MUSIC – AN APPRECIATION

Introduction: Present time listening sample
   a. Listen to recording (chapter 00-01) & (chapter 00-02)
   b. Personal Observations:

TASK: email any comparisons about what you heard listening to the two excerpts

I. CHAPTER I The Seven Elements of Music

1. Melody- a series of single notes that add up to a recognizable whole

   - Qualities of a Melody: (range, length, register, direction)
     o **Range**: narrow (conjunct) / wide (disjunct) / mixed

   narrow (conjunct)

   wide (disjunct)

   mixed

   - **Length**: long / short
The first Noel, the angels did say, Was to certain poor shepherds in fields where they lay. In fields where they lay, watching their sheep, On a cold winter's

Rain, rain, go away. Come again some other day.

- Register: high / low

I'm sailing away; set an open course for the

long

short
Direction: upward / downward

upward

downward (with upward)

Joy to the world, the Lord is come! Let earth receive her King; Let

2. Harmony- notes of different pitches played at the same time

A. Consonance- stable/restful combination of notes

B. Dissonance- unstable/tense/harsh combination of notes
3. **Rhythm** - how time is observed and controlled

A. **Beat** - regular pulsation that divides music into units of time

B. **Meter** - organization of beats into regular groups
   
   i. **Duple meter**  
      1 – 2  
      (March Tempo)

   ii. **Triplet meter**  
      1 – 2 – 3  
      (Waltz Tempo)

Listening: Let It Go (3:38)  
*chapter 01-01*

Listening: Let’s Go Fly A Kite (3:00)  
*chapter 01-02*

C. **Accent** - emphasis on a note

   **Syncopation** - emphasis on a note that is on an **unexpected** beat

```
\begin{array}{c}
\text{conventional} \\
\frac{4}{4} \overbrace{\text{\text{* \text{* \text{* \text{*}}}}}_{\text{\text{* \text{*}}}} \\
\frac{4}{4} \overbrace{\text{\text{* \text{* \text{* \text{*}}}}}_{\text{\text{* \text{*}}}} \\
\text{syncopated} \\
\text{\text{* = displaced accent}}
\end{array}
```

D. **Tempo** - the speed of the beat

<table>
<thead>
<tr>
<th>Terms</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>largo</td>
<td>very slow</td>
</tr>
<tr>
<td>adagio</td>
<td>slow</td>
</tr>
<tr>
<td>andante</td>
<td>moderately slow</td>
</tr>
<tr>
<td>moderato</td>
<td>moderate</td>
</tr>
<tr>
<td>allegro</td>
<td>fast</td>
</tr>
<tr>
<td>presto</td>
<td>very fast</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>accelerando</th>
<th>becoming faster</th>
</tr>
</thead>
<tbody>
<tr>
<td>ritardando</td>
<td>becoming slower</td>
</tr>
</tbody>
</table>
4. **Dynamics** - degree of loudness or softness in music

<table>
<thead>
<tr>
<th>Term</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>pianissimo</td>
<td>pp</td>
<td>very soft</td>
</tr>
<tr>
<td>piano</td>
<td>p</td>
<td>soft</td>
</tr>
<tr>
<td>mezzo piano</td>
<td>mp</td>
<td>moderately soft</td>
</tr>
<tr>
<td>mezzo forte</td>
<td>mf</td>
<td>moderately loud</td>
</tr>
<tr>
<td>forte</td>
<td>f</td>
<td>loud</td>
</tr>
<tr>
<td>fortissimo</td>
<td>ff</td>
<td>very loud</td>
</tr>
<tr>
<td>crescendo</td>
<td>&lt;</td>
<td>gradually louder</td>
</tr>
<tr>
<td>decrescendo</td>
<td>&gt;</td>
<td>gradually softer</td>
</tr>
</tbody>
</table>

5. **Tone Color** - the quality that distinguishes musical sounds *(timbre)*

**Performing Media: Voices and Instrument**

**A. Voices**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Term</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>soprano</td>
<td>01-03</td>
</tr>
<tr>
<td></td>
<td>mezzo-soprano</td>
<td>01-04</td>
</tr>
<tr>
<td></td>
<td>alto (contralto)</td>
<td>01-05</td>
</tr>
<tr>
<td>Men</td>
<td>tenor</td>
<td>01-06</td>
</tr>
<tr>
<td></td>
<td>baritone</td>
<td>01-07</td>
</tr>
<tr>
<td></td>
<td>bass</td>
<td>01-08</td>
</tr>
</tbody>
</table>

Soprano: (chapter 01-03)
Mezzo-Soprano: (chapter 01-04)
Alto: (chapter 01-05)
Tenor: (chapter 01-06)
Baritone: (chapter 01-07)
Bass: (chapter 01-08)

A cappella: (chapter 01-09)
B. Musical Instruments (instrumental categories)
   i. Strings: violin, viola, violoncello & bass

BBC National Symphony of Wales – Strings (3:04)
(chapter 01-10)
ii. Woodwinds: piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon & contrabassoon

Mouth Pieces

Single Reed: Clarinets, Saxophones

Double Reed: Oboe, English Horn, Bassoons

BBC National Symphony of Wales – Woodwind (2:51) (chapter 01-11)
iii. Brass: trumpet, French horn, trombone & tuba
Pistons

Rotary Valves

BBC National Symphony of Wales – Brass (1:57)
(chapter 01-12)
iv. Percussion:
   a. Definite Pitch: timpani (kettle drums), glockenspiel, xylophone, celesta & chimes
   b. Indefinite Pitch: snare drum, bass drum, tambourine, triangle, cymbals & gong (tam-tam)

BBC National Symphony of Wales – Percussion (1:18)
(chapter 01-13)
v. Keyboard: piano, organ, harpsichord

Grand Piano
Organ
Harpsichord
C. The Symphony Orchestra


Theme
a. orchestra
b. woodwind section
c. brass section
d. string section
e. percussion section
f. full orchestra

BBC National Symphony of Wales – The Young Person’s Guide (3:10)
(Chapter 01-14)

Examples of the Symphony Orchestra & its impact on Motion Pictures:

Pirates of the Caribbean (6:09)
(Chapter 01-15)

John Williams – Star Wars (5:49)
(Chapter 01-16)

John Williams-Composer: (b. 1930)
Star Wars saga, Jaws, Superman, the Indiana Jones films, E.T. the Extra-Terrestrial, Hook, Jurassic Park, Schindler’s List, War Horse, Home Alone, The Cowboys, Close Encounters of the Third Kind and the first three Harry Potter films. Theme music for four Olympic Games, NBC Sunday Night Football, the NBC Nightly News, the rededication of the Statue of Liberty, and the television series Lost in Space.
6. **Texture** - the number of different layers of sound heard at once

   A. **Monophonic** – single, unaccompanied melodic line  
      Unknown: Regina Caeli (chant)  
      LISTENING: (chapter 01-17)

   B. **Polyphonic** – simultaneous performance of two or more melodic lines  
      Pachelbel: Canon in D (c1680)  
      LISTENING: (chapter 01-18)

   C. **Homophonic** – one main melody accompanied by chords  
      Beatles: Let It Be (1970)  
      LISTENING: (chapter 01-19)

   D. Change of Texture – a composition may contain different textures  
      Bizet: *Faradole* from *L’Arlesienne* Suite No. 2 (1879)  
      LISTENING: (chapter 01-20)

7. **Form** - organization of musical elements in time
   
   Types of Musical Form
   
   i. Three-Part (Ternary) Form: A B A  
      Tchaikovsky: *Dance of the Reed Pipes* from *Nutcracker* Suite  
      LISTENING: (chapter 01-21)

   ii. Two-Part (Binary) Form: A B (or A A B, A B B or A A B B)  
      Bach: *Forlane* from *Suite No. 1 in C Major* for Orchestra  
      LISTENING: (chapter 01-22)

Organization of Western Music:

- **Middle Ages** (450 – 1450)
- **Renaissance** (1450 – 1600)
- **Baroque** (1600 – 1750)
- **Classical** (1750 – 1820)
- **Romantic** (1820 – 1900)
- Twentieth Century to 1945
- 1945 to present
CHAPTER 1 TEST

Choose any song (please be mindful of content as deemed appropriate through the guidelines of the MPS Handbook), complete the Seven Elements of Music-Self Test then email it completed with the YouTube link that you used.

Analysis Sheet – LINK 01 on the homework site (use as a guide for the Test

7 Elements of Music Self-Test – LINK 02 on the homework site
II CHAPTER II THE MIDDLE AGES AND RENAISSANCE

1. Music in the Middle Ages (450-1450)
   - most medieval music is vocal, although it was accompanied by a variety of instruments.
   - few manuscripts survive, but paintings allow us to see what instruments were used.
   - Church frowned on instruments because of their background in pagan rituals.

a. **Gregorian Chant** – a monophonic melody set to a Latin text and sung without accompaniment.

Pie Jesu Domine (awkward use in movies)
VIDEO (chapter 02-01)

Dominica in Albis – Alleluia (normal version)
VIDEO (chapter 02-01)

b. Secular Music – Most music has not survived due to the lack of ability to notate it. The first abundant amount of secular music was composed by the *troubadours* and *trouveres*, French noble-musicians.

Troppo Perde ‘l Tempo
VIDEO (chapter 02-03)
c. The Development of Polyphony: Organum
700-900: *Organum*: Gregorian chant with one or more additional melodic lines. These were at the 4th or the 5th.

Crucem sanctam subiit
VIDEO (chapter 02-04)

900-1200: Chant becomes polyphonic with a melody added to the chant which was independent; differing in rhythm. *Parallel Organum*

Perotin: Alleluia, Posui adiutorium
VIDEO (chapter 02-05)

d. Music Notation – Guido d’Arezzo

Guidonian Hand – assisted singers with sight-singing
(hexachord: ut-re-mi-(1/2)-fa-sol-la)
VIDEO Ut queant laxis
(chapter 02-06)

e. School of Notre Dame: Measured Rhythm – music received definite time values and a clearly defined meter.

f. Fourteenth-Century Music
   1. The “New Art” (ars nova) in France – music was based on secular themes and syncopation became a common practice.

   2. Guillaume de Machaut (c1300-1377) – wrote the Notre Dame Mass, the first polyphonic treatment of the mass ordinary.
Mass Ordinary – text that remains the same from day to day throughout the church year.

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Kyrie</td>
<td>3 parts</td>
</tr>
<tr>
<td>Gloria</td>
<td>through composed</td>
</tr>
<tr>
<td>Credo</td>
<td>through composed</td>
</tr>
<tr>
<td>Sanctus</td>
<td>3 parts</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>3 parts</td>
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</table>

Vocal Music Guide: MACHAUT, *Agnus Dei* from the *Notre Dame* Mass

Agnus Dei (I)  Agnus Dei (II)  Agnus Dei (III)

A   B   A

VIDEO (chapter 02-07)
2. Music in the Renaissance (1450-1600)

- printing widened the circulation of music
- every educated person was expected to be trained in music
- musicians enjoyed higher status and pay than before.
- a large number of leading musicians came from the area of Flanders (Flemish).
Italy became the leading musical center.

![Map of Italy](image)

a. Characteristics of Renaissance Music

1. Words and Music – wrote music to enhance the meaning and emotion of the text.
   
   **Word painting** – the musical representation of specific poetic images.

   ![Musical Staff Example](image)

2. Texture – chiefly polyphonic.
   - The “golden age” of unaccompanied music; **a cappella**.
   - Instruments were added to accompany to reinforce the vocal line.

3. Rhythm & Melody – rhythm more gentle & melodies were easy to sing and in step-wise directions.

4. Dynamics – consistent
b. Sacred Music in the Renaissance – the 2 main forms of sacred music are: 

**Motet** - a polyphonic choral work set to a sacred Latin text other than the ordinary of the mass.

1. Josquin Desprez (c1440-1521) and the Motet
   - famous Flemish composer
   - **STORY**: wrote sacred music for King Louis XII. He grew tired of waiting for a promised raise, so he wrote a motet entitled: “Remember thy word unto thy servant”. He got his raise. Then he wrote another motet: “Lord, thou has dealt graciously with thy servant”. Sort of a 15th Century interoffice memo!

**DESPREZ, Ave Maria...Virgo Serena** (c1475)
**VIDEO**: (chapter 02-08)

**Mass** - a polyphonic choral work set to the ordinary of the mass.

2. Giovanni Pierluigi Palestrina (c1525-1594) and the Mass
   - important Italian composer, wrote in a clearer style that re-emphasized the text. (Council of Trent)
   - e.g. **Pope Marcellus Mass** –

**Kyrie - Palestrina**
**VIDEO**: (chapter 02-09)
c. Polyphonal Style – Giovanni Gabrieli (Venice)
   - 2 choirs in St. Mark’s in Venice on opposite ends
   - 1 choir might be brass & the second voice or any combination

Jubilate Deo – Gabrieli
VIDEO: (chapter 02-10)

ENGLISH
April is in My Mistress’ Face – Thomas Morley
VIDEO: (chapter 02-11)

Fair Phyllis I Saw – John Farmer
VIDEO: (chapter 02-12)
ITALIAN

Alla Cazza – anon.

**VIDEO:** (chapter 02-14)

**Lyrics:** Alla cazza, alla cazza, su su su su, su ognun si spazza.
A questa nostra cazza Venite volentieri
Con bracchi e con levrieri,
Chi buol venir si spazza.
Non aspettar il giorno.
Suona il corno, o capo di cazza,
E spazza, spazza, spazza...

Te qui, Balzan, te qui, Lion, te qui, Fasan, te qui, Falcon,
Te qui, Tristan, te qui Pizon, te qui, Alan, te qui, Carbon.
Chiama li bracci dal monte, babbion.
Te qui Pezolo, te qui, Pezolo, te qui, Spagnolo, te qui, Spagnolo,
Abbi buon occhio al capriolo.

A te, Augustino, a te, a te, Pasalingua.
Vide là, vide là, vide là, vide là, vide là, vide là, vide là.
A spalla, a spalla piglia, piglia, Che li cani non la strazza.

FRENCH

La la la, Je ne l’ose dire - Certon

**VIDEO:** (chapter 02-15)

*La, la, la, je ne l’ose dire* La, la, la, I dare not say it, I dare not say it
*(et) la, la, la, je le vous diray.* (and) La, la, la I will tell it to you.

*Il est un homme en no ville* There is a man in our town

*Qui de sa femme est jaloux.* who is jealous of his wife.

*Il n'est pas jaloux sans cause* He is not jealous without cause,

*Mais il est cocu du tout* but he is a cuckold by everybody.

*(Et) la, la, la, etc.* La, la, la, etc.

*Il ne’est pas jaloux sans cause,* He is not jealous without cause,

*Mais il est cocu du tout.* but is cuckolded by everybody.

*Il apreste et si la maine* He prepares to go out and if he takes her

*Au marché s’en va atout.* everything goes badly at the market.
d. Instrumental Music – became increasingly emancipated from the vocal models, exploiting the capacities of individual instruments. Such instruments included the trumpet, shawm (oboe), lute, recorder and viols.

La, la, la, je ne l’ose dire – Instrumental

VIDEO: (chapter 02-16)

John Dowland (1563-1626): Pavana Lachrimae
Lutz Kirchhof, Renaissancelaute,
Martina Kirchhof Renaissancegambe,
VIDEO: (chapter 02-17)
“I’m a Laker....”

MIDDLE AGES/RENAISSANCE PERIOD TEST
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.

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 crescdecresc.)

4. Texture – predominantly polyphonic and less frequently homophonic.
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). 
6. Words and Music – **Word-Painting** - the musical representation of specific poetic images; E.g. ascending notes for the word heaven.

```
and every mountain and hill made low; the crooked straight, and the rough places plain,
the crooked straight, the crooked straight, and rough places 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. **Music in Baroque Society**
   - written to meet specific demands, e.g. courts, churches, opera houses.
   - Musician was a low paying position often with “strings” attached to the position, e.g. marrying a daughter.
3. **The Concerto Grosso and the Ritorne**

- *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.

**VIDEO:** (chapter 03-01)

**Brandenburg Concerto No. 2 in F major, BWV 1047**

1st Movement: Allegro

**Concertino:** trumpet in F, recorder, oboe, violin

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

**VIDEO:** (chapter 03-01a)

**VIDEO:** (chapter 03-02) OMIT

**VIDEO:** (chapter 03-03) OMIT
4. 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.

_BACH, Organ Fugue in G Minor_ (Little Fugue c. 1709)

**VIDEO:** (chapter 03-04) Performance

**VIDEO:** (chapter 03-05) Visual Analysis

Toccata and Fugue in d minor

**VIDEO:** (chapter 03-06) 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.

*Overture* from Handel’s *Teseo*

VIDEO: (chapter 03-07)

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

“Behold, a Virgin Shall Conceive” from Handel’s Messiah

VIDEO: (chapter 03-08)

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

“Fronde tenere e belle” from Handel’s Xerxes

VIDEO: (chapter 03-09)

- 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).

7. Claudio Monteverdi (1567-1643) b. Cremona, Italy

- composed the first operatic masterpiece; *Orfeo* (Orpheus, 1607)
- primary location of composition; Venice, Italy

MONTEVERDI, *Tu se morta* from *Orfeo*

VIDEO: (chapter 03-10)
8. Henry Purcell (c1659-1695) b. London, England
- considered the greatest English composers
- opera *Dido and Aeneas* considered finest English opera
PURCELL, *Dido’s Lament* from *Dido and Aeneas*

**VIDEO:** (chapter 03-11)

Thy hand, Belinda, darkness shades me.
On thy bosom let me rest.
More I would, but death invades me.
Death is now a welcome guest.

When I am laid in earth, may my wrongs create
No trouble in thy breast.
Remember me, but ah! forget my fate.

HANDEL, *Presti omai* from *Giulio Cesare* (example of a Counter-Tenor)

**VIDEO:** (chapter 03-12)
9. 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

- **STORY:** Vivaldi was actually a priest (il prete rosso – carrot top) but he rarely said mass (he claimed he wasn’t healthy enough). He taught and composed at an orphanage for girls who would give Sunday concerts (no one could clap so they would cough and sneeze). He once wrote an opera in five days – he said he could compose faster than the copyists could write out his music. Vivaldi composed 450 concerti, some critics claim that he wrote one concerto 450 times…others believe that he wrote 2 concerti 225 times!

- **Various choices of solo instruments:**
  - Conceto for Oboe in C Major (4:08)
  - **VIDEO:** (chapter 03-13)
  - Conceto for Mandolin in C Major (2:43)
  - **VIDEO:** (chapter 03-14)
Vivaldi’s Gloria

Movements

1. Gloria excelsis Deo (Chorus)
2. Et in terra pax (Chorus)
3. Laudamus te (Sopranos I and II)
4. Gratias agimus tibi (Chorus)
5. Propter magnam gloriam (Chorus)
6. Domine Deus (Soprano)
7. Domine, Fili unigenite (Chorus)
8. Domine Deus, Agnus Dei (Contralto and Chorus)
9. Qui tollis peccata mundi (Chorus)
10. Qui sedes ad dexteram Patris (Contralto)
11. Quoniam tu solus sanctus (Chorus)
12. Cum Sancto Spiritu (Chorus)

VIDEO: (chapter 03-15)
<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
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<tbody>
<tr>
<td><strong>La Primavera</strong></td>
<td><strong>Spring</strong></td>
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</table>
| **Allegro** Giunt' è la Primavera e festosetti La Salutan 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: | **Allegro**  
*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. |
| **Largo** E quindi sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme 'l Caprar col fido can' à lato. | **Largo**  
On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him. |
| **Allegro** Di pastoral Zampogna al suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all' apparir brillante. | **Allegro**  
Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring. |

VIVALDI *La Primavera* from *The Four Seasons*  
First Movement: Allegro - (4:06)  
**VIDEO:** (chapter 03-16) –  
Follow the Allegro Poem and try to match the music to the bold text  

OMIT **VIDEO:** (chapter 03-16a, 17, 17a, 18)
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
**church cantata**: a sung piece for chorus, soloists, organ & orchestra with a German religious text relating to a particular Sunday.

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

**VIDEO: (chapter 03-19)**  
Last movement: Chorale  
-note melody in the soprano

**VIDEO: (chapter 03-21)**  
Fourth Movement: Tenor Chorale  
(see above)  
-note the melody given as a sectional solo (Tenors)

**VIDEO: (chapter 03-19)**  
Last movement: Chorale  
-listen to melody once again in the chorale (hymn)

**OMIT VIDEO: (chapter 03-20)**
Mystery Cantata Mvt.:
VIDEO: (chapter 03-22) An example of a well-known movement from a Church Cantata that people don’t realize is actually from a Church Cantata of Bach

FAMOUS WORKS OF J. S. BACH:
Air on the G-String VIDEO: (chapter 03-22a)
Prelude from the Cello Suite #1 VIDEO: (chapter 03-22b)
Concerto for 2 Violins in D-Minor VIDEO: (chapter 03-22c)
Jazzed Up Bach VIDEO: (chapter 03-22d)

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

VIDEO: (chapter 03-22e) Comparison between Opera and Oratorio

14. Georg Friedrich Händel (1685-1759) b. Halle, Germany
- learned to compose while studying in Italy, moved to England to write operas, concerti & finally oratorios.

- **STORY**: Handel’s father wanted him to be a lawyer. His mother smuggled a small keyboard into the house for him to practice on. When his father took him to the palace of the duke to give him a haircut. (he was a barber and a surgeon – that helps if he made a mistake cutting your hair!) Handel sneaked into the chapel and began to play the organ, the duke ordered his father to get him lessons.

- After returning from Italy Handel got a job working for the Elector of Hanover. Handel was invited to London for a “reasonable” time, he stayed 50 years! Later the Elector became King George I, Handel was sure glad that he didn’t hold a grudge.

- Handel often had trouble with singers; one tenor threatened to jump on Handel’s harpsichord and Handel said: “Tell me when and I will advertise. More people will come to see you jump than sing!”

- He once had 2 sopranos in the same opera and had to write the same number of notes for both of them. One of the sopranos disagreed with him on how to sing her aria and he held her out of a window until she agreed!

- Wrote a Coronation Anthem for King George II – been performed ever since
(01) Overture
VIDEO: (chapter 03-23)

(02) Accompanied Recitative – “Comfort ye”
VIDEO: (chapter 03-24)

(2) Comfort Ye
Isaiah 40:1-3

1. Comfort ye, comfort ye my people, saith your God.
2. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.
3. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

(03) Aria – “Ev’ry Valley”
VIDEO: (chapter 03-25)

(3) Every Valley
Isaiah 40:4

4. Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.
(04) Chorus – “And the Glory”  
VIDEO: (chapter 03-26)

(4) And the Glory of the Lord  
Isaiah 40:5

5. And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

VIDEO: OMIT (chapter 03-27, 28, 29)

(44) Chorus – Hallelujah!  
VIDEO: (chapter 03-30)

(44) Hallelujah  
Revelation 19:6

6. Hallelujah! for the Lord God omnipotent reigneth. Revelation 11:15. . . the kingdoms of this world are become the kingdoms of our Lord, and of His Christ: and He shall reign for ever and ever. Revelation 19:16. . . . KING OF KINGS, LORD OF LORDS.

VIDEO: OMIT (chapter 03-231, 32, 33)

WATER MUSIC  
HWV 348 Water Music 1  
VIDEO: (chapter 03-34)

FIREWORKS MUSIC  
Music For the Royal Fireworks  
VIDEO: OMIT (chapter 03-35)

BAROQUE PERIOD TEST
1. The Classical Style (1750-1820)
   a. Characteristics of the Classical Style
      1. Contrast of Mood – may change gradually or suddenly.
3. **Texture** – predominantly homophonic

*Sonata in C*

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.
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, celli, 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. Composer, Patron, and Public in the Classical Period
   - the composer becomes emancipated. A composer worked for a Patron, but eventually became free-lance. The Public’s demand for “in-hand” music led to this breakout.

3. Sonata Form (Sonata Allegro) ABA
   i. divided into 3 main sections:

   Exposition: 1st Theme in Tonic key
               Bridge – containing modulation to a new key
               2nd Theme in new key
               Closing Section – in the key of the 2nd Theme

   Development: New treatment of themes, modulations to different keys.

   Recapitulation: 1st Theme in Tonic key
                    Bridge
                    2nd Theme in Tonic key
                    Closing Section – in Tonic key

   (Coda): Tonic key
A Diagram of Sonata Form

Exposition:

Theme I (Tonic) 0:00 min.

Theme II (Dominant) 0:51 min.

Theme I (Tonic) 1:57 min.

Development:

Dominant 3:48 min.

(Tonal Instability)

Theme I and II derived material

Recapitulation:

Theme I (Tonic) 5:35 min.

Theme II (now in Tonic) 2:45 min.

Mozart's String Quartet K. 387 (performed by the Salmon Quartet)

Ends in Tonic

The End.

**Theme 1**

**Theme 2**

**Development:**
VIDEO: (chapter 04-01)
Task: Listen to the following Video and write the times when you hear the following items (email those times)

Exposition
Theme 1  0:01
Theme 2  _____
Theme 1  _____
Theme 2  _____
Development  _____
Theme 1  _____
Theme 2  _____
Andante

This is the "surprise" movement, a theme and variations in the subdominant key of C major. The theme is in two eight-bar sections, each repeated. Haydn sets up the surprise, which occurs at the end of the repeat of the first section, by making the repeat pianissimo with pizzicato in the lower strings. The four variations go as follows:

-embellishment in sixteenth notes by the first violins

-a stormy variation in C minor with trumpets and timpani
-solos for the first oboist and flutist
-alternating forte in triplets with a lyrical repeat

In the coda section, the opening notes are stated once more, this time reharmonized with gently dissonant diminished seventh chords over a tonic pedal.

VIDEO: (chapter 04-02)
Variations Form

Diagram of a Typical Variations Movement

Mozart – Kv 265 – Ah! Vous dirai je mamam – Theme & Variation
VIDEO: (chapter 04-03b) OMIT 04-03a)

5. Minuet and Trio ABA

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

Eine kleine Nachtmusik (A Little Night Music); (1787) K. 525
VIDEO: (chapter 04-04a)
Third Movement: Minuet (Allegretto)
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*)

![Diagram of a Typical Rondo Movement]

OR

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.

**MOZART:** *Symphony No. 40 in G Minor, K. 550 (1788)* First Movement: Molto allegro

**Symphony No 40 (first theme)**

![Musical notation]

Bernstein Summary: **VIDEO:** (chapter 04-06)

**VIDEO:** (chapter 04-07)
Second Movement: Andante

VIDEO: (chapter 04-08)

Third Movement: Minuetto (Allegretto)

VIDEO: (chapter 04-09)
Fourth Movement: Allegro assai

VIDEO: (chapter 04-10)
8. The Classical Concerto
- a three-movement work for an instrumental soloists and orchestra.
- highlights the soloists virtuosity

The Classical Concerto Form: Mozart Concerto No. 23 in A
VIDEO: (chapter 04-10a)

Great Classical Concerti:
-Mozart – Concerto for Oboe No. 1 – Kv 314 (mvt 1)
  VIDEO: (chapter 04-11)
-Mozart – Concerto for Clarinet – Kv 622 (mvt 2)
  VIDEO: (chapter 04-12)
-Mozart – Concerto for Bassoon – Kv 191 (mvt 1)
  VIDEO: (chapter 04-13)
-Mozart – Concerto for Flute & Harp – Kv 299 (mvt 2)
  VIDEO: (chapter 04-14)
-Haydn – Concerto for Trumpet – (mvt 3)
  VIDEO: (chapter 04-15)
-Beethoven – Concerto for Piano in Eb – “Emperor Concerto”
  -part 1/4(9:45) VIDEO: (chapter 04-16)
  -part 2/4(9:48) VIDEO: (chapter 04-17)
  -part 3/4(9:52) VIDEO: (chapter 04-18)
  -part 4/4(8:35) VIDEO: (chapter 04-19)
9. Classical Chamber Music
   music designed for a small ensemble in an intimate setting.
   e.g. string quartet – 2 violins, viola and cello

Haydn String Quartet Op. 33 No. 2 "The Joke" IV. Presto
VIDEO: (chapter 04-20)

Haydn Piano Trio in G Major (mvt 3) “The Gypsy”
VIDEO: (chapter 04-21)
Mozart Duo for Violin & Viola in G Major – Rondo - Kv 423
VIDEO: (chapter 04-22)
Mozart Flute Quartet – Kv 285 – Allegro
VIDEO: (chapter 04-23)

Mozart Piano Quartet in Eb – Kv 493 – Allegro
VIDEO: (chapter 04-24a)
10. Joseph Haydn (1732-1809) b. Rohrau, Austria (Patronage System)

- Born in Austria, father was a wagon wheel maker
- later served as a choirboy at St. Stephen Cathedral in Vienna.
- cut off a kid’s pigtail, got thrown out (talk of castration anyways!)
- later taught children music and himself composition.
- fell in love with his student, she became a nun
- married her older sister instead, miserable woman, would use his manuscript to line cake pans and to use as curlers.
- at age 29 he was hired by the Esterhazy family, rich and powerful - Hungarian noble family for which he worked for the next 30 years.
- usual work load each week was to present 2 concerts and 2 operas as well as daily chamber music.
- count preferred to stay at his country palace (farewell symphony – 2 players)
- created the symphony & string quartet – “Father of the String Quartet” & “Father of the Symphony”.
- his head was stolen after he died, a few years later the prince wanted to move the body and discovered the missing head. (2 friends stole it – but were found out but returned a different head.)
- head was finally returned in 1954 (Vienna music society)

Major contributions: 104 Symphonies & 68 string quartets

2009: A year for Joseph Haydn

VIDEO: (chapter 04-24b)

Haydn Symphony No. 45 “Farewell” – (mvt. 4)

VIDEO: (chapter 04-26) OMIT 04-26
11. **Wolfgang Amadeus Mozart** (1756-1791) b. Salzburg, Austria
- greatest boy prodigy, started out normally; drooling & wetting diapers
- started playing and writing at age 4
- would fill walls with math equations in chalk (no perm. Markers!)
- he wrote a symphony at age 8, an oratorio at age 10 and an opera at 11.
- toured throughout Europe with his dominant father through the age 15. (even proposed to Marie Antoinette but was turned down)
- heard *Miserere* by the Sistine Chapel Choir and wrote it out
- was opinionated and had a salty tongue (letters to his cousin)
- wrote much music for the Church in Salzburg but the Archbishop would not let him perform his public works in Salzburg. (also displeased, he was seated only above the cooks)
- at age 25 he broke away from Salzburg (literally kicked) and stayed in Vienna as a freelance musician.
- Mozart was highly successful but the advanced qualities and dissonances did not appeal to the fickle public and they began to shy away from him and his music.
- not good with money and was always borrowing from friends
- In his last year he was approached by an anonymous visitor commissioning him to write a requiem mass. As his health grew worse he began to believe that it was being written for himself.
- Mozart died shortly before his 36th birthday leaving the requiem unfinished.
- buried in an unmarked grave, wife remarried and controlled the output of his music. “Here lies Mozart’s widow’s husband”

**Major contributions:** 41 symphonies, 27 piano concerti and 3 operatic masterpieces: The Marriage of Figaro, Don Giovanni and The Magic Flute.
The Köchel number divide by 25, and then add 10 equals Mozart’s approx. age.

VIDEO (3:21) Salieri discusses Mozart’s music
VIDEO: (chapter 04-27)

VIDEO (0:35) Kv 1a, 1b & 1c – Mozart’s 1st compositions (age 4)
VIDEO: (chapter 04-28)

AUDIO (5:49) Symphony No. 1 in Eb Major – Kv 16 – 1st Mvt – (age 8)
VIDEO: (chapter 04-29)

VIDEO (1:38) Bastien und Bastienne – Opera – K 46b – Overture – (age 12)
VIDEO: (chapter 04-30)

VIDEO (2:28) Alleluia from Exultate Jubilate – Kv 165 – (age 17)
VIDEO: (chapter 04-31)

Mozart’s Output:
VIDEO (3:45) Sonata in C – Kv 545 – 1st Mvt
VIDEO: (chapter 04-32)

VIDEO (4:36) Adagio for Glass Harmoniza, Flute, Oboe, Viola & Cello – Kv 617
VIDEO: (chapter 04-33)

VIDEO (8:08) Concerto for Piano No. 21 – 2nd Mvt. – Kv 467 (music&score)
VIDEO: (chapter 04-34)

VIDEO (3:03) Gran Partita (Serenade for 13 Wind Instruments) – 3rd Mvt. – Kv 361
VIDEO: (chapter 04-35)

VIDEO (1:47) Dies Irae from the Requiem – Kv 626
VIDEO: (chapter 04-36)

VIDEO (4:57) Confutatis & Lacrimosa from the Requiem – Kv 626
VIDEO: (chapter 04-37)
12. Ludwig van Beethoven (1770 – 1827) b. Bonn, Germany
- Considered the highest level of musical genius.
- Child prodigy, father pushed him, even lied about his age.
  (didn’t know that he was actually 2 years older than was told)
- Beethoven was a difficult child (adult) – grungy, hair puller, quit school at age 11.
- A slob as an adult, had a hot temper and was known as a “spitter”.
  (drank strong coffee – 60 beans per cup – exactly).
- Free spirited, once told a count “there are thousands of counts, but only ONE Beethoven.
- Made his income through lessons, concerts and from nobility (needed to not leave Vienna).
- Began to go deaf, considered suicide. As his hearing decreased his creative output increased.
- Couldn’t play the piano in public, but still conducted (!?)
- Would play so hard he would break strings on the piano.
- He was the bridge to the Romantic period – increased the range in music for pitch and dynamics.

Für Elise (For Therese): Bagatelle in A minor, written 27 April, 1810
VIDEO: (chapter 04-38)

“Moonlight” Sonata in c# minor – 1st mvt. Adagio sostenuto
VIDEO: (chapter 04-39)

You’re A Good Man, Charlie Brown
VIDEO: (chapter 04-40)

3rd Symphony (Eroica) 1st mvt. Von Karajan
VIDEO: (chapter 04-41)
Beethoven’s 9th Symphony

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
und freudenvollere.
Freude!

Joy, beautiful spark of the divinity,
Daughter from Elysium,
We enter your sanctuary, burning with fervour,
o heavenly being!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.
Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!
Every creature drinks in joy
at nature's breast;
Good and Bad alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.
Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.
Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.
Do you bow down before Him, you millions?
Do you sense your Creator, o world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.
9th Symphony (Choral) 4th mvt. Bernstein (1 of 4)
**VIDEO: (chapter 04-42)**
(8:18) 9th Symphony (Choral) 4th mvt. Bernstein (2 of 4)
**VIDEO: (chapter 04-43)**
(6:33) 9th Symphony (Choral) 4th mvt. Bernstein (3 of 4)
**VIDEO: (chapter 04-43a)**
(5:04) 9th Symphony (Choral) 4th mvt. Bernstein (4 of 4)
**VIDEO: (chapter 04-44)**

**VIDEO: (chapter 04-45)**

5th Symphony in C minor

1st mvt. Allegro con brio
- 4 note motif – appears throughout the symphony
- Sonata-Allegro form

2nd mvt. Andante con moto
- Theme & Variation

3rd mvt. Scherzo, Allegro
- Scherzo (ABA) – replaces the Minuet Trio

4th mvt. Allegro
- Sonata Allegro segues out of the Scherzo

**CLASSICAL PERIOD TEST**
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. Romantic Composers and their Public
   - wrote not only for the public but also for posterity. Piano was in every home and it demanded more music.
3. **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

   *through-composed* – new music for each stanza

   **The Song Cycle** – Art Songs grouped in a set

**VIDEO:** (chapter 05-01) The Art Song
4. Franz Schubert (1797-1828) b. Vienna, Austria
- large output in a short life
- wrote in many forms, most especially Art Songs, approximately 600.
- never married, but flirted a lot (had a bout with syphilis / hair fell out)
- called the “little mushroom”
- also known for his “unfinished symphony”
- died at age 31

Der Erlkönig (D328) (Erlking)
VIDEO: (chapter 05-01a)

Story:
The Erlking is about a father and son who are riding home on a horse and the Erlking, who is like a mythical seductive elf. The song has rapid repeated octaves in triplets in the piano, which represent the horse’s hooves. The Erlking is trying to convince the child to come with him and in fear, the child pleads with his father to protect him. The father, who cannot see or hear the Erlking, reassures his son that everything is alright. The Erlking tells the child that they can play games and that his daughters can take care of the child. The child becomes more and more terrified and his dad will not take him seriously. The song ends with the father riding into the courtyard with the child dead in his arms.

Narrator  Father  Son  Erlking

Text by Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel’ ich mit dir;
Manch’ bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

N: Who rides, so late, through night and wind?
It is the father with his child.
He holds the boy in the crook of his arm
He holds him safe, he keeps him warm.

E: "My son, why do you hide your face so anxiously?"
S: "Father, do you not see the Erlking?
The Erlking with crown and cloak?"
E: "My son, it's a wisp of fog."

E: "You lovely child, come, go with me!
Many a beautiful game I'll play with you;
Some colorful flowers are on the shore,
My mother has many golden robes."
"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleib ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehen?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht
dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Not;
In seinen Armen das Kind war tot.

S: "My father, my father, can't you hear,
What the Erlking quietly promised me?"
F: "Be calm, stay calm, my child;
The wind rustles through dry leaves."

E: "Do you want to come with me, fine lad?
My daughters should be waiting for you;
My daughters lead the nightly dances
And will rock and dance and sing you to sleep."

S: "My father, my father, can't you see there,
The Erlking's daughters in the gloomy place?"
F: "My son, my son, I see it well:
The old willows seem so gray."

E: "I want you, your youthfulness entices me;
And if you're not willing, I shall use force."
S: "My father, my father, he's grabbing me now!
The Erlking has wounded me!"

N: The father shudders; he rides swiftly,
He holds in his arms the moaning child.
Barely he arrives at the yard in urgency;
In his arms, the child was dead.

Symphony No. 8 in b minor (The Unfinished Symphony)
VIDEO: (chapter 05-02)
5. Robert Schumann (1810-1856) b. Zwickau, Germany
   - wrote Art Songs and incidental piano pieces.
   - famous as a concert pianist
   - ruined his fingers with a stretching device (sloppy handwriting!)
   - married his piano teacher’s daughter (Clara Wieck)
   - started to hear voices / pursued by hyenas & lions
   - tried to drown himself / committed to an insane asylum
     (dying 2 years later)

Traumerei (Dream) from Kinderszenen “Scenes from Childhood”
VIDEO: (chapter 05-03)

Schumann Concerto for Piano and Orchestra op.54 in a minor
VIDEO: (chapter 05-04)

Schumann Finale from Symphony No.1 “Spring” in B
VIDEO: (chapter 05-05)
6. Clara Wieck Schumann (1819-1896) b. Leipzig, Germany
   - wrote mostly for piano and small ensembles
   *being female discouraged more composing

   Piano Trio in g minor op.17 – 3rd mvt.
   VIDEO: (chapter 05-07) there is on 06

7. Frederic Chopin (1810-1849) b. Poland
   - wrote mostly piano pieces
   - self sufficient musician
   - he was buried in France
   - his heart was buried in Poland

   *wrote music in France but used ethnic dance rhythms
Chopin’s grave in France

Chopin’s heart in Poland

Nocturne in Eb Major, Op. 9, No. 2
VIDEO: (chapter 05-08)

- Nocturne: slow intimate composition for piano

Etude in c minor, op. 10, No. 12 “Revolutionary”
VIDEO: (chapter 05-09)

- Etude: a study piece for a specific technique

Prelude No. 16
VIDEO: (chapter 05-10)

Prelude No. 4
VIDEO: (chapter 05-11)
The Minute Waltz Op. 64, No. 1  
**VIDEO:** (chapter 05-12)  
The Minute Waltz Op.64, No.1 (a variation)  
**VIDEO:** (chapter 05-13)  

8. 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  
- Don Juan type character, fiery and demonic.  
- quit writing to only practice the piano  
- became a priest in later life.  

![](image1.jpg)  

Liebestraum  
**VIDEO:** (chapter 05-14)  

Mephisto Waltz No. 1  
**VIDEO:** (chapter 05-15)  

9. Felix Mendelssohn (1809-1847) b. Hamburg, Germany  
- wrote in all genre except opera, famous for reviving the music of Bach  

![](image2.jpg)  

Concerto for Violin and Orchestra in e minor  
**VIDEO:** (chapter 05-16)  

Wedding March from A Midsummer Night’s Dream Op. 61  
**VIDEO:** (chapter 05-17)
10. **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.

Part 1 – “Peter and the Wolf” by Prokofiev
VIDEO: (chapter 05-18a)

![Video still](image)

VIDEO (7:22) Part 2 – “Peter and the Wolf”
VIDEO: (chapter 05-18b)

“The Sorcerer’s Apprentice” by Paul Dukas
VIDEO: (chapter 05-19)

![Video still](image)

“The Sorcerer’s Apprentice” by Paul Dukas
VIDEO: (chapter 05-19)

“Night on Bald Mountain” by Mussorgsky (Bio-later)
VIDEO: (chapter 05-20)
11. Hector Berlioz (1803-1869) b. near Grenoble, France

- became famous for his orchestrations.
- studied to become a doctor but became ill at dissections.
- enjoyed Shakespeare & fell in love with an actress, Harriet Smithson.
- he wrote the Symphonie Fantastique to show his love
- she heard a performance & married him (later separated)
- founded the *program symphony*.

Symphonie Fantastique – mvt. No. 4 “The March to the Scaffold”
**VIDEO: (chapter 05-21)**

**Fourth movement: "Marche au supplice"**

From Berlioz's program notes:

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the idée fixe reappear like a final thought of love interrupted by the fatal blow.
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.

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

*The Moldau (Vltava)* (1874) Part 1
VIDEO: (chapter 05-22)
Part 2
VIDEO: (chapter 05-23)

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, a hunting party, 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 Elbe.
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13. 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.

(1866-1949)

VIDEO: (chapter 05-24)
- Erie Tribute
- got help from Brahms and came to America

Syphony No. 9 in E Minor (From the New World) Mvt. No.2 – Part 1
VIDEO: (chapter 05-25)

VIDEO (4:12) Part 2
VIDEO: (chapter 05-26)
14. 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
- died of cancer

**Guten Abend, gute Nacht**
**Good Evening, Good Night**

**Lullaby**
(German)

Guten Abend, gute Nacht,
mit Rosen bedacht,
mit Näglein besteckt,
schlüpf unter die Deck:
Morgen früh, wenn Gott will,
wirst du wieder geweckt,
morgen früh, wenn Gott will,
wirst du wieder geweckt.

Good evening, good night,
Provided with roses,
Covered with carnations,
Slip under the blanket.
In the morning, if God wills,
You will wake again.
In the morning, if God wills,
You will wake again.

Guten Abend gute Nacht,
von Englein bewacht,
die zeigen im Traum
dir Christkindleins Baum:
Schlaf nur selig und süß,
schau im Traum's Paradies,
schlaf nur selig und süß,
schau im Traum's Paradies.

**Lullaby**
(English)

Good evening, good night,
Watched by little angels;
They show in your dream
The Christmas tree.
Just sleep blessed and sweet,
See Paradise in your dream.
Just sleep blessed and sweet,
See Paradise in your dream.

**VIDEO:** (chapter 05-26a)

Hungarian Dance No. 5

**VIDEO:** (chapter 05-26b)
15. Peter Illyich Tchaikovsky (1840-1893) b. Russia

- famous for his ballets, symphonies & concerti
- supported by Countess Von Meek (never met)
- died a week after conducting the premier of symphony #6, *Pathetique*
- e.g. *Swan Lake Ballet, Nutcracker Ballet, 1812 Overture*

Concerto for Piano & Orchestra No. 1 in Bb Major
VIDEO: (chapter 05-27)

Unique performance of the Piano Concerto No. 1
VIDEO: (chapter 05-28)

La Marseillaise
VIDEO: (chapter 05-29)

1812 Overture Part 1
VIDEO: (chapter 05-30)

1812 Overture Part 2
VIDEO: (chapter 05-31)
“Scored for actual cannon shots”

Trepak (Russian Dance) from The Nutcracker Ballet
VIDEO: (chapter 05-32)

Dance of the Sugar Plum Fairy from The Nutcracker Ballet
VIDEO: (chapter 05-33)

Waltz of the Flowers from The Nutcracker Ballet
VIDEO: (chapter 05-34)
16. Edvard Grieg (1843-1907) b. Norway

In the Hall of the Mountain King from Peer Gynt
VIDEO: (chapter 05-36a)

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

Finlandia
VIDEO: (chapter 05-36b)
18. Modest Mussorgsky (1839-1881) b. Russia

Pictures at an Exhibition
- Suite of 10 movements for piano, orchestrated by Maurice Ravel.

**Promenade**

(French)

Key: B-flat major


Tempo: *Allegro giusto, nel modo russico; senza allegrezza, ma poco sostenuto*

Stasov comment: In this piece Mussorgsky depicts himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend."

The melody and rhythm resemble Russian folk songs. The piece has simple, strong rhythms in asymmetrical meter.

![Musical notation]

The 3rd and 4th bars of the opening movement, "Promenade".
No. 1 "Gnomus"

(Latin, The Gnome):

Key: E-flat minor

Meter: 3/4

Tempo: alternating "Vivo" and "Meno mosso, pesante"

Stasov comment: "A sketch depicting a little gnome, clumsily running with crooked legs."

Hartmann's sketch, now lost, is thought to represent a design for a nutcracker displaying large teeth. The lurching music, in contrasting tempos with frequent stops and starts, suggests the movements of the gnome.

(Interlude, Promenade theme)

Key: A-flat major

Meter: alternating 5/4 and 6/4

Tempo: "Moderato commodo assai e con delicatezza"

A placid statement of the promenade melody depicts the viewer walking from one display to the next.
No. 2 "Il vecchio castello"

(Italian, *The Old Castle*):

Key: G-sharp minor

Meter: 6/8

Tempo: "Andante molto cantabile e con dolore"

Stasov comment: "A medieval castle before which a troubadour sings a song."

This movement is thought to be based on a watercolor depiction of an Italian castle. Hartmann often placed appropriate human figures in his architectural renderings to suggest scale.

[Untitled] (Interlude, Promenade theme)

Key: B major.

Meter: alternating 5/4 and 6/4

Tempo: "Moderato non tanto, pesamente"

Another brief statement of the promenade melody (8 measures) gives it more extroversion and weight than before.
No. 3 "Tuileries" (Dispute d'enfants après jeux)

(French, Tuileries (Dispute between Children at Play))

Key: B major

Meter: 4/4

Tempo: "Allegretto non troppo, capriccioso"

Stasov comment: "An avenue in the garden of the Tuileries, with a swarm of children and nurses."

Hartmann's picture of the Jardin des Tuileries near the Louvre in Paris (France) is now lost. Figures of children quarrelling and playing in the garden were likely added by the artist for scale (see note on No. 2 above).

The movement is cast in through-composed ternary form (ABA).
No. 4 "Bydło"

(Polish, Cattle)

Key: G-sharp minor

Meter: 2/4

Tempo: Sempre moderato, pesante.

Stasov comment: "A Polish cart on enormous wheels, drawn by oxen."

The movement is cast in through-composed ternary form (ABA) with coda. Mussorgsky's original piano version of this movement begins fortissimo (ff), suggesting that the lumbering oxcart's journey begins in the listener's foreground. After reaching a climax (con tutta forza) the dynamic marking is abruptly piano (bar 47), followed by a diminuendo to a final pianissimo (ppp), suggesting the oxcart receding into the distance. Arrangements based on Rimsky-Korsakov's edition, such as Ravel's, begin quietly, build gradually (crescendo) to fortissimo, and then undergo a diminuendo, suggesting the oxcart approaching, passing the listener, and then receding.
19. Nikolai Rimsky-Korsakov (1844-1908) b. Russia

The Flight of the Bumblebee from The Tale of Tsar Saltan

VIDEO: (chapter 05-36f) (Chamber Orchestra)
VIDEO: (chapter 05-36g) (Brass)
VIDEO: (chapter 05-36h) (piano)
VIDEO: (chapter 05-36i) (choir)

20. Johann Strauss I (1804-1849) b. Vienna, Austria

Radetzky March
VIDEO: (chapter 05-37)
21. Johann Strauss II (1825-1899) b. Vienna, Austria

- “The Waltz King”

Tritsch-Tratsch Polka
VIDEO: (chapter 05-38)

Unter Donner und Blitz Polka
VIDEO: (chapter 05-39) OMIT 05-40

An der Schonen, Blauen Donau-Waltz
VIDEO: (chapter 05-41)


Pomp and Circumstance – Military March op. 39
VIDEO: (chapter 05-41a)
23. Carl Orff (1895-1982) b. Germany

Carmina Burana (cantata) – opening movement “O Fortuna”
VIDEO: (chapter 05-41b)

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

Hoedown from Rodeo (Ballet)
VIDEO: (chapter 05-41c)
25. Leonard Bernstein (1918-1990) b. USA

- Conductor & Composer
- Composed classical music and Broadway musicals
- 3 Ballets, 3 Symphonies, 3 Operas, 4 Broadway Musicals

Quintet from West Side Story
VIDEO: (chapter 05-41d)

26. John Williams (1932-Living) b. USA

- Famous composer of Film Scores
- e.g.: Jaws, Star Wars, Close Encounters of the Third Kind, Superman, E.T., Raiders of the Lost Ark, Jurassic Park, Schindler’s List, Saving Private Ryan, Harry Potter and the Sorcerer’s Stone
Tribute to John Williams
VIDEO: (chapter 05-41e)

27. Gioacchino Rossini (1792-1868) b. Italy

- Famous “Bel Canto” Opera Composer

Overture to “Il Barbiere di Siviglia (The Barber of Seville)
VIDEO: (chapter 05-42)

“The Rabbit of Seville”
VIDEO: (chapter 05-43)

Finale part of the Overture to “Guillaume Tell” (William Tell)
VIDEO: (chapter 05-44)

The Lone Ranger Theme
VIDEO: (chapter 05-45)
28. Giuseppe Verdi (1813-1901) b. Italy

- famous for his Nationalistic Italian operas; Aida, La Traviata, Rigoletto
- Vittorio Emanuelle Re D’Italia

Va Pensiero from Nabucco “The Chorus of the Hebrew Slaves”
**VIDEO:** (chapter 05-46)

29. Giacomo Puccini (1858-1924) b. Italy

- famous for his through-composed Italian operas

*La Boheme,* excerpt from Act I
**VIDEO:** (chapter 05-47)
30. 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.

Beginning of Act III “The Ride of the Valkyries”
VIDEO: (chapter 05-48)

“What’s Opera Doc?”
VIDEO: (chapter 05-49)

ROMANTIC PERIOD TEST

&

FINAL LISTENING EXAM