

The Baroque era: (C. 1600-1750)

- The Baroque period is known for its ornate architecture and elaborate paintings, frescos and designs that covered the interior walls and ceilings of German/Italian churches of the period.
- This style is reflected in Baroque music through the **ornamented** (e.g. trills, mordents etc...)/decorative melody lines.
- Well known composers of this period include Johann Sebastian Bach (1685-1750), **George Frideric Handel (1685-1759)**, Henry Purcell (c.1659-95) and Antonio Vivaldi (1678-1741).

Features of the Baroque style of music:

- Use of **ornamented** melodic parts
- Major/minor keys rather than modes.
- **Diatonic** (meaning notes/chords belonging to the key) chords (e.g. I, IV, V, II and VI)
- **Basso continuo** usually played by cello and supported by chords on the harpsichords/organ.
- **Monophonic** (a single melodic line with no accompaniment), **homophonic** (melodic line and accompaniment) and **polyphonic** (2 or more parts each having a melody line and sounding together) textures.
- Baroque orchestra: mainly strings with harpsichord supplying harmonies. Trumpets, horns and timpani drums were used. However, the use of woodwind at this time was not standard and varied from piece to piece.
- One main mood or '**affection**'.
- **Terraced dynamics** (loud or soft dynamics-no crescendos/diminuendos!)

Chorus: 'And the Glory of the Lord':

- 'And the Glory of the Lord' is the **chorus** from the **oratorio** 'Messiah'.
- An '**oratorio**' is a large scale musical work for chorus, soloists and orchestra based on a biblical text.
- The **libretto** (text/words of an **oratorio**) of 'And the Glory of the Lord' tells the birth, death and resurrection of Jesus Christ.
- **Oratorio's** follow the structure of operas: Recitative (setting the scene with very little music), Aria (solo song reflecting the mood) and **Chorus** (summing up the action).

Performance:

- Despite its religious nature the piece was intended to be performed in a concert hall rather than a church.

Analysis (1):

- The chorus 'And the Glory of the Lord' was originally performed by voices (**Soprano, Alto, Tenor, Bass**) and accompanied by strings (violin I/II, Viola and Cello) and the harpsichord that played the **continuo**. However, Handel added oboes and bassoons at a later date.
- The chorus is made up of 4 main ideas:

Idea 1: 'And the glory of the Lord'

Voice A musical staff in treble clef, key of A major (three sharps), and 3/4 time. The melody consists of quarter notes: A4, C#5, A4, G4, F#4, E4, D4, C#4. The lyrics are: "And the glo - ry, the glo - ry of the Lord."

- The first 3 notes outline an A major triad (C# A E) and the ending is part of a stepwise scale.
- The setting of the words is mainly **syllabic (one note per syllable)**.

Idea 2: 'Shall be revealed'

Voice A musical staff in treble clef, key of A major (three sharps), and 3/4 time. The melody consists of quarter notes: A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3. The lyrics are: "shall be re - veal - ed"

- The idea is built up of 2 one-bar descending **sequences** and a **melismatic (several notes to a syllable)** setting of the word 'revealed'. The word 'revealed' is used in imitation between parts.

Idea 3: 'And all flesh shall see it together' (repetition makes this statement very firm!)

Voice A musical staff in treble clef, key of A major (three sharps), and 3/4 time. The melody consists of quarter notes: A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3. The lyrics are: "And all flesh ___ shall see ___ it to - ge - ther". There are slurs under "flesh" and "see".

Idea 4: 'For the mouth of the Lord has spoken'

Voice A musical staff in bass clef, key of A major (three sharps), and 3/4 time. The melody consists of dotted minim notes: A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2. The lyrics are: "for the mouth of the Lord hath spo-ken it"

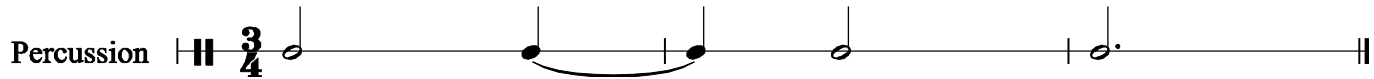
- The long dotted minims emphasise the text 'the Lord hath spoken it' and the part is doubled by tenors and basses.

Mood:

- The **affection (mood)** of the chorus is **joyful** and this is conveyed through **triple metre (3/4)**, **Allegro (very fast) tempo** and **major key signature (A major with modulations/key changes to E major and B major)**.
- The ending has a dramatic mood created by a **3 beat rest in all four voices before the last phrase**, an **adagio (slow) tempo**, longer note values, loud dynamics, use of timpani and homophonic texture.

Analysis (2):

- The introduction is instrumental and then the instruments double the voice parts. The music throughout the extract is driven by regular on beat crotchet rhythms (in particular this is evident in the bass line).
- **Hemiola rhythms (a device used in triple time, towards a cadence point, in which notes are grouped in 2 beat units)** are used in bars 9/10:



- There is a use of **perfect (V-I: finished!)** and **plagal (IV-I: 'Amen!')** cadences (**2 chords used at the end of an musical phrase**) throughout the chorus.
- The **harmonic rhythm (the number of times the chords change per bar)** is either one chords per bar or 2 beats then one.
- There is a lot of **imitation** between parts (**separate parts copying/imitating each other**).
- There is a use of **pedal (a sustained note usually in the lowest bass part)**. In the middle of the musical texture it is called an inner pedal and at the top, an inverted pedal).

Texture:

<u>Choral writing</u>	<u>Example</u>
Single-line writing (monophonic)	Bars 11-13
Four-part choir (homophonic)	Bars 33-38
Simple imitation	Bars 17
Two Ideas together	Bars 110-113
Doubling of parts	Bars 51 onwards 'for the mouth'

Mozart: 1st movement from Symphony No. 40 in G minor (1788).

The Classical era: (C. 1750-1830)

- The Classical era saw a deliberate move away from the flamboyant and ornate Baroque ideas. Music from this area echoes the art and architecture at this time (**balanced structure**).
- Emphasis was placed on **regularly phrased melodic lines**.
- The period was dominated by 3 Viennese composers: **Wolfgang Amadeus Mozart (1756-91)**, Franz Joseph Haydn (1732-1809) and Ludwig van Beethoven (1770-1827).

The Classical Orchestra:

- During the early classical period, the harpsichord was still used, but the orchestra grew and came to include a standard woodwind and brass section. Therefore, the harpsichord gradually dropped out and its function (to provide chordal support) was taken over by wind instruments.
- At the start of the classical period, the orchestra was still small (strings plus 2 horns with either flutes or oboes). However, it soon began to grow with the addition of the wind instruments (including the bassoon). By the end of the 18th century, the clarinet was added. The brass section used 2 trumpets and 2 horns with percussion provided by the timpani drums.

Features of the Classical style:

- Well proportioned/graceful melody lines written in regular phrases of often 8 bars (4 bars as a question and 4 bars as an answer).
- Mainly melody and accompaniment texture (homophonic).
- Musical structures have a sense of symmetry and balance (e.g. Sonata form).
- Structures are defined by clear and regular cadences.
- Chords were used for structural purposes (based on the chords I, IV, V, II and VI).
- More contrast than the Baroque period (changes of key, melodies and more subtle dynamics).
- Use of the orchestra rather than the harpsichord.

Analysis (1):

Structure: The symphony has the usual 4 movements but unusually Mozart used Sonata form for the 1st, 2nd and 4th movements (usually Sonata form is used in the 1st and 4th movement of a symphony).

Texture: Mainly homophonic but sometimes polyphonic

Instrumentation: Mozart does not use a full orchestra for the symphony in G minor. He only uses 7 woodwind players (one flute, two oboes, two clarinets and two bassoons, two horns from the brass section-one in Bb and one in G (this gives him the notes of the G minor (G, Bb and D) and Bb major (Bb, D and F) chord). Mozart does not use trumpets or drums.

- The horns are used to reinforce the musical texture at key moments, e.g. ends of sections, cadences.

Analysis (2):

- The first movement is a fast 'Molto Allegro' in 4/4 time.
- There is no introduction before the first subject enters
- The first subject is in G minor (tonic key) and the 2nd subject is in the relative major Bb major.
- The development section develops both the 1st and 2nd subject and explores keys other than the tonic and dominant.
- The bridge sections are used help the music change key. For example the bridge section in the exposition is used as a transition passage to move from G minor to Bb major (the key of the 2nd subject).
- The piece returns to the 'home key' G minor in the 2nd subject of the recapitulation and the piece ends with a Coda where Mozart further develops the first subject.
- The first subject is developed on occasions by 'augmenting' (doubling the note values) of some parts of the original motif.

Mood:

First subject: Exciting, serious, dramatic- fast tempo, dramatic G minor key, powerful melodies, repeated notes and leap of a 6th in the first subject.

Second subject:

- More reflective in character (dialogue between strings and woodwind).
- The 2nd subject can be described as 'pathétique' (literally 'pathetic') and refers to its melancholy mood. This is created by semitones and chromatic descending passages (suggesting the feeling of sighing as part of grief).

Miles Davis 'All Blues': analysis

- 'All Blues' is based around a repeated 12 bar blues sequence with a 4 bar linking riff in between each section. The 12 bar sequence is repeated 19 times in total. The main melody (**the head**) and the solos are played over the sequence (**the changes**):

• Bar 1	• 2	• 3	• 4
• G7	• G7	• G7	• G7
• 5	• 6	• 7	• 8
• C7	• C7	• G7	• G7
• 9	• 10	• 11	• 12
• D7#9	• Eb7#9/D7#9	• G7	• G7

- **Extended chords:** adding extra notes to the chords e.g. Eb7#9
- **Altered chords:** Sharpening/flattening one of the notes of the chords to make it a chromatic note. Examples of bars with altered chords are: 17/18 and 33/34.
- **Chord substitution:** replacing one chord with another.
- **7th Chords:** notes from the major triad with an added minor 7th, e.g. G7= G B D and F
- The time signature of the piece is 6/4
- The 3 frontline instruments are trumpet, alto sax and tenor sax
- The tonality of the piece is **modal**
- Davis plays his first trumpet solo with much dynamic variety. Generally his solo is quiet but loud enough to be heard above the rest of the band. He plays slightly louder over the altered chords. In particular, the last section is louder and more expression is added, e.g. starting a note f or ff and allowing it to fade away.
- The soloists keep their solos interesting by having a sense of direction and structure. They build their solos to a climax and release tension appropriately. They make use of motifs, modes and chromatic notes, developing their musical ideas both melodically and rhythmically.
- To add interest the piano plays trills.

