



GCSE MUSIC

[Dynamics & Articulation](#)

[Rhythm, Tempo & Metre](#)

[Structure & Form](#)

[Melody](#)

[Instruments](#)

[Texture & Accompaniment](#)

[Harmony & Tonality](#)

[Useful Resources](#)




[History of Western Art Music](#)

Dynamics & Articulation

Dynamics

- In music, “dynamics” is the word used to describe loudness.
- In classical music, Italian words are often used.
- Here are the Italian words for different dynamics: (Note: the words are often shortened to just a couple of letters, usually written in *italics*).
 - Pianissimo / *pp* = very quiet *pp*
 - Piano / *p* = quiet *p*
 - Mezzo-piano / *mp* = a little quiet *mp*
 - Mezzo-forte / *mf* = a little loud *mf*
 - Forte / *f* = loud *f*
 - Fortissimo / *ff* = very loud *ff*
- The dynamics might change during a piece instead of staying constant. Here are some Italian words for changes of dynamics:
 - Sforzando / *sfz* = suddenly loud
 - Crescendo = getting louder
 - Decrescendo = getting quieter
- Dynamic range
 - This is the difference between the quietest moment in a piece and the loudest.
 - If a piece is mostly played forte (*f*, loud) with just a short passage played fortissimo (*ff*, very loud) then it has a *narrow* dynamic range.
 - If a piece starts pianissimo (*pp*, very quiet) and has a passage played forte, then it has a *wide* dynamic range.

Articulation

- Articulation is the way a note is played. Here are some examples of different types of articulation:
 - Staccato
 - Short and snappy
 - Shown with a little dot above the note.
 - Legato
 - Smooth and flowing
 - The opposite of staccato
 - Indicated with a “slur”, a line drawn above a group of notes
 - Accent
 - Extra emphasis is added to the note.
 - Shown with a > sign above a note
 - Vibrato
 - A slight ‘wobble’ is added to a note, e.g. [Sing with Vibrato examples](#)
 - You can’t play vibrato on a piano!

Rhythm, Tempo & Metre

Metre (time signature)

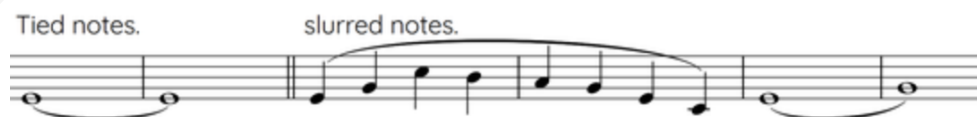
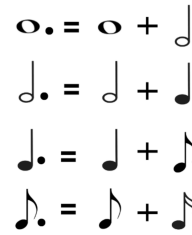
- Music has a beat (or a pulse, or the groove, something you can tap your foot along to) and these beats are grouped together into bars.
 - The number of beats in a bar is the metre, or time signature
 - The metre is written on a score as two numbers stacked on top of one another, like the examples on the right here.
- | | | |
|----------|----------|----------|
| 3 | 4 | 6 |
| 2 | 4 | 8 |
- The number on top tells you how many beats are in a bar...
 - ...and the bottom number tells you what those beats are worth.
 - The top number can be anything (though it's usually 2, 3 or 4)
 - The bottom number can only be one of the following numbers, each representing a note value:
 - 2 = minim (half note)
 - 4 = crotchet (quarter note)
 - 8 = quaver (eighth note)
 - 16 = semiquaver (sixteenth note)
 - So the example time signatures above mean...
 - 3/2 = three minims in a bar
 - 4/4 = four crotchets in a bar
 - 6/8 = six quavers in a bar.
 - Time signatures can be put into different categories, depending on the following:
 - duple (a multiple of 2 on the top)
 - triple (a multiple of 3 on the top)
 - simple (each crotchet is subdivided into two quavers)
 - compound (each crotchet is subdivided into three quavers)
 - The table below shows the most common time signatures with musical examples for each. 4/4 is by far the most common metre of all!

	Simple	Compound
Duple	2/4	6/8
Triple	3/4	9/8
Duple	4/4	12/8

- Tip:
 - When counting along with *simple* metre, you can add the quavers between the beats by counting "1 and 2 and 3 and 4 and" etc
 - When counting along with *compound* metre, you can add the quavers between the beats by counting "1 and-a 2 and-a 3 and-a 4 and-a" etc
- It's difficult to tell 2/4 apart from 4/4, and 6/8 apart from 12/8 – but don't worry, you'll never be required to do this in an exam!

Rhythmic devices

- Dotted rhythms
 - Notes with a dot next to the note head are worth 50% longer
 - In other words, a dotted crotchet is worth a crotchet and a half, or a crotchet + a quaver.
- Hemiola
 - When notes are grouped differently from the time signature.
 - In other words, if you have a piece in 3/4 but the melody or chord changes are grouped in two beats, the music will briefly sound as though it's in 2/4
 - e.g. [YouTube: The Beatles - Here Comes The Sun \(2019 Mix\) at 0:23-0:27](#)
- Syncopation
 - Stress placed on weak beats (between the crotchets)
 - Stuff happening 'off-the-beat' rather than on the beat
 - Swing is an example, where the weak beats are delayed
 - Cross rhythms or polyrhythms are another example, where triplets are played against straight notes (see triplets below)
 - Some examples:
 - [YouTube: Joplin: Maple Leaf Rag - Harmonic & Rhythmic Analysis](#)
 - [YouTube: Abba - Dancing Queen \(Official Music Video Remastered\)](#)
 - [YouTube: Eye of the Tiger](#)
 - [YouTube: Handel: Water Music Suite in D Major, HWV 349 - Hornpipe](#)
 - [YouTube: Duke Ellington - Take the a train \(swing\)](#)
- Triplets
 - Rhythmic feature where three notes are squeezed into the space normally given over to two
 - For example, in 4/4, you can fit 2 minims into a bar. If you use triplet minims however, you are fitting 3 minims into the bar
 - Some examples:
 - [YouTube: Main Theme from "Star Wars"](#)
 - [YouTube: I Want To Hold Your Hand \(Remastered 2015\) 2:08](#)
 - [YouTube: Van Morrison - Moondance 4:02](#)
- Tie
 - When notes are tied together, creating a similar effect to dotted notes.
 - The second note (the one tied to the first note) isn't played as a separate note. Instead, the first note is held on for the length of both notes combined
 - Don't confuse tied notes with slurs! Ties have to be used on notes of the same pitch, while slurs are used for notes of differing pitches and create a legato effect



Tempo

- How fast or slow the music is
- In classical music, Italian words are often used to describe tempo
- Here are some Italian words for different tempos (Note: there are many Italian words for describing tempo, but the following six are the best ones to remember and use)
 - *Largo* = very slow
 - *Adagio* = slow
 - *Andante* = slow / mid tempo (“walking pace”)
 - *Moderato* = mid tempo
 - *Allegro* = quick
 - *Presto* = very quick
- The tempo might change during a piece instead of staying constant. Here are some Italian words for changes of tempo:
 - *Accelerando* = speeding up
 - *Ritardando* = slowing down
 - *Rallentando* = slowing down
- Some changes of tempo might be only momentary, and added for extra expression
 - *Rubato* = flexible or ‘elastic’ tempo
 - *Ritenuto* = sudden, temporary slowing down

Structure & Form

Binary

- AB
- Often both sections repeat
- Often the A section ends in the dominant and the B section starts in the dominant and ends in the tonic.
- e.g. [YouTube](#) Bach - Badinerie from Orchestral Suite in B minor BWV 1067 | Netherlands B...

Ternary

- ABA
- e.g. [YouTube](#) YUNDI - Chopin Prelude no.15 'Raindrop', op.28 B 1:32 / A 3:45
- e.g. [Score](#) / [YouTube](#) London Sketchbook, K. Anh. 109b: No. 38, Andante in E-Flat Major, K...

Sonata form

Section	[: Exposition :]		Development	Recapitulation	
Musical material	1st subject	2nd subject	Both subjects developed	1st subject	2nd subject
Keys	Tonic	Dominant (or relative major)	Begins in dominant, modulates through different keys	Tonic	Tonic

- This is a form very commonly used in the first movement of symphonies
- It has three main sections:
 - Exposition (two main melodies: 1st subject = tonic, 2nd subject = dominant)
 - Development (both subjects treated to variations and more distant modulations)
 - Recapitulation ("double return" with both subjects played again in tonic)
- The Exposition is often repeated to give the listener a chance to get familiar with the main subjects.
- Extra sections are sometimes added to the beginning or end, such as an introduction or a coda (an extra bit at the end).
- e.g. [YouTube](#) Analysis of sonata form of Mozart's Piano Sonata No. 16 in C major KV 545 - ...

Minuet and trio

- Dance form, usually in compound time, featuring short sections with repeat markings
- Roughly in ABA format, where the minuet (A) is performed with repeats, then the trio with repeats (B) and finally a return to the minuet (A) without repeats.
- Often used as the third movement in a symphony
- e.g. [YouTube](#) Analysis of Minuet and Trio Joseph Haydn's No. 94 'Surprise' Symphony. Mov...

Theme and variations

- A main theme is presented and then followed by many different versions with varying instrumentation, harmony, texture etc
- Here are two examples. Check the timestamps to hear each variation.

▶ Benjamin Britten - The Young Person's Guide to the Orc.	▶ Ludwig van Beethoven...
0:02 - 0:23 Full Orchestra	0:52 Variation 1
0:23 - 0:46 Woodwinds (flute, piccolo, oboe, clarinet, bassoon)	1:46 Variation 2
0:46 - 1:06 Brass (French horn, trumpet, trombone and tuba)	2:28 Variation 3
1:06 - 1:23 Strings (violin, viola, cello, double bass and harp)	3:03 Variation 4
1:23 - 1:39 Percussion	3:45 Variation 5
1:39 - 1:57 Full Orchestra	4:38 Variation 6
	5:16 Variation 7
	5:53 Variation 8
	6:27 Variation 9

Concerto

- A piece for a soloist (or a small group of soloists) and an ensemble (usually an orchestra)
- Usually in three movements: a fast movement, then a slow one, then a fast one
 - In the Baroque period, the first movements of concertos were usually in Ritornello form (see below)
 - The structure and style of concertos changed from the Baroque period into the Classical and Romantic periods. Some vocabulary listed below, such as concerto grosso, concertino and ripieno, is only relevant for Baroque concertos
 - In the Classical and Romantic periods, the first movements of concertos were usually in an adapted version of sonata form, shown in the table below:

Section	Exposition 1	Exposition 2	[solo]	Development	[solo]	Recapitulation	Cadenza	Coda
Keys	I	I → V		V → various		I	Ic → V	I
Players	Orchestra	Soloist + Orchestra	soloist	Soloist + Orchestra	soloist	Orchestra (soloist)	soloist	Orchestra

- Some examples:
 - [▶ Nigel Kennedy - Vivaldi "Summer" 3rd Movement](#)
 - [▶ Haydn: Trumpet Concerto / Tarkövi · Minkowski · Karajan-Academy of the ...](#)
 - [▶ Arthur Rubinstein - Grieg - Piano Concerto in A minor, Op 16](#)

Cadenza

- A section towards the end of the first movement of a Classical or Romantic concerto where the soloist plays unaccompanied
- This is a chance for the soloist to show off his or her virtuosic instrumental abilities
- Sometimes these were improvised, but more often they're precomposed
- They usually begin on a tonic chord in second inversion (Ic or I6/4) and end on the dominant, preparing the music for a return to the tonic for the orchestral coda
- Some examples:
 - [Wolfgang Amadeus Mozart - Piano Concerto No. 17 in G major, K. 453](#) 9:19
 - [Beethoven: Piano Concerto No. 1 in C major, Op. 15 \(with Full Score\)](#) 12:44

Ritornello form

- A type of rondo form, where a recurring main section (called the "ritornello") alternates with contrasting sections (called "episodes")
- The ritornello sections are played by the ensemble (called the "ripieno") while the contrasting sections are played by the soloist (or soloists, as there may be several)
- The ritornello section is usually played in its entirety for its first and last occurrence, but the appearances throughout the middle of the piece might be shortened
- There could be many episodes throughout the piece! The table below shows an example of ritornello form with only two episodes.

Section	Ritornello 1	Episode 1	Ritornello 2	Episode 2	Ritornello 3
Players	Ripieno	Soloist/s with accompaniment	Ripieno	Soloist/s with accompaniment	Ripieno

Concerto grosso

- A type of Baroque concerto with multiple soloists
- A group of soloists is called a "concertino"
- e.g. [Bach - Brandenburg Concerto No. 5 in D major BWV 1050 - Sato | Netherland...](#)
 - In Bach's fifth Brandenburg Concerto, the concertino is made up of a flute, a violin and a harpsichord. The ripieno (the accompanying ensemble) is a string group (violins, violas and cellos and/or double basses)

Rondo

- ABACADA... etc
- An A section is repeated between new, unrepeated sections.
- Here are two examples. Check the timestamps to hear each section.
 - [Beethoven "Für Elise" Paul Barton, FEURICH 218 piano](#)
 - A 0:00 / B 1:16 / A 1:42 / C 2:16 / A 2:54
 - [Mozart "Rondo Alla Turca" - P. Barton, FEURICH 218 piano](#)
 - A 0:00 / B 0:19 / A 0:27 / C 0:47 / D 1:02 / E 1:16 / C 1:43 / A 1:58

Fugue

- A polyphonic style where an initial melodic idea is imitated and developed by all other parts, usually with a staggered entry
- e.g. ["I'm a Barbie girl"](#) but it's a three voice fugue! 🎹🎤 - Josep Castanyer Alonso

Strophic

- AAA... etc
- A song where a single verse is repeated with changing lyrics
- Here are two examples:
 - [Bob Dylan - It's All Over Now, Baby Blue \(Official Audio\)](#)
 - [The National Anthem \(arr. Elgar\) \(1995 Remastered Version\)](#)

32-bar song form

- AABA
- Each section is 8 bars long, which adds up to 32 bars total
- Often used for ballads
- Here are two examples:
 - [Somewhere Over the Rainbow - The Wizard of Oz \(1/8\) Movie CLIP \(1939\)...](#)
 - [Bob Dylan - Make You Feel My Love \(Official Audio\)](#)

12-bar blues

- Very commonly used in blues music
- Uses the following chord sequence:

I	I	I	I
IV	IV	I	I
V	IV	I	I

- Small variations are often made, such as:

I	IV	I	I
IV	IV	I	I
V7	IV	I	V7

- Here are three examples:
 - [Blues Shuffle in A](#)
 - [Johnny B. Goode - Back to the Future \(9/10\) Movie CLIP \(1985\) HD](#)
 - [Have You Ever Loved A Woman](#)

Pop Song Sections

- Intro
 - The beginning of a pop song, usually before the singing starts
 - e.g. 0:00 - 0:05 [▶ Taylor Swift - Shake It Off](#)
- Verse-Chorus
 - Pop songs often use “verse-chorus” structure, where the verse and the chorus contrast
 - Each verse usually has the same chords and melody, but with different lyrics;
 - Each chorus usually has the same chords, melody *and* lyrics, and is usually the most memorable, catchy part of the song, where the audience might be expected to know all the words and sing along.
 - e.g. verses: 0:05-0:28 & 1:05-1:28 [▶ Taylor Swift - Shake It Off](#)
 - e.g. choruses: 0:41-1:04 & 1:41-2:18 [▶ Taylor Swift - Shake It Off](#)
- Pre-Chorus
 - Sometimes songs have a short section in between verses and choruses that act as a sort of build up to the chorus, or a transition from the verse to the chorus
 - The musical material is usually different from that heard in the verses and chorus
 - e.g. 0:28 - 0:40 & 1:28-1:40 [▶ Taylor Swift - Shake It Off](#)
- Bridge / Middle 8
 - A section of music designed to contrast with both the verses and choruses
 - This is often heard in the second half of a song, perhaps replacing a verse, heard before the final chorus
 - A middle 8 is just a name for a bridge that’s eight bars long
 - e.g. 2:18 - 2:44 [▶ Taylor Swift - Shake It Off](#)
- Outro
 - Just as an intro begins a song, an outro ends a song
 - Sometimes songs have ‘fade-outs’, where the volume is decreased to silence
- Coda
 - Sometimes, instead of a simple and short outro, songs have a longer final section with new musical material
 - Whilst the introduction is like the song introducing itself, the coda is the song saying goodbye and signing off
 - Some famous codas are very long and repetitive
 - For example:
 - 3:59 [▶ The Beatles - Hey Jude](#)
 - 3:17 [▶ Elbow - One Day Like This \(Glastonbury 2017\)](#)
 - 3:26 [▶ The Who - Baba O’Riley \(Lyric Video\)](#)
 - 2:40 [▶ The Beatles - Hello, Goodbye](#)
- Instrumental Break
 - Usually during the second half of a song, a short section where the singing drops out and the backing instruments come to the forefront
 - e.g. 2:10 - 2:28 [▶ Dua Lipa - Pretty Please \(Official Lyrics Video\)](#)

Melody

Pitch range: narrow / wide

- How high or low a melody is
- The distance between the lowest and highest notes of the melody
 - If the lowest note is C and the highest note is G, then the pitch range is a fifth

Intervals: conjunct / disjunct

- Intervals are the gaps between notes (e.g. minor 3rd, perfect 5th, major 7th etc)
- Conjunct is movement by step, like a scale
- Disjunct is movement by leap

Direction: ascending / descending / monotone

- Ascending phrases or intervals go up in pitch
- Descending phrases or intervals go down in pitch
- Monotonous phrases stay on the same pitch

Lyrics: melismatic / syllabic


- Syllabic melodies use one note for each syllable of the words
- Melisma is where more than one note is used for a single syllable
- Only vocal melodies can be described as either melismatic or syllabic because it refers to how words are set to music. Violins can't sing words!

Sequence

- A little bit of melody that gets repeated at a higher or lower pitch
- The size and direction of the intervals remain the same
- “God Save the King” contains a sequence, as the melody for ‘send him victorious’ is repeated at a lower pitch in the following line, ‘happy and glorious’.



send him vic - tor - i-ous hap-py and glo - ri-ous

-  Songs that use Sequence

Call & Response

- A melodic “statement” is “answered” by a responding melody, possibly in a different pitch range or by a different instrument
- For example, in the chorus of “[Call Me Maybe](#)” each line of singing is answered by a short phrase played by the strings

Motif

- A short, memorable musical phrase, either as part of a melody or chords
- It will often recur as an important part of a composition

Phrase

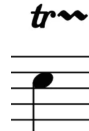
- Just as language is broken up into sentences, so melodies are broken into phrases
- In classical music, phrases end with cadences
- Melodic phrases are often four bars long, or approximately equivalent to a section of melody you could sing in one breath

Ornamentation

- Decorations given to the melody
- For example:

- Trill

- Alternating rapidly between two notes
- A trill on the note C would be played C-D-C-D-C-D-C etc



- Mordent

- A quick move to the neighbouring note (either above or below) and back
- A turn on C would be played C-D-C.



- Turn

- The note above and the note below are played, with the original melody note before and after all of them.
- A mordent on C is played C-D-C-B-C



- Appoggiatura

- Looks like a very small note written just before a melody note
- It takes on half the value of the note it's written next to. For example, a crotchet with an appoggiatura is played as two quavers.



- Acciaccatura

- Also called a 'grace note' or a 'crushed note'
- It looks like a very small quaver with a slash through it
- This note is to be played as fast as possible



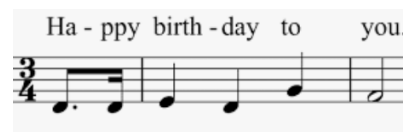
- Glissando

- A slide between two notes
- On instruments like violins, or when singing, this can be a continuous change of pitch
- On keyboard instruments it's played by sliding your finger quickly across the keys



Anacrusis

- The melody starts before the downbeat of the first bar
- When counting bars, you don't count the anacrusis
- "Happy Birthday" begins with an anacrusis, as the first downbeat is on the syllable 'birth-'.



Voices

- Different people have different types of singing voices. These types can be categorised by their 'range', the distance between the lowest note and the highest note someone can sing.
 - Soprano - higher female voice
 - Mezzo soprano - between soprano and alto, the most common women's voice
 - Alto - lower female voice
 - Tenor - higher male voice
 - Baritone - halfway between tenor and bass, the most common men's voice
 - Bass - low male voice
- Falsetto
 - A method of singing notes higher than a singer's normal range by using the muscles of the vocal folds in a different way and not projecting from the chest or diaphragm.
 - Often has a breathier, flute-like quality
 - Sometimes called 'head voice' as opposed to 'chest voice'
 - [▶ We measured pop music's falsetto obsession](#)

Leitmotif

- A melody that represents a character or an idea
- Used in film music and opera
- Here are some famous examples of leitmotifs that represent characters in films:
 - Jaws: [▶ Main Title/John Williams/Jaws \(From The "Jaws" Soundtrack\)](#)
 - Hedwig: [▶ Hedwig's Theme](#)
 - James Bond: [▶ 007 : James Bond : Theme](#)
 - Indiana Jones: [▶ Indiana Jones • Main Theme • John Williams](#)

Angular

- Angular melodies use large, often dissonant leaps, often in alternating directions
- Atonal melodies of the early 20th century are often described as angular

Fanfare

- A short flourish played on brass instruments, usually featuring triplets and basic triadic harmony, to announce the arrival of an important person or occasion
 - [Here's an example from Star Wars Episode IV, 0:00 - 0:19](#)
 - [A fanfare for Queen Elizabeth II](#)
 - [20th Century Fox](#)

Fragmentation

- Breaking up a melody into smaller pieces
- These smaller pieces of the melody are often then developed in new ways

Blues scale / blue notes

- The blues scale is an alteration of the minor pentatonic scale
- Starting on C, it contains the notes:
 - C - Eb - F - F# - G - Bb - C
- It's often used in combination with major chords to create a dissonance between major thirds (C - E) and minor thirds (C - Eb)
- Often used in rock, pop and jazz music, influenced by blues music
- 'Blue notes' refer to minor 3rds, minor 7ths and augmented 4ths (the Eb, Bb and F# show above) used in melodies.

Instruments

Orchestral Instruments

Family	Woodwinds	Brass	Percussion	Strings
Main instruments	Flute Oboe Clarinet Bassoon	French horn Trumpet Trombone, i Trombone, ii	Timpani	Violin Viola Cello Double bass
Additional instruments & playing techniques	Baroque flute Piccolo Cor Anglais Saxophone	Baroque trumpet Baroque horn, i Baroque horn, ii Bass trombone Tuba	Bass drum Snare Triangle Cymbal Chimes Drum kit Tambourine Shaker Cow bell Tam-tam Vibraphone Glockenspiel	Baroque violin Playing techniques: Bowed Pizzicato Col legno Double stopping

See each family of orchestral instruments play together here

The Young Person's Guide to the Orchestra by Benjamin Britten

[0:02](#) - [0:23](#) Full Orchestra
[0:23](#) - [0:46](#) Woodwinds (flute, piccolo, oboe, clarinet and bassoon)
[0:46](#) - [1:06](#) Brass (French horn, trumpet, trombone and tuba)
[1:06](#) - [1:23](#) Strings (violin, viola, cello, double bass and harp)
[1:23](#) - [1:39](#) Percussion
[1:39](#) - [1:57](#) Full Orchestra

Other instruments

Piano
[Harpichord](#)
[Celeste](#)
[Organ](#)
 Synthesisers
 Electric guitar
 Bass guitar
 Acoustic guitar
[Harp](#)

Timbre

- The sound quality of an instrument, so that two different instruments (for example a piano and a saxophone) sound different when playing the same pitch at the same volume.

Terraced dynamics

- Sudden changes between contrasting dynamics without any gradual changes between them. For example, four bars of forte followed by four bars of piano without a decrescendo between them. Heard in baroque era music.

Concertino

- A small group of soloists found in a baroque era concerto grosso.

Ripieno

- In baroque concertos, the ripieno are the accompanying instruments. Most often, the ripieno is made up of strings (violins and viola) and a continuo part (usually played by a cello and harpsichord).

Continuo

- An accompanying part in baroque music, featuring a bass line and chords. Only the bassline is notated and included in the score. The chords would then be improvised over the top.
- Most often played by a harpsichord, the continuo is heard in most baroque music and almost never heard outside the baroque era.

Virtuoso

- A very skilled musician. Virtuosity was an important feature of concertos in the romantic period. The cadenza (a solo passage found at the end of the first movement of concerto) acted as an opportunity for virtuosos to show off their skills.

Music Technology

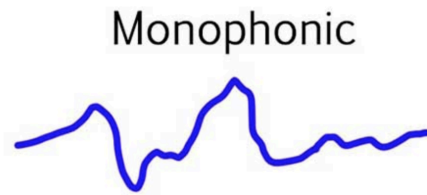
- Track
 - A recording of an individual instrument or voice.
- Multi-track
 - A recording that has many instruments or voices all recorded onto separate tracks so that they can be mixed separately.
- Overdubbing
 - Adding new tracks to a recording.
 - Recordings can be multi-tracked with all performers playing at the same time onto different tracks, but overdubbing is where new parts are recorded later on by playing the recording from the start and recording over the top.
- Mixing
 - The volume, panning, reverb and EQ applied to different tracks in a recording
- Automation
 - Setting adjustments to the mix so that they automatically take place throughout a recording.
 - For example, you might decide you want a piano part to start quiet before increasing the volume later in the song. By automating this change, it'll take place automatically without you having to do it manually each time.

- Stereo
 - When you listen to music on speakers or headphones it comes from two speakers. One is placed to your left, or is in your left ear, and the other is on the right. The space between these is called the stereo field
 - Three studio effects combine to make the music sound like it's coming from an imaginary space just in front of you
 - Panning
 - Panning describes moving a sound from left to right
 - Compare these two mixes of the same song, one in mono and the other in stereo. In the stereo version, notice how some instruments are panned to the right (like the bass guitar) and others to the left (like the drums)
 - Mono: [▶ Paperback Writer \(Mono\)](#)
 - Stereo: [▶ Paperback Writer \(Remastered 2015\)](#)
 - Reverb
 - Reverb is a type of echo, like the sort of thing you hear when you're in a large space like a cathedral
 - It can be used to make sounds appear further away in a mix
 - Notice how in the example below the reverb is suddenly removed at 1:45, making the vocalist sound as though he's suddenly moved right up close to you from far away
 - [▶ Everything Everything - Mercury and Me \(Official Vid...\)](#)
 - EQ
 - This describes the amount of bass or treble heard in the music
 - The below example starts with only the bass audible (0:00-0:15) before the treble is added slowly (0:15-0:30)
 - [▶ Daft Punk - Around the World \(Official Audio\)](#)
- Loops
 - A short recording of music that is played over and over again
 - This is different from an ostinato because with an ostinato the same notes are played by a performer over and over again, but with loops, a short section of a recording is repeated, creating a perfect recreation that would be impossible to achieve by playing the part live.
- Samples
 - Recordings of sounds repurposed in new recordings.
 - Samples can be sections of other songs, notes played on instruments, or non-musical sounds from everyday life.
 - Dance music and hip-hop often use many looped samples.
 - Here are some examples demonstrating how samples are created and used:
 - [▶ Sample Breakdown: Fatboy Slim - The Rockafeller Skank](#)
 - [▶ Sample Breakdown: Fatboy Slim - Praise You](#)
 - [▶ Sample Breakdown: Moby - Porcelain](#)

Texture & Accompaniment

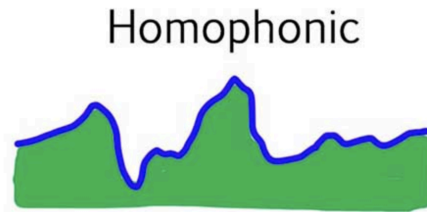
Monophonic

- One melody part, with no accompaniment
- Could be in octaves, or performed by multiple instruments
- When a group sings happy birthday to someone, this is monophonic



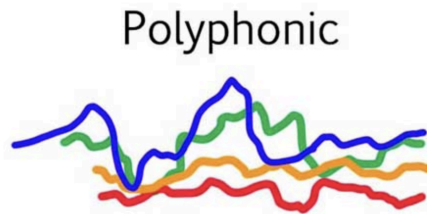
Homophonic

- Melody & accompaniment
- Most pop music is homophonic
- Most classical-era music is homophonic



Polyphonic

- Lots of individual melodic parts interweaving
- Usually only found in Baroque-era music
 - [Bach visualised](#)



Heterophonic

- The same melody is played by at least one instrument or voice, but with small variations added by each one so that the melody isn't identical (this would simply be unison)

Antiphonic

- Also called call & response, question & answer, or dialogue
- A musical statement made by an instrument, voice, or group of instruments is followed by an answering statement by a different instrument or group of instruments.

Canon

- A melody is imitated by other voices or instruments that join in after a short delay
- The original melody and the subsequent imitations then harmonise with one another
- This is an example of counterpoint, a type of polyphony
- "Frère Jacques" is a famous example:
 - [Canon Balls I: Frère Jacques | Music With Mr. DelGaudio | a visual canon](#)

Alberti bass

- A type of accompaniment, and an example of broken chords
- Chord notes broken and played in the order |: 1 5 3 5 :|
- Examples
 - [Mozart K545](#) 0:00-0:14, piano left hand
 - [The Beatles "Hello, Goodbye"](#) 0:10-0:18, bass guitar

Arpeggios (broken chords)

- The notes of a chord are played one after the other instead of altogether

Ostinato / Riff

- A short melody that repeats again and again, often as part of the accompaniment
- Rock music has many good riffs:
 - [▶ Led Zeppelin - Whole Lotta Love \(Official Music Video\)](#)
 - [▶ Smoke on the Water](#)
 - [▶ Seven Nation Army](#)
- But many classical works also use ostinati:
 - [▶ György Ligeti - Musica Ricercata \[7/11\]](#)
 - [▶ Sound the trumpet \(H. Purcell\) Score Animation](#)
 - [▶ Pachelbel Canon in D Major - the original and best version.](#)

Counter-melody

- A second melody played alongside the main melody creating counterpoint or supporting or responding to it in some way
- For example, in the chorus of The Beatles' "She's Leaving Home", the main melody has the lyrics 'she is leaving' while the countermelody is 'we gave her most of our lives'
 - [▶ She's Leaving Home \(Remastered 2009\) \(0:50\)](#)

Imitation

- A melody is played by one instrument or voice and then copied by another instrument or voice
- The second 'copying' part can either play the initial melody exactly as it was first heard, or vary it in some way, perhaps by changing the direction of the intervals, adding decoration or changing the rhythms
- [▶ Queen Live Aid 1985 - EEEEEEOOOOOO](#)

Rhythm section

- In pop, rock and jazz music, the rhythm section is the group of instruments that provide accompaniment to melodic instruments or voices by playing chords, bass lines and percussion
- It typically consists of:
 - Drum kit (plus auxiliary percussion such as tambourines, shakers, clave etc)
 - Bass guitar (or a double bass in acoustic jazz)
 - Guitar (electric and/or acoustic)
 - Piano (and/or an electric keyboard)

Walking bass

- A bass line that uses arpeggios and scalar passages (moving by step) in a regular rhythm to 'walk' between the root notes of chords
- For example: [▶ Moondance \(2013 Remaster\)](#)

String Quartet

- A standard ensemble used for classical chamber music
 - Chamber music is music performed using a small group in a small venue, as opposed to large symphony orchestras performing in large concert halls
- Consists of:
 - Violin I
 - Violin II
 - Viola
 - Cello
- As well as the name of an ensemble, it's also the name of a type of composition with four movements, the first of which is usually in sonata form.
- For example: [▶ Quatuor Ebène : Bela Bartok String quartet Nr. 4 C-major Sz 91](#)

Basso continuo

- An accompaniment part featuring a fully composed bass line and harmonic outline
- A defining feature of the baroque period, it's very often present in baroque music and extremely rare outside of it
- Often played by a harpsichord, organ, lute or other chordal instruments
- Though the bass line was written out, the accompanying chords were only vaguely outlined and had to be improvised (or 'realised') by the continuo player, who used a shorthand notation system (called 'figures') to indicate which chords should be used.
- [▶ Basso continuo | Netherlands Bach Society](#)

Tutti

- All instruments in the ensemble playing together

Harmony & Tonality

Chords

- Two or more notes played or grouped together.
- The most common types of chords are triads, which are made up of three notes played together.
 - Triads are usually made up of a root note, plus notes a third and a fifth higher.
 - e.g. In the key of C major, a chord rooted on C would be made up of C, E and G.
- Chords can be major or minor depending on whether the interval between the 1st and 3rd is major or minor.
 - The chord given above, made up of C, E and G, is a C major chord, because the interval between C and E is a major third.
 - A chord made up of C, Eb and G would be a C minor chord, because the interval between C and Eb is a minor third.
- Chords often provide a harmonic accompaniment for melodies.



Roman Numerals

- Roman Numerals (I, II, III, IV, V, VI, VII) are often used to refer to chords
- This is useful because you can describe a chord sequence without having to specify which key it's happening in.

Scale degrees

- Each note in a scale can be referred to by a number, a Roman Numeral, or another name that describes its 'function'.
- Each note in a scale also acts as the root of a chord
- Each note or chord in the key has a particular role to play, such as the 1st note having a 'tonic' function, which makes it sound like home.
- Here are the numbers, numerals, and functions, and a couple of examples of which notes these correspond to in different keys:

Number	Numeral	Function	C major	A major	Eb major	D minor
1st	I	Tonic	C	A	Eb	D
2nd	II	Supertonic	D	B	F	E
3rd	III	Mediant	E	C#	G	F
4th	IV	Subdominant	F	D	Ab	G
5th	V	Dominant	G	E	Bb	A
6th	VI	Submediant	A	F#	C	Bb
7th	VII	Subtonic / Leading	B	G#	D	C
1st	I	Tonic	C	A	Eb	D

Primary chords

- Chords I, IV and V in any key
- These are the most commonly used chords
- Here are some examples of primary chords in different keys (the 'm' after a note means the chord is minor)

Chord	Key								
	C major	G major	D major	A minor	E minor	F major	D minor	Bb major	E major
I	C	G	D	Am	Em	F	Dm	Bb	E
IV	F	C	G	Dm	Am	Bb	Gm	Eb	A
V	G	D	A	Em	Bm	C	Am	F	B

Secondary chords

- Chords borrowed from a different key
- Usually they're borrowed from one of the keys of a chord belonging to the tonic key
- The most common type is a secondary dominant.
 - This is a dominant chord (chord V) belonging to one of the chords of the tonic key. For example in C major:

Degree	Chord in C major	Dominant
II	Dm	A
III	Em	B
IV	F	C
V	G	D
VI	Am	E

Modulation

- A switch from one key to another
- It's most common for pieces to modulate to closely related keys, such as the dominant key (the key a fifth away from the tonic) or the relative major or minor.
- There are two types of modulation:
 - Prepared, where shared chords are used to make a seamless transition;
 - Unprepared, where the music abruptly changes key

Diatonic, Non-diatonic & Chromatic

- Diatonic notes are the notes found in the scale belonging to the key of the music
 - For example, for a piece in C major, the diatonic notes are C - D - E - F - G - A - B
- Non-diatonic notes are notes not included in the scale belonging to the key of the music
 - For example, in C major, F# and Eb are examples of non-diatonic notes
- Chromaticism is the use of non-diatonic notes
 - The chromatic scale is made up of notes a semitone apart
 - C - C# - D - D# - E - F - F# - G - G# - A - A# - B
 - Pieces of music can be described as 'chromatic' if they often use non-diatonic notes, or if they include sections of the chromatic scale
 - [▶ Flight of the Bumblebee \(arr. Rachmaninoff\) P. Barton, FEURICH piano](#)

Pedal / drone

- A note that's held, usually in the bass, whilst the melody and chords change above it
- Usually played on the tonic (a tonic pedal) or the dominant (a dominant pedal)
- Can sometimes be the highest note of the texture, in which case it's called an inverted pedal
- Here are some examples:
 - Tonic pedal [▶ The Massed Pipes and Drums | Edinburgh Military Tattoo - BBC](#)
 - Inverted pedal [▶ Stay](#)
 - Inverted pedal [▶ Oasis - Wonderwall \(Official Video\)](#)

Tonality

- The key quality of a piece of music, most usually either major or minor.
- There are basically four types of tonality, two of which are 'functional' (meaning they use familiar harmonic devices such as cadences) and two are 'non-functional' (meaning they don't use cadences).
 - Functional
 - **Major**
 - Major keys have major tonic, subdominant and dominant chords
 - They have a bright, happy sound
 - [▶ Rossini: "Guillaume Tell" Overture / Abbado · Berliner Philha...](#)
 - **Minor**
 - Minor keys have a minor tonic and subdominant chord, but major dominant chords (dominant chords always have to be major)
 - They have a solemn, serious sound
 - [▶ Mozart: Symphony No. 40 / Rattle · Berliner Philharmoniker](#)
 - Non-functional
 - **Modal**
 - Modes are scales that don't fit perfectly into either category of major or minor
 - Although modal music might sound broadly happy (and therefore major) or solemn (minor), they don't use chord functions like truly major or minor keys, and therefore don't use cadences
 - [▶ The Simpsons Opening Credits and Theme Song](#)
 - **Atonal**
 - Major, minor and modal music is all based on having a hierarchy of notes. The first note of the scale (the tonic) is the most important note, and is treated as the home of the key.
 - Atonal music treats all notes of the chromatic scale equally
 - It can be very difficult to listen to, sounding dissonant, angular and almost impossible to follow along with.
 - It's often used in film music to portray anger or madness
 - [▶ Olivier Messiaen - Petites esquisses d'oiseaux \(1985\)](#)
 - [▶ Penderecki: Threnody to the Victims of Hiroshima - Urbański...](#)

Cadences

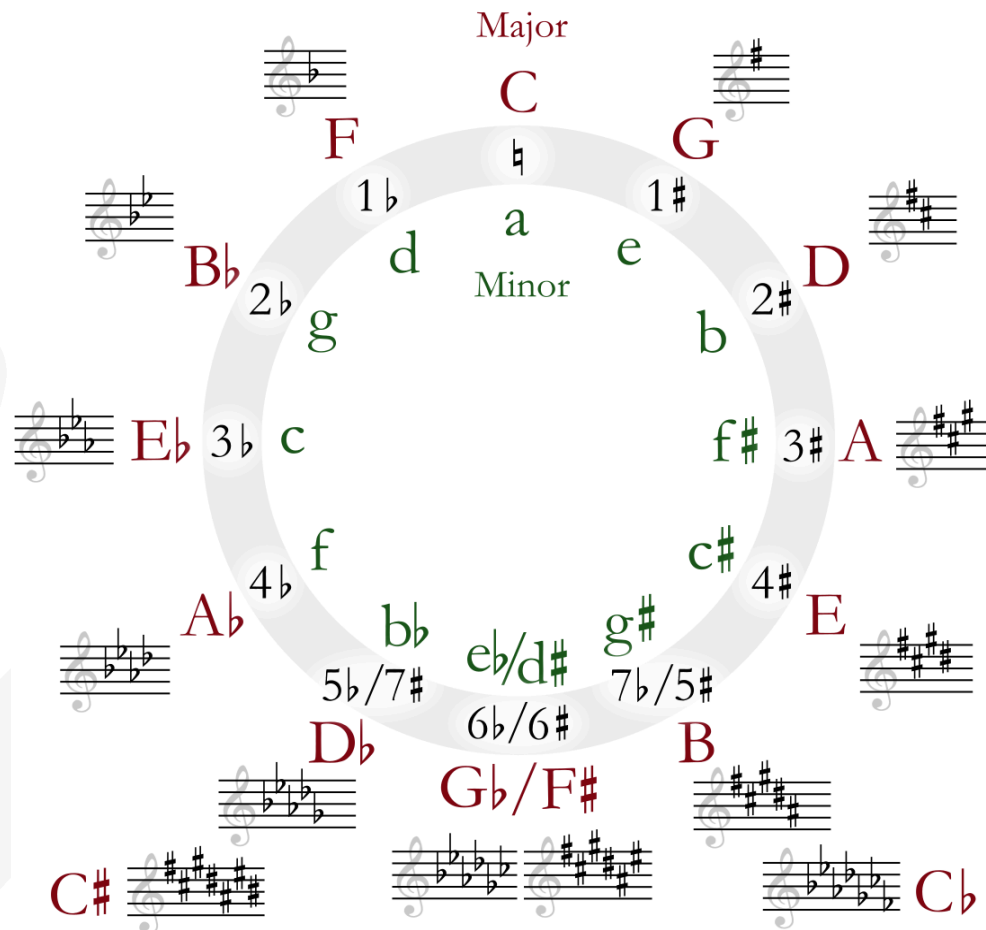
- Cadences are chord changes (one chord followed by a different chord) found at the end of musical phrases or pieces.
- There are four main types

Cadence type	Cadence name	Chord change
Finished	Perfect	V → I
	Plagal	IV → I
Unfinished	Interrupted	V → something other than I
	Imperfect	anything → V

- **Perfect**, where chord V is followed by chord I;
 - For example, in C major, a G major chord followed by a C major chord.
- **Plagal**, where chord IV is followed by chord I;
 - For example, in C major, an F major chord followed by a C major chord.
- **Interrupted**, where chord V is followed by any chord *other than I*;
 - For example, in C major, a G major chord followed by an A minor chord (which is chord VI, or the relative minor, of C major).
- **Imperfect**, where any chord is followed by chord V.
 - For example, in C major, a D minor chord followed by a G major chord (since D minor is chord II)
- These four types can be categorised as either 'finished' or 'unfinished'
 - Finished cadences all arrive on chord I. This makes the music sound as though it has arrived back home, and can end (although pieces often continue even after a finished cadence).
 - Unfinished cadences don't arrive at chord I. This makes the music sound as though it hasn't yet arrived back home and must carry on
- Perfect cadences are by far the most common.
- Interrupted cadences are 'interruptions' of perfect cadences.
 - Both perfect cadences and interrupted cadences begin on chord V. Chord V creates a sense of anticipation that chord I is about to be heard.
 - Perfect cadences satisfy that expectation, whereas interrupted cadences sound like a surprise because the music goes somewhere else instead.
- Here are some examples:
 - Perfect 6:21 [▶ Mozart - Piano Sonata No. 3 in B-flat major, K. 281, Complet...](#)
 - Plagal 2:27 [▶ Händel: Messiah - 4. And the glory of the Lord - Gardiner](#)
 - Interrupted 5:56 [▶ Mozart - Piano Sonata No. 3 in B-flat major, K. 281, Complet...](#)
 - Imperfect 0:06 [▶ The Magic Flute: "Ein Madchen oder Weibchen"](#)

Circle of Fifths

- A diagram showing all the notes of a chromatic scale arranged by the interval of a fifth
 - Instruments (such as guitars, pianos, violins) are usually arranged by semitones, so that C is followed by C#, D, D#, E etc.
 - Instead, the circle of fifths arranges the notes with the interval of a fifth between each one, so that C is followed by G, then D, A, E, B etc.
- Neighbouring keys are the most closely related. For example, the key of G major is very similar to the key of C major as they only have one note different (C major has an F natural, while G major has an F#)
 - Pieces of music will often modulate to a key a fifth away
- Shows all the key signatures, including the number of sharps (#) or flats (b) included in that key, and which notes are sharpened or flats
- Shows the relative minor key associated with each major key
 - Relative keys share a key signature. For example, G major has one sharp, F#, and its relative minor key, E minor, also has one sharp, F#.
- Sharps and flats are always added in the same order, which is also ordered by fifth intervals. (Notice that the order of flats is simply the order of sharps in reverse!)
 - Sharps: F - C - G - D - A - E - B
 - Flats: B - E - A - D - G - C - F



Scales

- A series of notes ordered by pitch and separated by steps
- Every key has a scale associated with it and most of the melody and chords are taken from the set of notes of the scale
- The key signature of the piece indicates the root note of the scale and the number of sharps or flats included in it.
 - To find the notes of a scale you can follow two steps:
 - 1. Order the note names in alphabetical order starting with the root note
 - 2. Add in any sharps or flats belonging to that key
 - For example, to find the D major scale, you order the notes starting from D, and then add the two sharps belonging to that key (F# and C#). This gives:
 - D - E - F# - G - A - B - C# - D
- Most scales are either major or minor
 - Major scales have major 3rds, major 6ths and major 7ths
 - Minor scales have minor 3rds, minor 6ths and minor 7ths
 - Notice the difference between the C major and C minor scales:

	1st	2nd	3rd	4th	5th	6th	7th
C major	C	D	E	F	G	A	B
C minor	C	D	E \flat	F	G	A \flat	B \flat

- There is only one type of major scale, but there are three types of minor scales: natural, harmonic and melodic.
 - Natural minor scales use the notes given by the key signature (so the C minor scale given in the table above is a natural minor scale)
 - Harmonic minor scales are used for harmony in functional minor keys, as they allow for the use of the dominant chord, used in three types of cadence.
 - The 7th note of the scale is raised by a semitone
 - Melodic minor scales are used for melodies in functional minor keys
 - The 6th and 7th notes of the scale are raised by a semitone when ascending, but they return to their natural position when descending
 - Compare the natural, harmonic and ascending melodic minor scales for A:

	1st	2nd	3rd	4th	5th	6th	7th
Natural	A	B	C	D	E	F	G
Harmonic	A	B	C	D	E	F	G#
Melodic	A	B	C	D	E	F#	G#

- Other scales, such as modes, the chromatic scale, and the whole tone scale, are neither major nor minor and therefore have a very different sound.

Unison

- A melody is played at the same pitch by multiple instruments (either the same type of instrument or different types) or voices
- This can easily be confused with parts being doubled an octave apart, so be careful!

Suspensions

- Suspensions have three parts:
 1. Preparation (P)
 2. Suspension (S)
 3. Resolution (R)
- A note is prepared by being played as part of a chord that it belongs to, such as the note F in an F major chord (which contains the notes F, A and C)
- The note is suspended when the underlying harmony changes, but the note remains in place, such as if the chord changes to C major (which should contain C, E, G) but the F remains in place
- The note is resolved when it descends by step onto a note that belongs to the new chord, such as the F resolving down to the E.
- For example, in the song "[Wrecking Ball](#)", at 0:40 the words 'I came in like a' are (P), 'wreck-' is (S) and '-ing ball' are (R)



Consonance & Dissonance

- Consonances are 'nice-sounding' harmonies and intervals, such as major 3rds, or melodies that use notes contained within the accompanying chords
- Dissonances are 'harsh-sounding' harmonies and intervals, such as tritones, or melodies that use notes not contained in the accompanying chords
- For example, [here](#) is a very dissonant chord at 1:39:35 sandwiched between two consonant chords (both major chords) that immediately precede and follow it.

Useful Resources

YouTube channels.

There are many YouTube channels that provide examples of music theory and instruments. **Early Music Sources** discusses baroque music (and earlier) in great detail; **Music Matters** has a wide range of excellent videos explaining and demonstrating music theory concepts; the **Philharmonia Orchestra** and **Orchestra of the Age of Enlightenment** channels have many videos introducing orchestral instruments from the present and past; and **Paul Barton** has many videos of piano pieces played with the score visible on screen.

- [Early Music Sources - YouTube](#)
- [Music Matters - YouTube](#)
- [Philharmonia Orchestra - YouTube](#)
- [Orchestra of the Age of Enlightenment - YouTube](#)
- [Paul Barton - YouTube](#)

Websites covering music theory and instruments.

Teoria has many listening exercises that are useful for preparing for aural dictation questions, including interval training, recognising scales and melodic and rhythmic dictation; the **Puget Sound** music site is a comprehensive guide to music theory, similar to the above, with many examples; the **Philharmonia Orchestra** website includes an introduction to every orchestral instrument.

- [Teoria - Exercises](#)
- [Puget Sound - Music Theory](#)
- [Instruments | Philharmonia](#)

Each exam board website includes many useful resources, including a full outline of the syllabus, exam past papers (though often without the necessary musical examples. Contact me directly for access to these), and model answers.

- [Edexcel GCSE Music \(2016\) | Pearson qualifications](#)
- [AQA | GCSE | Music](#)
- [GCSE - Music \(9-1\) - J536 - OCR](#)
- [GCSE Music | Eduqas](#)
- [Cambridge IGCSE Music \(0410\)](#)

BBC Bitesize includes revision material and practise exercises for each exam board:

- [GCSE Music - BBC Bitesize](#)

History of Western Art Music

What follows is an outline of the major periods, composers and pieces from the history of Western Art Music. The purpose of this is to put some familiar names and pieces into their historical and geographical context.

'Art' music is just a way of referring to 'classical' music (as opposed to pop, jazz or folk). Since one of the eras of classical music is itself called 'classical', it's clearer to use 'art' to refer to the genre as a whole, and 'classical' to refer to the era.

It's 'Western' Art music because we're only talking about music from Europe and the parts of the world colonised by European countries, such as the Americas. Other cultures from around the world have their own music history, even their own Art music history, such as India. But that's another story.

The four main eras of Western Art Music are:

- **Baroque**, 1600-1750
- **Classical**, 1750-1820
- **Romantic**, 1820-1910
- **Modern**, 1910-1975

There was music before 1600, of course. Before the baroque era was the Renaissance era (think Da Vinci and Michelangelo) and before that the Mediaeval period (Chaucer and William the Conqueror). But we have to start the story somewhere, and starting in 1600 (the time of Shakespeare and Elizabeth I) is as good a time as any.

New music has been composed after 1975 too, obviously. But as this is a *history* of music, everything since then is considered a bit too recent. It takes a while before you have enough hindsight to tell a story properly. We'll have to wait a few more years before adding the next chapter.

Art music has a different role in society today compared with the past. You've probably heard of Mozart and Beethoven even though they died more than 200 years ago! Their music is so catchy that people still remember them. Can you think of many other people who were alive back then? Maybe not.

On the other hand, can you name any Art music composers who are alive today? That doesn't include pop stars or rock musicians or film composers. They all have separate categories of their own. You probably can't name any, but don't worry – most people couldn't! There are lots of composers working today, but they aren't as well known as those from the past.

Here are some of those famous composers from history, categorised by their era.

Baroque 1600 - 1750	Classical 1750 - 1820	Romantic 1820 - 1900	Modern 1900 - 1975
Pachelbel Purcell Vivaldi Bach Handel	Haydn Boccherini Mozart Beethoven	Rossini Chopin Wagner Tchaikovsky Dvorak Grieg	Debussy R. Strauss Satie Holst Ravel Stravinsky Prokofiev

Now let's look at some of the music they composed. Hopefully you will have heard of most of these pieces, but if not then it'll introduce you to some new favourites!

BAROQUE 1600 - 1750

The baroque period is known for its use of the **harpsichord**, melodies decorated with **ornaments** such as trills, **polyphony**, dramatic changes of dynamics and a partially improvised accompaniment part called the '**continuo**'. J.S. **Bach** is the most famous composer of this era, but Pachelbel's "**Canon**" and Handel's "**Hallelujah Chorus**" are instantly recognisable.

Johann **Pachelbel**

1653 - 1706

Germany

▶ Pachelbel Canon in D Major - the original and best version.

Henry **Purcell**

1659 - 1695

England

▶ Henry Purcell - King Arthur: "The Cold Song" & The Fairy Queen: "Next Winter Comes ..."

Antonio **Vivaldi**

1678 - 1741

Italy

▶ Nigel Kennedy plays Vivaldi: The Four Seasons (Complete Original Performance - 1989)

Johann Sebastian **Bach**

1685 - 1750

Germany

- ▶ Bach - Air from Orchestral Suite no. 3 in D major BWV 1068 | Netherlands Bach Society
- ▶ Bach - Toccata and Fugue in D minor BWV 565 - Van Doeselaar | Netherlands Bach So...
- ▶ Lang Lang – Bach: The Well-Tempered Clavier: Book 1, 1.Prelude C Major, BWV 846
- ▶ Víkingur Ólafsson – Bach: Prelude in C minor, BWV 847 (The Well-Tempered Clavier, B...
- ▶ Bach: Brandenburg Concerto No. 3 in G Major BWV 1048, complete, Voices of Music 4...
- ▶ Yo-Yo Ma - Bach: Cello Suite No. 1 in G Major, Prélude (Official Video)

George Friderick **Handel**

1685 - 1759

Germany / Britain

- ▶ King Charles III is anointed with holy oil during the coronation | ABC News
- ▶ Handel's 'Hallelujah!' Chorus live at the Sydney Opera House
- ▶ Handel Water Music: Hornpipe; the FestspielOrchester Göttingen, Laurence Cummings,...

CLASSICAL 1750 - 1820

The classical period was dominated by **Mozart** and **Beethoven**. The music is often polite and balanced, attempting to convey **symmetry** and beauty. Melodies stand out clearly above **simple** chord progressions in a **homophonic** texture, the harpsichord is replaced by the **piano**, and **symphonies** become common. Beethoven's **5th symphony** is still a synonym for drama, and Mozart wrote countless tunes recognised today. Boccherini is a classical one-hit-wonder: everyone knows his **Menuett**, but few know his name.

Franz Joseph **Haydn**

1732 - 1809

Austria

▶ Haydn: Symphony No. 104 in D major "London" (with Score)

Luigi **Boccherini**

1743 - 1805

Italy

▶ String Quintet in E Major, Op. 11, No. 5: III. Menuett

Wolfgang Amadeus **Mozart**

1756 - 1791

Austria

- ▶ Mozart: Symphony No. 40 / Rattle · Berliner Philharmoniker
- ▶ Requiem Mass in D Minor, K. 626: III. Lacrimosa
- ▶ The Magic Flute – Queen of the Night aria (Mozart; Diana Damrau, The Royal Opera)
- ▶ The Marriage of Figaro - Overture (Mozart; Orchestra of The Royal Opera House, Anton...)
- ▶ Mozart: Eine kleine Nachtmusik | Gewandhaus Quartet with Stefan Adelman (double b...)
- ▶ Piano Sonata No. 11 in A Major, K. 331: III. Alla turca: Allegretto

Ludwig van **Beethoven**

1770 - 1827

Germany

- ▶ Beethoven - Symphony No. 5 - Iván Fischer | Concertgebouworkest
- ▶ Beethoven "Für Elise" Paul Barton, FEURICH 218 piano
- ▶ Beethoven 9th Symphony - Herbert Von Karajan (1080p)
- ▶ Beethoven: Symphony No. 7 in A Major, Op. 92 - II. Allegretto
- ▶ Beethoven "Moonlight Sonata" 1st mov. Paul Barton, FEURICH piano

ROMANTIC 1820 - 1900

After the polite beauty of the classical era, romanticism was about all things epic: extreme emotions, the supernatural, war, revolution and storms! The **dynamic range** of the music is very wide, **chromatic** harmonies are played by **massive orchestras** and **virtuoso** soloists show off their skills. **Beethoven** bridged the gap from the classical period, and only **Tchaikovsky** can match Mozart for memorable tunes. The music of **Wagner** and **Chopin** is still associated with weddings and funerals.

Giacchino Rossini	1792 - 1868	Italy
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▶ Rossini: "Guillaume Tell" Overture / Abbado · Berliner Philharmoniker

Frederic Chopin	1810 - 1849	Poland
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▶ Chopin "Funeral March" (Sonata No.2) P. Barton FEURICH piano

Richard Wagner	1813 - 1883	Germany
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▶ BBC Proms: Wagner - The Ride of the Valkyries

▶ Christian Thielemann – Wagner: Lohengrin: Prelude Act 3 / "Treulich geführt" (Bridal Ch...

Pyotr Tchaikovsky	1840 - 1893	Russia
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▶ Dance of the Sugar Plum Fairy from The Nutcracker (The Royal Ballet)

▶ Tchaikovsky: The Nutcracker: Trepak (Russian Dance) – Simon Rattle, Berliner Philhar...

▶ Tchaikovsky: The Nutcracker: Dance of the Reed Pipes – Simon Rattle, Berliner Philhar...

▶ Swan Lake, Tchaikovsky - Dance of the Little Swans

▶ Swan Lake Suite, Op 20: Scene: Enchanted Lake

▶ Tchaikovsky: Overture 1812 | Prinsengrachtconcert 2013

Antonín Dvořák	1841 - 1904	Czechia
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▶ Dvořák: The Symphony No. 9 "From the New World" (Stunning Performance - Standing...

Edvard Grieg	1843 - 1907	Norway
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▶ Grieg: Peer Gynt Suite No. 1, "In the Hall of the Mountain King"

MODERN 1900 - 1975

When talking about Art music, 'modern' doesn't mean 'now'. Instead, it refers to the middle of the **20th century**. Things got much more eclectic during this time. Some pieces are bigger, louder and more **dissonant** than ever before! Others are **minimal**. Composers were trying to keep up with a rapidly changing world, filled with **electricity**, new **machines** and world **wars**. A poet from the time said artists should '**make it new!**' and this is exactly what composers tried to do. The music of **Strauss** and **Prokofiev** is often used in films and television, and **Debussy** is a favourite for many.

Claude Debussy	1862 - 1918	France
<ul style="list-style-type: none"> ▶ Lang Lang – Debussy: Suite bergamasque, L.75: III. Clair de lune 		
Richard Strauss	1864 - 1949	Germany
<ul style="list-style-type: none"> ▶ Strauss - Also sprach Zarathustra - Jansons 		
Erik Satie	1866 - 1925	France
<ul style="list-style-type: none"> ▶ Khatia Buniatishvili - Erik Satie: Gymnopédie No.1 		
Gustav Holst	1874 - 1934	United Kingdom
<ul style="list-style-type: none"> ▶ Holst: The Planets, 'Mars' - BBC Proms ▶ The Planets - IV. Jupiter, the Bringer of Jollity - Gustav Holst 		
Maurice Ravel	1875 - 1937	France
<ul style="list-style-type: none"> ▶ Wiener Philharmoniker - Maurice Ravel - Bolero - Regente Gustavo Dudamel (HD) 		
Igor Stravinsky	1882 - 1971	Russia
<ul style="list-style-type: none"> ▶ Le Sacre du printemps / The Rite of Spring - Ballets Russes 		
Sergei Prokofiev	1891 - 1953	Russia
<ul style="list-style-type: none"> ▶ Romeo and Juliet – Dance of the Knights (The Royal Ballet) 		