

# TERMS TO KEEP CLEAR

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**Ensemble**

**Genre**

**Form**

# ENSEMBLE

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**A group of performers...**

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

# GENRE

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

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

# FORM

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

# BASIC FORMS

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**Strophic**

**Binary**

**Ternary**

# BASIC FORMS

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

# STROPHIC FORM

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Common Example:

“Deck The Halls” . . .

# BINARY FORM

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(Opposition of 2 contrasting sections)

**“A” vs. “B”**

Example:

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



# TERNARY FORM

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(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

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## 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

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- **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
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- ROMANTIC c 1820-1900
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# **[Anonymous] *Alleluia: vidimus stellam*** **(before 1000)**

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**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)

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**Kyrie eleison**  
**(Lord Have Mercy)**

**Christe eleison**  
**(Christ Have Mercy)**

**Kyrie eleison**  
**(Lord Have Mercy)**



# THE 6 STYLE PERIODS

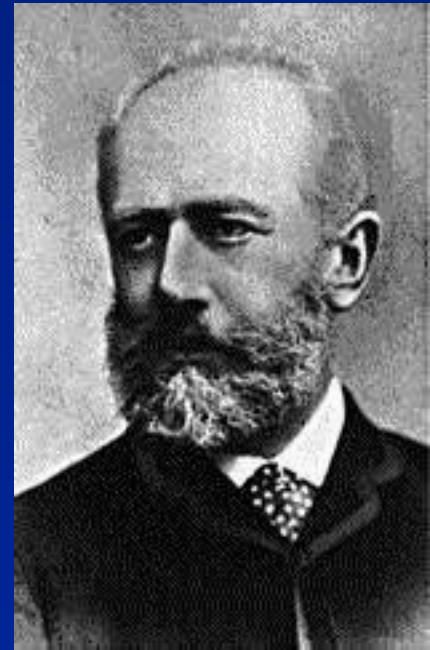
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# Tchaikovsky: “March” from *The Nutcracker* (1892)

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



# TERNARY FORM

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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)

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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**

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**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**

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**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)**

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**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)

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1 2  
3<sup>1</sup> 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  
<sup>5</sup>A 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

# THE 6 STYLE PERIODS

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# ***Formes Fixes***

**(Medieval/early Renaissance)**

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**Ballade**

**A a B**

**Virelai (*French*)**

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**A B b a A**

**Rondeau**

**AB a A a b AB**

# BINARY FORM

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*(as used in Baroque Instrumental music)*



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

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

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





# Baroque Instrumental Suite

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***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:**

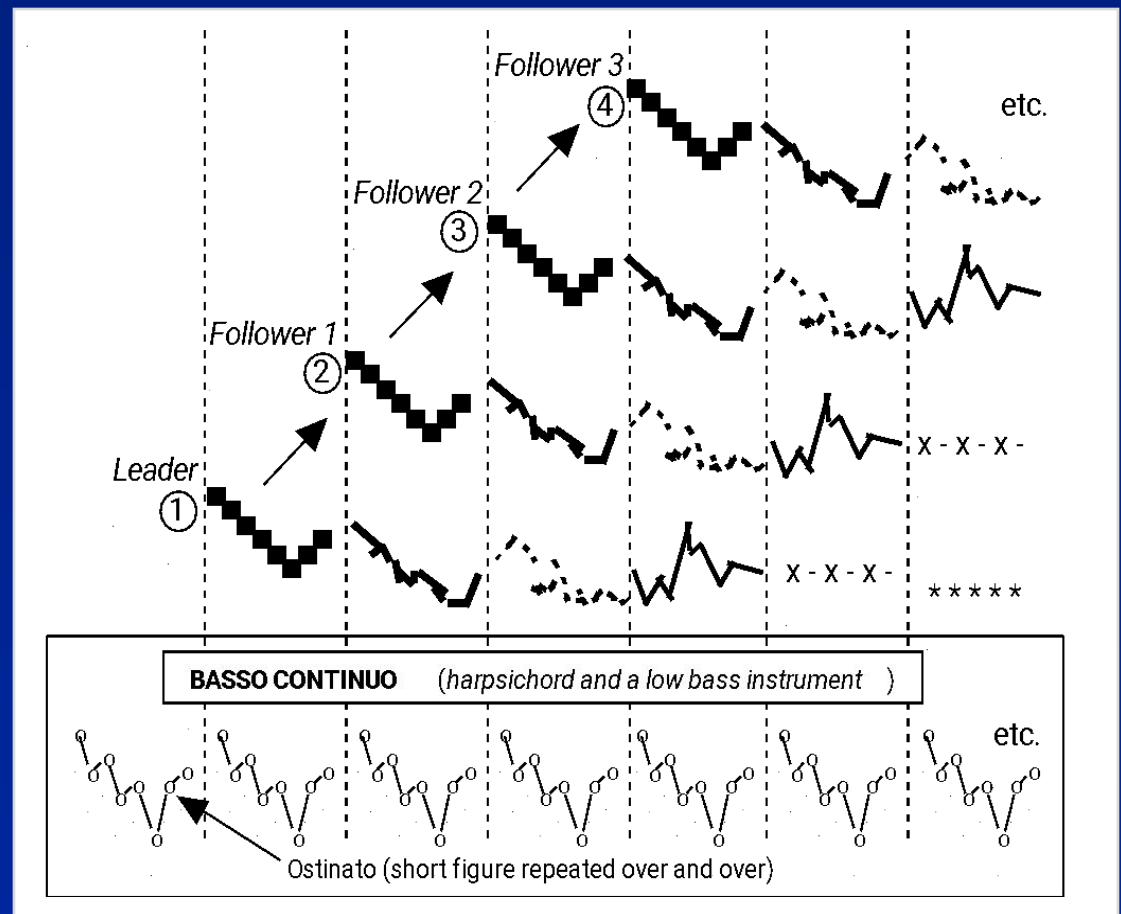
<i>Joyful spring has arrived</i>	<b>RITORNELLO 1</b>	• <i>Tutti</i> (“played by full group”) theme in E major (I) represents the joy of spring.
<i>The birds greet it with their cheerful song</i>	<b>SOLO 1</b>	• Echoed bird calls played by solo violin with two violins from orchestra.
<i>Joyful spring . . .</i>	<b>RITOR. 2</b>	• <i>Tutti</i> theme (2nd part) returns in E Major
<i>The brooks flow</i>	<b>SOLO 2</b>	• Running notes in solo violin represent the brook.
<i>Joyful spring . . .</i>	<b>RITOR. 3</b>	• <i>Tutti</i> theme (2nd part) returns in B major (V)
<i>Thunder &amp; lightning</i>	<b>SOLO 3</b> w/ orch	• Tremolos in strings represent thunder as flashy runs in solo violin depict lightning.
<i>Joyful spring . . .</i>	<b>RITOR. 4</b>	• <i>Tutti</i> theme (2nd part) returns in C# Minor (vi)
<i>The birds resume . . .</i>	<b>SOLO 4</b>	• Echoed bird calls by solo violins return.
<i>Joyful spring . . .</i>	<b>RITOR. 5</b>	• <i>Tutti</i> theme (1st part) returns; moves to B (V)
<i>The birds . . .</i>	<b>SOLO 5</b>	• More echoed bird calls by solo violins.
<i>Joyful spring . . .</i>	<b>RITORNELLO 6</b>	• <i>Tutti</i> 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*

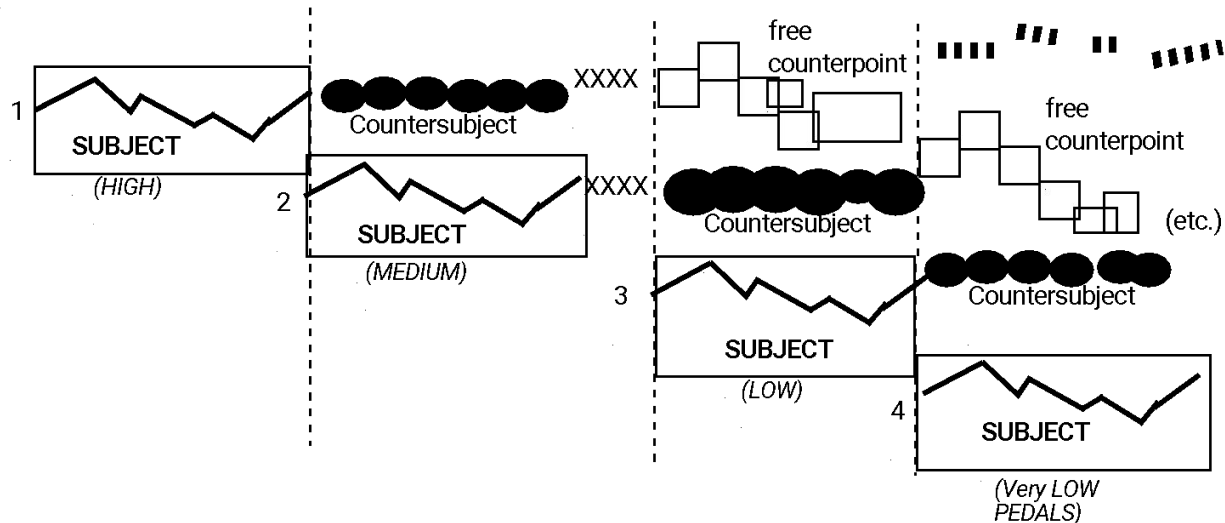


# Baroque Contrapuntal Designs

***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

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**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

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***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.