

TERMS TO KEEP CLEAR

Ensemble

Genre

Form

ENSEMBLE

A group of performers...

- orchestra**
- choir**
- band**

GENRE

**A category of musical
composition...**

- song,**
- opera**
- concerto**

FORM

**The structural design
of a musical work
or movement...**

BASIC FORMS

Strophic

Binary

Ternary

BASIC FORMS

- **STROPHIC** (many verses sung to the same music)
- **BINARY** (A vs. B)
- **TERNARY** (A B A)

STROPHIC FORM

Common Example:

“Deck The Halls” . . .

BINARY FORM

(Opposition of 2 contrasting sections)

“A” vs. “B”

Example:

**“Take Me Home, Country Roads”
by John Denver**

TERNARY FORM

(Contrast and Resolution of 2 sections)

“A B A”

Example: “Yesterday” by The Beatles

Beatles: *Yesterday* (1965)

- Yesterday, all my troubles seemed so far away. . .
- Suddenly, I'm not half the man I used to be . . .
- Why she had to go . . .
- Yesterday, love was such an easy game to play . . .



TERNARY FORM

Example: “Yesterday” by The Beatles

- “A” SECTION:
“Yesterday...” (slow pace, fragmented)
- “B” SECTION:
“Why she had to go...” (faster, higher)
- **“A” returns with new words**
Your perception of the issue changes
because you have a complete picture

STYLE & INTERPRETATION

- **STYLE:** The manner in which musical elements are used at various points in history
- **INTERPRETATION:** The performer's manner of STYLE and FEELING that makes each particular rendition of a piece unique.

THE 6 STYLE PERIODS

of Western Art Music

- **MEDIEVAL** c 500-1450
- **RENAISSANCE** c 1450-1600
- **BAROQUE** c 1600-1750
- **CLASSIC** c 1750-1820
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[Anonymous] *Alleluia: vidimus stellam* **(before 1000)**

Alleluia
(Hallelujah!)

Vidimus stellam ejus in Oriente
(We have seen the star in the East)

Alleluia
(Hallelujah!)

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Palestrina: “Kyrie” from *Pope Marcellus Mass* (1567)

Kyrie eleison
(Lord Have Mercy)

Christe eleison
(Christ Have Mercy)

Kyrie eleison
(Lord Have Mercy)



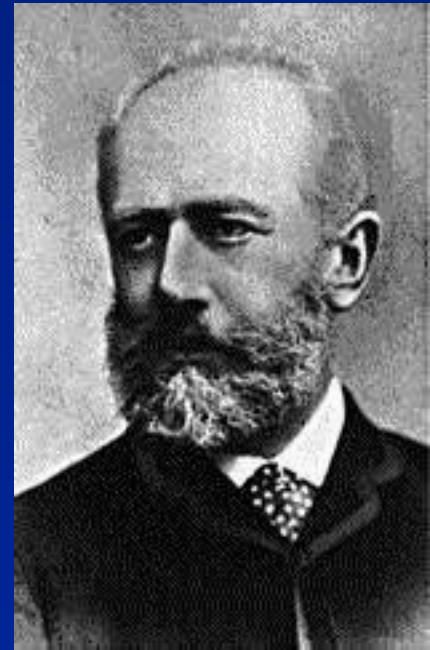
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Tchaikovsky: “March” from *The Nutcracker* (1892)

- Trumpets & Plucked Strings
- Brass & Woodwinds alternate
- Trumpets & Plucked Strings



TERNARY FORM

Example: “March of the Tin Soldiers” from
The Nutcracker by Tchaikovsky

- “A” SECTION:
Brass (trumpet fanfare) & Strings
- “B” SECTION:
Woodwinds & Strings
- “A” RETURNS:
Brass (trumpet fanfare) &
Strings (wave-like effect)

Schoenberg: *Pierrot lunaire* (1912)

At night, the moon drenches thirsting eyes
and a flood wells up on their still horizon.
Tremulous sighs travel up through the swell.
Waves of wine for thirsting eyes gush forth
from the moon at night.



The poet, deep in devotion, grows drunk of the holy drink.
His head turns in ecstasy to the heavens
and reeling, he slips and slurps the "wine" that slakes
his thirsting eyes.

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“Cantus Firmus” Technique

Medieval/early Renaissance

In the Medieval and early Renaissance eras, the Western Christian (“Catholic”) church required all new compositions to be based on pre-existing CHANT tunes.

(“cantus firmus” = “fixed voice”)

So... the form of the piece followed the form of the chant.

“Formes Fixes”

Medieval/early Renaissance

In the Medieval and early Renaissance eras, secular (non-religious) music from France and Italy was often based on “fixed” poetic forms, each involving some type of structural contrast between two opposing sections. These poetic forms are called the “Formes Fixes.”

Formes Fixes

(Medieval/early Renaissance)

Ballade

A a B

Virelai (*French*)

Ballata (*Italian*)

A B b a A

Rondeau

AB a A a b AB

BALLADE

Formes Fixes (Medieval/early Renaissance)

1 2
3¹ A a B

Lowercase letter means New Words

A

1. 1st idea

2. New words

B

3. 2nd idea

VIRELAI (Ballata)

Formes Fixes (Medieval/early Renaissance)

1 2 3 4
⁵A B b a A

Lowercase letter means New
Words

A

1. 5. 1st idea

4. New words

B

2. 2nd idea

3. New words

RONDEAU

Formes Fixes (Medieval/early Renaissance)

1 2 3 4 5 6 7 8
A B a A a b A B

Lowercase letter means New
Words

A

1. 4. 7. 1st idea

3. New words

5. New words

B

2. 8. 2nd idea

6. New words

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BINARY FORM

(as used in Baroque Instrumental music)



Purcell: “Dido’s Lament” from *Dido and Aeneas* (1689)

A - When I am laid in earth, may
my wrongs create no trouble . . .

B - Remember me, but ah!
forget my fate . . .



Baroque Instrumental Suite

SUITE: A sequence of international **BINARY** (A vs. B) dance structures based on contrasting movements, speeds, and moods.

- Allemande, Courante, Sarabande, Gigue, Bouree, Air, etc.

Example: Bach, “Air” from Orchestral Suite No. 3

Baroque Ritornello Form

Contrasts Big (“tutti”) vs. “small” (“solo”) groups

RITORNELLO DESIGN:

<i>Joyful spring has arrived</i>	RITORNELLO 1
<i>The birds greet it with their cheerful song</i>	SOLO 1
<i>Joyful spring . . .</i>	RITOR. 2
<i>The brooks flow</i>	SOLO 2
<i>Joyful spring . . .</i>	RITOR. 3
<i>Thunder & lightning</i>	SOLO 3 w/ orch
<i>Joyful spring . . .</i>	RITOR. 4
<i>The birds resume . . .</i>	SOLO 4
<i>Joyful spring . . .</i>	RITOR. 5
<i>The birds . . .</i>	SOLO 5
<i>Joyful spring . . .</i>	RITORNELLO 6

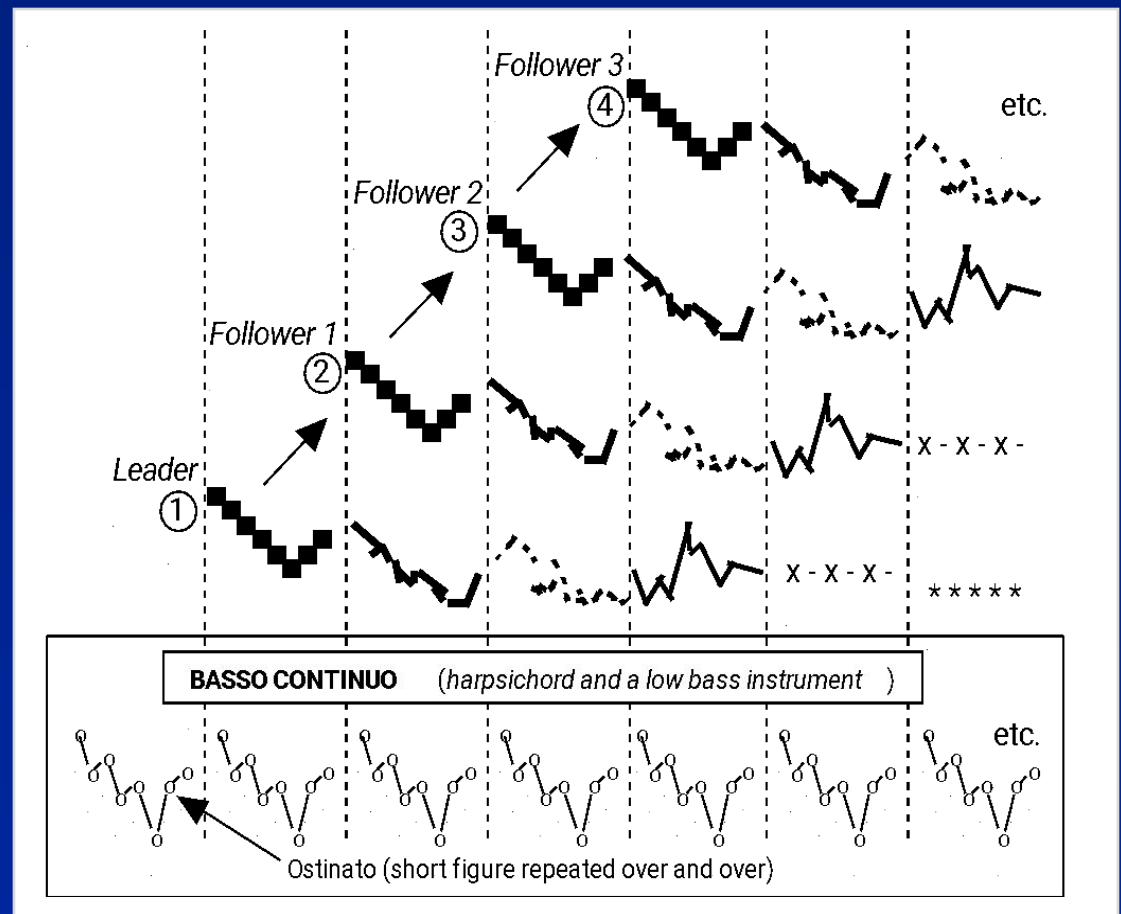
- *Tutti* (“played by full group”) theme in E major (I) represents the joy of spring.
- Echoed bird calls played by solo violin with two violins from orchestra.
- *Tutti* theme (2nd part) returns in E Major
- Running notes in solo violin represent the brook.
- *Tutti* theme (2nd part) returns in B major (V)
- Tremolos in strings represent thunder as flashy runs in solo violin depict lightning.
- *Tutti* theme (2nd part) returns in C# Minor (vi)
- Echoed bird calls by solo violins return.
- *Tutti* theme (1st part) returns; moves to B (V)
- More echoed bird calls by solo violins.
- *Tutti* theme (2nd part) returns in E Major

Example: Vivaldi, Spring mvt. 1 from *The Four Seasons*

Baroque Contrapuntal Designs

CANON: “Leader” vs. “Follower”

Example:
Pachelbel
Canon in D major

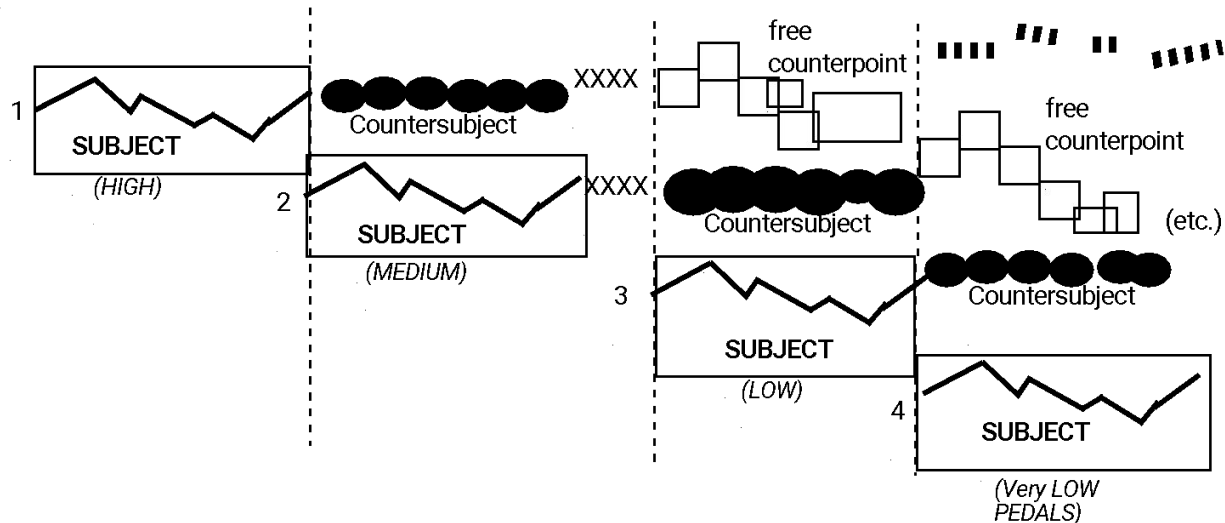


Baroque Contrapuntal Designs

FUGUE: Complex manipulation of a musical “subject”

Example: Bach “*Little Fugue*” in G minor

Diagram of the opening section of this fugue:



Some terms relating to Fugue

SUBJECT: The main idea

ANSWER: The main idea transposed to a different pitch level.

COUNTERSUBJECT: A contrasting idea that appears more than once against the subject.

FUGAL EXPOSITION: A section where the subject is being presented in various “voice” parts.

EPISODE: A musical section that modulates using SEQUENCES (stepwise patterns)

Ways to Manipulate Material

AUGMENTATION: Lengthen the note values

DIMINUTION: Shorten the note values.

INVERSION: Use the opposite melodic intervals.

RETROGRADE: Do the melody backwards.

TRANSPOSITION: Start the melody on a different scale step to move it all higher or lower in pitch.