

- **Preface: The Middle Ages**
 - Gregorian Chant [ex: **Haec Dies PMG “Gregorian Chant #16/NS Vol I p1]**
 - Troping around: Parallel organum / free organum / melismatic organum:
 - [ex: **Alleluia Justus ut palma NRAWM CD1#30/no score]**
 - Perotin, Leonin (The Notre Dame School)
 - [**Perontin, Sederunt - Gradual for St. Steven’s Day NRAWM CD1#42-44/PMG NAWM Vol I p 56]**
 - Motet: tenor (chant stretched out) + duplum + triplum
 - Secular songs and dances-monophonic: troubadours (s.Fr) and trouveres (n.Fr) - aristocratic poet/musicians
 - [**Adam de la Halle Robins m’aime NRAWM CD1#20/PMG NAWM Vol I p 36]**
 - Ars Nova (1300) Guillaume de Machaut (French c1300-c1377) more flexible rhythm, more polyphonic, fuller harmony.
 - [**Mass: Agnus Dei NRAWM CD1#56/PMG NAWM vol 1 p 82]**
- **The Renaissance: (1450 - 1600)**
 - **The Era:**
 - Rebirth of learning and culture, expressly the ideas of ancient Greece and Rome.
 - Age of exploration and discovery: Christopher Columbus, Vasco da Gama, Ferdinand Magellan.
 - Advances in science and astronomy. Copernicus. Gunpowder, the printing press. scientific inquiry. Humanism.
 - Leonardo Da Vinci. the Renaissance man: scholar, painter, sculptor, inventor, scientist, musician.
 - Visual art: perspective, realistic portrayal of the human figure, portraits, nude sculpture.
 - Botticelli (Birth of Venus 1480) [**PMG MAA p 108]**
 - Donatello (David 1400’s) [**EOM p 84]**
 - Michelangelo (David 1504) [**MAA p109]**
 - Da Vinci (Madonna and St. Anne 1500’s) - compare with Medieval madonna.
 - [**MAA plates]**
 - It’s a veritable who’s who: Lorenzo de Medici (Machiavelli), Lucrecia Borgia, Erasmus, Luther, Galileo, Cervantes, Marlowe, Shakespeare. Gutenberg, Petrucci.
 - **Composers:**
 - Ockeghem (Neths. c.1430-1495)
 - Josquin des Prez (Neths.c1440-1521)
 - Orlando d’ Lassus (Neths. 1532-1594)
 - Thomas Tallis (English c1505-1585)
 - William Byrd (English1543-1623)
 - Thomas Morley(English c.1557-1602)
 - Dowland (English 1553 - 1626)
 - Weelkes (English 1576 - 1623)

- Palestrina (Italian c1525 - 1594)
- G. Gabrieli (Italian 1552 - 1612)
- Monteverdi (Italian 1567 - 1643)
- **Style:**
 - **Form** imitation, homorhythm, cantus firmus, text-dominated forms
 - **Melody** relatively conjunct, contrapuntal lines, word painting
 - **Tone Color** families or consorts of instruments, blend
 - **Harmony** interval of the third; firmly regulated treatment of dissonance
 - **Rhythm** smooth regular flow, or restless. Dance music strongly metrical, but in general complex interlocking phrases without emphasis on meter. Syncopation.

- **Genres:**

- mass - settings of the mass ordinary; this is where composers showed off their virtuosity.

| <u>Ordinary</u> (stays the same) | <u>Proper</u> (changes with liturgical calendar) |
|-------------------------------------|---|
| 2 · Kyrie | 1 · Introit |
| 3 · Gloria | 4 · Gradual |
| 6 · Credo | 5 · Alleluia |
| 8 · Sanctus (Benedictus) | 7 · Offertory |
| 9 · Agnus Dei | 10 · Communion |

- [Palestrina: Pope Marcellus Mass, Credo NRAWM CD 1#14-18/ PMG NAWM vol 1 p 200/listening guide in PMG MFOT p 155]
- motet - polyphonic vocal work set to a sacred Latin text. More opportunity for experimentation in expressing different texts. [Josquin: Tu solus, qui facis mirabilia NRAWM CD2 # 23-26 / PMG NAWM p 111]
- chanson - Fr. for song. Our meaning here: French secular polyphonic song of the 14 - 16 centuries. [Claude Le Jeune (c1600): Revecy venir du printans NRAWM CD2#61-69/no score]
- madrigal - secular polyphonic vocal work for 4 to 6 voices; imitative sections contrast with chordal ones; intimately tied to the text, with word painting evident; avoids fixed form. Sung at upper middle class social gatherings. Began in Italy and moved to England. [Italian: Willaert, Aspro core e selvaggio e cruda voglia, NRAWM CD2#42-46/PMG NAWM vol 1 p 242] [English: Farmer, Fair Phyllis PMG Quink English Madrigals#12/NS vol 1 p75]
- **Instruments:**
 - crumhorn - capped double reed instrument with soft but very reedy tone.

- cornett - instrument made of wood or ivory, with a cup shaped mouthpiece.
- lute - fretted, plucked string instrument with bent neck; strings tuned in pairs.
- sackbut - a mellow, softer precursor of the modern trombone.
- rackets - low pitched double reed instrument; coiled lengthy tube in a small box.
- recorder - wooden, just like the plastic one you played in grade school.
- shawm - harsh loud precursor of the oboe.
- viol - bowed stringed instrument with a fretted neck; six strings tuned a fourth apart w/a major third in the middle. (A d g b e' a'). Held upright in front of player.
- **Vocabulary**
 - ayre - air, or song - a type of English madrigal. Often printed in three directions so performers could sit around a table.
 - a cappella - the ideal of Renaissance vocal music. Unaccompanied.
 - academy - a "learned society" for the purpose of furthering the arts, literature, or science.
 - ballett - like a madrigal but dance-like, strophic, homophonic and with falala refrain.
 - cantus firmus (Medieval) - chant or chant fragment on which polyphony is based.
 - consort - different pitched family of like instruments.
 - chorale - Protestant hymn; tunes frequently used as cantus firmi.
 - canzona - instrumental counterpart of the chanson.
 - cori spezzati - divided choirs; often associated with the widely separated choir lofts of St. Marks in Venice. Gabrieli was the master of the polychoral motet.
 - fauxbourdon - Dufay compositional technique for 3 voices using the interval of a 6th; creating basically 1st inversion triads.
 - frottola - Italian secular precursor of the Madrigal. Lighter.
 - lied - here, German polyphonic song of the late Middle Ages and Renaissance.
 - pedal point - sustained note in the bass, over which harmonies move.
 - pavane - galliard - commonly paired Renaissance dance set. Pavane = slow duple/galliard = fast triple
 - ricercar - basically an instrumental motet.
 - word painting (or tone painting) - intimate link between text and music, sometimes subtle, sometimes obvious. "As Vesta Was Descending" forms a descending line melodically.
- **The Early and Middle Baroque:** Early Baroque (1600-1650) / Middle Baroque (1650-1700)
 - **The Era:**

- Portuguese barroco, an irregularly shaped pearl, much used in jewelry. Pejorative intent!
- bizzare, unnatural, strained. Excess.
- Conquest of the New World.
- Thirty Years War 1618-38; bloody, nominally between the Catholics and Protestants. Least affected was Italy; hence that is where most of the artistic growth occurred.
- Monarchies. Louis the XIV “I am the state” The Sun King; imitators everywhere.
- Patronage of the arts
- Galileo (1564 - 1642) - telescope; book defending Copernicus; Papal inquisition public recant “Nevertheless it does move.”
- Newton (1642-1727) - clockwork universe
- **Visual art:**
- Fills the space; fills the canvas. Detail, depth and ornamentation. Action and movement.
- Bernini, Rubens, Rembrandt
- **Style:**
 - **Form:** imitation, ritornello, binary, ternary; variation. Unity of mood. Doctrine of affections.
 - **Melody:** Long spun phrases with much ornamentation; disjunct motion (triad leaps)
 - **Tone Color:** Once established remains throughout (unity of mood). Texture: 1st monody, then a re-flowering of polyphony w/ homophonic sections to emphasize text. Use of terraced dynamics.
 - **Harmony:** Major-minor tonality. V-I cadence standard. Common practice. Sequence and imitation as well as chordal texture.
 - **Rhythm:** Continuity of rhythm. Repeated patterns. Forward drive is rarely interrupted.
- **Composers:**
 - Claudio Monteverdi (Italian 1567 - 1643)
 - Girolamo Frescobaldi (Italian 1583-1643)
 - Heinrich Schütz (Germany 1585 - 1672)
 - Lully (France 1632 - 1687)
 - Henry Purcell (English c1659 - 1695)
 - Arcangelo Corelli (Italian 1653 - 1713)
 - Couperin (French 1668 - 1733)
 - (The masters of the late Baroque, in Time Band III: Handel, Bach, Vivaldi)
- **Genres:**
 - Cantata - means “sung.” Small scale Italian secular song; early Baroque monody to Bach’s full blown Lutheran church cantata in several movements with aria, recitative, and chorus.

- Opera - sung drama. Monteverdi is the 1st important composer of Opera.
- Oratorio - sung drama on a Biblical or moral story; without action, scenery, or costumes.
- Organ music- toccata - fugue - chorale based pieces - mass
- Sonata - means “sounded” or “played.” Sonata da chiesa and da camera. Trio sonata for 2 melody instruments plus continuo.
- Suite - evolved from the dance pairings of the Renaissance. Instrumental; several contrasting dance movements. Covered in more depth in Time Band III.
- **Vocabulary:**
 - aria - song from an opera
 - arioso - more songlike than recitative but not as formal as aria.
 - bel canto - literally “beautiful singing”
 - equal temperament - tuning applied to keyboard instruments by the late Baroque; divided the octave into 12 equal semitones, making all keys “equal.”
 - castrati - ouch. One of those Baroque extremes.
 - basso continuo - bass line and melody supplied, insides or harmony implied. Kind of like a jazz lead sheet.
 - ground bass - ostinato in the bass. IE in Monteverdi’s opera.
 - major-minor tonality - emerged during the Baroque. By 1699, it’s there. We have been moving toward it.
 - monody - accompanied expressive solo song of the early Baroque. Vittoria is a great example.
 - The Camerata - small Renaissance academy seeking to rediscover the expressive power of Greek music. Led to monody.
 - terraced dynamics - changing dynamics by addition and subtraction of players.
 - ostinato - a favorite device of Baroque and 20th C composers.
 - patronage - Courts and monarchs. Also churches.
 - recitative - imitation of speech in opera. secco (dry) and accompagnatio.
 - ritornello - the energizer bunny of compositional technique.
 - sinfonia - instrumental piece to introduce and opera or cantata
 - virt
- **Time Band IV REPRESENTATIVE WORKS (in-depth study):**
 - Set Work: Giovanni Gabrieli (1552 - 1612) *Sonata Pian e Forte* from *Sacrae Symphoniae*, published 1597
 - Essentially a double-chorus Venetian motet for instruments.
 - One of the first instrumental ensemble pieces printed which designates particular instrument for each part:

| | | |
|----------------|-------------|-----------------|
| <u>Choir I</u> | 35 yards | <u>Choir II</u> |
| cornett | between | viol |
| ○ 3 trombones | choir lofts | 3 trombones |
 - One of the earliest instrumental ensemble pieces in which dynamics are specified.

- The instrumentation of the two choirs affected dynamics as well (cornett is essentially a loud instrument and viol is essentially a soft one).
- Further, terraced dynamics occur as the choirs play individually and together.
- Nephew of Andrea Gabrielli; succeeded him as organist at St. Mark's Basilica in Venice in 1585; remained there until his death.
- A transitional figure between the late Renaissance and the early Baroque.
- John Farmer (d1601): *Fair Phyllis* (1599) English madrigal
 - Light English madrigal. Good examples of tone painting.
 - We don't have much on Farmer. He published only one madrigal book, following the tradition of Thomas Morley's light four voice madrigals. "Fair Phyllis" is the best know.
- Giacomo Carissimi (1605 - 1674): *Vittoria, mio core!* Italian secular cantata
 - Bel canto. Monody.
 - Italian composer. Most of his life was spent in Rome, where he wrote chamber cantatas in a style that lasted for over a century. His Latin oratorios, of which Jephtha is best known, are among the earliest extant examples of true oratorio. Famous as a teacher, he had among his pupils Alessandro Scarlatti.
- OTHER ILLUSTRATIVE WORKS FOR LISTENING:
 - **Band IV Listening Tape**
 - Side One
 - 1) Set Work: Giovanni Gabrieli: *Sonata Pian' e Forte*, , from *Sacrae Symphoniae*.. Performed by London Brass Ensemble in 2 choirs of 4 voices: flugelhorn, 2 tenor trombones, bass trombones; trumpet, alto trombone, 2 tenor trombones.
 - 2) Gregorian Chant: *Graduale: Haec dies*
 - 3) Organum: Hans Sachs: *Alleluia Justus ut palma*
 - 4) Notre Dame style: Perontin: *Sederunt* - Gradual for St. Steven's Day
 - 5) Mass: Palestrina: *Pope Marcellus Mass, Agnus Dei*.
 - 6) Motet: Orlandus Lassus: *Tristis est anima mea*
 - 7) Lied: Heinrich Isaac: *Innsbruck ich muss dich lassen*
 - 8) Frottola: Marco Cara: *Io non compro piu speranza*
 - Side Two
 - 1) Italian Madrigal: Claudio Monteverdi: *Cruda Amarilli*
 - 2) Chanson: Claudin de Sermisy: *Tant que vivray*
 - 3) Ballett: Thomas Morely *Now Is the Month of Maying*
 - 4) English Madrigal: John Farmer: *Fair Phyllis*
 - 5) Opera: Monteverdi, *Orfeo* Prologue and Act II excerpts
 - Bonus Tracks:
 - 6) Josquin: *El Grillo*

- 7) Praetorius: *Terpsichore* “Courante”
- 8) Praetorius: *Terpsichore* “Volte”
- 9) Morley: *Those dainty daffadillies*

IB Time Band 3 (1700-1800)

- **The High Baroque:** (1700-1750)
 - **The Era:**
 - Portuguese barroco, an irregularly shaped pearl, much used in jewelry. Pejorative intent! Bizarre, unnatural, strained. Excess.
 - For most (90%) of the population--peasants and laborers, life was still “short, nasty and brutish.” War, famine and plague.
 - Conquest of the New World. Raw materials =
 - Growing merchant class
 - Thirty Years War 1618-48; culmination of 100 years of war, bloody, nominally between the Catholics and Protestants. Europe’s “first” world war. Least affected was Italy; hence that is where most of the artistic growth occurred.
 - Monarchies. Louis the XIV (reigned 1643-1715) “I am the state” The Sun King; imitators everywhere. Versailles.
 - Hapsburg King Leopold, Vienna, Schonbrunn
 - Prussia (eastern Germany) King Frederick William
 - Patronage of the arts
 - Important Figures:
 - Galileo (1564 - 1642) - telescope; book defending Copernicus; Papal inquisition public recant “Nevertheless it does move.”
 - Newton (1642-1727) - clockwork universe. *Principia* (1687) based upon math and experiment, not “speculation”
 - *Visual art:*
 - Fills the space; fills the canvas. Detail, depth and ornamentation. Action and movement.
 - Bernini (1598-1680), Rubens (1577-1640), Rembrandt (1606-1669).
 - A complex mixture of rationalism, sensuality, materialism, and spirituality.
 - “*The Age of Enlightenment*”
 - John Locke *Essay Concerning Human Understanding* (1690); the infant is a *tabula rasa*
 - Denis Diderot (1713-1784) *Encycopedie* editor, symbolized the desire of scientists and thinkers to define and expand the base of knowledge
 - Samuel Johnson undertook a massive “*Dictionary of the English Language*”
 - Francois Votaire (1694-1778)

- fairness and justice; satirical attacks on the abuses of power
 - twice thrown in the Bastille as a result of angering nobles
 - rejected God of the church; professed belief in a deity based on reason rather than faith
- Scientists and philosophers continued to reflect and write, whether supported, opposed, or ignored by royalty (who were all trying to imitate Louis XIV).
- In England, there was an upsurge of amateur orchestras during the late Baroque, who played for their own enjoyment; but on the Continent: church, wealthy patrons, or towns. Hence: chamber music from house musicians.
- **Style:**
 - **Form:** Unity of mood (doctrine of affections) constant throughout piece or section. Regular!
 - **Melody:** Creates a feeling of continuity; same melody heard again and again; expansion, unfolding, unwinding of melody “Fortspinnung”. Sequence. Ornamented. Not always easy to sing or remember. “Instrumental” melodies.
 - **Tone Color :** Texture: late Baroque composers gloried in POLYPHONY! Just like visual art, fills the space! Terraced dynamics. Largest ensemble tended to be about 20. Tone color tended to be unimportant (unspecified instrumentation, free substitution) (The basso continuo provides a constant “wash of sound”)
 - **Harmony:** Dominant --> tonic relationship arises. Basso continuo. New emphasis on VERTICAL structure. Beginning of the “common practice period.” Regular, rapid harmonic rhythm. composer theorist Jean-Philippe Rameau.
 - **Rhythm:** Continuity of rhythm. Beat is very important. Like a “motor”. Constant meter.
- **Composers:**
 - Johann Sebastian Bach (German 1685-1750)
 - Born in Eisenach (family of professional musicians; trained by father and older brother). Was not so famous in his own day. Organist @Arnstadt (03-07), Mühlhausen (07-08), court organist and concertmaster for the duke of Weimar (08-17), music director for prince of Cöthen (17-23) and cantor at St. Thomas Church in Leipzig (23-50)
 - Blended German French and Italian styles; wrote music for his immediate use in each position.
 - Exemplified the mature Baroque.
 - George Frideric Handel (German [English] 1685-1759)
 - Domenico Scarlatti (Italian 1685-1757)
 - Antonio Vivaldi (Italian 1678-1741)

- His main post: Pio Ospedale della Pieta, an amazing institution of orphan girls (as many as 6000!)
- Was prolific, as there was no such thing as a "standard repertoire" in Vienna at the time: the public expected new works each season.
- Known today primarily as an instrumental composer, but in his time was also successful at opera and church music
- His concertos: clear form, memorable melodies, rhythmic energy, contrasts in timbre and texture. Usually FSF with the outer movements displaying soloist virtuosity and ritornello form. Slow mvt usually aria like (and elevated in importance compared to previous composers)
- Influenced Bach
- Jean-Philippe Rameau (French 1683-1764)
 - First known as a theorist and only later as a composer. Early training and positions as an organist.
 - Published *Traite de l'harmonie* in 1722 which made his reputation
 - Patron was Alexandre Jean Joseph Le Riche de la Poupliniere (nobleman, tax collector, avid patron of music) His patronage allowed Rameau to write opera in Paris.
 - Rameau's theoretical works were important: He posited the chord as the basic unit in music, derived it from the overtone series, suggested that it maintained its identity and root when inverted. He established tonic, dominant, subdominant as the pillars of harmony
- **Genres:**
 - Vocal:
 - Opera - It. for "work" dramatic stage composition, multi-act. Emotion is sung.
 - Oratorio - Like an opera without costumes or staging: Composition for solo singers, chorus and instruments, usually dramatic, and usually on a biblical or religious subject. Cheaper to produce than opera. Ask Handel.
 - Cantata - Literally, "sung" (It.) Think of Spanish, *cantar*, to sing. Contains recitative, and aria. Compare to "sonata."
 - Instrumental:
 - Fugue:
 - Subject: main theme, (usu. head, middle, tail)
 - Countersubjects: lines sung against the subject
 - Episodes: take place between entries of the subject; thematic material may be drawn from subject or countersubject, or be new.
 - Stretto: overlapping entries of the subject.
 - Suite (varied dance movements all in the same key) AB form (each dance)

- German allemande duple moderate
 - French courante triple moderate
 - Spanish sarabande stately triple
 - (optional minuet, gavotte, bourree or passepied
 - English gigue (jig) lively 6/8
- Sonata - *sonare* (It.) to play an instrumental work; usu. in several movements for one or two solo instruments.
 - chamber sonata (camera) dance suite for at home
 - church sonata (chiesa) more serious, several movements for church use.
 - Trio sonata (2 vlms plus continuo equals 4)
- Concerto -- concertare="to contend with" (2 dissimilar masses of sound)
 - Concerto Grosso (alternation between small group and larger group)
 - Concerto Ripieno (concerto for orchestra)
 - Solo Concerto (violin the major one): Three movements F-S-F.
- The operatic Overture
 - French (slow-fast; fast loosely fugal)
 - Italian (fast(not fugal)-slow/lyrical-fast dance like (hey, its a concerto!))
- Improvisation - in the realization of figured bass (basso continuo) and in cadenzas.
- **Vocabulary:**
 - arpeggio - a broken chord
 - binary form - AB: tonic -->dominant / dominant -->tonic, or tonic ->relative major and back
 - concertino - the soloists of a concerto grosso
 - cadenza - improvisatory solo passage; display of virtuosity, before final cadence (before coda) of a solo concerto
 - circle of fifths - progression of the downward fifth II-V-I.
 - da capo aria - ABA form aria
 - doctrine of affections - (Affectenlehre) an attempt by Baroque theorists and composers (Johann Mattheson) to codify the means of expressing emotions in music by imparting conventional meaning to certain keys, tempi, rhythmic patterns, and even to intervals. Once created, melodic figures or motives were then spun out throughout a movement or section of a piece in accordance with the Baroque musico-dramatic practice of presenting one affection at a time.
 - harmonic rhythm - the rate or pattern of harmonic change
 - hemiola - alteration of two of triple meter at two different metrical levels.
 - libretto - "book" the text (story) of an opera.

- ornaments - addition of mostly stereotyped melodic figures (trills, appoggiaturas, mordents, etc.) by performer (improvisation), composer or editor.
- overture - an introductory instrumental movement played at the beginning of an opera, stage play, oratorio or suite. A concert overture, on the other hand, is an independent composition.
- passicaglia - a variation form based upon an ostinato theme usually heard in the bass.
- pedal point - sustained note in the bass, over which harmonies move.
- scordatura - any non-standard tuning of a stringed instrument.
- stretto - overlapping of subject entries in a fugue.
- ternary form - three part form, normally ABA.
- thoroughbass - a system whereby a keyboard player improvises chords over a given bass line by means of symbols (numbers and accidentals) placed beneath the staff. (**figured bass, basso continuo**). Fills in, or realized the harmony.
- **Instruments:**
 - high trumpet
 - oboe
 - recorder
 - pipe organ
 - string family
- **The Classical Era (1750-1830)**
 - **The Era:**
 - The Age of Enlightenment (see above)
 - Important Figures:
 - Visual art:
 - **Style:**
 - **Form:**
 - **Melody:**
 - **Tone Color :**
 - **Harmony:**
 - **Rhythm:**
 - **Composers:**
 - Christoph Willibald Gluck (German 1714-1787)
 - CPE Bach (German 1714-1788)
 - JC Bach (German 1735-1782)
 - Franz Joseph Haydn (Austrian 1732-1809)
 - at age 29 entered into service for prince Anton Esterhazy, in 1761; when he died Prince Nicholas Esterhazy became Haydn's patron, a post Haydn held for most of his life.
 - compose at prince's request (esp. baryton solos and ensembles)
 - conduct performances, train singers, supervise, keep instruments repaired

- prolific, able to experiment
 - Nicholas died in 1790, his son Anton didn't care for music, disbanded the orchestra and gave Haydn a pension
 - Haydn went to London (London Symphonies)
 - Anton's son Nicholas II brought him back, for prestige, but didn't expect much of him
 - Instrumental Music:
 - Symphonic form: most were Allegro-Andante-Minuet and Trio-Allegro; first movements in Sonata form
 - Symphonies, String Quartets, Keyboard Sonatas
 - Vocal Music
 - Operas (many Italian comic operas...now rarely heard)
 - Church music: six festive Masses for Princess Esterhazy's nameday
 - Oratorios: The Creation, The Seasons (late works)
 - Wolfgang Amadeus Mozart (Austrian 1756-1791)
 - Ludwig van Beethoven (German 1770-1827* we'll cover in time band II)
- **Genres:**
 - Sonata
 - Symphony
 - String Quartet
 - Concerto
 - Opera
- **Vocabulary:**
 - Alberti bass - broken chord accompaniment (named after Domenico Alberti, who used it frequently).
 - canon - like a round, to put it simply
 - coda - the closing section of a large scale work. (tail). Harmonically, a final prolongation of the tonic harmony.
 - empfindsamer Stil - expressive (more robust than style gallant) German style of the early Classical period. Changes of mood and dynamics.
 - intermezzo - 17th and 18th century type of comic opera in two parts inserted between the acts of an opera seria
 - minuet and trio - usu. third movement of a symphony or string quartet. A dance in triple meter, (minuet) followed by another (trio); then the first returns. ABA.
 - orchestra - the classical orchestra was four voices of strings, plus pairings of wind instruments (oboe, clarinet, bassoon, horn) and timpani. Smaller than the Romantic orchestra, or our orchestras today.
 - opera buffa - light, comic opera. Italian, sung throughout. Opposite of opera seria, which was no laughing matter at all.

- sonata form; exposition recapitulation development -- so important they have their own section below.
- Sturm und Drang - literally Storm and Stress (from the title of a 1776 play: which was part of a *later* literary movement. Esp. the emotional, agitated, minor-key character of some of Haydn's symphonies from 1768-74 (his later symphonies were happier...))
- style gallant - light, homophonic early 18th century music, free treatment of counterpoint. Fr. for elegant.
- theme and variations - well, there is a theme, see, and then, like after, variations. On the theme. Get it?

- **Instruments:**
 - The orchestra -
- **Sonata Form:**
 - Introduction
 - Exposition (A)
 - 1st subject in tonic key; bridge to
 - 2nd subject usu. V (dominant) or III (relative major) if key is minor
 - (Note subject may consist of several musical ideas. 1st subject is usu. vigorous; 2nd is more tuneful. The exposition is most often repeated)
 - Development (B)
 - Many changes of key
 - All material fair game
 - builds tension, dramatic conflict reaching a climax when the music heads for
 - Recapitulation (A)
 - 1st subject in tonic key (altered bridge to)
 - 2nd subject now also in tonic key
 - Coda
- **Time Band III REPRESENTATIVE WORKS (in-depth study):**
 - Set Work: *Clarinet Concerto, K. Mozart*
 - Vivaldi: Concerto Grosso in G Minor, Op 3 No 2 [NAWM #78]
 - Vivaldi Concerto Grosso, Op. 3, No. 2: II
 - Allegro

 - Beg Meas Section Tutti/Solo Melodic Key

 - 14 Rit T a gm
 - 17 Rit T b gm
 - 20 Rit T c gm

 - 23 Epi S d gm

 - 27 Rit T b gm
 - 30 Rit T c gm

- 33 Epi S d gm
- 37 Epi S e gm
- 41 Epi S f gm

- 45 Rit T a dm
- 48 Rit T b dm
- 51 Rit T c dm

- 54 Epi S g dm
- 70 Rit T b dm
- 74 Rit S a gm
- 77 Epi T h gm

- So then the overall form is ritornello with four tutti sections alternating with solo material. The third of the four tuttis is in the key of d minor; the rest are in g minor.
- There are three major thematic units; the first a 16th note descending-ascending scalar passage; the second a syncopated jumping passage accompanied by a repeating ascending 16th note climbing figure; and the third an inverted counterpoint of the second.
- Haydn: Symphony No. 56 in C Major 1st Movement [NAWM 97]
- Bach Cantata Wachet auf BWV 140 [NAWM 83]
- Beethoven: Sonata Pathetique [NAWM 104]

IB Time Band 2 (1800-1900)

- **The Late Classical Era**
 - **Beethoven (1770-1827)**
 - One of the first to insist on being treated as an artist rather than a servant
 - Transitional figure: classical forms, romantic ideas: sought to express his own feelings
 - Economy of material; laboriousness of work -- sketchbooks
 - Bio: Born in Bonn, was taught by his father (who drank, and wanted B. to be another Mozart)
 - Three periods:
 - 1st :to 1802 (assimilation of the Classical Style) up to 3rd Symphony
 - Studied with Neefe, Haydn
 - Established his reputation as a pianist in Vienna
 - Had wealthy patrons who paid him to stay, but also published music
 - Piano Sonatas: debt to Clementi and Dussek: economy of material, symphonic breadth, sudden changes of harmony, dynamics, texture, and mood

- 2nd : 1803-16 (new path: intensified and expanded the Classical Style; individual voice) 4th thru 8th
 - Eroica: 3rd Symphony in Eb Major (dedicated to Napoleon, but later he tore up the dedication); Unprecedented length and complexity; several unusual features: lots of melodic ideas in the 1st mvmt; the main theme is like a person in a drama, struggling and finally triumphing; horns enter “too early” in the recap: these features were carefully planned, the sketchbooks show
 - Fidelio, his only opera
 - Symphonies 4-8 all show contrasting character
- 3rd : to 1827 (less accessible) 9th, string quartets
 - introspective and experimental: blurred phrase and section divisions; improvisatory character, instrumental recitative; fugal textures in developments; sonority, wide spacing, dense textures; unusual numbers and kinds of movements *String Quartet in C# Minor (NAWM 107)*
 - Ninth Symphony (1824)
- Troubled personal life
 - up to 1815, peaceful and prosperous, on the whole
 - Deafness
 - began in his 20’s
 - Heiligenstadt Testament (1802)
 - as it progressed, pressed him into isolation, made him suspicious of even his friends
 - from 1818, clinically deaf: conversation books, 130 survive
 - ill health, (unfounded) apprehensions of poverty
 - family problems
 - no wife, one true love, a married woman, his immortal beloved, whom he would never possess (she offered, he declined)
 - brother Karl died of tuberculosis, protracted legal battle for custody of his nephew, finally won, but was a lousy parent--the kid attempted suicide, and Beethoven finally gave up.
- Works: 9 symphonies, 5 piano concertos 16 string quartets, 32 piano sonatas etc. Compare to Mozart and Haydn’s prolific output.
- **The Romantic Era (1830-1900)**
 - **The Era**
 - The wake of the French Revolution: Napoleon (Beethoven’s 3rd)
 - “Liberty, Equality, Fraternity
 - American Revolution
 - “Nationalism”

- Acendency of the Middle Class
- Inspiration in the Dark Ages, Arthur Legend;
- Nature
- Literature:
 - Poets: Heine (Germany), Hugo, Lamartine (France) Gray, Cowper, Burns, Wordsworth, Coleridge, Byron, Shelley, Keats (England).
 - Conflict between the individual and society: *Tess of the Durbervilles*, *Les Miserables*, *Anna Karenina*, *Oliver Twist*.
- The illness of the century: hope and optimism give way to doubt and disenchantment (all people were not free and equal after all)
- A related theme: escapism; strangeness and wonder; “anywhere but here, anytime but now...” (Dumas, Hawthorne, Poe)
- Visual Art:
 - The same themes as literature
 - Delacroix, Goya
- Impact on music and musicians: end of patronage/court composers, transition to public patronage (and poverty and suffering of artists)
- Individuality, originality important! (Note the musical voice of Beethoven, Brahms, etc.)
- **Style**
 - There is more continuity than contrast between the Classical and Romantic eras; the difference is one of *degree* ; Romantic music is more individual in expressing feelings and transcending convention.
 - In many ways composers were in the shadow of Beethoven, his legacy and influence were deep.
 - **Form:** Expanded forms, and miniatures; asymmetrical phrases
 - **Melody:** Singable melody
 - **Tone Color :** Expanded orchestration, emphasis on timbre, solo instruments, explorations of extremes of range and dynamics.
 - **Harmony:** Expressive -- more dissonance and chromaticism than before
 - **Rhythm:** Rubato, or “robbed time”, cross-rhythms and macro-rhythms, accelerandi and ritardandi
 - ***Nationalism:**
- **Composers**
 - **Franz Schubert (1797-1828), Austrian**
 - almost 1000 works in his short (31yr) life, including 600 lieder.
 - **Robert Schumann (1820-56), German**
 - Was going to be a concert pianist, but injured his right hand (on a contraction he designed to improve his finger strength, the story goes).

- Wrote about music in his *Neue Zeitschrift für Musik* using the imaginary characters of Florestan, Eusebius and Raro to reflect different sides of his own personality.
- Wanted to marry Clara, daughter of his piano teacher, but Weick opposed it vehemently. They did marry, however.
- Brahms a close friend (?) esp. to Clara after Robert went insane.
- **Johannes Brahms (1833-97), German**
- **Frederic Chopin (1810-49), Polish/French**
- **Franz Liszt ((1811-86), Hungarian**
 - symphonic poems (he was the 1st to use the term) His symphonies are also programmatic
 - Influenced Wagner
- **Clara Schumann (1819-96), German**
- **Felix Mendelssohn (1809-47), German**
 - adhered to Classic forms, with themes reminiscent of foreign lands (Italian and Scottish Symphonies)
- **Hector Berlioz (1812-69), French**
 - *Symphonie Fantastique*(1830)
 - a musical drama, whose words are written in a program handed out to the audience
 - central theme: *idée fixe* --fixation) stands for the woman with whom the artist is infatuated and appears in every movement.
 - colorful orchestration: influenced later composers
- **Richard Strauss (1856-1949), German**
- **Giuseppe Verdi (1813-1901), Italian**
- **Richard Wagner (1813-83), German**
- **Peter Tchaikovsky (1840-93), Russian**
- **Anton Dvorak (1841-1904),**
- **Genres**
 - **Vocal**
 - Song: The Lied
 - Strophic form
 - Through composed
 - Modified strophic
 - The song cycle
 - Large Choral Works
 - Romantic Opera
 - **Instrumental**
 - Symphony
 - Concerto
 - Form:
 - **1st Movement: Allegro**
 - Sonata Form, with double exposition
 - Exposition: themes 1 and 2, orchestra

- Themes 1 and 2, solo instrument
- Development
- Recapitulation
- Cadenza (solo instrument alone)
- Coda
- **2nd Movement: Slow and lyrical**
- ABA form most common
- **3rd Movement: Very fast**
- Sonata or Rondo, usually
- Ballet
- Program Music esp the Symphonic Poem
- **Instruments / The orchestra**
 - The piano: better, (improved soundboard, overstringing - bass strings cross over others) stronger, faster (double escapement)
 - Chopin
 - Liszt
- **Vocabulary**
 - absolute music - (not programmatic)
 - bi-modal - draws upon major and minor modes of the same tonic
 - cross-rhythm - simultaneous use of conflicting rhythmic patterns or accents
 - cyclic principal - unification of a large scale work by recurring themes (as in Beethoven 5)
 - leitmotif - theme or motive which represents a character, emotion, idea, or object. Compare to Baroque Doctrine of Affections. Wagner.
 - nationalism - regional melodies, themes, flavors appearing in musical composition
 - nocturne - lyrical character piece for piano (Chopin)
 - polonaise - festive Polish dance in moderate triple meter (Chopin)
 - rubato - melody freedom over fixed accompaniment
 - thematic transformation - the recurring theme changes its mood and character.
- **Time Band II REPRESENTATIVE WORKS (in-depth study):**
 - Set Work: *Kinderszenen*, Robert Schumann
 - Beethoven: *Sonata Pathétique Op. 11* for piano (Finale, Allegro) [NAWM 104]
 - Beethoven: *Eroica Symphony (No. 3) (1st Movement)*
 - Schumann: Trout Quintet
 - Schumann: Erlkönig

IB Time Band 1 (1900-present)

- **The Twentieth Century (1900-2000)**
 - **The Era**

- Technological explosion, scientific advances, two World Wars, the nuclear bomb, mass availability (inevitability) of music in everyday life.
- **Major Composers:**
 - John Philip Sousa (American, 1854-1932)
 - Claude Debussy (French, 1862-1918)
 - Ralph Vaughan Williams (English 1872-1958)
 - Maurice Ravel (French, 1875-1937)
 - Charles Ives (American, 1874-1954)
 - Sergei Rachmaninoff (Russian, 1873-1943)
 - Arnold Schoenberg (Austrian, 1874-1951)
 - Bela Bartok (Hungarian, 1881-1945)
 - Igor Stravinsky (Russian, 1882-1971)
 - Edgar Varese (French 1883-1965)
 - Anton Webern (Austrian, 1883-1945)
 - Alban Berg (Austrian) 1885-1935)
 - Sergei Prokofiev (Russian, 1891-1953)
 - Aaron Copland (American, 1900-1990)
 - Dmitri Shostakovich (Russian, 1906-1975)
 - Elliott Carter (American 1908-)
 - Oliver Messiaen (French, 1908-1992)
 - John Cage (American, 1912-1992)
 - Benjamin Britten (English, 1931-1976)
 - Leonard Bernstein (American, 1918-1990)
 - Karlheinz Stockhausen (German, 1928-)
 - George Crumb (American, 1929-)
 - Krzysztof Penderecki (Polish, 1933-)
 - Steve Reich (American, 1936-)
 - Philip Glass (American, 1937-)
- **Style:**
 - **Form** Continued use of most older principles of form.
 - **Melody** Extreme range, wide leaps, disjunct motion, asymmetry.
 - **Tone Color** Exploitation of extremes in texture and timbre, exploration of electronic and synthesized sounds.
 - **Harmony** Emancipation of dissonance. Unresolved, or new resolutions of dissonance, atonality, polytonality, pantonality, clusters, stacked chords, quartal harmony.
 - **Rhythm** Extremes of tempo, changing meter, cross-rhythms, polyrhythms, irregular accents
- **Genres**
 - Impressionism - term borrowed from painting. “Objective.” Whole tone scales, parallel chord movement, unresolved dissonance, especially seventh and ninth chords. “Shimmering, floating quality.”
 - Expressionism - extremely subjective approach of Schoenberg, Berg and Webern. “Art should express the inner consciousness of

its creator rather than external reality,” thus, extremes, distortion, exaggeration.

- Primitivism - the deliberate evocation of primitive power through insistent rhythms and percussive sounds, as in Stravinsky’s *Rite of Spring*.
- Neoclassicism - emotional restraint, balance and clarity, a return to forms and stylistic features of the 18th century.
- Nationalism - late Romantic trend, deliberate use of folk music and themes to give music a distinct national flavor.

- Avant-garde - on the leading edge of a change in style.
- **Vocabulary**
 - aleatory - chance music; element of composition left to the performer
 - atonality - absence of key or tonal center
 - bitonality - two clearly established tonalities occurring simultaneously
 - glissando
 - serial music
 - microtone
 - minimalism
 - Moog synthesizer
 - musique concrete (Fr.)
 - ostinato
 - pentatonic
 - polychord
 - polyrhythm
 - polytonality
 - retrograde
 - quartal harmony
 - Sprechstimme (Ger.)
 - tone cluster
 - whole tone scale
- **Time Band I REPRESENTATIVE WORKS (in-depth study):**
 - *African Sanctus*
 - *The Rake's Progress*
 - *Petroushka*
 - *The Rite of Spring*
 - *The Firebird*
 - *Wozzack*
 - *A Survivor from Warsaw*
 - *Different Trains*
 - *Music for 18 Musicians*
 - *Concerto for Orchestra*
 - *Music for Strings, Percussion and Celesta*
 - *Ancient Voices of Children*
 - *Pierrot lunaire*

- *Poeme Electronique*

World Music

- **Music of The Andes**
 - Set Culture: IB Music Exam
 - Recording: (World Music Network The Andean Selection) The Music of The Andes: The Rough Guide RGNET 1009
 - Text: The Rough Guide to World Music
 - Supplemental Reading: Appropriate entries in The New Harvard Dictionary of Music
 - **Geography:** The area populated by the Andean Indians; the boundaries of the old Inca Empire. Modern Ecuador, Peru, Bolivia, Argentina and Chile.
 - **History:** Indigenous culture (numerous ethnic groups, each w/own language and culture conquered by Spanish in the 16th century. They spoke an unwritten language; difficult to know much about the sound of their music. Drums and flutes as bg for vocal display; could last entire day during festivals. String instruments were unknown. Since conquest, a blending of traditions: Native, Spanish and African (the Spanish brought slaves).
 - **Vocabulary:**
 - Anhemitonic - lacking semitones
 - Chicha - fermented maize beer which has lent its name to a popular Andean fusion: traditional highland huayno, cumbia (popular Columbian dance music) and rock.
 - Conjunta - group.
 - Cuzco - Peruvian city, the old Inca religious and political capital. A center for Andean music.
 - Hocket - as in medieval music, a technique where bits (even single notes) of the melody are passed among players in alternation.
 - Huayno - a social dance of preconquest origin, usu. in moderate to lively duple meter, binary in structure, with short, syncopated, anhemitonic-pentatonic melodies. Displays characteristic bimodality resulting from the alternation of tonal centers a minor third apart.
 - Huayla - a type of Peruvian dance music.
 - Mestizo - a person of mixed ancestry, here, native American, European and African.
 - Nueva Canción - “new song” developed in the 1960’s in Chile and Argentina. Political. A love song, chronicle and weapon.
 - Quechua - a language, a people, the descendants of the Incas.
 - Yaraví - slow sad song (form dating from preconquest times), often in triple meter, with characteristic Andean anhemitonic and pentatonic bimodal melodies. Text usually deals with lost love, in Spanish and Quechua.
 - **Further definitions** (less important):

- Aymara - The language and culture of one of the oldest civilizations known to man, who inhabited the area of Lake Titicaca. Successful resistance to domination by the Incan empire allowed the Aymaran people to retain their language and much of their culture through the ages.
- Chuspa - Indigenous, woven bag usually used to carry the coca leaf and llijilla.
- Cueca - A coquettish dance from the Colonial Period. Roots are in the Zamba-Cueca of Argentina. Also known as Reodelada (slide) in Chile, Marinera in Peru and La Chilena in Mexico. Each country has its own distinctive style and choreography.
- Campesino - Rural dweller, country person, Indian. In 1952, after the agrarian revolution of the MNR, the term Indio (Indian) was changed in official matters to campesino, in hopes of improving the attitude of city dwellers towards their rural counterparts.
- Morenada - A dance recalling the African slaves brought by the Spanish to work the silver mines of Oruro and Potosí. The richly decorated colorful costumes represent the wealth of the slave owners. The protruding eyes and tongue convey the fatigue and soroche (altitude sickness) suffered by the slaves.
- Peña - A meeting place in the village where inhabitants gather to play. In the cities it refers to a cafe or club where folk music is performed.
- Polleras - The skirts worn by native women. There are successive layers of polleras on the women dancers of the Waka Waka.
- Quechua - The language and culture of the descendants of the people conquered by the Incas.
- Quena or Kena - A pre-Colombian period resonant, notched, cane flute traditionally made of stone, clay or the bone of a condor. From the word khena meaning many holed thing.
- Salteña - An oven baked pastry traditionally served between 10:00 AM and Noon. Generically known as empanada. The source of the recipe comes from a woman who lived in Potosí, Bolivia, then travelled to Salta, Argentina and again returned to Potosí. Hence, a Bolivian pastry with an Argentine name.
- Saya - A dance that has its roots in African heritage and folklore of the African-Bolivian Yungas people of La Paz, Bolivia. This dance is actually a more metropolitan version of dances performed today in Yungas communities throughout Bolivia.
- Socavan - The deepest part of a mine shaft.
- Tinku - A stylized dance of ritual confrontation between two communities usually in the region of North Potosí, Bolivia. The dance is a mock fight between the two communities which ends when a warrior from either side is felled and mortally wounded.
- Waka Waka - Waka means cow, or bull in Quechua. The Waka Waka is a dance combining the colonial element of the Spanish

conquistadors' bull fight with the tradition of the multi-pollera clad milk maid who can still be found walking their cows from door to door selling fresh milk.

- **Instruments:**
 - Antara (aka zampoños) - panpipes of cane or clay. Modern panpipes have a full scale, but traditional ones had only part so more players were needed to pick out a tune in hoquet style. (Siku - Aymara word (Antara in Quechua) for the family of wind instruments consisting of various lengths of bamboo tubes arranged from smaller to largest and tied together in single file. Traditionally, two people shared one set of instruments alternating notes between the players to produce the melody. The most popular sikus is commonly called the zampoña.)
 - Charango - An instrument originally made from an armadillo (whose hair if it grows long after its death is good luck...though not for the armadillo); affectionately known as a Bolivian potato bug to people in Texas, most professional quality charangos are vegetarian versions, sans armadillo and made of wood.
 - Latin percussion instruments - hand drums, gourds
 - Quena - type of vertical (notched-end) flute of the Andes. Made of cane, 25-50cm long, has five or six finger holes and a thumb hole. Modern versions are often made out of PVC pipe.
 - Toyos - A large, deep-sounding pair of sikus measuring up to four and one-half feet in length.
- **Style**
 - **Form** - dance forms prevalent; the huayno is binary.
 - **Melody** - descending phrases repeated in pairs, within an anhemitonic framework.
 - **Tone Color** - characteristic instruments are breathy winds (strings were unknown before the conquest), such as panpipes and notch end flutes, percussion, plucked strings (guitars and harps). Vocals in traditional music are often a high whining falsetto.
 - **Harmony** - highly characteristic and often modal, oscillating between triads built on tonal centers a minor third apart. Polyphony is often in parallel thirds, fourths or fifths, with a melodic and rhythmic independence among parts.
 - **Rhythm** - triple meter is common, lilting dance rhythms, syncopation. Insistent.
- **Artists:**
 - Awatiñas
 - Inti Illimani
 - Víctor Jara
 - Emma Junaro
 - Picaflor de los Andes
 - Rumillajta
- **Works:**

- **Tempestad (3'01") Savia Andina**
- Em tonality; heavy pentatonic feel, but the f# is certainly present
- Liltng (swing or compound meter)
- quadruple meter though, with a lot of syncopation
- very active bass line, although simple harmonically
- Intro (string tremelo) min thirds
- A panpipes liltng upbeats (4 meas phrase repeated)
- B flutter ascending panpipes (4 meas phrase repeated)
- A
- B
- C plucked strings (harp) duet
- Intro
- A
- B
- A doubled voice (lower) joins
- B slight cres. at end.

- **Te Recuerdo Amanda (2'33") Victor Jara**
- Best loved song of this Chilean singer-songwriter-revolutionary, a simple, beautiful, intense aching love song.
- Triple meter
- D mixolydian/D major
- Texto y música de Víctor Jara
- Canción-vals

- Te recuerdo, Amanda,
- la calle mojada,
- corriendo a la fábrica
- donde trabajaba Manuel.

- La sonrisa ancha,
- la lluvia en el pelo,
- no importaba nada,
- ibas a encontrarte con él.

Musical Geography

- **Rome**
 - *St. Peter's*
- **Paris**
- **Venice**
 - **Musical center of Europe during the late Baroque and Classical Eras**
 - *St. Mark's*
 - 1613: Montiverdi appointed choirmaster (retained post until his death 30 years later)
 - *Pio Ospedale della Pieta*
 - Vivaldi's main post

- Vienna

Mass Thru The Ages

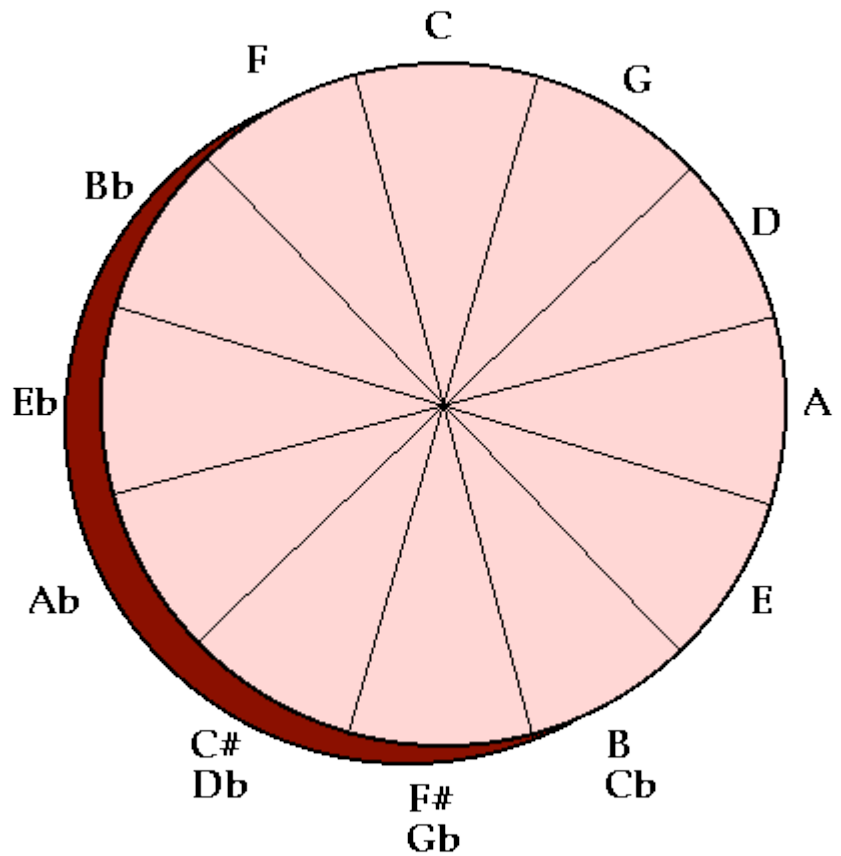
- A possible in-depth project or point of departure for an extended essay:
 - Chant: *Mass for Christmas Day*
 - Palestrina: *Pope Marcellus Mass*
 - Bach: *Mass in B Minor*
 - Mozart: *Requiem*
 - Beethoven: *Missa solemnis*
 - Faure: *Requiem*
 - Cuyabyab, Ryan: *Missa*
 - Fanshawe, David: *African Sanctus*

MUSIC THEORY AND HARMONY

- I. Overview of important terms/ ELEMENTS:
 - Sound:
 - Pitch (Frequency)
 - Dynamics (Volume, Loudness, Intensity)
 - Timbre (overtones, harmonics)
 - Performing media: voices and instruments
 - Soprano, alto, tenor, bass
 - Woodwinds, brass, strings, percussion
 - Aerophones, chordophones, idiophones, membranophones
 - Synthesizers
 - Rhythm and Meter
 - Simple and compound
 - Duple, triple and quadruple
 - Melody
 - Phrase, period, cadence, tune, theme, motive
 - Harmony
 - Triad: major, minor; tonic, subdominant, dominant
 - Tonality, Key, Scale
 - Consonance and dissonance
 - Form
 - Sonata, rondo, theme and variation, binary, ternary, da capo, strophic, through composed...
 - Repetition, contrast, and variation
 - Notation
 - Calligraphy concepts (neatness counts)
 - Notation programs (the new way)
- II. Rhythm
 - Rhythmic notation: heads, stems, beams / direction of stems / beaming

| | | | |
|---|---------------|---------------|---|
|  | double whole, | breve | |
|  | whole, | semi-breve | |
|  | half, | minim |  |
|  | quarter, | crotchet |  |
|  | eighth, | quaver |  |
|  | sixteenth, | semiquaver | |
| | | thirty-second | demisemiquaver |

-
- relationship is fixed
- RESTS: notation for silence (each note has a matching rest)
- For notating complex rhythms: subdivide! Put in the eighth note pulse
- Meter signatures
 - Simple 2/4, 3/4, 4/4: beat divisible by 2
 - Compound 6/8, 9/8, 12/8: beat divisible by 3 DOTTED NOTE gets the beat
 - Bars or measures
 - Duple, triple, quadruple
 - Complex (not so complex; additive)
 - Beaming to show the beat
 - duplets and triplets: UNNATURAL divisions of the beat
- III. Harmonic materials
 - Key, scale and key signature
 - Tonality: tonic
 - Half and whole steps (learn to identify aurally!)
 - Major scale: do re mi fa sol la ti do / 12345671 / WWHWWWH
 - (Sharps, flats, and naturals: practice drawing, know how they work!)
 - Accidentals and key signatures
 - Circle of 5ths:



-
- Minor scales:
 - pure or natural
 - harmonic
 - melodic
- Relative and parallel majors and minors
- Scale degrees:

| | | | | |
|---|--------------|--------------|-----|------------------------------------|
| ○ | ¹ | TONIC | I | keynote |
| 2 | | supertonic | II | above the tonic |
| 3 | | mediant | III | between the tonic and the dominant |
| 4 | | sub-dominant | IV | the lower dominant |
| 5 | | DOMINANT | V | the dominant sound |
| 6 | | sub-mediant | VI | between the tonic |

| | | | |
|---|--------------|----|--|
| 6 | sub-mediante | VI | between the tonic and the lower dominant |
|---|--------------|----|--|

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h modes

- o ionian
- o dorian
- o lydian
- o phrygian
- o mixolydian
- o aolian
- o locrian
- o Chromatic scale
 - o composed of semitones
 - o sharps going up; flats going down
- o Pentatonic and whole tone scales (just for the record)
 - o two whole tone scales

• Intervals

- o the distance between two pitches
- o SIZE (prime, second, third, fourth, fifth, sixth, seventh, octave, compound)
 - o count the letter names it spans
 - o major scale is the yardstick
- o QUALITY (perfect, major, minor, augmented, diminished)
 - o major, minor and perfect / augmented and diminished
- o compound intervals
- o practice naming intervals
- o practice hearing intervals
- o inverting intervals:
 - o prime becomes octave
 - o second becomes seventh
 - o third becomes sixth
 - o fourth becomes fifth
 - o fifth becomes fourth
 - o sixth becomes third
 - o seventh becomes second
 - o octave becomes prime
 - o major becomes minor (and visa versa)
 - o diminished becomes augmented (and visa versa)

• TRIADS (now we are cookin')

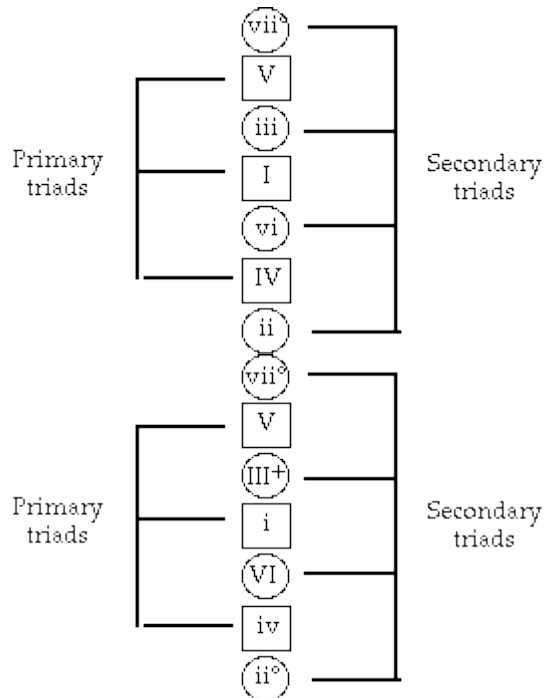
- o stacked thirds

- o diatonic triads (use no accidentals)
 - o for minor use harmonic minor (use the raised 7th scale degree)
- o memorize:

| | | |
|-----|-----|-----|
| ... | ... | ... |
| CEG | DFA | BDF |
| FAC | EGB | |
| GBD | ACE | |

- o major minor diminished

- o major: I, ii, iii, IV, V, vi, vii°
- o minor: i, ii°, III+ or III, iv, V, VI, vii°



- o Primary triads: (MAJOR IN A MAJOR KEY)
 - o Tonic --> fifth above is Dominant; fifth below is sub-dominant
 - o Tonic is inactive; chord of repose
 - o Dominant and sub-dominant tend to progress to tonic (active)
- o Secondary triads: (MINOR AND DIMINISHED IN A MAJOR KEY)
 - o Mediant-->halfway between the tonic and dominant (3rd scale degree)
 - o Sub-mediante-->halfway between the tonic and sub-dominant (6th scale degree)
 - o supertonic (above the tonic)
 - o leadingtone (leads to tonic; 1/2 step below)
 - o (subtonic) whole step below tonic: not diatonic.
- o Basic progressions:
 - o OPENING:
 - o I-V
 - o I-IV
 - o (I) IV-V

- COMPLETION
 - V-I
 - IV-I (PLAGEL)
 - V-I
- Associations of primary and secondary triads:
 - I ~ iv
 - IV ~ ii
 - V ~ iii, vii°
- Triads in Root Position: Doubling and Spacing
 - figured bass (common in Baroque; now used to study theory)
 - 5
 - 3
 - figures refer to the interval above the lowest note
 - #, b, /: accidentals applied to the upper notes are shown in the figured bass; accidentals applied to the lowest note (or its duplication one or more octaves above) are not indicated.
 - triad in root position requires no figuration
 - slash raises 1/2 step
 - accidental w/o a number refers to the third
 - four part texture
 - so prevalent in the common practice period
 - soprano, alto, tenor, bass
 - learn the ranges (approximate)
 - soprano: d1 - g2
 - alto: g - c2
 - tenor: d - f1
 - bass: F - c1
 - Soprano, treble clef stems up
 - Alto, treble clef stems down
 - Tenor, bass clef stems up
 - Bass, bass clef stems down
 - Doubling: for now, we double the root
 - Spacing
 - close: the upper three voices are as close together as possible
 - open: a tone of the triad can be placed between each adjacent pair of upper voices (skip one)
 - Voice Leading
 - similar motion - same direction not same interval
 - parallel motion - same direction same interval (does not usually take into account quality)
 - parallel P5 and 8VE, also P1, forbidden!
 - contrary motion - voices move in opposite direction. Can cause hidden fifths and octaves
 - oblique motion - one voice remains stationary and the other moves in either direction

- Avoid melodic A2's and A4's
 - Stepwise is best (retain common tones, even)
- Nonharmonic tones
 - Passing tones (connect two harmony notes)
 - Neighbor tones / auxiliary (decorate a single harmony note)
 - Suspension (tied), Appoggiatura (strong beat dissonance)
 - Passing tones (connect two harmony notes)
 - Neighbor tones / auxiliary (decorate a single harmony note)
 - Suspension (tied), Appoggiatura (strong beat dissonance)
- Seventh Chords
 - Dominant Sevenths
 - may be made by superimposing a third upon a triad: but did not originate that way.
 - the seventh first appeared as a melodic non-harmonic tone
 - the first harmonic dissonance
 - functions as a V, except not usually as the cadential chord in a half cadence
 - resolves to I; leading tone goes up, seventh usu. goes down (2nd inversion is the exception)
 - because it contains both the fourth and seventh scale degrees, any given dom 7th can exist in ONLY ONE KEY and is therefore the strongest possible implication of a KEY.
 - Diminished sevenths (now here is something interesting...)
 - stacked minor thirds--symmetrical
 - has dominant function (like a dominant ninth with the root omitted),
 - each can resolve to FOUR DIFFERENT TONICS
 - there are only three, as far as actual pitches go
 - thus, very useful for modulation, obviously.
 - Non-Dominant Sevenths
 - Secondary Dominants
 - Modulation
 - Other interesting chords
 - Neapolitan
 - Altered Dominants
 - Diminished Sevenths
 - Ninth, Eleventh, Thirteenth Chords
 - Jazz

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