

Pentathlon

Guidelines for the Four Major Periods of Music

Characteristics of Baroque Music 1600 - 1750

Polyphonic Texture - In the early Baroque period the texture was predominately homophonic, a single melody line with a simple accompaniment. However, by the end of the period, the texture was mostly polyphonic where two or more voices are woven together.

Repeated Rhythm Patterns – Often a particular rhythm pattern is repeated through a piece giving it a sense of unity, drive and energy.

Ornamentation – Ornamentation is ornate and is employed to extend the sound of a note and well as beautify it.

Chords and Basso Continuo (Figured bass) - The most characteristic feature of the Baroque era is the *basso continuo*, or *figured bass*, consisting of a bass line and numbers, which tell the performer which chords to use. He is then free to arrange the notes of the chord anyway he chooses.

Terraced Dynamics - The dynamic level will be the same for one phrase and then change suddenly to a new level for the next phrase. When the same phrase is repeated the second phrase is very often played softer, like an echo. The higher phrases were usually played louder and the lower phrases played softer.

Major - minor tonal System was Established - There was a growing awareness of the structure of major and minor scales, the relationship of tonic and dominant, and of chordal theory.

Instrumental Music – Instrumental music became as important as vocal music and there was an increased importance of solo instrumental music. The important keyboard instruments were the harpsichord and clavichord.

Forms Defined and Expanded - During the Baroque Era there were more developed and defined forms such as, concerto grosso, trio sonata, choral prelude, oratorio and more complex forms of keyboard music such as prelude, fugue, toccata, partita.

Fugue - a polyphonic piece in which one phrase, *the subject*, is played and explored by many voices

Suite - a set of movements inspired by dances written in the same key but using different styles, tempos, and time signatures. Movements might include Prelude, Allemande, Gigue.

Beginning of Opera – While religious music and music for the royalty continued to be important, secular music for entertainment became important, especially opera. Opera is a play where the words are sung with an orchestral accompaniment.

Affections - Typically a Baroque piece will express one mood throughout, such as joy, grief, etc. These moods were called *affections*. Particular rhythms and melodic patterns were commonly associated with particular moods. The exception to this was vocal music, which would correspond to the words that were being sung, much like in the Renaissance era, but would stay on one emotion for some time before changing to another emotion.

Correspond the Words and Music - As in the Renaissance but with an even greater intensity, composers continued to correspond the music with the emotions of the words. Phrases about heaven would be on a higher register and those about hell would be sung lower, for example. Another characteristic was the use of many notes on one syllable.

Baroque Composers:

Giovanni Gabrieli (c. 1557 – 1612)
Claudio Monteverdi (1567 - 1643)
Giroloamo Frescobaldi (1583 – 1643)
Jean-Baptiste Lully (1632 – 1687)
Arcangelo Corelli (1653 – 1687)
Johann Pachelbel (1653 - 1706)
Henry Purcell (c. 1659 – 1695)
Francois Couperin (1668 – 1733)
Jeremiah Clarke (c. 1673 – 1707)
Antonio Vivaldi (c. 1678 – 1741)
Georg Philipp Telemann (1681 - 1767)
Jean-Philippe Rameau (1683 – 1764)
Johann Sebastian Bach (1685 - 1750)
Domenico Scarlatti (1685 – 1757)
Georg Frideric Handel (1685 – 1759)
Louis Claude Daquin (1694 – 1772)
Johann Phillip Kirnberger (1721 – 1783)

Characteristics of Classical Music 1750 -1820

Homophonic Texture - Basically the texture is homophonic with a simple melody over a broken chord bass, such as an Alberti bass. However, to provide contrast, a Classical piece might change to more polyphonic texture with two melodies or fragments being imitated among the various instruments.

Contrast of Mood - Music of the Classical period has contrasting moods, with contrasting and varying themes within one piece and even contrasts within one theme. While there are contrasts in mood, overall the emotions are controlled.

Contrasting Rhythms – Unlike Baroque music, Classical music has varied rhythmic patterns. The change can be sudden or gradual. Often there are short rhythmic patterns within one longer phrase. However, the pulse is regular.

Tuneful Melodies - Classical melodies are tuneful, easily sung and were sometimes based on folk or popular tunes.

The melodic phrase is typically divided into shorter motives often having contrasting and varied touches, such as legato and staccato.

There are often long scale passages.

The “Classical Sigh” is a typical component of classical melody. The “Sigh” is a non-chord tone played on the beat causing a dissonant sound and then resolving to a chord tone.

Ornamentation is sparse, elegant and played on the beat.

Simple Harmonies - Melodic harmony and accompaniment typically used primary chord such as I IV V and V7.

Sense of Balance - The pieces sound balanced and symmetrical because phrases are usually of equal length and contain similar melodic material. (Parallel questions and answers.) Typically sections will be repeated to further enhance the sense of balance. (ABA form, for example)

Crescendo and decrescendo dynamics - The terraced dynamics of the Baroque period were replaced with gradual crescendos and decrescendos. This was made possible by the invention of the piano. Generally the dynamics followed the rising and falling line of the music.

Piano replaces the harpsichord - The invention of the piano made it possible to play legato notes, creating a “singing style” and allowed the performer to create exciting effects such as crescendos. The mature pieces of Mozart, Haydn and Beethoven were written for the piano.

Development of multi-movement instrumental forms - The symphony written for the orchestra, the string quartet for two violins, viola and cello and the sonata for one or two instruments consist of three or four contrasting movements related by key. The first movement is usually structured using the sonata-allegro form or first movement form.

Classical Composers:

Wilhelm Friedemann Bach (1710 – 1784)
Christoph Willibald Gluck (1714 – 1787)
Carl Philipp Emanuel Bach (1714 – 1788)
Georg Antonin Benda (1722 – 1795)
Franz Joseph Haydn (1732 – 1809)
Johann Christian Bach (1735 – 1782)
Muzio Clementi (1752 – 1832)
Wolfgang Amadeus Mozart (1756 – 1791)
Thomas Attwood (1763 – 1838)
Ludwig van Beethoven (1770 – 1827) (Transitional composer - Wrote in two periods)
Anton Diabelli (1781 – 1858)
Friedrich Kuhlau (1786 – 1832)

Characteristics of Romantic Music 1825 - 1900

Program Music – Music composed to depict emotions, ideas, stories and events in nature and history, such as a river, a mid-night ride on a horse or love for example.

Character Piece – A character piece is a short instrumental composition usually written for the piano that conveys a mood, scene or person. Examples are *Bagatelle*, *Moment Musical*, and *Scenes from Childhood*.

Expressive Tone Color - The expanded orchestra (20-60 in Classical era to around 100 in the Romantic orchestra), allowed the composer to express a greater range of emotions. The piano had also been expanded and improved to allow a greater dynamic range from very soft to very loud, as well as a greater number of octaves and different sounds using the pedals. Composers experimented with tempo changes such as ritardando and accelerando. In addition, Romantic performers also used rubato to intensify the expression of the music. Rubato is the slight holding back or pressing forward of the tempo.

Colorful Harmony and Chromaticism - Harmonic and tonal elements were expanded gradually to include chromatic harmony, non-stable dissonant chords and the 7th and 9th chords. Romantic pieces tend to use a wide variety of keys often in rapid and remote modulations. As the Romantic Era progressed there was an even greater emphasis on harmonic instability.

Lyric melody lines - The texture is homophonic with a long, lyric melody in a singing style. Sometimes there is counterpoint, fugues and imitative forms in the development sections but that is not the focus.

Emotionalism, Subjectivity and Individuality – Romantic music reflects the self-expression and inspiration of the individual composer and performer, reflecting personal feelings instead of the more universal emotions of the Classical era.

Nationalism – Composers wrote music that highlighted their country's style, and reflected their pride in their national heritage. Composers utilized the folk songs, dances, and legends of their homeland when writing.

Exotic Subject Matter - Strangeness, far-away lands, fantasy, medieval tales and legends were often the basis of operas and other music. There was also a preference for music reflecting nature.

Contrasts of Form - The forms were usually very long in length or very short.

Composers Become Independent – Up until the Romantic Era, a musician depended upon the church or the royal courts for his employment and livelihood. Now the middle-class audience supported composers through attendance at public performances. The virtuoso performers such as Liszt were audience favorites.

Non-professional Musicians Learn Music – With the increased wealth and leisure time of the middle class, more families had a piano in their home and took lessons for their own enjoyment.

Romantic Composers:

Ludwig van Beethoven (1770 – 1827) (Transitional composer - Wrote in two periods)

John Field (1782 – 1837))

Carl Maria von Weber (1786 - 1826)

Gioacchino Rossini (1792 – 1868)

Franz Schubert (1797 – 1828)

Hector Berlioz (1803 – 1869)

Fanny Mendelssohn Hensel (1805 – 1847)

Johann Friedrich Burgmüller (1806 – 1874)

Felix Mendelssohn-Bartholdy (1809 – 1847)

Robert Schumann (1810 – 1856)

Frederic Chopin (1810 – 1849)

Franz Liszt (1822 – 1886)

Richard Wagner (1813 – 1883)

Stephen Heller (1813 – 1888)

Giuseppe Verdi (1813 – 1901)

Clara Schumann (1819 – 1896)

Cornelius Gurlitt (1820 – 1901)
César Franck (1822 – 1890)
Theodor Kirchner (1823 – 1903)
Bedřich Smetana (1824 – 1884)
Stephen Foster (1826 – 1890)
Johannes Brahms (1833 – 1897)
Camille Saint-Saëns (1835 – 1921)
Georges Bizet (1838 – 1875)
Modest Moussorgsky (1839 – 1881)
Peter Ilyich Tchaikovsky (1840 – 1893)
Antonín Dvořák (1841 – 1904)
Giacomo Puccini (1858 – 1924)
Isaac Albeniz (1860 – 1909)
Gustav Mahler (1860 – 1911)
Edward MacDowell (1861 - 1908)
Enrique Granados (1867 – 1916)
Max Reger (1873 – 1916)
Jean Sibelius (1865 – 1957)

Characteristics of the Twentieth Century Music 1900 – Present

Percussive Tone Color – Unusual, noise-like sounds are often used. Melodic instruments may be used in a completely different manner such as striking the strings of a violin with the back of the bow and striking the strings inside a piano with a mallet. A “prepared piano” has objects placed on or around the strings so when it is played in the usual manner a new sound will be heard. Sometimes unusual sounds and everyday times are used to make music such as typewriters and sirens.

New Tonalities Explored – The major-minor tonal system had been explored in the previous eras. Composers of the 20th century looked for new ways to organize notes in order to create a fresh sound.

Composers sometimes used scales from other eras, such as the medieval church modes, or used scales from other cultures.

Some composers used polytonality, playing in two or more keys at the same time.

Composers sometimes used atonality, which is the absence of tonality or key. Schoenberg developed an atonal system that gives equal importance to all notes in the chromatic scale. It is called the twelve-tone system and is also known as serialism since the notes are used in a series.

Dissonant Harmonies - Before 1900, dissonant chords, which were thought of as unstable, resolved to the more stable consonant chord. In the 20th century, dissonance was no longer avoided as a resting point for a phrase.

New Chord Harmonies – Before 1900, chords were built on thirds. Although traditional triads are used in the 20th century, composers experimented with new sounds.

The polychord consists of two chords heard at the same time. For example, A major & E major

The fourth chord or quartal chord is built of fourths instead of thirds. For example, C + F + B

The tone cluster is a chord made up of half or whole steps, sometimes being played on the piano with the fist or arm.

Complex Rhythms – With inspiration from folk music from many countries, jazz and ancient rhythms, rhythms of the 20th century are exciting and unpredictable.

Rapidly changing meters means switching meters within one composition instead of maintaining the same meter throughout.

Unconventional meters - While traditional meters are still used, composers might divide the pulses unevenly such as 3+3+2.

Polyrhythms are a result of one voice of a composition played in one meter such as 3/4 and another voice played in another meter such as 4/4. The result is shifting and out-of-phase accents. Another example is two against three.

The ostinato, or a repeated pattern of pitches, is important in 20th century music to unite and stabilize the pitches. Ostinato is also found in other eras.

New Styles of Music – Some of the diverse styles of the 20th century are:

Impressionism – Music that evokes a mood through the use of tone color

Neo-classicism - Music that is constructed using classical musical forms but employing 20th century rhythm and harmony

Chance or aleatory music - Music that is improvised by chance such as flipping a coin or randomly choosing from a set of phrases.

Jazz – Uniquely American, jazz has had a world-wide influence with its syncopated rhythms, tone colors and improvisational quality.

Electronic Music – Synthesizers, computers, tape studios have changed the way music sounds and the way it is produced.

Twentieth Century Composers:

Edward Elgar (1857 – 1934)
Claude Debussy (1862 – 1918)
Vladimir Rebikov (1866 – 1920)
Eric Satie (1866 – 1925)
Scott Joplin (1868 – 1917)
Alexander Scriabin (1872 – 1915)
Sergei Rachmaninoff (1873 – 1943)
Arnold Schoenberg (1874 – 1951)
Charles Ives (1874 – 1954)
Maurice Ravel (1875 – 1937)
Maunuell De Falla (1876 – 1946)
Ernst von Dohnányi (1877 – 1960)
Rudolf Friml (1879 – 1972)
Selim Palmgren (1878 – 1951)
Ernest Bloch (1880 – 1959)
Béla Bartók (1881 – 1945)
Joaquin Turina (1882 – 1949)

Zoltán Kodály (1882 – 1967)
 Igor Stravinsky (1882 – 1971)
 Anton von Webern (1883 – 1960)
 Heitor Villa-Lobos (1887 – 1959)
 Octavio Pinto (1890 – 1950)
 Sergei Prokofiev (1891 – 1953)
 Darius Milhaud (1892 – 1974)
 Paul Hindemith (1895 – 1963)
 Carl Orff (1895 – 1982)
 Henry Cowell (1897 - 1965)
 Alexander Tansman (1897 – 1986)
 Erik Satie (1866 – 1925)
 Scott Joplin (1868 – 1917)
 George Gershwin (1898 – 1937)
 Francis Poulenc (1899 – 1963)
 Alexander Tcherepnin (1899 – 1977)
 Kurt Weill (1900 – 1950)
 Aaron Copland (1900 – 1991)
 Aram Khachaturian (1903 – 1978)
 Thomas “Fats” Waller (1904 – 1943)
 Dmitri Kabalevsky (1904 – 1987)
 Paul Creston (1906 – 1985)
 Dmitri Shostakovich (1906 – 1975)
 Ross Lee Finney (b. 1906)
 Elie Siegmeister (1909 – 1991)
 Samuel Barber (1910 – 1981)
 Dénes Agay (b. 1911)
 John Cage (1912 – 1993)
 Sir Benjamin Britten (1913 – 1976)
 Norman Dello Joio (b. 1913)
 Vincent Persichetti (b. 1915)
 Alberto Ginastera (1916 – 1983)
 Leonard Bernstein (1918 – 1990)
 Dave Brubeck (b. 1920)
 Robert Starer (b. 1924)
 Seymour Bernstein (b. 1927)
 Samuel Adler (b. 1928)
 George Crumb (b. 1929)
 André Previn (b. 1929)
 John Williams (b. 1932)
 Peter Schickele a.k.a. P.D.Q. Bach (b. 1935)
 Philip Glass (b. 1937)
 John Lennon (1940 – 1980)

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Terms & Form Definitions

Level	Term	Definition
1	treble clef	Notes above middle C. Also known as G clef
1	bass clef	Notes below middle C. Also known as F clef
1	staccato	detached, separated
1	legato	Smooth, connected
1	piano	Soft
1	forte	Loud
1	crescendo	Gradually getting louder
1	decrescendo or dininuendo	Gradually getting softer
2	sharp	Raises (to the right) the pitch of a note by one half step
2	flat	Lowers (to the left) the pitch of a note by one half step
2	natural	Cancels a sharp or flat
2	pianissimo	Very soft
2	mezzo piano	Medium soft
2	mezzo forte	Medium loud
2	fortissimo	Very loud
3	ritard or ritardando	Gradually slowing down
3	allegro	Fast, happy tempo
3	andante	Gracful walking tempo
3	moderato	Moderate or medium tempo
3	adagio	Slow tempo
3	tie	A curved line that connects notes of the same pitch;hold value of both notes
3	D.C. al fine	Return to the beginning & play to the end (fine). Also Da capo al fine
4	accent	Emphasize or stress a note
4	fermata	Hold a note longer than its value
4	a tempo	Return to the previous tempo
4	D.S. al fine	Return to the sign & play to the end. Also Dal Segno al fine
4	phrase	A musical idea somewhat like a sentence
5	allegretto	A tempo between moderato and allegro
5	andantino	A tempo between moderato and andante
5	dolce	Sweet or sweetly
5	cantabile	Played in a singing style
5	coda	An extra section which ends the piece
5	binary	A musical form composed of two parts
5	ternary	A musical form composed of three parts
6	accelerando	Gradually getting faster
6	sforzando	Sudden strong accent
6	vivace	Lively, quick tempo, full of life
6	poco	Little
6	scherzando	Playfully, jokingly, humorously
6	minuet	A moderatly slow dance from the mid-1600s in triple meter
6	sonatina	A small sonata; a composition for solo instrument made up of movements
6	movement	A self-contained section of a larger composition such as a sonata, symphony
7	simile	Play in the same way

7	sempre	Always
7	opus	Unit of musical work usually numbered in chronological order
7	lento	Slow tempo faster than largo and slower than adagio
7	sequence	Repetition of the same melodic pattern at a different pitch
7	portato	Halfway between legato and staccato
7	double sharp	Raise the pitch one whole step
7	double flat	Lowers the pitch one whole step
7	waltz	Popular dance of early 1800s in triple meter; tempo is slow to moderately
7	theme & variation	Musical form in which one theme has many repetitions, each time with ch
7	etude	Musical piece to develop technical skills
8	tenuto	Sustained, held full value
8	rubato	Small slowing down or speeding up of the tempo for dramatic or expressi
8	senza	Without
8	maestoso	Majestic
8	molto	Much, very
8	largo	A very slow tempo
8	exposition	Beginning section of sonata or fugue in which the main themes are preser
8	development	Elaboration of musical theme within a composition
8	recapitulation	Section of composition where the original themes are restated
9	sostenuto	Sustaining the tone, holding notes to full value
9	leggiero	Light, delicate
9	marcato	Marked, emphasized
9	morendo	Fading away, dying
9	animato	Animated, energetic
9	toccata	Piece, usually for keyboard, that exhibits the virtuosity of the performer
9	concerto	A piece for soloist and orchestra
10	cadenza	An elaborate ornamental solo passage exhibiting the skills of the perform
10	brio	Vigor, spirit
10	giocoso	Humorous, playful
10	piu mosso	More motion, faster
10	meno mosso	Less motion, slower
10	fugue	Contrapuntal piece in which two or more parts are built on a recurring sul