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UNDERSTANDING THE FUNDAMENTALS OF CLASSICAL MUSIC

COURSE GUIDE

Professor Richard Freedman

HAVERFORD COLLEGE

Understanding the Fundamentals
of Classical Music

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Woman at the Piano by Pierre-Auguste Renoir © Francis G. Mayer/CORBIS

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Course Syllabus

Understanding the Fundamentals of Classical Music

About Your Professor — Richard Freedman

Richard Freedman serves as Chair of the Department of Music at Haverford College, where he teaches courses on the history of music. He earned both his M.A. and Ph.D. in the History and Theory of Music at the University of Pennsylvania. His undergraduate studies were completed at the Faculty of Music of the University of Western Ontario in London, Canada. He is a frequent pre-concert lecturer for the Philadelphia Orchestra and the Chamber Music Society of Philadelphia.

Professor Freedman's scholarly career has focussed on the music of Renaissance France and Italy—works by composers such as Josquin, Lassus, Marenzio, and Le Jeune, considered for what they reveal about changes in musical practice and the cultural contexts in which they were produced and heard. He has extensive experience with archival and early printed sources, and often travels to European libraries to continue his work. He spent sabbatical leaves as a Visiting Scholar at Wolfson College, Oxford University, and at the Folger Shakespeare Library in Washington, D.C. He has contributed papers to conferences in Belgium, England, France, and Germany. Freedman's essays have appeared in *The Musical Quarterly*, *Journal of Musicology*, *Early Music History*, *Journal of the Royal Musical Association*, *Notes*, and *Music and Letters*.

He has also written articles for the revised edition of the *New Grove Dictionary of Music and Musicians*; essays for a facsimile series of Rennaissance music issued by the Centre de musique ancienne in Tours, France; and completed editorial work for the Masters and Monuments of Renaissance Music series issued by the Broude Trust.

Professor Freedman's most recent project has been a book-length study of the Renaissance composer Orlando di Lasso. *The Chansons of Orlando di Lasso and their Protestant Listeners: Music, Piety, and Print in Sixteenth-Century France* was recently published by The University of Rochester Press/Boydell and Brewer as part of the Eastman Studies in Music series.

Introduction

This course is not designed as a chronological survey of musical history and its many stylistic periods or moments, nor an exploration of the lives and output of individual composers. Instead, these lectures focus on the development of listening skills. Through this course you will develop new levels of aural awareness that will allow you to better appreciate the richness, complexity and excitement at the heart of all great concert music.

Music is a performative art. It stresses movement through time and engages our suggestive sense of its passing. Music has tendency, it normally invokes goals of various sorts, both near and far. Music has closure, a sensation not just of ending, but of expecting no more. Music also has accent. It is a dynamic process of stresses and nuance that often varies in dimension from one performance to the next.

My approach in this course will by design be thematic and eclectic. It will juxtapose styles and passages from different works designed to highlight a particular musical concept or aural effect. Don't worry about definitions, those are provided in the glossary at the end of this guide. Instead, concentrate on the musical examples themselves.

We will begin with an understanding of the aural dimensions of sound, line, time and texture. Initially our focue will be on very short passages of music and progress to longer portions later in the course. Master works and master performances are constantly yielding up new riches; this is precisely why they endure in the concert repertory.

Once we have some basic concepts in our ears, we will increase our listening capacity to include some other important elements of works: i.e. the ways they align with other compositions, the ways music can be used to tell a story, and also how the past provides models and vehicles for new developments.

In the last few lectures we will explore the fundamental formal schemes you may hear in concert, such as theme and variation, rondo, sonata and fugues.

This guide is provided to supplement the listening, and is not designed to stand alone. It is imperative to hear the examples, not merely once, but several times to truly understand them. You may want to continue your learning experience by listening to the pieces recommended at the end of each lecture.

Lecture 1: Preliminary Thoughts and Encouragements

Consider this ...

1. What is this course about?
2. What do we hope to take away from the course?
3. Is music a universal language?

What is this course about?

Simply put: the development of listening skills. My chief aim here is to help listeners cultivate new levels of aural awareness that will in turn allow them to appreciate the richness, complexity, and excitement at the heart of all great concert music. As a performative art, music stresses temporality (moving through time and engaging our subjective sense of its passing), tendency (normally invoking goals of various sorts, both near and distant), closure (a sensation not just of ending, but of expecting no more), and of accent (a dynamic process of stress or nuance that often varies in dimension and nuance from one performance to the next).

My approach to this project will by design be thematic and eclectic, juxtaposing styles and passages chosen to highlight a particular musical concept or aural effect. Beginning with basic aural dimensions of sound, line, time, and texture, we'll focus initially on short segments of various performances, but eventually move on to consider increasingly longer segments of time. You should take these juxtapositions as encouragements for connections of your own making, rather than a definitive list of terms to know. Masterworks and masterful performances are constantly yielding up new riches—that is precisely why they endure in the concert repertory and in recordings.

Consider two basic assumptions of our enterprise: the concept of a musical <u>work</u>, and the idea that music is a kind of language.

The first of these notions is perhaps so basic to our way of appreciating

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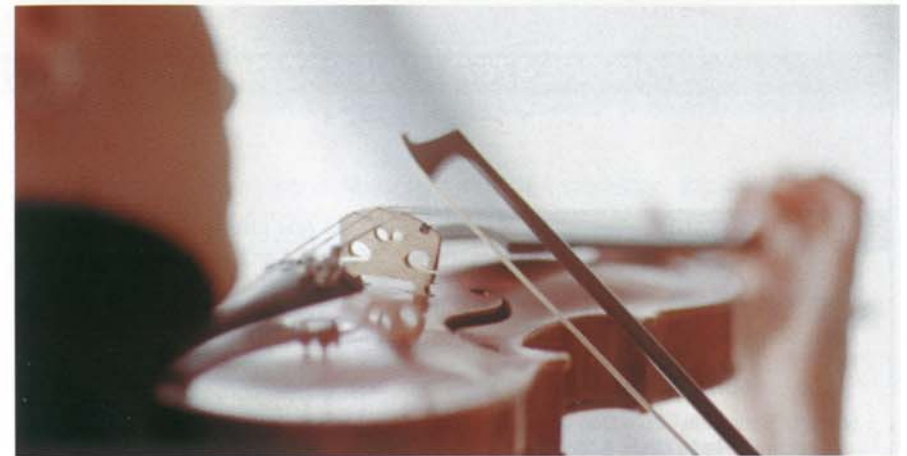
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'masterpieces' that it would seem self-evident, but in fact it is culturally bounded. As philosopher and novelist Umberto Eco observes:

> Our Western tradition forces us to take 'work' in the sense of a personal production which may well vary in the ways it can be received but which always maintains a coherent identity of its own and which displays the personal imprint that makes it a specific, vital, and significant act of communication.[1]

In what ways might music be like a language?

Does music have a semantic dimension? Sometimes, yes, sounds can serve as 'signs' of particular places and ideas. So-called program music depends heavily on this aspect of musical expression. Does music have a syntactic dimension? Certainly instrumental music consists of highly structured sequences of events that create phrases and ideas. Finally, instrumental music, with its many nuances of volume and tone, has an important affective dimension. Music, in short, is probably better suited to show us how something is meant rather than represent things per se. In this respect it is like a skilled but unthinking orator, richly capable of expression but weakly endowed with systems of signs.

If music is like a language, for and to whom does it speak—the composer? The performer? The listener? Is its effectiveness limited by time or place? Should we take at face value Haydn's claim that his music "was understood by the entire world"?[2] Are we being naive when we echo Longfellow's faith in the "universality" of musical language?[3]

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[1] Umberto Eco, "The Poetics of the Open Work," in <u>The Role of the Reader: Explorations in the Semiotics of Texts</u> (Bloomington, Ind.: Indiana University Press, 1979), p. 63.

[2] Reported by Albert Christoph Dies, an early Haydn biographer. Translation cited in Karl Geiringer, <u>Haydn: A Creative Life in Music</u> (New York: Norton, 1946), p. 89.

[3] Henry Wadsworth Longfellow, <u>Prose Works</u>, 2 vols (Boston: Houghton, Mifflin, and Co, 1904), Vol 1. p. 181.

Musical Examples

In order of play:

Bach, Minuet 2 from Partita No. 3 in E-major for Violin, BWV 1006
  Lucy van Dael, violin (CD 1, trk 1)

Mozart, "Batti, batti," from *Don Giovanni*
  Hungarian Radio Choir & Nicolaus Esterhazy Sinfonia - Halasz, Conductor (CD 1, trk 2)

Mahler, Third movement, from Symphony in D-minor Polish National Radio Symphony Orchestra - Halasz, Conductor (CD 1, trk 3)

For Further Study

Kivy, Peter. Introduction to a Philosophy of Music. Oxford and New York: Clarendon Press, 2002.

Rowell, Lewis E. Thinking About Music: An Introduction to the Philosophy of Music. Amherst: University of Massachusetts Press, 1983.

Umberto Eco, "The Poetics of the Open Work," pp. 47-66 of The Role of the Reader: Explorations in the Semiotics of Texts. Bloomington, Ind.: Indiana University Press, 1979.

Extensive article, "Philosophy of Music" (by various authors) in New Grove 2.

The text and a translation of Zerlina's aria, from example 2:

Batti, batti, o bel Masetto
La tua povera Zerlina
Starò qui come agnellina
Le tue botte ad aspettar.
Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E la care tue manine
Lieta poit saprò baciar.
Ah, lo vedo, non hair core!
Pace, pace, o vita mia,
In contenti ed allegria
Notte e dì vogliam passar,
Si, notte e dì vogliam passar.

Beat me beat me my Masetto
Beat your poor Zerlina
I'll stand here like a lamb
And await your blows.
I'll let you pull my hair out
I'll let you gouge my eyes out,
And then happily will I kiss
Your dear hands.
Ah, I see you have no heart!
Peace, my love and life,
In happiness and joy
We must spend the day and night,
Yes, spend each day and every night.

Consider this …

1. Tone color is a primary dimension of musical experience, and one that is notoriously difficult to describe. What distinctions can we draw among different musical sounds?

2. What language can we apply to these tone colors?

3. What can we learn about the particular sonic qualities of instruments and instrumental families heard in European concert music?

Briefly defined, tone color (also timbre, sonority) is the sonic signature that identifies each instrument, in this case the distinctive interplay of a fundamental pitch with acoustically-related 'overtones' that are present in differing proportions in all musical sounds (and indeed in all non-musical sounds, too!). Overtone structure is what makes the sound of a flute (in which the fundamental is by far the predominant element in the tone) differ from that of a clarinet (in which the third, fifth, and other odd numbered overtones are strong), even when they are playing the same pitch.

Basic types of instruments include:

Strings

(chordophones—with sound produced by bowed or plucked strings): violin, viola, cello, bass; normally played with the bow, but also with a variety of special techniques, including pizzicato (plucked), con sordino (with a mute to dampen the sound), col legno (with the wood of the bow);

Woodwinds

(aerophones—with sound produced by vibrating a column of air): flute, oboe, clarinet, bassoon, English horn, each with an airway or reed to animate a column of air, and mechanical keys to select pitch;

Brass

(also aerophones): trumpet, trombone, French horn, tuba; each with a cupped mouthpiece, and valves or slides to adjust the length of tubing, and a flared bell;

Percussion

(variously idiophones—sound produced by vibrating object itself, or membranophones—sound produced by membrane over resonator): tympani (tunable 'kettle' drums, normally played in pairs), bass drum, snare drum, cymbals, chimes, gong, triangle, celeste (bells played by keyboard).

Tone color is notoriously difficult to put into words (something akin to the language of taste, perhaps, with its vague, metaphorical descriptors). Sounds are at times called 'thick, thin, dry, rough, smooth, pure, strident'—not very precise, especially compared with the very specific ways in which we can describe rhythms, pitches, and harmonies. But beyond these rather vague and general terms, I think it is helpful to focus our ears on various dimensions of a sound: overtones; the 'envelope' of a sound (attack, sustain, decay); the presence or absence of vibrato (a gentle undulation of pitch and volume); resonance; the 'chorus' effect of several similar sounds at once; and even the location of a sound relative to our ears.

We considered the following musical examples:

The final moments of Maurice Ravel's *Pièce en forme de habanera*, a work originally conceived for voices and piano, but here performed in an arrangement for flute and orchestra.

An excerpt from Bach's Partita No. 3 for Violin, in this case an instrument played using 18th-century techniques.

A pair of pieces illustrating the different keyboard instruments: the piano, with its bell-like tone and surprising capacity for sustained sound, and the harpsichord, which in contrast has relatively little ability to sustain tone, but a very sharp, even brittle attack. Whereas the piano's mechanism allows the performer a range of volume depending on touch, the design of the harpsichord permits no variation in volume or tone, regardless of a performer's touch. In this respect the sound of the harpsichord is absolutely monochromatic.

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String quartet (two violins, viola, and cello, corresponding roughly to the ranges of a vocal quartet), each with an individual character dictated by size relative to range (violins most piercing; cello most resonant; viola relatively weak in terms of volume, but with a rich and expressive tone). In our example, from a quartet by Beethoven we also heard the cellist using a special plucking technique—pizzicato.

Viol consort (in this instance 3 instruments). Viols are bowed strings used in 16th and 17th-century repertories; like the violin family, but with different tuning and construction (all played in an upright position, like the modern cello), with resulting tonal differences: a relatively thin, even 'hollow,' sound, narrow range of volume, and like the Baroque violin, normally played with the sparing use of vibrato. [The modern Double Bass is actually from this family!] Our example is by the English composer Purcell, active during the middle years of the 17th century.

OVERTONE SERIES

Imagine a cross-section of a nautilus shell: adjacent chambers in proportion such that they form a smooth and harmonious spiral. The pleasing effect to our eye of this design is in some ways analogous to the way in which we hear a fundamental tone and its acoustically related overtones as part of a single (and pleasing) tone. Overtones also give rise to the effect called 'sympathetic vibration': silently depress middle C on the piano and strike a C an octave below it. What happens? Our ears can also create a similar effect through the phenomenon known as 'fundamental tracking', in which our minds supply the missing 'fundamental' to two acoustically related overtones.

Woodwinds. Tchaikovsky's *Romeo et Juliet (Fantasy-Overture)* (dating from 1869-80, in various versions) opens with a somber hymn-like prelude for a woodwind choir. Professional ensembles work hard at achieving a blended sound through coordinated breathing and musical emphasis. Tchaikovsky was keenly aware of the aural possibilities of such 'massed' ensembles. Indeed, as the winds draw out their final chord, he artfully dovetails their sound with a string choir that picks up where the winds leave off. The effect is one of a kaleidoscope of tonal colors, suggesting (perhaps) the sobriety of the story, and the melancholy mood of its tragic outcome.

Brass and percussion. In this climactic moment from the *Romeo et Juliet (Fantasy-Overture)*, Tchaikovsky artfully coordinates several different groups of instruments to create a mood very different from the introduction. Here the brass instruments (and especially the solo trumpet) play with a sharp attack and quick decay. This works very nicely with the sharp interjections of the percussion battery. Composers often juxtapose and blend timbres in this way, and call upon performers to adjust their technique to a given musical context via specific directions in the score.

Exercises and Questions

1. Orchestral Sounds

Listen to works by 19th-century masters, such as Berlioz's *Roman Carnival Orchestra*, Wagner's *Lohengrin* Overture, Mendelssohn's *Mid-Summer Night's Dream* Overture, and Strauss' *Don Juan, Ein Heldenleben*. Can you identify some of the particular instruments and instrumental techniques heard in our lecture? How do composers use the vast resources of the orchestra to emphasize musical shapes and gestures? How are groups of instruments blended and juxtaposed in ways that create a sense of atmosphere or movement?

2. New Sounds, New Spaces

French composers of the last century have been particularly inventive with orchestral combinations and effects. Listen to pieces such as Maurice Ravel's *Bolero*, Claude Debussy's Three Nocturnes for Orchestra, Messaien's *Turangalila*, or Edgard Varèse's *Ameriques*. What sorts of sounds can you hear in these pieces, and how do they compare with the timbral language of the 19th century, above? How do such works challenge us to hear sounds in new ways? Could such pieces successfully be transcribed (for instance) for piano? What would be lost in such a transcription?

3. Instruments through history

How have particular types of instruments changed over the course of history? How have new technologies or materials changed the range or tone color of a given instrument (the piano, or the trumpet, for instance)? How have these new resources been exploited by successive generations of composers? Who was Adolphe Sax? What is a Heckelphon? An Ophecleide? When (and for what purpose) were they used? How did a Giraffe Piano get its name?

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Ravel, *Pièce en forme de habanera*, (arranged for flute and orchestra) (CD 2, trk 1)

Bach, Minuet 2 from Partita No. 3 in E-major for Violin, BWV 1006 Lucy van Dael, violin (CD 2, trk 2)

Bach, Air from *Goldberg Variations*, BWV 988 Pi-hsien, piano (CD 2, trk 3)

Handel, Air from "The Harmonious Blacksmith Variations" Alan Cuckston, harpsichord (CD 2, trk 4)

Beethoven, Andante from String Quartet Op. 59, No. 3 Kodaly Quartet (CD 2, trk 5)

Purcell, Fantazia No. 1 in D-minor for 3 Violins Rose Consort of Viols (CD 2, trk 6)

Tchaikovsky, *Romeo et Juliette (Fantasy-Overture)* Colorado Symphony Orchestra - Alsop, Conductor (CD 2, trks 7-8)

For Further Study

On individual instruments or families, also general topic of organology—the study of musical instruments, see our reference sources.

1. Berlioz, Hector. Berlioz's Orchestration Treatise: a Translation and Commentary, ed. Hugh Macdonald. Cambridge and New York: Cambridge University Press, 2002. [First published in the 19th century, this treatise by the great French composer is still an important textbook for composers and professional musicians. This new edition contains a wealth of information on Berlioz's orchestral thought, and its continuing influence.]

2. Campbell, Donald Murray. Musical Instruments: History, Technology and Performance of Instruments of Western Music. New York and Oxford: Oxford University Press, 2003. [Explores the changing character and material of musical instruments heard on the concert stage.]

3. Munrow, David. Instruments of the Middle Ages and Renaissance. London: Oxford University Press, 1976. [For those interested in early music, an important and nicely illustrated guide to the types of instruments heard before about 1600. The set is accompanied by a useful set of LP records, now out of print, but available in many libraries.]

4. Palmieri, Robert, ed., Piano: An Encyclopedia, 2nd edn. New York: Routledge, 2003. [Part of a series of reference works devoted to keyboard instruments and their varied history, with articles on every conceivable aspect of manufacture and performance.]

Lecture 3: Listening to Texture

Consider this …

1. How can one listen to texture?
2. Why is the idea of texture important in understanding Classical music?

If several characters in a play were to speak simultaneously the result would be chaotic, but in musical discourse our ears can easily discriminate several threads at once, often with moving results. What sorts of relations can we hear among these parts, and how can we begin to describe them? By analogy with our sense of touch, or perhaps our sense of visual design, musicians often call these patterns 'textures.'

We'll encounter several basic textures (but realize that composers adapt them according to need, and that some of the most interesting pieces are precisely those that juxtapose or combine textures in novel ways):

Monophonic (literally, a single line)

In Hildegard von Bingen's 11th-century plainsong we hear a single melodic line, in this case performed by soloist and choir in responsorial style. Note that this single melody is accompanied by a static drone, creating a special textural effect often heard in performances of medieval music (and in many folk forms), but rarely in concert music of later centuries.

Melody plus accompaniment

Chopin, from *Preludes*, Op. 28; (composed 1836-39). While the right hand plays a long, lyrical melody, the left hand plays block chords in a steady underlying pulse. There are many other kinds of melodic plus accompaniment textures—with the melody in the bass and accompaniment above; with broken as well as block chords; or bass note followed by chord (oom-pah bass, or ragtime effect).

Figuration

A kind of systematic musical patterning. (Our example: Bach's Prelude in C-major, from the first book of his famous *Well-Tempered Clavier* of 1722). In this instance, the figuration takes the form of arpeggios (from the same root that gives us the word for harp). Figuration patterns are often found in didactic pieces (such as études), in the 'strumming' effects of nocturnes, or the busy work for the left hand in sonatas by Mozart and his contemporaries.

Polyphonic and imitative textures

Consist of two or more lines (in our example there are five!), each sharing in the same thematic material. In Josquin's chanson (from the early years of the 16h century) the tune is tossed from one singer to the next as singers take turns serving as leader and follower (the first to sing is called the dux, from the root that gives us the word 'duke,' while the follower is called comes, from the same root that gives us 'commoner').

Homophonic (or homorhythmic) textures

Are essentially 'chordal': the various instrumental parts do not always move in the same direction, but they do so in a coordinated way, playing the same durations. Our example from Corelli's *Concerto Grosso* (from his Opus 6, published in 1712), for instance, features a full string orchestra playing in a homophonic or homorhythmic style, but then Corelli contrasts this large string ensemble (the ripieno), a small ensemble of string soloists (the concertino) with a larger group (the ripieno). Now the homophonic texture becomes an antiphonal one, with dynamic contrast of large and small, loud and soft. Corelli also allows the soloists to 'echo' each other in a design that is both imitative and antiphonal.

What other textures can we hear in European concert music?

One important design heard in much sacred music of the middle ages, Renaissance, and Baroque, too, is a texture called 'cantus firmus' (literally, a 'steady voice'), usually a borrowed melody (often a sacred one) that serves as a foundation for the greater piece. Frequently animated countermelodies weave above and below the tenor in a rich tapestry of layered sounds. J.S. Bach often used this technique in his Lutheran sacred music, and in so doing managed to join the Protestant hymn tradition to a long history of sacred works.

One musical texture notable for its absence in the European concert tradition is called heterophonic. Found in many folk musics around the world, and cultivated with extreme sophistication in the classical traditions of Japan, Korea, and China, heterophonic textures rely on the simultaneous variation of the same basic tune: each instrumentalist plays patterns suited to the capabilities of his or her instrument (depending on its power to sustain, range of possible pitches, etc.). But all are in fact playing the same core tune. The aural effect for listeners familiar with European classical traditions is a kind of polyphony, but in fact the concept is rather different: simultaneous performance of different versions of the same melody. [This tradition is also to be heard in many European folk musics, but has been excluded from the classical tradition cultivated there since about the middle ages.]

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Hildegard von Bingen, O virga ac diadema
  Oxford Camerata - Summerly, Conductor (CD 3, trk 1)

Chopin, Prelude in E-minor, Op. 28
  Idil Biret, piano (CD 3, trk 2)

Bach, Prelude in C-major from *Well-Tempered Clavier*, BWV 846
  Jeno Jando, piano (CD 3, trk 3)

Josquin des Prez, *Faulte d'argent*
  The Scholars of London (CD 3, trk 4)

Corelli, Concerto Gross Op. 6 No. 7 in D-major, vivace movement
  Capella Istropolitana - Krcek, Conductor (CD 3, trk 5)

For Further Listening

1. Preludes by Bach (from the *Well-Tempered Clavier* set heard in our lecture) or Chopin (from the Opus 28 set heard in our lecture). These pieces demonstrate a bewildering variety of musical textures. Some hewing closely to ideals mentioned in our lecture, others joining and juxtaposing different configurations. Can you find some that sound like a figuration texture? Like a melody with accompaniment? Can you hear the polyphonic textures that typify Bach's fugues from the *Well-Tempered Clavier*?

2. Listen to the instrumental music of Giovanni Gabrieli (such his Sonate or Canzone) written for Venice during the 17th century—a style founded on contrast and coordination of various groups. Or listen to any of the other concerti grossi from Corelli's *Opus 6* set heard in our lecture. Can a style founded in juxtaposition achieve a sense of unity and completion?

3. Piano concertos by Mozart (K. 271 in E-flat, for instance), Beethoven (for instance, No. 5 in E-flat), and Liszt (No. 1 in E-flat), in which composers contrast keyboard textures (melody and accompaniment; virtuosic figuration) with corresponding effects in the orchestra. What happens as the same textures and ideas are played out through different musical forces?

Consider this ...

1. What is melody?

2. What are the hallmarks of a coherent melody?

Melody (related from '<u>melos</u>,' from Greek for 'song,' and thus the linear dimension of music, with implications of breath unit, continuity, and affinity with poetic declamation.) What are the hallmarks of a coherent melody? Successful melodies move from some point of departure, afford some sense of continuity and climax, and create a sense of arrival or conclusion. They are also capable of variation or development (i.e., they contain the seeds of their own revision or elaboration).

Example: the melody of the last movement of Mozart's Quintet for Clarinet and Strings in A, K. 581.

Parallelism is found in '<u>antecedent-consequent phrases</u>,' (See Fig. 3a on p. 19.) heard in the first half of the melody. Each phrase begins the same, but they end with a crucial difference. Only the second comes to rest on the 'tonic' or home note of the key.

Tonality is the aural impression of a central key note—a kind of musical center of gravity around which linear tendencies move. (All tones in this melody are drawn from the same major '<u>scale</u>,' a kind of musical backdrop that underpins countless others, too. See Fig. 3c on p. 19.) Tonality is the gridwork that tells us how the antecedent phrase is 'open' while the consequent phrase is 'closed.' The first phrase implies but conspicuously avoids the tonic. The second degree of the scale has a strong tendency to fall back to the tonic. The seventh degree, or 'leading note' has an even stronger tendency to 'lead' the ear back to the tonic pitch. The leading tone is heard prominently just before the tonic arrives in a consequent phrase.

Repetition (and '<u>transformation</u>') of small-scale ideas, or <u>motives</u>. In Mozart's melody, we hear similar melodic spaces (or '<u>intervals</u>') repeated to create an impression of growth or movement.

Contrast is heard in the second half of Mozart's tune. The first phrase of the second part of the melody occupies a higher range or register than the first. It also creates an impression of restless anticipation (perhaps from the higher register, perhaps from the repeated short ideas).

Return is heard as the first phrase of the second section dissolves into a reprise of the first tones of our main idea. As it happens, this reprise is not a return to the very beginning, but instead to the 'consequent' phrase.

In summary: Melody is a balanced, 'periodic' structure, with parallelism, departure, return, and closure.

Diagram of Mozart's Melody
|: A A' :|: B A' :|

More Examples of Melodic Design

Beethoven Quintet for Piano and Winds, Op. 16 (composed during the 1790s) also opens with a pair of antecedent-consequent phrases: first for the piano, then piano and ensemble. But Beethoven extends the final cadence by fragmenting and repeating its culminating moments. This asymmetry calls out for further musical elaboration.

Bach's Invention in C-major (from 1723) shows a very different type of melody. Bach manages to spin one long idea from almost every imaginable permutation of his opening thought—motives are heard in original position; rotated through a 'sequence' of scale degrees; turned upside down (inverted), abbreviated, and recombined in various 'transformations' (See Fig. 3d on p. 19.). Bach's Violin Concerto in E-major (composed before 1730, and also surviving in a version for harpsichord and orchestra) works in much the same way: a long line for a full ensemble is built from repeated cells, or motives. After a decisive cadence, the solo violin takes up the material, transforming it by 'fragmentation' and 'sequence.'

Melodies from Tchaikovsky's *Romeo et Juliet (Fantasy-Overture)* (from the 1860's) and Wagner's opera *Tristan und Isolde* (from the 1850s) also carefully avoid the symmetry and balance of Mozart's antecedent-consequent structures. Instead, these idioms depend on a long series of 'motivic sequences' that themselves culminate in a 'return' that is also a 'climax.'

A melody from Stravinsky's *Petroushka* (from 1911) reveals still another approach to melodic design, leaving an odd impression of static activity imparted by the repetition of irregular cells. It is motivic, but it does not 'develop.'

In sum: successful melodies come in many guises, but all variously depend for convincing effect on some kind of coherence: formal balance; cadences (both tentative and emphatic); motivic repetition and transformation. Each piece will put these elements into play in a particular way, and in coordination with other aspects of musical vocabulary. But learning to hear melodic ideas and their musical elaboration is an important part of understanding how a composer crafts a work.

Fig. 3a

Mozart's Melody

Fig. 3b

Mozart's Motives, varied

Fig. 3c

Major and minor scales, with solfege

Fig. 3d

Bach's Melody, with motives in sequence

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Mozart, Quintet for Clarinet and Strings, K. 581, last movement
Balogh, clarinet - Danubius Quartet (CD 4, trk 1)

Beethoven, Quintet for Piano and Winds, Op. 16, Third movement
Jeno Jando, piano (CD 4, trk 2)

Bach, Invention melody (CD 4, trks 4-7)

Bach, Violin Concerto in E major, Third movement
Nishizaki, violin, Capella Istropolitana - Dohnanyi, Conductor (CD 4, trk 8)

Tchaikovsky, *Romeo et Juliette (Fantasy Overture)*
Colorado Symphony Orchestra - Alsop, Conductor (CD 4, trk 9)

Wagner, *Liebestod*, from *Tristan und Isolde*
Polish National Radio Symphony Orchestra - Wildner, Conductor (CD 4, trk 10)

Stravinsky, *Petrushka*, Dance of Nursemaids, from 3rd tableau
Belgian Radio and Television Philharmonic Orchestra - Rahbari, Conductor
(CD 4, trk 11)

For Further Listening

1. Listen to Mozart's variations on the French folk tune *Ah vous dirai-je, Maman* (K. 265; known to North-American listeners as *Twinkle Twinkle Little Star* or the *Alphabet Song*). Can you hear the basic structure of the tune (ABBA)? Can you follow the design as Mozart adds successive stages of ornament to the melody?

2. Listen to Chopin's *Nocturnes*, Op. 27 with an ear for how the composer offers new ornaments and decorative patterns with each new repetition of a given melody. Played with enough nuance and care, in this style even ornaments can eventually begin to sound like entire melodic ideas.

3. Listen to the long lyrical theme of the slow (second) movement of Beethoven's Symphony No. 5. Can you hear how the composer extends the final cadence of the melody as it draws to a close?

Lecture 5: Listening to Rhythm and Meter

Consider this ...

1. How is musical time organized?
2. How do pulse and accent create an impression of meter?
3. How do performers adjust pace and stress to shape our perception of musical time?

Rhythm

From the Greek for 'measure' or 'count,' and thus the same root that gives us arithmetic. Thus: the shape of time, and is measured musically via pulse, pattern, and accent (note repeated association with poetic meter and rhythm).

How do we measure and organize musical time? Much of the European tradition presupposes musical time as a kind of gridwork of pulses, variously organized (and subdivided) into recurring patterns of two-s or three-s. Such patterns, marked by stereotypical combinations of accent and anticipation, we understand as 'meter.'

Examples include: 'march' and minuet; also 'gavotte' (a spritely duple meter dance with strong accent on the third of four beats); 'sarabande' (a grave dance in 3, often stylized as a Spanish national dance in Baroque music); 'polonaise' (a festive dance in 3).

In the course of this lecture we heard:

A parody **march** from Mahler's First Symphony (1889);

A **minuet** from Haydn's String Quartet in D-major (1799), with strong accent on beat 1, but with a secondary stress on beat 3 (as an 'upbeat' to the following measure). There are also strong stresses (at times) on beat 2 (here as a kind of displaced accent, or 'syncopation.' Haydn builds a strong sense of syncopation into the climax and conclusion of this first section of the minuet: 1 2 3 becomes 1 2 3 1 2 3 1 2 3 1. This special effect, in which two units of three beats become three units of two beats, is called hemiola.

A **scherzo** from Schubert's String Quartet in D-minor (1824). A scherzo (literally, a 'joke'), is another kind of triple meter dance, although by the 19th century this type was simply a marker of contrast, imagination, and fantasy, with no necessary implication of triple-meter. Like Haydn's minuet, this one begins with beat 3, but now with a very strong sense of accent on beat 1.
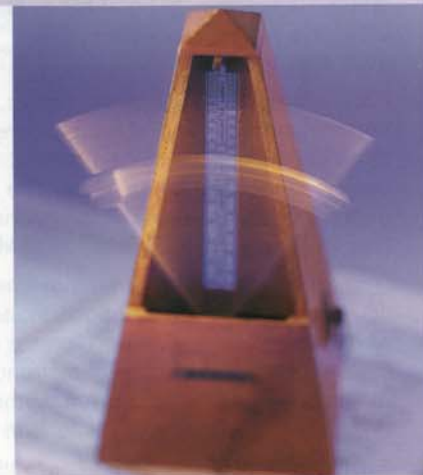
Composers have also found ways to combine 3's and 2's in novel ways. A scene from Stravinsky's *Petroushka* ballet (1911) offers an example of polyrhythm or polymeter, in which we hear two distinct dances at once: a 'waltz' (thus in 3) for the puppet ballerina, and a clumsy 'march' (in 2) for the crude puppet moor who lusts after her.

1950-London, England: *Petroushka* rehearsal with Leonide Massine and Alicia Markova.

Holst's famous portrait of the zodiac, *The Planets* (from 1914), features another inventive way of transforming simple metrical concepts of two and three into complex musical patterns. Here 2 and 3 are not heard at once, but conjoined to make 5-beat units. The sound is something like a lop-sided march, far more impressive and ponderous than a conventional one (and thus well-suited to the attributes of Mars).

'Tempo,' or pace, of a given movement is normally given via a general indication at the outset of a composition: adagio, largo, lento (slow), andante (literally, walking), allegro (quick), presto (fast). It is also possible to give exact indication through the use of metronome markings (which specify the number of beats per minute for a given rhythmic value). An early mechanical metronome was invented by Johann Mälzel in 1816.

Rhythmic inflection is also an essential part of performance:

Accelerando: a gradual quickening of the tempo.

Ritardando: a gradual slackening of tempo, especially at the end of a phrase or section.

Rubato: a subtle rhythmic distortion in pulse within or oacross the basic unit of meter. We heard to different examples of rubato—in Chopin's Prelude in E-minor, we heard a flexible approach to accompaniment, where the left-hand part moved not in even durations (as notated), but instead with a gentle temporal ebb and flow. The aural effect is one of a kind of lyrical floating in time. We also heard rubato in a performance of one of Chopin's mazurkas, in this case a flexible approach to the placement of beats within each musical measure. The second beat is heard as strongly stressed, in part on account of the dynamic accent, but also in large measure because it is slightly delayed. The other beats are 'robbed' in order to create this syncopated effect.

We also listened to some examples of music that are remarkable for the ways in which they either avoid a regular 'grid' of rhythmic pulses, or radically reduce all musical events to the grid itself. In Hildegard von Bingen's plainsong, for instance, we experienced the meditative calm of a flowing, ruminative approach to musical time. The prominent passage of recitative from the last movement of Beethoven's Symphony No. 9 also demonstrated the ways in which composers sometimes try to imitate the irregular rhythms of speech itself. Here Beethoven borrows an idiom from the world of opera, a juxtaposition that in the context

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Mahler, Third movement, from Symphony No. 1 in D-minor
Polish National Radio Symphony Orchestra - Halasz, Conductor (CD 5, trk 1)

Haydn, Minuet from String Quartet in D, Op. 76, No. 5
Kodaly Quartet (CD 5, trk 2)

Schubert, Third movement, from String Quartet No. 14 in D-minor Kodaly Quartet (CD 5, trk 3)

Stravinsky, *Petrushka,* Waltz of Ballerina and Moor
Belgian Radio and Television Philharmonic Orchestra - Rahbari, Conductor (CD 5, trk 4)

Holst, *Mars,* from *The Planets*
Royal Scottish National Orchestra - Lloyd-Jones, Conductor (CD 5, trk 5)

Chopin, Prelude in E-minor, Op. 28
Idil Biret, piano (CD 5, trk 6)

Chopin, Mazurka Op. 59, No. 2
Idil Biret, piano (CD 5, trk 7)

Beethoven, Symphony No. 9, Fourth movement
Nicolaus Esterhazy Chorus, Nicholaus Esterhazy Sinfonia - Drahos, Conductor (CD 5, trk 8)

Hildegard von Bingen, O virga ac diadema
Oxford Camerata-Summerly, Conductor (CD 5, trk 9)

For Further Listening

1. Consider suites and character pieces as studies in rhythm: Bach Orchestral Suites, or Robert Schumann's set of character sketches for piano, *Papillons*. Can you hear triple and duple meters in the individual movements of these sets? Can you learn to identify some of the characteristic rhythms (of gavotte, sarabande, polonaise, etc.) heard in Baroque suites?

2. Listen to meters that surprise or distort the familiar: Tchaikovsky's Symphony No. 6 includes a waltz [!] in 5-4 time. Can you follow the meter? How can it sound so unproblematic? The scherzo of Beethoven's Symphony No. 6 alternates sections in triple meter with a folksy dance in duple meter. Can you hear the contrast?

3. Compare different performances of the same work with an ear for different approaches to rubato and rhythmic inflection. Consider, for instance, two or three performances of Chopin's Prelude in E-minor, or one of his *Mazurkas*.

4. Music for meditation and trance avoid the sorts of metrical patterns associated with social dance. They instead either avoid the rhythmic 'grid' of pulses altogether (as in the case of Hildegard's plainsong, for instance), or reduce musical events to the basic pulse itself (as in the case of the so-called 'minimalist' music of contemporary American composers Steve Reich, Philip Glass, or Terry Riley. Explore these and other works that push metrical organization to its limits of irregularity or regularity.

Lecture 6: Listening to Harmony

Consider this ...

1. How are musical tones combined in harmony?
2. How do consonance and dissonance work together to create tension and repose in music?
3. How are triads and other chords related to musical scales, such as major and minor?

Harmony, from Greek 'armonia,' means an agreeable constellation of sounds. In part, this association was an echo of the 'science' of overtones and their primal relationship to a fundamental pitch (since the frequencies of overtones are related to their fundament in whole number ratios). There have been many attempts to rationalize harmonic practice in this way. Jean-Philippe Rameau, great 18th-century polymath, formulated a model of harmony founded on the 'fundamental bass' that still stands as the basis of musical vocabulary as it is taught in many conservatories today!

Since about 1600, European composers have been acutely concerned with the organization of musical works around a central pitch or pitches (thus 'tonal' music). The workings of harmony, and the various strategies by which composers have exploited its effects, are too complex to explore without recourse to musical notation (and they take conservatory musicians several semesters to master). But we can nevertheless point to some basic concepts of harmony, at least as it is at work in tonal music by composers such as Bach, Mozart, Beethoven, and others. The harmonic basis of much of this music rests in the exploration not of adjacent positions in the background scale (as we saw in the case of melody), but instead in alternate tones. Heard in combinations of three or more tones, these pitches support and motivate melodic motion. Musicians call these combinations of three tones 'triads'—economical collections that can be flexibly combined to support any note of a tonal melody. Indeed, the entire major scale (and thus any melody that depends upon it) can be harmonized in this way using only three basic triads 'tonic,' 'dominant,' and 'subdominant':
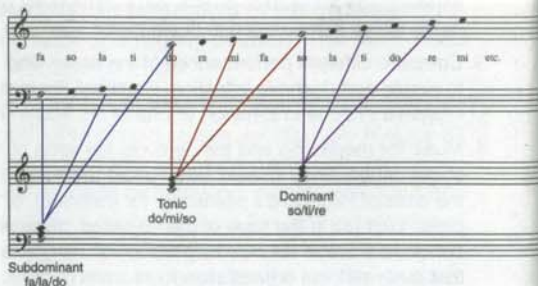

Fig. 6a

[Note that each of these triads is built upon the uppermost tone of the last. The home (or 'root') tones are separated by the musical interval (or space) of five scale degrees. These three triads are often called the 'pillars' of tonal harmony. As it happens, this distance of a 'fifth' is also among the very strongest of the overtones in most musical sounds.]

We can hear these three fundamental triads at work supporting our familiar melody by Mozart. The antecedent phrase ends on the 'dominant' (with Ti in the melody), which the consequent comes to rest on the tonic (with Do in the melody). The contrasting phrase, B, 'waits' on a prolonged version of the 'dominant,' and finds its resolution in the return to the consequent phrase, which begins and ends on the 'tonic.'

The major scale used by Mozart in this theme is only one of several possible scales (or modes) that can be formed from the same basic set of seven tones. Instead of building a melody around Do, for instance; we can also use La as a central pitch, thus forming the 'minor' scale:

The main theme of the scherzo from Schubert's *Quartet* is in a minor key. As in the case of melodies in major keys, those in minor keys are

Fig. 6b

routinely harmonized using three basic triads, though in this instance the construction of the triads is adjusted to the characteristic sound of the 'minor' thirds at their center.
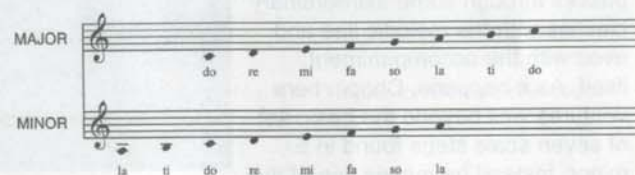
Most pieces written between about 1600 and 1900 are based on major-minor tonality, but as we broaden our musical horizons to works beyond this core repertory, we'll hear many other sorts of scales, and ways of harmonizing them. During the Renaissance, for instance, composers generally wrote their pieces in one of several possible church 'modes' (sometimes called by Pseudo-greek terminology: Dorian, Phrygian, Lydian, Mixolydian, etc.).

Consonance and dissonance
How are moments of discord created, and how do they serve to lead our ears toward the concord that follows? One way is through the

The Song by Silvestro Lega

clash of adjacent tones: in the Largo from Bach's Violin Sonata in C, for instance, adjacent tones from the basic scale pile up against each other with positively unnerving tension that makes the ensuing resolution that much sweeter. Contrapuntal textures similarly depend on the judicious placement of momentary discord between two concords in order to draw the ear ever forward as we listen to a pair of intersecting lines. In Chopin's Prelude in E-minor (1836-39) we heard how a succession of chords in the left-hand part occasionally passes through some extraordinary clashes with the melodic line and even with the accompaniment itself. As it happens, Chopin here ventures well beyond the basic set of seven scale steps found in E-minor. Instead he makes use of the full range of 12 'chromatic' tones—thus named because they encompass both white and black keys of the piano.

Mercury Offers Paris the Apple of Discord. Fresco by Annibale Carracci

Chromaticism was cultivated with a special urgency by Chopin and others during the 19th century, who prized the qualities of ambiguity and the possibilities of expansive development it engendered. Supporting examples of chromaticism were heard in the opening section of Beethoven's famous String Quartet in C-major from his Opus 59 set (1805-06) and in an extended passage from one of Chopin's favorite compositions, the Etude in E-major from his Opus 10 set (1829-32).

Harmony, in sum, is in many ways a matter of hierarchy: our ability to hear one sound as more stable than another hinges on the subordination of some combinations to others. Without this selective asymmetry, all sounds would be heard as equally stable (or unstable).

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Major Triads (CD 6, trk 1)

Mozart, Quintet for Clarinet and Strings, K. 581, Fifth movement
Balogh, clarinet, Danubius Quartet (CD 6, trks 2-4)

Schubert with triads (CD 6, trk 5)

Schubert, String Quartet No. 14 in D-minor, Third movement [scherzo]
Kodaly Quartet (CD 6, trk 6)

Tallis, tenor then hymn ending (CD 6, trk 7)

Bach, Sonata, Largo movement from Sonata No. 3 in C-major for Violin, BWV 1005,
Lucy van Dael, violin (CD 6, trk 8)

Chopin counterpoint (CD 6, trk 9)

Beethoven, String Quartet, Op. 59, No. 3, Allegro movement
Kodaly Quartet (CD 6, trk 10)

Chopin, Etude, Op. 10, No. 3,
Idil Biret, piano (CD 6, trk 11)

For Further Listening

1. Hearing major and minor: Consider the alternating sections of the Scherzo from Schubert's quartet as heard in this lecture. Also the rapid juxtapositions of major and minor in the second movement of the same quartet (in this case based on Schubert's song, *Death and the Maiden*). Can you hear the contrast between major and minor modes?

2. Chromaticism abounds in music of the 19th century. Can you hear the unsettling effects of chromatic gestures in the overture to Georges Bizet's *Carmen* (here used to represent the tragic ending of Don José's obsessive love)? Can you hear the chromaticism that runs throughout Wagner's *Tristan und Isolde* (from our melody assignment)?

3. Can you hear some of the distinctive scales and modalities used in works of the distant and recent past: Claude Debussy's *Cathédral engloutie* for piano, with its antique sounding cascades of sounds that are neither quite major or minor? What about the equally exotic modal sounds of the "Heiliger Dankgesnorng" slow movement from Beethoven's *String Quartet* in A-minor, Op. 132. Béla Bartók often explored new sonorous possibilities of harmonies founded on scales. See the various movements of his *Mikrokosmos* for piano).

Lecture 7: Kinds of Music

Consider this ...

1. What are some of most important ensembles of instrumental music in the European concert tradition?

2. What sorts of movements might we hear in a suite? A sonata? A concerto?

3. How have composers built new compositions from familiar musical genres, such as dances, exercises, or well-known melodies used in the times of Mozart, Haydn, and Beethoven?

We often think of musical works as belonging to one or another broad category: sacred, secular, instrumental, or vocal. Within each type, we can also outline other basic musical 'types,' each with an implied set of movements, forms, or sections:

Instrumental 'genres' are sometimes understood according to the general performing forces they require:

Solo

In principle, a single musician, although in 17th- and early 18th-century music in practice soloists were normally accompanied by one or two players for the basso continuo (a combination of a fundamental bass line and supporting harmonies).

Chamber ensemble

Compositions for several instruments, but with one player to each part. A string quartet, for instance, requires one player each for the first violin, second violin, viola, and cello. A wind quintet normally requires a single player each for flute, clarinet, oboe, bassoon, and French horn.

The Amadeus Quartet

Orchestral ensemble

Compositions for many instruments, with more than one player to a part. A symphony by Haydn or Mozart, for instance, would require a full complement of strings (first and second violins, violas, cellos, and double basses); a woodwind ensemble (a pair of flutes, a pair of oboes, and a pair of bassoons); a brass ensemble (trumpets, French horns, and eventually trombones); and a percussion battery, minimally consisting of a pair of tympani (just one player needed).

Milwaukee Symphony Orchestra

Concerto

Composition for a featured soloist (or sometimes a pair of solo instruments) and orchestra. Concertos for solo violin or solo piano form the core of the concert repertory in this genre, but of course many other types are heard, concertos for cello and orchestra, trumpet and orchestra, and (rarely) viola and orchestra. Concertos typically afford a special moment, the cadenza, for fantasy and improvisation on the part of the solo player.

Jasha Heifetz In Carnigie Hall

From the 17th century onwards, all of these instrumental types (solo, chamber, and orchestral) normally unfolded as a series of distinct 'movements'—closed musical designs that were gathered together in sets joined by key (originally a convenience on account of the need to tune and retune certain instruments) and to a lesser extent by some kind of thematic connection among the individual movements.

In **solo sonatas**: three movements (fast, slow, fast). The piano sonatas of composers like Mozart and Haydn normally take this general design. Also note the growth during the 19th century of 'character pieces' and other single movement designs in solo compositions. Schubert's *Wanderer Fantasy*, for instance, is a single-movement piece of immense proportions, many ways equivalent in its demands on a listener to a three-movement sonata.

In **suites, serenades, partitas, cassations, divertimenti**, etc.: as many as seven or eight relatively short movements, often a garland of stylized dances, perhaps introduced by a prelude or overture. Bach's Partita III for solo violin (from which we heard an example in our introductory lecture) could serve as a good case in point: preludio (an abstract, introductory movement with flowing melody), loure (a slow and majestic French dance in a triple meter), gavotte (a lively dance in duple meter, with accent on the second half of the bar), a pair of minuets (each in triple meter, of course), a bourée (a lively French dance in duple meter), and a gigue (a lively dance with running triplets, derived from the Anglo-Irish jig, and often heard as the final movement of a baroque suite like this.

In **string quartets, piano trios**, and similar compositions, especially from the central repertory by Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms: a four movement design, mirroring the heart of the solo sonata (fast, slow, fast), plus a dance piece (minuet and trio, or later a scherzo and trio) inserted between the second and third movements of the original design. Thus: fast, slow, dance, fast. The late quartets of Beethoven radically transform and extend these conventions, with multimovement designs and (sometimes) seamless connections between successive movements.

In **symphonies** by Mozart, Haydn, and Beethoven and their contemporaries, the typical design mirrors that heard in the string quartet (although it should be noted that many of the early Haydn symphonies in particular depart from

Watching the feet of an instructor, Audrey Hepburn masters the gavotte for her role in *War and Peace*. The old French dance was popular in the courts of the Russian czars.

this norm, and in any event had their origins as opera overtures or other projects. Some composers of the 19th century continued to cultivate the four-movement design for their symphonies (Brahms, most notably), but many others found ways to expand and transform the idiom. Some, like Franz Liszt and Richard Strauss, explored single movement designs such as the concert overture and symphonic (or tone) poem.

In the case of **concerti** by Vivaldi, Bach, Mozart, Beethoven, and their contemporaries, the model was a three movement design (fast, slow, fast), but this plan was frequently adapted in different ways by successive generations.

'Kinds' of music are often identifiable as a set of musical conventions (especially via characteristic rhythm, mood, or even pattern). In baroque dance, for instance, we can discover all sorts of conventions that govern various distinctive 'types' of rhythms: the sarabande (a slow Spanish dance in triple meter), or the gavotte (a lively duple meter dance with a sharp accent on the third beat of a four-beat measure). We have already mentioned others to be heard in the music of Bach and his contemporaries.

Romantic pianists were also fond of musical genres with literary or extramusical associations: Chopin's ballades (suggesting perhaps a narrative impulse), Schumann's romances and noveletten (still more literary associations), Mendelssohn's songs without words ("Lieder ohne Worten," allowing the piano to seemingly reach beyond the confines of instrumental music per se). Still other types suggest musical or dramatic functions: Schubert's *Moments musicaux*, Op. 94 ('musical moments'), Beethoven's *bagatelles* (literally: 'jewels'), and the many pieces marked scherzo (literally 'joke', but in the idiom of the 19th century, an opportunity for musical fantasy and imagination). Finally, still other pieces recall abstract musical types, such as the prelude (an introduction), impromptu (a kind of improvisation), or étude (literally, a 'study', or didactic piece).

Generic conventions are fundamental to all sorts of narrative or dramatic music (program symphonies, opera, film music). Generic signs of this kind provide music a way to point beyond itself, but they also afford composers opportunities to juxtapose and to contrast musical idioms in creative ways, often with effects that words or images cannot achieve. We considered:

The third movement of Mahler's Symphony No. 1, in which a well-known folk song is heard through the lens of a plodding march. The effect, as we noted

in our introductory lecture, is a kind of melancholic nostalgia, since an allusion to a particular (and familiar) piece is made in an unfamiliar context—a slow march in a minor key. The work continues with still other juxtapositions, as the march is transformed into what sounds a bit like a military band, and perhaps a parody of bourgeois café music.

The last movement of Berlioz's *Symphonie fantastique* (from 1830), a bizarre witches' sabbath includes a sepulchral transformation of a famous chant from the Catholic Requiem Mass, the dies irae. As in the case of Mahler's transformation of the nursery tune, Berlioz's inventive orchestration puts a familiar work in an unfamiliar guise.

The two minuets from Bach's Partita (also heard in our first lecture) offers a contrast between two 'kinds' of dance, one courtly, the other humble.

The moment in Beethoven's Symphony No. 6 (1807-08) when the conclusion of the third movement, a kind of rustic peasant's dance, is suddenly interrupted by the start of the fourth movement, a raging storm. As the third movement draws to a close, listeners are ready to hear repeated cadences as signaling an emphatic and stable ending. But at the last instance Beethoven interrupts this human 'dance' with the natural 'chaos' of a brewing storm.

In Tchaikovsky's *Romeo and Juliet (Fantasy-Overture)*, (in various versions, 1869-80) a theme associated with the ill-fated lovers gradually sweeps up through the orchestral fabric, ending in a high choir of heavenly strings. This sort of signaling was very important to the language of opera, and of course is implicit in film scores by the dozen.

Beethoven's sketches for the last movement of the 9th Symphony.

The finale of Beethoven's famous Symphony No. 9 (1822-24). The last movement begins by considering fragments of each of the previous three movements in turn, discarding each as if in search of what might reasonably come next. The search for a 'theme' finally settles on the famous melody of the Ninth. After instrumental and vocal variations, the composer turns to a strange, clanging march, with cymbals and bass drum accompanying a tenor as he sings a lilting transformation of the main theme. This energetic march would have been immediately recognizable to Beethoven's contemporaries as a version of the sort of 'Turkish' military music that enjoyed a considerable vogue in 18th-century Vienna, and elsewhere, too. Consider, for instance, the finale of Mozart's Piano sonata in A-major (K. 331 from the early 1780s; the famous *Rondo alla turca*).

In sum: knowing more about how music follows various conventional types can help us understand what to expect in a given work. Sonata, String Quartet, Symphony, and Concerto each carry with them certain expectations for a general series of movements (in tempo, character and sometimes even form). But generic conventions are also to be heard in the many 'kinds' of music we encounter in particular compositions—dance rhythms, characteristic textures, even moods. When we begin to hear how composers rework, artfully juxtapose, and even distort the familiar sounds of their day, we can learn to have a new appreciation for the richness of our musical vocabulary.

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Mahler, Third movement, from Symphony No. 1 in D-minor
Polish National Radio Symphony Orchestra - Halasz, Conductor (CD 7, trk 1)

Berlioz, *Symphonie fantastique*, Fifth movement [dies irae]
San Diego Symphony Orchestra - Talmi, Conductor (CD 7, trk 2)

Beethoven, Symphony No. 6, Third and Fourth movements
Nicolaus Esterhazy Sinfonia-Drahos, Conductor (CD 7, trk 3)

Tchaikovsky, *Romeo et Juliette (Fantasy-Overture)*
Colorado Symphony Orchestra - Alsop, Conductor (CD 7, trk 4)

Beethoven, Symphony No. 9, Fourth movement
Nicolaus Esterhazy Chorus, Nicolaus Esterhazy Sinfonia -
Drahos, Conductor (CD 7, trk 5)

Mozart, Third movement, from Sonata in A, K. 331 Jeno Jando, piano (CD 7, trk 6)

For Further Listening

1. Recycling of familiar music through techniques of collage and citation can be heard in music by American masters such as Charles Ives (*Three Places in New England*), and George Crumb (*Ancient Voices of Children*).

2. Mozart's music is filled with generic allusions and signs. Listen, for instance, to his operas *Don Giovanni* and *Così fan tutte*, with their multiple references to the world of social dance. The first movement of his Piano Sonata in F-major, K. 332, presents a bewildering range of 'topics' in rapid succession, here subsumed within stereotypical functions of sonata design.

3. Suites and serenades often depend on the coordination of distinct dance types. Listen to Bach's Orchestral Suites, Mozart's Serenades, or Schumann's *Papillons* or *Davidsbündlertänze* with an ear for contrasting dances and other 'kinds' of music.

For Further Reading

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Allanbrook, Wye Jamison. Rhythmic Gesture in Mozart: *Le nozze di Figaro & Don Giovanni*. Chicago: University of Chicago Press, 1983.

Ratner, Leonard G. Classic Music: Expression, Form, and Style. New York: Schirmer Books, 1985.

Lecture 8: Concerning Musical Representation

Consider this …

1. Can music tell a story? Can it paint a picture?
2. In what ways can music remind us of extramusical ideas, images, or feelings?

Can (or should) sounds remind us of characters, events, or ideas beyond the domain of music itself? If so, how, and with what purposes? If music 'reminds' us of extramusical elements, must such associations have been part of the composer's vision for the work? Can we disregard such intended association? Are we free to create them when none were part of the original scheme? Must such 'program music' make sense on its own, without recourse to its presumed subject matter?

Chalon Arang - the dance and music represent good and evil

Consider the claims of Franz Liszt, Romantic pianist and composer who was certainly among the greatest proponents of programmatic works in all sorts of genres (especially in piano and orchestral genres). For him, program music was actually superior to abstract or 'absolute music' precisely on account of its manifest relationship to its creator's 'poetic' sensibilities. No mere conjunction of stereotypical phrases, such compositions had a kind of direct access to feelings and ideas that were beyond the claims of convention to capture.

> In so-called Classical music, the recurrence and thematic development of themes are determined by formal rules that are looked upon as irrevocable, even though its composers never had other guidelines than their own imagination and themselves hit upon those formal patterns which are now propounded as law. In program music, on the other hand, the recurrence, alternation, transformation, and modulation of motifs are determined by their relationship to a poetic conception. ... The artist who favors this type of artwork enjoys the advantage of being able to link all the affections (which the orchestra can express so powerfully) to a poetic model. [4]

How have musicians sought to represent 'extramusical' ideas, images, or moods in their works? I would propose the following general categories, or 'modes of representation' (along with some related examples):

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[4] Gesammelte Schriften von Franz Liszt, ed. L. Ramann (Leipzig, 1882), IV, 69. This translation by Pierro Weiss, in Music in the Western World, p. 383.

Sonic—when music imitates some aural dimension of the object being represented.

Imitation of bird calls from the closing moments of the second movement of Beethoven's Symphony No. 6 (1807-08; often called the 'Pastoral' on account of the programmatic titles Beethoven indicated for each of the five movements). Musical imitation of the braying of an ass, from Felix Mendelssohn's famous *Overture* to Shakespeare's *A Midsummer Night's Dream* (written in 1826, when the young virtuoso was but 17 years old). We also heard musical imitations of 'strange noises, moans, bursts of laughter, distant cries to which other cries apparently respond' in the last movement of Hector Berlioz's *Symphonie fantastique* (a '<u>programmatic symphony</u>' from 1830).[5]

Concert of Birds by Paul de Vos

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Iconic—when music traces the motions, gestures, or visual arrangement of the subject at hand.

In Mendelssohn's *Overture*, we can almost see the gentle descent of Puck and his fellow fairies at the outset of the work: a magical string choir begins with high-pitched tones, and gradually descend, pausing here and there in unexpected ways. In Bedrich Smetana's famous symphonic poem, <u>*Ma Vlast*</u> ("My Fatherland," a cycle from 1872-79) the composer at one point describes, in tones, the source of the river Moldau, tracing it from a tiny source to a full river. (Of course, there is nothing that compels us to hear the piece in this way—without the guiding 'program,' listeners might imagine a host of different scenarios that the piece might describe, or none at all! In this we must remember that all such musical representation is highly contingent on the willingness of listeners to assume that music 'describes' non-musical events, ideas, or images, and depends on the familiarity of listeners with the 'codes' of representation.)

Symbolic—When music manages to evoke an idea or general feeling.

The same passage that depicts the fairies' flight in our Mendelssohn example might also be understood as a representation of (for instance) magic, which like the evasive musical lines and tricky harmonies, tends to slip between categories and defy easy containment. Similarly, we might understand the intensely motivic patterning of the main love theme of Tchaikovsky's *Romeo et Juliet (Fantasy-Overture)*, or the turgid language of Wagner's *Tristan und Isolde* (heard earlier in our lecture on melody) as mirrors of the intense longing felt by the characters in the stories at hand. Like their love, these melodies, find no easy repose, and as listeners we share in the frustration of desires invoked but never fulfilled.

[5] Description quoted the program as reproduced in Berlioz, <u>New Edition of the Complete Works</u>, XVI (Kassel, 1972), pp. 3-4, as translated in <u>Music in the Western World</u> by Piero Weiss, p. 357.

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Beethoven, Symphony No. 6, Second movement
  Nicolaus Esterhazy Sinfonia - Drahos, Conductor (CD 8, trk 1)

Mendelssohn, *Overture* to *A Midsummer Night's Dream*
  Slovak Philharmonic Orchestra - Bramall, Conductor (CD 8, trk 2)

Berlioz, *Symphonie fantastique*, Fifth movement [opening section]
  San Diego Symphony Orchestra - Talmi, Conductor (CD 8, trk 3)

Mendelssohn, *Overture* to *A Midsummer Night's Dream*
  Slovak Philharmonic Orchestra - Bramall, Conductor (CD 8, trk 4)

Polish National Radio Symphony Orchestra - Wit, Conductor (CD 8, trk 5)

For Further Listening

Consider one or more of the following compositions, each with varying degrees of programmatic intent. With what sorts of extramusical ideas are they associated? How explicit was the composer in proposing a connection between these ideas and the music that responds to them? Do the works make sense musically <u>without</u> reference to their presumed extramusical content? Are there gestures or sudden transitions that only make sense in the context of programmatic meaning?

Berlioz, *Symphonie Fantastique*, Roman Carnival Overture

Mendelssohn, Hebrides Overture, *Calm Sea and Prosperous Journey*

Liszt, Les Preludes, *Mazeppa*

Strauss, *Sinfonia domestica, Don Juan*

Debussy, *Prélude à l'après-midi d'un faune*

Vivaldi, *The Four Seasons*, from Op. 8

For Further Reading

1. Consider Hector Berlioz's classic essay (from the early 19th century) on the promise and peril of musical representation, "On Imitation in Music," reproduced in English translation in <u>Fantastic Symphony. An Authoritative Core; Historical Background; Analysis; Views and Comments</u>, ed. Edward T. Cone. New York: W. W. Norton, 1971.

2. For a thoughtful series of explorations on the psychological processes of musical expression, see Leonard B. Meyer's important <u>Emotion and Meaning in Music</u> (Chicago: University of Chicago Press, 1956).

Lecture 9: Listening to Musical History

Consider this …

1. How have composers sought to connect themselves with musical tradition?
2. How might we prepare ourselves to hear historical connections among works, and what might we learn from these connections?
3. Can we rehear the past through modern ears?

History often matters a great deal to musicians. Schooled in rather conservative systems of apprenticeship, early efforts at composition or interpretation often take the form of emulating a teacher or an admired predecessor. Sometimes, this sort of modeling can be quite eclectic, transforming music of the remote past into something quite new and different. In other instances, we can discover how composers created room for their own voice even as they paid homage to a previous master.

We considered:

Beethoven's Quintet for Piano and Winds in E-flat Major, Op. 16 (1796), and Mozart's Quintet for Piano and Winds in E-flat Major, K. 452 (1784). The two works share some uncanny similarities (of forces, key, and structure). Was Beethoven consciously imitating Mozart's piece?

Beethoven's music similarly exerted a profound influence over successive generations of musicians. Wagner, citing Beethoven's remarkable Symphony No. 9 and its introduction of vocal forces into the symphonic idiom, had the audacity to enlist Beethoven as the necessary predecessor of Wagner's own new operatic ideas. Consider, too, the uncanny resemblance between the main theme of the finale of Brahms' Symphony No. 1 (1876) and the main melody of Beethoven's No. 9.

New and old sounds can sometimes manage a happy coexistence. We heard, for instance, the *Fantasia on a Theme by Thomas Tallis*, written in the early years of the 20th century by the English composer Ralph Vaughan Williams and based on a hymn by the 16th-century Tallis. The combined effect of double orchestra and echoing spaces (the piece was originally written for performance in an English cathedral) made one early listener uncertain whether he was hearing "something very old, or very new."[6]

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[6] From a review by Fuller-Maitland, cited in Michael Kennedy's <u>Works of Ralph Vaughan Williams</u>, London: Oxford University Press, 1964, pp. 94-5.

Bach, too, cultivated a special engagement with musical history, exploring new musical means and old ones alike, just as he made use of various national musical traditions in his many suites and dance sets. Bach's famous *Well-Tempered Clavier* collections, mainstays of aspiring keyboardists for generations, can stand as a good illustration of this 'old with new' tendency. The *Well-Tempered Clavier* albums are themselves something of a panopticon of styles and possibilities—the very musical structure of the collection is clue enough: one prelude and one fugue in each and every possible major key (12 of them) and minor key (12 more). Thus the 'great 48' books one and two (one from the 1720s, the other drawn together in the last decade of Bach's life). (The title, by the way, refers not to temperament as emotion, but instead a condition of tuning—that is, rendered in such a way as to make all tonalities more or less equally playable). Thus old and new styles here find a comfortable co-existence in this systematic exploration of musical space.

Of course we can simply listen to each of these pieces without knowing anything of their stylistic or historical reference points. But our appreciation of Bach's ability to coordinate and play among various styles is much enriched once we understand the differences between the 'old' and 'new' styles as they are manifest in Bach's idiom. As listeners we ought to cultivate the musical differences and similarities that mark different historical contexts. But there is more to the problem: Can we learn to listen historically, that is, with expectations that mirror those of some previous era? Should music of the past be played on modern instruments and with modern interpretive sensibilities, or should we attempt to reproduce the past with as much sonic fidelity as possible? Can we hear the past without the mediation of our own experiences?

Much of Béla Bartók's musical idiom can be understood as a dialogue between innovation and tradition. Consider, for example, his *Contrasts, for Violin, Clarinet and Piano* (the work was penned in 1942 for performance by Bartók, the famous Hungarian violinist Joszef Szigeti, and the American jazzman Benny Goodman). As in many of his other compositions, Bartók here explores the novel possibilities latent in folk traditions, in this instance the rhythms of the 'verbunkos,' or army recruiting dance heard in his native Hungary. For composers like Bartók,

Stravinsky, and Kodaly, active in the first half of the 20th century, the unexpected turns and narrow intervals of Eastern European folk music provided new models of melodic, rhythmic, and harmonic organization. This was new music made from old.

On a related front, we also ought to consider how composers have sometimes sought an explicit break with the past, or the ways in which audiences have sometimes rejected the unfamiliar as beyond the norms of legitimate musical expression. When Claudio Monteverdi began to compose madrigals in a new way during the 1590s, for instance, his music was roundly denounced by a conservative music theorist, Giovanni Maria Artusi, in an infamous diatribe of musical invective, subtitled "on the imperfection of modern music." Monteverdi at last published these pieces in 1605, and eventually enlisted his brother Giulio in a long and eloquent defense of the expressive means enlisted here, on 'the perfection of modern music.' (The details of their arguments must remain, for now, beyond the scope of this series of talks, but they hinged upon the relation of words and music, and the proper treatment of dissonance with respect to consonance.)

The Franco-American composer Edgard Varèse was similarly keen to explore new musical horizons. Varèse wrote extensively about his art, envisaging a musical idiom founded on 'the new': new kinds of sounds (including natural, mechanical, and electronic alike); and a new aesthetic (in which composers would not be in search of emotional expression, but instead would join the ranks of scientific-technical 'workers in sound.') [By the way, this view is not entirely a novel one: during the middle ages a similar model of 'art as craft' also prevailed. Composers were (quite literally) those who 'put things together.' The notion of composition as 'self expression' is largely the product of the 18th- and 19th-century artistic imagination.]

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Beethoven, Quintet for Piano and Winds in E-flat Major, Op. 16, Third movement
Jeno Jando, piano (CD 9, trk 1)

Mozart, Quintet for Piano and Winds, E-flat Major, K. 542, Third movement
Jeno Jando, piano (CD 9, trk 2)

Beethoven, Symphony No. 9, Fourth movement
Nicolaus Esterhazy Chorus, Nicolaus Esterhazy Sinfonia - Drahos, Conductor
(CD 9, trk 3)

Brahms, Symphony No. 1, Fourth movement
Belgian Radio and Television Philharmonic Orchestra - Rahbari, Conductor
(CD 9, trk 4)

Tallis, *Why Fum'th in Sight*
[Psalm harmonization from Archbishop Parker's Hymnal of 1567] (CD 9, trk 5)

Vaughan Williams, *Fantasia on a Theme by Thomas Tallis*
New Zealand Symphony Orchestra-Judd, Conductor (CD 9, trk 6)

Bartók, *Contrasts, for Clarinet, Violin, and Piano*, 'verbunkos' movement
Berkes, clarinet / Jando, piano / Pauk, violin (CD 9, trk 7)

For Further Listening

Consider the following sets of themes as ways of hearing musical history at work in various compositions and aesthetic positions:

1. Beethoven's models. The first movement of Beethoven's String Quartet in C-major from Opus 59, and the first movement of Mozart's famous 'dissonant' quartet in C-major, K. 465. Or consider the sonic resemblances between Beethoven's Piano Concerto in C-minor (no. 3, from 1800-03) and Mozart's own great Piano Concerto in C-minor (K. 491) of 1786. We can also find many other instances of connections between pieces by Beethoven and works of his teacher Haydn. The last movement of Beethoven's first symphony, for instance, was once derided by an early reviewer as a 'caricature' of Haydn's style—simply listen to the finale of Haydn's Symphony 88 for a sample of the connection.

For Further Listening

2. Modernists and the Past. Arnold Schoenberg is often heard as an avatar of an extreme musical modernism that sought to break with the past. But in many respects the truth is quite different. Consider the formal and motivic similarities of his Suite for Piano, Op. 33 and the English Suites of J.S. Bach. Paul Hindemith's early works cultivated an acute sense of connection with music of the Baroque. Compare his *Kammermusik* (from the 1920s) with Bach's *Brandenburg Concerti*. Stravinsky's Symphony of Psalms, and his music for the *Pulcinella Ballet* (also from the 1920s and 1930s) similarly speak to an acute sense of the musical past. The latter composition, in fact, is little more than a pastiche of movements by little-known 18th-century composers. The American composer George Rochberg, after many years of exploring a dissonant and modernistic idiom, has in recent years advocated a kind of return to the Romantic idiom of Brahms and other late 19th-century composers. Of course, much of today's popular music depends on the explicit appropriation and recycling of the past through layering and remakes of earlier songs and styles.

3. Novelty and renewal. Consider the avant-gardism of various movements in musical history, from Monteverdi's madrigals (of the 1590s) and Guilio Caccini's *Le nuove musiche* of the early 17th-century (with its explorations of new performing techniques) to Varèse's *Ameriques*, *Octandres*, and *Ionisation* of the 1930s (which explore new sounds and means of sound production).

For Further Reading

Harnoncourt, Nikolaus. Baroque Music Today: Music as Speech: Ways to a New Understanding of Music, trans. Mary O'Neill. Portland, Oregon: Amadeus Press, 1988.

Meyer, Leonard B. Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture. Chicago: University of Chicago Press, 1967.

Rochberg, George. The Aesthetics of Survival: a Composer's View of Twentieth-Century Music. Ann Arbor: University of Michigan Press, 1984.

Slonimsky, Nicolas. Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time. Seattle: University of Washington Press, 1974.

Consider this ...

1. How can we learn to hear musical form?

2. How do various musical forms rely upon our sense of memory and anticipation?

As listeners we are always poised at an instant between past and future, constantly measuring what to expect next on the basis of what we have just encountered. How do we become more aware of this process of retrospection and anticipation? In part, by learning to recognize vocabularies of forms and processes that make up a particular style. The richness of musical experience rests in developing a sense of form (how individual ideas can in retrospect be heard as coherent shapes), and process (how trended change can lead the ear to expect certain goals).

Let's focus on two kinds of forms—sectional and continuous.

Sectional Forms

Theme and variation designs are among the most basic and enduring of sectional musical forms. For instrumentalists in particular, the idea of setting out some fixed scheme (a melodic idea, a series of harmonies, even a rhythmic pattern) that can be flexibly 'varied' through ornaments, contrasts of volume and number, even changes in key (major to minor, for instance) seems to be a fundamental way of building a musical form. In the Baroque, for instance, dozens of composers set their hand to writing variations on one or another 'ground bass' (or basso ostinato) patterns: the romanesca, passacaglia, chaconne, the folia, etc.). For composers, performers, and listeners alike, this condition is a basic challenge of all theme and variation forms: how to build a sense of direction (and thus a trend towards closure or completeness) from a form founded on multiple repetitions of a basic scheme?

Consider the finale of Mozart's Clarinet Quintet in A. In each variation, the basic structure is preserved, with the order of cadences and gestures as they were from the outset. Mozart at first retains the melody, too: the first violin plays the original melody while the clarinet begins the first variation.

Successive variations add rhythmic energy or new patterns of elaboration. What gives the set a sense of direction? Why the set, for instance, would be unsatisfactory if variation 3 preceded 1 and 2? In part, because they are cumulative and not just variations on the original. (See Fig. 3b on p. 19)

The famous finale of Beethoven's Symphony No. 9 also uses theme and variation design. The core of the movement unfolds as a series of variations based on the celebrated *Ode to Joy* theme: stated first in its simplest melodic guise quietly in the cellos and double basses. The theme is subsequently amplified by a succession of ever larger ensembles that offer the elaboration in new guises: with ornaments, rhythmic and timbral syncopations, and contrapuntal additions. But Beethoven characteristically works *against* our expectations, for just when we expect another variation, he turns the design to rather open development, repeating the last few fragments of his varied tune (and with them, the text with which they were joined) in a way that leads us to a climactic peak. Rushing almost too far forward, we pull up short at a kind of musical impass that calls out for resolution. In brief: our expectation of sectional divisions and regular repetition is both thwarted and fulfilled, but only once do we understand the basic script.

Still other sectional forms use the idea of a 'refrain' to create large designs. The periodic return of familiar, stable, musical material creates a distinctive type of closure as we learn to re-hear ideas in new contexts. The effect is perhaps not unlike that of a poetic refrain. One such refrain design is called 'rondo' form, in which a main idea, normally presented in the same musical guise and key throughout, punctuates and frames a series of increasingly exploratory episodes. Consider, for instance, a rondo familiar to generations of young piano students, Beethoven's *Für Elise*: [from 1808-10]. The theme, like the one from Mozart's clarinet quintet, is a balanced design: a pair of antecedent-consequent phrases, followed by a contrasting 'B' phrase, and a return to the consequent. Each episode begins as a strong contrast to the theme, with continuous motion in the left-hand accompaniment in place of the short motives heard there in the theme itself (the second episode is especially forceful, building to a climax of tones in the bass that seem to rattle the instrument apart!)

Chopin's **mazurkas** depend on a similar pattern of repetition and reprise. The mazurka had its origins as a folk dance designed for flexible expansion or contraction, depending on the endurance of the dancers: |:A:| B| A| C | A |D | A. We know that the form calls for multiple repetitions of the A theme, and its reprise at the end. But how will Chopin play upon these expectations? Note in this instance that the A phrase is itself varied at the reprise: the melody is at first 'hidden' in a Tenor regis-

A performance of the Mazurka Dance

ter, then upon repetition appears triumphantly in the Soprano range. But we're not quite out of the woods: this triumphant reprise is itself suddenly interrupted (try counting out the regular four-bar units here!), and instead we are left wondering if we missed something—there is a sharp sequential ascent then a chromatic cascade of harmonies. At last we can relax for a varied reprise of the main theme: but this time the joke is on us again, for the reprise turns out to have been in the wrong key, and Chopin deftly slides back to the correct one at the very end of the piece. In brief: the return of a theme is decidedly not the same thing as its mere repetition, as Chopin teaches us.

Form of this mazurka:

| A A' + echo |
| B B' + echo; transition to A |
| A'' (melody in tenor range) A''' (melody in soprano) A?! |
| A'''' (at first in 'wrong' key) ||

Ritornello form as refrain. Consider the last movement of Bach's Violin Concerto in E-major (composed some time before 1730, it is also familiar in an arrangement as a harpsichord concerto). The full orchestra (ripieno) is afforded the most complete and stable presentation of the main musical idea—the ritornello (literally, 'small thing that returns'). The section that highlights the soloist (but with punctuation and emphasis by the ripieno) fragment the various motivic components of the ritornello, cycling through new keys, transposing and transforming it according to the particular capabilities of the solo instrument.

Form of this movement:

| Ritornello 1 (very regular) |
| Solo 1 |
| R2 (=R1) |
| S2 (now in minor key) |
| R3 (=R1) |
| S3 (very dynamic sequences, echoes and climax) |
| R4 (=R1) |
| S4 (very virtuosic, with sequences, rapid scales, leading to R) |
| R5 (=R1) ||

FOR GREATER UNDERSTANDING

Musical Examples from 10 & 11

In order of play:

Pachelbel (CD 10, trk 1)

Mozart, Quintet for Clarinet and Strings, K. 581, Fifth movement
Balogh, clarinet, Danubius Quartet (CD 10, trks 2-4)

Beethoven, Symphony No. 9, Fourth movement [main theme in vocal presentation]
Nicolaus Esterhazy Chorus, Nicolaus Esterhazy Sinfonia - Drahos, Conductor
(CD 10, trk 5)

Beethoven, *Fur Elise*, WoO 59
Balazs Szokolay, piano (CD 10, trk 6)

Chopin, Mazurka Op. 59, No. 2
Idil Biret, piano (CD 11, trk 1)

Bach, Third movement, Violin Concerto in E-major, BWV 1042,
Nishizaki, violin, Capella Istropolitana - Dohnanyi, Conductor (CD 11, trk 2)

Beethoven, Motive (CD 11, trks 3-4)

Beethoven, Third movement, Quintet for Piano and Winds, Op. 16, Jeno Jando
(CD 11, trk 5)

Bach, Prelude in C-major from *Well-Tempered Clavier*, BWV 846
Jeno Jando, piano (CD 11, trk 6)

Chopin, Prelude in E-minor, Op. 28, No. 4
Idil Biret, piano (CD 11, trk 7)

Beethoven, Piano Sonata in D-minor, Op. 31, No. 2, *The Tempest*, First movement
Jeno Jando, piano (CD 11, trk 8)

For Further Listening

Variation Forms:

Bach, Goldberg Variations

Mozart, Variations on *Ah vous dirai-je, Maman* (K. 265)

Beethoven 33 Variations on a Waltz of Anton Diabelli, Op. 120.

Schubert, Quinet in A-major, D. 667 (*Trout*, with fourth movement variations on
Schubert's song).

Chopin, *Don Juan* Variations (Op. 2) [On themes from Mozart's *Don Giovanni*]

Paganini, Caprices, Op. 1 [based on a ground bass pattern, themselves elaborated by
Liszt, Brahms, and others as the basis of piano and orchestral compositions]

Brahms, Variations on a Theme of Josef Haydn, Op. 56

Rondo and Refrain Forms:

Beethoven, Piano Sonata in C-minor, Op. 13, last movement.

Haydn, Quartet in E flat-major, from Op. 33, last movement.

Mozart, Piano Sonata in A-major, K. 331, last movement (rondo alla turca)

Vivaldi, Violin Concerti, Op. 8

Lecture 11: Listening to Musical Forms
Part Two: Continuous Forms

Consider this ...

1. How can we learn to hear musical form?

2. How do various musical forms rely upon our sense of memory and
anticipation?

We continue from our last lecture:

Continuous Forms

Musical change figures importantly in many of the refrain forms noted above:
'sequence,' 'modulation,' 'transformation' all contribute to the aural impression
of motion away from stability and towards distant goals.

Consider:

Sequence, in which the same basic idea (usually a small motive) is repeat-
ed in new musical positions (perhaps to be thought of like the gondolas on
a Ferris wheel as they rotate through musical space); consider, for instance
the melody of Tchaikovsky's *Romeo et Juliet (Fantasy-Overture)*;

Thematic transformation, in which a basic idea is varied by successive
alteration (perhaps like the parlor game in which one word can be changed
to another by altering a single letter at a time);

Modulation, in which we hear a piece move from one key area or tonality
to another, is yet another way we can hear a musical process. For now,
we'll delay a fuller consideration of this technique until our next lectures, on
dance and sonata.

Consider, for example, the famous C-major Prelude from Bach's *Well-
Tempered Clavier* (heard in our lecture on texture as an example of kinds of
figuration—in this case arpeggiation). After a brief introductory section estab-
lishing the main tonal center, Bach begins an extremely long (and increasing-
ly circuitous) tour of musical space: sequence after sequence cycles us in a
downward spiral, then a series of almost magical chromatic inflections.
Chopin's Prelude in E-minor can also serve as a good exercise in hearing
musical motion, or process. As we've noted, this brief work unfolds as a sus-
tained, lyrical melody in the right hand and supported by a pulsing (and chro-
matic) series of chords in the left hand.

Beethoven's Piano Sonata in D-Minor, Op. 31, No. 2 is another nice example
of this urge towards continuity, even when it comes at the expense of our
sense of closure. The sonata is from its very outset engaged in a process of
continuous development—through the rapid sequential motion in musical
space and sonority, and through an almost constant process of motivic trans-
formation. And whereas Bach and Chopin carefully framed continuity
between moments of relative stability, Beethoven is already "heading some-
where" from the start.

FOR GREATER UNDERSTANDING

Musical Examples from Lectures 10 & 11

In order of play:

Pachelbel (CD 10, trk 1)

Mozart, Quintet for Clarinet and Strings, K. 581, Fifth movement
Balogh, clarinet, Danubius Quartet (CD 10, trks 2-4)

Beethoven, Symphony No. 9, Fourth movement [main theme in vocal presentation]
Nicolaus Esterhazy Chorus, Nicolaus Esterhazy Sinfonia - Drahos, Conductor
(CD 10, trk 5)

Beethoven, *Fur Elise*, WoO 59
Balazs Szokolay, piano (CD 10, trk 6)

Chopin, Mazurka Op. 59, No. 2
Idil Biret, piano (CD 11, trk 1)

Bach, Third movement, Violin Concerto in E-major, BWV 1042,
Nishizaki, violin, Capella Istropolitana - Dohnanyi, Conductor (CD 11, trk 2) Beethoven,
Motive (CD 11, trks 3-4)

Beethoven, Third movement, Quintet for Piano and Winds, Op. 16, Jeno Jando
(CD 11, trk 5)

Bach, Prelude in C-major from *Well-Tempered Clavier*, BWV 846
Jeno Jando, piano (CD 11, trk 6)

Chopin, Prelude in E-minor, Op. 28, No. 4
Idil Biret, piano (CD 11, trk 7)

Beethoven, Piano Sonata in D-minor, Op. 31, No. 2, *The Tempest*, First movement
Jeno Jando, piano (CD 11, trk 8)

For Further Listening

Continuous or open forms:

Mozart, Fantasy in D-minor, K. 397

Beethoven, Symphony No. 5

Chopin, Etude in C-minor from Op. 25

Glass, Music for 18 Musicians

Consider this ...

1. How are symmetry and repetition at work in stylized dance forms such as minuet and trio?

2. How do composers use tonality to animate the symmetrical designs of dance forms?

3. How do dance forms combine elements of sectional and continuous form?

Dance forms a special place in the musical language of the 17th through 19th centuries. Originating as functional music for social dances in courtly and bourgeois settings, dance forms often involved repeatable music with regular phrasing.

Binary form. Georg Frederic Handel's "Air" from the Suite in E-major for harpsichord (known since the 19th century as the Harmonious Blacksmith Variations) demonstrates a simple binary form: two parts, each repeated. The air also includes a brief change of key at the end of the first half. Introducing a new leading tone, the composer creates an impression that we have suddenly 'moved' to a new point of repose (in this case, to a sonority built on B-major, which is the dominant of the original key of E).

Minuet and Trio movements (found in a great many chamber and symphonic works of the 18th and 19th centuries) also rely on binary designs. Minuets were often played in pairs (both for social dancing and in stylized suites), with the second 'minuet' being scored for somewhat reduced musical forces—

The Minuet from 1875, by Val. C. Princep

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Figure 12a. Formal Plan of a Typical Minuet and Trio.

thus: 'trio,' as in a trio of woodwind instruments, in contrast to the full ensemble for the minuet per se. The convention in such minuet pairs was to play minuet, then the trio, and then return to play the minuet a second time, making a 'ternary' structure in all. Just to add further complication for listeners, the 'reprise' (or da capo repeat) of the first minuet was normally played without its original repeats. We considered a minuet and trio movement from one of Haydn's String Quartet, Op. 76 No. 5 in D-major. We heard the contrast between the minuet and trio per se (the first was in D-major, while the second was in D-minor). The binary design of each was also easy to hear. In this brief movement, as in Handel's modest air, we find an artful combination of sectional form (the repeated halves) and musical continuity (the complementary tonal motion, and the motivic 'development' that bridges the divide between them).

We also considered the **scherzo and trio** from Schubert's String Quartet No. 14, *Death and the Maiden*. Like the minuet and trio designs, the scherzo/trio model imbeds a pair of binary forms in an overall ternary pattern: | Scherzo | Trio | Scherzo |. The contrast between the scherzo and trio are quite plain: the former is in a stormy minor key movement, while the latter is a lyrical interlude in a major key (both are in D— thus a kind of mirror image of the Haydn example just considered, in which the Minuet was in major and the trio in minor). As we've seen in our other examples of binary form, tonal motion that animates the whole—the first half traces a gesture from D-minor to A-minor, while the second half retraces this movement back to D. But there is a subtle difference in this instance: in Haydn's minuet the return of the original key coincided with a return to the opening theme. Schubert is a little sneakier about this double reprise: for when the original key returns about halfway through the second part of the piece, we suddenly find ourselves already in the middle of the main theme!

Death and the Maidens,
by Pierre Puvis de Chavannes

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Handel, *Air* from Harmonious Blacksmith Variations
Alan Cuckston, harpsichord (CD 12, trks 1-4)

Haydn, minuet from String Quartet in D, Op. 76, No. 5
Kodaly Quartet (CD 12, trks 5-7)

Schubert, String Quartet No. 14 in D-minor, Third movement [scherzo]
Kodaly Quartet (CD 12, trks 8-11)

For Further Listening

Binary forms

Couperin, Ordres [Suites] for Keyboard

Bach, Orchestral Suites, English Suites

Brahms, Waltzes for Piano, Op. 39

Minuet and Trio forms

Haydn, Minuet and trio movements from the Quartets, Op. 76
[third movement in each]

Beethoven, Scherzo and Trio movement Symphonies No. 5 and No. 6
[third movement in each]

Schubert, Scherzo and Trio from String Quintet in A-major, Third movement

Lecture 13: Sonatas and Cycles

Consider this ...

1. What is sonata allegro design, and how does it combine elements of sectional and continuous form?

2. In what ways is sonata allegro design both binary and ternary? What can we learn from changing views of sonata allegro form?

Sonata allegro design is certainly the most enduring, malleable, and challenging formal script of the years between 1800 and 1900. Pick up a music dictionary or textbook, and you'd probably read a three-part thematic shape: exposition, development, and recapitulation. As it happens, that 'three-part' model is fair enough, but it hardly describes the incredible variety of ways that composers have managed large spans of musical time within this form. It also does little justice to the changing historical circumstances and conventions of such structures. In part we must recognize that the form as practiced and the form as described or explained in theoretical sources could be rather different things.

Sonata
by Marcel Duchamp

The first movement of a sonatina from Muzio Clementi's Opus 36 (1797) can stand a good example of sonata allegro design in microcosm. The piece consists of two halves, each repeated. Each begins with the same melodic idea, and each ends with a similar flourish in the bass (left) hand. In this respect, the sonatina aligns nicely with the sounds of other sectional forms, with their emphasis on symmetry and repetition. The first half quickly modulates from the home key of C to the related key of G, while the second half finds its way back to the home key. The reprise of the main theme coincides with the return of the main tonal area. This 'double return' as it is called (of key AND theme) is an important landmark in sonata allegro designs, one that we ought to learn to anticipate and hear.

How would listeners of the 18th and 19th centuries have understood these pieces in relation to an ideal model of sonata design? To judge from the writings of one famous theorist Augustus Kollmann (1756-1829; German-born, but active in England by 1782), such allegro movements were understood as consisting of two sections, defined in this case by their complementary tonal processes: the first section sets out from the home key and arrives in a new

one, while the second section is a kind of elaboration and digression from the new key, an area of instability, abrupt change and transformation, which nevertheless leads us back to the main key of the piece. Clementi's modest piece fits this description like a glove.

First Part	Second Part
|: From Tonic to New Key :|:	Through Various Keys to Tonic Key :|

This model can be extended to larger dimensions, as in the first movement of Mozart's Serenade No. 13 in G-major, K. 525 (Eine Kleine Nachtmusik). The movement begins as a series of distinct ideas, it itself part of larger motion from the home key of G-major to the key of D-major. The second half of the movement retraces the expanse travelled by the first: it opens with the original melodic idea in the same 'new' key of D, fragments then repeats parts of the second and third ideas, and eventually returns to the home key and melody. The remainder of the movement recalls the sequence of themes heard in the first half, although now it remains solidly in the home key until the end.

We also noted the ways in which Mozart's movement differed from Clementi's little exercise. The second half of Clementi's piece took little time winding its way back to the double reprise. Two or three colorful chords and then we were headed back home. Mozart's movement, in contrast, took us to all sorts of surprising places both thematic and tonal. It begins with a reference to the opening melody, but here modified through small changes in the shape. These small motives were cycled through distant tonal areas.

How have **theorists** accounted for sonata allegro design? Kollmann's model from the late 18th century stressed the binary characteristics of the form. But during the 19th century, writers emphasized the ternary aspect of such pieces, especially when the middle digression was extended to extraordinary lengths (as it was in music by Beethoven and his successors). This three-part model saw sonata allegro design as 'exposition' (that is the first half of Kollmann's model), 'development' (the area of instability just described) and 'recapitulation' (the double return, and all that follows up to the coda). For these writers, sonata design was a dramatic working out of contrasts, a kind of musical journey in which difference, possibility, and antithesis were set out, developed, and eventually resolved, in much the way they are understood to do in literary or theatrical works.

First Part	Second Part
|: Exposition	:| Development Recapitulation	
|: Initial Themes\Tonic Key; New Themes\New Key	:|Motivic\Modulatory, then Initial Themes\Tonic Key|

As a final example of sonata allegro design, we heard the development and recapitulation of the famous first movement of Beethoven's Piano Sonata in D-minor, Op. 31. Reheard through the lens of the sonata designs we've considered so far it should take on some renewed importance and energy. Everything about this movement seemed spontaneous, but Beethoven hews closely to the sonata model—moving from the tonic key of D-minor to the dominant, A-major, and back again. The broad tonal sweep, moreover, encompasses a series of musical ideas that mark off the customary stages of sonata design.

We already noted the unusual way that Beethoven opened this movement—with a slow arpeggio and then sudden burst of rapid movement. Judged from the standpoint of the pieces by Clementi and Mozart, something seems very wrong with the piece, as if we've joined it already in the midst of development. But there is no mistake—in retrospect we discover that the same sombre arpeggio and sudden burst of energy appear at the repeat of the exposition (this is where we'll pick up in this lecture), at the outset of the development, and again at the very climax of the piece—the recapitulation. And with that climax comes a strange thought—how is it that an idea first judged unstable should eventually be heard as a reprise? It is as if Beethoven has managed to fuse continuity and repetition in a single stroke!

What have we learned in this whirlwind tour of sonata allegro? First, that this enduring script is capable of sustaining both large and small structures, subsuming all sorts of musical variety in a coherent and convincing design. The twin aesthetic poles of difference and continuity are wonderfully combined in sonata designs. Such forms endure precisely because they can continue to offer up new ways of thinking and new ways of listening despite changes in musical styles and aesthetic attitude. If that is true, then our aim should not be simply to make a mental diagram of form as we listen, but rather to engage our sense of expectation, knowing that what might come next is in some ways shaped by conventions.

Anfang der Mozartschen A-moll-Sonate. Staatl. Musikbibliothek, Berlin

An original page of one of Mozart's sonatas

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

Clementi Sonatina, Opus 36, No. 1, First movement
Balazs Szokolay, piano (CD 13, trk 1)

Mozart, Serenade No. 13, K. 525, *Allegro*
Capella Istropolitana - Sobotka, Conductor (CD 13, trks 2-4)

Beethoven, Piano Sonata in D-minor, *The Tempest*, First movement
Jeno Jando, piano (CD 13, trk 5)

For Further Listening

Mozart, Piano Sonata in F-major, K. 332, First movement [a bewildering range of musical themes in rapid succession, here subsumed within stereotypical functions of sonata design]

Mozart, Symphony No. 29 in A-major, Last movement [a bustling jig, with very clear markers for the various sections.]

Mozart, Symphony No. 40 in G-minor, First movement [a work of multiple themes and moods, with an especially clever recapitulation that offers a reprise of the opening theme almost before we are fully aware of it]

Beethoven, String Quartet in C-major, Op. 59, No. 3, [with a strikingly dissonant introduction, and clever reprise of the main theme at the recapitulation]

For Further Reading

Rosen, Charles. Sonata Forms. New York; London: W.W. Norton & Co., c1988.

Articles on Sonata Form in *New Grove 2*, and other reference sources.

Consider this ...

1. How do some musical works stress the aesthetic extremes of freedom and order?

2. What might we expect to hear during a cadenza?

3. In what ways are fugues among the most demanding of forms, for com posers and listeners alike?

During these lectures we have often listened to the various ways in which musicians balance freedom and order in their compositions. Whether thinking about new kinds of harmonies, novel melodic ideas, or ways to expand musical form, composers and listeners often find themselves exploring the ample space between chaos and cliché. In this final lecture we turn to two musical types—improvisatory fantasy and the strict proceedings of fugue—in an attempt to hear this dynamic played out one more time.

Musical fantasies, or <u>fantasias</u>, are often written in ways that evoke the relative freedom of improvisation—they are genres (like the closely allied <u>capriccio</u>) in which composers are explicitly 'free' of the sorts of restrictions just encountered in the world fugue and other strict forms. What should we expect from extemporized composition? One place to seek out the relationship between these competing claims of fixity and freedom is in the cadenza: literally an elaboration of a cadence, accomplished in this instance by prolonging the penultimate note of the bass line (normally the dominant of the key) in an embellished flourish. [The moment is usually marked in the score with a <u>fermata</u>, indicating the moment to sustain]. Cadenzas can be quite brief, perhaps a trill that delays the resolution of the cadence itself, or a scale leading us once more to final statement of the main theme of the work. But they can also be extensive. The great 18th-century flute master Joachim Quantz, once described the cadenza as "an extempore embellishment made according to the fancy [that is, imagination] and pleasure of the performer." For Quantz, "the object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece." We considered a cadenza from the Concerto for Flute and Orchestra in G-major by one of J.S. Bach's elder

Improvisation No. 29, The Swan
by Wassily Kandinsky

sons, Carl Philip Emmanuel Bach. In this passage from the climax of the first movement, we hear the familiar alternation of <u>ripieno</u> (the full orchestra) and solo. Just before the final reprise of the theme Bach brings the orchestra to a halt, allowing space for an extemporized embellishment, made (as Quantz advocated), according to the fancy and pleasure of the performer.

We also considered a passage from the last movement of Mozart's Piano Concerto in E-flat major (K. 271) The movement is a bustling rondo, built up from many small modular ideas—tuneful motives and lyrical phrases that together are subsumed within the larger form. But just in the midst of one of the many developmental episodes, something altogether remarkable happens: the busy orchestral development stops, and Mozart instead takes us on an entirely unexpected detour, transforming the main theme of the rondo into a stately minuet. Soon joined by the remainder of the orchestra, the minuet all but derails the piece—going on for several minutes before at last returning to a reprise of the abandoned business at hand. Cadenzas and other moments of improvisatory fantasy, in sum, are musical apogees where many of the cardinal virtues of the orderly world of the rest of the movement are temporarily suspended— they dispense with, and indeed, avoid, regular meter, and whereas the body of the concerto is notable for its sustained and often logical development, the cadenza is charterized by detached ideas, sudden changes of key or mood.

What exactly is a '<u>fugue</u>'? The term itself, which shares the same linguistic root that gives us the word fugitive, connotes pursuit, and indeed musical fugues have their basis in the systematic 'pursuit' of a musical subject among several contrapuntal 'voices.' Recall, for instance the polyphonic chanson *Faulte d'argent* by the great Renaissance master Josquin Des Prez, in which five independent vocal parts chase each other in close imitation. Indeed, two of these five parts are bound in such tight relation that Josquin only bothered to write the line once—the other part chases it in strict '<u>canon</u>,' singing pitch for pitch and rhythm for rhythm what the first part sang! Of course not all fugues are this strict, but to composers of later generations, the entire idiom was called the 'bound' or 'strict' style. Why? Because at almost every turn, the composer is hemmed in by his or her own choices.

We considered a spritely, compact, fugue by Johann Caspar Fischer (a contemporary of J.S. Bach's), in this case from his *Adriadne Musica* (published in 1715). The '<u>subject</u>' (or main melodic idea) is by turns presented in each of four 'voices,' here divided between the keyboardist's two hands—Soprano,

Alto, Tenor, and Bass. Each pair of parts forms a complementary duet—the first to enter is the leader, or <u>dux</u>; the second is the follower, or <u>comes</u>. Once all four parts have presented the subject, Fischer brings the proceedings to a cadence and the process of contrapuntal imitation begins again. But this time the order of the entries is varied, and the subject itself handled more liberally until at last the alto, tenor, and bass come rushing together in a <u>stretto</u> (literally, a narrows, or strait).

Fugue and fugal techniques find an important place in Beethoven's music, particularly in his late compositions. Fugue, perhaps through its association with old sacred forms, and perhaps through its association with intellectual rigor, became a vehicle of transcendence in these pieces. For some, they echo Beethoven's strong spiritual sensibilities. We considered a passage from the last movement of the Symphony No. 9, a work that is explicitly about 'transcendence' (of human differences, of the limitations of mundane existence itself) the strategic placement of this double fugue near the end of the finale is quite fitting. Beethoven at last brings us to a hymn-like interlude that calls on humanity to 'look beyond the stars' in search of the divine. Pitting this new 'heavenly' theme against all of the busy 'humanity' that has gone before, Beethoven at last turns to fugue (in this case a <u>double fugue</u>, with <u>two</u> subjects!) as the crowning moment.

Detail of *Divine Providence* by Andrea Sacchi

FOR GREATER UNDERSTANDING

Musical Examples

In order of play:

C.P.E Bach, Concerto for Flute and Orchestra in G-major, First movement
Gallois, flute, Toronto Camerata - Mallon, Conductor (CD 14, trk 1)

Mozart, Piano Concerto in E-flat, K. 271, First movement
Jando, piano, Concentus Hungaricus - Ligeti, Conductor (CD 14, trks 2-6)

Josquin des Prez, *Faulte d'argent*
The Scholars of London (CD 14, trk 7)

Johann Caspar Fischer, Fugue in G-minor, from *Ariadne Musica*
Joseph Payne, organ (CD 14, trk 8)

Beethoven, Symphony No. 9, Fourth movement [main theme] [chant theme & double fugue] Nicolaus Esterhazy Chorus, Nicolaus Esterhazy Sinfonia - Drahos, Conductor (CD 14, trks 9-12)

For Further Listening

C.P.E Bach, Fantasias for Keyboard

Mozart, Fantasias in C-minor and D-minor

Beethoven Fantasia, Op. 77

Schubert, *Wanderer Fantasy*

Beethoven, Piano Concerto No. 5 in E-flat

Bach, Art of Fugue

Josquin, *Missa L'homme armé*

Mozart, *Kyrie* from the Requiem (a double fugue, like the one in Beethoven's Symphony No. 9)

Beethoven, String Quartet in C-sharp minor, Op. 131.

Beethoven, Grosse Fugue for String Quartet (published as Op. 133)

Bartok, Music for Strings, Percussion, and Celeste, first movement

ADDITIONAL RESOURCES

General resources for supplementary reading and reference:

The New Grove Dictionary of Music and Musicians, 2nd ed., 29 vols., ed. Stanley Sadie. New York: Grove, 2001. Also available online at www.grovemusic.com

The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie. London: Macmillan Press; New York, NY: Grove's Dictionaries of Music, 1987.

The New Harvard Dictionary of Music, ed. Don Michael Randel. Cambridge, Mass: Belknap Press of Harvard University Press, 1986.

The Oxford companion to music, ed. Alison Latham. Oxford and New York: Oxford University Press, 2002.

Web Sites of Interest, Maintained by the American Musicological Society:

March, Ivan. The Penguin Guide to Compact Disc. London: Penguin, 1999.

Guides to Listening and Reflections by Performers:

Bernstein, Leonard. The Unanswered Question: Six Talks at Harvard. Cambridge, Mass: Harvard University Press, 1976.

Copland, Aaron. What to Listen for in Music. New York, McGraw-Hill [1957].

Rosen, Charles. Piano Notes: The World of the Pianist. New York: Free Press, 2002.

Steinhardt, Arnold. Indivisible by Four: A String Quartet in Pursuit of Harmony. New York: Farrar, Straus, Giroux, 1998.

Source Readings from Musical History:

Strunk Oliver, ed. Source Readings in Music History, rev. ed. New York: Norton, 1996.

Weiss, Piero, and Richard Taruskin. Music in the Western World: A History in Documents. New York: Schirmer Books; London: Collier Macmillan, 1984.

GLOSSARY OF MUSICAL TERMS

accelerando - a gradual quickening of the tempo.

accent - an emphasis on a certain note giving shape to a specific rhythmic pattern.

aerophones - musical instruments that use vibrating air to produce sound.

antecedent-consequent phrases - paired melodic gestures, often heard in the music of Mozart, Haydn, and their contemporaries.

antiphonal - music in which one verse is sung by a choir in response to another sung by a single voice or choir; plainsong is an example.

arpeggios - a chord with the notes heard one after the other.

basso continuo - a combination of a fundamental bassline and supporting harmonies.

binary form - a composition consisting of two parts, each repeated.

bourée - a lively French dance in duple meter.

cantus firmus - literally steady voice, a special texture in which a borrowed melody (usually sacred) appears in long note values.

cassations - 18th-century instrumental composition similar to the divertimento and serenade often to be performed outdoors.

chamber ensemble - compositions for several instruments but with one player to each part.

chordophones - with sound produced by bowed or plucked strings.

chromaticism - use of chromatic intervals and chords, or those consisting of ascending or descending semitones (sharps ascending, flats descending).

col legno - striking the stringed instrument with the wood instead of the hair of the bow.

comes - the second voice to introduce a melody in a fugue.

con sordino - sound played with a mute to dampen the sound.

concert overture - an independent one-movement orchestral work to open a concert.

concerto - composition for a featured soloist and an orchestra.

consonance - agreeable combination of sounds.

dissonance - the clash of adjacent tones with make a discordant sound.

divertimenti - suite of movements of light, recreational music, sometimes for open-air performance.

dominant triad - a chord built on the fifth degree of a major or minor scale.

double fugue - a fugue with two subjects in which the two subjects appear together from the outset and then a second movement in which the first subject is treated for a certain time, the other then appearing and being likewise treated, after which both are combined.

drone - fixed continuous tone.

dux - the first voice to introduce a melody which will be imitated in a fugue.

episode - in compositions designed on one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an episode.

études - composition built on the systematic exploration of a scale or pattern; thus a 'study'.

fermata - a pause indicated by a ⌒ .

figuration - a kind of systematic musical patterning.

folia - originally a type of wild Portuguese dance; later a ground bass pattern.

fugue - type of contrapuntal composition where the violins enter successively in imitation of each other.

gavotte - a spritely duple meter dance with strong accent on the third of four beats.

gigue - a lively dance with running triplets, derived from the Anglo-Irish jig.

ground bass (basso ostinato) - short thematic motif in bass which is constantly repeated with changing harmonies while upper parts proceed and vary.

harmony - an agreeable constellation of sounds.

hemiola - a rhythmic device consisting of superimposing 2 notes in the time of 3 or 3 in the time of 2.

heterophonic - simultaneous variation of one melody (often when an instrument embellishes the vocal part).

homophonic - music in which parts move in a coordinated way.

iconic - when music traces the motions, gestures, or visual arrangement of the subject at hand.

idiophones - instruments which produce sound from vibrations of the object itself.

intervals - the difference in pitch between two notes.

march - form of music to accompany a orderly progression of a group. One of the earliest forms of music. Usually in four forms: funeral (4/4 time), slow (4/4), quick (2/4, or 6/8), or double-quick.

mazurka - a traditional Polish dance. It is in triple time with a certain accentuation of the 2nd beat of each measure and an ending of the phrases on that beat.

melody - the linear dimension of music.

membranophones - instruments which produce sound when the membrane over a resonator is struck. meter (metre) - the basic pulse pattern of the notes.

minuet - a musical dance in triple time.

modulation - the way a piece moves from one key area or tonality to another.

monophonic - music consisting of a single melodic line.

motives - small scale musical ideas.

orchestral ensemble - compositions for many instruments with more than one player per part.

overtones - any note of the harmonic series except the fundamental.

partitas - a variation. But also applies to a composite work such as a suite.

passacaglia (chaconne) - a dance of 3-in-a-measure rhythm, musically erected on ground bass.

piano trio - group of 3 players—pianist, violinist, cellist—or work written for them to per form.

pizzicato - sound produced by plucking stringed instruments.

polonaise - a festive Polish dance in 3.

polyphonic - music in which several musical lines are heard together.

preludio - an abstract, introductory movement with flowing melody.

refrain - part of a song which occurs at the end of each stanza.

repetition - to repeat a phrase.

reprise - a return to the first section after an intervening and contrasting section.

rhythm - the shape of time which is measured musically via pulse, pattern and accent.

ripieno - the full ensemble in a baroque concerto movement.

ritardando - a gradual slackening of tempo, especially at the end of a phrase or section.

ritornello - a Baroque procedure founded on the period return of musical ideas.

romanesca - probably a kind of galliard danced in the Romagna, also a ground bass.

rondo - form of composition in which one section intermittently recurs.

rubato - a subtle rhythmic distortion in pulse within or across the basic unit of meter.

sarabande - a grave dance in 3, often stylized as a Spanish national dance in Baroque music.

scale - a series of notes progressing upwards or downwards stepwise.

scherzo - a kind of triple meter dance with a rough humor.

sequence - the more or less exact repetition of a passage at a higher or lower level of pitch.

serenades - a piece scored for small ensembles and written in several movements.

solo - a single musician in performance.

solo sonatas - solo pieces consisting of three movements together (one fast, one slow and the last fast).

string quartet - group of four players (almost always 2 violins, a viola and a cello).

subdominant triad - a chord built on the fourth degree of a major or minor scale.

suites - pieces of instrumental music in several movements. Nearly all movements were based on one key and in simple binary form.

symphonic poem - descriptive term applied by Liszt to his thirteen one-movement orchestral works, which while on a symphonic scale, were not pure symphonies because they dealt with descriptive subjects taken from fantasy or mythology.

symphonies - a large scale orchestra composition usually in four movements (but often in 1, 3, or 5, and occasionally 2).

syncopation - strong stress placed in an unexpected context; thus a displaced accent.

tempo - the speed at which a piece of music is performed.

thematic transformation - a transformation in which a basic idea is varied by successive alteration.

timbre - that which distinguishes the quality of tone from one instrument to another.

tonality - the aural impression of a central key note.

tonic triad - a chord built on the first degree of a major or minor scale.

triads - a collection of three notes, basically a root and the notes a third and a fifth above it.

upbeat - upward movement of conductor's baton, indicates the beat preceding the barline.

vibrato - undulation of pitch of a note.

waltz - a dance in 3/4 time which came into prominence in the last quarter of the 18th century.

Bach
Minuet 2 from Partita III in E-major for solo violin, BWV 1006
Air from *Goldberg Variations*
Prelude in C-major from *Well-Tempered Clavier*, book 1
Sonata, No. 3 in C-major for solo violin, BWV 1005, largo movement
Violin Concerto in E-major, third movement
Concerto for Flute and Orchestra in G-major, first movement

Bartok
Contrasts, for Clarinet, Violin, and Piano, verbunkos movement

Beethoven
Adante from String Quartet Op. 59, No. 3
Quintet for Piano and Winds, Op. 16, third movement
String Quartet, Op. 59, No. 3, first movement
Symphony No. 9, 4th movement (main theme in vocal presentation)
Fur Elise WoO 59
Piano Sonata in D-minor, Op. 31, No. 2, the Tempest, first movement

Berlioz
Symphonie fantastique, fifth movement [opening section]

Brahms
Symphony No. 1, fourth movement [main theme]

Chopin
Prelude in E-minor, Op. 28 Etude Op. 10, No. 3 Mazurka p. 59/#2

Clementi
Sonatina Op. 36, No. 1, first movement

Corelli
Concerto Gross Op. 6 No. 7 in D-major, vivace movement

Handel
Air from Harmonious Blacksmith Variations

Haydn
Minuet from String Quartet in D, Op. 76/5

Hildegard von Bingen
O virga ac diadema

Holst
Mars, from *The Planets*

Johann Casper Fischer
Fugue in G-minor, from Adriadne musica

Josquin des Prez
Faulte d'argent

Mahler
Third movement from symphony No. 1 in D-minor

Mendelssohn
Overture to *A Midsummer Night's Dream*

Messaien
Le Merle noir

Mozart
Batti, batti, from *Don Giovanni*
Sonata in A, K. 331, third movement
Quintet for Piano and Winds, K. 542, third movement
Serenade No. 13, K. 525, Allegro
Piano Concerto in E-flat, K. 271, first movement
Quintet for Clarinet and Strings, K. 581, last movement

Schubert

String Quartet No. 14 in D-minor, third movement [scherzo]

Smetana

The Moldau from *Ma Vlast*

Stravinsky

Petrushka, Dance of Nursemaids, from 3rd tableau; waltz of ballerina and moor

Tchaikovsky

Romeo et Juliette (Fantasy-Overture)

Wagner

Liebestod, from *Tristan und Isolde*

Williams, Vaughan

Fantasia on a Theme by Thomas Tallis

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