

Music is sound organized in time by someone to express emotions, thoughts, etc

Creates a response in the listener

Types of listening: Aaron Copland describes these three:

1. sensual (physical)
2. emotional (spiritual)
3. intellectual

Actual listening might involve a blend of these three in varying proportions (some music is more emotional, some more intellectual, etc.)

Who listens to what over the centuries:

Classical	popular
Medieval Nobles and literate classes (monks, church-goers)	Medieval - Classical Rote traditions
Renaissance and Baroque add Merchant class	Romantic Popular sheet music
Romantic and Modern add Middle class	Modern Phonograph, radio, mass media

Copland: **Hoe-Down**

drawn from ballet named *Rodeo*. Uses authentic fiddle tunes but written for full symphony orchestra

### Terminology

Beat- regular pulse underlies most music

Meter- groupings of beats- one such group is called a measure (or bar)

Rhythm- pattern of durations

Tempo- speed of the beats

Pitch- high and low of musical sounds

Interval- distance between pitches

Scale- collection of pitches- typical scales include major and minor

Tonic or keynote- most important pitch in the scale

Melody- pitches in a cohesive series

Two or more melodies at once= counterpoint or polyphony

Harmony: pitches sounded together

Chord- three or more pitches sounded together- triad (three-note chord)

Chord progression- predictable pattern of chords

Dynamics- loudness and softness

Timbre- tone quality

### **Voices**

Soprano, Alto

Tenor, Baritone, Bass

Chorus. Choir (same thing)

Chamber choir (small group)

### **Instruments**

#### Woodwinds

Flute

Oboe

Clarinet

Saxophone

Bassoon

#### Brass

Trumpet

French horn

Trombone

Baritone (euphonium), Tuba

#### Percussion

Timpani

Snare drum

Cymbals

Many others

#### Plucked Strings

Harp

Guitar, Lute

#### Bowed Strings

Violin

Viola  
Cello (Violoncello)  
Bass (String bass, Double-bass)

## Keyboards

Harpsichord  
Organ  
Piano  
Electronic keyboards

## Typical instrumental ensembles

(Concert) band (woodwinds, brass, and percussion)  
Orchestra (woodwinds, brass, percussion and strings)

Britten: *Young Person's Guide to the Orchestra*

Variations on a theme by Henry Purcell

*Fugue* imitative polyphony where parts enter one by one echoing or imitating the same theme

## Form

Form versus content (or surface/style)

Motive, phrase, section, movement

Rodrigo *Concierto de Aranjuez*

Concerto- music that features one soloist accompanied by orchestra or band

Medieval period ? - 1450

Renaissance – 1450 -1600

Chant- singing of religious texts

Monophonic- single line

Development of polyphony

Early experiments did not standardize a particular combination

Renaissance- three-note triad had become the basic harmony

## Palestrina **Sicut servus**

Motet, imitative polyphony, spiritual intent

Secular music in the Renaissance

Italian madrigal-

Vocal song, usually multiple voice parts (instrumental substitution also)

Word painting

## Weelkes **As Vesta was from Latmos Hill Descending**

Baroque- 1600 – 1750

Chord progression- patterns developed and were used to create forward motion

Use of keys (one scale) and modulation to create musical form

Polyphonic texture replaced by homophonic (p. 91)

Homophony- melody accompanied by “background” chords and bass line

*Basso continuo*- refers to

1. chords and bass line which support the melody
2. refers to the instruments doing this- chord instrument (keyboard, lute) and a bass instrument (cello, double-bass, bassoon)

Doctrine of Affections

George Frideric Handel

Oratorio- opera without costumes, scenery, staging, and action

Consists of these types of separate musical numbers:

Instrumental pieces (overture, miscellaneous pieces)

Choral numbers

Solos, duets, trios, etc.

Recitative- speechlike rhythm in voice part, no steady beat

Aria- steady beat, more distinctive song-like melody

*Ritornello* distinctive instrumental melody which returns to create unity

*Messiah*- one of many oratorios written by Handel. Tells story through scripture selections from both Old and New Testaments of Bible

Tenor solo **The Voice of Him / Ev'ry Valley Shall be Exalted**

Chorus: **Hallelujah**

Johann Sebastian Bach

Cantata- work for voices and orchestra, similar to oratorio but shorter

Hymn (Chorale)

Bach: **"Zion Hears the Watchman"** (4<sup>th</sup> movement of Cantata #140)

Ornate phrase written by Bach for the violins alternates with tenors in choir singing the phrases of the chorale (hymn which would have been familiar to the congregation)

Opera

Instrumental (overtures, Dance numbers, interludes)

Vocal- recitatives, arias, duets, trios, choruses

Plot is advanced and dialogue takes place in recitative style

*Dido and Aeneas*

Recitative "Thy hand Belinda..."

Aria "When I am laid in earth" features *basso ostinato*, or "ground bass" (repeated pattern of notes making up a bass line)

Instrumental music

Multi-movement works

"Movement" is a self-contained piece of music that is part of a larger set of movements

Pachelbel: **Canon in D**

Ground bass (8 notes repeated)

Above the bass is a canon (imitative polyphony)

**Suite**- sequence of dance-inspired movements

Strong rhythms and meter, clear phrases punctuated by cadence, easy to hear sections

Binary form (two parts), A and B

Suites were written for orchestra and for solo keyboard (harpsichord)

Handel: Water Music **Hornpipe**

**Concerto**- work for a solo instrument or solo group (concerto grosso) accompanied by orchestra

Antonio Vivaldi

The Four Seasons- set of 4 concertos for solo violin and orchestra

Each is a sequence of fast and slow movements

Each movement has a distinctive set of themes (melodies) and a tempo.

Typical plan of movements: fast – slow –fastest; slow – fast – slow –fast

Instrumental music: *absolute vs program*

“Spring”- three movements

first movement organized by a *ritornello*

*ritornello* episode (birds) *ritornello* episode (brooks and the winds)

J. S. Bach: Concerto Grosso No. 5 “Brandenburg”

Bach’s music is more complex than Vivaldi’s

Baroque keyboard music

Only type of Baroque music not involving *basso continuo*

Prelude or toccata- improvisatory, unstructured-sounding piece

Fugue- imitative polyphony in which a distinctive *subject* is heard entering in successive “voices.” The key changes between entrances, so the second voice enters in a different key than the first.

Exposition of fugue- initial section in which the subject entrances are heard