

MIDDLE AGES ca 476 – ca 1450

General Terms	<p>a cappella – unaccompanied voices (e.g. 15th C motet) in “church style” countertenor – carries cantus firmus in organal style, above which another voice can run melodically, as in early polyphony drone – common tone to be added that could be improvised over Mass Ordinary: Kyrie, Gloria, Credo, Sanctus, Agnus Dei; Mass ordinary texts remain unchanged through the year. Mass Proper – liturgical texts that varied for special occasions e.g. Easter and Haec Dies Modes – not such a gravitation to a tonic at the time; everything but locrian used. neumes – squares, earliest notation of Gregorian chant. Shape and contour of line shows pitch. text settings: syllabic – one note per syllable; neumatic – a few notes per syllable; melismatic – many notes per syllable textures: monophonic – single vocal line, no harmony, e.g. first Gregorian chant; polyphonic – multiple voices</p>		
Individuals and Publications	<p>Pope Gregory I – organized RCC liturgy, therefore plainsongs are known as Gregorian chant; 540-604 Rome <i>Liber usualis</i> – book of commonly used Gregorian chants compiled by monks, 11th C <i>Musica enchiridiadis</i> – anonymous historical treatise in the 900s containing the first recorded polyphonic compositions Hildegard von Bingen – tenth child tithed to the church; she ran a nunnery and wrote medical writings and composed. Poetry and music – she was unusual in that she didn’t base her work on pre existing things but wrote her own, e.g. “Play of Virtues”. Also known for her visions, for her early scientific inquiry, and many publications. Her morality plays were bent on instilling morality. Innovations include using musical structure to highlight text. Notre Dame School – composers under the patronage of the ND cathedral in Paris. E.g. Léonin (first composer of polyphony we know of, only 2 part though), and Pérotin (expanded Léonin’s polyphony to 3 and 4 voices out of which the motet would develop). <i>Ars Nova</i>: ‘new art’ at the birth of the Renaissance, with increasing secular subjects, beauty in the human form, e.g. Philippe de Vitry’s treatise “Ars Nova” calling for advances of rhythm to include duple subdivision of the beat, advances in harmony and counterpoint and fixed poetic forms (e.g. Rondeau ABaAabAB in which caps are the refrain; Ballade, Virelai). It refers to pre-Ars Nova music as Ars Antiqua. <i>Messe de Notre Dame</i> – a polyphonic mass composed by Guillaume de Machaut, masterpiece of medieval music. 5 movements are the Kyrie, Gloria, Credo, Sanctus, Agnus Dei with a dismissal Ite, Missa est. <i>Chansonnier du roy</i> – songbook of the king, anonymous 13th C French collection of trouvère and troubadour songs, e.g. estampie,</p>		
Instruments and Ensembles	<p>Bas = indoor instruments, soft music dulcimer (strings struck with hammers over a sound box), lute (stringed instrument used for accompanying), psaltery (strings plucked over a sound box, rebec (medieval fiddle with round body 11th C Europe related to Greek lyra), recorder (vertical pipe with holes, used by troubadours etc), Vielle = bowed stringed violin grandpappy); Haut = outdoor music, suitable for processions or tournaments cornetto (wooden cow horn, wind instrument with a difficult embouchure, could come in a variety of shapes, bent, etc. used to reinforce vocal lines), crumhorn (enclosed double reed, upward curving end, giving an even nasal sound), sackbut (renaissance trombone, with a slide), shawm (double reed conical woodwind eventually replaced by oboe) Keyboard: portative (small pipe organ that can be strapped to the performer who bellows with one hand and keys with the other), positive organ (sometimes called a box organ, moderately mobile, it’s in a box), regal (most popular during renaissance, small portable organ). Percussion: nakers (kettledrums, often played in pairs, wood metal or clay, used in military and dance music), tabor (large, cylindrical, marching drum, two skin heads), tambourine (drum with metal discs that jingle)</p>		
Representative Composers	Representative Genre and Works	Related Terms	Date, Historical context and circumstances of composition, Genre, performing forces, structure, number of movements, description of movements, including form, key structure, tonal centres, modulations, tempo, meter, musical mood, character or atmosphere, text (language,

			source, author, meaning), plot summary, context of selection within work
Anonymous	Gregorian Chant Haec Dies – from the Mass for Easter Day	Gradual – 4 th component of the Proper mass, sung in responsorial singing Plainchant – e.g. Gregorian chant, unaccompanied monophony Responsorial singing – soloist presents verse, chorus/congregation answers	Originally written in neumes, based on Psalm 118:24, Psalm 106: 1 in Latin “This is the day that the Lord has made”. Monophonic texture. In the Gradual (4 th component) Responsorial performance method: Verse presented by soloist, congregation responds melodically. Very modal; unmeasured prose rhythm; Largest interval is a 5 th , most frequently used interval is stepwise motion, range of a 9 th , wider than most at the time. Melisma reflects the joy of the occasion. Words like <i>dominus</i> and <i>exaltemus</i> are extra melismatic, which puts them in relief.
Anonymous (Léonin Style)	Organum Haec dies	Cantus firmus – held in the tenor voice = organal style, upper voice runs rapidly	Organum is the first polyphony. Upper voice runs above plainchant at a P4 or P5. Polyphonic compositions replacing plainchant = clausula. In this organum, the upper voice moves in a rhythmic mode, a fixed rhythmic pattern. Discant style is the note against note harmony. 1175 for 2 voices, most prominent interval is the P5.
Anonymous	Polytextual Motet O Mitissima/Virgo/Haec Dies	Ostinato – long-long-short-long rhythmic style in which the cantus firmus is presented	Title tells you the first line of all three voices of this polytextual composition. Triplum and duplum praise Mary and tenor sings Haec Dies. P5 and P8 most common interval. Upper voices cross each other often. Triple meter symbolizes trinity at the time. 13 th C motet developed from the organum by adding text to make it more singable. Sometimes both Latin and French, secular and sacred were combined. Duplum/triplum can mean the 2 nd or 3 rd voice or refer to a composition for 2 or 3 voices respectively.
Moniot d’Arras	Monophonic Chanson Ce fut en mai (it happened in May)	Strophic form – stanzas of poetry sung to the same melody e.g. trouvère and troubadour chansons Trouvère – Northern France travelling poet-musicians who flourished in royal courts (compared to troubadours, southern French equivalent).	D’Arras (1213-1239) French monk composed chansons in trouvère style, both secular and sacred works. His work marks the end of trouvère tradition. Compound meter $\frac{3}{4}$, Strophic form, AABB each stanza. Written about a forlorn lover who finds another pair of lovers who comfort them. Rhyme scheme is aabaabccbcb in each of the 5 stanzas. Texture is a homophonic, improvisationally accompanied with dancing and instruments like the Vielle, dulcimer or psaltery.
Guillaume de Machaut	Polyphonic Chanson Puis qu’en oublie (since I am forgotten by you)	Rondeau – Fixed poetic form ABaAabAB, capital letters = refrain. <i>musica ficta</i> – ‘false music’ indicated notes outside the <i>musica recta</i> ‘correct/true music’ of earlier times. Notes that weren’t notated but were used by the	De Machaut (c1300-1377) courtier and cleric, wrote both sacred and secular music with Ars Nova characteristics, e.g. complex meters, advanced harmonies like M3 and 6s vs P5 P8 of Ars Antiqua. “Puis qu’en oublie” Written for three voices, though instruments can play the vocal lines

		musicians to avoid dissonance. A common practice in instrumental music because intervals weren't yet based on equal temperament.	too. The song speaks of fidelity despite being forgotten. Free flowing rhythms and gentle syncopation. Polyphonic chansons that would replace plainchant are known as clausula.
Anonymous	Dance Music Royal Estampie no. 4 from <i>Chansonnier du roy</i>	Heterophonic texture – different versions of the same melody in different voices	Medieval dance music was improvised with strong contrasting rhythms grouped together. An estampie, originating in France, is a stately dance with elaborate bodily movement. This Royal Estampie #4 is late 13 th C, has 7 sections, 2 refrains (A,B): 1A1B, 2A2B, 3A3B, 4A4B, 5A5B, 6A6B, 7A7B. moderate, triple meter tempo. Melody has small range, short asymmetrical phrases. Harmony has an improvised drone, lots of P5 against melody. Could have been performed on Vielle or shawm.

RENAISSANCE ca 1450 – ca 1600

General Terms	<p>Chromaticism – final stage of development in Italian madrigal e.g. Gesualdo's, applying chromatic harmony generously</p> <p>Continuous imitation – polyphonic style in which motives move from voice to voice, sometimes overlapping each other</p> <p>Homorhythmic texture – sameness of rhythm in all parts</p> <p>Modal counterpoint – e.g. Pavane "Mille Regretz" Phrygian triadic harmony</p> <p>Word painting – text is illustrated with music, e.g. middle and final phase of Italian madrigals.</p>	
Individuals and Publications	<p>Franco-Flemish school – AKA the Burgundian school, France, Belgium, Holland had composers usually employed in Italy. Defined melodic lines and firmly established rhythms. Simple harmony foreshadows triadic harmony. E.g. Josquin des Prez</p> <p>Reformation: revolt against RCC and desire to follow early church customs. Martin Luther – leads protestant reformation, composed battle hymns, chorales that were homophonic with soprano melody, strong leanings toward the vernacular.</p> <p>Counter Reformation – RCC reacts to the reformation trying to bring people back into the fold by dressing up Christianity with the likes of Palestrina, Council of Trent – cardinals were assigned to regulate music, so they abolished some instruments, secular texts, and extravagant embellishments. Some wanted to abolish polyphony but they settled on discouraging virtuosity and extravagance in order to keep the piety.</p> <p><i>Musica Transalpina</i> - music from beyond the alps, 1588 in England, first publication of Italian Madrigals, containing words translated into English.</p> <p>Fitzwilliam Virginal Book – primary source of keyboard music from late renaissance and early baroque.</p>	
Instruments and Ensembles	<p>Consort of instruments ensemble of instruments, could be whole or without all the instruments</p> <p>Keyboard: virginal – smaller simpler rectangular harpsichord.</p> <p>Strings: used when softer music was called for: viols (violin ancestor), viola da gamba (fretted like a guitar, held between legs like a cello)</p>	
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Josquin des Prez	<p>Motet</p> <p><i>Ave Maria...Virgo Serena</i></p>	<p>Des Prez focused on mastering the contrapuntal texture. Also innovated in how many voices were singing at once and varying the texture.</p> <p>Monotextual – a big difference between 13th and 15th C motet, compared to earlier polytextuality. Renaissance wants clear communication in a single Latin line. Written in the 1470s. Rhymed poem, starts with a couplet, then 5 quatrains, then the couplet again. Meter is duple then triple then duple at conclusion. Imitation texture is the way the first line is sung, two top voices are paired and are answered by bottom two, as they continue their own lines. Final line of couplet in homophonic texture with a strong declamatory style. Chordal declamation uses chords to emphasize the contours of the text.</p>
Giovanni Pierluigi da Palestrina	<p>Mass</p> <p><i>Missa Papae Marcelli (Pope Marcellus Mass)</i> – Gloria</p>	<p>Palestrina was employed by the RCC to meet the demands of the counter-reformation. Text clarity and pure vocal style, varying textures, pitches, amounts of voices. He also wrote some secular music which he regretted writing. This mass was written in 1567, was ordinary. A cappella. It's carefully and sparsely ornamented to prioritize text clarity. 6 voices, could be sung by all male choir with a young boy. Opening line has a monophonic texture in solo voice followed by clear polyphonic text declamation. The Gloria is part two of Kyrie, Gloria, Credo, Sanctus, Agnus Dei in an Ordinary Mass.</p>
Carlo Gesualdo	<p>Italian Madrigal</p> <p><i>Moro lasso, al mio duolo (I die alas in my suffering)</i></p>	<p>Italian courts enjoyed poetry and music in the form of a madrigal. Topics of unrequited or requited love, politics and humour, with sentimental texts. Instruments would accompany by doubling the vocal lines, or a capella was fine too. Composer found his wife cheating and wrote this in 1610. 5 voices a capella, shifting text setting and texture. Descending chromatic line word pain and suffering. Melisma on the word vita to show vivacity.</p>

		3 stages of madrigal development 1) 1525-1550 performer's pleasure first, written for amateurs; 2) 1550-1580 music starts to really reflect meaning, word painting starts 3) 1580-1620 music reflects personality and emotions of composer, chromatic harmony, text declamation, virtuosity
John Farmer	English Madrigal <i>Fair Phyllis</i>	The English adopted the Italian madrigal and made simpler texts, sometimes adding nonsense syllables. John Farmer used word painting heavily and bucolic themes. "Fair Phyllis I Saw Sitting All Alone" was written in 1599 for 4 voices. It is about a shepherdess who wanders away from the others and finds her lover. Cadences on a weak beat are characteristic of English madrigal. The opening line is sung in a single voice, expressing solitude. "feeding her flock" comes in homophonic all four voice texture, to illustrate the flock size and sheep multiplicity. Up and Down in sung in imitative texture. "Fell a kissing" has the top voice leap up to show joy.
Anonymous, arr. Tielman Susato	Dance Music <i>Danserye Pavane "Mille regretz" (A Thousand Regrets)</i>	Danserye was the publication by Tielman Susato that included a lot of dances, e.g. branles, estampies, rondes, pavanes, galliards. On the front page he claims they can be played on all instruments, giving it versatility in dance contexts. Published in 1551. AABBC form, duple meter, with frequent dotted figures. E Phrygian. Based on a chanson of the same name by Josquin des Prez. Modal triadic harmony. Stately noble character. Renaissance composers were not yet specifying which instruments.

BAROQUE ca 1600 – ca 1750

General Terms	<p>Baroque – from the Portuguese word “misshapen pearl” meaning odd, bizarre, negative sense initially</p> <p>Basso continuo – notation system and performance practice of only bass and melody, performers fill in the inner harmony. Figured bass line.</p> <p>Dance suite: allemande, courante, sarabande, gigue,</p> <p>Figured bass – a form of basso continuo, wherein numbers and symbols indicate the chords, intervals and non-chord tones e.g. Root⁵₃, first inversion⁶ 2nd inversion⁶₄ for sevenths: root⁷ 1st inversion⁶₅ 2nd inversion⁴₃, 3rd inversion⁴₂ ;improvised accompaniment common</p> <p>Forms: binary (AABB each section concluding with a cadence, usually modulation in part A and modulation back to home key in B), rounded binary (AA BABA), ternary (ABA),</p> <p>Ground bass – pattern presented in bass, repeating itself while other voices do their individual lines</p> <p>Libretto – text for opera/oratorio/cantata</p> <p>Terraced dynamics – sudden change from p to f or vice versa because the harpsichord was unable to play gradient dynamics, used to create an echo effect</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>The Affections – 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>		
Individuals and Publications	<p>Florentine Camerata – group of artists writers, musicians, to recreate ancient Greek plays. New musical texture of monody emerged. Led to the creation of opera, greatest part of Baroque era.</p> <p><i>Le Nuove musiche</i> – by Giulio Caccini – member of the FC, was a treatise that held monody examples</p> <p>Monody – new musical texture thanks to FC; solo accompanied voice</p> <p>Stile rappresentativo – representative style e.g. free flowing melody over simple chords, led to recitative in opera</p>		
Instruments and Ensembles	<p>Keyboard: clavichord – metal tangent exerts pressure on strings, unusual tones you can’t get out of any other keyed instrument)</p> <p>clavier – broad term to refer to any keyboard instrument, includes harpsichord (quills pluck strings, non-sustainable tones)</p>		
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Claudio Monteverdi	<p>Italian Opera</p> <p><i>The Coronation of Poppea</i> Act III Scene 7</p> <p>“A te, a te sovrana augusta”</p> <p>Sinfonia “pur ti miro”</p>	<p>Castrato – male singer castrated in boyhood to keep a soprano/alto voice</p> <p>Opera seria – serious or tragic opera based on classical or mythological themes, displayed virtuosity to aristocratic audiences</p> <p>Stile concitato – agitated style, developed by Monteverdi, expressing emotion e.g. soul tremors through tremolo and pizzicato</p>	<p>Opera, word painting, stile concitato, new tremolo and pizzicato for emotional expression, belief that text should drive the music. Monteverdi also wrote Italian madrigals. Based on Roman history (compared to mythology as was common). Librettist Giovanni Busenello 1642. How the evil emperor Nero (castrato) married Poppea (soprano), his wife Ottavia is also a soprano role. Seneca, his sage and advisor was bass, Ottone, Poppea’s husband baritone; Drusilla, in love with Ottone was soprano as well. Opening is Love, Virtue and Fortune arguing who is the most important, love declares itself the winner.</p> <p>-Coronation Scene: “A te, a te sovrana augusta” (hail our empress) imitative, recitative-like sung by consuls and tribunes</p> <p>-Sinfonia: orchestral section jubilant, that sets up love scene.</p> <p>Nero and Poppea duet, ABBA foreshadows the da capo aria of</p>

			<p>later Baroque opera. 4 note ground bass in the intro and A section. Imitative texture in duet reinforces their co-dependency. Melisma used to word paint the text “I enchain you”. Baroque custom of dissonance on words like grief and death. B section, no ground bass, quicker tempo imitation of short motives. A section ground bass again and vocal lines restated with embellishments.</p> <p>Small orchestra: strings, recorders, cornets, percussion, harp, lutes and gambas. Doesn't segment between recitative and aria but flows between the two forms</p>
Henry Purcell	<p>English Opera <i>Dido and Aeneas</i> Act III final scene: “thy hand Belinda: When I am Laid in Earth”</p>	<p>Aria – emotional vocal piece Recitativo secco – dry recitative, without accompaniment or only with basso continuo, allows for contours of speech</p>	<p>Purcell synthesized innovations of mainland Europe, e.g. French advanced rhythms, the shift to major/minor tonality, and aria+recitative of Italian opera. Wide dynamic range of Purcell's work.</p> <p>Based on Virgil's Aeneid: Aeneas – hero baritone; Dido Queen of Carthage, soprano, Belinda Dido's maid, soprano; Sorceress wanting to overthrow Carthage mezzo-soprano. Aeneas gets shipwrecked by Carthage and falls in love with Dido there. The Sorceress dresses up her elf as a god who convinces Aeneas to go back to Rome, so Dido ends her life.</p> <p>“Thy Hand Belinda” – Dido prepares to die and wants Belinda's comfort. Recitative secco with basso continuo only. Word painting uses chromaticism on darkness and death to show suffering.</p> <p>“When I am laid in earth” aria – five measure ground bass, triple meter, shows up 11x in the aria. Word painting on “laid” with chromaticism. “Remember me” in syllabic text setting, with repetition up in pitch for urgency.</p>
Johann Sebastian Bach	<p>Cantata <i>Cantata no. 80, “Ein feste Burg ist unser Gott”</i> 1st 2nd 5th 8th movements</p>	<p>Canon – melody is repeated distinctly apart from the original statement. Chorale – hymn with soprano melody and homophonic texture. Some battle hymns were written by M Luther and could be used as a framework for a Cantata (usually based on lyric/poem, could be sacred/secular. Lutheran church used one cantata per service). Fugal texture – polyphonic texture based on imitation. Melody introduced in one voice returns through the rest Ritornello</p>	<p>Cantata was based on M. Luther's choral “Ein feste Burg ist unser Gott”, librettist was Salmono Franck.</p> <p>1st mvt: Chorus, 4/4 choral fugue in D major, grand and pompous (thanks to his son adding trumpet and drums later) tenors open and are answered by sopranos, playing a canon of the original tune which has been augmented for the purpose.</p> <p>2nd mvt: Soprano bass duet. 4/4 D major. Polyphonic counterpoint. Soprano keeps choral melody embellished. Soprano still singing a might fortress is our God and the basses sing about victory of born again people</p> <p>5th mvt: chorus: unison choral in 6/8 D major sings about God's strength against the evil and his judgment and destruction. Instruments paraphrase the chorale melody.</p> <p>8th mvt: 4-part chorale 4/4 D major, finally brings the chorale how Luther wrote it. Homophonic, how the word of God will abide and his Kingdom will prevail. Instruments doubling</p>

			voices, added continuous.
Johann Sebastian Bach	Concerto Grosso Brandenburg Concerto no. 2 in F Major, BWV 1047 1 st movement	Concertino – small group of instruments playing against orchestra in a concerto grosso (based on opposition of concertino and ripieno compared to solo concerto where one instrument plays against the rest of the orchestra) Ripieno – larger group of instrumentalists in concerto grosso Ritornello form – theme=ritornello, which continues to reappear in the ripieno	He wrote the 6 Brandenburg Concertos 1717-1718 while employed by Prince Anhalt-Cothen. Margrave of Brandenburg visited and commissioned them. They are all based on concerto grosso form. The no. 2 has 3 movements, with violin, oboe, recorder and trumpet in the concertino. Mvt 1: allegro, 2/2 F major, ritornello form. Lively, bright, assertive. Contrast between ripieno and concertino. Polyphony. Some statements are in C major.
George Frederic Handel	Orchestral Suite Water Music Suite in D Major, HWV 349 Allegro, Alla Hornpipe	Hornpipe – a dance form in triple time	The suite came about as a formalization of the Renaissance custom of pairing dances together for contrast. Standard movements: allemande (quadruple meter, German, mod tempo) Courant (triple meter, French, mod tempo) Sarabande (triple meter, stately, Spanish) and Gigue (lively tempo, English, compound meter). Additional movements: Menuet (triple) Bouree/Gavotte (French dances) Air, lyrical song-like character. This suite played for a royal party on Thames river for King George I on July 17, 1717, his then-patron. Entire work is 3 suites, 22 movements total. This suite in D Major has 5 movements: I allegro, II Alla Hornpipe III Menuet IV Lentemente V Bouree. Instrumentation was tpt horns oboes bassoon strings and continuous because they couldn't bring a harpsichord on a barge. Movement I Allegro 4/4 D major ABA Rounded binary, A section fanfare like rhythm in tpt answered by violin. B section modulates to dominant A major. Dotted rhythm in trumpets repeated by horns, string brass dialogue. Modulates back to D major, via an Adagio section that links the first and 2 nd movement. Movement II Alla hornpipe. 3/2 D Major, ABA, section A- theme in strings woodwinds, with trills. Then repeated in trumpets and French horns. B section: B minor. only strings and woodwinds. Fast theme in strings, accompanied by syncopated rhythms in winds.

Domenico Scarlatti	Harpsichord Sonata Sonata in F minor, L 187/K481	Gravicembalo – type of harpsichord with two keyboards. “esercizi per gravicembalo” exercises for the harpsichord was Scarlatti’s first whole collection of his sonatas in a publication.	Scarlatti wrote over 500 sonatas, mostly written in single movement binary form. We have L and K numbers because two different people tried to catalogue his work. His work shows the idioms that were increasing for keyboard, e.g. ornamentation, syncopation, modulation, sequences, rapid passages, arpeggios, hand crossing, pedal points, etc. AABB form has modulation and syncopation in the B section especially.
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CLASSICAL ca 1750 – ca 1825

General Terms	<p>Chamber music</p> <p>Sonata cycle – formal structure for classical sonata, string quartet and symphony: four movements: 1: sonata-allegro, allegro in home key 2: usually slow tempo, another key, variety of forms, e.g. theme and variations, compound ternary, rondo, sonata... 3: some dance to wake people up again and usually in home key, 4: in home key, rondo, sonata or theme and variations.</p> <p>Sonata form: exposition – can have intro or not, first theme followed by a bridge which helps you modulate to a second key then to a codetta which concludes the expo; development – builds tension by fragmenting and manipulating the expo's themes in new ways before returning to the tonic, recapitulation – exposition but without key change and comes to a conclusion, coda</p> <p>Viennese school</p>		
Individuals and Publications	<p>CPE Bach: <i>Essay on the True Art of Playing Keyboard Instruments</i> – a primary source of techniques used at the time, a shift towards expression of natural feeling in playing</p> <p>Christoph Willibald Gluck</p> <p>Mannheim School – introduced rocket theme (aggressive climbing theme e.g. Mozart) into the symphony, the “steamroller” of a slow crescendo intensifying bit by bit. They expanded the symphony by adding the minuet and trio.</p> <p><i>Sturm und Drang</i> – “storm and stress”, a German movement in the 1700s introducing emotionalism</p>		
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Franz Joseph Haydn	Symphony Symphony no. 104 in D Major “London” 1 st movement	Monothematic exposition – one theme rather than a handful of contrasting themes, he would rather transpose than come up with new ideas.	Haydn Esterhazy patron passed away and he went on some trips to London where Salomo commissioned him to write 12 symphonies. This is Haydn's last symphony. It has dynamic bursts. Movement 1 is monothematic. Adagio/Allegro 2/2 in D major in Sonata Allegro form. Adagio intro in homophonic d minor with fanfare-like rhythm. Harmonies become increasingly chromatic leading to the exposition. EXPOSITION: theme 1 now allegro tempo D major melody stated in strings and bassoons. Soft dynamics give suspense. Second theme is just the first theme in A major with the woodwinds. Closes with a codetta. DEVELOPMENT opens in b minor and has six note rhythmic motif derived from the theme. Building tension through chromatic rising and rhythmic repetition. RECAPITULATION: Theme restated in D major with imitative patterns in the woodwinds in theme 2. Closes with a coda in D major with full orchestra and loud dynamics.
Franz Joseph Haydn	Oratorio The Creation Part 1, scene 3: “And God Said Let there be light” “In splendor bright” “The Heavens are telling the glory of God”	Recitativo accompagnato	Under the Esterhazys Haydn had to compose for an opera company, orchestra, chapel, and marionette theatre, so he had facility in a lot of genres. The oratorio is free of props costumes and acting, just biblical stories, with arias, choruses, recitatives, solos etc. The Creation is based on John Milton's Paradise Lost, text by Baron Gottfried van Swieten. 1798. Three archangels: Gabriel soprano, Uriel tenor, Raphael bass, Adam bass, Eve soprano. Scene 3 is about light creation. “And God said let there be light” is Uriel's recitative secco with little accompaniment and free rhythm. An orchestral interlude that uses word painting to show the sun rising via crescendo leads to Uriel's other recitative (accompagnato) “In splendour bright” uses word painting on the phrases. Orchestra punctuates text with dramatic chords. Dynamics follow the contour of the lyric “softer beams”. “The Heavens are telling the glory of god” is a chorus/trio combination in C major. Form: CTCTC, C1: homophonic text declamation full orchestra T1: brief trio of archangels,

			alternate with orchestra, shift for C minor for night. C2: texture more polyphonic, tenor and bass open with soprano and alto answering triumphantly. T2: imitative texture, voices overlap for the text “in all the land resounds”. C3: forte fugal extended word repetition of “the wonder of his works”. Brass and timpani end grandly.
Wolfgang Amadeus Mozart	Opera Buffa The Marriage of Figaro Overture Act 1, scenes 6-7 “Non so piu” “Ah! Son Perduto!” “Cosa sento!”	Modified sonata form – e.g. leaving out the development etc. Terzetto – composition for three voices, e.g. cosa sento Trouser role – female appears in male clothing	Mozart contributed to opera seria and opera buffa, some solo piano works and symphonies. Opera buffa (vs. seria) simple and natural with down to earth relatable plots. He used a dramatic sense of extreme dynamics and colourful orchestration, with moderate amounts of chromaticism. Marriage of Figaro based on a Beaumarchais play, which was controversial because it made fun of the upper class in a servant outwitting his master. Lorenzo da Ponte = librettist. Overture: agitated and busy style. Allegro 4/4 D major Sonata Type (without development) form. Theme 1a agitated strings Theme 1b lyrical winds build to climax, Bridge: modulate to dominant A major; closing: rising motive; Recapitulation: Theme 2 static melody with jilted rhythm Theme 1b still D major Bridge no modulation Theme 2 in D major this time. Codetta descending scale forceful conclusion. Non So Piu : Eb ABAC aria of a young man infatuated with love, A quick agitated rhythm, B lyrical dominant key Bb, A returns to tonic and rhythmic quickness, C softly starts then climaxed and quickly modulates at the conclusion of the piece. Ah Son perduto – happens in Susana’s bedroom where the count reveals himself and some secrets about Cherubino. Cosa Sento – “what do I hear” terzetto for Susana, Count Almaviva, Basilio. Sonata type with dvpmt recap; trio shows individual feelings. Susana terrified that Cherubino will be found, Count mad about Cherubino’s behavior, Basilio amused. Count finds Cherubino and Susana faints but is comforted by imitation in the music.
Wolfgang Amadeus Mozart	Piano concerto Piano Concerto in G Major K 453 1 st movement	Cadenza – interrupts movements of concerto with improvisatory manner that shows off virtuosity of the soloist Double exposition – second presentation of exposition featuring key change to dominant	His instrumental music has a type of moody drama, mild chromaticism, simple melodies. Concerto derived from baroque solo concerto, contrast is essential. Fast-slow-fast three movement pattern featuring cadenza. Movement 1: allegro 4/4 G major Concerto form. Orchestral exposition: unfolds on strings with woodwind accompaniment. Transitional theme: orchestral ritornello. Theme 2 in violins gentle answered by woodwinds. Solo exposition: Theme 1: now decorated, comes over alberti bass in woodwinds. Transitional Theme: orchestral ritornello and modulates to dominant. Theme 2: presented in piano, gently accompanied by strings and woodwinds. Closing theme concludes in D major. Development: virtuosic abilities, runs arps. Return to tonic. Recapitulation: same with no modulations, all in G major. Features solo piano cadenza ending on a cadential trill. Final orchestral ritornello ends in G major.
Ludwig van Beethoven	Piano Sonata Piano Sonata in C Minor op 13 Pathetique	Tremolo – LH rocking back and forth Rondo form -	3 periods of Beethoven: 1) classical from which the Pathetique happened, 2) contribution to sonata form, drama character dynamics, Eroica; 3) beyond the time. 1798. Called the Pathetique because of its passionate character. Tempo: Grave-allegro di molto e con brio 4/4-2/2 C minor Sonata Allegro form. Movement 1: Exposition: intro: heavy chord homophonic texture. Sense of improve through RH rapid passages juxtaposed with chordal passages. Theme 1 tempo Allegro di

			<p>molo e con brio 2/2 dynamics build in crescendo chords climb. Bridge: modulating tool to Eb minor. Quick passage work. Theme 2a hand crossings at quick tempo, grace notes trills, dark upbeat. Theme 2b Eb major, built on Alberti bass. Codetta ideas from theme 1 climbing chord pattern, exposition repeated without intro.</p> <p>Development: opens with Grave intro theme. This time in g minor, goes into development material in e minor, mingles fragments of theme 1, returns to tonic c minor.</p> <p>Recapitulation: theme 1 in c minor. Bridge more chords than rapid passages. Codetta – chordal material from theme 1.</p> <p>Coda: the grave theme one more time, piano dynamics to contrast the last measures which end in a crash landing of descending chords.</p> <p>Movement 2: adagio cantabile 2/4 Ab major Rondo ABACA form.</p> <p>A lyrical melody, mid-range then higher repeated, sweet, hymn like. B f minor agitated dynamically rangey with more rapid passages, A bright assertive theme in C minor not 8va this time. C: triplet figures and accents arpeggios build tension. A: triplets continue with lyrics melody in Ab mid-range then 8va. Coda: Triplets give continuity through the rest of movement. 7 note pattern 3x repeated at conclusion.</p> <p>Movement 3: Allegro 2/2 C minor Rondo ABACABA</p> <p>A: bright, assertive grace notes staccatos. LH arp. B: F minor chord intro with shift to Eb major and a slower chordal section. Concludes with descending scale. A section same unaltered. C syncopated Ab major rhythm, RH LH Dialogue in 16th notes, concludes with descending scale like B section. A. Last time melody switches between hands. Coda: bold character. Crash landing.</p>
Franz Schubert	Piano Quintet Piano Quintet in A major, D 667 “Trout” 4 th movement	Theme and variations – slow, lyrical movement to contrast with the one before. Theme is simple, presented in 2-3 parts to leave space to vary. Melodic harmonic or rhythmic variation.	<p>Schubert has both classical and romantic characteristics.</p> <p>Trout is based on the Lied “Die Forelle” (the trout) rooted in Sonata cycle of the Mannheim school. Written in 1819. Piano, doublebass, cello, viola, violin, gives it a heavy bass. 5 movements instead of four.</p> <p>4th movement: Andante 2/4 D major Theme and Variations</p> <p>Violin carries theme (binary AB) melodic cheery, homophonic texture</p> <p>Variation 1: trill decoration, both hands in piano pizzicato in low strings, trills in upper strings.</p> <p>Variation 2: simplified theme in viola sweet, piano imitation, countermelody in violin.</p> <p>Variation 3:</p> <p>Double bass theme agitated character, fast piano accompaniment and rhythmic strings</p> <p>Variation 4: theme in dialogue between piano and violin agitated and angry character, triplet forte, shift to d minor.</p> <p>Variation 5: theme in cello with exaggerated dotted rhythm, sparse accompaniment, extended b section. Mysterious minor key.</p> <p>Variation 6: violin echoed by cello. Cheerful, piano accompaniment from original Lied.</p> <p>Allegretto quicker.</p>