

Western Classical Music

Baroque Dance Suites

▼ Musical Features

Melody	• Highly ornamented • Long and continuous melody
Rhythm/Tempo	• Driving rhythms • One Affekt (feeling)
Harmony	• Tonic-Dominant • Modulation via Circle of Fifths • Figured Bass
Form	• All dances are in binary form
Texture	• Contrapuntal/Polyphonic
Instrumentation	• Solo Instruments: Flute, Violin, Cello, Harpsichord
Dynamics	• Terraced Dynamics

▼ Movements

1. Allemande	• Moderate tempo • 4/4 • Begins with short unaccented note in an anacrusis • Maintains a flowing style
2. Corrente (Italian)	• Quick and lively • 3/4 or 3/8 • Thin Texture • Contains Running Passages
2. Courante (French)	• Slower than Corrente • 3/2, rhythmic variety sometimes lapses briefly into 6/4 • Starts with upbeat of a (group of) quaver(s) • [Hemiola] making triple sound duple, vice versa
3. Sarabande	• Slow and dignified • 3/2 or 3/4 • Strong accentuation on 2nd beat
4. Gigue	• Rapid • Compound meter derivatives, featuring triplet figuration • Treated fugally • B section is inversed theme

- Optional Dances between Sarabande and Gigue

Minuet (French)	• Triple • Starts on first beat
Gavotte (French)	• 4/4 • Lively character • Starts on third beat
Bourree (French)	• Quick duple time • Starts on last beat

▼ Piano VS Harpsichord

• Sound Production

- Piano: Struck with hammer
- Harpsichord: Plucked with plectrum

• Capabilities

- Piano: Gradation Dynamics, Sustaining Sound
- Harpsichord: Clarity individual lines within polyphonic texture

Classical Period

▼ Musical Features

Melody	• Organised in regular, symmetrical phrases • Tuneful, singable melodies
Rhythm/Tempo	• Common performance directions
Harmony	• Simple harmony, centered around diatonic chords • Prominent tonic-dominant relationship • Modulations to closely related keys
Form	• Sonata-Allegro Form • Minuet and Trio • (Sonata) Rondo • Theme and Variations
Texture	• Clear melody, accompaniment texture • Mostly homophonic
Instrumentation	• Solo Instruments: Flute, Violin, Cello, Piano, Clarinet
Dynamics/Articulation	• Increased range of dynamics and dynamic gradations • Greater variety of articulation marks in score

Romanticism

- Describing music: Dr Smith
 - Dynamic, Rhythm, Structure, Melody, Texture, Harmony

German Lied

- Form:
 - Through Composed: New music for each stanza
 - (Modified) Strophic: Theme keeps repeating (with variation)
- Word painting: Writing music which reflects the literal meaning of the song

Character pieces

Short composition invoking mood, scene, emotion or literary reference

Impressionism

- **Stress on tone color, atmosphere, and fluidity**

▼ Musical Features

Harmony	• Frequent use of extended chords in parallel motion • Use of unusual scales: Pentatonic & Whole tone Scale • Coloristic use of chords
Form and Structure	Avoiding clear cut forms
Instrumental techniques	• Piano: Damper & una corda pedal • Woodwinds: Unusual register • Strings/basses:: muted (con sord)
Melody	• Unclear melodic lines • Homophony rarely used

Eg. Debussy, Ravel

Minimalism

- Key Features
 - Mostly consonant harmony
 - Steady pulse
 - Stasis, minimal and slow transformation
 - Reiterations of musical phrases (cells)
- Eg. Steve Reich, Philip Glass, Terry Riley

Nationalism

▼ Musical Features

Melody	• Derived from eastern European folk musics • Usage of church modes, altered scales
Texture	• All homophonic/contrapuntal (imitative, fugal, canonic) • Parallel moving lines
Harmony	Always around a tonal centre but never in a diatonic key (harsh dissonances, polychords, tone cluster)
Rhythm	• Powerful motoric rhythms • Irregular meters and offbeat accents