Remote Learning Packet - Week 4

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 20-24, 2020

Course: Music

Teacher(s): Mr. Zuno leonardo.zunofernandez@greatheartsirving.org

Weekly Plan:

Monday, April 20

☐ 15 minutes of reading - Read through the Week 3 reading on J.S. Bach, Preludes and Fugues, and Baroque Dances.

☐ Check your work: Also, please go through the Week 3 melodies (with answers) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

Tuesday, April 21

☐ Continue reading: Week 4 reading on J.S. Bach, Preludes and Fugues, and Baroque Dances for 10 minutes

☐Summarize: Write a summary for 5 minutes (instructions below)

Wednesday, April 22

☐ Listen to WRR 101.1 (on the radio or through online streaming) for 12 minutes and follow the next step.

☐ Please fill in the attached listening guide. Refer to a list of terminology provided, in order to use these terms accurately. Use terms that you did not use last week. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

Thursday, April 23

☐ Please answer the questions about J.S. Bach Fugue in C with added text.

You will need information from this music theory guide as well as from the Week 3 reading.

Friday, April 24

☐ Complete any work this week you have not completed.

☐ For 15 minutes, watch and listen to my friend, Thomas Schwan's performance of the J.S. Bach Preludes and Fugues, and please write a review using terminology from the listening guide. Use at least 5 new terms this week in 5 different sentences (one new term per sentence). *If you have limited (or no) internet connectivity, you may substitute this by listening to 15 minutes of WRR 101.1 FM radio music and write a review about it instead using the same review guidelines.*

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Details for each assignment:

Monday, April 20

☐ 10 minutes of reading - Read through the Week 4 reading on J.S. Bach, Preludes and Fugues, and Baroque Dances.

☐ 5 minutes of summarizing - Answer the following questions:

-What are some things that J.S. Bach did to impress the Margrave of Brandenburg? What kinds of combinations of instruments did Bach use in the *Brandenburg Concertos*?

-Please explain what is a *cadenza.*

-What is a *solo* and a *ritornello*?

☐ Check your work: Also, please go through the Week 3 melodies (with answers) and check your work for accuracy. If you have any questions, please let me know so I can explain or clarify.

Tuesday, April 21

☐ Continue reading: Week 3 reading on J.S. Bach, Preludes and Fugues, and Baroque Dances for 10 minutes

☐Summarize: Write a summary for 5 minutes, answering these questions:

-What is a *fugue* and what does the term mean? Why do you think this term became popular for this type of composition of imitative polyphony?

-What is a fugal *subject*? Why is the subject extremely important in a fugue?

-How is the subject presented in all of the different voices?

Wednesday, April 22

☐ Listen to WRR 101.1 (on the radio or through online streaming) for 12 minutes and follow the next step.

☐ Please fill in the attached listening guide. Refer to a list of terminology provided, in order to use these terms accurately. Use terms that you did not use last week. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

Thursday, April 23

☐ Please answer the questions about J.S. Bach Fugue in C with added text.

-Using this music theory guide as well as from the Week 3 reading (the section on fugues), please answer the following questions on the score provided:

-What is the first voice to introduce the subject? (Behold, a king…)

-What is the first voice to introduce the next statement of the subject? In which measure does this occur?

-Which voice introduces the subject next? In which measure does this occur? Finally, which voice introduces the last statement of the subject?

-At each of these entrances, please write different dynamic symbols (provided on the music theory guide). Make sure to use variety in dynamics and to build up the volume as the number of voices increases.

-For every appearance of the word "King," please add an accent mark on those notes. Also, add staccato markings to each note in "Behold a" and "reign in."

-Add crescendo and decrescendo signs to lead into louder or softer dynamic levels.

Friday, April 24

☐ Complete any work this week you have not completed.

☐ For 15 minutes, watch and listen to my friend, Thomas Schwan's performance of the J.S. Bach Preludes and Fugues, and please write a review using terminology from the listening guide. Use at least 5 new terms this week in 5 different sentences (one new term per sentence). *If you have limited (or no) internet connectivity, you may substitute this by listening to 15 minutes of WRR 101.1 FM radio music and write a review about it instead using the same review guidelines.*

*A note about the concert review: For obvious reasons, you are no longer required to attend a concert. Instead of doing that, you will gather information from your listening log and your notes from the readings I provide. You will take many notes over the next few weeks, so it is important that you keep these organized. Your final project will include listening to a concert with a variety of classical music, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. More details to come.

If you already turned in your concert review, you will still be expected to do all of these assignments, and your final project will be somewhat reduced.

the beginning; the fact that the lively second ritornello has nothing whatsoever to do with the official ritornello, namely the fanfare; and the way the solo violin keeps darting around and changing the kind of virtuoso material it plays throughout the movement.

However, order is asserted when the third ritornello takes the original fanfare as its point of departure (in the minor mode). And the final ritornello returns to its origins almost literally, as in the first movement.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 5, for Flute, Violin, Harpsichord, and Orchestra (before 1721)

A concerto grosso is a concerto for a group of several solo instruments (rather than just a single one) and orchestra. In 1721 Johann Sebastian Bach sent a beautiful manuscript containing six of these works to the margrave of Brandenburg, a minor nobleman with a paper title—the duchy of Brandenburg had recently been merged into the kingdom of Prussia, Europe's fastest-growing state. We do not know why this music was sent (if Bach was job-hunting, he was unsuccessful) or if it was ever performed in Brandenburg.

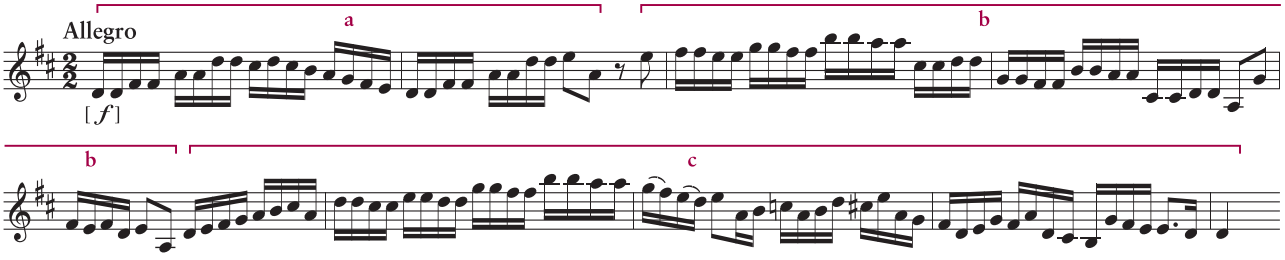
To impress the margrave, presumably, Bach sent pieces with six different combinations of instruments, combinations that in some cases were never used before or after. Taken as a group, the *Brandenburg* Concertos present an unsurpassed anthology of dazzling tone colors and imaginative treatments of the concerto contrast between soloists and orchestra.

Brandenburg Concerto No. 5 features as its solo group a flute, violin, and harpsichord. The orchestra is the basic Baroque string orchestra (see page 113). The harpsichordist of the solo group doubles as the player of the orchestra's continuo chords, and the solo violin leads the orchestra during the ritornellos.

"I Shall
1. set the boys a shining example of an honest, retiring manner of life, serve the School industriously, and instruct the boys conscientiously
2. Bring the music in both the principal Churches of this town [Leipzig] into a good state, to the best of my ability
3. Show to the Honorable and Most Wise Town Council all proper respect and obedience."

Bach's contract at Leipzig, 1723—the first three of fourteen stipulations

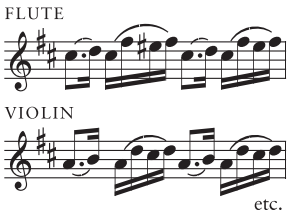
First Movement (Allegro) In ritornello form, the first movement of *Brandenburg* Concerto No. 5 opens with a loud, bright, solid-sounding orchestral ritornello. We have seen this music before, as an example of a typical Baroque melody—intricate, wide-ranging, and saturated with sequences (see page 114). The brackets show the three segments of the ritornello, **a**, **b**, and **c**, that recur in the movement:



Once the ritornello ends with a solid cadence, the three solo instruments enter with rapid imitative polyphony. They dominate the rest of the movement. They introduce new motives and new patterns of figuration, take over some motives from the ritornello, and toss all these musical ideas back and forth between them. Every so often, the orchestra breaks in again, always with clear

fragments of the ritornello, in various keys. All this makes an effect very, very different from Vivaldi's Violin Concerto in G, not only because of the sheer length of the movement but also because of the richness of the counterpoint and the harmony.

During a particularly striking solo section in the minor mode (the first section printed in red on Listening Chart 5), the soloists abandon their motivic style and play music with even richer harmonies and intriguing, special textures. After this, you may be able to hear that all the remaining solos are closely related to solos heard before the minor-mode section—all, that is, except the very last. Here (the second red-printed section on the Listening Chart) the harpsichord gradually outpaces the violin and the flute, until finally it seizes the stage and plays a lengthy virtuoso passage, while the other instruments wait silently.



An improvised or improvisatory solo passage of this kind within a larger piece is called a **cadenza**. Cadenzas are a feature of concertos in all eras; the biggest cadenza always comes near the end of the first movement, as in *Brandenburg* Concerto No. 5.

In this cadenza, the harpsichord breaks out of the regular eighth-note rhythms that have dominated this long movement. Its swirling, unexpectedly powerful patterns prepare gradually but inexorably for the final entrance of the orchestra. This is an instance of Bach's masterful ability to ratchet up harmonic tension and expectancy.

Finally the whole ritornello is played, exactly as at the beginning; after nine minutes of rich and complex music, we hear it again as a complete and solid entity, not in fragments.

This painting is thought to depict a viola da gamba player of Bach's time named C. F. Abel and his musician sons. It is a symbolic picture: The kindly, soberly dressed father is holding his continuo instrument (the viol) as a support for the upper lines of the boys, who wear the frothy costumes of a later era. One of them would become a major composer.

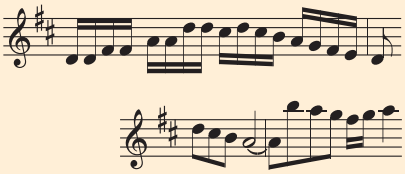
LISTENING CHART 5

Bach, *Brandenburg* Concerto No. 5, first movement

Ritornello form. 9 min., 44 sec.

2 1–5 1 5–9

1 5	0:00	**Ritornello (a, b, and c)**	Complete ritornello is played by the orchestra, **forte:** bright and emphatic.
	0:20	**Solo**	Harpsichord, flute, and violin in a contrapuntal texture. Includes faster rhythms; the soloists play new themes and also play some of the motives from the ritornello.
	0:44	**Ritornello (a only)**	Orchestra, *f*
	0:49	**Solo**	Similar material to that of the first solo
	1:09	**Ritornello (b)**	Orchestra, *f*
	1:15	**Solo**	Similar solo material
	1:36	**Ritornello (b)**	Orchestra, *f;* minor mode
	1:41	**Solo**	Similar solo material at first, then fast harpsichord runs are introduced.
2 6	2:23	**Ritornello (b)**	Orchestra, *f*
0:06	2:29	**Solo**	This solo leads directly into the central solo.
0:31	2:54	**Central solo**	Quiet flute and violin dialogue (accompanied by the orchestra, *p*) is largely in the minor mode. The music is less motivic, and the harmonies change less rapidly than before.
0:55	3:19		Detached notes in cello, flute, and violin; sequence
1:34	3:52		Long high notes prepare for the return of the ritornello.
3 7	4:06	**Ritornello (a)**	Orchestra, *f*
0:04	4:10	**Solo**	
0:48	4:54	**Ritornello (a and b)**	Orchestra, *f;* this ritornello section feels especially solid because it is longer than the others and in the tonic key.
1:00	5:05	**Solo**	
1:27	5:34	**Ritornello (b)**	Orchestra, *f*
1:33	5:40	**Solo**	Fast harpsichord run leads into the cadenza.
4 8	6:18	**Harpsichord cadenza**	*Section 1:* a lengthy passage developing motives from the solo sections
1:46	8:05		*Section 2:* very fast and brilliant
2:11	8:30		*Section 3:* long preparation for the anticipated return of the ritornello
5 9	9:14	**Ritornello (a, b, and c)**	Orchestra, *f,* plays the complete ritornello.



▶ Access Interactive Listening Chart 5 at **bedfordstmartins.com/listen**

Second Movement (Affettuoso) After the forceful first movement, a change is needed: something quieter, slower, and more emotional (*affettuoso* means just that, emotional). As often in concertos, this slow movement is in the minor mode, contrasting with the first and last, which are in the major.

Baroque composers had a simple way of reducing volume: They could omit many or even all of the orchestra instruments. So here Bach employs only the three solo instruments—flute, violin, and harpsichord—plus the orchestra cello playing the continuo bass.

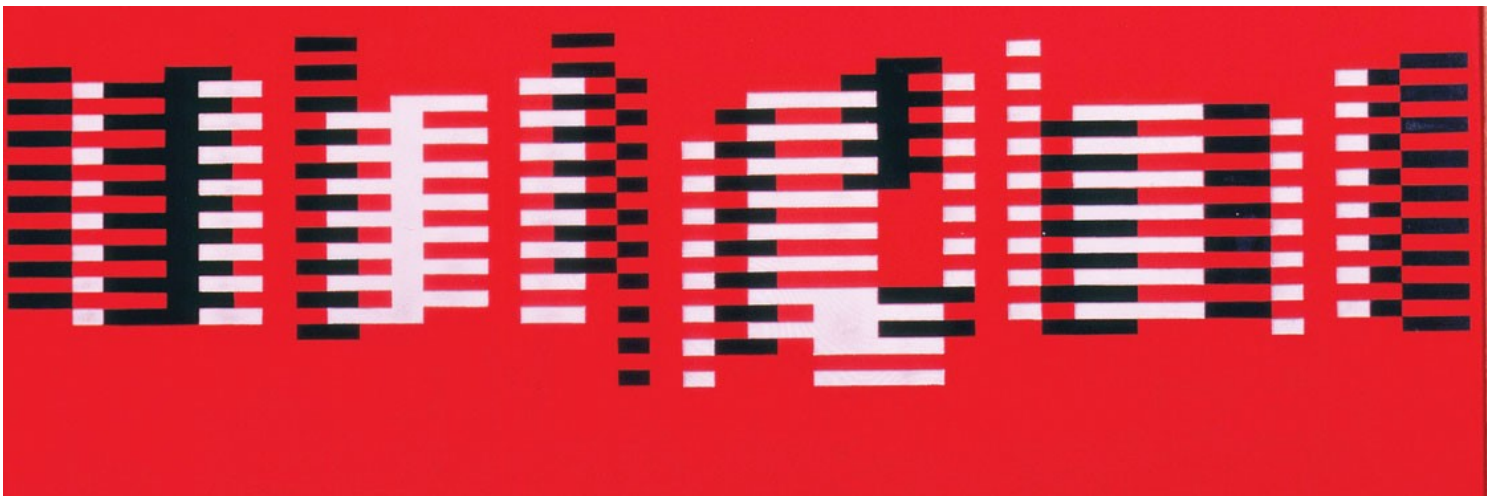
Third Movement (Allegro) The full orchestra returns in the last movement, which, however, begins with a lengthy passage for the three soloists in imitative, or fugal style (see the next section of this chapter). The lively compound meter with its triple component—*one* two three *four* five six—provides a welcome contrast to the duple meter of the two earlier movements.

2 Fugue

Fugue is one of the most impressive and characteristic achievements of Baroque music, indeed of Baroque culture altogether. In broad, general terms, fugue can be thought of as systematized imitative polyphony (see page 34). Composers of the Middle Ages first glimpsed imitative polyphony, and Renaissance composers developed it; Baroque composers, living in an age of science, systematized it. The thorough, methodical quality that we pointed to in Baroque music is nowhere more evident than in fugue.

A **fugue** is a polyphonic composition for a fixed number of instrumental lines or voices—usually three or four—built on a single principal theme. This theme, called the fugue **subject**, appears again and again in each of the instrumental or vocal lines.

The term *fugue* itself comes from the Latin word *fuga,* which means "running away"; imagine the fugue subject being chased from one line to another. Listening to a fugue, we follow that chase. The subject stays the same, but it takes on endless new shadings as it turns corners and surrounds itself with different melodic and rhythmic ideas.

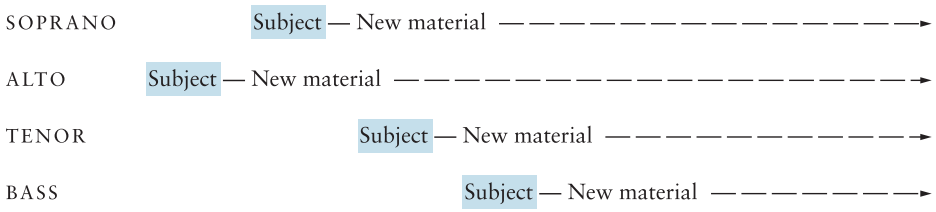


Fugue by Josef Albers. One can almost see the exposition and the subsequent subject entries.

Fugal Exposition

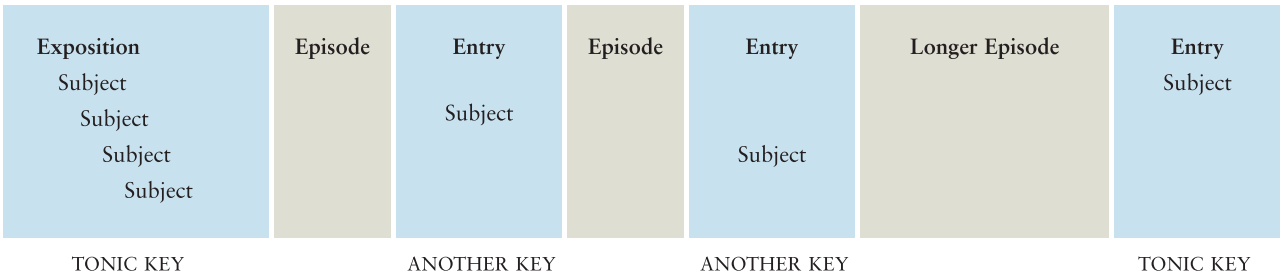
A fugue begins with an **exposition** in which all the voices present the subject in an orderly, standardized way. (The contrapuntal lines in fugues are referred to as *voices,* even when the fugue is written for instruments. We will refer to the four lines in our Bach fugue for keyboard as the *soprano, alto, tenor,* and *bass.*)

First, the subject is announced in the most prominent fashion possible: It enters in a single voice without any accompaniment, while the other voices wait. Any voice can begin, and any order of entry for the other voices is possible; in the first diagram below, we follow the order of the example on our recording (alto, then higher up for the soprano, then below the alto for the tenor, and finally, lowest of all, the bass). After leading off, voice 1 continues with new material of its own while the subject enters in voice 2. Next, the subject arrives in voice 3—with 1 and 2 continuing in counterpoint with it (and with each other), using more new material, and so on. This section of a fugue, the exposition, is over when all the voices have stated the subject.



After the exposition, the subject enters at intervals; usually it is spaced out by passages of other music. It may come at the top of the texture (in the soprano), the bottom (bass), or half hidden away in the middle; see the diagram below. Some of these later **subject entries** come in different keys. Although the modulations to these other keys may not be very obvious, without them the music would be dull and stodgy.

The passages of music separating the later subject entries are called **episodes**. They provide a contrast to the subject entries. This is true even though their motives are often derived from the subject; in such cases, the episodes present not the subject in full but fragments of it, and so they stand apart from subject entries. After the exposition, the form of a fugue falls into an alternating pattern: Episodes of various lengths come between subject entries in various voices and in various keys. Here is a diagram of a typical short fugue:



Fugal Devices

Many specialized techniques can enter into the imitative polyphony of fugues, and the art of composing them has been so often analyzed and taught in the wake of Bach that a whole terminology has grown up. In addition to *exposition, subject,* and *episode,* there is the **countersubject**, a kind of second

subject that fits together in counterpoint with the first, shadowing it in all its appearances after the beginning.

Composers may lengthen or shorten all the notes in the subject, making it twice as slow or twice as fast. They might turn the melody of the subject upside down, *inverting* its every interval (so that where the original subject went up a step, the **inversion** will go down, and so forth). Very often they shorten the space between subject entries from what was heard in the exposition, so that the entries follow one another faster and are stacked almost on top of each other. This technique is called **stretto** (the Italian word for "narrow"). All these possibilities and more are basic to the ingenious contrapuntal art of the fugue.

JOHANN SEBASTIAN BACH

Prelude and Fugue No. 1 in C Major, from *The Well-Tempered Clavier,* Book 1 (1722)

"The bearer, *Monsieur* J. C. Dorn, student of music, has requested the undersigned to give him a testimonial as to his knowledge in *musicis*. . . . As his years increase it may well be expected that with his good native talent he will develop into a quite able musician."

Joh. Seb. Bach (a tough grader)

The Well-Tempered Clavier is a kind of encyclopedia of fugue composition, in which the greatest master of the genre tried out almost every technique and style available to it. It falls into two books, the first gathered together in 1722, the second twenty-two years later. Each book presents, systematically, a fugue in every key and in both major and minor modes: 12 keys × 2 modes × 2 books—that's 48 fugues in all. Each fugue is preceded by an introductory piece, or **prelude**, in the same key and mode (forty-eight more pieces!).

Some of the fugues give the impression of stern regimentation, some are airy and serene; some echo counterpoint from a century before, others sound like up-to-date dances; some even seem to aim for comic effect. Bach was unsurpassed in the expressive variety he could milk from fugal techniques.

Clavier (or *Klavier*) is today the German word for piano. In Bach's time it referred to a variety of keyboard instruments, including the harpsichord and the very earliest pianos (but not including the church organ). The term *well-tempered* refers to a particular way of tuning the keyboard, among the several employed in the eighteenth century. The *Well-Tempered Clavier* was probably played in Bach's time on various instruments, but most often on harpsichord. Our prelude and fugue are played on piano by a modern master of Bach interpretation, Glenn Gould (see page 134).

6
10

Prelude Like the fugues, the preludes in the *Well-Tempered Clavier* display a wide variety of moods, from gentle and lyrical to aggressive and showy, and they explore many musical textures (though usually not the imitative polyphony that features in the fugues to follow). Each prelude tends to occupy itself in an almost obsessive manner with a single musical gesture, repeating it over and over across shifting harmonies. The preludes are, in their different way, systematic like the fugues that follow.

The most famous of them—and also one of the easiest for the novice pianist to work through—is the first, in C major. Its basic gesture is an upward-moving **arpeggio**—that is, a chord "broken" so that its pitches are played in quick succession rather than simultaneously. The wonder of this simple prelude is the rich array of chords Bach devised for it. We feel at its end as if we have taken a harmonic journey, ranging away from our starting point, exploring some rather rocky pathways (that is, dissonant harmonies), and finally—satisfyingly—arriving back home.

Glenn Gould (1932–1982)

The Canadian pianist Glenn Gould is remembered for making Bach, and especially his keyboard works, widely popular from the 1950s on. At that time the preferred medium was the harpsichord, which had been revived so that Bach could be played on his own instrument; audiences were specialized, to say the least, and pianists didn't play much Bach. Significantly, Gould's first great success was a best-selling three-LP recording of one of Bach's encyclopedic works, the *Goldberg* Variations. In a stroke he created a uniquely modern Bach sound by imitating the harpsichord on the piano, joining the crisp, even attack of the older instrument with the potent dynamic range of the newer one.

Thus his playing of Bach's Prelude No. 1 in C sounds less like chords made by a swishing harp than a hollow series of pings; yet the dynamics fall and rise, rise and fall so purposefully that this simple piece produces an almost majestic effect. Notice how carefully ***p*** and ***f*** moments are coordinated with the harmonies spelled out by the chords. In the fugue, Gould is in his element—every entry is loud and clear!

Like many performers, old and new, classical and popular, Gould derived some of his fame from his eccentricities. At concerts he had to have the piano bench very low and the temperature in the hall very high. On our recording you will hear weird little noises behind the music; even the top recording engineers couldn't filter out Gould's constant humming or yelping when he played.

Gould was also a popular broadcaster, promoting his pet ideas. For example, he thought that concerts were outmoded and the future of music lay with recordings. He was wrong, but it worked for him; for nearly twenty years at the end of his life, he concentrated on building up an extraordinary archive of recordings but played no concerts at all.

7
11

Fugue Perhaps because this fugue takes pride of place in the *Well-Tempered Clavier,* Bach crafts it with extraordinary economy and single-mindedness. There are no episodes here, and there is no countersubject to speak of. There are only incessant entries of the subject—twenty-four in all. (Was Bach, who loved number games, referring to the number of fugues in the whole of Book 1?) Many of them overlap in stretto fashion.

The subject is introduced in a spacious exposition—soprano, tenor, and bass follow the alto at even time intervals. The subject moves stepwise up the scale in even rhythms at first, only to reverse course with a quick twist downward. Listen carefully for this twist; it will help you pick out the many subject entries to come. (The whole subject is shown in Listening Chart 6.)

After the exposition, however, all bets are off, fugally speaking. Instead of the more usual episodes alternating with orderly entries of the subject, this fugue is all about stretto. The first stretto comes as soon as the exposition is complete, with two voices overlapping, and from then on entries begin to pile up.

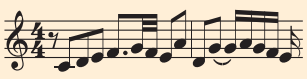
But an overall order underlies all these strettos. The fugue comes, exactly at its midpoint, to a strong cadence on a key different from our starting key, and in the minor mode. This articulates but does not stop the action, as the stretto entries of the subject begin again immediately, back in the home key.

LISTENING CHART 6

Bach, *The Well-Tempered Clavier,* Book 1, Fugue 1 in C Major

1 min., 55 sec.

2 7 1 11



0:00	**Exposition**	*Fugue subject in:*
0:00		**A** (alto)
0:06		**S** (soprano)
0:12		**T** (tenor)
0:18		**B** (bass)
0:24	First **stretto, S** and **T**	
0:32	Subject entry: **A**	
0:38	More **stretto** entries: **B, A, T**	
0:51	CADENCE minor mode	
0:52	Quickest voice entries yet in **stretto: A, T, B, S**	
1:01	More **stretto: S, A, T, B**	
1:33	CADENCE major mode, home key; but three more entries follow quickly in **stretto: T, A, S**	

▶ Access Interactive Listening Chart 6 at **bedfordstmartins.com/listen**

Indeed, as if to counterbalance the clarity of the cadence, the entries here come faster than anywhere else in the fugue—eight of them in quick succession. At one moment four entries all overlap, the last beginning before the first has finished.

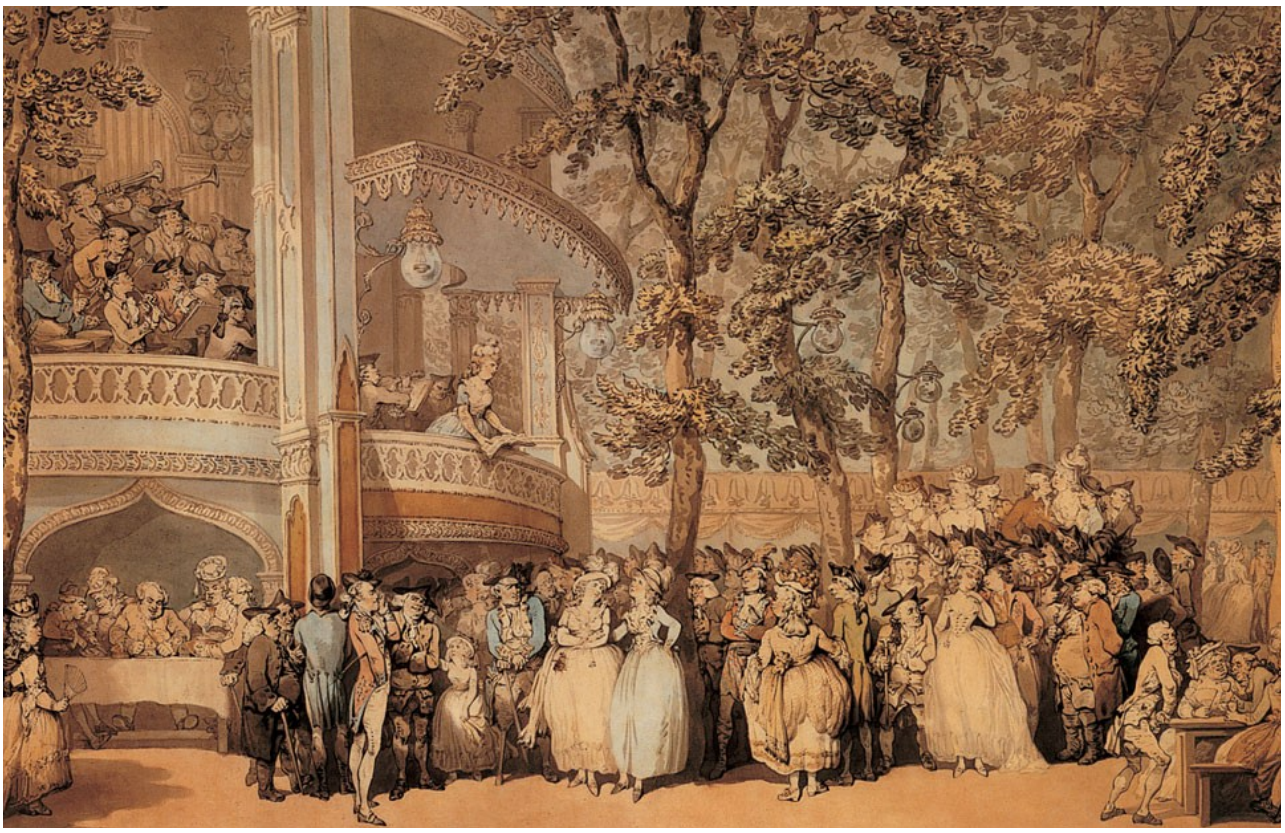
After this frenzy of entries, even a big cadence back in the home key takes a moment to sink in, as three more entries of the subject quickly follow it. The energy of all this finally comes to rest in the soprano voice, which at the very end floats beautifully up to the highest pitch we have heard.

3 Baroque Dances

We have sampled Italian and German music of the Baroque era, and turn now to the French tradition. All Europe associated France with dance music. Paris was a center for ballet, which has always been a particularly strong feature of French opera—and French opera of the Baroque era was particularly grand and spectacular. An admirer writes of the great opera composer Jean-Philippe Rameau: "As a composer of dances, he bewilders comparison."

The Dance Suite

Many different dance types existed in the Baroque era. What distinguished them were features originally associated with the dance steps—a certain meter, a distinctive tempo, and some rhythmic attributes. The **minuet**, for example, is a simple dance in triple time at a moderate tempo. The slower **sarabande** is a little more intricate; also in triple time, it has an accent on the second beat of the measure, as well as the normal accent on the first.



Concerts began late in the Baroque era. They were sometimes given in parks, where music accompanied gossip, flirtation, and food.

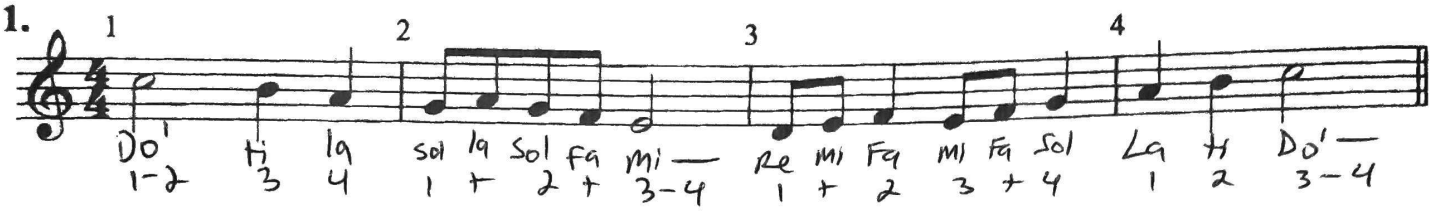
The custom all over Europe was to group a collection of miscellaneous dances together in a genre called the **suite**. Which dances occurred in a suite was not subject to any general rule, nor was there any specified order. But all the dances in a suite kept to the same key, and the last of them was always fast—frequently a **gigue**, a dance in compound meter that may have been derived from the Irish jig. Otherwise there was no standard overall structure to a suite.

Composers also wrote a great many dances and dance suites for the lute or the harpsichord. These are *stylized* dances, pieces written in the style and form of dance music but intended for listening rather than dancing, for mental rather than physical pleasure. Compared with music written for the actual dance floor, stylized ones naturally allowed for more musical elaboration and refinement, while still retaining some of the typical features of the various dances.

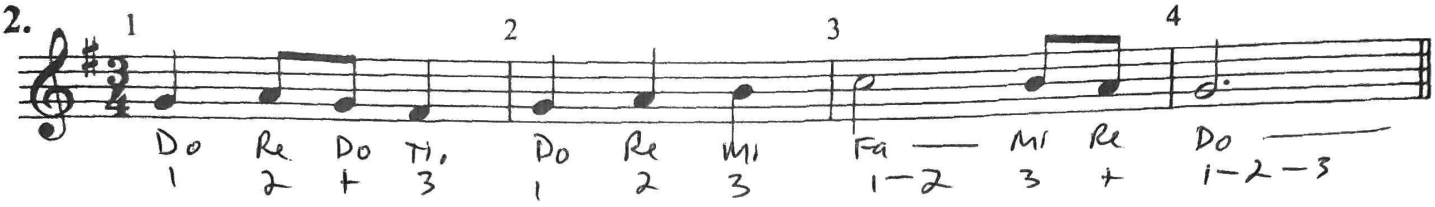
Baroque Dance Form

A Baroque dance has two sections, **a** and **b.** Each ends with a strong cadence coming to a complete stop, after which the section is immediately repeated. Both sections tend to include the same motives, cadences, and other such musical details, and this makes for a sense of symmetry between them, even though **b** is nearly always longer than **a.** Hence Baroque dance form is diagrammed **a a b b,** abbreviated as |: **a** :||: **b** :| where the signs |: and :| indicate that everything between them is to be repeated. This form is also called **binary form**.

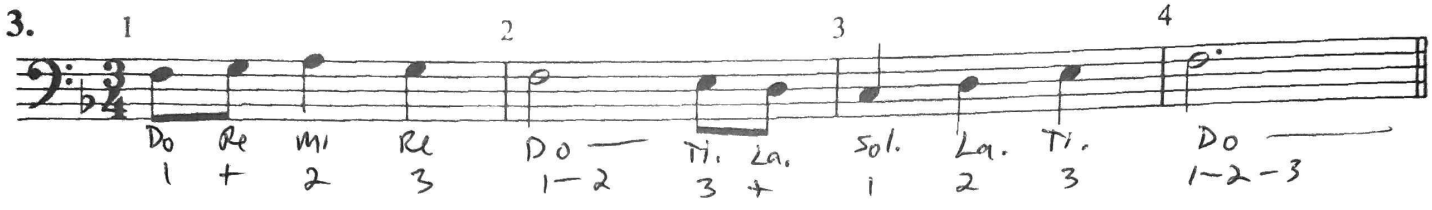
1.


1 2 3 4
Do' Ti la sol la Sol Fa Mi — Re Mi Fa Mi Fa Sol La Ti Do' —
1-2 3 4 1 + 2 + 3-4 1 + 2 3 + 4 1 2 3-4

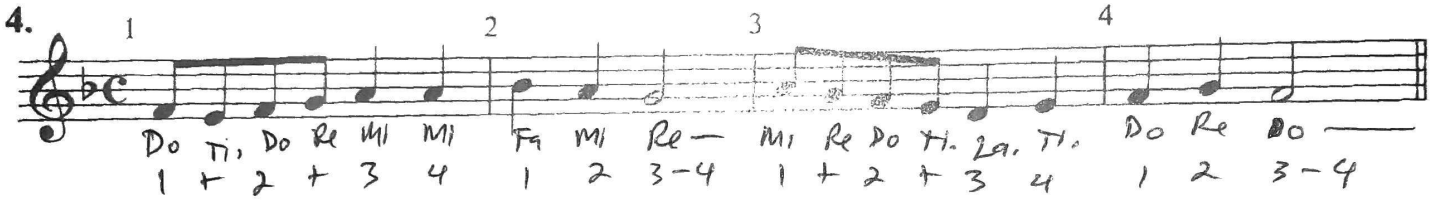
2.


1 2 3 4
Do Re Do Ti. Do Re Mi Fa — Mi Re Do —
1 2 + 3 1 2 3 1-2 3 + 1-2-3

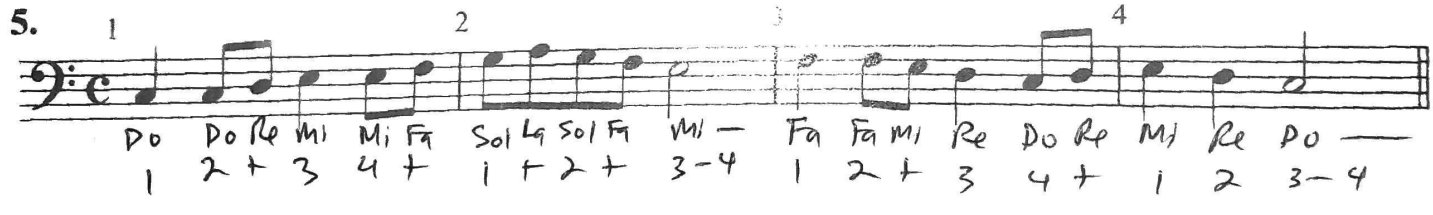
3.


1 2 3 4
Do Re Mi Re Do — Ti. La. Sol. La. Ti. Do —
1 + 2 3 1-2 3 + 1 2 3 1-2-3

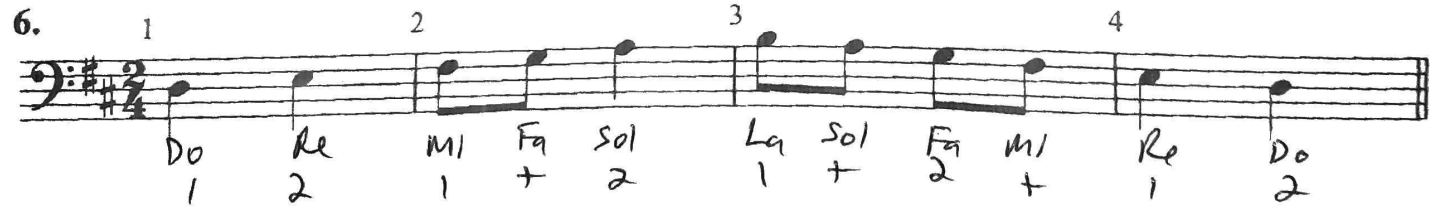
4.


1 2 3 4
Do Ti. Do Re Mi Mi Fa Mi Re — Mi Re Do Ti. La. Ti. Do Re Do —
1 + 2 + 3 4 1 2 3-4 1 + 2 + 3 4 1 2 3-4

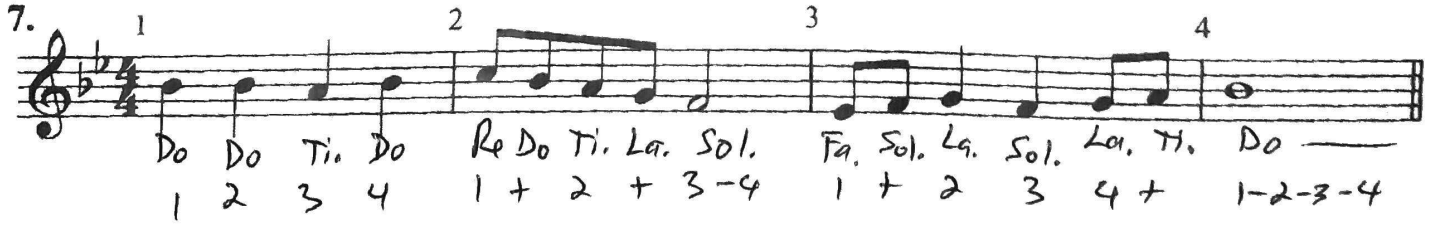
5.


1 2 3 4
Do Do Re Mi Mi Fa Sol La Sol Fa Mi — Fa Fa Mi Re Do Re Mi Re Do —
1 2 + 3 4 + 1 + 2 + 3-4 1 2 + 3 4 + 1 2 3-4

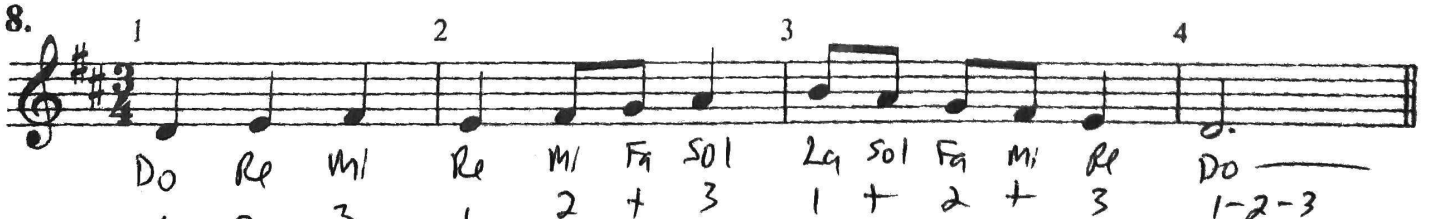
6.


1 2 3 4
Do Re Mi Fa Sol La Sol Fa Mi Re Do
1 2 1 + 2 1 + 2 + 1 2

7.


1 2 3 4
Do Do Ti. Do Re Do Ti. La. Sol. Fa. Sol. La. Sol. La. Ti. Do —
1 2 3 4 1 + 2 + 3-4 1 + 2 3 4 + 1-2-3-4

8.


1 2 3 4
Do Re Mi Re Mi Fa Sol La Sol Fa Mi Re Do —
1 2 3 1 2 + 3 1 + 2 + 3 1-2-3

Elements of Music

- The elements of music are combined to make a piece complete.
- It is the way that the elements are combined that gives a song/piece from various styles and genres their distinctive sound.
- The following table gives ways in which the different elements may be described.

Elements	Definition	How it can be described
Melody	The organisation of the notes.	Ascending, descending, treble, bass, repetitive wide/small range, stepwise, based on a scale, based on a triad, has sequences.
Rhythm	The arrangement of the relative lengths and shortness's of notes.	Long, short syncopated, repetitive, accented, regular, irregular, dotted, even, polyrhythmic
Metre	The reoccurring patter of accents or stress in the music. This is indicated by a time signature	Simple, Compound, Complex, duple, triple, quadruple
Harmony	The use of chords – usually to support a melody	Small/large number of chords, repetitive pattern, 12 bar blues, ice cream progression
Structure/ Form	The plan of a piece	Through composed, Binary (A.B.) Ternary (A.B.A) Rondo (A.B.A.C.A) Theme and variations, Verse/chorus, strophic form, introduction, phrase, section, coda
Texture	Refers to how many layers or voices are in a piece	Monophonic – one part. Also applies to doubling parts at an octave. (Thin) Homophonic – many – notes moving as part of a chord. Polyphonic – many. Many parts moving and stopping independently of each other (thick)
Timbre	Each instrument/voice has its own distinctive tone colour	Warm, bright, dull, metal, brilliant,
Tempo/ speed	The speed of the music	Fast slow, moderate, changing, speeds up, slows down, rallentando, accelerando
Dynamics/ Volume	The loudness or softness of the music	From very, very, soft through to very, very, loud, crescendo, diminuendo
Performing Media	Who or what is performing the music	Stings, winds, brass, percussion, keyboards, electronic. Voices – male, female
Tonality/ Modality	Its tone/key centre	Major, minor, modal, atonal

STYLE in MUSIC and the ELEMENTS of MUSIC
MUSICAL ANALYSIS WORKSHEET

SONG TITLE: _____

STYLE: _____

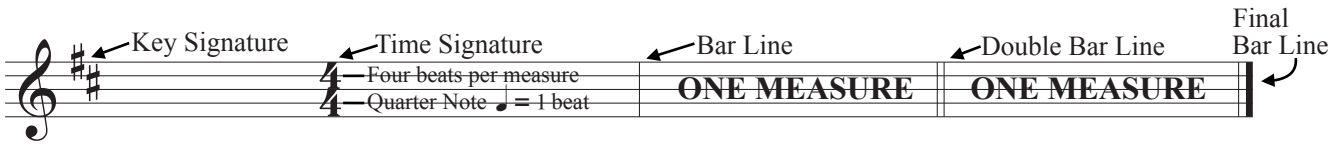
Element	Description
PITCH/MELODY	
TONALITY	
FORM/STRUCTURE	
HARMONY	
DURATION/RHYTHM	
TEMPO	
DYNAMICS	
TIMBRE/TONE COLOR	
TEXTURE	
PERFORMANCE MEDIA	
METER	

Quick-Start Music Theory Guide

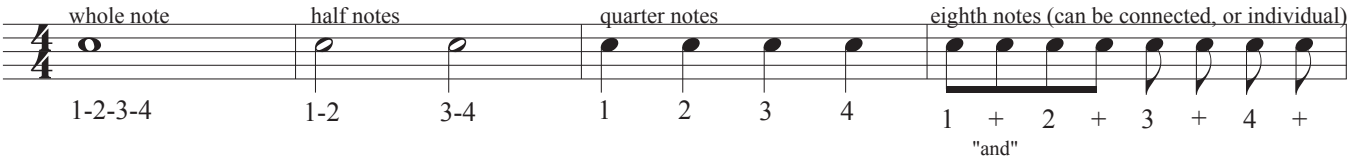
L. Escobar

Choir

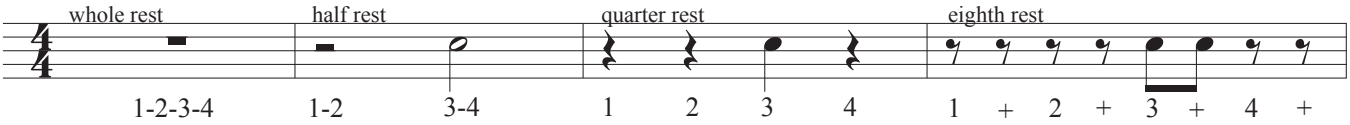
This is the Music Staff



Most Common Note Lengths



Rests = silence

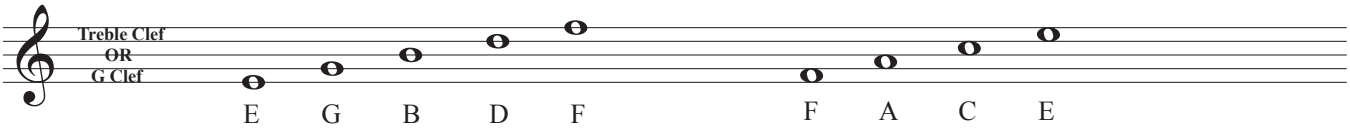


Ties add the length of notes together.

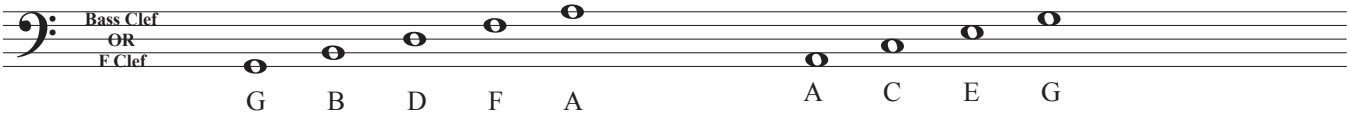
Dots add half of the length to the note.

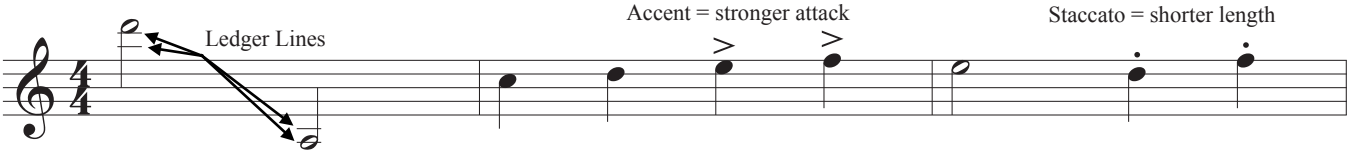
Notes on Lines

Notes in Spaces

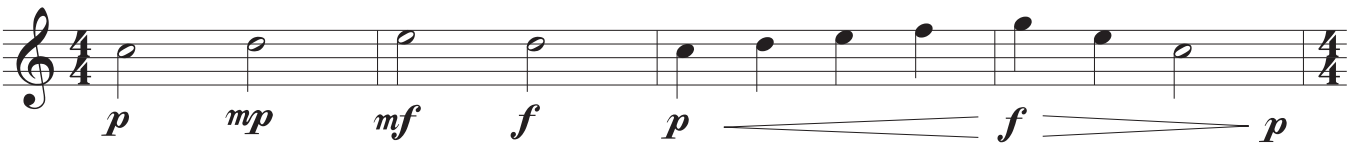


The higher a note is, the higher it is sung.





Dynamic = volume

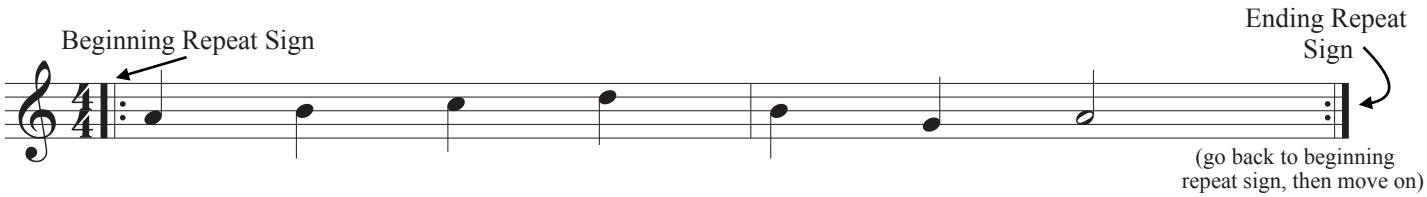


piano = soft

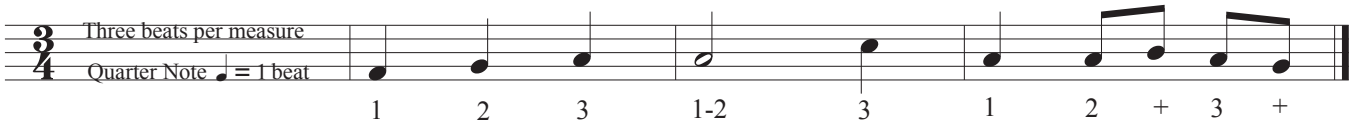
forte = loud

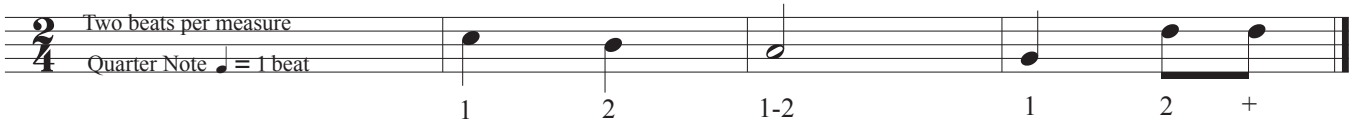
Crescendo = gradually increase volume

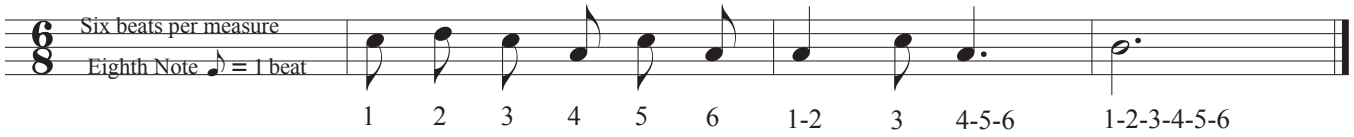
Decrescendo = gradually decrease volume

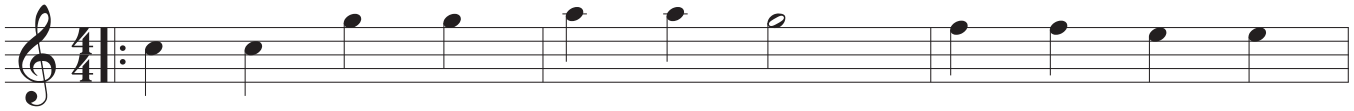


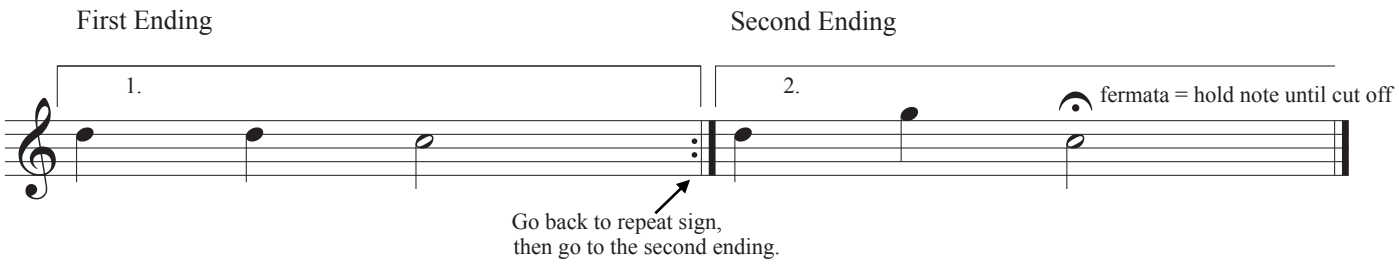
Different Time Signatures







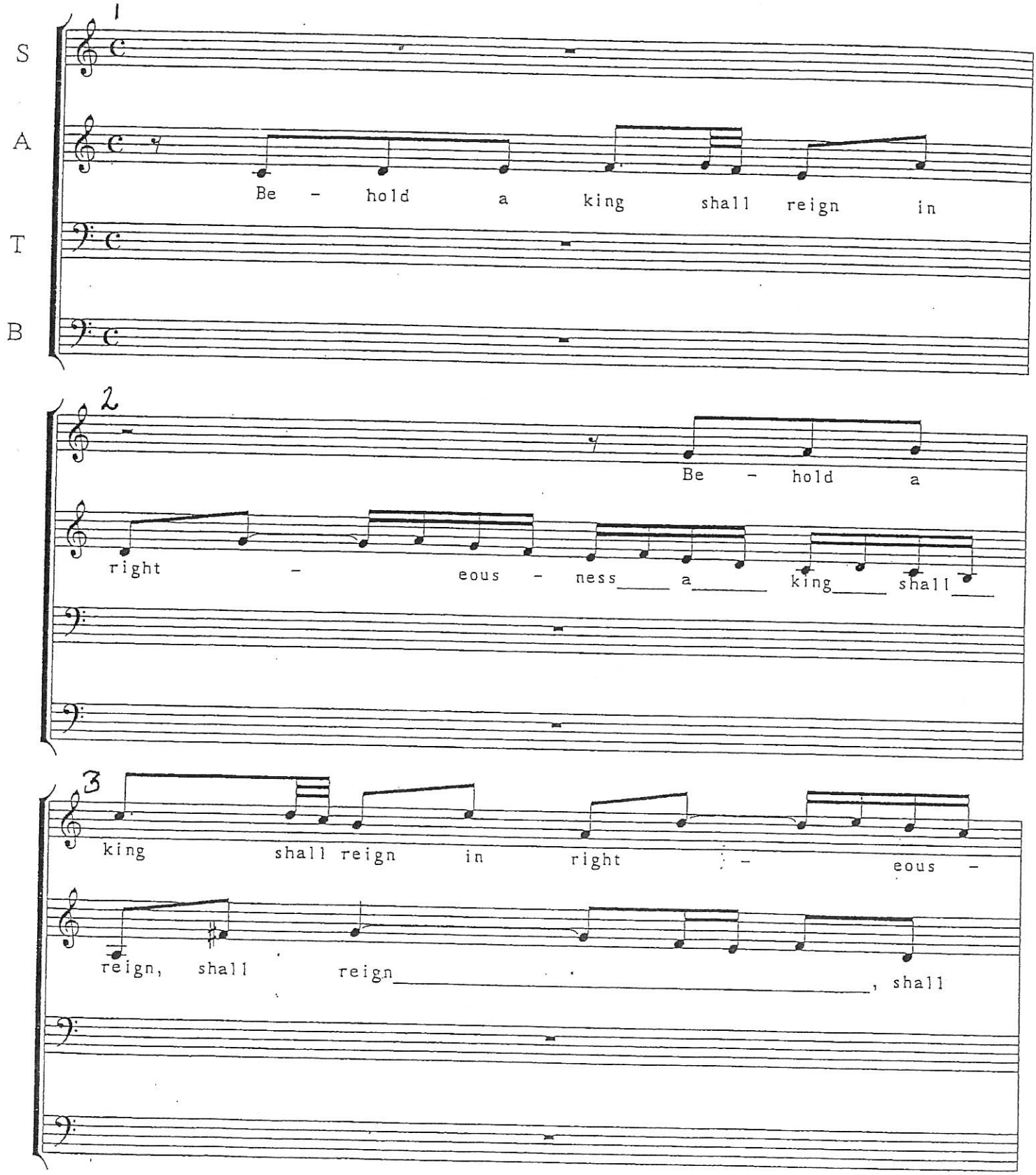




Bach, Fugue I, from The Well-Tempered Clavier I

(1685-1750)

Textual Setting by Peter Kalkavage (Isaiah 32:1)



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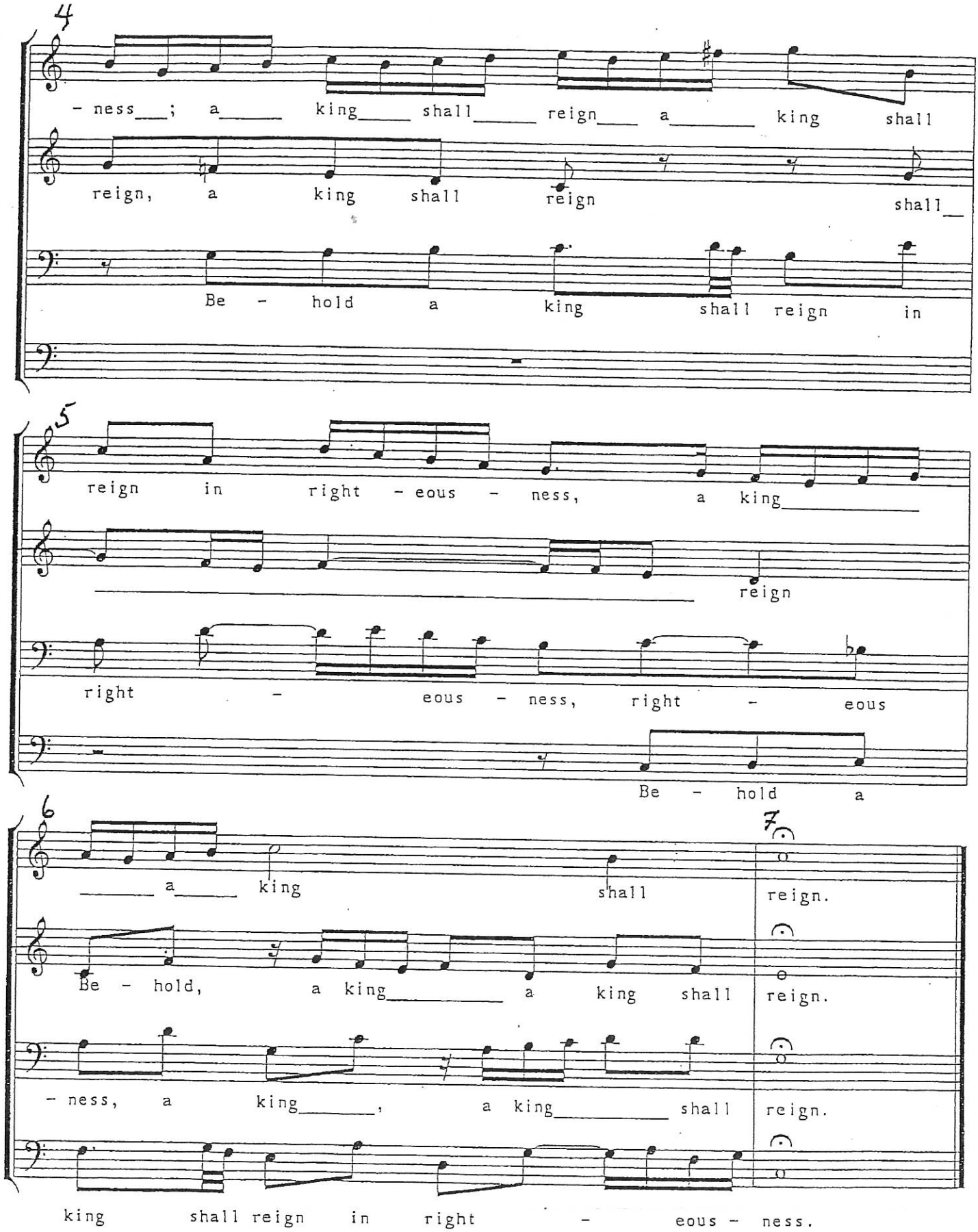
4
- ness ; a king shall reign a king shall
reign, a king shall reign shall
Be - hold a king shall reign in
5
reign in right - eous - ness, a king
reign
right - eous - ness, right - eous
Be - hold a
6
a king shall
7
reign.
Be - hold, a king a king shall reign.
- ness, a king, a king shall reign.
king shall reign in right - eous - ness.

27