritornello</i> – the recurring refrain played by full orchestra, establishes principle tonality Solo passages are no longer merely ornamental – they help modulate	Most important innovation within the oratorio is the use of the chorus	Demonstrates the possibilities within equal temperament
Musical influences	Corelli	Scarlatti, Corelli	Vivaldi, Buxtehude, Telemann,
Impact and significance	Influenced Bach, widespread across Europe. Over 200 violin concertos, developed idiomatic writing for strings	Established his reputation in England through his Italian opera compositions	Respected as an organist throughout Europe during his life, not recognized as a great


		Oratorios received modestly at the beginning	composer until the first half of the 19 <sup>th</sup> C Writes in almost every genre of his day (not opera) and brings together the leading musical developments of baroque era
Genres cultivated	Solo Concerto: <i>concertino</i> solo instrument (often violin) against <i>ripieno</i> ensemble of strings and continuous group	Oratorio	Prelude and Fugue
Title of works representing genres	Le Quattro Stagioni	Messiah	Das Wohltempierte Klavier
<b>COMPOSITIONS</b>	La Primavera	Selections	Personal choice: Prelude and Fugue Book 1 no. 2 in C minor
Date	1723	1741	Two books, compiled in 1722 and 1744
Historical context and circumstances of composition	First published as the first 4 of twelve concertos in 1725 part of his Op. 8 Contest of Harmony and Invention	He wrote it in 24 days straight and felt it to be divinely inspired	Adapted elements from Italy and France wide range of Baroque styles throughout
Genre	Solo Concerto (as opposed to <i>concerto grosso</i> )	Oratorios – at first, basically were religious operas, no acting, scenery, costumes. Performed in concert halls and churches	Prelude and Fugue
Performing forces	Strings: <i>concertina</i> and <i>ripieno</i> Scored for solo violin with a small orchestra of 1 <sup>st</sup> violins, 2 <sup>nd</sup> violins, violas, basso continuo	For solo voice, chorus, and orchestra, of which strings and continuo are the focus.	Piano
Structure, number of movements, description of movements, including form, key structure, tonal centres, modulations, tempo, meter, musical mood, character or atmosphere	Movement 1: ritornello form – fast <b>E Major</b> theme played by <i>ripieno</i> , modulates to B Major, during the ritornello after episode 2. During episode 3 modulates to C# minor, Penultimate ritornello modulates back to E major  Movement 2: slow, Largo in C# minor $\frac{3}{4}$ time basso continuo and cellos is not playing  Movement 3: ritornello form – fast, allegro, E Major, in 12/8 time, long sustained notes in the violas and continuo instruments <i>drone</i> .  Note: <i>Ritornello form</i> = alternating passages of ritornello with soloistic episodes	<b>3 sections:</b> <b>1) Christmas Overture</b> – a <i>French overture</i> , standard form. <i>Da Capo Aria</i> = AA'BAA'; aria = melodic song; in E minor. Oboe driven, common time, grave allegro moderato <b>There Were Shepherds:</b> <i>recitativo secco</i> (sparse accompaniment) mixed with <i>recitative accompagnato</i> ; free rhythm. Soprano voice saved until this point, shows hope. Common time. Secco: C major, <i>Accompagnato</i> : F Major; Secco: A Major; <i>Accompagnato</i> : D Major; <b>Glory to God:</b> chorus opens with <i>homorhythmic texture</i> D major,	<b>Prelude:</b> sixteenth notes dominate in both hands, C Minor to Eb Major, a dominant pedal as it modulates back to C minor, ends with a <i>Tierce de Picardie</i> <b>Baroque Fugue:</b> three voices, short subject, G minor and C minor, final statement in C minor with free counterpoint, including a tonic pedal in low voice, ends with a <i>Tierce de Picardie</i> <b>3 sections.</b> <b>1) exposition:</b> has <i>subject</i> – statement of main idea; <i>Real answer</i> – transposition of subject to another key, usually dominant; compared to a <i>tonal answer</i> – stays in the same key;

		<p>common time  <b>Rejoice Greatly:</b> <i>recitativo accompagnato</i> regular rhythm          ABA form, da capo aria form. Bb major in A section, B section in G minor, slower tempo, more lyrical, with extended melisma on the word “rejoice”, last A section has an abridged instrumental part and extends the melisma on rejoice, soprano; 12/8  <b>2) Easter</b>  <b>Hallelujah</b> trumpets and timpani appear for the climax.          Homorhythmic voices on Hallelujah – marks the end of the Easter section. D Major, Allegro, common time.  <b>3) Redemption</b> focuses on the church and end times          Use of dramatic tension throughout</p>	<p><i>countersubject</i> – occurs right after the subject, same voice, answers; <i>Counterpoint</i> – a melody against the main melody  <b>2) Middle section:</b> has <i>Episode</i> – motives from exposition developed further; <i>Stretto</i> – imitation of the subject in close succession so that the answer comes before the subject is completed, usually employed at the end of the fugue, may appear in the middle section.  <b>3) closing section</b>  <i>Pedal point</i> – often at the conclusion of a fugue, chords become consonant and dissonant alternately, being suspended over one pitch which is usually in the bass  <i>Tierce de Picardie</i> – the ending of a minor work on a tonic major chord</p>
Text (language, source, author, meaning)	<p>With descriptive sonnets, maybe written by Vivaldi          Movement 1: the advent of spring          Movement 2: repeated rhythmic pattern represents barking dog          Movement 3: drone of a bagpipe, appears in the text, mirrored in the music</p>	<p>English, derived from the Bible, compiled from the Old and New Testament by Charles Jennens</p>	-
Plot summary	-	<p>Birth, death of Christ and redemption story</p>	-
Context of selection within work	<p>Spring, Summer, Autumn, Winter</p> 	<p>Overture (Sinfony) – opening section          There were shepherds – plot advancement within the Christmas section, leading directly into:          Glory to God -          Rejoice Greatly –          Hallelujah – grand climax of Easter section and the work as a whole</p>	<p>Compilation. Each book contains 24 pairs of preludes and fugues in major and minor keys. Fugues are in 3, 4, or 5 voices.</p>
Terms:	<p><i>Ostinato</i> – repetition of musical pattern, persistently</p>	<p><i>Libretto</i> – verbal text</p>	
Notes	<p>Well suited to being played by musicians of varying skill levels, e.g. a collegium musicum. Special colouristic</p>		

	effects, pizzicato and muted strings.		
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<b>CLASSICAL COMPOSERS</b>	Franz Joseph Haydn	Wolfgang Amadeus Mozart	Ludwig von Beethoven
Year of birth-death	1732-1809	1756-1791	1770-1827
Birthplace, nationality	Rohrau, Austria	Salzburg, Austria	Bonn, Germany
Family background	Son of a wheelwright	Father Leopold Mozart a violinist/composer to archbishop of Salzburg	Alcoholic grandmother Father and grandfather as singers Support his two younger brothers when his father became alcoholic
Education, professional training	Choir boy till 16	Mostly from his father	Student of Haydn
Musical career, places of employment, patrons, accomplishments over lifespan	Play, teach, compose in an attic in Vienna Patronage of the Esterházy family for 30 years	At age 6 performing for the empress Maria Theresa; age 13 had written sonatas, symphonies, operas, etc. Age 17 patronage of the Archbishop of Salzburg, but it was a tense relationship from which he was dismissed at age 25. The last decade of his life he was struggling financially. He found patronage with Emperor Joseph II but his tasks were below him and it paid poorly.	Patrons: Prince Lobkovitz and Count Razumovksy Modified patronage system – lessons and gifts as remuneration Late 20s deafness
Significant associations or connections with people, places, events	Esterházy	Married Constanza Weber against his father's wishes, six children, two surviving infancy	Rescinded his dedication of a symphony to Napoleon after political disgust
Stages, style periods	Classical, dense musical textures, motivic	Classical, relaxed, lyrical, even his instrumental works have dramatic feeling	Early – influence from Haydn and Mozart – Middle – begins after he starts to lose hearing, more 19 <sup>th</sup> C elements, accents, contrasts, Late – chromatic, condensed style,
Innovations	Developed the instrumental style of the 18 <sup>th</sup> C Evolution of the sonata form	Constant experimentation with genres and forms	Evolution of the sonata cycle – added a scherzo instead of a menuet and trio
Musical influences	Fux (Gradus Ad Parnassum	JS Bach and Handel, e.g. fugues, bringing out contrapuntal complexity of	Haydn, Mozart

	counterpoint) CPE Bach	late Baroque	
Impact and significance	Well known and respected throughout Europe in middle age; influenced Mozart and Beethoven	Wrote chamber music, symphonies, piano music, opera (buffa/comic, seria/comic, Singspiel/German) Influenced Beethoven	Transition between classical and romantic Replaced minuet and trio of the sonata cycle with scherzo for more drama
Genres cultivated	String Quartet	Serenade	Symphony
<b>COMPOSITIONS</b>	String Quartet op. 76 no. 2 "Quinten" fourth movement	Eine Kleine Nachtmusik K525	Symphony no. 5 in C Minor op. 67
Date	1797	1787	1808
Historical context and circumstances of composition	Golden age for chamber music,	Serenades and divertimentos – lighter form of public chamber music, commonly performed outdoors	First performed in Vienna
Genre	String Quartet	Serenade	Symphony
Performing forces	Violin 1, Violin 2, Viola, Cello	Strings	motive is repeated with different orchestrations
Structure, number of movements, description of movements, including form, key structure, tonal centres, modulations, tempo, meter, musical mood, character or atmosphere	Exchange of motives among instruments (Movement 1: Sonata form, D minor; Movement 2: ternary form, 6/8 D major, two part canon; Movement 3: ¾ D Major) <b>Movement 4:</b> opens with an ascending P4 in melody. ABA A: <i>exposition</i> - Hungarian Dancey theme, syncopations, B: <i>development</i> - modulates to F major, A': <i>recapitulation</i> - First theme in D Minor, 2/4; <i>Coda</i> - features triplets ends with a tierce de Picardie	<b>Movement 1: Allegro</b> Opens with march-like <i>rocket theme</i> , (1 51 515135) a quickly ascending idea, <i>rounded binary form</i> G major, bridge – D major, graceful lyrical theme, recapitulation is in G major, with a Coda <b>Movement 2: Romanza</b> andante. ABCA loose rondo, of which each section is a binary form. A – C major, B – rhythmic movement, opening material from A section returns at the end. C – Modulates to C minor, A – no repeats and turns into a short coda. <b>Movement 3: Menuetto</b> menuet and trio – allegretto. G major, ¾ trio changes to dominant key, D major. Lyrical. Large scale ternary form, i.e. menuet is repeated after trio. <b>Movement 4: Rondo</b> allegro sonata-rondo form. G major. Bridge: D major, second theme, also modulates to G minor, Recapitulation starts with second theme in G major. Then first theme, then coda based on the theme.	Cyclical sonata in that the motif shows up in each movement <b>Movement 1:</b> sonata-allegro form – allegro con brio C Minor, duple. Bridge = Eb major, recapitulation in C minor <b>Movement 2:</b> theme and variations – andante con moto Ab major, triple time <b>Movement 3:</b> scherzo and trio – allegro, in C minor and C major Triple time opens with rocket theme in bass <b>Movement 4:</b> sonata-allegro form, - allegro, C major, common time, modulates to G in bridge where there are plenty of triplets. Recapitulation is in C Major, extended coda.


Context of selection within work	One of six string quartets	Stands alone	
Extra-musical connections	Nicknamed Quinten because the first movement's theme is based on a descending P5	-	
Terms:	Exposition; Development, Recapitulation, Coda	Rocket theme rounded binary	
Notes	Written for musically knowledgeable audiences	Friends with Haydn, to whom he dedicated some of his string quartets  From Romanze	ABA' A: scherzo, B: trio A': mod. Scherzo Four note motive, brings cyclic structure back into use

<b>ROMANTIC COMPOSERS</b>	Franz Schubert	Frédéric Chopin	Hector Berlioz	Giacomo Puccini	(Alt: Georges Bizet)
Year of birth-death	1797-1828	1810-1849	1803-1869	1858-1924	
Birthplace, nationality	Vienna, Austria	Near Warsaw, Poland	Near Grenoble, France	Lucca, Italy	
Family background	Son of a schoolmaster Was nicknamed "Schwammerl" – little mushroom, because he was short	Middle-class background Father French expat. Mother Polish. Child prodigy	Father was a doctor, expected him to do the same	Puccini family well established and very musical	
Education, professional training	Gifted, underappreciated child, died young studied piano and violin, choirboy in Vienna	Gifted child, studied at Conservatory of Warsaw Moved to Paris at 21 and spent the rest of his life there	Went to Paris to study medicine, but got conveniently side-tracked by the Paris conservatory and opera house	General education in the seminary and church music	
Musical career, places	Died of syphilis and	Considered	Wrote a treatise on instrumentation	Numerous operas	

of employment, patrons, accomplishments over lifespan	depression	“national composer” of Poland, but was half French		including La Bohème	
Significant associations or connections with people, places, events	Lived in Beethoven’s shadow, died one year after him and was buried beside him	Surrounded by Liszt, Berlioz, Victor Hugo, Heinrich Heine, in Paris Relationship with George Sand (Aurore Dudevant)	1830 won the Prix de Rome – which let him live and study in Italy, where he wrote symphonie fantastique		
Stages, style periods	Merges classical and romantic elements together	Rubato playing style, nocturnes, impromptus, mazurkas, preludes, etudes,	Romantic	19 <sup>th</sup> C opera: VERISMO	
Innovations	Rhetoric and drama in the lieder	Evolution of the polonaise	“creator of the modern orchestra”	Developed the verismo style – more realistic	
Musical influences	Beethoven	J.S. Bach, Liszt (a friend)	Beethoven	Verdi	
Impact and significance	Only recognized after his death. Lyrical beauty. Over 600 Lieder (romantic); instrumental works are more classical	Nationalism in his polonaises and mazurkas	Brought 19 <sup>th</sup> c romanticism to France, furthered our understanding of the orchestra Influenced Liszt, Wagner, Strauss, Mahler (wow) DEVELOPED THE SYMPHONY as we know it	Proponent of verismo	
Genres cultivated	Art Song	Piano music	Program symphony	19 <sup>th</sup> C opera	Opera
Title of works representing genres	Der Erlkönig D. 328	Polonaise in A Flat major op. 53 “Héroïque”	Symphonie fantastique op. 14	Madama Butterfly, La Bohème	Carmen
<b>COMPOSITIONS</b>	^	^	5th movement : Songe d’une nuit de sabbat i.e. Witches’ Sabbath	Madama Butterfly Poor reception initially. Hostility.	Act 1: Prélude, “Quand je vous aimerai?”, “L’amour est un

					oiseau rebelle”
Date	1815	1842	1830	1904	1875
Historical context and circumstances of composition	Originally part of a Singspiel by Goethe	Piano becomes more popular during the 19 <sup>th</sup> c in EU and America, to be played at home			
Genre	Durchkomponiert Lied	Lyric piano piece	Program symphony – 5 movements	19 <sup>th</sup> C Opera in 3 acts	
Performing forces	Solo voice and piano (each character is in a different register)	Solo piano	Orchestra + two harps and ophicléides (similar to tuba, a keyed brass)	Solo voices, orchestra	Solo voices, chorus, orchestra
Structure, number of movements, description of movements, including form, key structure, tonal centres, modulations, tempo, meter, musical mood, character or atmosphere	Triplets in pianist's LH are like galloping – word painting. Starts in G minor. Modulates to relative major when then Erlkonig (always major) comes in. B minor – father & son C major – Erlkonig C#minor – father & son d minor – father & son Eb major – Erlkonig last uses recitative, ending in “das Kind war tot” in G minor	Alla Polacca e Maestoso ABA' with intro and coda A: Ab major B: E major (introduced with descending rolled chords) >use of chromaticism A': abridged, original key	<b>Movement 5:</b> > <i>Larghetto</i> = common time, tremolo and pizzicato string effects > <i>Allegro</i> = idée fixe as ‘vulgar dance tune’ as beloved arrives. > <i>Cloches</i> – bells toll for the dead > <i>Dies irae</i> (Chant for the Dead) derived from an earlier Gregorian chant, in the bassoons and low brass. Dies Irae – 13 <sup>th</sup> C latin liturgical sequence (continually interrupted) > <i>Burlesque of the Dies irae</i> > <i>Dance of the Witches</i> dance, is followed by the sound of Col legno – to hit with the wood of the bow, gives a very ominous sound, representing witches' cauldron bubbling sound. Bells and brass alternate and build to a cadence. <i>portamento</i> – curved line between two pitches, very legato – every pitch in between the two given is heard	<b>Act 1: Prelude</b> busy, fugal, Allegro, Eb major, 2/4,  <b>Act 2: Un Bel Di Vedremo</b> most famous aria, one beautiful day her American husband will come for her. ABAC A: Gb major, 3/4 homophonic texture, B: 2/4 A section returns con forza (with strength) C: recitative style	
Text (language, source, author, meaning)	Poem by Johann Wolfgang Goethe (ballad) German	-	-	Libretto by Luigi Illica and Giuseppe Giacosa based on short story “Madame Butterfly” by John Luther Long	
Plot summary	Father is riding his horse in the night	-	Musician, in love and despair, tries to poison himself with opium. It's not strong enough to kill him so he	Mr. Pinkerton marries Cio-Cio-San	




	with his sick son in his arms. Son starts hallucinating and seeing the Erl king trying to seduce him.		collapses into odd visions. His beloved is a melody that haunts him as a recurring theme.	(Madama Butterfly) in Japan. He leaves her and she dreams of him returning for most of her life as she raises her kid. Suzuki, her friend, doubts that he will come back, but MB believes it. When Mr. P comes to Japan with a wife, MB is heartbroken. She sends her kid with Mr. P's wife and when they leave she ends her life.	
Context of selection within work	-	-	At the end, bringing a climax	Intro; In Act two before tragedy really sets in	
Extra-musical connections	-		Narrative reflects his relationship with Harriet Smithson	The version we know today as standard is actually the fifth revision. Puccini studied Japanese folk music before writing it and included some of those melodies in it.	
Terms	-	Polonaise – stately Polish dance with rubato 3/4		Exoticism – imagined orient (use of pentatonic and whole tone scale to conjure) Verismo – a style of opera meant to be realistic.	Habañera – Cuban dance rhythm in l'amour est un oiseau rebelle
Notes	Basic lied forms: Strophic – same music used for every poetry verse Modified strophic – strophic with instrumental interludes between		Program symphony – unlike classical symphony, doesn't necessarily have 4 movements, involved a narrative or some extra-musical association  From Dies Irae		

	verses durchkomponiert – through composed				
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<b>MODERN COMPOSERS</b>	Claude Debussy	Igor Stravinsky	Leonard Bernstein	Alexina Louie
Year of birth-death	1862-1918	1882-1971	1918-1990	1949-
Birthplace, nationality	St. Germain-en-Laye, France, near Paris	Oranienbaum, Russia, near St. Petersburg	Massachusetts, US	Vancouver, Canada
Family background	Poor family	His father sang at the Imperial Opera	Businessman father initially opposed LB's interest in music	Of Chinese descent
Education, professional training	Paris conservatory at 11	He took piano lessons but was pretty amateur because his parents wanted him to study law instead	Music at Harvard	ARCT at 17
Musical career, places of employment, patrons, accomplishments over lifespan	At age 22, L'enfant prodigue wins Prix de Rome, but he hated his time in Rome	Worked with Ballets Russes	Tenure as music direction of the New York Philharmonic,	
Significant associations or connections with people, places, events	Paris international exposition in 1889 opened his mind to non-major-minor scales	Ages 20-23 studies with Nicolai Rimsky-Korsakov		
Stages, style periods	Impressionism, Art as a sensuous experience. French tendency of letting non-stringed instruments have prominence in the score.	3 stages: Early works Neoclassical period Twelve-tone works		
Innovations	French Impressionism (Monet) – getting out of the major-minor system and into whole tone, modal, pentatonic, exotic sounds Literary equivalent: symbolism (Baudelaire) -> Establishing French song as different from Lied in setting symbolist poems	Ballet	Reviving Mahler's music	Fuses European and Asian influences
Musical influences	Jules Massenet	Debussy, Scriabin, Stockhausen	Aaron Copeland (friend) among others	
Impact and significance	Pelléas et Mélisande (his opera – symbolist drama) got attention through Europe, took him 10 years to write	His work with Firebird and Petrushka gave him prominence in Europe	Evolution of the American musical	
Genres cultivated	Symphonic poem	Ballet	Musical (which developed out of the	Piano music

			comic operas of Strauss, Offenbach)	
Title of works representing genres	Prélude à l'après-midi d'un faune	Le sacre du printemps (The Rite of Spring)	West Side Story	Music for Piano
<b>COMPOSITIONS</b>	^	Excerpts from part 1, adoration of the earth: <b>Introduction</b> <b>Dance of Youths and Maidens</b> <b>Game of Abduction</b>	Mambo, Tonight ensemble	Distant Memories
Date	1894	1913	1957	1982
Historical context and circumstances of composition		When it premiered it caused a riot		
Genre	Symphonic poem	Ballet	Musical	
Performing forces	Orchestra +harp and antique cymbals	Orchestra	Solo voices, chorus, orchestra	Solo piano
Structure, number of movements, description of movements, including form, key structure, tonal centres, modulations, tempo, meter, musical mood, character or atmosphere	Loose ternary form ABA' floating rhythm, chromaticism, E major A: descending chromatic line solo flute, vague beat, harp glissandi B: cellos and clarinet – livelier theme, syncopated descending line as a	<b>Introduction</b> before curtain rises. Lento tempo rubato <b>Danse des adolescentes</b> dance of the youths and maidens. Ab harmonic minor tempo giusto, dissonant string ostinato, Flutter tongue on clarinets sounds primitive/brutal <b>Jeux du rapt</b> game of abduction, young girls dancing. Presto, frenzied	<b>Dance at the gym (Mambo)</b> fast, syncopated afro-Cuban dance, where Tony first meets Maria. Polyphonic, percussive, <b>Tonight ensemble</b> anticipating the faceoff between gangs, fast, rhythmic, brass, percussion; as Tony and Maria sing a love duet preparing for their date that night over top	<b>Movement 1:</b> the enchanted bells <b>Movement 2:</b> changes <b>Movement 3:</b> distant memories - Arch form (symmetrical): ABCBA A- no meter, <i>senza misura</i> B – <i>quasi berceuse</i> = lullaby. C – <i>piu mosso</i> the songs starts to 'fold back over itself' <b>Movement 4:</b> Once upon a time
Text (language, source, author, meaning)	Text by Stéphane Mallarmé – pastoral poem	-	Musical adaptation of Romeo and Juliet	-
Plot summary	Faun – half man half goat, wakes up in the forest, remembers being visited by three nymphs, doesn't know if it was a dream or not	Goal was not to tell a story but to depict a ritual	Capulets and Montagues are Jets vs. Sharks (Puerto Rican immigrants). Tony falls in love with Maria.	

Context of selection within work		Part of act 1. Two acts.	See plot	^
Extra-musical connections		Primitivism – an anti-romantic vocabulary dissonant, shocking depicts rituals, Choreography includes slow, uncouth movements Choreographed by Vaslav Nijinsky	-	-
Terms		<i>changing meter</i> <i>Folk song</i> <i>Petrushka chord</i> – C major stacked with F# major	<i>Cha cha</i> – latin American dance, Cuban origin <i>Verse chorus structure</i>	
Notes	Symphonic poem – single movement orchestral work. AKA tone poem Opening line: in flute <i>Très modéré</i> 		<i>Hemiola</i> – alternating between duple and triple meter or superimposing them. E.g. “America” from WSS	

ERAS	Baroque	Classical	Romantic	Modern
Dates	C 1600-1750	C 1750-1825	C 1825 – 1900	C 1900-present
Representative composers	Vivaldi, Handel, JS Bach,	Haydn, Mozart, Beethoven	Schubert, Chopin, Berlioz, Puccini/Bizet	Debussy, Stravinsky, Bernstein, Alexina Louie
General musical styles	Creation of tonality	Aesthetics look back to Greece: e.g. balance, clarity, symmetry	Subjective approach to aesthetic expression, instrumental music represents ideas emotions, stories	A continuation of the Romantic ideals OR breaking away from it
Musical genres cultivated, with examples	Solo Concerto (Le Quattro Stagioni) Oratorio (Messiah) Prelude and Fugue (Das	String Quartet (String Quartet op. 76 no. 2) Serenade (Eine Kleine Nachtmusik K525)	Art Song (Erlkonig) Piano Music (Polonaises) Program Symphony (Symphonie fantastique)	Symphonic Poem (Prélude à l'après-midi d'un faune) Ballet (Le Sacre du Printemps) Musical (West Side Story)

	Wohltempierte Klavier) the advent of equal temperament makes it possible	Symphony (symphony no. 5 in C minor, op. 67)	op. 14) Opera (Madama Butterfly / Carmen)	Piano music (Distant Memories, from Music for Piano)
Social and historical context	Follows renaissance, is followed by Classical period, overlaps both  Collegium musicum – a group of amateur musicians who play for themselves  Age of Enlightenment, Descartes, Newton, Galilei	Political upheaval: American and French and Industrial Revolution	Nationalist trends after FR revolution  Musical activity now largely concentrated in Paris rather than Vienna  Music starts to address the masses much more	Migration from rural areas to cities  Scientific advancement  WWI and WWII
Patronage of the arts	Aristocracy maintained choirs, orchestras and opera troupes	The last historical period of patronage, autocracies dwindled as democracies sprung up	Musicians no longer have patrons	-
Terms	<i>Baroque</i> – from the Portuguese word “misshapen pearl” meaning odd, bizarre, negative sense initially  <i>Basso continuo</i> – notation system and performance practice of only bass and melody, performers fill in the inner harmony. Figured bass line.  <i>Equal temperament</i> – octave divided into 12 semitones equally  <i>Figured bass</i> – a form of basso continuo, wherein numbers and symbols indicate the chords, intervals and non-chord tones e.g. Root <sup>5</sup> <sub>3</sub> , first	<i>Absolute music</i> – e.g. symphony, music existing free of representative agenda, (vs. programme music e.g. Vivaldi – that is attached to poetry or ideas)  <i>Binary form</i> – 2 sections AB, tonic dominant  <i>Ternary form</i> – tripartite ABA  <i>Chamber music</i> – meant to be played at home with small groups of instruments  <i>Classicism</i> – regard for classical period as a standard for emulation	<i>Exoticism in music</i> – rhythm, melodies, instrumentation meant to evoke an atmosphere of other cultures. E.g. Madama Butterfly in Japan  <i>Nationalism in music</i> – use of musical ideas and motives that are identified with a country.  <i>Program music</i> – instrumental music with extra-musical associations, characteristic of Romantic movement  <i>Romanticism</i> – aesthetic ideal of expressiveness, emotion, abstract ideas	<i>Atonality</i> – derogatory at first, no tonal centre e.g. Schoenberg  <i>Pentatonic scales</i> – five note scales used in folk melodies  <i>Polyrhythm</i>  <i>Polytonality</i> – more than one tonal centre e.g. Petrushka chord (C major triad played against F# Major triad)  <i>Modal scales</i>  <i>Whole tone scales</i> – used by impressionists  <i>Choreography</i> –

	<p>inversion<sup>6</sup> 2<sup>nd</sup> inversion<sup>6</sup><sub>4</sub>  for sevenths: root<sup>7</sup> 1<sup>st</sup>  inversion<sup>6</sup><sub>5</sub> 2<sup>nd</sup> inversion<sup>4</sup><sub>3</sub>,  3<sup>rd</sup> inversion<sup>4</sup><sub>2</sub>; improvised  accompaniment common</p> <p><i>Homophonic texture</i> – all  voices move together in  the same rhythm</p> <p><i>Polyphonic texture</i> – two  or more simultaneous  melodies, e.g.  counterpoint</p> <p><i>Terraced dynamics</i> –  sudden change from <b>p</b> to <b>f</b>  or vice versa because the  harpsichord was unable to  play gradient dynamics,  used to create an echo  effect</p> <p><i>The Affections</i> – Doctrine  of the affections – theory  of aesthetics in Baroque  art. Florentine academics  tried to restore the “pure  word to music” relationship  advocated by Plato. Link  between certain emotions  to specific musical  conventions</p> <p><i>Word painting</i> – using  musical gestures to  reinforce or suggest  images in a text</p>	<p><i>Menuet and trio</i> – ABA  A=menuet B=trio (3/4  time) often the third  movement of string  quartets A( :A: B )  B( :C: D: ) A ( A B )</p> <p><i>Rondo form</i> – ABACA (5  pt.) ABACABA (7 pt.)</p> <p><i>Sonata cycle</i> – 1: fast,  sonata-allegro 1:slower,  lyrical ABA 3:Menuet and  Trio, later Scherzo and  trio; lighter texture, triple  meter; 4:Rondo, sonata-  allegro, lively tempo</p> <p><i>Sonata-allegro form</i> –  exposition, development,  recapitulation</p> <p><i>Viennese school</i> – (first)  Haydn, Mozart, Beethoven</p>		
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