From Chapter 1
(also know the String, Woodwind, Brass, & Percussion families and their associated instruments)

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>Basic Related Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm:</td>
<td>(beat, meter, tempo, syncopation)</td>
</tr>
<tr>
<td>Dynamics:</td>
<td>(forte, piano, [etc.], crescendo, decrescendo)</td>
</tr>
<tr>
<td>Melody:</td>
<td>(pitch, theme, conjunct, disjunct)</td>
</tr>
<tr>
<td>Harmony:</td>
<td>(chord, progression, consonance, dissonance, key, tonality, atonality)</td>
</tr>
<tr>
<td>Tone color:</td>
<td>(register, range, instrumentation)</td>
</tr>
<tr>
<td>Texture:</td>
<td>(monophonic, homophonic, polyphonic, imitation, counterpoint)</td>
</tr>
<tr>
<td>Form:</td>
<td>(binary, ternary, strophic, through-composed)</td>
</tr>
</tbody>
</table>

From Chapter 2 (Non Western)

<table>
<thead>
<tr>
<th>Related Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indonesia: Gamelan, Bonang, Gender</td>
</tr>
<tr>
<td>Africa: Call &amp; Response, Improvisation, Polyrhythm</td>
</tr>
<tr>
<td>Japan: Koto, Shamisen</td>
</tr>
<tr>
<td>Mexico: Mariachi, Flamenco Guitar</td>
</tr>
<tr>
<td>Middle East: 'Ud, Darabukkah</td>
</tr>
<tr>
<td>India: Sitar, Tabla</td>
</tr>
</tbody>
</table>
From Chapter 3 (Medieval)

### MUSIC in the MIDDLE AGES
(approx. 450-1450)

<table>
<thead>
<tr>
<th>Style Traits</th>
<th>POLYPHONY</th>
<th>Late Medieval music becomes increasingly complex due to experiments in RHYTHM and HARMONY</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. 1350</td>
<td>Polyphonic Mass</td>
<td></td>
</tr>
</tbody>
</table>

**Important Genres**

- "Gregorian" CHANT
- ORGANUM
- MOTET
- Secular DANCE MUSIC and SONGS

**Forms**

- Primarily vocal music based on design of the text

**Featured Composers and Works**

- **Anonymous**: Alleluia: Vidimus Stellam (chant)
- **Hildegard of Bingen**: O Successores (chant)
- **Pérotin**: Alleluia: Nativitas (organum)
- **Machaut**: Missa Notre Dame (polyphonic Mass)

**Events**

- Fall of Roman Empire
- Establishment of Western Church across Europe
- The Crusades
- The "Black Plague"

---

**Haec dies**

The Haec dies chant (c. 800—from the Easter Dies Prope of the Catholic Mass) was later transformed (polyphonically and rhythmically into organum (c. 1200), by adding a new voice part above the chant) and motet (c. 1250), by adding a 3rd epistolic and syllabic words to the two highest voices.

**Anonymous: Haec dies**

The opening section of the monophonic chant version may be graphed as follows:

- [Music Guide]

**Anonymous: Haec dies**

The opening section of the 3-voice organum version may be graphed as follows:

- [Music Guide]

**Early Motet: 1320**

Anonymous: O multissima—Virgo—Haec dies

- [Music Guide]

Guillaume de Machaut was the most important French composer of the late Middle Ages. Around 1350, he composed the Missa Nostra Dame ("Mass in Our Lady [the Virgin Mary]") which is the most important because it was the first polyphonic setting of the Mass Ordinary written by one composer. Its rhythms are very complex and the style is called "neo-antique," which means that it looks to modern ears (the music is "modal"—not tonal). The four voices are highly independent (there is no imitation).
MUSIC in the RENAISSANCE (c1450-1600)

From Chapter 4 (Renaissance)

1450 1500 1570 1600

STYLISTIC FEATURES
- The Renaissance style is characterized by IMITATIVE Texture, WORD-Painting, and a smoother, more "personal" approach to both sacred and secular idioms than heard in the Middle Ages.

IMPORTANT GENRES
- Vocal
  - MOTET (sacred) — Mass Ordinary/Mass Proper
  - MADRIGAL (secular)
  - SONGS (secular)
  - DANCE MUSIC (for lute, viols, recorders, etc.)

FORMS
- Primarily vocal music based on design of the text — IMITATION (echoed entrances) was an important feature

FEATURED COMPOSERS AND WORKS
- JOSQUIN DESPREZ
  - Ave Maria... virgo serena (motet)
- WEELEWS
  - As Vesta Was From Latins Hill Descending
    (English madrigal)
- PALESTRINA
  - Pope Marcellus Mass
- GESUALDO
  - Moro lasso
    (Italian madrigal — late)

EVENTS
- Protestant Reformation begins (1517)
- Catholic "Counter-Reformation"
- Elizabethan Age in England
  - England defeats the Spanish Armada (1588)


**Ave Maria... virgo serena**

Joachim Desprez was the greatest composer of the mid-Renaissance. This motet in honor of the Virgin Mary begins with a section that is polyphonic and imitative (you can clearly hear how each successive voice echoes the previous voice); however, in the course of the work Joachim cleverly uses the four vocal lines in many other types of textures. The vocal writing is smooth and the harmonies are more consonant (sweeter-sounding) than works from the Middle Ages.

**Pope Marcellus Mass**

The opening section of this mass may be graphed as follows:

**Moro lasso**

Gesualdo, the Prince of Venosa, was over-enamored in his life as he was in his music. One night, when he discovered his wife and her lover in an adulterous embrace, he murdered them both. While in exile for the rest of his life, he wrote repertory Catholic sacred music and intensely anguish-laden secular works such as *8mon, lasso—a late Italian madrigal based on poetry that is much more serious and tragic—than those seen in English madrigals. In order to vividly depict the meaning of the words, Gesualdo often changes the texture, tempo, and harmonic basis of this work. You will notice many moments of extreme dissonance, especially on the words "Ahi" (an anguished "Ah!" in English), and "distacco" (extremely painful) in English). This dissonance is achieved through the use of chromaticism—the technique of using pitches that are foreign to the "mode" or "key" of the piece.
From Chapter 5 (Baroque)

**MUSIC in the BAROQUE**
(c1600-1750)

<table>
<thead>
<tr>
<th>1600</th>
<th>1650</th>
<th>1700</th>
<th>1720</th>
<th>1750</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Featured COMPOSERS and WORKS</strong></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONTEVERDI</td>
<td>L’Orfeo</td>
<td>(opera)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CORELLI</td>
<td>Trio Sonatas</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>PURCELL</td>
<td>Dido and Aeneas</td>
<td>(opera)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HANDEL</td>
<td>Messiah</td>
<td>(oratorio)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Other Concepts**
- **Basso Continuo**
- **Ana**
- **Recitative**
- **Rise of Instrumental Music**
- **Violin family developed in Italy**
- **Orchestra begins to develop**

**Important GENRES**
- **BAROQUE VOCAL GENRES**
  - Secular
  - Opera
  - Sacred
  - ORATORIO
  - CANTATA
  - MASS and MOTET

**BAROQUE INSTRUMENTAL GENRES**
- **CONCERTO** (Solo Concerto & Concerto Grosso)
- **SONATA** (Trio Sonata)
- **SUITE** (Keyboard Suite & Orchestral Suite)

**FORMS**
- **MULTI-MOVEMENT DESIGNS**
  - based on opposition
  - RITORNELLO
  - Binary
  - CANON and FUGUE

**STYLE TRAITS**
- The Baroque style is characterized by an intense interest in **DRAMATIC CONTRAST** and expression, greater **COUNTERPOINT** complexity, and the **RISE OF INSTRUMENTAL MUSIC**.

**Forms Commonly Used in Baroque Music**
- **Binary Form: A vs B**
- **Ritornello Form: TUTTI • SOLO • TUTTI • SOLO • TUTTI**

**“Tu sei morta” from L’Orfeo**

**TEXT:**
Tu sei morta, e lassù risorri,
Tu sei蕲, e lassù risorri,
Tu sei morta, e lassù risorri.

**TRANSLATION:**
You are dead, and there you smile,
You are dead, and there you smile,
You are dead, and there you smile.

**Music Guide**

**Dido’s Lament**

**Music Guide**

**Spring from The Four Seasons**

**Programmed Ideas**
- Tuft (“played full of grace”) in **E major**
- Echoed bird calls played by solo violin with two violins from first orchestra.
- Tuft theme (2nd part) returns in **G minor**
- Running notes in solo violin represent the brook.
- Tuft theme (2nd part) returns in **B minor**
- Trombone in strings represent thunder as fiery reds in solo violin depict lightning.
- Tuft theme (2nd part) returns in **C major**
- Echoed bird calls by solo violin return.
- Tuft theme(1st part) returns in **B minor**
- More echoed bird calls by solo violin.
- Tuft theme (2nd part) returns in **E major**

**Spring from The Four Seasons**

**RITORNELLO DESIGN**

<table>
<thead>
<tr>
<th>1st movement</th>
<th>FAST, 4/4, G major</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd movement</td>
<td>SLOW, 3/4, E minor</td>
</tr>
</tbody>
</table>

**Vivaldi**

- One of the greatest composers of the **Late Baroque** era.
- Among his nearly 800 works are over 500 concertos and at least 90 operas.
- His best-known work is a set of four 3-movement concertos (Fast-Slow-Fast design) collectively called The Four Seasons.

Each concerto in the set features solo violin(s) with orchestra and **bass continuo** and programmatically illustrates one season of the year.
## MUSIC in the CLASSIC ERA
(c1750-1820)

<table>
<thead>
<tr>
<th>1760</th>
<th>1775</th>
<th>1790</th>
<th>1800</th>
<th>1820</th>
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<tbody>
<tr>
<td><strong>Featured COMPOSERS and WORKS</strong></td>
<td><strong>MOZART</strong></td>
<td><strong>BEETHOVEN</strong></td>
<td><strong>HAYDN</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Eine kleine Nachtmusik</strong> (serenade)</td>
<td><strong>Piano Sonata Op. 13</strong> (sonata)</td>
<td><strong>(symphonies and string quartets)</strong> <strong>Symphony No. 94</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>The Marriage of Figaro,</strong> <strong>Don Giovanni</strong> (operas)</td>
<td><strong>Requiem</strong> (Mass)</td>
<td><strong>Symphony No. 3</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Symphony No. 40</strong></td>
<td><strong>Symphony No. 5</strong></td>
<td><strong>Symphony No. 6</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Other Concepts</strong></td>
<td><strong>Standardized Orchestra</strong> (mostly strings, woodwinds)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Important GENRES</strong></td>
<td><strong>CLASSIC VOCAL GENRES</strong></td>
<td><strong>CLASSIC INSTRUMENTAL GENRES</strong></td>
<td><strong>Standardized Forms based on Keys and Themes</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Secular</strong></td>
<td><strong>CONCERTO</strong> (Solo Concerto)</td>
<td><strong>SONATA</strong> (Piano Sonata)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>OPERA</strong></td>
<td><strong>SYMPHONY</strong></td>
<td><strong>SERENADE</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>Sacred</strong></td>
<td><strong>STRING QUARTET</strong></td>
<td><strong>SCHERZO &amp; TRIO FORM</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>ORATORIO</strong></td>
<td></td>
<td><strong>SONATA-RONDO FORM</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>CANTATA</strong></td>
<td></td>
<td><strong>THEME &amp; VARIATIONS</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>MASS and MOTET</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FORMS</strong></td>
<td><strong>4-MOVEMENT DESIGN</strong></td>
<td></td>
<td><strong>SONATA FORM</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Fast-Slow-Dance-Fast</strong></td>
<td></td>
<td><strong>MINUET &amp; TRIO FORM</strong></td>
<td></td>
</tr>
<tr>
<td><strong>STYLE TRAITS</strong></td>
<td><strong>The Classic style is characterized by</strong> <strong>SYMMETRY, BALANCE and</strong> <strong>STANDARDIZATION</strong> of ensembles, genres and forms.</td>
<td></td>
<td><strong>RONDO FORM</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td><strong>SCHERZO &amp; TRIO FORM</strong></td>
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<td></td>
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<td></td>
<td><strong>SONATA-RONDO FORM</strong></td>
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<td></td>
<td></td>
<td></td>
<td><strong>THEME &amp; VARIATIONS</strong></td>
<td></td>
</tr>
</tbody>
</table>

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### A COMPARISON OF CLASSIC INSTRUMENTAL GENRES

If a multi-movement work is performed by

- Orchestra
- A small group of winds and/or strings
- 2 Violins, Viola & Cello
- A Pianist (playing alone)
- A [Solo Instrument]
  - with PIANO Accompaniment
  - A [Solo Instrument]
    - with ORCHESTRAL Accompaniment


<table>
<thead>
<tr>
<th>then, the work is called a</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYMPHONY</td>
</tr>
<tr>
<td>SERENADE</td>
</tr>
<tr>
<td>STRING QUARTET</td>
</tr>
<tr>
<td>PIANO SONATA</td>
</tr>
<tr>
<td>[ ] SONATA</td>
</tr>
<tr>
<td>[ ] CONCERTO</td>
</tr>
</tbody>
</table>

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A [SOLO VIOLIN with PIANO accomp. = a VIOLIN SONATA; whereas, a SOLO FLUTE with PIANO accomp. = a FLUTE SONATA]

A [SOLO PIANO with ORCHESTRA accompaniment = a PIANO CONCERTO; whereas, a SOLO FLUTE with ORCHESTRA accomp. = a FLUTE CONCERTO]

Other generic Classic chamber groups are referred to as **Trios, Quintets**, (etc.) and these usually follow the Classic four-movement design.
Standardized Classic FOUR-MOVEMENT Instrumental Design

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo (usual character)</th>
<th>Form</th>
<th>Harmonic Tonal Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>Fast (strong)</td>
<td>Sonata Form</td>
<td>&quot;Home&quot; key (I)</td>
</tr>
<tr>
<td>2nd</td>
<td>Slow (lyrical)</td>
<td>(various)</td>
<td>Another key (usually IV)</td>
</tr>
<tr>
<td>3rd</td>
<td>Moderate (3/4 dance)</td>
<td>Minuet &amp; Trio</td>
<td>&quot;Home&quot; key (I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Trio can be in another key)</td>
</tr>
<tr>
<td>4th</td>
<td>Very Fast (light/cheerful)</td>
<td>Rondo Form</td>
<td>&quot;Home&quot; key (I)</td>
</tr>
</tbody>
</table>

Although four movements was the standard for many Classic genres, some Classic sonatas may have fewer than four movements, and a few late Classic symphonies and quartets have more than four movements.

Standardized Classic Forms

- Sonata Form (a debate between opposing keys; resolved in the recapitulation)
  - EXPOSITION  •  DEVELOPMENT  •  RECAPITULATION
- Theme and Variations Form:
  - THEME  •  VARIATION 1  •  VARIATION 2  •  VARIATION 3 (et cetera)
- Minuet and Trio Form
  - MINUET  •  TRIO  •  MINUET
- Scherzo and Trio Form
  - SCHERZO  •  TRIO  •  SCHERZO
- Rondo Form
  - A B A C A or A B A C B A
- Sonata-rondo Form (rondo form with sonata form key opposition/resolution)

Haydn was the first major composer of Classic era. After several obscure positions, he had the good fortune to be hired as court composer for a Hungarian Prince—Nicholas Esterházy. In the 1770s and 80s—under the Prince’s friendly patronage—Haydn became the best-known composer in Europe, gaining renown especially for his symphonies (104), string quartets (68) and piano sonatas (40). When the Prince died, Haydn was awarded a pension and released from service. Soon afterward, he was invited to London for two extended residencies (1791-92 and 1794-95), during which he wrote twelve symphonies (Nos. 93-104). Among these is the famous "Surprise" Symphony (1791), which derives its name from the startling entrance of the timpani in the second movement.

Eine kleine Nachtmusik (which in German means "A Little Night Music") was written as a nighttime entertainment piece for the Austrian Emperor, Franz Joseph II. Each of its four movements is beautiful and famous.
The 1st movement is an outstanding and dramatic example of Sonata Form.

The 2nd movement is a fine example of five-part fugal development.

The 3rd movement is Minuet and Trio variations with the theme.

The 4th movement is a Da Capo Rondo form.

The overall 4-movement design of Symphony No. 40.

Symphony No. 40 in G minor by Wolfgang Amadeus Mozart (1756–91)

Music Guide

The Marriage of Figaro by Wolfgang Amadeus Mozart (1778–91)

Music Guide

Don Giovanni by Wolfgang Amadeus Mozart (1756–91)

Music Guide

Piano Sonata in C minor, Op. 13 by Ludwig van Beethoven (1770–1826)

Music Guide

A few months before his death in December 1791, Mozart was visited at home by a masked messenger, speaking on behalf of an anonymous patron. The man offered to pay Mozart a large sum of money for composing a Requiem Mass (a Mass for the Dead). The only condition for payment—strictly confidential and tell no one what he was working on. Mozart, in desperate need of money, took the commission. Ironically, Mozart died while attempting to complete the work. The music was usually completed by another composer. Amadeus thought that the plan was to compose a Requiem Mass, a genre that was fashionable at the time. The work was completed by the great German composer Franz Xaver Süssmayr. The work was originally composed by Mozart's pupil, Franz Xaver Süssmayr. Evidence has proven that the anonymous patron was Count Walsegg von Viehöven, who eventually passed off Mozart's Requiem as his own work (as a public tribute to his recently deceased wife). For a work intended to be performed as a funeral service, Mozart's Requiem is a intense, dark, and foreboding of Mozart's views of his own inevitable death.

Mozart's REQUIEM MASS—those completed or Mozart appears in bold type:

INTROIT:

1. Requiem aeternam (completely scored for orchestra and chorus by Mozart)

KYRE:

2. Kyrie

SEQUENCE:

3. Dies Irae
4. Tuba Mirum
5. Rex tremendae
6. Recordare
7. Confutatis
8. Lacrimosa

OFFERTORY:


SANCTUS, BENEDECTUS, AGNUS DEI (no sketches have been found for these movements)

Tests and Translations of Selected Movements from Mozart's REQUIEM MASS

1. REQUIEM INTROIT (introduction)

REQUIEM AETERNAM

(Latin)

Lord, grant them eternal rest, and let the angels lead them unto their fruits. Thine hands have made them in their days, and in Their flesh shall they be gathered together. They shall rest together forever. They shall not be ashamed in the time of judgment and in the presence of the Son of Man. They shall be gathered together in the holy place of the righteous. And his soul shall be comforted with the beauty of the Lord. And let the angels lead them unto their fruits.

TRANSLATION

This day of wrath, when the earth shall be laid open in a flood, when the dead shall cross the river to the valley of Hinnom. When judgment shall be upon all the living, and all things shall be gathered together. When the Lord shall judge the earth, and all flesh shall see His glory. When the Lord shall judge the earth, and all flesh shall see His glory.

TUBA MIRUM

Translation

The trumpet, sounding its awful sound across the graves of all lands, summoned all before the Thrones. Death and nature shall be shrouded when meeting evil in this world and all things shall be gathered together in judgment. The trumpet shall be heard, and the earth shall be judged. The Lord shall judge the earth, and all flesh shall see His glory. When judgment shall be upon all the living, and all things shall be gathered together. When the Lord shall judge the earth, and all flesh shall see His glory.

2. CONFUTATIO MACHETIOS

CONFUTATIS (confutatis)

(Latin)

Confutatibus sacrificatibus accipite e vasis suis, et in tenebris olim ablata et renuntiate coronae ignorantiae et inculti. The faith shall be sealed with the blood of the Lord. And let the angels lead them unto their fruits.

TRANSLATION

The trumpet shall be heard, and the earth shall be judged. The Lord shall judge the earth, and all flesh shall see His glory. When judgment shall be upon all the living, and all things shall be gathered together. When the Lord shall judge the earth, and all flesh shall see His glory.

3. LACRAMOSA

LACRIMOSA (laceram)

(Latin)

Lacrimosa dies illa

(Latin)

In the time when the dead shall rise, the Lord shall judge the earth, and all flesh shall see His glory. The trumpet shall be heard, and the earth shall be judged. The Lord shall judge the earth, and all flesh shall see His glory.

TRANSLATION

The trumpet shall be heard, and the earth shall be judged. The Lord shall judge the earth, and all flesh shall see His glory. When judgment shall be upon all the living, and all things shall be gathered together. When the Lord shall judge the earth, and all flesh shall see His glory.

The overall 3-movement design of Piano Sonata Op. 13

The Rondo form of Movement 2:

Main theme: A

1st Episode: B

2nd Episode: C

Main theme: A

Main theme: A (repeated)

CODA

The overall 4-movement design of Symphony No. 40

"Op. stands for "opera"—Latin for "work."

An opus number is assigned by the publisher of the work.
String Quartet in C minor, Op. 18 No. 4

By Ludwig van BEETHOVEN (1770-1826)

Beethoven was particularly innovative in his string quartets (for 2 violins, viola, and cello), as displayed in this exciting example from one of his early works in this genre (Op. 18, No. 4—the fourth of a set of six complete string quartets).

The fourth movement “Finale” is a large-scale sonata-rondo form (a fusion of the essential elements of Classic sonata form (Exposition, Development, Recapitulation) and rondo form (ABACABA).

The Sonata-Rondo Form of Movement 4:

Rondo Implications

Sonata-form Implications

- Rondo theme A
- C Minor
- fast and powerful
- 1st Episode B
- Alt Major to Eb Major
- slower and sweeter
- 2nd Episode C
- C Major (recitative “Salt and Murmur”)
- 1st Episode transposed E (extension)
- B
- G Major to C Major
- slower and sweeter
- A*
- C Minor
- uses material from A and C

The overall 4-movement design of String Quartet Op. 18, No. 4

*Op.* stands for “Opus”—Latin for “work.” An opus number is assigned by the publisher of the work.

Symphony No. 5 in C minor

By Ludwig van BEETHOVEN (1770-1826)

Beethoven was the master of many Classic genres, yet he is probably best known for his tremendously innovative symphonies. His Symphony No. 5 in C minor may be the most famous piece of “Classical” music ever written. Amazingly, this work was written after Beethoven had gone deaf!

Beethoven unified the four movements of this work into a cohesive whole by deriving all significant thematic material from a single 4-note MOTIVE, and by putting the overall emphasis on the last movement: its undeniably key by moving from the third to the fourth movement without a pause, by an ongoing battle between C minor and C major, and by the addition of piccolo, contrabassoon and trombones in the final movement. In the process, this work makes a powerful statement about the oppression through raw determination.

The music evolved throughout the 4-movement work:

- Theme 1
- E-flat Major
- Exposition
- Theme 1
- C Minor
- Theme 2
- E-flat Major
- Theme 1
- C Minor
- Theme 2
- C Minor
- Theme 3
- C Minor
- Theme 2, closing theme
- C Minor
- Theme 4
- C Minor
- Introduction
- A motive

The overall 4-movement design of Symphony No. 5

Symphony No. 9 in D minor

By Ludwig van BEETHOVEN (1770-1826)

Since Beethoven had been deaf for many years when he wrote this symphony, he no doubt relied on the “inner ear” of his mind to compose this daring work. The most important features of this work are:

- The 4th movement’s initial restatement of themes from each of the first three movements, as a means of unifying the work.
- The unusual addition of solo singers and large chorus during the last movement. (Beethoven’s way of allowing his orchestra to “scream.”)
- The unusual order and structure of the movements:

**MOVEMENT 1: SLOW**

Tragic, Classical, Restless, Introductory

**SONATA FORM**

**SLOW**

Adagio

**FAST**

Return of Surprises!!!

**FINALE**

Theme & Variations Form

- This movement starts with a frantic, chaotic introduction.
- Then, the DOUBLE BASSES double as the “grandfather” of the orchestra (perhaps the voice of Beethoven). During this time, the music in the orchestra is SIMON BOP in style. An attempt to write this down would look something like this:

**Movement 2**

Folk-like style, yet powerful

**SONATA FORM**

**MOVEMENT 3: SLOW**

Serene, fluent melody—hopeful

**SONATA FORM**

**MOVEMENT 4: FAST**

Translation of “The Ode to Joy” (1795) by Friedrich Schiller (1759-1805)

Brahms solid D friends. Let’s have no more of that sour stuff. Let us sing more cheerful songs, more full of joy! Joy, bright spirits of delight. Daughter of Elysium. Fine-inspired we tread Thy sanctuary. Thy magic pow’r resounds as vast as ocean harvests, all men become brothers under the sway of thy gentle winds. Whoever has created an abiding friendship, or has won a true and loving wife, all who can call at least one soul their own, join in our song of praise, but any who cannot must keeping tearfully away from our circle. All creatures dress in joy of nature’s breast, just and virtuous arise to thee. She gave us love and the fruit of the tree—a tried friend to the end. Even the worm can feel contentment, and the cherub stands before God. Stillly, like the heavenly bodies which set on their course, through the splendor of the firmament; thus, brothers, you should run your race, as a hero going to conquer.

You millennials, I embrace you. This loss is for all the world! Brothers, above the starry canopy there must be an ever living Father. Do you fall in sorrow, you millions? World, do you know your Creator? Seek him in the heavens! Above the stars may he dwell.
## MUSIC in the ROMANTIC ERA

(c1820-1895)

<table>
<thead>
<tr>
<th>1815</th>
<th>1830</th>
<th>1840</th>
<th>1860</th>
<th>1870</th>
<th>1890</th>
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<tbody>
<tr>
<td><strong>Featured COMPOSERS and WORKS</strong></td>
<td><strong>SCHUBERT</strong>&lt;br&gt;Erklönig (Lieder)</td>
<td><strong>WAGNER</strong>&lt;br&gt;Ring of the Nibelungs (Musikdrama)</td>
<td><strong>BRAHMS</strong>&lt;br&gt;Symphony No. 3 (symphony)</td>
<td><strong>BERLIOZ</strong>&lt;br&gt;Symphonie fantastique (program symphony)</td>
<td><strong>BIZET</strong>&lt;br&gt;Carmen (opera)</td>
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<tr>
<td><strong>ROSSINI</strong>&lt;br&gt;Barber of Seville (comic opera)</td>
<td><strong>CHOPIN</strong>&lt;br&gt;Nocturne in E-flat (character piece)</td>
<td><strong>SMETANA</strong>&lt;br&gt;The Moldau (symphonic poem)</td>
<td><strong>TCHAIKOVSKY</strong>&lt;br&gt;The Nutcracker (ballet)</td>
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### Important GENRES

**ROMANTIC VOCAL GENRES**
- Secular
- OPERA & MUSIKDRAMA
- ART SONG (Lieder)
- Sacred
- ORATORIO
- MASS and MOTET

**ROMANTIC INSTRUMENTAL GENRES**
- CHARACTER PIECE
- SYMPHONY
- BALLET
- CONCERTO (Solo Concerto)
- PROGRAM SYMPHONY
- SYMPHONIC POEM
- STRING QUARTET

### FORMS

Standard Classic Forms used more freely<br>(many Romantics avoid standard Classic forms)<br>Ternary (ABA) form was often used

### STYLE TRAITS

The Romantic style is characterized by FLAMBOYANCE and HEIGHTENED PERSONAL EXPRESSION.

---

## ROMANTIC PROGRAMMATIC INSTRUMENTAL GENRES

A . . . is called a . . .

- **single-movement**, programmatic work for solo PIANO: CHARACTER PIECE
- **multi-movement**, programmatic work for solo PIANO: PIANO CYCLE
- **single-movement**, programmatic work for ORCHESTRA: SYMPHONIC POEM
- **multi-movement**, programmatic work for ORCHESTRA: PROGRAM SYMPHONY
- **multi-movement**, programmatic work for DANCERS and ORCHESTRA: BALLET

Programmatic music can also appear in other types of instrumental works, as well as in the instrumental accompaniments of vocal genres (songs, song, cycles, operas, etc.).
During his brief 19-year compositional career, the Austrian composer Franz Schubert wrote 1,050 works, including 9 symphonies, 15 string quartets, 5 piano sonatas, 6 string quintets and approximately 936 German songs ("Lieder") for voice and piano. 102 of these were written between 1815 and 1819, and the last 9 were written in 1828. The song depicted below is a text by the famous German Romantic poet Johann Wolfgang von Goethe.

This highly dramatic song requires one performer to sing the parts of four distinct characters: the narrator, a father, his son, and The Erlking ("King of the Elves")—a spectral being that preys on vulnerable children. Over the course of just 4 minutes, this song takes the listener on an intense ride that accelerates in tempo, increases in volume, and rises in pitch and harmony until it reaches a tragic conclusion.

(Piano Introduction—triplet rhythms represent the horse's hooves)

Mein Vater, mein Vater, und hörest du nicht,
Sonnenschein, der mit Schmerzen und Schwung,
Mein Vater, mein Vater, und hörest du nicht,
Was Erling dem Kind erzählt?
Mein Vater, mein Vater, und hörest du nicht,
Wähle, oh, wähle, mein Kind,
Du trägst das Kind nicht auf dein S Saal.
Mein Vater, mein Vater, und hörest du nicht.

Mein Sohn!
Der Vater, der Vater, der Vater ich seh nicht.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!

Mein Sohn!
Sonnenschein, der mit Schmerzen und Schwung.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!

Mein Sohn!
Sonnenschein, der mit Schmerzen und Schwung.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!

Mein Sohn!
Sonnenschein, der mit Schmerzen und Schwung.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!

Mein Sohn!
Sonnenschein, der mit Schmerzen und Schwung.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!

Mein Sohn!
Sonnenschein, der mit Schmerzen und Schwung.
Mein Sohn!
Dert wird nicht mehr zurück
Mein Sohn!
O, mein Sohn, mein Sohn!
Mein Sohn!

Mein Sohn!
** Symphony No. 3 in F by Johannes BRAHMS (1833–97)

Although the Viennese composer Johannes Brahms lived during the late Romantic period, he still chose to write in standard "Classic" genre (like symphony, sonata, string quartet, etc.) which had fallen into disuse by most other Romantic composers. Among Brahms' greatest works are his four Romantic symphonies. (Chapter 30).

The 4-movement design of Brahms' symphonies is a workable formula for a major symphony. The 1st movement is a slow introduction followed by a fast development section. The 3rd movement is a scherzo. The 4th movement is a sonata form with a dramatic finale. The 2nd movement is the most characteristic of all symphonies of the Romantic period. (Chapter 30).

** Symphony No. 9 ("From the New World") by Antonín DVOŘÁK (1841–1904)

Antonín Dvořák is the most renowned Czech composer—known for his symphonies, orchestral dances, songs, chamber music, and opera. (Chapter 30).

The 4th movement design of Symphony No. 9 ("From the New World"), which makes use of themes influenced by American Indian melodies (from the Song of Hiawatha) and Negro spirituals (such as "Swing Low, Sweet Chariot", as heard in movement 1). Dvořák later admitted, something of that melodic beauty can be attributed to the homesickness he felt during his time in America.

** Carmen by Georges Bizet (1838–75)

Today, Carmen is the most popular of all operas; however, its premiere performance was such a dismal failure that it is believed to have led to Bizet's death three months later at age 37. The work is now part of the repertory of every opera company, and it has been the basis for commercials, popular-piano transcriptions, movies, and a Broadway musical. It is easy to see why it is so popular. It has so many good tunes and it is extremely dramatic and sensuous.

** La Bohème by Giacomo Puccini (1858–1924)

Verismo Opera:

** Pagliacci by Ruggero Leoncavallo (1858–1919)

The MAIN CHARACTERS

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<thead>
<tr>
<th>Character</th>
<th>Identity</th>
<th>Function</th>
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<tbody>
<tr>
<td>CANO</td>
<td>(a clown)</td>
<td>Plays part of Pagliaccio</td>
</tr>
<tr>
<td>TONIO</td>
<td>(a hunchback who also loves Nedda)</td>
<td>Plays part of Pagliaccio</td>
</tr>
<tr>
<td>NEDDA</td>
<td>(Cavaradossi's wife)</td>
<td>Plays part of Pagliaccio</td>
</tr>
<tr>
<td>BENOIT</td>
<td>(also a clown)</td>
<td>Plays part of Pagliaccio</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>(Pagliaccio's wife)</td>
<td>Plays part of Pagliaccio</td>
</tr>
</tbody>
</table>
The Stars and Stripes Forever

by John Philip SOUSA (1854–1932)

Music Guide

Source wrote many of the most beloved American military marches during his long tenure as Director of the United States Marine Corps Band. His most famous composition is The Stars and Stripes Forever, which in the minds of many Americans should be the U.S. national anthem.

This large-scale SINFONIA form of this work may be diagrammed as follows:

(a) THEME 1: Marchlike; load, played by trumpets and piccolos
(b) THEME 2: Strong; drum rolls add dramatic flair

(a) THEME 3 Quasi: Lyric; small group with some drum accompaniment
(b) CONTRASTING EPISODE: Powerful trombones
(b) THEME 3 returns (LOUD): Lyric theme by full group with piccolos
(b) THEME 3 returns (LOUDER): Lyric theme by full group with piccolos

Nietzsche urged the "day-walkers;" hence Strauss' music relies on quotations describing an "evening-walk" from an enchanted forest. After the German philosopher, Friedrich Nietzsche, Strauss's tone poem requires an enormous orchestra composed of 3 flutes, oboes, clarinet, bassoon, 4 trombones, 8 horns, 6 trumpets, 2 tubas, 6 percussion instruments, 2 harps, 5 large string orchestra and an organ. In the opening prologue entitled "Sunrise," Nietzsche urges the "night-walkers" to transform themselves from "night-walkers" to "day-walkers," hence Strauss' music relies on quotations describing an "evening-walk" from an enchanted forest.

The VARIATION design of this short excerpt from the Prologue is as follows:

Segment 1: At the start, the organ's "C" is in low pitch that is almost indistinguishable. (This rule is different than before.) The trumpet soon introduces STRAUSS's "nature theme," which alternates between major and minor keys as it suddenly crescendos and diminishes.

Segment 2: Tempers add tremendous impact to the sound, followed by the emergence of the "night-walkers" theme (organ).

Segment 3: The music gradually gains power and dynamic force, until the end of all instruments are playing at full volume. At times, the trebles are so loud that the massive sound of the organ cannot be heard distinctly.

ART MUSIC in the MODERN ERA
(c1890-present)

<table>
<thead>
<tr>
<th>1890</th>
<th>1910</th>
<th>1940</th>
<th>1950</th>
<th>1975</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Featured COMPOSER</strong>&lt;br&gt;AND WORKS</td>
<td><strong>DEBUSSY</strong>&lt;br&gt;<em>Afternoon of a Faun</em> (Symphonic Poem)</td>
<td><strong>COPLAND</strong>&lt;br&gt;<em>Appalachian Spring</em> (Ballet)</td>
<td><strong>BERNSTEIN</strong>&lt;br&gt;<em>West Side Story</em> (musical theatre)</td>
<td><strong>GLASS</strong>&lt;br&gt;<em>Einstein on the Beach</em> (opera)</td>
<td><strong>ZWILICH</strong>&lt;br&gt;<em>Concerto Grosso 1985</em> (quotation music)</td>
</tr>
<tr>
<td><strong>Other Concepts</strong></td>
<td>Expressionism</td>
<td>Impressionism</td>
<td><strong>CAGE</strong> 4'33&quot; (chance music)</td>
<td><strong>VARESE</strong>&lt;br&gt;<em>Poème électronique</em> (musique concrète)</td>
<td><strong>NEO-ROMANTICISM</strong></td>
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<tr>
<td><strong>Important GENRES</strong></td>
<td>Neo-Classicism</td>
<td>Chance Music</td>
<td><strong>MINIMALISM</strong></td>
<td><strong>NEO-ROMANTICISM</strong></td>
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</table>

Some composers still explored traditional genres such as:<br><br>SYMPHONY<br>OPERA<br>STRING QUARTET

More daring composers experimented with completely new types of compositions, sounds, forms, and techniques.

FORMS<br><br>Some MODERN composers have made use of traditional forms, but highly unusual forms are also common.

STYLE TRAITS<br><br>MODERN ART-MUSIC is largely characterized by experimental approaches, and a blending of all styles from all eras.
At night, the moon drenches thirsting eyes and a flood wells up on their still horizon. Tremulous sighs travel...  

"The Russian-born composer Igor Stravinsky is considered by many to be the most important composer of the 20th century. He is particularly noted for his 'scarletoons'—especially, The Rite of Spring. This work explores strange newTime lines, color, and uses harsh, percussive patterns. Cage's style, and it is a precursor to the work of one of the most influential composers of the 20th century, Cage's own "Spring" piece—Composer's Five Moods, 1992—finds new life in the works of contemporary composers such as Steve Reich and Philip Glass. "The Rite of Spring," inspired by the clash between the moon's power and the sun's influence, explores the concept of "cycles" and the idea of "mood changes."
Music Guide

4'33" by John Cage (1912–92)

John Cage made a career questioning the very essence of music, especially through his work in the area of "chance music"—music which leaves some (or perhaps all of its elements "up to chance") in a "live" performance situation. The most famous example of chance music is Cage's revolutionary 4'33" (4 minutes, 33 seconds, 1952)—a three-movement work based completely on silence from the performer. The full title of this piece specifies that it can be played by "any instrument(s)—[ occasional]" ("Ocasion" is a term traditionally used to indicate that the performer is silent for the movement or section). (During its premiere performance in August 1952, the work was "performed" by pianist David Tudor, who simply openestrated the lid covering the piano keys to indicate the start and end of each movement.) Though the concept may seem odd, the piece is not about silence at all; the noise from the audience and the environment is an integral part of the piece. What Cage was trying to do was to redefine the concept of performance to include the audience's surroundings.

The title of Cage's piece says it all: "4'33"

The French-Italian composer Edgard Varèse spent most of his compositional life in the U.S. His work reflects an unending interest in exploring new color from traditional and unconventional sound sources. One of his early compositions—"Dance" (1913)—was the first piece of Western art music written solely for percussion instruments.

In the 1950's, with the advent of computer technology, Varèse became one of the first musicians to write "electronic music" (which at that time meant a work written entirely in a tape-recording studio). His 6-minute "Poème électronique" (written when he was 75 years old) contains many innovative new sounds that were very difficult to achieve with available technology. His source material included the sounds of two TVs, a fire alarm, a doorbell, and an electric fan. Using a procedure known as musique concrète, the natural sounds were manipulated via electronic oscillators and filters to create entirely new sounds, then translated into notes to be read into the tape as a paneling process for a piece of this length and variety. In its original context, Poème électronique also used spatial effects by strategically playing sounds through some of all of the 420 loudspeakers placed throughout the Philips Radio Corporation pavilion at the 1958 World's Fair in Brussels.

Ensembles for Synthesizer by Milton Babbitt (born 1916)

American mathematician-composer Milton Babbitt studied composition under Arnold Schoenberg at UCLA, and then went on to the mathematics and music instruction at Princeton University for many years. The mathematical composability of Babbitt's music is difficult for musicians and can be off-putting to some. Nevertheless, Babbitt defends a composer's right to experiment, even if the result is music that is incomprehensible to the audience. In a famous article entitled "Who Cares If You Listen?" (High Fidelity magazine, 1957), Babbitt argues that since scientists do not restrict their experiments to the common person's threshold of understanding, then why should musicians?

Since the 1960s, Babbitt has been a pioneer in exploring synthesized sound. An outstanding example of this work in the genre of Ensembles for Synthesizer—which is comprised of several short sections of different time colors, pitches, rhythms and textures. The extremely intricate rhythms and dynamic contrasts of this work can be achieved by synthesizer, but not by humans. It is somewhat ironic that this type of "totally-controlled" music can often sound the same as randomly constructed "chance music."

Black Angels by George Crumb (born 1929)

U.S. composer, George Crumb is a composition Professor at the Univ. of Pennsylvania, and is noted as a leading advocate of the U.S. experimental avant-garde movement in the 1960s. 70s & 80s. His best-known works are Ancient Voices of Children (1970) a song-cycle for soprano, boy soprano, mandolin, electric piano, toy piano, harp and percussion instruments—based on poems by Federico Garcia Lorca, and Black Angels. In Black Angels, Crumb gets sounds from a traditional string quartet by electronically manipulating the strings to create new and distinctive dreamlike effects. His score calls for unusual beeps, glissandos, and string arpas. Performers also play maracas, tam-tams and water-tuned crystal goblets, as well as vocals, whisper and shout in Cadence French, Russian, Hungarian, Japanese and Swahili.

The work consists of 13 movements "Imagery," in the tripartite large-scale design: Part 1, "Departure" (based on the "fourth" grace (Nos. 1-6) Part 2, "Accentuous," (anthology (Nos. 7-12) Part 3, "Return" (repetition (No. 13). Crumb also uses symbols for "Gliss" vs. "Evol:

Numerical, Good (5) Evil (13)
"Gliss," natural sounds of insects, tragic harmonies, crystal glasses.
"Evol" symbols: "Dea in" (from Requiem Mass), Tritones (highly dissonant harmonics intervals), "Dea in" (loud beeps and finger movements)

Threnody to the Victims of Hiroshima by Krzysztof Penderecki (born 1933)

The Polish composer Krzysztof Penderecki is one of the greatest musical innovators of the 20th century, and a leading proponent of expressionism. In his earliest works (late 1950s), he used multi-spectral techniques in the manner of the French avant-garde composer Pierre Boulez. In the 1960s, he was one of the first composers to explore untraditional sounds from traditional instruments.

This technique is best heard in "Threnody to the Victims of Hiroshima" (a "Threnody" is a mourning piece in memory of someone who has died). This expressionistic time poem performed by an ensemble of 52 string instruments. By using unusual tapping, plucking, bowing and fingering techniques, as well as tone clusters, Penderecki achieves sounds that seem to be generated by synthesizers or percussion instruments.

Violin Phase by Steve Reich (born 1936)

American composer Steve Reich is one of the leading figures in the late 20th-century compositional movement called minimalism, in which a small amount of rhythmic/melodic material is gradually manipulated to generate larger musical sections.

Violin Phase (conceived in 1967, published in 1979 for either four "live" violins or for one violinist with three additional tracks recorded out of phase) is one of the earliest examples of minimalism. This work is based on the extreme repetition of a six-beat-time measure motive (see below), which is stated simultaneously in four violin parts—each at a slightly different rate of speed ("out of phase"). At the start of the piece, all four parts are perfectly synchronized, creating the sound of a single player; however, as the parts are played simultaneously, additional motion is created in the form of a "beat" motion, which is then gradually eliminated, and then as new metric and harmonic material that continually surfaces.

MODERN POPULAR MUSIC (c1890-present)

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<tbody>
<tr>
<td><strong>Afro-American related styles</strong></td>
<td><strong>RHYTHM &amp; BLUES</strong></td>
<td><strong>FUSION</strong></td>
<td><strong>SOUL</strong></td>
<td><strong>HEAVY METAL</strong></td>
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<td>&quot;Classic&quot; BLUES</td>
<td>M. Waters</td>
<td>Coleman</td>
<td>Brown</td>
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<td>B. Smith</td>
<td>H. Wolf</td>
<td>Coltrane</td>
<td>Davis</td>
<td>New Age</td>
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<td><strong>RAGTIME</strong></td>
<td><strong>BEBOP</strong></td>
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<td>S. Joplin</td>
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<td><strong>&quot;Delta&quot; BLUES</strong></td>
<td><strong>SWING</strong></td>
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<td><strong>&quot;HOT&quot; JAZZ</strong></td>
<td><strong>&quot;COOL&quot; JAZZ</strong></td>
<td>BRUBECK</td>
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<td><strong>ANGLO-AMERICAN &amp; BRITISH related styles</strong></td>
<td><strong>&quot;BIG BAND&quot;</strong></td>
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<tr>
<td><strong>MUSIC TECHNOLOGY</strong></td>
<td><strong>ORCHESTRAL JAZZ</strong></td>
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<td><strong>ALTERNATIVE</strong></td>
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Overview of Jazz-Related Styles (c. 1900-60)

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<tr>
<th>Date</th>
<th>Composer</th>
<th>Work</th>
<th>Style Traits</th>
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<tbody>
<tr>
<td>1902</td>
<td>Scott JOPLIN (1868–1917)</td>
<td>&quot;The Entertainer&quot; / &quot;Maple Leaf Rag&quot;</td>
<td>ABA structure; syncopated rhythms; &quot;call and response&quot; implications.</td>
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<td>1927</td>
<td>Louis ARMSTRONG (1900–71)</td>
<td>and His &quot;Hot 5&quot;— &quot;Hotter Than That&quot;</td>
<td>Improvised Theme &amp; Variations structure; syncopated rhythms; scat singing; fast &quot;driving&quot; beat; &quot;call and response&quot;. (See Music Guide 7)</td>
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<td>c. 1930</td>
<td>Beosie SMITH (1894–1937)</td>
<td>&quot;Lost Your Head Blues&quot;</td>
<td>Improved variations on a STROPHIC verse structure; syncopated rhythms; &quot;call and response&quot; between cornet and singer; word-painting. (See Music Guide 7)</td>
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<td>1942</td>
<td>Duke ELLINGTON (1899–1974)</td>
<td>&quot;The &quot;C&quot; Jam Blues&quot;</td>
<td>Improved variations on a standard 12-bar blues. syncopated rhythms; some Call &amp; Response; bent &quot;blue&quot; notes. &quot;Big Band&quot; style. (See Music Guide 7)</td>
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<td>1945</td>
<td>Charlie PARKER (1920–1955)</td>
<td>&quot;KoKo&quot;</td>
<td>Very fast, intensely improvised variations over the implied harmonies of Cherokee (a famous big band swing tune); syncopated rhythms; call &amp; Response. Each of the performers, including the drummer, is required to play improvised solo sections.</td>
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<td>1959</td>
<td>Dave Brubeck Quarte</td>
<td>&quot;Take 5&quot;</td>
<td>&quot;Laid-back&quot; response to bebop style; consists of improvised solos (primarily by alto saxophonist Paul Desmond) over a five-beat ostinato pattern (hence the title &quot;Take 5&quot;); subtle syncopations and smoother melodic &amp; harmonic style than found in other Jazz styles. (Brubeck was classically trained—In fact, for a time, he studied music theory and composition with Schoenberg.)</td>
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<td>early 1960s</td>
<td>John Coltrane (1926-67)</td>
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<td>Mixure of Jazz and Rock elements (Tenor saxophonist Coltrane worked closely with another fusion innovator—Stapeter Miles Davis)</td>
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<td>1960s</td>
<td>Ornette Coleman (1926-67)</td>
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<td>In the 1960s, despite severe ridicule, both Coleman and Coltrane bravely promoted a new, completely free-improvised, non-harmonic approach to Jazz.</td>
</tr>
</tbody>
</table>

Music 1500: Main Terms to Focus On in Each Segment of the Class . . .

Note: This list is provided for basic understanding the lecture material--it is NOT the only material that you need to know for exams (still do the assigned reading, listening and online assignments)

Elements: Rhythm, Dynamics, Melody, Harmony, Texture, Tone Color, Form (know the subterms & definitions)

Instruments of the Orchestra: Know String, Woodwind, Brass, Percussion families and their associated instruments

Non-Western:
- Africa: "Call-and-response", improvisation, polyrhythm
- Japan: Koto, Shamisen
- Indonesia: Gamelan (especially from Bali)--Bonang
- Latin America: Marachi
- Middle East: 'Ud, Darabukkah
- India: Sitar (also "tala" and "raga")--from textbook p.12

6 historical style eras in chronological order: Middle Ages, Renaissance, Baroque, Classic, Romantic, Modern

Middle Ages (main terms and examples):
- Chant (Music Guide 6)--anonymous monks
- Organum (Music Guide 6)--Perotin
- Motet (Music Guide 6)
- Mass Ordinary=Kyrie, Gloria, Credo, Sanctus, Agnus Dei (Music Guide 7)--Machaut
- Estampie (Music Guide 5)
- Main Composers: Anonymous Monks, Perotin, Machaut
Renaissance (main terms and examples):
- Imitation
- Word-painting
- Motet (Music Guide 8) --Josquin Desprez
- Madrigal (Music Guide 10 & 11)--Weelkes, Gesualdo
- Main Composers: Josquin Desprez, Palestrina, Weelkes, Gesualdo

Baroque (main terms and examples):
- Basso continuo (keyboard + bass accompaniment seen in Baroque examples)
- Ostinato (seen in Music Guides 13 and 16)
- Recitative (Music Guide 13)
- Aria (Music Guide 13)
- Counterpoint (in particular, see Bach examples)
- Canon (Music Guide 16)--this example also uses "ostinato"
- Opera (Music Guides 12, 13) --Monteverdi, Purcell
- Trio Sonata (Music Guide 14) --Corelli
- Solo Concerto (Music Guide 15) --Vivaldi
- Concerto Grosso (Music Guide 19) --Bach
- Ritornello Form (Music Guide 15)
- Binary Form (Music Guide 13)
- Suite (Music Guide 18) --Bach
- Fugue (Music Guide 17) --Bach
- Cantata (Music Guide 20) --Bach
- Oratorio (Music Guide 21) --Handel
- Main Composers: Monteverdi, Purcell, Corelli, Vivaldi, JS Bach, Handel

Classic (main terms and examples):

At least four of Beethoven's 9 symphonies are socio-political in nature:
- Symphony 3 (Napoleon references)
- Symphony 5 (Battle between aristocratic oppression and hope for the common person)
- Symphony 6 (common German folk are the heroes of this symphony)
- Symphony 9 (struggle to get orchestra to "speak" out against oppression and comlacement--adds singers to give a 'voice" to the orchestra)

Mozart: Major socio-politically-driven operas are "The Marriage of Figaro" and "Don Giovanni";
His final work was ironically a "Requiem Mass"

3 Major Classic composers: Haydn, Mozart, Beethoven (all eventually worked in Vienna)

- Haydn was the greatest instrumental composer in Europe at that time (104 symphonies)
- Mozart was famous as a child prodigy, became a threat to the social status quo
- Mozart is primarily known for his political OPERAS and his CONCERTOS
- Haydn and Mozart were close friends although Mozart was MUCH younger
- Mozart died at age 35 in 1791, but Haydn lived until 1809 (77 years old)
- Beethoven (17 years old) came to study briefly with Mozart in 1787 (for musical/political reasons)
- When Beethoven returned to Vienna in Jan 1792, he discovered that Mozart had died the month before, so Beethoven had to study with Haydn (who was much older and without the political fire of Mozart)
- In his late 20s/early 30s, Beethoven became the greatest performing pianist of his time
- At the height of his performing powers, Beethoven lost his hearing, and turned to composition (c1802)
- All of Beethoven's mature works including his greatest symphonies (#3,5,6,9) were written after he was deaf

Overview of the 4 major Classic forms (textbook, p. 55-58)
- Sonata Form (common Classic 1st movement design; Music Guide 25)
- Theme & Variations (Music Guide 22)
- Minuet and Trio (common Classic 3rd movement design; Music Guide 24, 25)
- Rondo (common Classic LAST movement "finale" design; Music Guide 29, 30)
Overview of Classic genres (textbook chart, p. 51)
- Sonata (Music Guide 29)--Beethoven
- Symphony (Music Guides 22, 25, 32, 33)—Haydn, Mozart, Beethoven
- Serenade (Music Guide 24)--Mozart
- String Quartet (Music Guide 30)--Beethoven
- Concerto (Music Guide 23)—Mozart, remember that concertos have only 3 movements
- Opera (Music Guides 26, 27)--Mozart
- 4-movement design (textbook chart p. 50)

Romantic (main terms and examples):

Programmatic music becomes very popular, especially
- Program Symphony (see Music Guide 35)--Berlioz
- Symphonic Poem (see Music Guide 40)--Smetana
- Character Piece (see Music Guides 38, 39)—Chopin, Schumann
- Ballet (see Music Guide 48)--Tchaikovsky
- Symphonies written by Brahms are "absolute music" (see Music Guide 41)
- Dvorak used black-American spiritual tunes and native-American themes in his Symphony No. 9 "From the New World" (see Music Guide 44)
- Songs and Opera also become extremely colorful and dramatic in their story-telling
- Lieder (German song--see Music Guide 34)
- Romantic Comic Opera (see Music Guide 45)--Rossini
- French Grand Opera (see Music Guide 46)--Bizet
- Musikdrama (see Music Guides 49, 50, 51)--Wagner
- Verismo opera (see Music Guide 52)--Puccini

Early 20th-century art music (main terms and examples):

Huge contrast between Austrian/German and French styles (Schoenberg vs. Debussy)
- Impressionism (see Music Guide 56)--Debussy
- Expressionism (see Music Guide 58, 59, 60)--Schoenberg, Webern
- Atonality (see Music Guide 58, 59, 60)--Schoenberg, Webern
- Sprechstimme (see Music Guides 58 & 59) Schoenberg
- Serialism (see Music Guides 59)--Schoenberg
- Ballet (see Music Guides 57 and 63)--Stravinsky, Copland
- Jazz elements also used by Still and Bernstein (see Music Guides 62 and 65)
- Conservative movements in American art music: Copland & Barber (see Music Guides 63 and 64)

Modern music (main terms and examples):
- Highly-experimental "avant-garde" approaches since 1950--primarily led by composers from US and Poland
- Tone Clusters (see Music Guide 66)--Cowell
- Prepared Piano (see Music Guide 67)--Cage
- Chance Music (see Music Guide 68)--Cage
- Musique concrete and electronic music (see Music Guides 69 and 70)--Varese, Babbitt
- Unusual uses of traditional instruments (see Music Guides 71, 73, 74)--Penderecki, Crumb, Reich
- Minimalism (see Music Guide 72)--Glass

Jazz/Blues (main terms and examples):

Ragtime ("honky-tonk" piano music by Scott Joplin) an important pre-Jazz style c.1890
Jazz began in New Orleans--a truly "American" art form
- Hot Jazz (see Music Guide 77)--Armstrong
- Classic Blues (see Music Guide 78)--Bessie Smith
- Swing (see Music Guide 79)--Ellington
- Bebop (see Music Guide 76)--Parker
- Cool Jazz (see Music Guide 76)--Brubeck
- Fusion (mixture of jazz and rock styles; see Music Guide 76)--Coltrane
- "Free" Jazz (see Music Guide 76)--Coleman