**Music Listening Today**

**Chapter 17**

**Suite and Concerto Grosso**

*Baroque Period****:***

1. Musical compositions were written for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ groups and voices.
2. Instrument specification was now the norm except for the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* part.
3. Specific instrumentation was not the rule in earlier stylistic periods due to the limited availability of instruments. Whatever instrument that was available would play the part. Although the Baroque period specified instrumentation, it did not specify what instrument would play the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Important Characteristics of Baroque music:

4. The doctrine of affections that the Baroque period adopted allowed \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5. A movement was to convey a single \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ throughout the piece.

**Suite**

ASuiteis a collection of musical pieces.

In the Baroque period, the music collection was of *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* that were designed for group performance.

Suites were mainly written for *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* instruments.

The dances were “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” or dressed up to make them more interesting to listen to.

Although composers wrote their own dance music, the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_*\_*, and other characteristics were derived from the various types of dances that were had previously been in fashion.

Identify the four most commonly written dances and their unique characteristics:

* A:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* B: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* C: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* D: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Other dances such as the Bourree, minuet, gavotte, loure, polonaise, and passepied are pieces are usually placed before the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.*.

Composers often wrote a double which is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ . *.*

Usually the dances are written in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ key, with the double in the parallel major or minor key

Variety was created by variation in tempo; A *faster* dance would be followed by a \_\_\_\_\_\_\_\_\_\_\_\_ dance.

Most dances are in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ form (with each section repeated)

True or False

Baroque composers did not specify which keyboard instrument intended for a piece (clavier means keyboard: clavichord; harpsichord; piano)

Handel’s ***Water Music*** is an example of a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*.*  It contained an opening called an “\_\_\_\_\_\_\_\_\_\_\_\_\_” and about 20 \_\_\_\_\_\_\_\_\_\_\_\_\_. The music was performed with fifty instruments. It was performed on a barge for King George I for a party he entertained on a barge that floated on the Thames River.

**Concerto Grosso**

The Concerto Grosso consisted of 2 different instrumental styles known as the

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_style which emphasized one instrumental group against another instrumental group.

* One Contrast was emphasized by different sets of instruments. An example: Woodwinds versus \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* *More common*: *Large group* of instruments *identified in the music as* \_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_, with a smaller group or an individual player.
* List characteristics of the concerto grossi

A. Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

B. Virtuosity: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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C. Small group versus Large group

* small group stays \_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Small group often \_\_\_\_\_\_\_\_\_\_\_\_ in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ with the large group

D. Composition mostly for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ filling in harmonies

E. Baroque Orchestra is \_\_\_\_\_\_\_\_\_\_\_\_\_\_

F. Themes between the 2 groups are often \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

G. Ritornello means the \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_ played by the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and reoccurs frequently during the movement

H. Sometimes several wind instruments are included in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ group

*Example: Corelli’s “****Christmas Concerto****” Opus 6, No. 8*

* + *Corelli(1653 – 1713)*
    - *lived at the time the violin was replacing the viol*
    - *Great violinist, teacher, and composer*
    - *Wealthy musician*
    - *12 Concerto Grossi*
    - *12 Violin Sonatas*

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**Solo Concerto**

* Each concerto
  + contains elements of a Concerto \_\_\_\_\_\_\_\_\_\_\_\_ **but** the \_\_\_\_\_\_\_\_\_\_\_ is given a virtuoso part to play
  + Each of the 4 Season concertos is comprised of 3 movements in the following tempos:
    - 1st movement\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - 2nd movement \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - 3rd movement \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Example:

Vivaldi’s Concerto “Spring” from the Four Seasons

* + One of four concertos often called *The Four Seasons*
* Antonio Vivaldi (1675 – 1741)
  + Ordained a priest
  + Performed throughout Europe
  + Made a good living (for most of his life)
  + His music fell out of favor toward the end of his life
  + Wrote 50 operas, violin, flute, mandolin concertos, choral music

**The Baroque Sonata**

* Sonata referred to an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ piece
* Involved \_\_\_\_\_\_\_\_\_\_\_ instruments
* Evolved in 2 different directions

1. Like a suite

2. Sonata as it is known today exists in different forms

* + - Trio Sonata contained \_\_\_\_\_\_ parts
      * \_\_\_\_\_\_\_ melodic instruments
      * \_\_\_\_\_\_\_\_ continuo
    - Sonata for instrument plus \_\_\_\_\_\_\_\_\_\_
    - Sonata for one \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ instrument
* Generally made up of \_\_\_\_\_\_ (fast, slow, fast) or \_\_\_\_\_ movements (slow, fast, slow, fast) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with alternating tempos

Why do you think the music would be written with varying tempo?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Other notable composers to remember:

* Giovanni Gabrieli (1557 – 1612)
  + Most of his music was renaissance music
  + Later compositions were in the new Baroque style
  + His inclusion of brass instruments (trombones (small in comparison to today’s trombone) and cornetto (made out of a wood not at all like the cornet used today)
  + One of the first composers to specify dynamic levels
* Jean – Baptiste Lully (1632 – 1687)
  + Italian who worked as a supreme entertainer in the French royal courts
  + Staged dance spectaculars and other performances
  + Developed the French overture
    - Slow introduction with many dotted rhythms,
    - Fast middle section with imitation of short melody
    - Usually a third section in a slow tempo like the first
* George Phillip Telemann (1685 – 1767)
  + Well known composer of 18th Century’s first half
  + Composed instrumental music (especially for flute)
  + 40 operas, 44 Passions, 12 Lutheran services

**Chapter 18**

**Music Listening Today**

The Classical Period time line is from \_\_\_\_\_\_\_\_\_\_\_ to \_\_\_\_\_\_\_\_\_\_\_\_\_.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ music really began getting developed; perhaps surpassing vocal music’s dominance.

Types of instrumental music that were developing were the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

A type of form, called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_ form, was ?

Although Opera had its beginnings in the Baroque period, it thrived during the Classical period.

The music center moved from Italy to \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Prominent composers of the Classical period were \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Two composers that bridged from Classical music style into Romantic music style were \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**The Culture of the Classical period:**

* The educated population highly viewed thoughtful and creative accomplishments of Greece and Rome in \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* The classical period is often called the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. or the Age of Enlightenment.

Classical Architecture:

* \_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_,which are found in Greek and Roman architecture may also found in classical music. These music

Classical Philosophy:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is truth. Emotions are misleading, misguided, and false.
* The Universe governed by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ laws which cannot be altered. These laws are true, eternal, and cannot be altered.

Classicism:

* **Rococo style,** a forerunner to the Classical style, was popular mainly in \_\_\_\_\_\_\_\_\_\_\_\_\_ during the first half on the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ century.
* Rococo style is highly \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_style found in the French Court of Versailles
* Rococo style was found in music of composers \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Rameau (1683 – 1764) is also known for his *Treastise on Harmony* book he wrote where he outlines principles of \_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that prevailed for *hundreds of years.*

Employment of Composers in the Classical Period.

* A composer would accept an agreement with \_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_ whom they would work for exclusively
* Music had to please the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (not so unlike today with companies) so they wouldn’t get fired from their job.
  + New ideas were not encourage
* Mozart and Haydn, although different in subtleties, has a \_\_\_\_\_\_\_\_\_\_\_\_\_\_ sound.
* Copying a theme from another composer considered a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Mozart wrote a booklet called “Mozart’s Musical Game”. It described how to compose a piece of music such as \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_using a pair of dice.

**Classical melodies**:

* Pleasant and \_\_\_\_\_\_\_\_\_\_\_\_\_\_; f in the correct range, they are \_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Phrases: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Paired phrases are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Homophony:**

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ plus \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Some counterpoint in classical music. This is considered an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ other than a rule.

**Harmony:**

2 major changes from Baroque:

* Removeal of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ part with the filling in of chords from figured bass
* Less frequent \_\_\_\_\_\_\_\_\_\_\_\_\_ changes.

Classical harmony supports the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and does not draw attention to itself

**Rhythm:**

* \_\_\_\_\_\_\_\_\_\_ metrical patterns except for recitatives in operas and oratorios.
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ lacks persistent basso continuo rhythmic quality (constant eighth notes with normal stressing points)

**Dynamics**:

* Development of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_crescendos and decrescendos.

Instrumental Performance :

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of woodwinds and brasses
* \_\_\_\_\_\_\_\_\_\_\_\_\_ section smaller than string section in symphonic orchestra by about \_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is the only percussion instrument
* Brass section: No \_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_ musicians
* Guests of wealthy family were only listeners
* \_\_\_\_\_\_\_\_\_\_\_\_\_ Public performance locations (Paris, London , Leipzig). These areas are where the wealthier business class existed.

**Musical Form** Refinement of instrumental music

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ has no association with any object, idea, or event outside of itself.
* Encouraged well \_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ music
* Sectional forms of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ period were still used
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_ forms such as Sonata, Rondo, Theme and Variation, which lead to the creation of symphonies and concertos and chamber works