DYNAMICS:

Pianissimo – very soft

Piano – soft

Mezzo piano – moderately soft

Mezzo forte – moderately loud

Forte – loud

Fortissimo – very loud

Decrescendo – gradually softer

Diminuendo – gradually softer

Crescendo – gradually louder

MUSICAL TECHNIQUES

Pizzicato – musician plucks the strings

Double stop – two notes at once

Vibrato – left hand presses the string down causes small pitch fluctuation

Mute – muffle the tone

TEMPO:

Accelerando – becoming faster

Ritardando – becoming slower

A Tempo- original tempo

Rallentando – gradually getting softer

Ritenuto – immediately slower or held back

Allargando – growing broader

Meno Mosso – less movement

Piu Mosso – more movement

Con moto – with movement

Grave – slow and solemn

Largamente – broadly, fully

Stringendo – Pressing, accelerating the time

Largo – very slow, broad

Larghetto – not as slow as largo

Adagio – slow

Andante – moderately slow, walking pace

Moderato – moderate

Allegro – fast

Vivace – lively

Presto – very fast

Prestissimo – as fast as possible

L’istesso tempo – the same tempo

Tempo prime – first tempo

ARTICULATION

Legato – smooth and connected

Staccato – short and detached

Phrasing – all notes to be played legato

Slur – all notes to be played legato

Marcato – well marked

Staccatissimo – very short and detached

Tenuto – Held on, sustained or kept down the full time

ACCENTS:

Accent – stress or emphasis

Sforzando (sfz) – forceful accent

ADDITIONAL TERMINOLOGY:  
Dolce – sweetly

Molto – very much

Poco – little

Sempre – always

Senza – without

Con – with

Cantabile – in a singing style

Alla Marcia – in the style of a march

Assai – very, extremely, in a high degree

Con forza – with force

Con fuoco – with fire

Dolente – sorrowful, mournful, pathetic

Dolorso – sorrowfully, sadly

Grazioso – gracefully

Leggiero – light, swift, delicate

Maestoso – majestically

Scherzando – lively and playful

Subito – suddenly

Con sordino – with the mute

Tranquillo – tranquil and calm

Ad libitum – at will, at pleasure

Agitato – agitated

Giocoso – humorously, sportively

Smorzando – extinguished; put out; suddenly dying away

Con anima – with life and animation, with soul

Con brio – with spirit

Calando – gradually diminishing the tone

Sostenuto – sustaining the tone,keeping the notes down their full duration

Sotto voce – softly, in a low voice, in an undertone

Quasi – in the manner of, in the style of

Risoluto – resolute

Cuivre – brassy, the tones are to be forced, harsh ringing timbre

Perdendosi – gradually decreasing the tone and the time, dying away

Attacata – go on. Begin the next

Animato – animated

Ben marcato – well marked in a distinct and strongly accented manner

COMPOSITIONAL DEVICES

Ostinato – musical phrase or melody that is repeated over and over (same pitch)

Pedal Point – a note, usually in the bass that is sustained while other musical parts and harmonies continue

Sequence: A melodic pattern repeated either higher or lower in pitch

Imitation; the repetition of a musical idea in the part for another voice or instrument, often at another pitch and sometimes with variation

Alberti Bass: a bass consisting of broken chords

Tierce de Picardie: resolving to a major key when the tonic is minor

FORMS:

Binary:

Simple binary – musical form that has two complementary parts, both usually repeated

Rounded binary – the b section ends with material from the A section

Ternary: three part form where the first section is repeated or slightly varied in the last section, following a second, contrasting section

Rondo: a piece of music where the principal theme is repeated between at least 2 sections that contrast with it, often forming the last movement of a sonata

Theme and variations: a melody that is repeated with different variations throughout the piece of music

Minuet (Scherzo) and Trio – Dance movement where the trio is followed by the minuet similar to ternary form (usually found 3rd movement of a classical Symphony)

Sonata – musical form consisting of an introduction (sometimes) an exposition, development and recapitulation. Used especially for the first movement of sonatas, concertos and symphonies.

Fugue: form in which a theme is first stated, then repeated and varied with accompanying contrapuntal lines

Signs/symbols/abbreviatons:

Fermata – to hold the note longer than the indicated value (pause)

Coda – the end of the piece usually adding dramatic energy to the work

Fine – the place where the music finishes after a repeated section

D.C. al coda – ‘da capo’ to be played from the beginning, and take the coda

D.C. al fine – ‘da capo’ to be played from the beginning until fine

Dal segno – to be played or sung again from the point marked with:

D.S. al coda – to be played again from the sing and take the coda

D.S. fine – to be played again from the sign until fine

G.P – general pause (to be observed by all performers taking part)

Op. – short for opus, meaning work.

Timbre:

Arco: return to bowing after pizzicato

Pizzicato: pluck the strings

Harmonics: notes which are produced in a special way

Con Sordino (con sord.): use a mute

Tremolo: a wavering effect in a musical tone

Glissando: a continuous slide upwards or downwards between two notes

Rolls: a tremolo effect performed on a percussion instrument using a continuous series of strokes

ELEMENTS:   
Rhythm and duration :

* + Time signatures
  + Simple or complex
  + Rhythmic devices
  + Cadences
* Pitch – Melody, Harmony and Tonality:
  + Scales
  + Intervals
  + Chords
  + Modulations
* Tempo:
  + What is the tempo?
  + Does it change?
* Expressive:
  + Dynamics
  + Accents
  + Articulation
  + Ornaments
* Texture:
  + Thick or thin
  + Monophonic (single line)
  + Homophonic (melodic line with accompaniment)
  + Polyphonic (more than one independent melodic line)
* Form and Structure:
  + Binary (AB), Ternary (ABA), Sonata Form, etc.
  + Physical structure
  + Compositional devices
* Timbre:
  + Descriptive Words (eg. Harsh timbre)
  + Role of the instrument (eg. Plucked strings to symbolise …)
* CHARACTERISTICS:
* Unity of mood - baroque usually only consists of one basic mood throughout. Emotional states like joy, grief, and agitation were represented – at the time, these moods were called affections.
* (only exception is baroque vocal music)
* Rhythm - unity of mood in baroque is conveyed by the continuity of rhythm. The same rhythmic patterns heard at the beginning of a piece are repeated throughout. Provides a compelling drive and energy. The beat is much more emphasized compared to renaissance.
* Melody – creates a feeling of continuity. Opening melody will be heard again and again throughout the course of a baroque piece. Despite the occasional variations its core essence of the melody will remain the same. Very hard to sing and therefore very elaborative and filled with ornaments. Giving an impression of dynamic expansion rather than of balance or symmetry (compared to classical).
* Dynamics: the level volume tends to stay fairly constant for a stretch of time, when they do change it’s a sudden shift (like physically stepping from one level to another).
* Texture: predominantly dominant in texture – two or more melodic lines competing for the listener’s attention. Imitation between the voice lines is very common. Bach generally inclined towards a consistently polyphonic texture.
* Chords and Basso Continuo: chords became increasingly more important. They became composing melodic lines to fit specific chord progressions (not done before in renaissance). Gave new prominence in the bass part which served as the foundation of the harmony. This new found emphasis on chords resulted in the basso continuo (Italian for continuous bass). The harpsichordist/organist would play the bass part (also played with double bass and/or cello) with their left hand and then the chords of the figured bass. Figured bass does not specify chords and hence gives players a lot of freedom when playing.
* DEFINITIONS:
* Concerto Grosso is defined as a small group of soloists pitted against a larger group of players.
* Concerti Grossi: the plural for concerto grosso
* Tutti is defined as (all) larger group of players in concerto grosso. Or another orchestra its just referring to everyone in the orchestra.
* Basso continuo: Italian for continuous bass, the basso continuo is both the solo keyboard instrument (harpsichord/organ) or the double bass and/or the cello.
* Terraced Dynamics: loud and suddenly soft, no crescendo or decrescendo to the desired dynamic, very sudden change in volume.
* CONCERTO GROSSO AND RITORNELLO FORM:
* (refer to page 128 Kamien)
* Tutti consists of mainly string instruments w/ harpsichord as the basso continuo
* Concerto grosso consists of several movements that contrast in tempo and character:
* Usually 3 movements
* 1. Fast
* 2. Slow
* 3. Fast
* the opening of the first movement is usually vigorous and determined
* this therefore sets up the contrasting solo section
* the slow movement is quieter than first, often lyrical and intimate
* the last movement is typically lively and carefree and CAN be somewhat dancelike
* The first and last movements of concerti grossi are often in ritornello form based on alternation between tutti and solo sections
* In ritornello form tutti opens w/ theme called ritornello (refrain, AKA chorus)
* A typical concerto grosso movement:
* 1.a) Tutti (f) ritornello, home key
* b) solo
* 2.a) Tutti (f) ritornello fragment
* b) solo
* 3.a) Tutti (f) ritornello fragment
* b) solo
* 4.Tutti (f) ritornello home key
* SOLO CONCERTO:
* (originates from Baroque period but carries on in todays 20th Century music)
* Concerto in which a single soloist is accompanied by an orchestra, the most frequent type of concerto, an alternative to the traditional concertino (solo group of instruments) in a concerto grosso.
* Typical concerto has three movements:
* 1. Fast
* 2. Slow and Lyrical
* 3. Fast
* although there are many examples of concertos that do not conform to this plan.
* Most prolific and influential composer of concertos during the baroque period was Vivaldi (1678-1741)
* The Virtuosity of the solo sections increased markedly especially in the later works of the period and concurrently the texture became more homophonic.
* Concertos other than Violin began appearing in early 18th century.
* CHARACTERISTICS

Contrast of mood – great variety and contrast of mood received new emphasis in classical music. Compared with Baroque the classical period went through many emotions and would have contrasting themes throughout

Rhythm: flexibility of rhythm adds variety to classical music. Composers had a wealth of patterns while baroque would use the same rhythmic idea throughout

Texture – Contrasting to polyphonic texture of baroque, classical music is basically homophonic and pieces smoothly or suddenly shift from one texture to another

Melody – Most tuneful and easy to remember, follow a basic shape/contour and seem very balanced

End of the Basso Continuo – Composers wanted more control and the demand for someone who could improvise fell extremely short especially the reason that more music was written for amateurs and there were no need for professionals to read figured bass

Orchestra:

Clarinets have been added to the symphony

Double woodwind

Stronger prominence of strings

Trombones were added BUT only used in opera and church music

Originated from the Italian Opera overture and the baroque ripieno concerto

THE SYMPHONY CONSISTED OF:

1. Fast movement
2. Slow movement
3. Dance-related movement
4. Fast movement

* SONATA FORM:
* Exposition
* – First theme in tonic key
* - bridge containing modulation form home key to new key
* - second theme in new key
* - closing section in key of second theme
* Development – new treatment of themes: modulations to different keys
* Recapitulation:
* - first theme in tonic key
* - bridge
* - second theme in tonic key
* - closing section in tonic key
* Coda
* - in tonic key
* SUMMARY:
* - Contrasting Moods
* - Numerous rhythmic ideas
* - Dynamics were more gradual or sudden
* - Tone colour became richer as the timbre from brass provided contrast
* - Melody is very easy to remember and singable
* - Harmony was very balanced and nothing too crazy or dissonant (unless for suspense
* - Texture is predominantly homophonic
* Joseph Haydn:
* Born in Austria in 1732
* From a young age he listened to the folksongs from his father and also the peasant dances that whirled around him on festival occasions
* At the age of 8 he went to Vienna to serve as a choirboy, there his good voice was appreciated and he had no chance for composition lessons or for perfecting an instrumental technique
* And when his voice changed he was dismissed from the choir and turned out onto the street without a penny
* Haydn lived just barely by taking odd jobs whenever he could
* Aristocratic patrons started noticing his talent and then eventually worked as a music director at the court of a bohemian (Czech) family, until the orchestra was dissolved due to finally problems
* In 1761, Haydn entered the service of the Esterhazy’s, the richest most powerful of the Hungarian noble families. Haydn spent much of his time there, the mansion was isolated and contained an opera house, a theatre, two concert halls and 126 guest rooms.
* Haydn was to compose all the music requested by his patron, conduct the orchestra of 25 players, coach singers and oversee the condition of instruments and the operation of the music library
* He wrote 2 concerts and 2 opera performances weekly
* Haydn met Mozart in early 1780’s and they became close friends
* Haydn went to London in 1791-192 where he had 6 pieces and then six more in 1794-1795 and these 12 pieces became known as Salomon or London symphonies
* When Haydn was in his late sixties, he composed two oratorios, The Creation (1798) and The Seasons (1801)
* These pieces were so popular that choruses and orchestras formed solely to perform these pieces
* Haydn died in 1809 at the age of 77
* CHARACTERISTICS:
* Individuality of style – Romantic music put a lot of emphasis on expression and individuality
* Expressive Aims and Subjects – romantics explored a universe of feeling that included intimacy and flamboyance, unpredictability and melancholy, rapture and longing
* Nationalism and Exoticism – Nationalism was an important political movement. Musical nationalism was expressed when composers deliberately created music with a specific national identity using the folk songs, dances, legends and history of their homelands. Exoticism however the use of other national instruments/melodies into your music.
* Program Music – Instrumental music associated with a story, poem or idea or scene (see p. 289 – Kamien for a full run down)
* Expressive Tone Colour – Romantic composers revelled in rich and sensuous sound, using tone colour to obtain a variety of moods and atmosphere. Never before had timbre been so important.
* Colourful Harmony – exploration of new chords and novel ways of familiar chords. Which results in the use of Chromatic scales/ non-diatonic nots so often in the romantic period
* Expanded range of dynamics and tempo – romantic music also calls for a wide range of dynamics usually contrasting between faint whispers and huge powerful notes
* Haydn’s symphony No.104 in D
* Movement I:
* Starts in D minor, in common time at the tempo of adagio (slow)
* INTRODUCTION: commences with fortissimo call monophonic opening, using inversions of the tonic and dominant.
* Bar 3 tells us we are in D minor due to the F naturals
* Dotted rhythm is an important motif (recurring theme throughout)
* Rising sighs in violin 2 answered by descending sighs in Violin 1
* Leading to the restatement of the opening in F major lacking brass and timpani

EXPOSITION:

FIRST SUBJECT is Allegro

Theme is in the home key consisting of two four bar phrases announced by the strings, the first tending upwards and the second downwards.

Bars 21-22 show harmonised suspensions

An imperfect cadence occurs bar 16

Bar 29-30 inverts bars 21-22 to lead to a perfect cadence

TRANSITION:

Immediately the full orchestra breaks in. Over a tonic pedal a two bar phrase harmonised by chords IVc and I is repeated.

A descending sequence begins at bar 40. There are sequences in bars 40,42,44,45,46 with an upwards rush in thirds suggesting a repeat (the bass in bars 48-50 is an octave higher than bars 44-46

Modulation into B minor at bar 50 and then in 52 a G# indicates a move away from D major.

The movement ends on the dominant chord of A major.

SECOND SUBJECT

* Turns out to be the first theme of the allegro transposed up a fifth. This means that this movement is monothematic (containing only one subject/idea)
* Haydn maintains energy in various ways and uses imitation in the cello part in bars 74 and 78.
* Energetic sequence in bar 80.
* Chords of I and IVc also are familiar to us which start at bar 86
* Long dominant pedal in the strings
* Tension rises into bar 76 due to a dominant 7th chord which subsides to a perfect cadence.

CODETTA

Quiet pedal note in the horns signals a hush

Upward staccato figure from violins 2 and violas is answered by a downward triad from violins 1 and flute in octaves

Frequent dominant and tonic chords are used

Syncopation in the violin melody at bar 112

Final four bars of V-I chords over a tonic pedal completes the exposition

DEVELOPMENT:

Theme from the first subject quietly opens the proceedings in B minor which makes an easy return to the tonic key.

Forte outburst at bar 137 and descending sequence

Sudden forte at bar 155 and the key abruptly changes into E Minor

Bar 172 marked fortissimo and intensified by the timpani joining for the first time since the exposition

Dominant Pedal point in bar 175

B harmonic scale into a perfect cadence in B minor

Occasional chromatic notes are used

End of the development finishes with a G which is the seventh in a Dominant 7th Chord

Recapitulation:

First eight bars are an exact repeat of bars 17-24

Strings are silent in bar 201 (not typical at all in classical period)

Usually there is a restatement of the second subject but since Haydn’s second subject is his first and there is no distinct second subject, Haydn has the freedom to take things in a new direction (beginning to experiment since we are nearing the end of the classical period)

A perfect cadence ends the recapitulation

Coda:

Upward staccato figure starts

Forte is more than a succession of V-I chords to finish the movement.

The tonic chord is finally reached at bar 290 and the entire movment culminates in Octave Ds

Haydn’s movement No.104 in D

Movement III:

Menuetto A:

The four bar melodic beginning is immaculately balanced

Anacrusis to begin the movement gives an upbeat feel

Tonic chord is used frequently throughout this movement

First eight bars are repeated with pp with a reduced orchestration and the winds sustaining their notes.

Usually this section is marked with repeats but Haydn wants more contrast

Menuetto B:

Opening three beats are identical to Menuetto A

Cross-rhythms in the flutes and oboes and violas in bars 20-21 is evident

Horns frequently use dominant pedals over which a minor variant of the opening A appears in the violins for 4 bars.

Dissonance is used but never properly resolved

Crescendo leads to expected return of Menuetto A with a decorated form of the melody but Haydn uses immense leaps to eventually resolve.

Two bars of silence interrupted by a V7 chord with all the notes apart form the bass trilled then leads to the evident V-I conclusion.

Trio C:

Anacrusis on D leads to F natural this interval (motif a) is repeated.

Scale wise melody (motif B) appears over a chord of Bb.

Evident modulation into Bb Major – tertiary modulation

Instrumentation is reduced

Piece moves from Bb major into G minor and then leads to a V-I cadence in F major (dominant of Bb Major) in bar 64

Trio D:

Motifs A and B appear in counterpoint

Bar 69 symbolises the move from G minor into C minor

Harmonisation in thirds occurs regularly

Tension is not immediately resolved in Trio D

Bar 93 ends with V-I as expected

Bridge to D.C.

Haydn modulates from

G minor into

A major

And then ends in D major

Hector Berlioz Symphony Fantastique Mvt 4:

Romantic Period – Programme Music

Created: during personal and artisitic experiences, implicating composing:

* discovered Shakespeare performed in Paris by an English touring company
* fell in love / married Harriet Smithson
* heard Beethoven symphonies for the first time when conducted by Habeneck at Paris Conservatoire

Story: throughout each movement, a woman is always on his mind. Under the influence of drugs, imagines his own execution for killing the woman he loves, at his own funeral witches and the woman dance around him.

Idee Fixe:

Used throughout the symphony

Melody: the main melody is the means of expression

Semitone motif: diatonic content, E and F in C major – expressive, emotional chromatic content.

Climbing short melodies are repeated and mirrored in similar structure and phrasing in the melody

The Idee Fixe always appears rhythmically different each time

Orchestra: one of the few composers in the romantic period to not include the piano, free of influence of piano music in contrasting sonorities.

Influenced by virtuoso achievements of Paganini on violin and liszt on piano – discovered a new possibility for instruments.

Each instrument is carefully selected and the sound is to achieve a precise expressive effect.

4th Movement:

Public execution was not uncommon in early 19th century – mass executions of terror following the Industrial Revolution, not distant memory

Berlioz composes portraying uproar of crows and inevitable forward momentum of the march to the execution

Opening bars – detail to orchestration – timpanist is instructed to play with soft beaters.

Plays first of each group of sextuplets with both sticks, rest with the right hand alone

Pizzicato double basses divided into four

From bar 164, artist’s last thoughts of beloved presented by clarinet with the idee fixe, cut off by short g min chord in full orchestra

Percussion instructed to damp sound of instrument to make chord as short as possible – allows descending pizzicato strings – symbolise the falling off of the head on the moment of execution.

* Chamber Music 101:
* Chamber music is form of classical music that is composed for a small group of instruments – traditionally a group that could fit in a palace chamber or a large room.
* More broadly it includes any art music that is performed by a small number of performers, with one performer to a part. (contrasting to orchestral music, where there are more than one player per part.
* Usually does not include solo instrument performances and hence the melody is spread out between the different parts.
* This therefore sets up a more intimate setting for audiences
* Chamber music was played primarily by amateur musicians in their homes, and even today when chamber music performances has migrated from the home to the concert hall, many musicians, amateur and professional, still play chamber music for their own pleasure.
* History of chamber music:
* During the baroque period, chamber music as a genre was not clearly defined. Often, works could be played on any variety of instruments, in orchestral or chamber ensembles.
* Baroque chamber music was often contrapuntal; that is, each instrument played the same melodic materials at different times, creating a complex, interwoven fabric of sound. Because each instrument was playing essentially the same melodies, all the instruments were equal. In the trio sonata, there is often no ascendant or solo instrument, but all three instruments share equal importance.
* In the second half of the 18th century, tastes began to change: many composers preferred new, light brave style, with “thinner texture, and clearly defined melody and bass” to the complexities of counterpoint. Now a new custom arose that gave birth to a new form of chamber music: the serenade. Patrons invited street musicians to play evening concerts below the balconies of their homes, their friends and their lovers. Patrons and musicians commissioned composers to write suitable suites of dances and tunes, for groups of tow to five or six players.
* Haydn is typically creditied with creating the modern form of chamber music as we know it. Haydn established the conversational style of composition and the overall form that was to dominate the world of chamber music for the next two centuries.
* BEETHOVEN:
* Transformed chamber music, raising it to a new plane, both in terms of content and in terms of the technical demands on performers and audiences.
* His late quartets were considered so daunting an accomplishment that many composers after him were afraid to try composing quartets:
* Johannes Brahms composed and tore up 20 string quartets before he dared publish a work that he felt was worthy of the “giant marching behind.
* Beethoven makes dramatic deviations of tempo within phrases and within movements. He greatly increases the independence of the strings, especially the cello, allowing it to range above the piano and occasionally even the violin.
* Very much Influenced by Mozart – use of ‘Mozartian syncopation in bar 45 and Mozartian Cadence Figures in bar 80)

BEETHOVEN SEPTET in Eb MAJOR OP. 20

This septet established him as one of Europe’s most popular composers. The septet scored for violin, viola, cello, contrabass, clarinet, horn and bassoon, was a huge hit.

The septet is written as a classical divertimento (light and entertaining composition) in 6 movements, including two minuets and a set of variations. It is full of catchy tunes, with solos for everyone including contrabass.

INTRODUCTION:

* + Eb Major
  + Bars 1-18
* EXPOSITION:
  + 1st Subject – Eb Major
  + Melody on clarinet
  + Harmony is entirely diatonic
  + Syncopated accompaniment in upper strings, arpeggios in lower strings: added fp marking for dramatic effect
  + Bars 18-39
* Bridge:
  + Contrasting call and response texture that briefly touches C Minor (relative minor)
  + Modulation to the Dominant (Bb Major)
  + Bars 40-47 characterised by an ornamented long note followed by downward semiquavers, idea growing from the 1st subject by using the 3 staccato crotchet chords in its responses
  + Bars 47-52 sustains a Bb pedal note
* Second Subject:
  + Like the 1st Subject, the 2nd Subject is played by the violin, accompanied by viola and cello.
  + Its clearly contrasted through longer note values (Minims) in a simple chordal texture
  + Key of Bb Major
* Extension:
  + Continuation of 2nd Subject from Violin’s countermelody; with interjections from the woodwind creating a dialogue
  + Mozartian Cadence Figures bar 80 to 86
* Closing Theme:
  + Bars 86-98
  + New Homophonice idea, once again introduced by strings
  + Dotted rhythms give a rather dignified feel
  + The music starts in C minor but doesn’t modulate
* Codetta (Soft):
  + Simple tonic – dominant progression based upon opening motif. Initially introduced by woodwind (pedal note on horn) and then taken up by violin with simple countermelody on woodwind.
  + Bars 98-106
* Codetta (Loud):
  + Emphatic cadences, enhanced through offbeat sfozandi. Triple figuration re-used
  + Bars 106-111

DEVELOPMENT:

* Unison Tutti:
  + Bars 111-116
  + Announced through a new texture and suddent ff dynamic level with added sfz for good luck.
  + Ab moves the tonality away from Bb Major (to Eb Major?)
* Codetta:
  + Bars 116-124
  + Ab Major
  + Beethoven primarily uses the odetta theme based on the 1st Subject motif, alternating with the bridge theme.
  + Horn is given first major piece of the action at bar 120
* Bridge:
  + 125-132
  + The downward semiquaver run is inverted at bar 138
* Dominant Pedal:
  + Bars 140 – 153
* RECAPULATION:
  + Bars 153 – 164
* 1st Subject:
  + Eb Major
  + although clearly the return of the 1st subject, it is given a thicker scoring, with added fp markings.
  + Bars 163-172
  + As before, the 1st Subject is repeated on the clarinet.
  + The music takes a different course at bar 166: the note the Db’s in the bass turning the tonality towards the subdominant
* Dominant Preparation:
  + Bars 182 – 187
  + In sound, this passage is exactly the same as bar 47, only now it functions as a dominant preparation for Eb Major
* 2nd Subject:
  + Bars 187 – 195
  + Eb Major, this corresponds exactly to the exposition, only 4th higher and sometimes a 5th lower; note how Beethoven sometimes adapts the music by transposing it down an octave to make it more playable, e.g. at bar 195
* Extension:
  + Bars 196 – 221
  + As in Exposition but now in tonic key. Note the various ways in which Beethoven has rescored the music.
* Closing Theme:
  + Bars 221 – 233
  + Corresponds with the exposition, only now in the tonic key of Eb Major
* Codetta (Soft):
  + Bars 233 – 241
  + Corresponds closely with the exposition
  + Beethoven swaps a lot of the instrument line around from the previous exposition
* Codetta (Loud):
  + Bars 241 – 249
  + Music takes a turn at bar 245
  + It feels as though he’s going to wrap up the movement but instead he decides to keep us waiting
* CODA:
* Development:
  + Bars 249 – 265
  + Beethoven’s hands the coda acts a mini-development in the exposition. A second chance to rework his motifs.
  + At first, its based on the 1st subject in the lower parts
  + Bar 258, Beethoven develops yet further by inverting the two principal strands of music: the violins take up the opening motif, whilst the cello and double bass have the lyrical descending crotchets idea.
* Bridge + Cadence:
  + Bars 266 – 277
  + Modulates back to Eb Major in bar 267, this return is confirmed by the drawn-out cadence from bars 269 to 277
  + Strings play sustained semibreves, whilst the wind contentedly move around, mainly in friendly arpeggios.
* Coda:
  + Bars 277 – 288
  + This passage is dominated entirely by chords I and V: the double bass simply alternates the root notes of each chord whilst the cello fills out the harmony in arpeggios
  + Beethoven ends emphatically by employing all the instruments for this final passage.
  + Note particularly his increase in the rate of harmonic change to build momentum.
  + Such control of harmonic rhythm to articulate the structure is on of the hallmarks of the classical style
* BRANDENBURG CONCERTOS
* General Background Info:
* The 6 Brandenburg concertos stand as supreme achievements in the concerto grosso literature of the Baroque period.
* Variety of the instrumental combinations they exploit sets them apart from any other work, as does the flexibility of Bach’s writing.
* Allows participants to play both leading and supporting roles in constantly changing pattern of give and take. The Six works, no two which sound alike, encompass an impressive range of style and topic and derive but not limited to the elegancy of the French Suite, exuberance of the Italian Opera and the gravity of German Counterpoint.
* Subtle, yet brilliant the Brandenburg Concertos have an astonishingly vast sample of the era’s emotional universe.
* 1719 Bach visited Berlin on an errand, there he met Christian Ludwig, Margrave of Brandenburg. The following year Bach’s first wife passed away and shortly after Bach found that retaining his position in Cöthen was losing its appeal
* Bach collected a group of his works and sent the score entitled “Six Concertos for Several Instruments” to Christian Ludwig
* This collection was dedicated to Margrave of Brandenburg and then referred to as the Brandenburg concerto
* From Vivaldi, Bach learned the concerto grosso format
* Brandenburg Concerto No.5 in G Major. BMV 1050 (approx.. 1721)
* Johann Sebastian Bach
* Scored for solo flute, solo violin, Violin 1, Violin 2, Viola, Cello and Harpsichord
* Important to note, in ripieno, Bach only writes one violin part rather than his norm of two.
* Harpsichord is given special prominence in this concerto, being elevated from its usual role to serve the supportive capacity, as well as being the unifying timbre throughout the work (harpsichord is always present) and most importantly it accepts a virtuosic position as a featured soloist.
* May be the first time the harpsichord was treated as soloist
* Concerto is in typical fast – slow – fast arrangement
* Bach when playing chamber music would take the viola part so he sit “in the middle of the harmony”
* But in Brandenburg Concerto no. 5 he switched to harpsichord, gave it a knock-out part and in the process invented the modern day keyboard concerto.
* The extended cadenza makes it extremely remarkable.
* Concertos for odd instruments were common but concertos for keyboard instruments were rare.
* It was also popular at this time to adapt Italian concertos for other instruments (such as violin and orchestra) for solo harpsichord (or organ) – which Bach did do with many of Vivaldi’s concertos.
* Why its important:
* The first time ever that the harpsichord had been used in a concerto for anything other than the continuo. It was always in the background, providing the necessary colour and rhythm stability (often conducting as well), the continuo player never really had a chance to shine.
* At the beginning of the opening Allegro it almost seems as though the other soloists (flute and violin) are the more important musical dialogue, but gradually the harpsichord asserts itself, finally brushing all others aside and launching into an extraordinary 65 bar Cadenza (also the longest cadenza ever written out)
* FIRST MOVEMENT:
* Allegro:

Opens with the ritornello, which is al almost continuous flow of rapid notes. Once the ritornello ends the soloists present short melodic ideas, the flute and violin imitating each other playfully. The appearance of the soloists brings a lower dynamic level and a new tone colour.

When the tutti returns, it returns loudly with a brief fragment of the ritornello, but only again to give way to the soloists.

These contrasts of loud ritornello fragments in the tutti, as well as softer solo sections continue throughout the movement.

Soloists music tends to be brilliant, fanciful and personal as compared with the more vigorous and straightforward tutti sections. Solo sections are also more polyphonic in texture than the tutti and stress imitation between the flute and violin.

The Soloists play new material of their own or varied fragments from the ritornello.

This creates a build in tension and listeners anticipate the return of the tutti’s return

Only the harpsichord plays during the final solo section

Bach builds to a tense high point in the movement through brilliant rhythm and dazzling scalic material that require a virtuoso’s skill.

The audience must’ve been marvelling at the amazing result of Bach’s cadenza, and probably would’ve enjoyed it even more since it was the first of its kind!

SECOND MOVEMENT:

Affettuoso (affectionately, tenderly):

Marked contrast from the opening movement, this movement is slow, quiet and in a minor key. Only utilising the 3 solo instruments and a cello (which duplicates left hand of the harpsichordist)

This movement is based on repeated alternation between a main theme and episodes

The main theme is serious and features a dotted rhythm motive.

Its presented alternatively in minor and major keys and uses the harpsichord only as a basso continue accompaniment during the flue and violin duet

In the recurring main theme there is no notated part for the right hand, since harpsichordist is required to improvise off figured bass

Contrasting to the theme, the episodes present melodies played by the harpsichordist’s right hand, and the harpsichord becomes the centre of attention, a soloist.

Thus it’s a soloist as well as the flute and violin

The episodes elaborate on a gentle, two note “sigh” motive as well as the dotted rhythm motive seen in the main theme.

Bach creates melodic variety by turning both the dotted – rhythm motive and the “sight” motive upside down.

Outline:

1. Main theme (minor) – episode (harpsichord melody imitated by flute, violin; minor to major)
2. Main theme (major) – episode (harpsichord melody imitated by violin, flue; major to minor)
3. Main theme (minor) – episode (harpsichord melody answered by “sigh” motive in flute, violin; minor)
4. Main theme (major) – episode (harpsichord melody answered by flute, violin; flute-violin duets answered by harpsichord melody; major to minor)
5. Main theme (minor)

THIRD MOVEMENT:

(Allegro):

The concluding allegro movement is dancelike in character and its in Ternary form (ABA)

The A sections are in major and the B section is in minor

Opening of the movement begins similar to a fugue, with a exuberantly lively subject introduced by the solo violin and then imitated by the flute and harpsichord

After a while, instruments of the tutti – not heard since the opening movement join in playing the subject.

The middle section (B) is in minor and begins softly with a lyrical melody for the flute

This melody starts like the main subject but contains long notes, which gives it a song-like feel.

After the flute, the violin and harpsichord take turns playing this melody, the main subject also has a prominent role throughout the B section and can be heard in the harpsichord solo

Bach achieves both unity and variety by combining the middle section with the main subject and the new lyrical melody related to it.

A loud tutti signals the conclusion of section B, then the solo violin, imitated by the flute announces the return of the opening section (A).

The major key and lively rhythms seem even more joyful after the minor key and reflective the quality of section B.