



MUSIC

3rd ESO

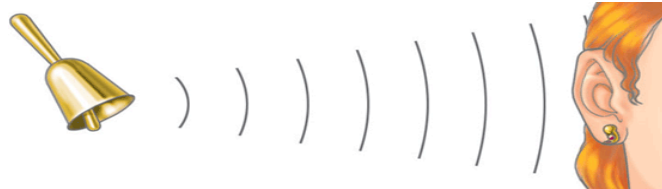


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IES La Senda - Getafe

SOUND, MUSIC AND MUSIC GENRES




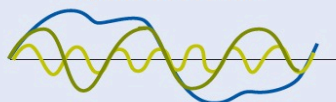
SOUND

There is a physical phenomenon that is produced when an object vibrates and produces **sound waves** that can be transmitted through different ways (air, water...). The **sensation** perceived by an auditory system is considered as **sound**



The **qualities of sound** are the main characteristics of a particular sound: **pitch, duration, intensity and timbre**

Every quality can be expressed with different adjectives and a sound wave has several characteristics that are related to the qualities of sound:

QUALITIES	DISTINCTION	PRODUCED BY
PITCH	low	 wave frequency (Hz)
	high	
DURATION	long	 wave persistence
	short	
INTENSITY	loud	 wave amplitude (dB)
	soft	
TIMBRE	voices	 harmonic sounds
	instruments	

MUSIC

There are many different ways for describing or defining the concept of music. We can find physical definitions, psychological definitions, artistic definitions...

It's also difficult to establish when human beings started to make music, but we know that music has taken place in certain moments of society from prehistory onwards.

The **uses of music** are very varied and music has been used for many purposes: religious rituals, celebrations, entertainment... So let's see how to classify all these uses, called music genres.

MUSIC GENRES

A **music genre** is a category that brings together musical compositions that share different affinity criteria, such as their function, their instrumentation, the social context, etc.

Therefore, we can classify music genres by various criteria. Let's take a look at them:

GENRES ACCORDING TO THEIR FUNCTION

Traditionally, music has been classified according to its function, that is, according to the purpose for which it has been composed:

- **Religious music:** it's created for a religious ceremony, such as the Gregorian chants, mass, the requiem or the motet. [Tomas Luis de Victoria: Ave Maria](#)
- **Profane or secular music:** is music that is not intended to be performed in any ceremony or religious cult, that is, all that is not religious. [Voy a ser el Rey León](#)

GENRES ACCORDING TO THE CONTENT AND THE WAY OF EXPOSING IT

- **Dance music:** all that is written to be danced, such as ballet or waltz. [El lago de los cisnes](#)
- **Dramatic music:** they are theatrical musical works in which the singers act while they sing, such as opera or musical. [Les Misérables - Do You Hear the People Sing](#)
- **Incidental music:** it is the one that accompanies a form of expression that is not mainly musical, such as a television or radio program, a video game... [Sintonía Pasapalabra](#). **Film music** especially stands out in this genre, composed specifically to accompany the scenes of a film and support the narration cinematic. [Superman - John Williams](#)
- **Program music:** instrumental music that carries some extra musical meaning, some "program" of literary idea, legend, scenic description, or personal drama. The narrative itself might be offered to the audience through the piece's title, or in the form of program notes, inviting imaginative correlations with the music. [Danza Macabra - Saint-Saëns](#)
- **Absolute or abstract music:** it's commonly instrumental music and stands for itself and is intended to be appreciated without any extra-musical narrative or connotations and is written for its own sake. [Mozart - Pequeña Serenata Nocturna](#)

GENRES ACCORDING TO THEIR INSTRUMENTATION

- **Vocal music:** is one in which voices intervene with or without instrumental accompaniment. If it does not have any type of instrumental accompaniment, it is called **a cappella** music. [Hymnus](#)
- **Instrumental music:** is one that is performed without the voice intervening, only with musical instruments. [Alan Walker - Faded](#)

GENRES ACCORDING TO THEIR SOCIAL CONTEXT AND TRANSMISSION

- **Cultured music:** also known as **classical music**, it is usually reserved for more professional performers or those with musical knowledge, since its transmission is usually written. [Beethoven](#)
- **Folk music:** it is music typical of the culture and traditions of a region and its transmission is usually oral. Their interpreters do not have to be professionals. [Las panaderas](#)
- **Urban music:** it is a type of music born after the industrial revolution, which is not related to any specific region. Its transmission is usually the recording. A multitude of subgenres have emerged, such as jazz, rock, pop, rap... [Michael Jackson - Smooth Criminal](#)

Notice that the same composition can belong to several genres at the same time (it can be profane, cultured, instrumental and absolute, for example).

ACTIVITIES

1. Define sound and answer the question: If a tree falls in the forest with no ears to hear does it make a sound? Argue your answer.

2. Write down the name of two sounds you hear and describe them using the qualities of sound.

SOUND 1: _____

- Pitch:
- Duration:
- Intensity:
- Timbre:

SOUND 2: _____

- Pitch:
- Duration:
- Intensity:
- Timbre:

3. Complete the following table:

SOUND QUALITIES	ADJECTIVES	SOUND WAVE CHARACTERISTICS

4. Look for, at least, 3 different definitions of music and say the type of definition in each one.

5. Define music genre.

6. List the criteria by which we can classify music genres:

7. What does *a capella* mean?
8. What is the proper name for classical music? Explain what it is.
9. Choose the opposite music genre:
- | | |
|--------------------|----------------|
| Program music | Vocal music |
| Religious music | Urban music |
| Instrumental music | Profane music |
| Cultured music | Absolute music |
10. List all the possible genres of the following links:
- | | |
|---|--|
| <u>Mozart - Pequeña Serenata Nocturna</u> | <u>El lago de los cisnes</u> |
| <u>Las panaderas</u> | <u>Tomas Luis de Victoria: Ave Maria</u> |
| <u>Alan Walker - Faded</u> | <u>Superman - John Williams</u> |
| <u>Beethoven - Himno a la alegria</u> | <u>Danza Macabra - Saint-Saëns</u> |
| <u>Michael Jackson - Smooth Criminal</u> | <u>Hymnus: Veni, creator Spiritus</u> |
| <u>Sintonia Pasapalabra</u> | <u>Voy a ser el Rey León</u> |
| <u>Les Miserables - Do You Hear the People Sing</u> | |
11. Write the correct genre for the following definitions:
- Instrumental music that carries some extra musical meaning, some “program” of literary idea, legend, scenic description, or personal drama:
 - Typical music of the culture and traditions of a region and its transmission is usually oral:
 - Music created for a religious ceremony:
 - Music born after the industrial revolution, not related to any specific region and its transmission is usually the recording:
 - Music that accompanies a form of expression that is not mainly musical, such as a television or radio program, a video game...:
 - Music in which voices intervene with or without instrumental accompaniment:
 - Instrumental music that stands for itself and is intended to be appreciated without any extra-musical narrative or connotations and is written for its own sake:
 - Music that is usually reserved for more professional performers or those with musical knowledge, since its transmission is usually written:
 - Music that is performed without the voice intervening, only with musical instruments:
 - Theatrical musical works in which the singers act while they sing:
 - Music written to be danced:
 - Music that is not intended to be performed in any ceremony or religious cult:

VOCABULARY

- QUALITY
- PITCH
- HIGH
- LOW
- LOUD
- SOFT
- MUSIC GENRE:
- RELIGIOUS MUSIC:
- PROFANE OR SECULAR MUSIC:
- DANCE MUSIC:
- DRAMATIC MUSIC:
- INCIDENTAL MUSIC:
- FILM MUSIC:
- PROGRAM MUSIC:
- ABSOLUTE OR ABSTRACT MUSIC:
- VOCAL MUSIC:
- INSTRUMENTAL MUSIC:
- CULTURED MUSIC:
- FOLK MUSIC:
- URBAN MUSIC:

THE MIDDLE AGES



THE ORIGIN OF OUR MUSIC

The history of western music began in the ancient Greek civilization. They understood music as an art of divine origins and gave it a great teaching value in the education of young people. However, the Middle Ages are usually considered as the beginning of the History of Music, since it is the moment in which music begins to be written. The Middle Ages gathered all the knowledge from Antiquity.

CHRONOLOGY

The period starts at the end of the **5th century** coinciding with the fall of the Roman Empire and the expansion of Christianity and ends in the **15th century**.

SOCIAL SCENE

Europe is full of monasteries and abbeys under the direction of the Pope, whose purpose is to spread Christianity around the world (this is the period of the Crusades).

CULTURAL SCENE

Almost only monks cultivate arts (music include) and sciences.

ARTISTIC SCENE

Music was mainly religious and was concentrated in monasteries and abbeys, where advances were made in the writing of music.

RELIGIOUS MUSIC

The main **purpose** of religious music in the Middle Ages was to **teach** people (who were mostly illiterate) the **ideas of Christianity**, through chants and prayer, just like other artistic manifestations such as painting and sculpture.

Gregorian chants

This type of music received the name in honour of Pope Gregory I, who promoted the recompilation of all existing Christian chants and songs of the age, so that all Christian churches would use them in the same manner. Thanks to this initiative the Gregorian chant became the **official singing of the Christian Church**. Although the first decipherable and complete texts date from the early 9th century, many pieces must have been in use for a long time when they were annotated.



Music characteristics

- It is a type of music **destined for the liturgy** (celebration of the Mass and the hours of Office), which makes use of **Latin** as its main language.
- It has a **monodic texture** (a single melodic line).
- It is **vocal music** (without instrumental accompaniment) sung only by men.
- The **musical rhythm is free** (without a regular pulse), determined by the expression and accentuation of the text to which it serves.
- It uses a **neumatic notation**: symbols that approximately reflect the pitch and duration of sound.
- It uses a system of eight **modal scales** derived from the Greek.
- Composers are **anonymous**. [Hymnus: Veni, creator Spiritus](#)

Religious polyphony

In the late 9th Century, polyphony (different melodic lines at the same time) appeared in western music. This fact marked the posterior development of music, and probably appeared spontaneously with the desire of decorating and enriching the Gregorian chant. This did not happen suddenly, but it was evolving little by little. Let's see the **phases** of that appearance and evolution of polyphony:

PRIMITIVE POLYPHONY: ORGANUM (9th-12th centuries)

Organum consisted of adding a parallel voice below the Gregorian chant: [Kyrie - Organum Paralelo](#)



Despite the enormous advance that this way of making music means, organum soon became outdated and began to evolve towards other freer styles.

ARS ANTIQUA (12th-13th centuries)

The evolution of musical notation made the development of more complex polyphonic forms easier. Music abandoned the Gregorian free rhythm and began to measure it due to the need to synchronise the different voices of the polyphony. The main **new developments** were the following:

- **Composers** are no longer anonymous. **Leonin** and **Perotin** stood out at this time.
- **New polyphonic forms** appeared:
 - **Conductus**: rhythmic music accompanying a procession.
 - **Motet**: several voices that move in different rhythms singing different texts. [Motet](#)

ARS NOVA (14th century)

The main concern of the musicians of the ars nova was the measure and rhythm of their compositions; the daring combination of these aspects gave rise to highly complicated works. These innovations were compiled by **Philippe de Vitry** in a book called *Ars Nova* (time signatures, rests, shorter note values...) which gave name to the music of the 14th century.

PROFANE MUSIC

Although the Church disapproved of the use of music outside the religious sphere, popular songs and dances have always existed amongst the population. Although few were written, some examples have survived to this day.

The main **representatives** of mediaeval profane music are **minstrels** and **troubadours**. Let's see their characteristics and differences between them below.



Minstrels

The **minstrels** were travelling musicians who went over castles and villages entertaining people with songs, representations and acrobatics. They played their own songs or those of other composers

on a variety of instruments. [Canción Juglares](#)



Troubadours

Troubadours were poet-musicians, generally of noble birth. They were cultured and refined people and often sang in courts and

palaces. Other variants of the troubadours (mainly found in France and Spain) were the **minnesänger** in Germany.

Music characteristics

- These were songs written in the **vernacular languages** of each area
- Their main subjects were “**courtly love**” and the **knightly spirit** of the heroes from the crusades.
- It is a type of **mixed music** (vocal + instrumental) with a **monodic texture** but with instrumental accompaniment (doubling the voice or improvising variants and ornamentations).
- Its **rhythm is marked** with a regular pulse.

In Spain, the music of troubadours was represented by ***Cantigas de Santa María of Alfonso X The Wise***. These were 417 songs written in Galician-Portuguese and dedicated to the Virgin Mary. [Santa Maria strela do Dia](#).

INSTRUMENTS [Medieval instruments](#)

String family

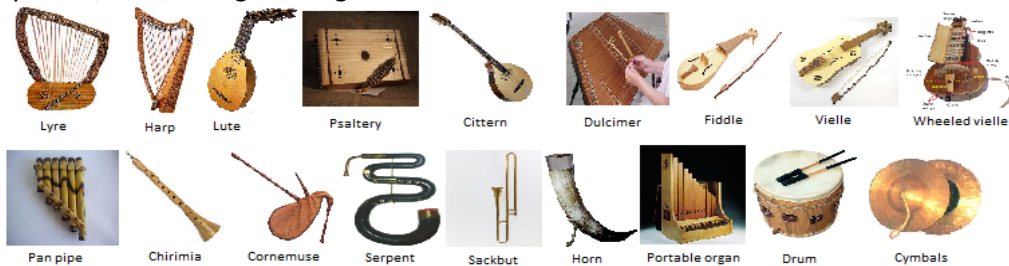
- **PLUCKED:** lyres, harp, lute, psaltery and cittern.
- **STRUCK:** dulcimer (or tympanon).
- **BOWED:** fiddle, vielle, wheeled vielle (or hurdy gurdy).

Wind family

- **WOODWIND:** flutes, pan pipes, chirimia, cornemuse (or bagpipe).
- **BRASS:** trumpet, serpent, sackbut, horn.
- **MIXED:** organ, portative organs

Unpitched percussion family

Drums, cymbals, bells, triangles, sleigh bells...



COMPOSERS

Leonin & Perotin



They were the first known significant composers of polyphonic organum, members of the Notre Dame School of polyphony. [Perotin: Sederunt Principes. Organum.](#)

Hildegard von Bingen



She was a German Benedictine abbess known as a writer, composer, philosopher, mystic, visionary, and as a medical writer and practitioner during the High Middle Ages. She is one of the best-known composers of religious monophony, as well as the most recorded in modern history. [Hildegard of Bingen. Spiritus Sanctus](#)

Alfonso X The Wise



He was King of Castile, León and Galicia and well known troubadour, composer of numerous works of music during his reign. These works included Cantigas de Santa Maria, which was written in Galician-Portuguese and figures among the most important of his works. The Cantigas de Santa Maria form one of the largest collections of vernacular monophonic songs to survive from the Middle Ages. These were 417 songs written in Galician-Portuguese and dedicated to the Virgin Mary. [Santa Maria strela do Dia](#)

ACTIVITIES

1. Why does History of Music start in The Middle Ages?
2. What's the chronology of The Middle Ages?
3. Write down the main purpose of the music during The Middle Ages.
4. Why are Gregorian chants so called?
5. Listen and watch a Gregorian chant on the following link: [Hymnus: Veni, creator Spiritus](#)
Then write down the characteristics of the Gregorian chants.
6. What are the main representatives of profane music of the Middle Ages?
7. Write down the characteristics of the music of the troubadours after listening to this example [Santa Maria strela do Dia](#).
8. Name one famous Spanish troubadour, the name of his compositions and their specific characteristics.
9. Who were the minstrels?
10. Who were the troubadours?

11. What's the difference between minstrels and troubadours?

12. Write down the new developments during the Ars Antiqua.

13. Classify the following instruments:

- lyre
- flute
- harp
- organ
- wheeled vielle
- lute
- chirimia
- horn
- vielle

14. Name the mediaeval composers you know and say whether they composed mainly religious or profane music.

VOCABULARY

- CRUSADES
- GREGORIAN CHANTS
- MONODIC TEXTURE
- POLYPHONY
- NEUMATIC NOTATION
- MODAL SCALES
- MOTET
- MINSTRELS
- TROUBADOURS
- LYRE
- LUTE
- PSALTERY
- CITTERN
- DULCIMER or TYMPANON
- FIDDLE
- VIELLE
- WHEELED VIELLE or HURDY GURDY
- PAN PIPE
- CORNEMUSE or BAGPIPE
- SERPENT
- SACKBUT
- HORN
- CYMBALS

PITCH & DURATION

PITCH

Pitch is the quality of sound that allows us to identify if a sound is **high or low**.

In music, we represent the sound in a **score**, and the different pitches are represented by **musical notes**:

DO	RE	MI	FA	SOL	LA	SI
C	D	E	F	G	A	B

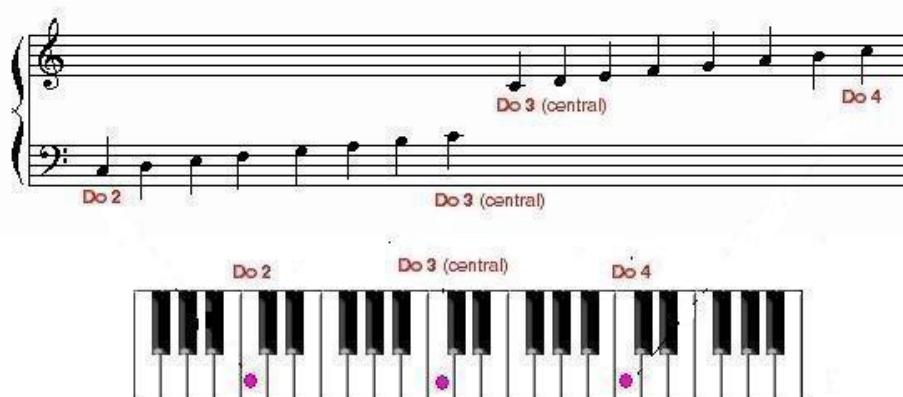
Staff is a set of 5 horizontal lines and the 4 spaces between them. We write the notes on the lines and in the spaces.

The notes that are either too low or too high to fit on the staff are written on lines below or above it called **ledger lines**. These are short additional lines that are only drawn where the note is.

A **clef** is a sign placed at the beginning of each staff. The clef tells us the exact pitch of one particular line.

The most common ones are the **treble clef** or **G clef**, commonly used for higher pitches (women and children voices, high instruments such as violin, flute, the right side of piano or keyboard...) and the **bass clef** or **F clef**, the most common one for writing the lowest pitches (low male voices, low instruments such as double bass, tuba, the left side of piano or keyboard...).















Piano scores and other keyboard instruments usually use a two-staff system, commonly the top one with treble clef for the right hand, that usually plays on the right side of the keyboard (the highest) and the bottom one with bass clef for the left hand, that usually plays on the left side of the keyboard (the lowest):



DURATION

Duration is the quality that allows us to identify **long and short** sounds.

Duration is represented by **note values** or note symbols. There are also symbols that define the duration of the rests:

NAME	NOTE VALUE	REST	DURATION (beats)
Whole note			4
Half note			2
Quarter note			1
Eighth note			1/2
Sixteenth note			1/4
Thirty-second note			1/8
Sixty-fourth note			1/16

A tie is a curved line that joins the heads of two or more notes.

The notes can have different values, but the pitch has to be the same, because you don't play the second note and you sum the two values:



A dot after a note or rest increases the duration by half of its value:



Pulse is the internal heartbeat over which the music is played.

When the **stress** or accent is distributed regularly throughout a piece of music, we use the words **bar or measure**.

Bar-lines divide the staff into several bars.

We indicate the kind of bar at the beginning of a score with two numbers, one above the other. That's the **time signature**:



Tempo indicates the speed of the music.

Tempo is usually indicated with an Italian expression. Among the most common ones, we can highlight the following:

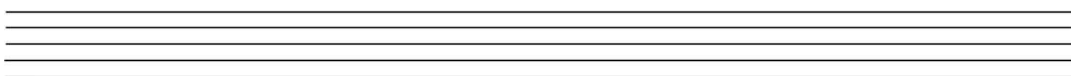
Largo = very slowly
Allegro = quickly

Adagio = slowly
Presto = very quickly

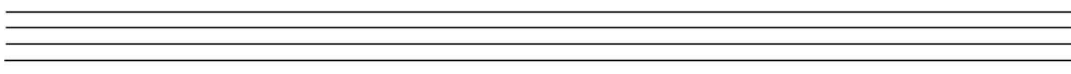
Andante = quietly

ACTIVITIES

1. Write on the staff the treble clef 10 times

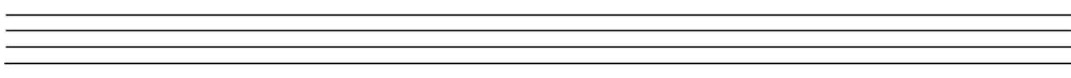


2. Write and name all the notes that you can on the staff with the treble clef.



3. Write on the staff the treble clef and the following notes:

Do Sol Re' Mi Si, La' Re Fa'



4. Write below the name of each note. Put a comma above the name if it's high, below the name if it's low and without a comma if it's central.



5. Here are some links to continue practising reading notes:

[Practica con las ocho notas de la escala](#) Click on "Escribir".

<http://www.score-on-line.com/solfege/> Here you can improve the level gradually.

6. Complete these statements:

A quarter note lasts the same as two _____

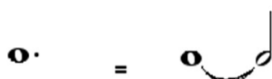
Four sixteenth notes last the same as one _____

Two eighth notes last the same as one _____

Four sixteenth notes last the same as two _____

Four quarter notes last the same as two _____

7. Write down the dotted note values and the equivalence with ties as in the example.



8. Complete the table:

Name	Note value	Rest value	Number of beats

9. Write **one note value** equivalent to the following sums:

$$\begin{array}{lcl}
 \text{♩} + \text{♩} = & \text{♪} + \text{♪} = & \text{♫} + \text{♫} = \\
 \text{♪} + \text{♪} + \text{♪} = & \text{♫} + \text{♫} + \text{♫} = &
 \end{array}$$

10. Write **one rest** equivalent to the following sums:

$$\begin{array}{lcl}
 \text{♩} + \text{♩} = & \text{—} + \text{—} = & \text{♩} + \text{♩} = \\
 \text{♩} + \text{♩} + \text{♩} = & \text{—} + \text{♩} + \text{♩} = &
 \end{array}$$

11. Write down the value (a number) of these note values and rests and their combinations:

$$\begin{array}{lclclcl}
 \text{♩} = & \text{♩} \cdot = & \text{♩} = & \text{♩} \cdot = & \text{♩} = & \text{♩} \cdot = \\
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 \end{array}$$

12. Here are some links to continue practising note values, rests and time signatures:

[Map Quiz: Las Figuras Musicales \(música - lenguaje musical\)](#)

[Map Quiz: Los Silencios Musicales \(música - lenguaje musical\)](#)

[Quiz: Valor de las Figuras Musicales \(música - lenguaje musical\)](#)

[Matching Game: Valor de las Figuras \(música - lenguaje musical\)](#)

13. Write from the slowest to the fastest these tempo marks:

Allegro - Presto - Largo - Andante – Adagio

VOCABULARY

- QUALITY
- PITCH
- HIGH
- LOW
- SCORE
- STAFF
- LEDGER LINE
- CLEF
- TREBLE CLEF
- DURATION
- NOTE VALUE
- REST
- WHOLE NOTE
- HALF NOTE
- QUARTER NOTE
- EIGHTH NOTE
- SIXTEENTH NOTE
- THIRTY-SECOND NOTE
- SIXTY-FOURTH NOTE
- TIE
- DOT
- PULSE
- BAR/MEASURE
- BAR-LINE
- TIME SIGNATURE
- BEAT
- DUPLÉ TIME
- TRIPLE TIME
- QUADRUPLE TIME

THE RENAISSANCE



CHRONOLOGY

The period starts in the first half of the 15th century and closes around the late 16th century.

SOCIAL SCENE

The Christian concept in which God is the centre of the universe (theocentrism) of the Middle Ages changes to **humanism**, which defends the idea that man is the centre of the universe. This new society became interested in nature, in man, and brought new discoveries and advances in science. The Christian Church got divided into two factions: The **Catholic Church** (Pope in Rome) and the **Protestant Church** (Luther).

CULTURAL SCENE

Some events marked this period:

- **Geographical discoveries** (especially the discovery of America).
- The invention of the **printing press**, which enabled knowledge to be rapidly transmitted in written form (music too).

ARTISTIC SCENE

The term "*Renaissance*" indicates the interest in the culture of classical Greece and Rome, during which the ideals of harmony, balance and proportion were reflected in all the arts. In music, however, this return to the past did not take place, because the music from Antiquity was unknown. Music is cultivated among the educated people as a sign of refinement and distinction and became more important at social events. This is the age of the great **Patrons of the Arts**, noblemen and members of the clergy who began sponsoring and stimulating the arts as a sign of power. **Musicians** received a salary but this employment entailed a series of obligations. Music becomes more human, freer and more expressive, reflecting human sentiments and moods. All this contributes to the rise of profane music, although religious music still predominates.

RELIGIOUS MUSIC

The Protestant Reformation



In the Renaissance music became divided as a result of the **Protestant Reformation**. This fragmentation was produced by Martin Luther, who in addition to being a great lover of music (he was a composer and flautist), also believed that it should be used to educate people and indoctrinate them.

Luther created the **chorale**, a simple composition, often based on popular melodies. It is usually written for four voices and in German, with a homophonic texture (several melodies with the same rhythm). [Luther chorale](#)

The Catholic Counter-Reformation

The Catholic Church reacted against Protestantism with the **Counter-Reformation**, and continued with its rich musical tradition. The Catholic Church kept the Gregorian chants as the official singing of the Church, but also developed polyphony.

The **motet** was the most important form of religious polyphony about a part of the Bible, with the technique of counterpoint. In Latin and brief, it avoided the previous counterpoint complexity, because the role of music in this Church was “not to please the ear, but to help the devoted heighten their soul towards God”.

The **mass** was a compound musical form, the result of putting together all the pieces of the liturgy (which can be composed as a motet or by means of different techniques of imitation and variation).

The most important composers of the counter-Reformation were **Tomás Luis de Victoria** and **G.P. Palestrina**. [Victoria Ave Maria](#)

PROFANE MUSIC



Profane music became more and more important in relation to religious music. This music was usually accompanied by instruments and played in courtly settings. The themes tried to reflect human emotions. Musical forms varied depending on the country:

Italy

The **madrigal** is an Italian vocal form for four or five voices that tries to reflect the sense and meaning of the text by using expressive elements known as “*madrigalisms*”. **Orlando di Lasso** & **Maddalena Casulana** stood out in composing madrigals. . [Madrigal - O. di Lasso Maddalena Casulana: Madrigal VI](#)

France

The **chanson** has a descriptive character and is structured into verses.

Spain



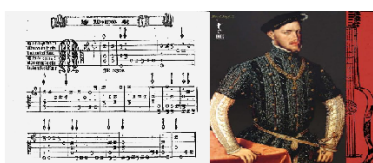
The **villancico** is usually made up of four voices with a simple homophonic texture. The name actually comes from “villano” (habitante de una villa) and they were not originally Christmas carols. The most representative composer was **Juan del Encina**. [Juan del Encina - Hoy comamos y bebamos](#)

INSTRUMENTAL MUSIC

During the Renaissance, composers got more and more interested in instrumental music.

Instruments and their techniques were improved and, for the first time, some specific compositions for instruments appeared (just in the secular sphere). Most of the instrumental forms of the Renaissance respond to these basic types of composition:

- Adapted pieces from vocal works: the **ricercare** (derived from the motet) and the **canzona** (derived from the chanson)
- Pieces based on improvisation: the **fantasia** and the **toccata**.
- Pieces based on variations: “**diferencias**” in Spain (the composer starts with a simple theme that is later repeated with different modifications). [L. de Narváez: Siete diferencias sobre Guárdame las vacas](#)
- Music for dances: the **pavane** and the **galliard** (short and symmetric phrases, strong rhythms and frequent repetitions).



One of the most prominent composers of instrumental music was **Luis de Narvaez**.

INSTRUMENTS

The concept of “orchestra” as a stable group did not exist in music yet. That is why instruments were not specified on the score and the pieces were performed according to the available means of the occasion.

Instrument families were divided into two categories depending on sound power and not on their timbre or performing similarities:



- **Haut (loud) music:** formed by instruments with great sound power. These were groups intended for outdoor performances or public events.
- **Bas (quiet) music:** formed by instruments of soft sound intensity. These were groups intended for indoor performances.

The favourite solo instruments were plucked string instruments, such as **lute** and **vihuela**, and keyboard instruments, such as **organ** and **harpsichord**, all of them polyphonic.

The number of wind instruments increased and many of them were built in families of different sizes in order to cover the complete tessitura of voices.

ACTIVITIES

1. What's the chronology of the Renaissance?
2. Which type of way of thinking is going to appear in the Renaissance, theocentrism or humanism? Explain it.
3. What does the term "*Renaissance*" refer to? Could it be carried out in music? Explain why.
4. Who were the Patrons of the Arts? What was their intention?
5. Write down what you know about the Protestant Reformation and who carried it out.
6. Here you have a chorale composed by Martin Luther [Luther chorale](#)
Write what this type of composition consists of and its main characteristics.
7. What is the most important profane song from Italy in the Renaissance? Describe it and say a composer. Here you have an example: [Madrigal - O. di Lasso](#)
8. What is the most important profane song from France in the Renaissance? Describe it.
9. What is the most important profane song from Spain in the Renaissance? Describe it and say a composer. Here you have an example for listening and watching [Juan de Lencina - Hoy comamos y bebamos](#)
10. Name 4 polyphonic instruments of the Renaissance.
11. Name the instrumental composition corresponding to each definition:

- Adapted pieces form vocal works: _____ and _____
- Pieces based on improvisation: _____ and _____
- Pieces based on variation: _____
- Music for dances: _____ and _____

12. Say if these composers composed mainly religious (R), profane (P) or instrumental (I) music:

- Maddalena Casulana
- Juan del Enzina
- Tomás Luis de Victoria
- Orlando di Lasso
- Palestrina
- Luis de Narváez

13. Define the following terms:

- Haut music:
- Bas music:
- Mass:
- Chorale:
- Motet:

14. Say if the following forms are religious (R), profane (P) or instrumental (I):

- Villancico
- Motet
- Chorale
- Toccata
- Mass
- Madrigal
- Diferencias

VOCABULARY

- THEOCENTRISM
- HUMANISM
- PRINTING PRESS
- PATRONS OF THE ARTS
- PROTESTANT REFORMATION
- CHORALE
- COUNTER-REFORMATION
- HAUT MUSIC
- BAS MUSIC
- HARPSICHORD

TIMBER

Timber is the property that allows us to differentiate what is producing a particular sound: which object, which instrument, which voice...

VOICE CLASSIFICATION

Every single human voice is unique, talking or singing, and we usually classify them according to its tessitura or vocal range.

Tessitura or vocal range of the voice is the combination of notes, from the lowest to the highest, that a singer can sing comfortably.

The professional voices are:

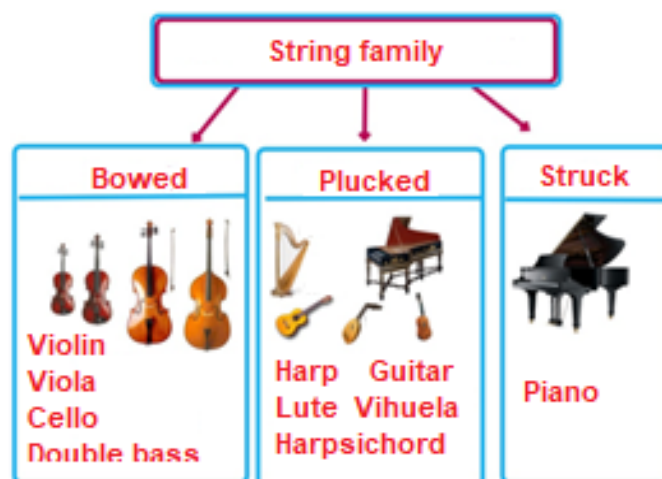
WOMEN AND CHILDREN	VOCAL RANGE	MEN
soprano	High voice	tenor
mezzosoprano	medium voice	baritone
contralto	Low voice	bass

INSTRUMENT CLASSIFICATION

The most rigorous musical instrument classification system is performed according to the nature of the sound production material: idiophones, membranophones, chordophones, aerophones, and electrophones. However, the traditional and most common way is to group instruments into families, usually due to their similarity in timbre, construction material, and the way they produce sound. We can establish the following classification that refers to the families of the orchestra:

- **STRING SECTION**

- Bowed string instruments (violin, viola, cello, bass)
- Plucked string instruments (guitar, harp)
- Struck string instruments (piano).



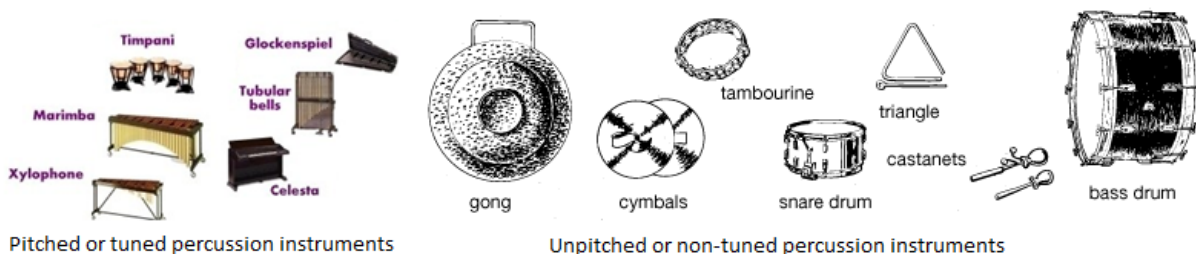
- **WIND SECTION**

- **Woodwind instruments:** according to their mouthpiece:
 - **Edge :** when the player blows, the air vibrates against the edge of a hole (flute)
 - **One reed:** a reed produces the vibration (clarinet, saxo)
 - **Two reeds:** two reeds produce the vibration (oboe, bassoon)
- **Brass instruments:** with a cup-shaped mouthpiece, where the lips make the air vibrate (trumpet, trombone, French horn, tuba)



- **THE PERCUSSION SECTION**

- **Pitched or tuned percussion instruments:** they can play definite notes (glockenspiel, xylophone, metallophone, marimba, celesta, tubular bells, timpani or kettle drums)
- **Unpitched or non-tuned percussion instruments:** they can't play definite notes (claves, maracas, güiro, castanets, gong, triangle, cymbals, sleigh bells, drum, tambourine)



ACTIVITIES

1. The bigger an instrument is, the lower the sound that it produces is. Which one is bigger and lower of the following pairs? Circle the correct one in each case.

- Cello/bass
- Trumpet/tuba
- Bassoon/oboe

2. Classify and subclassify the following instruments:

Viola	Xylophone
Timpani or Kettle drum	Piano
Clarinet	Flute
Harp	Sleigh bells

3. Name the voice types according to its range.

WOMEN AND CHILDREN	VOCAL RANGE	MEN
	high voice	
	medium voice	
	low voice	

4. Keep practising instruments classification with this game:

[Instrument Classification | Math Games](#)

5. Here you can practise matching instruments with their sound:

[Orchestra Games](#)

VOCABULARY

- STRING
- WIND
- PERCUSSION
- BOWED STRING
- PLUCKED STRING
- STRUCK STRING
- WOODWIND
- REED
- EDGE
- BRASS

THE BAROQUE



Chronology

The Baroque was the artistic period that covered the 17th century and the first half of the 18th century. Musically it begins with the appearance of the first opera to be preserved for prosperity, *Euridice* by Jacopo Peri, composed in **1600**, and ends coinciding with the death of Johann Sebastian Bach in **1750**.

Social Scene

The power of kings increased to absolutist proportions, meaning that monarchs had total power over their nations without taking into account the will of the people

Artistic scene

The word "baroque" was used to denote anything excessively exaggerated or extravagant. Baroque art looked for the sense of movement and contrasts, and liking for details and ornamentation.

Music was at the service of the Patrons of the great European monarchies, aristocracy and the Church, who used it as another manifestation of their power. Composers practically never created in freedom, but under commission or following the tastes of their Patrons. This period introduces the first "music idols" in history, the *castrati*, with a voice capable of reaching pitches normally reserved for females, but with all the lung capacity of an adult male. Instrumentalists also began to acquire fame. Both castrati and instrumentalists became what are now known as **virtuosos**, referring to the "virtues" of dominating the vocal and instrumental techniques.

VOCAL PROFANE MUSIC: THE OPERA

The birth of opera



Opera was born in Florence in the early 17th century in a circle of intellectuals (poets, musicians, art critics, etc.) known by the name of **Camerata Fiorentina**. Their idea was to create a show based on Greek theatre which had a combination of elements such as poetry, music and dance.

The composition considered to be the first work of opera is *Euridice* by Jacopo Peri, of which only a few fragments have survived. However, the first great opera in history was *L'Orfeo* by **Claudio Monteverdi**, because it had a rich instrumental and vocal development which marked the structure of the genre. In this period all the composers except J. S. Bach wrote operas, as they were the fashionable forms of music at the time.

Opera is, therefore, like a play for the theatre, but the actors and actresses sing their lines instead of speaking them. Opera has all the elements of theatre, in addition to musical elements such as the orchestra, choirs, etc.

In Spain, a popular form of opera was created, the **zarzuela**. This type of form includes a mix of singing and speaking, with a decidedly popular character. The name comes from the place where these performances first took place, The *Palacio de la Zarzuela* in Madrid.

Parts of opera

Generally an opera has the following **parts**:

Vocal parts

- **Aria**: expressive melodies for more emotional texts. [Handel - Lascia ch'io pianga](#)
- **Recitatives**: declaimed text (halfway between singing and speaking) for passages that require a more agile progress of the action. [Recitative - "Tamerlano" - Haendel](#)
- **Choirs**: songs interpreted by a group of singers. [L'Orfeo - Choro Ninfe - Monteverdi](#)

Instrumental parts

- **Overture**: instrumental introduction that begins the piece. [Claudio Monteverdi - Orfeo - overture](#)
- **Interludes**: the musical parts used to link different sections together.
- **Ballets**: danced parts that may appear occasionally.

VOCAL RELIGIOUS MUSIC



Religious music continued having great importance during the Baroque. The Protestant Church kept the chorale as its most representative form, and the Catholic Church kept cultivating the motet and the mass.

However, new religious forms appeared like the cantata, the oratorio and the passion, which imitated the grandeur of opera.

Cantata

It is a compound form written for orchestra, choir and soloists, formed by a sequence of recitatives and arias. The cantata appeared as a profane form, but it was later adopted by religious music. The most representative composer was Johann Sebastian Bach with more than 200 religious cantatas. [Bach - Cantata Jesus bleibet meine Freude](#)

Oratorio

It can be considered as an opera with a religious theme but without stage performance, but more elaborated and longer than the cantata. The oratorio introduces the narrator, who develops the plot. The most representative composer was George Friedrich Haendel, whose most famous oratorio is *The Messiah*, to which the famous hallelujah choir belongs. [Hallelujah Chorus - The Messiah - Handel](#)

Passion

It is an oratorio about the passion and the death of Christ. The narrator is the evangelist, who tells the events in a recitative style. Among the most well-known passions are the *St. John Passion* and *St. Matthew Passion* by J. S. Bach. [Coro final - Pasión según san Mateo - J.S. Bach](#)

INSTRUMENTAL MUSIC



The Baroque period saw a development of instrumental music because instrument-manufacturing techniques improved. This is the age in which the famous *luthiers* or instrument builders (especially string instruments) began to appear, such as Stradivarius.

During this period, another important advancement took place, the birth of **orchestra** as a stable and organised ensemble (string, wind and percussion sections). The need to perfect the instruments used in orchestras was due to the demands of the period, in which virtuoso performances were in fashion, so instruments had to be played at great speed. The essential basis of the Baroque orchestra was bowed string and the *basso continuo*, a way of accompanied melody that consists of a melody and chords for the accompaniment, usually played by the harpsichord.

Suite

It is a compound instrumental form (for a solo instrument or orchestra) made up of a sequence of dances of different nature. The most important composer was J. S. Bach. [J. S. Bach - English Suite](#) The most common structure of Baroque suite is formed by:

Allemande	Courante	Sarabande	Gigue
Binary measure Slow tempo	Ternary measure Fast tempo	Ternary measure Slow tempo	Ternary measure Fast tempo

Sonata

It is a compound form divided into four movements or sections that contrast along slow and fast tempos. The sonata can be composed for a solo instrument, a duo or a trio. [Sonata - Telemann](#)

Concerto

It is a compound form made up of a sequence of three contrasting movements (fast-slow-fast). Depending on how the instruments intervene, the concert can be:

- Concerto grosso:** for a group of soloists, **concertino**, and the rest of the orchestra, **tutti**. The most important composer was J. S. Bach. [J. S. Bach - Brandenburg Concerto No. 2](#)
- Solo Concerto:** composed for a single soloist instrument that contrasts in constant dialog with the orchestra. Among the most important solo concertos are *The Four Seasons* by Antonio Vivaldi. [Vivaldi - Four Seasons - Spring](#)

Fugue

Basically, a fugue is a persecution and development of a theme throughout the work in several parts or voices. It can be interpreted by one solo instrument or various. The best known fugues are for clavichord and organ by J.S. Bach. [J. S. Bach - Fugue](#)

COMPOSERS

Johann Sebastian Bach



He was a deeply religious man and he had more than 20 children with his two wives. Some of them were musicians too. Curiously, he was more appreciated as an organist in his day than as a composer. [Bach - Cantata Jesus bleibet meine Freude](#) [Coro final - Pasión según san Mateo - J.S. Bach](#) [J. S. Bach - English Suite](#) [J. S. Bach - Brandenburg Concerto No. 2](#) [J. S. Bach - Fugue in G minor, Organ](#)

George Frederic Haendel



He cultivated all the musical genres of his day and although he was trained in Germany, he spent most of his life in England, where he composed the majority of his works. He is considered as one of Britain's greatest composers. [Hallelujah Chorus - The Messiah - Handel](#) [Handel - Lascia ch'io pianga](#) [Recitative - "Tamerlano" - Haendel](#)

Claudio Monteverdi



Monteverdi's work marked the change from the Renaissance style of music to that of the Baroque period. He developed the new basso continuo technique of the Baroque. Monteverdi wrote one of the earliest operas, *Orfeo*, a novel work that is the earliest surviving opera still regularly performed. He is widely recognized as an inventive composer who enjoyed considerable fame in his lifetime. [L'Orfeo - Choro Ninfe - Monteverdi](#) [Claudio Monteverdi - Orfeo - overture](#)

Antonio Vivaldi



Antonio Vivaldi was a Venetian Baroque composer, virtuoso violinist, teacher and cleric. Born in Venice, he is recognized as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. His best-known work is a series of violin concertos known as The Four Seasons. [Vivaldi - Four Seasons - Spring](#)

Francesca Caccini



Composer, singer, music teacher and poet of the early Baroque. Francesca wrote five operas, four of which have been lost (only *La liberazione di Ruggiero* has survived). She likewise composed religious, profane and instrumental works. [Non sò se quel sorriso. Francesca Caccini \(1587–c1641\)](#)

ACTIVITIES

1. What's the chronology of the Baroque?
2. What's the meaning of the word *baroque*?
3. How was opera born? What was the name of the group that created the idea?
4. What were the first operas ever composed and who were their composers?
5. What's the name of the new genre that appeared in Spain? Describe it.
6. In this letter soup you will find **four kinds of dance** that were highly popular in Baroque suites. Find them and describe them:

H	K	F	V	S	J	E	C	V	D
V	S	A	R	A	B	A	N	D	E
A	N	O	V	D	Y	O	D	C	M
N	Z	X	A	E	S	G	C	B	L
R	E	U	C	P	F	I	I	O	F
T	Y	W	O	S	A	G	T	R	D
P	C	E	U	L	K	U	S	C	E
F	J	R	R	O	P	E	R	E	T
U	P	S	A	T	H	K	L	V	M
R	T	D	N	W	E	T	Y	P	A
R	T	O	T	P	V	N	O	U	K
A	L	L	E	M	A	N	D	E	N

7. Here you can see the first letter of the right answer to the questions:
 - Name of the typically Baroque instrumental genre: C_____
 - Name of the vocal form equivalent in importance to the opera, but in the strictly religious context: O_____
 - Name by which the rich and powerful men of this period were known when they promoted music and the arts to show off their greatness: P_____
 - Name given to male singers who underwent operations before puberty to prevent their boy voices from changing to a man's voice, known for their beautiful singing technique: C_____
 - Name of the profane polyphonic instrumental form in one single movement interpreted by one or more polyphonic instruments in which the theme "jumps" from voice to voice: F_____
 - Name of the instrumental composition where a dialogue is produced between the whole orchestra and a little group of players: C_____ G_____

8. What is an opera?

9. Define the vocal and instrumental parts of the opera.

VOCAL

INSTRUMENTAL

10. What do oratory, cantata and passion have in common? Define each one.

- In common:
- Oratory:
- Cantata:
- Passion:

11. Say if the following listenings are an aria, a recitative, a choir or an overture:

https://www.youtube.com/watch?v=4_xtiu57ulA

https://www.youtube.com/watch?v=0_kVeA1YGVY

<https://www.youtube.com/watch?v=TqdFoRiL1Bk>

<https://www.youtube.com/watch?v=EgehBLTgtPY>

12. Why was instrument-building so perfect during this period?

13. Complete the following table of the fixed dances of the suite:

_____	Courante	Sarabande	_____
Binary measure	_____ measure	_____ measure	Ternary measure
Slow tempo	_____ tempo	_____ tempo	Fast tempo

14. What's the difference between *concerto grosso* and *solo concerto*?

15. Complete the following table of some composers with their correspondent titles and types of compositions:

St. Matthew's Passion

Solo concerto

The Four Seasons

Oratory

The Messiah

Passion

Orfeo

Opera

COMPOSER	TITLE	TYPE OF COMPOSITION
Claudio Monteverdi		
Johann Sebastian Bach		
George Friedrich Haendel		
Antonio Vivaldi		

16. Define the following terms:

- Basso continuo:
- Concertino:
- Tutti:
- Concerto grosso:
- Suite:
- Luthier:
- Fugue:

17. Say if the following forms are religious (R), profane (P) or instrumental (I):

Oratory

Fugue

Opera

Concerto

Passion

Suite

Cantata

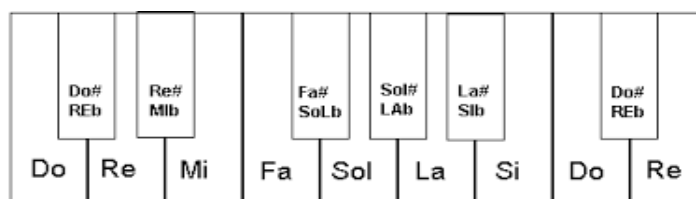
Sonata

VOCABULARY

- RECITATIVE
- CHOIR
- OVERTURE
- INTERLUDE
- ORCHESTRA
- BASSO CONTINUO
- FUGUE

HARMONY

This keyboard is going to help us to understand some concepts that we are going to study. Try to remember this layout:



TONES AND SEMITONES. ACCIDENTALS.

A **semitone** or **half step** is the smallest difference in pitch between two notes.

There is always a semitone between **mi-fa** and **si-do**.

A **tone** is the same as two semitones.

There is always a tone between: do-re, re-mi, fa-sol, sol-la, la-si. [Tones and Semitones](#)

Accidentals are signs that change the pitch of a note by a semitone.

These are the accidental signs used in music:

- **Sharp (#):** the note with a sharp is a semitone higher.
- **Flat (b):** the note with a flat is a semitone lower.
- **Natural (♮):** it cancels the effect of the sharp or the flat.

Accidentals are written in specific ways. Here are the basic rules to bear in mind:

- We write accidentals before the note, on the same line or space of the correspondent note:



- An accidental sign also affects the same notes that come after the accidental sign, provided they are in the same bar of music: [What are sharps, flats and naturals?](#)



La# La# La La#

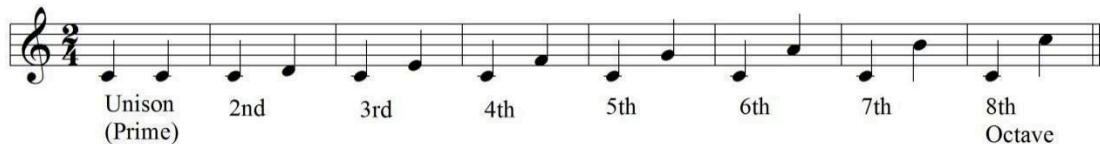
- **Key signature accidentals** are those that modify all the notes in the musical work, except those that are cancelled with a natural sign or modified with another accidental sign. The total of these alterations are written in what is known as the key signature of the piece which comes after the clef and before the time signature of the staff: [Accidentals, Keys and Key Signatures](#)



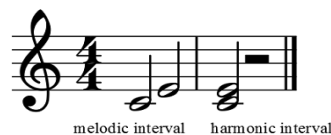
INTERVALS

Interval is the distance in pitch between two different notes.

The smallest interval is the semitone. Intervals are named according to its size, with an ordinal number after the number of steps in the scale from one of the two notes to the other (including both notes). Two notes with the same name and pitch are called unison:



A **melodic interval** is the distance in pitch between two different notes played one after another. A **harmonic interval** is the distance in pitch between two different notes that sound simultaneously, that is, when played at the same time: [Music Intervals](#)



A melodic interval can be **ascending** or **descending**:



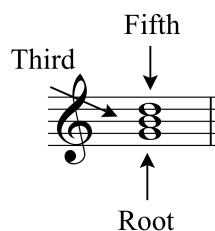
CHORDS AND HARMONY

Harmony is the use of simultaneous pitches.

Not all the instruments can play several notes together. The instruments that can play several notes together are called **harmonic instruments** and the ones that can only play one note at a time are the **melodic instruments**. The study of harmony involves harmonic intervals and chords.

Chords are three or more notes played together.

The easiest way to get a chord is playing a triad. A **triad chord** is made by combining the first, third and fifth notes from any initial note, which is called the root note:



ACTIVITIES

1. Draw a keyboard and write on the name of the notes (natural and accidentals).

2. Play and practice locating notes on the keyboard:

Juegos de Música | Juego de Notas musicales en el piano (1)

Keyboard Note Identification

Notes reading in treble clef choose the 3rd option (keyboard)

3. Write tone (T) or semitone (S) between every pair of notes:

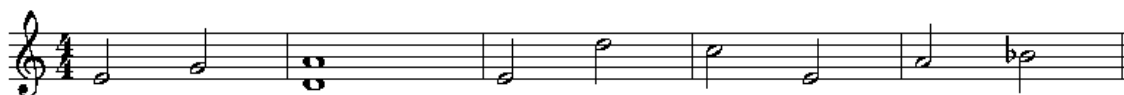
Do Re Mi Fa Sol La Si Do Reb Mib Fa Fa# Sol# La# Si

V V V V V V V V V V V V V V

T

4. Practice note reading and accidentals on the following link: [Note Identification](#)

5. Classify these intervals in size, melodic/harmonic and ascending/descending (only if it's melodic):



6. Keep practising intervals on this link [Interval Identification](#)

7. Explain how a triad chord is formed and write on a staff the chords of Do, Fa and Sol:

ACCIDENTALS ACTIVITIES I

Write down the name of the following notes. Specify if they are natural, sharp or flat and if they are central, high or low with or without the correspondent comas:



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19



20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

1: Sol natural

2:

3:

4:

5:

6:

7:

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12:

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ACCIDENTALS ACTIVITIES II

Write down the name of the following notes. Specify if they are natural, sharp or flat and if they are central, high or low with or without the correspondent comas:



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19



20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

1: Sol natural

2:

3:

4:

5:

6:

7:

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VOCABULARY

- HARMONY
- TONE
- SEMITONE or HALF STEP
- ACCIDENTAL
- SHARP
- FLAT
- NATURAL
- KEY SIGNATURE
- CHORD
- TRIAD
- ROOT

CLASSICISM



Chronology

The Classical Period runs **from the mid-18th century to the early 19th century**. Musically, it started after the death of J.S. Bach in 1750 and the premiere in 1805 of Beethoven's 3rd Symphony.

Social Scene

The 18th century was the **Age of Enlightenment**, the Age of Reason, a cultural movement favoured by the **bourgeoisie**, which promoted the ideals of equality and well-being of all men through education and knowledge. This led to the **French Revolution** that broke the power of absolute monarchies.

Artistic scene

Art is no longer exclusive to the clergy or the nobility, and it did not primarily try to impress as it did in the Baroque. What it was intended to achieve was simply to **charm and please people**, following the ideals of **classical Greek and Roman culture**, where reason and intelligence are placed at the service of beauty and balance.

On the **musical scene**, thanks to the power of the new middle classes (the bourgeoisie), people buy written music and play it on their own instruments, asking for music that is **easy to play** and understand, as opposed to the Baroque period in which only the great virtuosos could interpret its more complicated music. Despite the increasing popularity of music, the musicians still work for a Patron. In religious music, any special form is going to be developed, except for the Requiem, a type of mass dedicated to the deceased.

PROFANE VOCAL MUSIC: CLASSICAL OPERA

Opera underwent a change during Classicism, which made it tend towards naturalness. It eliminated the excesses of the Baroque and took the plots and characters closer to the new bourgeois audience.



Opera seria

The initiator of this **reformation** was the German composer **Gluck**, who laid the foundations of the new opera. He used **simpler music and more plausible storylines**. There was a change from mythological themes and superhuman characters, to plots that better reflected scenes from everyday life.

Opera buffa

It became the favourite opera genre of Classicism. Composers used music to describe the fantasies, looks and personalities of their characters reflecting their **human attributes** (intelligence, goodness, bravery...). The main composer was Wolfgang Amadeus Mozart with the *Marriage of Figaro*, written in Italian. [Mozart - The Marriage of Figaro - aria 1](#)

The Magic Flute, also composed by Mozart, is an important example of **singspiel**, a German type of comic opera. [Mozart - The Magic Flute - Papageno y Papagena](#) [Mozart - The Magic Flute - queen of the night](#)



INSTRUMENTAL MUSIC

The introduction of new instruments like the **piano** and the **clarinet**, new and more varied **chamber ensembles** and the **evolution of the orchestra** helped in the progress of instrumental music.

Instrumental music moved out of the court and into public concert halls, which played a decisive role in its development. The Baroque *basso continuo* was eliminated and the number of string and wind instruments increased.

The sonata form [Haydn - piano sonata](#)

The sonata, an instrumental form that appeared in the Baroque, became during Classicism the main composition model that was applied to the first movement of all instrumental forms. The **structure** of the sonata responds to a three-part scheme formed by:

- **Exposition:** presentation of two musical themes linked by means of a modulating passage called *bridge*. The theme A sets the main key of the piece and it usually has an energetic nature. The theme B is performed in a neighbouring tonality and it usually has a more lyrical nature.
- **Development:** the music moves to other keys by developing and combining the material from the two main themes.
- **Recapitulation:** return to exposition but with small modifications. Both themes are presented now in the main key in order to have a stronger conclusive nature. It usually ends with a final coda which gathers material from one or both themes.

EXPOSITION			DEVELOPMENT	RECAPITULATION		
Theme A Main key	Bridge	Theme B Neighbouring key		Theme A Main key	Bridge	Theme B Main key

Main instrumental forms

The instrumental forms of Classicism (with the sonata form in their first movement), are differentiated depending on the different instrumental combinations that appear:

- **Sonata:** compound instrumental form for one or two instruments made up of three or four movements: [Mozart - Alla Turca](#) [Marianna Martines - Keyboard Sonata in E major](#)
Allegro (sonata form) – Adagio – (Minuet or Scherzo) – Allegro
- **Chamber music (trio, quartet, quintet, etc.):** compound instrumental forms for chamber ensembles formed by three, four, five or more instruments. The most important chamber ensemble is the **string quartet**, with two violins, one viola and one cello. [Beethoven - String Quartet](#)
Allegro (sonata form) – Adagio – Minuet or Scherzo – Allegro
- **Symphony:** Compound instrumental form for a whole orchestra made up of four movements: [Haydn - Surprise Symphony](#)
Allegro (sonata form) – Adagio – Minuet or Scherzo – Allegro
- **Concerto:** compound form for orchestra and soloist with three movements: [Mozart Concerto](#)
Allegro (sonata form) – Adagio – Allegro

COMPOSERS

Wolfgang Amadeus Mozart



Born in 1756 in Salzburg, Mozart showed prodigious ability from his earliest childhood. Already competent on harpsichord, piano and violin, he composed from the age of five and performed before European royalty. His sister Maria Anna, also known as **Nannerl Mozart**, also stood out for her great musical talent, but most of her works did not come to light because she was a woman. Finally, in contrast to her

brother who fought with her father, Marianne acceded to her wishes by abandoning music and dedicating herself to her husband and children.

At 17, Mozart was engaged as a musician at the **Salzburg court**, but grew restless and travelled in search of a better position. While visiting **Vienna**, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. The circumstances of his early death have been much mythologized. [The Marriage of Figaro](#) [Duo Papageno y Papagena](#) [The queen of the night](#) [Alla Turca](#) [Clarinet Concerto](#)



Franz Joseph Haydn



Born in 1732 in Austria, he had to struggle hard to become the great composer he later became. He entered the service of one of the most important families in Austria: the **Esterhazy family**. The Esterházy princes were musical connoisseurs who appreciated his work and gave him daily access to their own small orchestra. Haydn had a robust **sense of humor**, evident in his love of practical jokes and often apparent in his music, and he had many friends. His contributions to musical form have earned him the epithet "**Father of the Symphony**". [piano sonata](#) [Surprise Symphony](#)

Ludwig van Beethoven



Born in Bonn in 1770, Beethoven displayed his musical talents at an early age and at the age of 21 he moved to Vienna, where he began studying composition with Joseph Haydn, and gained a reputation as a virtuoso pianist. He lived in **Vienna** until his death. By his late 20s his hearing began to deteriorate, and by the **last decade** of his life he was almost totally **deaf**. In 1811 he gave up conducting and performing in public but continued to compose; many of his most admired works come from these last 15 years of his life. A crucial figure in **the transition between the Classical and Romantic** eras in Western art music, he remains one of the most famous and influential of all composers. [String Quartet](#)

Marianna Martínez



She was a renowned composer, singer and keyboard player, from a family of Spanish origin, a student of Franz Joseph Haydn and admired by Mozart and Beethoven. Because of Marianne Martínez's precocious talent, she acted for the imperial court since her childhood and as an adult she was called to perform on many occasions for the Empress María Teresa. She composed everything from operas to difficult chamber music pieces, demonstrating her ability to adapt and stand out in diverse musical fields. [Marianna Martines - Keyboard Sonata in E major](#)

ACTIVITIES

1. Complete the following statements:
 - The chronology of Classicism covers _____.
 - The new remodelled opera is characterised by _____ and _____.
 - The initiator of the reformation of the opera seria was the composer _____ making changes such as _____ and _____.
 - The most important opera buffa composer was _____ with works like _____.
 - The bourgeoisie started to ask for a type of music _____.
 - New instruments such as _____ and _____ appeared along Classicism.
 - The Classical orchestra eliminated _____.
 - The structure of the sonata form was applied to _____.

2. What's the name of the cultural movement of the 18th century? Describe it and explain what it will lead to.

3. Describe the two types of opera during Classicism.

4. Copy the scheme of the sonata form.

5. Name and describe the 3 parts of the structure of the sonata form.

6. What's the difference between exposition and recapitulation on the sonata form?

7. Complete the table.

INSTRUMENTS	NAME	MOVEMENTS			
		1 st – Allegro sonata form		(3 rd – Minuet or Scherzo)	3 rd or 4 th – Allegro/Presto
	Quartet		2 nd - Adagio	3 rd – Minuet or Scherzo	
Orchestra		1 st – Allegro sonata form			4 th – Allegro/Presto
	Concerto		2 nd - Adagio	3 rd – Allegro/Presto	X

8. What's the most important chamber ensemble? Name the instruments that appear on it.

9. Define the following terms:

- Sonata form:
- Symphony:
- Concerto:
- Sonata:

10. Answer the definitions below:

- Great form for orchestra divided into four movements with sonata form on its first movement: S_____
- The sonata presents two, with different characteristics and keys: T_____
- Middle section of the sonata that moves to other keys: D_____
- Small instrumental ensembles are so because they could play in small rooms: C_____
- Third section of the sonata form that presents both themes again: R_____
- Opera buffa in German whose most prominent example is The Magic Flute by Mozart: S_____
- Woodwind single reed instrument introduced in the orchestra in this period: C_____
- Chamber ensemble made up of two violins, one viola and one cello: Q_____
- Type of opera that became the favourite genre of Classicism, simpler and more popular: B_____
- First section of the sonata form that presents two themes linked by a bridge: E_____
- Great form for orchestra and soloist divided into three movements with sonata form on its first movement: C_____
- Composition scheme applied to the first movement of the classical instrumental forms: S_____
- Cultural movement that marked the whole 18th century and defined a new era illuminated by reason and science: E_____

11. Chose 4 facts about Wolfgang Amadeus Mozart's life:

12. Chose 4 facts about Franz Joseph Haydn's life:

13. Chose 4 facts about Ludwig van Beethoven's life:

14. Chose 4 facts about Marianna Martínez life:

VOCABULARY

- ENLIGHTENMENT
- BOURGEOISIE
- SONATA FORM
- EXPOSITION
- DEVELOPMENT
- RECAPITULATION
- CHAMBER MUSIC
- STRING QUARTET
- SYMPHONY

THE MELODY

Melody is the horizontal succession of sounds with different pitches and durations.

We can say that melody is, together with harmony and timber, one of the essential elements of music.

However, this succession of sounds is not created arbitrarily. When creating a melody, the composer has in mind certain sensations that he or she wants to transmit. Therefore, a melody is formed of notes that come in order and that correspond to the musical idea the composer has.

MELODY STRUCTURE

Just as verbal language is formed by syllables, words and phrases, music is formed by motifs and phrases:

- **Melodic motif** is a group of notes that has a musical meaning of its own, but when joined with others, forms a musical phrase. It's the smallest musical idea, after individual notes. A motif is the basic material a composer uses to form musical phrases.



- **Musical phrase** is a melody that is made up of various melodic motifs and has a complete musical meaning. To create musical phrases, a composer can repeat the same motive or transform it by changing notes, or by adding and taking them away.



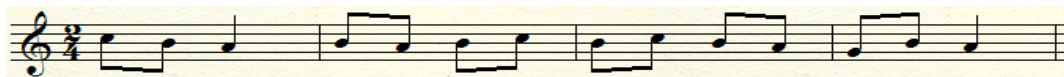
THE MELODY LINE

If you draw a straight line connecting the heads of all the notes, you get a line, like on a graph. This is the **melody line**. We can classify them into groups:

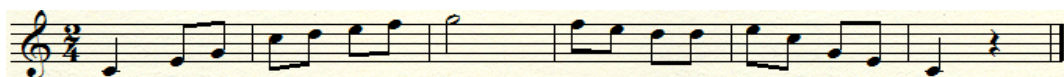
- **Flat melody**: this is a melody in which the line hardly moves either up or down: [McGraw Rock](#)



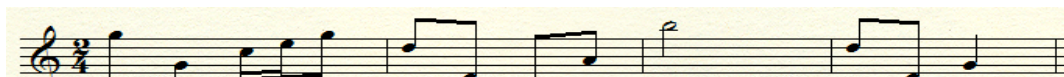
- **Undulating melody**: this is a melody with a line that goes up and down a little bit over short distances, forming a wave-like pattern. This is the most frequent type of melody line. [Los gatitos](#)



- **Arch melody**: this is a melody that starts with low notes and goes up to high notes, and then goes back down to the low notes in a similar way. It can also start with the high notes and go down to the lowest notes, and then go up to the high notes again: [Surprise Symphony](#)



- **Zigzag melody**: melody formed by a line in which there are big jumps up and down: [Superman](#)

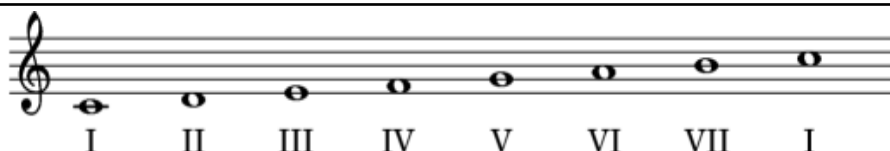


SCALES

A **scale** is a sequence of notes going up or down in pitch, from which melodies and harmony can be derived.

There are many kinds of scales. The most common scale in western music is the **diatonic scale**. It has **seven** different notes.

Every note in a scale occupies a position. Those positions are the **degrees** of the scale, written in Roman numerals:



The seven **degrees** of the scale are also known by **traditional names**:

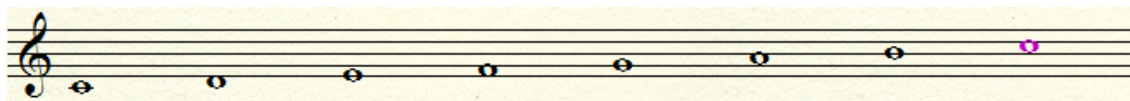
- I – Tonic
- II – Supertonic
- III – Mediant
- IV – Subdominant
- V – Dominant
- VI – Submediant
- VII – Leading tone

The most important degrees of a diatonic scale are the **Tonic** (I), the **Subdominant** (IV) and the **Dominant** (V).

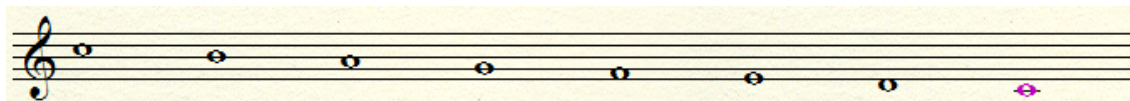
Pentatonic scales are also very common and are found all over the world. A pentatonic scale has **five** different notes:



A scale is called **ascending** when it goes from a low note to a high note:



It is called **descending** when it falls from a high note to a low note:



Scales are named according to the notes on which they start and finish. Observe in the example above that the scale starts and finishes on Do. This scale is therefore the scale of Do.

ACTIVITIES

1. Write down the type of melody line in each case:



2. Say the type of melody line corresponding to the following links:

[Superman | Laurascore](#)

[Los gatitos | Laurascore](#)

[McGraw Rock | Laurascore](#)

[Surprise Symphony | Laurascore](#)

3. Complete these sentences:

- a) The scale is called _____ when it goes from a low note to a high note.
- b) The scale is called _____ when it falls from a high note to a low note.
- c) The positions that every note occupies in a scale are the _____.
- d) The most common scale has seven different notes and is the _____ scale.

4. Write down the definitions of the following terms:

- Melodic motif:

- Musical phrase:

5. Draw on the staff the following scales:

a) Pentatonic descending scale of Do



b) Diatonic descending scale of Mi



c) Pentatonic ascending scale of Fa



d) Diatonic ascending scale where the Fa is the degree III



e) Diatonic ascending scale where the Re is the dominant



6. Write down the roman numerals correspondent to the following degrees of the diatonic scale:

Dominant:

Leading tone:

Tonic:

Subdominant:

Mediant:

Submediant:

VOCABULARY

- MELODY
- MELODIC MOTIF
- MUSICAL PHRASE
- SCALE
- DEGREES
- DIATONIC SCALE
- DEGREE
- TONIC
- SUPERTONIC
- MEDIANT
- SUBDOMINANT
- DOMINANT
- SUBMEDIANT
- LEADING TONE
- PENTATONIC SCALE

ROMANTICISM



CHRONOLOGY

Romanticism was a period that covers the **19th century**, approximately, between the years 1810 and the first decade of the 20th century.

SOCIAL SCENE

The **bourgeoisie** (the middle class) finally broke with the conventions of the Classical period and everything begins to be questioned, where new thinkers try to give free reign to man's wish for **personal freedom** and a new sentiment flourishes: nostalgia for **one's country**, reflected in all aspects of life (Nationalism).

CULTURAL SCENE

Cultural and artistic meetings took place in more open circles than during the Classical period, where artists began to attract public attention in society with their emphasis on **exotic countries**, the **mysterious** and because of their own **genius**.

ARTISTIC SCENE

The Romantic aspiration "art for art's sake" led music to great formal and expressive freedom, where the **melody** was the most important element, **beats** were more **flexible** and **dynamic effects** were constant. There appeared many **small forms** written for piano and voice, usually for the bourgeoisie, but there also appeared **large spectacular forms** like the opera or symphonic music destined for the professional musicians.

The new musician was individualistic, rebellious and with a vital urge to innovate and surprise by creating a passionate, sentimental and complicated kind of music that contrasts with the balance and measure of music in the previous Classical period. This means for **musicians**:

- They are **no longer servants** and now become considered as **geniuses and virtuosos (singers and instrumentalists)**.
- Public interest in music increased: **the middle class** (now much more numerous) **decides** on the success or failure of a new piece of music, depending on their applause.
- Musicians have a new source of income derived from their activities as **teachers, interpreters or conductors**, and receive a certain percentage of the **tickets and author's rights**.

INSTRUMENTS

The Romantic orchestra multiplies the number of performers (around 100) and increases wind and percussion families with instruments that appeared for the first time in the orchestra.

Wind family

- **WOODWIND:** **piccolo flute** (a little flute), **English horn** (a big oboe), **contrabassoon** (a big bassoon), **bass clarinet** (a big clarinet) and **saxophone**.
- **BRASS:** **slide trombone** and **tuba**.

Percussion family

Percussion also becomes richer with the use of new instruments such as the **marimba**, the **celesta**, the **xylophone** and the **gong**, and the number of **timpani** also increases.

INSTRUMENTAL MUSIC



Instrumental music was considered the perfect vehicle for the Romantic expression because of its great capacity to express emotions. We can distinguish among large forms for the professional musicians and small forms, sometimes also for the bourgeoisie.

Large forms

- **Symphony and concerto:** the rules for composition are now freer than in the previous period. Romantic composers are more concerned with expressing sentiments and no longer follow strict rules. We can highlight *The Ninth Symphony* by **L. van Beethoven** that includes the *Ode to Joy*, which is a true song of freedom, reflecting the ideals of the French Revolution. [Beethoven - ode](#)
- **Ballets:** Ballet continued evolving towards technical virtuosity, creating new stage tricks and conquering new more stylish postures and figures. **Tchaikovsky** delivered masterpieces like *The Swan Lake* and *The Nutcracker*. [Tchaikovsky - El lago de los cisnes](#)
- **Program music:** is based on the description of a program or plot (usually literary). The main forms of program music are the **program symphony** (several movements) and the **symphonic poem** (just one movement). Program music was frequently cultivated by nationalist composers, who made storylines or images that reflected the features of their countries. [Danza Macabra - Saint-Saëns](#)

Small forms

Piano music: the piano was the favourite instrument of Romanticism because, due to its features, it makes possible the individual performance and expression of feelings. It could be played in small private reunions and express a range of feelings from soft to passionate and loud. Among the more frequently used forms were the following: **nocturnes** (slow and dreamy), **etudes** (to improve the skills), **waltzes and polonaises** (inspired by traditional dances). **F. Chopin**, **F. Mendelssohn** and **F. Liszt** were great pianists and piano composers. [Chopin - Nocturne](#) [Fanny Mendelssohn- Saltarello](#)

PROFANE VOCAL MUSIC



Large forms: the opera

During Romanticism, opera underwent a great development and became the bourgeoisie's favourite performance (tenors and sopranos became true "stars").

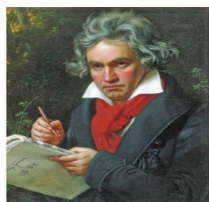
- **German opera:** **Richard Wagner** conceived opera as a "total work of art": poetry, music, set design and action put together, in order to create a continuous "musical drama" where the orchestra had a leading role. He also created the *leitmotif*, which are musical themes associated with individual characters, places, ideas... [El leitmotiv](#)
- **French opera:** The French created a type of opera that was more naturalistic and entertaining. **Meyerbeer** created a type of opera in which there was a combination of musical attractions, songs and dance. **Bizet** composed operas that have exotic inspiration. [Bizet - Carmen - Toreador](#)
- **Italian opera:** The "*bel canto*", represented by **Donizetti**, is made for the singers to shine. The "*verismo*", represented by **Puccini**, has more realistic plots and characters. **Verdi** exalted the ideals of nationalism and he introduced us into a romantic world full of passion, ire and drama. [Va pensiero - Nabucco - Verdi](#)

Small forms: the lied

The word *lied* means *song* in German (plural: *lieder*) and basically is a short form written for **voice and piano** upon a **poetic text**. These are popular, simple, short and easy-to-sing pieces, even for non-professionals. The melody joins the piano in order to express its mood and meaning. A very famous lied is *The Trout* by **F. Schubert**. [Schubert - La trucha](#)

COMPOSERS

Ludwig van Beethoven



Although Beethoven started his compositions during the Classical period (the first symphonies were classical), he continued developing the **Romantic symphony** to the maximum during Romanticism. You must have heard of **Beethoven's Fifth** or perhaps **Beethoven's Ninth**. This one includes the *Ode to Joy*, which is a true song of freedom, reflecting the ideals of the French Revolution. [Beethoven - Himno a la alegria](#)

Frédéric Chopin



Chopin left a huge musical compendium drawn from **popular Polish** sources. He wrote a lot of **piano compositions** (piano concertos, etudes, waltzes, polonaises, nocturnes...). He was also one of the greatest pianists of his time. He died at only 39 years old because of tuberculosis. [Chopin - Nocturne No. 20](#)

Fanny Mendelssohn



Fanny was a composer and pianist of German origin who is also the sister of another great musician of romanticism, Felix Mendelssohn. During her career she composed approximately 460 works, many of which, due to the social condition of women in her time, were published under the name of her brother Felix. Although she was praised for her piano playing skills, she rarely gave concerts in public. [Fanny Mendelssohn- Il Saltarello Romano](#)

Other composers from this period

Franz Schubert: He composed lieder and piano works. [Schubert - La trucha](#)

Robert Schumann: He also composed lieder and piano works and, in addition to composing, he was a music critic and produced an abundant quantity of literary works. [Robert Schumann - Kinderszenen](#)

Clara Schumann: Clara Wieck, when married, Clara Schumann, was a German pianist and composer. She contributed to the dissemination of the compositions of her husband, Robert Schumann. In addition to piano she studied singing, violin, instrumentation, counterpoint and composition. [Clara Wieck - Scherzo](#)

Franz Liszt: He composed symphonic poems and piano works. Liszt and Chopin competed in their virtuosity at the piano with brilliant pieces of extraordinary difficulty. [Liszt - Liebestraum](#)

ACTIVITIES

1. Complete these sentences:
 - Romanticism lasts the _____ century.
 - During the Romantic period, the _____ was the most important element, _____ were more flexible and _____ effects were constant.
 - The _____ decides on the success or failure of a new piece of music, depending on their applause.
 - Musicians have a new source of income derived from their activities as _____, _____ or _____, and receive a certain percentage of the _____ and _____.
 - Instrumental music was considered the perfect vehicle for the romantic expression because _____.
2. Name 3 frequent piano forms from Romanticism.
3. What's the difference between the romantic symphonies and concertos and the classical ones?
4. What novelties brought ballet during the 19th century?
5. Which is the favourite instrument in Romanticism? Why?
6. What are the 2 most important compositions of program music? What's the difference between them?
7. Define the following terms:
 - Program music:
 - Lied:
 - Leitmotif:
 - Bel canto:
 - Verismo:
8. Name two woodwind instruments, two brass instruments and two percussion instruments that appeared during this period.
9. Say if the following composers belong to the German, French or Italian opera and describe the main characteristics of their operas.

COMPOSER	COUNTRY	CHARACTERISTICS
Donizetti		
Bizet		
Verdi		
Meyerbeer		
Wagner		
Puccini		

10. Complete the following table with the composers, the compositions in which they stood out and some of their most relevant titles.

Ballet	<i>The Trout</i>
Lied	<i>Nocturnes</i>
Symphony	<i>The Nutcracker</i>
Piano music	<i>The 9th Symphony</i>

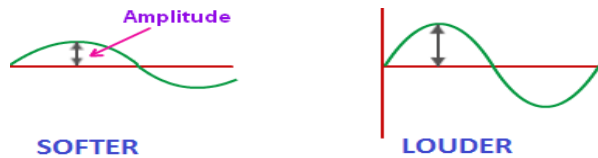
COMPOSER	TYPE OF COMPOSITION	TITLE
F. Schubert		
F. Chopin		
L. van Beethoven		
P. I. Tchaikovski		

VOCABULARY

- AUTHOR'S RIGHTS
- PROGRAM MUSIC
- PROGRAM SYMPHONY
- SYMPHONIC POEM
- NOCTURNE
- ETUDE
- WALTZ
- POLONAISE
- ENGLISH HORN
- CONTRABASSOON
- BASS CLARINET
- SLIDE TROMBONE

INTENSITY & EXPRESSION

Intensity allows us to identify loud or soft sounds and changes in volume, depending on the **amplitude** of the sound wave.



DYNAMIC MARKINGS

In music, **dynamics** indicate relative intensities (not specific volume) and the **dynamic markings** are signs that usually use abbreviated Italian words to indicate changes in intensity. We can find the following **types** of dynamic markings:

- **Fixed volume:**

SIGN	TERM	MEANING
<i>pp</i>	pianissimo	very soft
<i>p</i>	piano	soft
<i>mp</i>	mezzo piano	moderately soft
<i>mf</i>	mezzo forte	moderately loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud

- **Variable volume:**

SIGN (hairpin)	TERM	ABBREVIATION	MEANING
	crescendo	cresc.	gradually getting louder
	decrescendo or diminuendo	decresc. or dim.	gradually getting softer
>	accent or sforzando	sfz	Sudden accent on a note

Composers deliberately use sounds with **changes of dynamics** for different **purposes**:

- To help create **contrast** between musical themes or between sections. [Schubert Impromptu](#)
- To attract the **attention** of listeners to a specific passage. [Haydn, Surprise Symphony](#)
- To generate **tension** in specific parts of a musical work. [BSO Tiburon](#)

Dynamics are relative. To identify how loud or soft a sound is we must compare it with other sounds, but the intensity can be measured in **decibels (dB)**. Sounds with volumes below 10 dB cannot be heard and sounds above 140 dB are above the pain threshold and can cause irreparable damage to our ears.

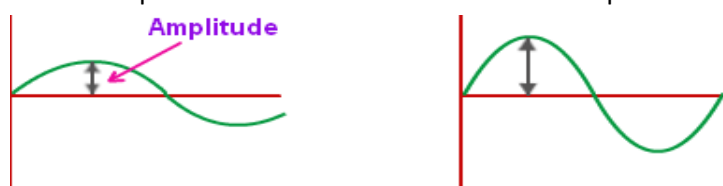
OTHER EXPRESSION MARKINGS

Besides dynamics, there are other markings related to the way of interpreting music. These markings define the expression of the composition and are usually located at the beginning of the score, next to the tempo marking if there is. Some common expression markings are the following:

TERM	MEANING
appassionato	passionate
giocoso	playful
con brio	with energy
dolce	sweet
animato	animated
agitato	agitated

ACTIVITIES

1. Define intensity and name the unit used to measure it.
 - Intensity:
 - Unit of measurement:
2. On what parameter of the wave does intensity depend?
3. Which of these waves represents a soft sound and which one represents a loud one?



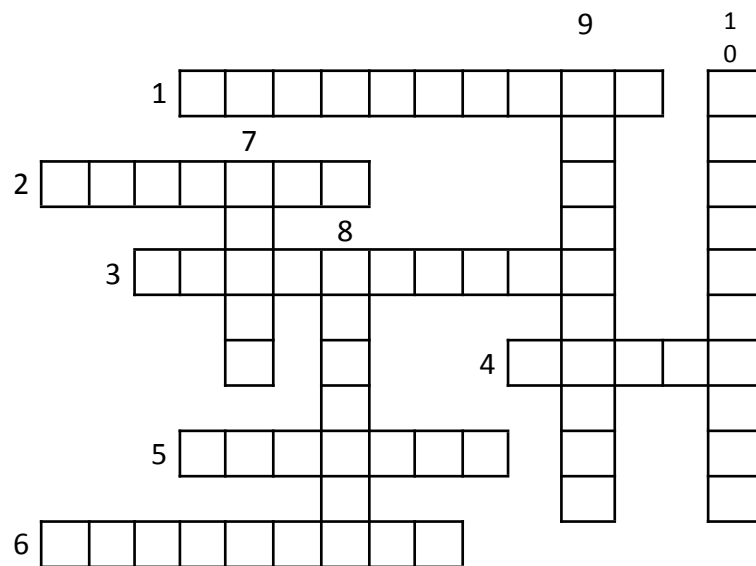
4. Guess the purpose the composers had on this examples of music
[BSO Tiburon](#)
[Haydn, Surprise Symphony](#) (43'')
[Schubert Impromptu](#)
5. Write in, next to each dynamic abbreviation, its complete term in Italian and the meaning in English:

ABREVIATION	TERM	MEANING
dim		
p		
ff		
cresc		
mf		
pp		
mp		
f		

6. Complete the following table:

TERM	MEANING
	passionate
giocoso	
	with energy
dolce	
	animated
agitato	

7. Solve the crossword:



ACROSS:

1. Very loud.
2. Sign to indicate *crescendo* or *diminuendo*.
3. Very soft.
4. Loud.
5. Unit of intensity.
6. Gradually getting louder.

DOWN:

7. Soft.
8. Dynamics are written in this language.
9. Moderately loud.
10. Gradually getting softer.

VOCABULARY

- INTENSITY
- DYNAMICS
- HAIRPIN
- ACCENT
- DECIBELS

NATIONALISM



CHRONOLOGY

We can distinguish between Early **Nationalism**, from around 1850 to 1900, inspired directly by popular folklore, and Late **Nationalism** from 1900 to the mid-20th century, with music of a more independent type without rejecting nationalistic roots.

SOCIAL SCENE

This is a time of **territorial aspirations**, sprinkled with wars between countries that wish to expand their territories and take over neighbouring lands, or make war as a way to construct their free and sovereign states. Nationalism arose in response to a need to **uplift the cultural and political inferiority** that existed at the time in some countries. It was carried out through a search for the **nation's identity** and through **folklore and traditions**. This was summarised by two main features: **enthusiasm for nature** and an **exaggerated patriotism**.

MUSICAL SCENE

Nationalism developed in countries that lacked their own musical traditions, or had depended on other nations such as France, Germany and Italy for their music. Many musicians had to travel abroad to finish their studies and assimilated the cultures of other countries, but still felt nostalgic about their own homeland. The musician in this period was the transmitter of the collective voice of his homeland, synthesised in **folklore songs, popular tales** and **cultural traditions** they wanted to highlight. They were considered at times as actual national heroes, who through their music called for **freedom and pride** in their nation, in opposition to foreign domination. This has an immediate effect in that **native instruments** are brought into Nationalistic music and much music research is done to recover **popular melodies** that would serve as inspiration for their compositions.

NATIONALISTIC MUSIC

All the different music “schools” of the Nationalist movement in each country wanted to express feelings and ideals of their countries in music, using folklore and popular dances as their inspiration.

Musical drama was one of the most effective means of transmitting Nationalist sentiments. **Program music** was frequently cultivated by nationalist composers, who made storylines or images that reflected the features of their countries. Opera, for example, was a vehicle for plots and ideas of a Nationalistic character, and since it was so popular in society, it was a good means to express ideas to the masses. This brought about compositions with lots of variety and melodic, rhythmic and harmonic richness, giving rise to new scales and rhythms, influenced by the popular music of each country.

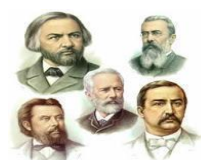
Nationalist music is characterised by the **use of folklore** in two different ways:

- a) By literally **copying the sources**, for example, introducing a popular melody in a piece.
- b) By **imitating its characteristic musical features**, scales and melodies, dance rhythms, etc.

The sense of national identity had already inspired previous composers of the Romantic period to use national themes, as in the polonaises by Chopin, or the Hungarian dances by Liszt. The Nationalist sentiment spread like wildfire across a number of countries, such as Russia, Hungary and Spain, among others.

RUSSIAN NATIONALISM

After Napoleon’s invasion of Russia, Russian musicians gave free rein to a powerful Nationalist sentiment, based on two elements: **popular songs and Russia’s geography**, with its immense plains and its rivers, beginning with **Mikhail Glinka**, known as the father of Nationalism. With his opera *A Life for the Tsar*, he tried to create a national genre based on Russian folklore. [Glory to Our Tsar chorus - Mikhail Glinka](#)

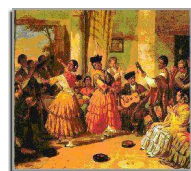


The influence of Glinka was continued by the group called “**The Five**”, formed by **Cesar Cui, Mily Balakirev, Alexander Borodin, Modest Mussorgsky and Nikolai Rimsky-Korsakov**. [Mussorgsky - Night on Bald Mountain](#)

Within a more moderate nationalism, we can find composers like **Piotr Ilich Tchaikovsky** with his ballets *The Nutcracker* and *The Swan Lake*, and **Sergei**

Rachmaninov with his piano works.

SPANISH NATIONALISM



In Spain, Nationalism appeared upon the ideas of **Felipe Pedrell**, who initiated the recovery of ancient music and the collection of popular music and is considered the father of Spanish musicology. Pedrell’s theories were carried out by his disciples: **Isaac Albéniz** and **Enrique Granados**, both of them famous for their piano works. **Manuel de Falla**, another disciple of Pedrell, was the most important

composer and the first one who achieved wide international recognition. Falla took Spanish Nationalism to its peak. Among Falla’s most important works we can mention the Andalusian ballets *El Amor Brujo* and *El sombrero de Tres Picos*. [El amor brujo - Manuel de Falla](#)

In the mid-19th century **Zarzuela** came back with composers such as **Francisco Asenjo Barbieri** or **Ruperto Chapí**. The zarzuela used Madrilenian expressions, situations and places from Madrid, rhythms of typical Madrilenian dances like the *Chotis*, which was called “**casticismo**”. [Chueca - La Gran Vía - Chotis del Eliseo](#)

OTHER NATIONALISMS

Norway

Edvar Grieg stood out with his music for the play *Peer Gynt*. [La mañana, Peer Gynt - E.Grieg](#)

Czech Republic

Nationalism was represented by **Bedrich Smetana** with the cycle of symphonic poems *My Fatherland*, [El Moldava - Mi Patria - Smetana](#) and **Antonín Dvorák**, famous for the *New World Symphony*. [Dvořák - Symphony No. 9 'From the New World'](#)

Hungary

The most important composers were **Béla Bartók** and **Zoltán Kodály**. Both of them were authors of numerous investigations and collections of Hungarian folklore. [Allegro Barbaro - Béla Bartók](#)

The United States

Aaron Copland had a cosmopolitan touch in his distinctly American style of composing. Examples of his works are the compositions *Rodeo* and *Appalachian Spring*.

We can also highlight the composer **George Gershwin**, who showed the influence of jazz in his *Rhapsody in Blue*. [George Gershwin - Rhapsody in Blue](#)

ACTIVITIES

1. What's the chronology of Nationalism?
2. How did Nationalism appear in 19th century society?
3. What are the 2 features that can summarise the nationalistic spirit?
4. Describe briefly the features of the musicians of Nationalism.
5. Where was the Nationalistic music born? Who was the composer that initiated it?
6. Which 2 types of composition were the best ones for the Nationalistic music? Explain why.
7. How can the Nationalist composers use folklore?
8. Name one Nationalist opera, one symphonic poem and one ballet, and name their composers and countries.

COMPOSITION	TITLE	COMPOSER	COUNTRY
Opera			
Symphonic poem			
Ballet			

9. Write next to the composers their correspondent countries:

A) The United States B) Spain C) Russia D) Norway E) Czech Republic F) Hungary

George Gershwin

Isaac Albéniz

Antonin Dvorák

Béla Bartók

Manuel de Falla

Mikhail Glinka

Enrique Granados

Edvard Grieg

Bedrich Smetana

Rimsky-Korsakov

Felipe Pedrell

Piotr Ilich Tchaikovsky

Ruperto Chapí

Zoltán Kodály

Aaron Copland

Sergei Rachmaninov

10. On what 2 elements is Russian Nationalism based? Who supported Glinka's ideas?
11. Who is considered as the father of Spanish musicology? What was his work about?
12. What are the elements of Spanish folklore used in the Nationalist Zarzuela during this period? What is it called?
13. Write down the composer and the country correspondent to the following nationalistic titles:

TITLE	COMPOSER	COUNTRY
<i>El Sombrero de Tres Picos</i>		
<i>Peer Gynt</i>		
<i>The Swan Lake</i>		
<i>New World Symphony</i>		
<i>A life for the Tsar</i>		
<i>Rhapsody in Blue</i>		
<i>My Fatherland</i>		

20th CENTURY



CHRONOLOGY

The 20th century was a period of rapid changes in which several musical styles coexisted. The development of recording systems and modern media made it easier to know and spread this variety of trends. It also paved the way for the search of new languages. Contemporary music began in the late 19th century with Nationalism and with other trends like Impressionism and Expressionism.

SOCIAL SCENE

The period from 1900 to 1945 was a time of **world wars** affecting the whole international panorama, the creation of **dictatorships** in Spain, Italy, Russia and Germany, and later giving rise to the Cold War between capitalist and communist blocs. These conflicts, together with **economic depressions**, gave rise to new social movements proposed by leading intellectuals and artists of the day.

CULTURAL SCENE

The early 20th century brought about a diversity of cultural and artistic movements that were radically **innovative**. Many of these are called by the **-ism names**: cubism, futurism, surrealism... At the same time some **conservative** movements arose, called **neos**: neo-romanticism, neoclassicism, neo-positivism...

MUSICAL SCENE

Musically we can say that it was the start of **atonalism**, a music style that refuses to use melody and harmony in the way they were understood until that time, which produced the dodecaphonic compositional method. **Musicians** in this period followed social and cultural trends, reflected in musical trends influenced by the **urban environment**. The same artist often developed or created **different styles**. **Music** becomes highly **elaborated and intellectualised**, addressed mostly to the **elite few**, and not to the general public.

IMPRESSIONISM



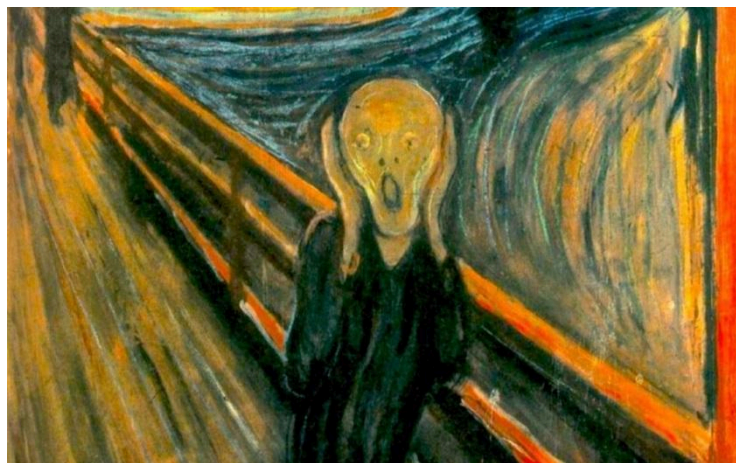
Musical impressionism was a typical **French movement**. It is related to impressionist **paintings** regarding open spaces with colourful, bright and blurred landscapes (the name *Impressionism* is based on the painting by Monet called *Impressions*). It is also associated with the

Symbolism of poetry that presents mystery and irrationality as beautiful.

The main composers were **Claude Debussy**, who was inspired by the exotic music from the Far East and created **atmospheres** of chromatic colours, [Debussy - Clair de lune](#), **Maurice Ravel**, often labelled an imitator of Debussy, but with an extraordinary detailed and precise compositional technique representing the orchestral colour [Bolero - Ravel](#) and **Lili Boulanger**, who at just 19 years old was the first woman to win the prestigious Prix de Rome composition award. [Lili Boulanger - nocturne](#)

Sound becomes a vehicle of the inner sensations produced by the real world, a **personal impression of the world**. Composers in this style no longer try to describe something definite, but rather to reflect the sensations produced by, say, a landscape, a sunset or a scene, and transmit new combinations of sound, new atmospheres...

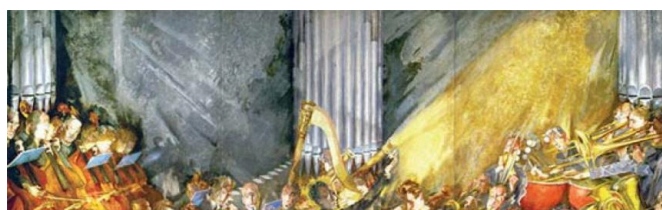
EXPRESSIONISM



With the so-called **Second Vienna School**, we can say that new roads in music were paved that would break with previous traditions in music. Expressionism was a movement that influenced painting, literature and music. It was characterised by the **expression of the human soul** in a very harsh and **pessimistic** way. The most representative composer was **Arnold Schoenberg** who created atonalism and **dodecaphonism**,

consisting of combining the 12 sounds without repeating anyone, so no sound is more important than others (unlike in tonalism). We can say it is the most important musical revolution of the 20th century, as it breaks all the rules that existed until that time in Western music. With Schoenberg, all the established order and organisation of sounds disappeared, and musical themes were constructed in a completely different way to produce abstract and sometimes confusing melodies that broke with the music that people were accustomed to hearing. He also created a type of recited singing called **sprechgesang**, which tried to achieve a violent expression of the text. [Schoenberg - Pierrot Lunaire](#)

NEOCLASSICISM



Neoclassicism appeared as a **reaction** against Post-romanticism, Impressionism and Expressionism. It meant a return to **formal clarity** and went back to the cultivation of forms and genres from Classicism and the Baroque, in order to find a new type of **simplicity**. This **tonal music** style is clear with simple melodies, while trying to be easy and **pleasant** to listen to, but without renouncing the **sound resources** that the 20th century had contributed. Among the most important representatives of Neoclassicism we can find **Igor Stravinsky**, who composed in different styles apart from neoclassical, and **Sergei Prokofiev** with compositions as popular as *Peter and the Wolf*. [Prokofiev - Pedro y el lobo](#)

MUSIQUE CONCRÈTE, ELECTRONIC MUSIC AND MINIMALISM

Musique concrète was a French trend with music created using sound laboratories. Basically it consisted of **recording different** sounds, from nature, the city, factories, etc., and later **processing** these in the studio, **mixing** them together, **changing** their speed, playing them backwards, and so on. The pioneer and main representative was **Pierre Schaeffer**. [Pierre Schaeffer - Apostrophe](#)

Electronic music is completely made in a laboratory, in which sounds are created, processed and recorded electronically. The most representative composer was **Karlheinz Stockhausen**, who created the first pieces of electronic music at Cologne Radio (Germany). [Stockhausen - Telemusik](#)

In both styles, **Musique concrète and Electronic music**, traditional **performers and scores are eliminated**.

Minimal music is a form of music that employs limited or minimal musical materials. It is marked by a non-narrative, non-teleological, and non-representational conception of a work in progress, and represents a new approach to the activity of listening to music by focusing on the internal processes of the music: consonant harmony, steady pulse and often reiteration of musical phrases or smaller units such as figures, motifs, and cells. **Phillip Glass** is one of the most important minimalist composers. [Philip Glass - Truman Sleeps](#)

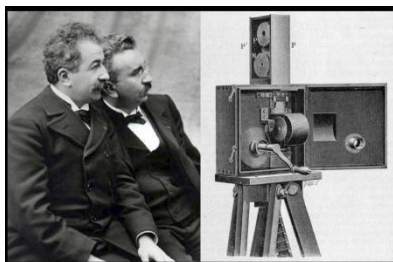
ALEATORIC MUSIC

This type of music offers a kind of indefinite music that depends on chance and the freedom of the performer. The composer does not write a finished piece, but relies on the musician's creativity and independence to turn each performance into a unique piece. In order to achieve this performing freedom, aleatoric music makes use of alternative graphic notation or texts that invite or create or improvise.

The main precursor of this type of music was **John Cage**, who invented the *prepared piano* transforming its sound by placing different objects between its strings and composer of the controversial 4'33". [John Cage - 4'33"](#)

FILM MUSIC

Evolution of film music



The **Lumière brothers** projected their first film in Paris in 1895. In the corner of the room there was a pianist who played music to accompany the film. The pianist's role was practical: the music covered the irritating noise of the projector. This was the beginning of silent cinema, and music was present from the start. Very soon, music became an essential part of cinema, and not just to hide the noise of the projector. Literature and theatre were

already linked to music in the opera. So the fusion of recorded images and music was natural: cinema continued with a tradition established a long time ago.

Depending on the budget available, a cinema would hire a pianist, a string quartet or even a whole orchestra for the most important premieres. Film producers published something called **cue sheets**, a compilation of popular melodies or classical music arrangements, according to the different atmospheres or emotions that appeared on the screen (dramatic, comic, action...). Sound effects were made with the so-called "theatre organ", which imitated the sound of bells, steps, thunder, rain, horns, birds, etc. [Theatre Organ Sound Effects](#)

Movies with sound began to appear in 1927 with *The Jazz Singer*, using a record player synchronised with the projector [The Jazz Singer \(1927\)](#). Film production companies started to hire composers who wrote specific soundtracks for their movies. Among the first great film composers, we can highlight **Max Steiner** with the soundtrack *Gone with the Wind* [Secuencia Lo Que El Viento Se LLevo - Max Steiner](#). We can also mention other composers of the following decades: **Bernard Herrmann** with the horrific soundtrack *Psycho* [Psicosis - la ducha - Bernard Herrmann](#); **Henry Mancini** with the influence of pop music and new technologies, author of *The Pink Panther* [The Pink Panther - Henry Mancini](#); **Ennio Morricone**, with soundtracks for some westerns and *The Mission* [El bueno, el feo y el malo - Ennio Morricone](#); **John Barry** with *James Bond* [James Bond - John Barry](#); **John Williams**, a representative of the so-called *new symphony*, with *Star Wars*, *Jaws* or *Superman* [John Williams - Imperial March - Star Wars](#).

Relationship between music and image

The music treatment of a film responds to two different types according to its relation with the image:

- a) **Diegetic or source music**: it illustrates an image in which a sound source appears (a record player, a performer singing...). [Opening Cantina Scene - Star Wars - John Williams](#)
- b) **Non-diegetic or incidental music**: no sound source appears on the screen. This one constitutes the true work of the composer, whose aim is to create a sound atmosphere that suits the narration. [James Horner - Estoy Volando - Titanic](#)
- c) Sometimes composers (with the director) try to synchronise at maximum the action with the music with the **click track** technique created by the composer Max Steiner. The click track was created by making small incisions on a film. These incisions made a little click sound when the film was projected. The musician would hear these clicks and adjust the tempo of the music. The click track functioned as a kind of metronome. [click track](#)

The role of film music

Music reinforces the action of movies by fulfilling several roles:

- **It helps create a suitable atmosphere for the progress of the action.** A historical movie must have a different musical treatment than a western or a futuristic movie. [Ghost - Escena final - Maurice Jarre](#)
- **It has an influence on the audience and it creates a particular psychological effect.** Music can reinforce the tension, happiness or sadness or can also be used for the opposite purpose (calm music for a battle, for example). [Tiburón - John Williams](#)
- **It holds the story by giving a sense of continuity to the film.** Music acts as a neutral background, usually unnoticed, to fill empty passages and join together the editing of different scenes. [Superman Theme - John Williams](#)

ACTIVITIES

1. Summarise the social and political climate in the 1st half of the 20th century.
2. Name the 2 groups in which the new cultural and artistic movements that appeared at the beginning of the 20th century.
3. What's the main novelty in 20th century music? Describe it.
4. Where does Impressionism appear? Which artistic discipline did it appear in?
5. Who were the main composers of Impressionism? Describe the main features of their music.
6. Where was Expressionism born? What artistic disciplines did it influence?
7. Who invented the *sprechgesang*? What does it consist of?
8. Why did Neoclassicism appear?
9. What do Musique Concrete and Electronic music have in common?
10. What music elements was Aleatoric music focused on?
11. What did John Cage invent? What does it consist of? What style does this composer belong to?
12. Join the characteristics with the corresponding style:

- A) Dodecaphonism () Sound becomes a vehicle of the inner sensations produced by the real world
- B) Electronic music () All the established order and organisation of sounds disappeared
- C) Musique concrète () A return to formal clarity and went back to the Classicism and the Baroque
- D) Neo-classicism () Recording of different sounds and later processing these in the studio
- E) Impressionism () Sounds are created, processed and recorded electronically
- F) Aleatoric music () Indefinite music that depends on chance and the freedom of the performer
- G) Minimalism () Employs limited or minimal musical materials

13. Join the composers with the corresponding style:

- A) Dodecaphonism () John Cage
- B) Electronic music () Phillip Glass
- C) Musique concrète () Karlheinz Stockhausen
- D) Neo-classicism () Pierre Schaeffer
- E) Impressionism () Sergei Prokofiev
- F) Aleatoric music () Arnold Schoenberg
- G) Minimalism () Claude Debussy

14. Explain in some lines the history of the music in the cinema.

15. Join the composers with their corresponding soundtracks:

- A) Ennio Morricone () The Pink Panther
- B) Henry Mancini () The Mission
- C) John Williams () Gone with the wind
- D) John Barry () Psychosis
- E) Max Steiner () James Bond
- F) Bernard Herrmann () Star Wars

16. What is the difference between diegetic and non-diegetic music?

17. What is the click track? Who created it?

18. How can music reinforce the action of movies?

VOCABULARY

- ATONALISM
- IMPRESSIONISM
- EXPRESSIONISM
- DODECAPHONISM
- NEOCLASSICISM
- ELECTRONIC MUSIC
- MINIMALISM
- ALEATORIC MUSIC
- SOUNDTRACK
- DIEGETIC MUSIC
- NON-DIEGETIC MUSIC

TEXTURE

In any piece of music you have listened to, you can recognize that there are often various sounds at different pitches that are placed or sung together at the same time. They are like lines of sound placed one above another, like different floors in a building.

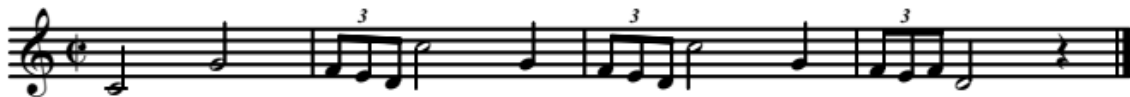
The way the different melodic lines are combined in a composition is what is known as **texture**.

The word refers to the way threads are interwoven to make cloth.

So, depending on the way these various lines are combined in music, we can distinguish various types of texture. Let's see what these are:

MONODY OR MONOPHONIC TEXTURE

This is the simplest texture, because it only has one melodic line with no harmonic accompaniment (mono = one, phone = sound), although it may have a rhythmic accompaniment. [Veni, creator Spiritus](#)



Heterophony

This is a melody performed in a simple way by one or more voices or instruments, while being performed simultaneously in an adorned version by another voice or instrument that doubles the first line and plays a slight musical variation that is not considered to be a second line.

[Cantigas de Santa Maria N° 100](#)



POLYPHONY OR POLYPHONIC TEXTURE

We can define polyphony as two or more melodic voices that are played simultaneously. In polyphony we can also distinguish several variants:

Homophony

This type of texture is formed of various melodic lines of equal importance that progress independently with the same rhythm. [Juan del Encina](#)



Note that the rhythmic arrangement is the same for all four voices, but the melodic lines differ.

Counterpoint

This type of texture is formed of various melodic lines of equal importance that progress independently and with different rhythms. [Bach, "Little" Fugue in G minor](#)



The result is quite complex, because the parts don't move together, they are independent and can imitate one another. Then it's called *imitative counterpoint*. The easiest way to get the counterpoint and the strictest form of imitation is the **canon**: each part has the same melody, but they start at different points: [Frère Jacques](#)

A musical score for the canon 'Frère Jacques'. It consists of four staves, each with a treble clef and a 2/4 time signature. The melody is the same for all parts, but each part starts at a different point, creating a canon. The lyrics 'Frère Jacques, Dormez-vous? Sonnez les matines, Ding, daing, dong!' are written below the staves. The notation includes various note values and rests, with 'etc.' at the end of each staff.

Melody with accompaniment or accompanied melody

This is a type of texture with a melody performed by a voice or instrument with a harmonic accompaniment. In this type of texture, the melodic lines are so closely interrelated among themselves that they lose part of their musical sense if they are played alone.



In this type of texture there is a predominant use of chords or arpeggios, and it's very common in pop/rock music. [Mecano](#)

ACTIVITIES

1. Make drawings to explain monody, heterophony, homophony, counterpoint and accompanied melody. Use your imagination.
2. Which texture do you think is the most complex to play? And the easiest? Explain why.
3. What is the easiest imitative counterpoint? Explain it.
4. What type of accompaniment is usually used in the accompanied melody?
5. Say the type of texture corresponding to the following links:
[Mecano](#) [Juan del Encina](#) [Hymnus: Veni, creator Spiritus](#)
[Bach, "Little" Fugue in G minor](#) [Cantigas de Santa Maria N° 100](#)
6. Define the following terms:
 - Texture:
 - Monodic texture:
 - Homophonic texture:
 - Counterpoint:
 - Accompanied melody:

VOCABULARY

- TEXTURE
- MONODY
- HETEROPHONY
- POLYPHONY
- HOMONONY
- COUNTERPOINT
- IMITATIVE COUNTERPOINT
- ACCOMPANIED MELODY
- CHORD
- ARPEGGIO

