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.

   

   ![Jesu, Joy of Man’s Desiring](image_url)

   *Jesu, Joy of Man’s Desiring*

   *from Cantata No. 147*

   *Johann Sebastian Bach*

   *Arr. Gerald Cuskey*
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.)

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.
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.

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

Title on autograph score: *Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, ë 2 Violini, 1 Viola ë 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)

www.virtualsheetmusic.com

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**
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

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>La Primavera</strong></td>
<td><strong>Spring</strong></td>
</tr>
<tr>
<td>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:</td>
<td>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.</td>
</tr>
</tbody>
</table>

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)
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)
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.

   ![Prometheus Overture by Beethoven](image)

3. **Texture** – predominantly homophonic
   
   ![Sonata in C by Mozart](image)

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.

![Fur Elise](image)

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. 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**

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

**Exposition:**
- Theme I (Tonic) 0:00 min.
- Theme II (Dominant) 0:51 min.

**Development:**
- Dominant 3:48 min.
- (Tonal Instability) 1:57 min.
- Theme I and II derived material
- Ends in Tonic

**Recapitulation:**
- Theme I (Tonic) 5:35 min.
- Theme II (now in Tonic) The End.
MOZART, *Eine kleine Nachtmusik* K. 525

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
5. **Minuet and Trio ABA**

   Minuet  |  Trio  |  Minuet
   \[A\]   |  \[B\]  |  \[A\]

   a (repeated) ba\(^{\prime}\) – c (repeated) dc\(^{\prime}\) – a ba\(^{\prime}\)

[http://www.youtube.com/watch?v=d5kk9H68vT4](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)*

   | A | B | A | C | A | D | A |

   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
     1\textsuperscript{st} Movement – fast and in Sonata form
     2\textsuperscript{nd} Movement – slow and in Sonata, ABA or Theme & Variation forms
     3\textsuperscript{rd} Movement – moderate and in Minuet / Trio form
     4\textsuperscript{th} 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

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.

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 \hspace{1cm} \textbf{CHAPTER V \hspace{1cm} THE ROMANTIC PERIOD}

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

2. The \textbf{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
   \textbf{strophic} – same music used for each verse

\hspace{1cm} \textbf{Figure 3:} Motivic thematic composition in Schubert's "Die schöne Müllerin."
through-composed – new music for each stanza

The Song Cycle – Art Songs grouped in a set

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)*

![Moldau sheet music](image)

*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

   Nationalistic: Pomp and Circumstance – Military March op. 39

   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 Emanuelle 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.