

# **IB Music Technology II Medieval Study Guide**

Medieval Style Period – 400 - 1450

## **Gregorian Chant**

The official music for over 1,000 years of the Roman Catholic church. It conveys a calm, otherworldly quality, and represents the “voice” of the church, rather than any single individual. It was named after Pope Gregory I (the Great) who reorganized the Catholic liturgy during his “reign” from 590 – 604.

Medieval music that consists of Gregorian chant and one or more additional melodic lines is called – ORGANUM.

## **Church Modes**

The seven basic scales which were used for composing the chants. Aeolian, Ionian, Dorian, Lydian, and Mixolydian were the most common used.

## **Drone**

Consists of two or more long, sustained tones accompanying a melody.

## **Polyphony**

Consists of two or more simultaneous melodic lines.

## **The Mass**

The mass is a reenactment of the sacrifice of Jesus, and is the most solemn ritual of the Church. While the text of the “Kyrie” was derived from Greek, the rest of the Mass texts were in latin.

## KEY POINTS OF SACRED MUSIC IN THE MEDIEVAL PERIOD:

- Many cultures around the world use a kind of chant – a monophonic (single-line) melody in their worship.
- The music of the early Christian – Gregorian Chant – features monophonic, nonmetric melodies set in one of the Church modes.
- The melodies fall into three categories:
  - *Syllabic* – melodic style with one note to each syllable of text.
  - *Neumatic* – melodic style with two to four notes set to each syllable.
  - *Melismatic* – melodic style characterized by many notes sung to a single text syllable.
- Some chants are sung alternating a soloist and chorus in a responsorial performance.
- The Cathedral of Notre Dame was a center for *organum*, the earliest type of polyphony, which consisted of two-, three-, or four-voice parts sung in fixed rhythmic patterns that are repeated or varied.

## KEY POINTS OF SECULAR MUSIC IN THE MEDIEVAL PERIOD:

- Secular music arose in courts – performed by aristocratic *troubadours* in France, and *Minnesingers* in Germany – and in cities by wandering minstrels.
- Secular songs were sung monophonically, with improvised instrumental accompaniment.
- Machaut was an important poet-composer of the French *Ars Nova* (new art of the 14<sup>th</sup> century), who wrote sacred music and polyphonic *chansons* (French secular songs) set to fixed text forms (*rondeau, ballade, virelai*).
- Instrumental music was generally improvised, performed by ensembles of soft (*bas*) or loud (*haut*) instruments, categorized by their use (indoor or outdoor)
- Dance music was one of the primary instrumental genres, and featured improvised musical decorations (*embellishments*) of simple tunes.
- The religious wars (Crusades) and medieval explorations enabled the exchange of musical instruments as well as theoretical ideas about music with Middle Eastern and Far Eastern cultures.

# IB Music Technology II

## Renaissance Study Guide

### RENAISSANCE STYLE PERIOD – 1450 – 1600

During the Renaissance style period, the dominant intellectual movement – *humanism* – focused on human life and its accomplishments. The Catholic Church was far less powerful during this style period than it had been during the Middle Ages/Medieval period. The invention of printing with movable type (around 1450) accelerated the spread of learning.

### CHARACTERISTICS OF RENAISSANCE MUSIC

#### Words and Music:

- Vocal music was more important than instrumental music.
- Humanistic interest in language influenced vocal music, creating a “close” relationship between words and music.
- Composers wrote music to enhance the meaning and emotion of the text.
- “Word Painting” is a musical representation of specific poetic images.
- Music seems calm and restrained to current audience (21<sup>st</sup> Century)

#### Texture:

- Chiefly polyphonic
- Typical choral piece has 4, 5, or 6 voice parts of nearly equal melodic interest.
- Music sounds fuller than Medieval music.
- Bass register was used for the first time, expanding the pitch range to more than 4 octaves.
- A Capella – unaccompanied choral music. This was the “golden age” of this style of music.
- Instruments were often combined with voices, duplicating the vocal lines to reinforce the sound, or might take the part of a missing part.

#### Rhythm and Melody:

- Rhythm is more a gentle flow than a sharply defined beat, because each melodic line has great rhythmic independence.
- Challenge to each individual singer as they must maintain an individual rhythm.
- Melody usually moves along a scale with few large leaps.

## KEY POINTS OF SACRED MUSIC IN THE RENAISSANCE PERIOD:

- Many composers focused their polyphonic Mass settings on texts from the Ordinary of the Mass – Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.
- Important Composers were: Du Fay, des Prez, and Palestrina.
- Composers would use popular tunes as a *cantus firmus* (fixed song or idea) for their compositions.
- Motets became a sacred form with a single Latin text, for use in the Mass and other religious services.
- Motets in praise of Mary – the mother of Jesus – were extremely popular because of the many groups devoted to “Marian” worship.

## KEY POINTS OF SECULAR MUSIC IN THE MEDIEVAL PERIOD:

- This style period saw a rise in amateur music-making, providing a new audience for the main secular genres in France – the *chanson*, and the Italian and English *madrigals*.
- Instrumental Dance music played by both professionals and amateurs flourished during the Renaissance.
- The *madrigal* originated in Italy as a form of aristocratic entertainment; it was later adopted as a favored English secular genre.
- Monteverdi was a master of Italian madrigal and of expressive devices such as *word painting*.
- The *English Madrigal* was often simpler and lighter in style than its Italian counterpart.

# IB Music Technology II

## Baroque Study Guide

### Baroque Style Period – 1600 - 1750

The stylistic changes that mark the shift from the Renaissance to the Baroque are dramatic – the new era that dawned at the onset of the seventeenth century can be viewed as a revolution in music.

This era in music was a time of turbulent change, religious wars, and of exploring the “new world”. It also was the rise of middle-class culture, with music-making centered in the home, church, and at the universities.

In the “New World”, music served religion through the singing of psalms, important to both protestants and catholics.

### *A Comparison of Renaissance and Baroque Styles*

	<i>Renaissance (1450 – 1600)</i>	<i>Baroque (1600 – 1750)</i>
<i>Composers</i>	<i>Du Fay, des Prez, Palestrina, Monteverdi (early works)</i>	<i>Monteverdi (late works) Purcell, Vivaldi, Handel, Bach</i>
<i>Harmony</i>	<i>Modal harmony</i>	<i>Major and Minor Tonality</i>
<i>Texture</i>	<i>Imitative polyphony</i>	<i>New monodic style (solo) Polyphony (late Baroque)</i>
<i>Medium</i>	<i>A Capella music</i>	<i>Concerted music (voices and instruments)</i>
<i>Sacred Vocal Genres</i>	<i>Mass and Motet dominant</i>	<i>Oratorio, Lutheran Cantata</i>
<i>Secular Vocal Genres</i>	<i>Chanson, Madrigal</i>	<i>Opera, Cantata</i>
<i>Instrumental Genres</i>	<i>Derived from vocal forms Dance music (instruments not specified)</i>	<i>Sonata, Concerto grosso, Sinfonia, suite (instruments specified)</i>
<i>Use of Preexistent Works</i>	<i>Some works built on cantus firmus (fixed idea/song)</i>	<i>Works are free composed</i>

## **CHARACTERISTICS OF BAROQUE MUSIC:**

### **Unity of Mood:**

A baroque piece usually expresses one basic mood; what begins joyfully will remain joyful throughout. Various emotional states were represented – joy, grief, agitation, etc. The prime exception to this unity of mood principle occurs in vocal music. Drastic changes of emotion in a text may inspire corresponding changes in the music.

### **Rhythm**

Unity of mood is conveyed first of all by continuity of rhythm. Rhythmic patterns heard at the beginning of a piece are repeated throughout. This rhythmic continuity provides a compelling drive and energy – the forward motion is rarely interrupted. The beat is emphasized far more in this style period than the Renaissance.

### **Melody**

Baroque melodies create a feeling of continuity. An opening melody will be heard again and again in the course of a baroque piece. There is a continuous expanding, unfolding, and unwinding of melody. Many baroque melodies sound elaborate and ornamental, and they are not easy to sing or remember. A baroque melody gives an impression of dynamic expansion rather than of balance and symmetry.

### **Dynamics**

Paralleling continuity of rhythm and melody in baroque music is continuity of dynamics. The level of volume tends to stay constant for a stretch of time. When the dynamics do shift, the shift is sudden. This is called – *terraced dynamics* – *the alternation between loud and soft dynamics*. Gradual changes (crescendo and decrescendo) are not prominent features of baroque music.

The main keyboards of the period were the organ and the harpsichord, both well suited for continuity of dynamics.

### **Texture**

Late Baroque music is chiefly polyphonic in texture – two or more melodic lines competing for the listener's attention. However, not all late baroque music was polyphonic. Handel would contrast his textures between polyphonic and homophonic sections.

## Chords and Basso Continuo

Chords became increasingly important. This new emphasis on chords and the bass part resulted in an accompaniment called the *basso continuo* (Italian for continuous bass). The continuo – to use the common abbreviation – is usually played by two instruments: a keyboard instrument and a low melodic instrument like a cello or bassoon.

## Words and Music

Like their earlier counterparts, Baroque composers used music to depict the meaning of specific words. They often emphasized words by writing many rapid notes for a single syllable of text; this technique also displayed a singer's virtuosity.

### KEY POINTS:

- Baroque era marks the introduction of a new style of music – *monody* – featuring solo song with instrumental accompaniment.
- Harmony was notated with *figured bass* – a shorthand that allowed performers to supply the chords through *improvisation*.
- The *MAJOR-minor* tonality system was established in this era.
- While early music in the baroque moved more freely, later music is characterized by a vigorous, regular rhythm and continuous melodic expansion.
- The union of text and music was expressed in the Baroque *doctrine of the affections*.
- Most important new genre was that of the Baroque Opera – a large-scale music drama that combines poetry, acting, scenery, and costumes with singing and instrumental music.
- The *fugue* is one of the cornerstones of the Baroque era, and can be written for a group of instruments or voices, or for a single instrument like an organ or harpsichord.
- The **fugue** is a polyphonic composition based on one main theme called a **subject**.
- Throughout the fugue, different melodic lines (or voices) imitate the subject.
- Italian *cantata* was a vocal genre for solo singers and instrumental accompaniment based on lyric, dramatic, or narrative poetry.
- The sacred cantatas of north German Composer J. S. Bach were written for the Lutheran church service. They are multi-movement works with solo arias, recitatives, and choruses – all with instrumental accompaniment.
- Lutheran cantatas are generally united by a *chorale*, or hymn tune, sung in four-part harmony.
- Bach was better known in his lifetime as a virtuoso organist than as a composer.

- The Baroque *Oratorio* is a large-scale dramatic genre with a religious or biblical text performed by solo voices, chorus, and orchestra; it is not staged or costumed.
- Handel was known for his Italian operas and later in life his English-texted oratorios (including *Messiah*).
- *Messiah* is set in three parts – Christmas, Easter, and Redemption.
- Instrumental music claimed a new position of importance in the Baroque.
- New large scale forms emerged – *Sonata, Concerto*.
- The *trio sonata* and *solo sonata* were the most popular forms of Baroque chamber music.
- The Baroque *Suite* is a group of dances usually in the same key. Each piece is usually in binary form (**A-A-B-B**) or ternary form (**A-B-A**).
- The standard dances in the suite are the *allemande, courante, sarabande, and gigue*.
- The French Rococo and the German “sentimental” styles ushered in the new Classic era.

## **IB Music Technology II Classical Study Guide Classical Style Period – 1750 - 1820**

By the middle of the 18<sup>th</sup> century, faith in the power of reason was so great that it began to undermine the authority of the social and religious establishment. Philosophers and writers referred to this age as “The Age of Enlightenment”.

In the visual arts, the heavy, monumental style of the Baroque gave way to the more intimate *rococo* style with its light colors, curved lines, and graceful ornaments. By the late 18<sup>th</sup> Century, there was another change in taste, and rococo art was thought frivolous, excessively ornamented, and lacking in ethical content. This style was replaced by the neo-classical style – which attempted to recapture the “noble simplicity and calm grandeur” of the Ancient Greek and Roman Art.

The reason the term “classical” is used to refer to this era of music is the common stress on balance and clarity of structure.

## *A Comparison of Baroque and Classical Styles*

	<i>Baroque (1600 – 1750)</i>	<i>Classical (1750 – 1825)</i>
<i>Composers</i>	<i>Monteverdi (late works) Purcell, Vivaldi, Handel, Bach</i>	<i>Haydn, Mozart, Beethoven, Schubert</i>
<i>Melody</i>	<i>Continuous melody with wide leaps, chromatic tones for emotional effect</i>	<i>Symmetrical melody in balanced phrases and cadences; tuneful, diatonic, with narrow leaps</i>
<i>Rhythm</i>	<i>Single rhythm predominant; steady, energetic pulse; freer in vocal music</i>	<i>Dance rhythms favored; regularly recurring accents</i>
<i>Harmony</i>	<i>Chromatic harmony for expressive effect; major-minor system established with brief excursion to other keys</i>	<i>Diatonic harmony favored; tonic-dominant relationship expanded, becomes basis for large-scale form(s)</i>
<i>Texture</i>	<i>Monodic texture (early Baroque) polyphonic texture (late Baroque) linear-horizontal dimension</i>	<i>Homophonic texture; chordal-vertical dimension</i>
<i>Instrumental Genres</i>	<i>Fuge, concerto grosso, trio sonata, suite, chaconne, prelude, passacaglia</i>	<i>Symphony, solo Concerto, Solo Sonata, Sting Quartet, other chamber music genres</i>
<i>Vocal Genres</i>	<i>Opera, Mass, Cantata, Oratorio</i>	<i>Opera, Mass, Oratorio</i>
<i>Form</i>	<i>Binary Form predominant</i>	<i>Ternary form becomes important Sonata-Allegro form developed</i>
<i>Dynamics</i>	<i>Subtle dynamic nuances; forte/piano contrasts echo effects</i>	<i>Continuously changing dynamics through crescendo and decrescendo</i>
<i>Timbre</i>	<i>Continuous tone color throughout one movement</i>	<i>Changing tone colors from one section to the next</i>

<i>Performing "forces"</i>	<i>String orchestra with added woodwinds; organ and harpsichord in use</i>	<i>Orchestra standardized into four choirs: Introduction of clarinet, trombone: Rise of piano to prominenc</i>
<i>Improvisation</i>	<i>Improvisation expected; harmonies realized from figured bass</i>	<i>Improvisation largely limited to cadenzas in Concertos</i>
<i>Emotion</i>	<i>Single affection; emotional exuberance and theatricality</i>	<i>Emotional balance and restraint</i>

## CHARACTERISTICS OF CLASSICAL MUSIC:

### Contrast of Mood:

Great variety and contrast of mood received new emphasis in classical music. Classical compositions will fluctuate in mood. Dramatic, turbulent music might lead into a carefree dance tune. Not only are there contrasting themes within a movement, but there also may be striking contrasts within a single theme.

Mood in classical music may change gradually or suddenly, expressing conflicting surges of elation and depression. But such conflict and contrast are under the firm control of the classical composer, such as Haydn, Mozart, and Beethoven, who were able to impart unity and logic to music of wide emotional range.

### Rhythm

Flexibility of rhythm adds variety to classical music. A classical composition has a wealth of rhythmic patterns, whereas a baroque piece contains a few patterns that are reiterated throughout. Baroque works convey a sense of continuity and perpetual motion, so that after the first few bars one can predict pretty well the rhythmic character of an entire movement. The Classical style also included unexpected pauses, syncopations, and frequent changes from long notes to shorter notes. And the change from one pattern of note lengths to another may be either sudden or gradual.

## Texture

In contrast to the polyphonic texture of late baroque music, classical music is basically homophonic. However, texture is treated as flexible as rhythm. Pieces shift smoothly or suddenly from one texture to another. A work may begin homophonically with a melody and simple accompaniment but then change to a more complex polyphonic texture that features two simultaneous melodies or melodic fragments imitated among the various instruments.

## Melody

Classical melodies are among the most tuneful and easiest to remember. The themes of even highly sophisticated compositions may have a folk or popular flavor. Occasionally, composers simply borrowed popular tunes (*Mozart borrowing "Twinkle, Twinkle Little Star"*) More often, however, they wrote original themes with a popular character.

Classical melodies tend to sound balanced and symmetrical because they are frequently made up of two phrases of the same length. The 2<sup>nd</sup> phrase in such melodies may begin like the first, but it ends more conclusively. Such a melodic type, which may be diagrammed a a', is easy to sing. Baroque melodies tend to be less symmetrical, more elaborate, and harder to sing.

## Dynamics and the use of the Piano

Classical composers' interest in expressing shades of emotion led to the widespread use of gradual dynamic change – *crescendo and decrescendo*. They did not restrict themselves to the "terraced" dynamics (abrupt shifts from loud to soft) characteristic of baroque music.

During the classical period, the desire for gradual change led to the replacement of the harpsichord by the piano. By varying finger pressure on the keys, a pianist can play more loudly or softly. Although the piano was invented around 1700, it began to replace the harpsichord only around 1775. Most of the mature compositions of Haydn, Mozart and Beethoven were written for the piano, rather than for harpsichord, clavichord, or organ – which had been featured in baroque music.

## End of the Basso Continuo

The basso continuo was gradually abandoned during the classical period. In the classical composer's works, a harpsichordist did not need to improvise an accompaniment. One reason why the basso continuo became obsolete was the more and more music was written for amateurs, who could not master the difficult art of improvising. Also, classical composers wanted more control over their works by specifying the accompaniment rather than trust the judgment of improvisers.

## Classical Orchestra

New Orchestra evolved during classical period. Unlike baroque orchestra, which could vary from piece to piece; it became a standard group of four sections:

Strings	– 1 <sup>st</sup> violins, 2 <sup>nd</sup> violins, violas, cellos, double basses
Woodwinds	– 2 flutes, 2 oboes, 2 clarinets, 2 bassoons
Brasses	– 2 french horns, 2 trumpets
Percussion	– 2 timpani

Notice that woodwind and brass instruments are paired and that clarinets have been added. Trombones were also used by Mozart and Haydn, but only in opera and church music, not in solely instrumental works. The number of musicians was greater in a classical orchestra than in a baroque group.

## Classical Forms

Instrumental compositions of the classical period usually consist of several movements that contrast in tempo and character. There are often four movements, arranged as follows:

1 – fast movement	2 – slow movement
3 – dance-related movement	4 – fast movement

Symphonies and String Quartets follow the four movement pattern.  
Sonatas may consist of two, three, or four movements.

Symphony – written for full orchestra

String Quartet – written for two violins, viola and cello

Sonata – written for one or two instruments

## Sonata-Allegro Form

Sonata form refers to the form of a single movement. It consists of three main sections:

Exposition – where the themes are presented

Development – where the themes are treated in new ways

Recapitulation – where the themes return.

Coda – a concluding section which may or may not be added. (Coda is Italian for *tail*)

A single sonata form movement may be outlined as follows:

Introduction/Exposition:

1<sup>st</sup> theme in tonic (home) key

Bridge containing modulation from home key to new key

2<sup>nd</sup> theme in new key

Closing section in key of 2<sup>nd</sup> theme

Development:

New treatment of themes

Modulation to different keys

Recapitulation

1<sup>st</sup> theme in tonic key

Bridge

2<sup>nd</sup> theme in tonic key

Closing section in tonic key

(Coda)

In tonic key

## **Theme and Variations**

This was widely used in the classical period, either as an independent piece or as one movement of a symphony, sonata, or string quartet. In this form, a basic musical idea – theme – is repeated over and over again and is changed each time. This form is outlined as follows:

Theme (A)

1<sup>st</sup> Variation (A')

2<sup>nd</sup> Variation (A'')

3<sup>rd</sup> Variation (A''')

Each variation, even though usually about the same length as the theme, is unique and may differ in mood from the theme. Changes in melody, rhythm, harmony, accompaniment, dynamics, or tone color may be used to give a variation its own identity. They may be connected to each other, or separated by pauses. For the original theme, the composer may borrow someone else's, or compose an original theme.

## OTHER FORMS:

Minuet and Trio  
Rondo

**Concerto** – is a three movement work for an instrumental soloist and orchestra.

## KEY POINTS:

- Two pre-classical styles prevailed in the early 18<sup>th</sup> century – the decorative *Rococo* (in France) and the sensitive style (*Empfindsamkeit*) in Germany.
- Taste in Opera changed radically during this era; some preferred Italian comic opera over French court, and others were drawn to the more popular *ballad opera* (*The Beggar's Opera*), with its familiar songs and spoken text.
- Melodic ideas – themes – are used as building blocks in a composition; these melodies are made up of short melodic or rhythmic fragments known as *motives*.
- Themes can be expanded by varying the melody, rhythm, or harmony through *thematic development*; this usually happens in large-scale pieces.
- Repeated short patterns, or *ostinatos*, can also be used to build compositions.
- Form is the most important organizing element in *absolute music* – music which has no specific pictorial or literary program
- Many of the great masterworks of instrumental music are in the standard *multi-movement cycle* of three or four movements; these include the Classic-era Symphony, Sonata, String Quartet (and other chamber music) and the Concerto.
- *Cyclical structure* is a nineteenth century device that links movements, and occurs when a theme from an earlier movement reappears in a later one.
- Classical music is characterized by a singable, lyrical melody; diatonic harmony; regular rhythms and meters; homophonic texture; and the frequent use of folk elements
- Music centered around the court, with composers (especially Haydn) and women musicians – employed under the patronage system.
- Concert life in the early Americas was focused on the performance of European music.
- Classical Era is considered the “Golden Age” of Chamber music – ensemble music for two to ten performers, with one player per part.
- String Quartet was the most important chamber music genre of the era; duos, trios, quintets, serenades and divertimentos were also cultivated.
- Form for String Quartet followed the standard four movement structure of fast-slow-moderate dance – fast.
- Mozart was a child prodigy.

- Mozart, despite dying at an early age of 35, made significant contributions to nearly all musical genres, including the Symphony, Sonata, Concerto, Chamber music, sacred music, and various types of opera.
- Mozart's music is known for its lyrical melodic lines, colorful orchestration, and dramatic content.
- Symphony was one of the principal instrumental forms of the Classical era.
- Beethoven is viewed as transitional figure whose music – divided into three style periods – straddles the Classical and Romantic eras.
- His 9 symphonies are monumental works intended for the concert hall rather than the aristocratic salon; His 5<sup>th</sup> symphony, his best known composition, is built on a now-famous four note motive that permeates all 4 movements.
- Classical Concerto form usually has only three movements – fast – slow – fast.
- The Mass, Requiem Mass, and the Oratorio were the dominant sacred choral forms of the Classical era.
- *Opera Buffa* (Italian comic opera) and *Opera Seria* (Italian serious opera) prevailed.

# **IB Music Technology II**

## **Romantic Study Guide**

### **Romantic Style Period – 1820 - 1900**

Romanticism is a cultural movement that stressed emotion, imagination, and individualism. Romantic writers broke away from time-honored conventions and emphasized freedom of expression. Romantic painters used bolder, more brilliant colors, and preferred dynamic motion to gracefully balanced poses.

Emotional subjectivity was a basic quality of romanticism in art. Romantics were especially drawn to the realm of fantasy: the unconscious, the irrational, the world of dreams. The romantic fascination with fantasy was paired with enthusiasm for the Middle Ages, that time of chivalry and romance. They were inspired by medieval folk ballads, tales of fantasy and adventure.

There also was an increased importance of nature. The physical world was seen as a source of consolation and a mirror of the human heart.

## *A Comparison of Classical and Romantic Styles*

	<i>Classical (1750 – 1825)</i>	<i>Romantic (1820 - 1900)</i>
<i>Composers</i>	<i>Haydn, Mozart, Beethoven, Schubert</i>	<i>Beethoven, Schubert, Mendelssohn, Clara Schumann, Robert Schumann, Chopin, Liszt, Berlioz, Brahms, Tchaikovsky, Verdi, Wagner</i>
<i>Melody</i>	<i>Symmetrical melody in balanced phrases and cadences; tuneful, diatonic, with narrow leaps</i>	<i>Expansive, singing melodies; wide ranging; more varied, with chromatic inflections</i>
<i>Rhythm</i>	<i>Clear rhythmically, with regularly recurring accents; dance rhythms favored</i>	<i>Rhythmic diversity and elasticity; tempo rubato</i>
<i>Harmony</i>	<i>Diatonic harmony favored; tonic-dominant relationship expanded, becomes basis for large-scale form(s)</i>	<i>Increasing chromaticism; expanded concepts of tonality</i>
<i>Texture</i>	<i>Homophonic texture; Horizontal perspective</i>	<i>Homophony, turning to increased polyphony in later years of ear</i>
<i>Instrumental Genres</i>	<i>Symphony, solo Concerto, Solo Sonata, Sting Quartet, other chamber music genres</i>	<i>Same large genres adding one-movement symphonic poems Solo piano works</i>
<i>Vocal Genres</i>	<i>Opera, Mass, Oratorio</i>	<i>Same vocal forms Adding works for solo voice and piano/orchestra</i>
<i>Form</i>	<i>Ternary form becomes important Sonata-Allegro form developed Absolute forms preferred</i>	<i>Expansion of forms and interest in continuous as well as miniature programmatic forms</i>
<i>Dynamics</i>	<i>Continuously changing dynamics through crescendo and decrescendo</i>	<i>Widely ranging dynamics for expressive purposes</i>

<i>Timbre</i>	<i>Changing tone colors from one section to the next</i>	<i>Continual change and blend of tone colors: experiments with new instruments and unusual ranges</i>
<i>Performing "forces"</i>	<i>Orchestra standardized into four choirs: Introduction of clarinet, trombone: Rise of piano to prominence</i>	<i>Introduction of new instruments: Tuba, English Horn, Valved brass Harp, piccolo) Much larger orchestras Piano predominate as solo instrument</i>
<i>Virtuosity</i>	<i>Improvisation largely limited to cadenzas in Concertos</i>	<i>Increased virtuosity Composers specified more in scores</i>
<i>Expression</i>	<i>Emotional balance and restraint</i>	<i>Emotions, mood, atmosphere emphasized: Interest in the bizarre and macabre</i>

## CHARACTERISTICS OF ROMANTIC MUSIC:

### Individuality of Style:

Romantic music puts unprecedented emphasis on self-expression and individuality of style. Many romantics created music that sounds unique and reflects their personalities.

### Expressive Aims and Subjects:

The romantics explored a universe of feeling that included flamboyance and intimacy, unpredictability and melancholy, rapture and longing. Fascination with the fantastic and diabolical is expressed in music like – *Dreams of the Witches' Sabbath* by Berlioz (*Symphonie Fantastique*). All aspects of nature attracted romantic musicians.

### Nationalism and Exoticism:

Nationalism was an important political movement that influenced 19<sup>th</sup> century music. Musical **nationalism** was expressed when composers deliberately created music with a specific national identity, using folk songs, dances, legends, and history of their homelands. This national flavor contrasts with the more universal character of classical music.

This fascination also led composers to draw on colorful materials from foreign lands, a trend known as **exoticism**. Bizet set the opera *Carmen* in Spain, Puccini evoked images of Japan in *Madame Butterfly*, and Rimsky-Korsakov suggested an Arabian atmosphere in *Scheherazade*.

## Program Music

Program music is music associated with a story, poem, idea or scene. The nonmusical element is usually specified by a title or explanatory comments called a **program**. Examples are – Tchaikovsky's *Romeo and Juliet*, Smetana's *The Moldau*.

Program music in some form or another has existed for centuries, but it became particularly prominent in the romantic period, when music was closely associated with literature.

## Expressive Tone Color:

Romantic composers reveled in rich and sensuous sound, using tone color to obtain a variety of mood and atmosphere. Never before had timbre been so important. Orchestras became larger and more varied in tone color. At the end of the Romantic era, an orchestra might include up to 100 musicians (there were 30 – 60 in the classical orchestra).

## Colorful harmonies

Romantics also explored new chords and novel ways of using familiar chords. Seeking greater emotional intensity, composers emphasized rich, colorful, and complex harmonies.

There was more prominent use of **chromatic harmony** – the use of chords containing tones not found in the prevailing major or minor scale. These chord tones come from the chromatic scale.

A romantic piece tends to have a wider variety of keys and rapid modulations. The feeling of tonal "gravity" tends to be less strong.

## Expanded range of dynamics, pitch and tempo

Romantic music calls for a wider range of dynamics – including sharp contrasts between faint whispers and sonorities of unprecedented power. Dynamic extremes of ***ff* or *pp*** didn't meet the needs, so they demanded ***fff*, and *pppp***.

The range of pitch was expanded, as composers reached for extremely high or low sounds. They used the piccolo and contrabassoon, as well as the expanded keyboard of the piano.

Changes in mood are often underlined by accelerandos, ritardandos, and subtle variations of pace. They also utilized the **rubato**, the slight holding back or pressing forward of tempo.

## KEY POINTS:

- Like Beethoven, Schubert is a transitional figure.
- Schubert's symphonies and chamber music follow in the classical tradition of Haydn, Mozart and Beethoven; his songs, however, reflect romantic elements.
- French Revolution resulted in the rise of the "Middle Class".
- Industrial Revolution spurred many technical advances for instruments and made them more affordable
- Educational opportunities in music started to broaden as conservatories were established across Europe and America.
- The Orchestra grew significantly in size and sound when new and improved instruments were introduced.
- Romantic era saw the rise of the virtuoso soloist and of professional and amateur music making.
- Women musicians achieved an elevated status in society as performers, teachers, composers, and music patrons.
- German art song – *Lied* – for solo voice and piano – was one of the most favored genres of the era.
- Typical song structures include – *strophic* (same melody is repeated with every stanza, like hymns, carols) and *through-composed* (proceeds from beginning to end without repetitions)
- *Song Cycles* were pieces that unified a group of songs by poem or theme
- Piano was both a popular instrument for home use and as the favored solo instrument for virtuosos.
- Chopin dedicated his entire compositional output to works centered around the piano.
- Chopin's output includes etudes, nocturnes, preludes and dances.
- Four types of Program music – *Concert Overture*, *Incidental music* (to a play), *Program Symphony* (large, multi-movement work), and the *Symphonic Poem* (a one-movement work).

## IB Music Technology II

### Key Terms

- You need to use the correct terminology; instead of saying “very soft” – use pianissimo.
- Here are key definitions:
- Absolute music – instrumental music having NO intended association with a story, poem, idea, or scene.
- Accelerando – becoming faster
- Atonality – absence of tonality or key, characteristic of much 20<sup>th</sup> century music.
- Augmentation – variation of a fugue subject in which the original time values of the subject are lengthened.
- Basso Continuo – baroque accompaniment made up of a bass part usually played by two instruments – a keyboard plus a low, melodic instrument.
- Bitonality – approach to pitch organization using two keys at one time – found in 20<sup>th</sup> century music.
- Cadence – resting place at the end of a musical phrase of a melody. Also – progression giving a sense of conclusion – often the dominant to the tonic.
- Cantus firmus – melody – often a Gregorian chant – used as the basis of a polyphonic composition.
- Chance (Aleatoric) music – music composed by the random selection of pitches, tone colors, and rhythms; developed in 1950’s by John Cage and others.
- Chromatic harmony – use of chords containing tones not found in the prevailing major/minor scale, but included in the chromatic scale (which has 12 tones)
- Concerto Grosso - composition for several instrumental soloists and small orchestra – common in late baroque music.
- Consonance – tone combination that is stable and restful  
Dissonance – tone combination that is unstable and tense.
- Counterpoint – technique of combining two or more melodic lines into a meaningful whole.

- Countersubject – in a fugue, a melodic idea that accompanies the “subject” fairly constantly.
- Crescendo – gradually louder  
Decrescendo – gradually softer
- Diminution – variation of a fugue subject in which the original time values of the subject are shortened
- Figured bass – bass part of a baroque accompaniment with figures (numbers) above it indicating the chords to be played.
- Dynamics:
  - Pianissimo – very soft
  - piano – soft
  - Mezzo piano – medium soft
  - Mezzo forte – medium loud
  - Forte – loud
  - Fortissimo – very loud
- Idée fixe – single melody used in several movements of a long work to represent a recurring idea.
- Imitation – presentation of a melodic idea by one voice or instrument that is immediately followed by its restatement by another voice or instrument, as in a round.
- Impressionism – musical style which stresses tone color, atmosphere, and fluidity, typical of Debussy.
- Incidental music – music intended to be performed before and after a play, setting the mood for the drama.
- Inversion – variation of a fugue subject in which each interval of the subject is reversed in direction.
- Leitmotif – short musical idea associated with a person, object, or thought, characteristic of the operas of Wagner.
- Meter – organization of beats into regular groups.

- Minimalist music – music characterized by steady pulse, clear tonality and insistent repetition of short melodic patterns; its dynamic level, texture, and harmony tend to stay constant for fairly long stretches of time, creating a trance-like or hypnotic effect; developed in the 1960's.
- Modified Strophic form – form in which two or more stanzas of poetry are set to the same music while other stanzas have new music; found in art songs of the Romantic era.
- Motive – fragment of a theme or short, musical idea which is developed within a composition
- Musical Texture – number of layers of sound that are heard at once, what kinds of layers they are, and how they are related to each other
  - Types of texture:**
    - Heterophonic – simultaneous performance of the same basic melody by two or more voices/instruments, but in versions that differ in ornamentation or rhythm; common in nonwestern music.
    - Homophonic – one main melody is accompanied by chords
    - Monophonic – single melodic line without accompaniment
    - Polyphonic – two or more melodic lines of relatively equal interest at the same time.
- Neoclassicism – musical style marked by emotional restraint, balance and clarity, inspired by the forms and stylistic features of 18<sup>th</sup> century music – found in many works from 1920 – 1950.
- Ostinato – motive or phrase that is repeated persistently at the same pitch, used in 20<sup>th</sup> century music to stabilize a group of pitches.
- Pentatonic scale – scale made up of five different tones, used in folk music and music of the far east.
- Polychord – combination of two chords sounded at the same time – used in 20<sup>th</sup> century music
- Polyrhythm – use of two or more contrasting and independent rhythms at the same time – often found in 20<sup>th</sup> century music.
- Polytonality – approach to pitch organization using two or more keys at one time – often found in 20<sup>th</sup> century music.

- Primitivism – evocation of primitive power through insistent rhythms and percussive sounds
- Raga – pattern of notes serving as a melodic framework for the creation of an improvisation, characteristic of Indian classical music
- Repetition – repeating of a phrase, section or entire movement, often used to create a sense of unity.
- Resolution – progression from a dissonance to a consonance
- Retrograde – variation of a fugue subject in which the subject is presented by beginning with its last note and proceeding backwards to the first.
- Rubato – slight holding back or pressing forward of tempo to intensify the expression of music – often used in romantic music.
- Serialism – method of composing which uses an ordered group of musical elements to organize rhythm, dynamics, and tone color, as well as pitch; developed in the mid-20<sup>th</sup> Century.
- Sprechstimme – in German, *speech-voice*; a style of vocal performance halfway between speaking and singing – typical of Schoenberg and his followers.
- Staccato – short, detached manner of performing a melody or accompaniment
- Strophic form – vocal form in which the same music is repeated for each stanza of a poem.
- Subject – the main theme of a fugue.
- Syncopation – accenting of a note at an unexpected time, as between two beats or on a weak beat. Syncopation is a major characteristic of jazz.
- Tala – repeated cycle of beats organizing the rhythm in Indian classical music.
- Terraced dynamics – abrupt alternation between loud and soft dynamic levels – characteristic of baroque music
- Thematic transformation – alternation of the character of a theme by means of changes in dynamics, orchestration, or rhythm, when it returns in a later movement or section – often found in Romantic music

- Through composed form – vocal form in which there is new music for each stanza of a poem.
- Tone Cluster – chord made up of tones only a half-step or whole step apart – used in 20<sup>th</sup> century music
- Tone Color or Timbre – quality of sound that distinguishes one instrument or voice from another
- Twelve-tone system – method of composing in which all pitches of a composition are derived from a special ordering of the twelve chromatic tones (tone row or set) – developed by Schoenberg in the early 1920's.
- Whole-tone scale – scale made up of six different tones – each a whole step away from the next, which conveys no definite sense of tonality – often found in Impressionist compositions – like Debussy
- Word Painting – musical representation of specific poetic images – for example, a falling melodic line to accompany the word *descending* – often found in Renaissance and Baroque music.

You are graded on four areas (each worth 5 marks):

#### A – Aural Perception

This concerns your ability to discern, describe and as appropriate, notate what you hear in each extract. You should describe the musical elements – melody, harmony, rhythm, texture and tone color – in each extract – their significance and relationship to each other. You need to accurately demonstrate the correct aural perception of the most critical elements

#### B – Technical language

This shows your knowledge of musical terminology, and its appropriate and accurate use in relation to what is heard in the extracts. You should use words appropriate for a specific cultural context (– for example – raga, tala, etc for Indian classical music).

#### C – Structural Analysis

You should show your ability to hear and describe the principal structural features of each extract, in terms of how the music moves from beginning to end.

#### D – Context

You will be expected to put the music in context, in terms of cultural and historical significance – Romantic, etc.

