

III CHAPTER III THE BAROQUE PERIOD

1. Baroque Music (1600-1750)

Baroque – flamboyant, elaborately ornamented



a. Characteristics of Baroque Music

1. **Unity of Mood** – a piece expressed basically one basic mood

e.g. rhythmic patterns, melodic patterns

2. **Rhythm** – rhythmic continuity provides a compelling drive, the beat is more emphasized than before.

Flute/Oboe

Jesu, Joy of Man's Desiring
from Cantata No. 147

String Quartet
(with optional Flute or Oboe)

Johann Sebastian Bach
Arr. Gerald Keshley

The musical score is written for Flute/Oboe and String Quartet. It is in G major and 3/8 time. The piece is characterized by a continuous eighth-note pattern. The score is divided into six systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. The first system starts with a piano (*p*) dynamic. The second system ends with a whole note rest. The third system has a fermata over the first measure. The fourth system ends with a whole note rest. The fifth system ends with a whole note rest. The sixth system has a fermata over the first measure.

3. **Dynamics** – volume tends to remain constant for a stretch of time.
Terraced dynamics – a sudden shift of the dynamics level. (keyboard instruments not capable of cresc/decresc.)

The image shows two systems of musical notation for a piece marked 'Allegretto'. Each system consists of a treble clef staff and a bass clef staff. The first system includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The second system ends with a dynamic marking of *ff* (fortissimo) in the final measure. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

4. **Texture** – predominantly polyphonic and less frequently homophonic.

This image displays a musical score with detailed annotations. The top system is labeled 'Final entry of the exposition: (all three voices sounding) [in the tonic (= c minor)]'. It features three distinct melodic lines: 'Counter-subject 1' (blue), 'Counter-subject 2' (green), and 'Subject' (red). The bottom system is labeled 'First Middle Entry [relative major (= E-flat)]' and shows the 'Subject' (red) and 'Counter-subject 1' (blue) lines. A 'Sequential-Accompanying Bass' line is also indicated. A section on the right is labeled 'Episode [c minor → E-flat major]' and contains a 'Dux/Leader of Canon' (blue) and a 'Comes/Follower of Canon' (green). The score is written in a 3/4 time signature with a key signature of two flats.

5. Chords and the Basso Continuo (Figured Bass) – the progression of chords becomes prominent. **Bass Continuo** - the standard accompaniment consisting of a keyboard instrument (harpsichord, organ) and a low melodic instrument (violoncello, bassoon).

8 6/4 6 5/4 3



6. Words and Music – **Word-Painting** - the musical representation of specific poetic images; E.g. ascending notes for the word heaven.

24

Tenor

and ev-'ry moun-tain and hill...made low; the crook-ed straight, and the rough plac-es plain, _____

30

the crook - ed straight, the crook - ed straight, and rough plac-es

35

plain, _____ and the rough plac-es plain.

- b. The **Baroque Orchestra** – Composed of chiefly the string section with various other instruments used as needed. Size of approximately 10 – 40 players.



- c. Baroque Forms – *movement* – a piece that sounds fairly complete and independent but is part of a larger work.
-Binary and Ternary are both dominant.

2. The Concerto Grosso and the Ritornello Form
- **concerto grosso** – a small group of soloists pitted against a larger ensemble (*tutti*), usually consists of 3 movements: (1) fast, (2) slow, (3) fast.
 - **ritornello form** - e.g. tutti, solo, tutti, solo, tutti solo, tutti etc.

FULL SCORE

Brandenburg Concerto II

in F major for strings, tr., fl., ob. and harpsichord
BWV 1047

J.S.Bach (1685-1750)

Brandenburg Concerto No. 2 in F major, BWV 1047

Title on autograph score: *Concerto 2^{do} à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo.*

Allegro

Andante

Allegro assai

Concertino: trumpet in F, recorder, oboe, violin

Ripieno: two violins, viola, violone, and basso continuo (including harpsichord).

- The Fugue
fugue – a polyphonic composition based on one musical theme (subject).
- The texture usually has three to five voices with the subject moving between voices combined with different melodic and rhythmic ideas.

Fugue in G minor

transcription for piano or keyboard

BWV 578

*transcription by
Fabrizio Ferrari*

J.S.Bach (1685-1750)

The image displays the first four systems of a musical score for the Fugue in G minor, BWV 578. The score is written for piano or keyboard in G minor (two flats) and common time (C). The first system shows the beginning of the piece with a treble clef and a bass clef. The second system includes the first entry of the subject in the right hand (r.h.) and the first entry in the left hand (l.h.). The third and fourth systems continue the development of the fugue with various contrapuntal textures.

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Low resolution sample

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BACH, *Organ Fugue in G Minor* (Little Fugue c. 1709)

Visual Analysis

5. The Elements of Opera

opera – a sung drama w/ action, poetry, dance, scenery & costumes

a. Performers: principal soloists, secondary soloists, chorus, and dancers.

b. Creators: composer – writes the music,
librettists – writer of the text (libretto)

c. interior elements:

1. **aria** – song for solo voice with orchestral accompaniment.

2. **recitative** – a vocal line that imitates the rhythms of speech.

3. duet, trio, quartet etc. – compositions for specific number of performers.

4. **overture** – a short instrumental composition at the beginning of an opera that is intended to set the dramatic mood.

6. Opera in the Baroque Era

- was born in Italy.

- founded by a group of nobles, poets and composers (Camerata) who wished to create a new vocal style modeled on the music of the ancient Greek tragedy.

- They desired extensive use of the recitative and rejected the use of polyphony.

- **secco recitative (dry)** - recitatives accompanied by a basso continuo

- **accompanied recitative** - recitative supported by the orchestra

- Arias were eventually incorporated into the Opera.

- the aria was usually in ternary (ABA) form, where the initial A section is repeated after the B section (*da capo*). The second A section was traditionally ornamented at the will of the performer (show ability of virtuosity).

PURCELL, *Dido's Lament* from *Dido and Aeneas*

21 Largo

strings

g:

When I am laid, am laid in earth, may my wrongs ere - ate

7. Antonio Vivaldi (1678-1741) b. Venice, Italy
- wrote mostly for a school (orphanage) for girls; vocal music, concerti grossi and soli concerti.
 - *solo concerto* – a piece for a single instrumental soloist and orchestra

VIVALDI *Concerto for Mandolin in C Major*

VIVALDI *La Primavera* from *The Four Seasons*

- First Movement: Allegro

Italian	English
La Primavera	Spring
<p><i>Allegro</i> Giunt' è la Primavera e festosetti La Salutano gl' Augei con lieto canto, E i fonti allo Spirar de' Zeffiretti Con dolce mormorio Scorrono intanto: Vengon' coprendo l' aer di nero amanto E Lampi, e tuoni ad annuntiarla eletti Indi tacendo questi, gl' Augelletti; Tornan' di nuovo al lor canoro incanto:</p>	<p><i>Allegro</i> Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds take up their charming songs once more.</p>

10. Johann Sebastian Bach (1685-1750) b. Eisenach, Germany
- wrote music for organ, orchestra & choir
 - life divided into 3 periods:
 1. organist in Weimar (organ music)
 2. court conductor in Cothen (instrumental music)
 3. director of music in St. Thomas Church, Leipzig (vocal)

11. Chorale & Church Cantata

- Lutheran church service was 4 hrs. in length
 - Each service included several hymns (chorales)
- chorale*: a hymn tune sung to a German religious text

284 **Vers 3. CHORAL.**
(Melodie, Wachet auf, ruft uns die Stimme)

Soprano.
Violino piccolo in G,
Corno, Oboe I, Violino I.
coll. Soprano.

Alto.
Oboe II, Violino II.
coll. Alto.

Tenore.
Tutte e Viola
coll. Tenore.

Basso.

Continuo.

Glo-ri-a sei dir ge-sun-gen mit Men-schen und eng-li-schen
Von zwölf Per-len sind die Pfar-ten an dei-ner Stadt; wir sind Con-

Zin-gen, mit Har-fen und mit Cymbeln schon. Kein Aug hat je ge-spürt, kein Ohr hat
sor-ten der En-gel hoch am dei-nen Thron.

Je ge-bürt sol-che Freu-de. Dess sind wir froh, i-et-er-nig in dul-ci-ju-bi-lo.

Je ge-bürt sol-che Freu-de. Dess sind wir froh, i-et-er-nig in dul-ci-ju-bi-lo.

Je ge-bürt sol-che Freu-de. Dess sind wir froh, i-et-er-nig in dul-ci-ju-bi-lo.

Je ge-bürt sol-che Freu-de. Dess sind wir froh, i-et-er-nig in dul-ci-ju-bi-lo.

B. W. XXVIII.

church cantata: a sung piece for chorus, soloists, organ & orchestra with a German religious text relating to a particular Sunday.

4. Chorale

Violino I, II
Viola

Tenore

Fagotto
Continuo
Organo (bez.) Org.

5

9

13

17

Zi - on hört die Wäch - ter sin - gen, das

Herz tut ihr vor Freu - den sprin - gen, sie wa - chet.

BACH Cantata No. 140: *Wachet Auf, Ruft Uns Die Stimme* (1731)

13. Oratorio

- *oratorio* – composition for chorus, soloists & orchestra set to a narrative text.
- Contains no acting, costumes or scenery.
- Based on religious stories

14. George Friedrich Handel (1685-1759) b. Halle, Germany

Messiah (1741)



GEORG FRIDRICH HANDEL (1685-1759)
'MESSIAH'

IV CHAPTER IV THE CLASSICAL PERIOD

1. The Classical Style (1750-1820)
 - a. Characteristics of the Classical Style
 1. **Contrast of Mood** – may change gradually or suddenly.
 2. **Rhythm** – wealth of rhythmic patterns.

Preview Overturen-Album. für Pianoforte zu vier Händen arrangiert, Hugo Ulrich - 1896 Peters, Leipzig
Free PDF, Primo 653 kB - Secondo 666 kB, 2 x 5 pages www.quatre-mains.net

Prometheus.

OUVERTURE.

Beethoven, Op. 43.

Adagio. *ff* *ff* *sf* *pp* *cresc.* *sf* *sf*

Allegro molto con brio. *p* *p sf* *sf* *p* *pp* 11 *ff staccato*

Adagio. *ff* *ff* *sf* *pp* *cresc.* *p*

Allegro molto con brio. *p* *ff* *pp staccato*

3. **Texture** – predominantly homophonic

Sonata in C

Allegro (♩ = 132) *mp* *p* W. A. MOZART

4. **Melody** – tuneful, balanced and symmetrical.

5. **Dynamics** & the Piano – widespread use of *crescendo* / *decrescendo*.
The piano has the ability to use dynamics & replaces the harpsichord.

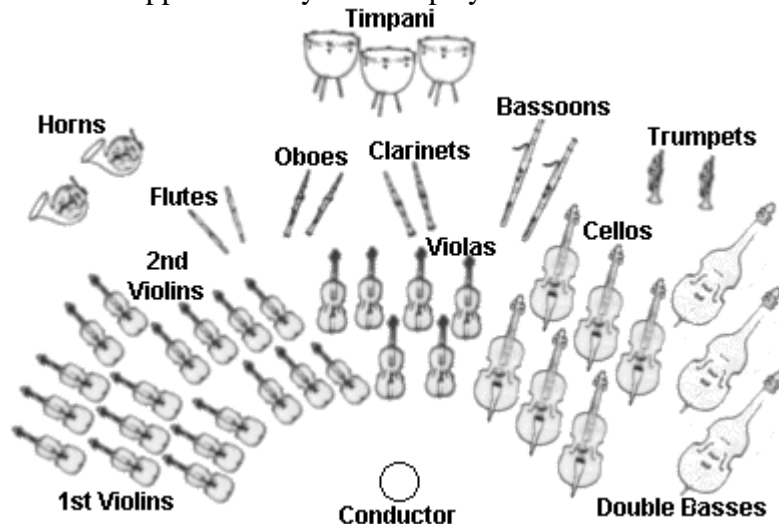
Für Elise

L. van Beethoven (1770-1827)

The image shows a musical score for 'Für Elise' by Ludwig van Beethoven. It consists of five systems of music, each with a treble and bass clef staff. The score includes various dynamic markings: *ppp* (pianissimo), *p* (piano), and *pp* (pianissimo). There are also tempo markings like *Poco moto* and *a tempo*. The score is annotated with fingerings and articulation marks. At the bottom, there is a small URL: www.virtualsheetmusic.com.

6. **The End of the Basso Continuo** (Figured Bass) – composers preferred to write out the parts completely and not rely on improvisation.

- b. The Classical Orchestra – A standard group of four sections: strings, woodwinds, brass & percussion.
 - Strings: 1st violin, 2nd violin, viola, cello, double basses*
 - Woodwind: 2 flutes, 2 oboe, 2 clarinets, 2 bassoons*
 - Brass: 2 French horns, 2 trumpets*
 - Percussion: 2 timpani*
 - Size of approximately 25 – 60 players.



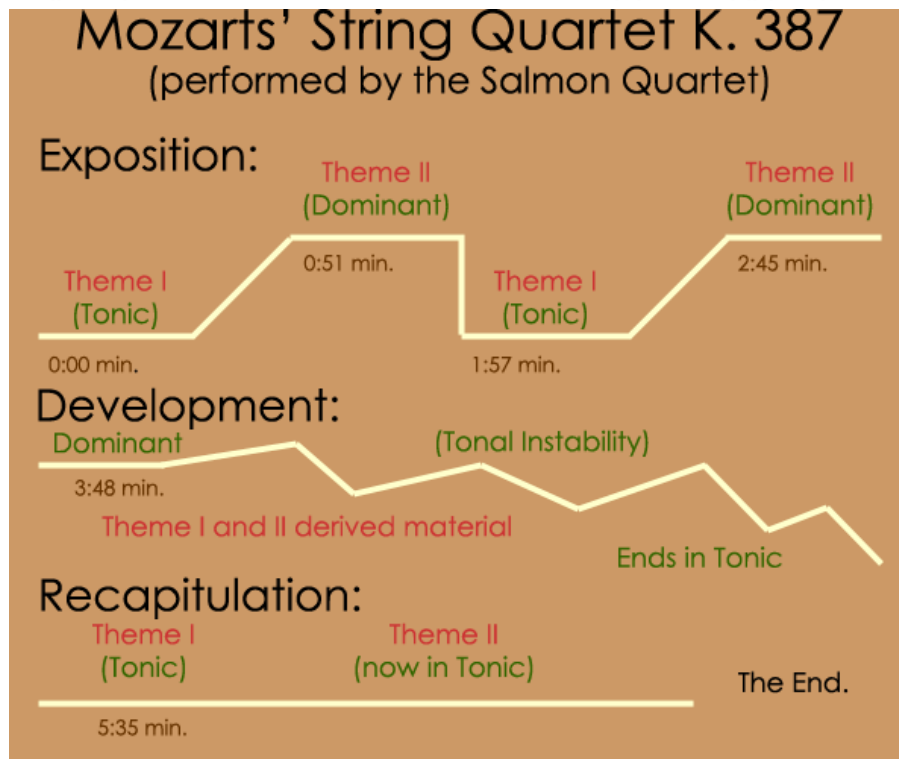
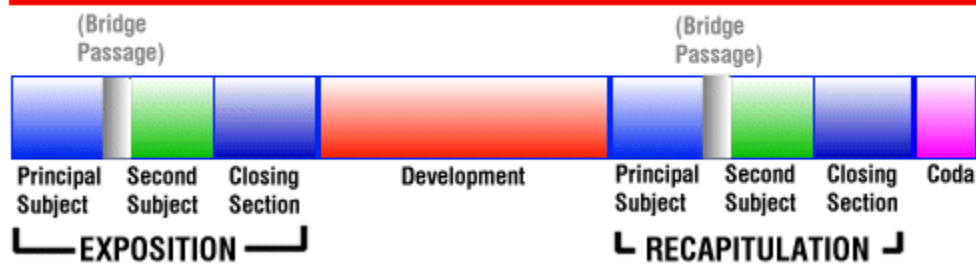
c. Classical Forms – *Sonata-Allegro* the predominant form

2. Sonata Form (**Sonata Allegro**) ABA'

i. divided into 3 main sections:

Exposition:	1 st Theme in Tonic key Bridge – containing modulation to a new key 2 nd Theme in new key Closing Section – in the key of the 2 nd Theme
Development:	New treatment of themes, modulations to different keys.
Recapitulation:	1 st Theme in Tonic key Bridge 2 nd Theme in Tonic key Closing Section – in Tonic key
(Coda):	Tonic key

A Diagram of Sonata Form



MOZART, *Eine kleine Nachtmusik* K. 525

S A S A S A A A S S A S A S A A A S

4. Theme and Variations (A A1 A2 A3 etc)



Diagram of a Typical Variations Movement

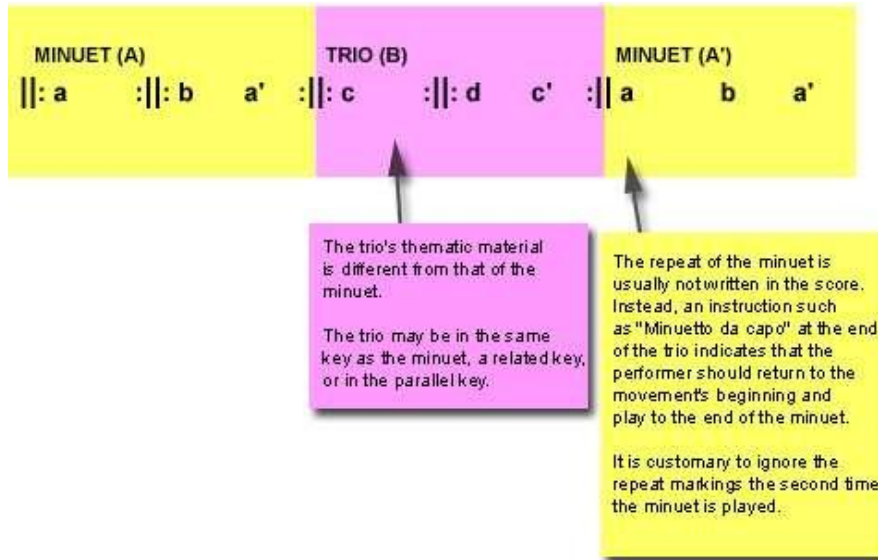
HAYDN, *Symphony No. 94 in G Major (Surprise)*

- Second Movement: *Andante*
 "Surprise" Symphony
 Second Movement Theme

Franz Joseph Haydn
arr. Pat Sullivan

5. **Minuet and Trio ABA**

Minuet Trio Minuet
 A B A
 a (repeated) ba' – c (repeated) dc' – a ba'



Online Lesson: <http://www.erikscull.com/portfolio/assets/flash/minuettrio1.html>
<http://www.youtube.com/watch?v=d5kk9H68vT4>

6. **Rondo ABACA or ABACABA**

Listening Outline: Beethoven, *String Quartet in C Minor*, Op. 18, No. 4
 CD#2/35 (4:08) Second Movement: Rondo (*Allegro*)



OR



Diagram of a Typical Rondo Movement

Rondo "Alla Turca" – Wolfgang A. Mozart

7. The Classical Symphony

- an extended orchestral piece consisting of 4 movements

1st Movement – fast and in Sonata form

2nd Movement – slow and in Sonata, ABA or Theme & Variation forms

3rd Movement – moderate and in Minuet / Trio form

4th Movement – fast and in Sonata or Rondo forms.

8. The Classical Concerto

- a three-movement work for an instrumental soloists and orchestra.

- highlights the soloists virtuosity

The image shows a page of a musical score for a concerto movement. The tempo is marked 'Adagio' and the section is labeled 'SOLO'. The score is for a full orchestra and includes parts for Flauto I, II; Fagotto I, II; Corno I, II in Re / D; Clarinetto principale in La / A; Violino I; Violino II; Viola I, II; and Violoncello e Basso. The score is in 3/4 time and features a variety of musical notations, including rests, notes, and dynamic markings like 'p' (piano). The score is divided into two systems, with the second system starting at measure 7 and marked 'TUTTI'. The first system includes a 'Solo' marking for the Clarinetto. The second system includes 'Tutti' and 'Tutti Basso' markings.

9. Classical Chamber Music

music designed for a small ensemble in an intimate setting.

e.g. string quartet – 2 violins, viola and cello

10. Joseph Haydn (1732-1809) b. Rohrau, Austria (Patronage System)
 - created the symphony & string quartet – “Father of the String Quartet” & “Father of the Symphony”.Major contributions: 104 Symphonies & 68 string quartets

11. Wolfgang Amadeus Mozart (1756-1791) b. Salzburg, Austria
 - greatest boy prodigy
 - he wrote a symphony at age 8, an oratorio at age 10 and an opera at 11.
 - at age 25 he broke away from Salzburg and stayed in Vienna as a freelance musician.Major contributions: 41 symphonies, 27 piano concerti and 3 operatic masterpieces: The Marriage of Figaro, Don Giovanni and The Magic Flute.

12. Ludwig van Beethoven (1770 – 1827) b. Bonn, Germany
 - Considered the highest level of musical genius.
 - Replaced the Minuet Trio with the Scherzo
 - He was the bridge to the Romantic period – increased the range in music for pitch and dynamics.



V CHAPTER V THE ROMANTIC PERIOD

1. Romanticism in Music (1820-1900)
 - Characteristics of Romantic Music
 - a. **Individuality of Style** – emphasis on self-expression. Composers wrote music that was aurally unique to themselves.
 - b. **Expressive Aims and Subjects** – used all ranges of emotion & subject matter.
 - c. Nationalism and Exoticism
 1. **nationalism** – music written with a specific national identity
 2. **exoticism** – music written with materials drawn from foreign lands
 - d. **Program Music** – instrumental music associated with story or idea
 - e. **Expressive Tone Color** – used to obtain a variety of mood
 - f. **Colorful Harmony** – use of new chords and chromatics
 - g. **Expanded Range of Dynamics, Pitch and Tempo**
 - h. Forms: **Miniature and Monumental** – small pieces to huge operas
 - i. **Rhythm** – variety
 - j. **Dynamics** – extreme
 - k. **Texture** - homophonic

2. The **Art Song** – setting of a poem for solo voice and piano, translating the poem’s mood and imagery into music.

- a marriage of poetry and music
strophic – same music used for each verse

Figure 3. Motivic through-composition in Schubert's "Die schöne Müllerin."

Middle section of first song, "Das Wandern"



Opening of second song, "Wohin?"



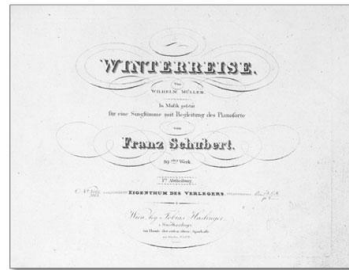
Opening of final song, "Der Baches Wiegenlied"



through-composed – new music for each stanza



The Song Cycle – Art Songs grouped in a set



Tafel der Erstausgabe vom ersten Teil der Winterreise, Wien im Januar 1828 (Tobias Haslinger).
Frontpage of the first edition of the Winterreise (first part), Vienna, January 1828 (Tobias Haslinger).

3. Franz Schubert (1797-1828) b. Vienna, Austria
 - large output in a short life
 - wrote in many forms, most especially Art Songs, approximately 600.
 - also known for his “unfinished symphony”
4. Robert Schumann (1810-1856) b. Zwickau, Germany
 - wrote Art Songs and incidental piano pieces.
 - famous as a concert pianist
5. Clara Wieck Schumann (1819-1896) b. Leipzig, Germany
 - wrote mostly for piano and small ensembles
 - *being female discouraged more composing
6. Frederic Chopin (1810-1849) b. Poland
 - wrote mostly piano pieces
 - self sufficient musician
 - wrote music in France but used ethnic dance rhythms

7. Franz Liszt (1811-1886) b. Hungary
 - famous piano virtuoso, created the *symphonic poem / tone poem*: a 1 movement orchestral piece based on a literary or pictorial idea
8. Felix Mendelssohn (1809-1847) b. Hamburg, Germany
 - wrote in all genre except opera, famous for reviving the music of Bach
9. **Program Music** - instrumental music associated with story or idea
 - music that had the ability to create mood, emotion and atmosphere
 - the main forms of program music:
 - a. *program symphony*: a symphony with several movements, each one with a descriptive title.
 - b. *concert overture*: a one movement, independent orchestral piece, with a descriptive title.
 - c. *symphonic or tone poem*: a one movement orchestral piece based on a literary or pictorial idea.
 - d. *incidental music*: music performed before or during a play.
10. Hector Berlioz (1803-1869) b. near Grenoble, France
 - became famous for his orchestrations.
 - founded the *program symphony*.
11. Nationalism in Nineteenth-Century Music
 - composers gave their music the flavor of their homelands.
 - countries began to feel their own identities, breaking away from the identities of the countries that had controlled or conquered them.

Bedrich Smetana (1824-1884) b. Bohemia (Czech Republic)

The Moldau (Vltava) (1874)



The composition describes the course of the [Vltava](#), starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St. John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the [Labe](#) (or [Elbe](#), in German).

12. Antonin Dvorak (1841-1904) b. near Prague, Bohemia (Czech Republic)
- wrote in a folk style, but didn't quote actual tunes.
- was inspired by Erie's Harry T. Burleigh (a student of Dvorak) study of the African-American spirituals.
Harry T. Burleigh
(1866-1949)

13. Peter Illyich Tchaikovsky (1840-1893) b. Russia
- famous for his ballets, symphonies & concerti
- e.g. *Swan Lake Ballet*, *Nutcracker Ballet*, *1812 Overture*

14. Edvard Grieg (1843-1907) b. Norway

Nationalistic: In the Hall of the Mountain King from Peer Gynt

15. Jean Sibelius (1865-1957) b. Finland

Nationalistic: Finlandia

16. Modest Mussorgsky (1839-1881) b. Russia

Nationalistic: Pictures at an Exhibition

17. Nikolai Rimsky-Korsakov (1844-1908) b. Russia

Exoticism: The Flight of the Bumblebee from The Tale of Tsar Saltan

18. Edward Elgar (1857-1934) b. England

Nationalistic: Pomp and Circumstance – Military March op. 39

19. Carl Orff (1895-1982) b. Germany

Nationalistic: Carmina Burana (cantata) – opening movement “O Fortuna”

20. Aaron Copeland (1900-1990) b. USA

Nationalistic: Hoedown from Rodeo (Ballet)

21. Johannes Brahms (1833-1897) b. Hamburg, Germany
- he wrote in all major genre except Opera.
- he used and reinterpreted the classical forms
- introduced works of Mozart, Handel & Bach

22. Gioacchino Rossini (1792-1868) b. Italy
 - Famous “Bel Canto” Opera Composer
23. Giuseppe Verdi (1813-1901) b. Italy
 - famous for his Nationalistic Italian operas; *Aida*, *La Traviata*, *Rigoletto*
 - Vittorio Emanuele Re D’Italia
24. Giacomo Puccini (1858-1924) b. Italy
 - famous for his through-composed Italian operas
25. Richard Wagner (1813-1883) b. Leipzig, Germany
 - famous for his through-composed German Operas and the use of the ***Leitmotif***: a short musical idea associated with a person, object or thought.