

Viva Voce

Listening/ Music History

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Viva Voce

Listening/Music History

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Listening/Music History

Composer of the Month: **Giovanni Pierluigi da Palestrina (1525-1594)**

Palestrina was an **Italian** composer of the **Renaissance** period.

Palestrina was the most famous 16th century representative of the **Roman School of composition**, having had an enormous influence on the development of **Roman Catholic church music**.

Palestrina's first published compositions comprised the **first book of masses** (sung worship services) composed and **published by an Italian composer**.

Palestrina's style was the smooth style of 16th century **polyphony** (which literally means "**many sounds**"), the style of simultaneously combining vocal parts, each forming its own melodic line while harmonizing with the other parts.

Palestrina **composed 104 masses** as well as many other **choral works**.

Palestrina's **best-known work** is the *Missa Papae Marcelli* (Pope Marcellus Mass).

Palestrina's *Missa sine nomine* served as an **influence** on the writing of Baroque composer **Johann Sebastian Bach** as he wrote his own *Mass in B minor*.

Suggested Listening:

Missa Papae Marcelli

Missa sine nomine

Suggested Listening Activities

Have the choristers listen to a few minutes of *Missa Papae Marcelli* or *Missa sine nomine* in preparation for one of the following weekly learning activities.

1. Ask the following questions:
 - Can you hear the individual vocal lines of music?
 - What are some words that describe the music?
 - Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Show a picture of St. Peter's in Rome. Have the chorister's describe the space they see. Discuss with them why the long vocal lines of Palestrina's music were appropriate for this type of building.
3. Palestrina's concept of church music was that it "should form an integral part of the liturgy (worship service) and add to its impressiveness" (Arthur Mees, *Choirs and Choral Music*). What does this statement mean? Does church music today meet Palestrina's ideals? Why or why not?

(The *Music History Matching Game: Giovanni Pierluigi da Palestrina* can be duplicated and played during choir rehearsal or as a take-home follow-up activity.)

Music History Matching Game
Giovanni Pierluigi da Palestrina

Fill in each blank with one of the words from the column on the right.

- | | |
|---|-----------------|
| 1. Giovanni Pierluigi da Palestrina lived and worked in (city) _____. | 16th |
| 2. Palestrina lived and composed during the _____ period, in the _____ century. | polyphony |
| 3. Palestrina had an enormous influence on the development of Roman _____ church music. | masses |
| 4. Palestrina's composition style is called 16 th century _____, which literally means "many _____". | <i>nomine</i> |
| 5. Palestrina composed many choral works, including 104 _____. | Rome |
| 6. Palestrina's best-known work is the <i>Missa Papae</i> _____. | Bach |
| 7. Another mass by Palestrina is the <i>Missa sine</i> _____, which served as an influence on the writing of Baroque composer Johann Sebastian _____. | Renaissance |
| | Catholic |
| | <i>Marcelli</i> |
| | sounds |

Listening/Music History

Composer of the Month: **Antonio Vivaldi** (1678-1741)

Vivaldi was an **Italian** composer of the **Baroque** period, born in **Venice**.

Vivaldi was an Italian virtuoso **violinist** and **composer of concertos**, pieces for one or more instruments; his concertos were widely known throughout Europe.

Vivaldi was ordained a Catholic priest in 1703; his nickname was the **Red Priest**, probably due to his having **red hair**.

Vivaldi composed over **700 pieces of music**, including these forms popular during the Baroque period:

sonatas – instrumental compositions of several movements;

operas – musical dramas containing pieces for voices and instruments;

concertos – works for one or two solo instruments with orchestra;

oratorios – works for choir and orchestra.

221 of Vivaldi's **concertos** were written **for solo violin and orchestra**.

Famous pieces of music by Vivaldi include ***The Four Seasons*** (for violin solo and orchestra) and ***Gloria*** (an oratorio).

Suggested Listening:

Gloria

The Four Seasons

Suggested Listening Activities

1. Have the choristers listen to a few minutes of *Gloria*. Ask the following questions:
In *Gloria*, can you hear the voices and the instruments?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to a few minutes of *The Four Seasons*. Ask the following questions:
In *The Four Seasons*, can you hear the violin solo and the orchestra?
What instruments do you hear in the orchestra?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of *Gloria* while they play *Vivaldi Word Search*.
4. Have the choristers listen to portions of *The Four Seasons* while they play *Music History Matching Game: Antonio Vivaldi*.

Music History: Vivaldi Word Search

7	0	2	V	I	V	A	L	D	I	R	S
0	S	2	A	C	I	T	A	L	Y	N	O
0	A	V	A	R	R	A	C	A	O	A	N
P	R	I	E	S	T	A	O	S	A	O	A
B	T	O	V	T	U	E	A	R	Y	R	T
A	T	L	N	A	O	E	E	A	E	B	A
R	N	I	A	A	S	P	P	C	A	T	U
O	L	N	P	R	O	A	I	L	A	O	T
Q	R	A	U	B	A	N	I	N	U	R	L
U	C	O	N	C	E	R	T	O	A	I	O
E	F	A	V	V	I	2	2	1	L	O	A

Vivaldi

violin

Four Seasons

sonata

Venice

virtuoso

concerto

Priest

221

oratorio

Italy

700

opera

Baroque

Music History Matching Game
Antonio Vivaldi

Fill in each blank with one of the words from the column on the right.

- | | |
|---|---------------------|
| 1. Antonio Vivaldi was born in and worked in (city) _____. | 17th |
| 2. Vivaldi lived and composed during the _____ period, in the _____ century. | violin |
| 3. Vivaldi's nickname (due to the color of his hair) was the _____. | <i>Gloria</i> |
| 4. Vivaldi composed over 212 _____ for solo _____, the instrument he played well. | oratorios |
| 5. Vivaldi composed over _____ pieces of music. | Venice |
| 6. Vivaldi composed in typical Baroque forms – concertos, sonatas, _____ and _____. | 700 |
| 7. One of Vivaldi's most famous oratorios is _____. | operas |
| 8. One of Vivaldi's most famous violin concertos is the _____. | Baroque |
| | concertos |
| | Red Priest |
| | <i>Four Seasons</i> |

Listening/Music History

Composer of the Month: **Johann Sebastian Bach** (1685-1750)

Bach was a **German** composer of the **Baroque** period, born in **Eisenach, Thüringen, Germany**, born into a **family** that produced **more than 50 noted musicians** over several generations.

Bach was an **organist, violinist, choirmaster** and **composer**.

Bach was married twice (his first wife died) and **had twenty-two children**.

Bach's longest and most famous tenure (1723-1750) was as **choirmaster and director of music at St. Thomas Church (Thomaskirche), Leipzig**.

Bach composed much **music for organ**, including many **preludes and fugues** and a major work entitled *Art of the Fugue*.

Bach also wrote **sonatas** and **concertos** for such instruments as the **violin** and **harpsichord**; some of his **most famous instrumental works** include the **Brandenburg Concertos** for multiple instruments. Bach's work the *Well-Tempered Clavier*, contains the **Prelude in C**, played by many students today on the piano.

Bach wrote **choral music** that included **oratorios** and **cantatas** (medium length works for choir, soloists and instruments).

Famous choral works by Bach include the **Magnificat**, the *St. Matthew Passion* and the *Mass in B minor*.

Bach signed his music with the initials **SDG**, an abbreviation for the words **Soli Deo Gloria**, indicating his work **was dedicated only to God's glory**.

Suggested Listening:

Prelude and Fugue in D minor
Magnificat

Suggested Listening Activities

1. Have the choristers listen to a few minutes of *Magnificat*. Ask these questions:
In *Magnificat*, can you hear the voices and the instruments?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to the *Prelude and Fugue in D minor*. Ask the following questions:
Is the piece always loud or always soft?
What kinds of sounds do you hear from the organ?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of the *Magnificat* while they play *Bach Word Search*.
4. Have the choristers listen to portions of the *Magnificat* while they play *Music History Matching Game: Johann Sebastian Bach*.

Music History: Bach Word Search

B R A N D E N B U R G S
M S O L I D E O L Y E O
A A V A R R A C A T R R
G R I E S T A O S A M G
N T O V T U G E R Y A A
I T L N B O I L A E N N
F N I A A W P E O A Y U
I L N P P O V I L R O T
C A N T A T A P N U I L
A C O N C E R Z O A I A
T H O M A S K I R C H E
S D G C I T A G Y A L Y
S H A R P S I C H O R D

Leipzig

Brandenburg

cantata

organ

harpsichord

Soli Deo

violin

SDG

Gloria

Magnificat

Germany

Thomaskirche

Music History Matching Game

Johann Sebastian Bach

Fill in each blank with one of the words from the column on the right.

- | | |
|---|------------------------------------|
| 1. Johann Sebastian Bach was born
in (city) _____. | 17 th /18 th |
| 2. Bach lived and composed during
the _____ period,
in the _____ centuries. | preludes |
| 3. Bach played the _____
and the _____. | fugues |
| 4. Bach composed instrumental works,
including _____ and
_____ for organ. | oratorios |
| 5. Bach composed choral works, including
_____ and _____. | Brandenburg |
| 6. Bach served as the music director
at the _____ in _____. | Passion |
| 7. One of Bach's most famous oratorios
is the St. Matthew _____. | violin |
| 8. Some of Bach's most famous instrumental
works are the _____ Concertos. | Eisenach |
| | organ |
| | cantatas |
| | Baroque |
| | Leipzig |
| | <i>Thomaskirche</i> |

Listening/Music History

Composer of the Month: **George Frideric Handel** (1685-1750)

Handel was a composer of the **Baroque** period, born in **Halle, Germany**, on February 23, 1685 (the **same birth year as Bach**).

Handel spent his early years in Germany, studying **organ, harpsichord, violin, and composing music**.

Handel **moved to Italy** in **1706**. While in Italy, Handel worked with many well-known composers; there, he **composed opera, oratorio, church music** (including **cantatas** in an **operatic** style), **keyboard music and chamber music**.

After **1712**, Handel made his **home in England**. While in England, Handel became **famous as a composer of opera and oratorio**.

Handel's **most famous oratorio** is the *Messiah*, which he **composed in fewer than twenty-three days!** It was **written to help raise money for a hospital in Dublin, Ireland**.

Suggested Listening:

Messiah: Comfort Ye, For Unto Us a Child is Born

Suggested Listening Activities

1. Have the choristers listen to a few minutes of *Comfort Ye*. Ask these questions:
In *Comfort Ye*, what voice part is the soloist?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to *For Unto Us a Child is Born*. Ask the following questions:
Is the piece always loud or always soft?
Do you hear the *melisma* (define for them) in the vocal line?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of the *Messiah* while they play
Music History Matching Game: George Frideric Handel.

Music History Matching Game
George Frideric Handel

Fill in each blank with one of the words from the column on the right.

- | | |
|--|------------------------------------|
| 1. George Frideric Handel was born in (city) _____, Germany | 17 th /18 th |
| 2. Handel lived and composed during the _____ period, in the _____ centuries. | harpsichord |
| 3. Handel played the _____, the _____ and the _____. | twenty-three |
| 4. Handel moved to _____ in 1706, where he composed opera, oratorio and _____ in operatic style. | oratorio |
| 5. In Italy, Handel also composed _____ and _____ music. | England |
| 6. In 1712, Handel moved to _____, where he gained fame as a composer of opera and _____. | <i>Messiah</i> |
| 7. Handel's most famous oratorio is the _____, composed in fewer than _____ days. | violin |
| 8. The <i>Messiah</i> was composed to help raise money for a hospital in _____, Ireland. | Italy |
| | Dublin |
| | cantatas |
| | Baroque |
| | keyboard |
| | Italy |
| | chamber |
| | organ |

Listening/Music History

Composer of the Month: **Wolfgang Amadeus Mozart** (1756-1791)

Mozart was an **18th** century composer of the **Classical** period, born in 1756 in **Salzburg, Austria**, the son of famed violin teacher and composer **Leopold Mozart**.

Mozart was a **child prodigy** who played the **piano** at age four and was **composing sonatas and symphonies** by age eleven. Mozart **performed for royalty** in France and England while he was child.

Mozart moved to **Vienna, Austria**, in 1782, when he was in his twenties. He became **famous** as a composer of **opera** (he completed **twenty**), **symphonies** (he **wrote forty-one** of them!), **concertos**, **sonatas** and **choral music**. One of his most famous choral works was the ***Coronation Mass***, K. 317.

Mozart's compositions were **catalogued** (organized by date of composition) by **Ludwig von Köchel** in 1862.

Mozart **died** at the age of **thirty-five**, famous, but very poor.

Suggested Listening: *Coronation Mass*, K. 317

Suggested Listening Activities

1. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, K. 317. Ask these questions:
What voice parts do you hear?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, K. 317. Ask these questions:
What voice parts do you hear?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, sK. 317. Ask them to compare what they hear in the two movements.
4. Have the choristers listen to portions of the *Coronation Mass* while they play *Music History Matching Game: Wolfgang Amadeus Mozart*.

Music History Matching Game
Wolfgang Amadeus Mozart

Fill in each blank with one of the words from the column on the right.

- | | |
|---|---------------|
| 1. Wolfgang Amadeus Mozart was born in (city) _____, Austria. | Classical |
| 2. Mozart lived and composed during the _____ period, in the _____ century. | piano |
| 3. Mozart played the _____, and had composed _____ and symphonies by age eleven. | prodigy |
| 4. Mozart was a child _____ who performed for royalty in _____ and _____ when he was a child. | operas |
| 5. Mozart composed twenty _____ and forty-one _____. | L. von Köchel |
| 6. Mozart also composed concertos and _____ music. | Salzburg |
| 7. Mozart's compositions were catalogued by _____. | sonatas |
| 8. Mozart was very famous but very _____ when he died at age _____. | choral |
| | England |
| | poor |
| | 18th |
| | symphonies |
| | France |
| | twenty-five |

Listening/Music History

Composer of the Month: **Franz Joseph Haydn (1732-1809)**



Haydn was an **Austrian** composer of the **Classical** period, born in **Rohrau**. He was one of twelve children in an extremely musical family. Haydn's **father played the harp** and his **mother was a singer**.

At the age of eight, Haydn became a **choirboy** at the **Vienna Cathedral**. As a teenager, he worked as a **freelance musician** and composer.

Haydn's longest and most famous tenure was as **Kapellmeister** for **Prince Esterhazy**, a wealthy Hungarian patron of the arts with his **own orchestra**. While working for the prince, Haydn composed eleven **operas**, sixty **symphonies**, five **masses**, thirty **sonatas**, one **concerto** and hundreds of shorter pieces.

Haydn moved to **London** for a period of time after Prince Esterhazy died. There he composed the well known set of **twelve London Symphonies** (No. 93-104), **1791-1795**.

Upon returning to Vienna, Haydn wrote his famous **oratorio, *The Creation***. This work is considered a tribute to Haydn's **love of God** and **love of nature** (Haydn was an avid **hunter** and **fisherman**).

Haydn was known for his **optimistic attitude** and great **sense of humor**. He demonstrated his humor in his composition of the ***Farewell Symphony* (No. 45)**, in which the musicians exit the stage a few at a time as their parts are finished, leaving the **conductor alone on stage** at the end of the performance.

Suggested Listening:

The Creation

Farewell Symphony

Composer of the Month: Suggested Listening Activities

1. Have the choristers listen to *The Heavens Are Telling* from *The Creation*.
Ask these questions:
In *The Heavens Are Telling*, can you hear the voices and the instruments?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
What does the text mean?
How does Haydn paint the text with the music he wrote?
2. Have the choristers listen to the final movement of the *Farewell Symphony*.
Ask the following questions:
Is the piece always loud or always soft?
What instruments do you hear?
Does this movement end loudly or softly?
What instruments do you hear in the final bars of the piece?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of the *The Creation* while they play
Haydn Word Search.
4. Have the choristers listen to the final movement of the *Farewell Symphony*
while they play *Music History Matching Game: Franz Joseph Haydn*.

Music History: Haydn Word Search

L	R	A	F	A	R	E	W	E	L	L	S
A	S	O	L	Z	A	S	O	L	Y	E	Y
C	I	N	A	O	R	T	C	M	C	R	M
I	N	Q	C	I	T	E	O	S	H	M	P
S	G	O	O	R	U	R	E	O	O	D	H
S	E	Z	N	O	O	H	N	N	I	N	O
A	R	E	D	T	W	A	E	A	R	Y	N
L	L	N	U	A	I	Z	H	T	B	O	Y
C	A	N	C	R	T	Y	P	A	D	I	V
R	C	O	T	O	B	R	Z	N	R	I	A
W	H	S	O	A	S	K	O	R	C	P	R
S	U	G	R	I	T	L	G	Y	K	L	B
A	H	A	R	C	R	E	A	T	I	O	N

Austrian

Farewell Symphony

sonata

oratorio

conductor

harp

Esterhazy

London

singer

Creation

choirboy

Classical

Music History Matching Game
Franz Joseph Haydn

Fill in each blank with one of the words from the column on the right.

- | | |
|--|---|
| 1. Franz Joseph Haydn was born
in (country) _____. | <i>Farewell Symphony</i> |
| 2. Haydn lived and composed during
the _____ period,
in the _____ and early _____ centuries. | choirboy
symphonies |
| 3. Haydn's father played the _____;
Haydn's mother was a _____. | <i>The Creation</i>
<i>Kapellmeister</i> |
| 4. As an eight year old, Haydn became a
_____ at the cathedral in
_____. | 18 th /19 th
Esterhazy |
| 5. Bach composed choral works, including
_____ and 104 _____. | Austria
masses |
| 6. Bach served as the _____
for Prince _____. | singer |
| 7. Haydn's famous oratorio, written near the
end of his life is _____. | Classical
harp |
| 8. One of Haydn's most famous (and humorous
works is the _____. | Vienna |

Listening/Music History

Composer of the Month: **Ludwig van Beethoven (1770-1827)**



Beethoven was a **German** composer whose works served as the **bridge between** the **Classical** and **Romantic** periods. He was born in **Bonn** in 1770. As a child, Beethoven studied **piano, organ and viola**.

When he was seventeen, Beethoven journeyed to **Vienna**, hoping to meet Mozart and to study composition with him. It is not known if Beethoven succeeded in doing so, but he did choose to live in Vienna, working as a **conductor, composer and performer**.

When he was in his twenties, Beethoven began to **lose his hearing**, but he **continued to perform, compose and conduct**, even after he was totally **deaf**.

Beethoven composed **concertos, sonatas, chamber music, operas, and nine symphonies**, as well as shorter pieces for the piano, including the famous *Für Elise*.

Beethoven's most recognizable symphonies are the Fifth Symphony and the Ninth Symphony. The **Fifth Symphony** is known for its **first four notes** (can you sing this short **motif**?). The **Ninth Symphony** is known for its fourth movement, which includes the melody *Ode to Joy* (can you sing this melody?). Beethoven was **completely deaf when he conducted the premiere** of the Ninth Symphony.

Beethoven's most famous **choral works** are the mass, *Missa solemnis*, and the **oratorio, *Christ on the Mount of Olives***.

Suggested Listening:

Ninth Symphony (fourth movement)

Christ on the Mount of Olives

Fifth Symphony (first movement)

Composer of the Month: Suggested Listening Activities

1. Have the choristers listen to the fourth movement of the *Ninth Symphony*.
Ask these questions:
How does the movement begin, loudly or quietly?
What instruments and voices do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
How long is it before the voices enter?
Read the text (download it) to the choristers.) How does Beethoven paint the text with the music he wrote?
2. Have the choristers listen to the *Hallelujah* from the *Christ on the Mount of Olives*. Then, review the Bible story with the choristers.
Ask the following questions:
Is the piece loud or always soft?
What instruments do you hear?
What voices do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to the first movement of the *Fifth Symphony* while they play *Beethoven Word Search*.
4. Have the choristers listen to the fourth movement of the *Ninth Symphony* while they play *Music History Matching Game: Ludwig van Beethoven*.

Music History: Beethoven Word Search

M	I	S	S	A	S	I	C	E	M	N	V
L	S	O	L	Z	A	S	O	B	O	N	N
C	I	L	A	O	R	T	N	M	U	R	O
M	N	E	C	C	T	E	C	D	N	O	R
S	G	M	O	R	U	R	E	E	T	M	A
N	I	N	T	H	S	H	R	N	O	A	T
A	R	I	D	T	Y	A	T	F	F	N	O
A	L	S	H	A	M	Z	O	T	O	T	R
N	A	N	C	R	P	A	P	A	L	I	I
N	C	K	T	O	H	R	S	N	I	C	O
E	H	S	O	A	O	K	O	S	V	P	R
I	U	H	R	I	N	L	R	Y	E	L	B
V	I	O	L	A	Y	E	A	T	S	O	N

Bonn

Missa solennis

concerto

oratorio

mass

Mount of Olives

piano

Vienna

Romantic

Ninth Symphony

deaf

viola

Music History Matching Game
Ludwig van Beethoven

Fill in each blank with one of the words from the column on the right.

- | | |
|--|-------------------|
| 1. Ludwig van Beethoven was born
in (city) _____, but lived in _____. | <i>Ode to Joy</i> |
| 2. Beethoven's music served as a bridge
from the _____ period
to the _____ period. | concertos |
| 3. Beethoven played the _____, the
_____ and the _____. | organ |
| 4. Beethoven wrote _____ symphonies;
the Ninth Symphony's fourth movement
contains the melody _____. | nine |
| 5. Beethoven composed five _____
for the piano. | oratorio |
| 6. Beethoven's famous _____ is
<i>Christ on the Mount of Olives</i> . | four |
| 7. Beethoven's Fifth Symphony is famous
for its opening _____ notes. | Bonn |
| 8. Beethoven was completely _____ when
he conducted the premiere of the
_____ Symphony. | viola |
| | deaf |
| | piano |
| | Classical |
| | Ninth |
| | Romantic |
| | Vienna |

Listening/Music History

Composer of the Month: **Johannes Brahms (1833-1897)**



Brahms was a **German** composer of the **Romantic** period. He was born in **Hamburg** in 1833. As a child, he studied **piano**, first with his father, a town musician. He **helped to support his family by playing in restaurants and theaters**.

When he was twenty, Brahms met the famous composers **Franz Liszt** and **Robert Schumann**. **Schumann wrote an article** about Brahms' music that made Brahms famous. In 1862, Brahms **moved to Vienna**, where he spent the rest of his life.

Unlike many other composers, Brahms **composed full-time**: he did not need to be employed in any other job. Brahms was **known for his hard work** and for being **critical of his own work**.

Brahms wrote a number of major works for orchestra, including **four symphonies, two piano concertos, a violin concerto, a double concerto for violin and cello**, and the major **choral work *A German Requiem***. Brahms also composed important orchestral works in the **theme and variation form**. Brahms also wrote many works for smaller groups of musicians to perform: **chamber music, solo piano** and about **200 lieder (songs)**. Brahms **never wrote an opera**.

Suggested Listening:

Fourth Symphony (first movement)
A German Requiem
Hungarian Dances

Composer of the Month: Suggested Listening Activities

1. Have the choristers listen to the opening of the first movement of the *Fourth Symphony*.

Ask these questions:

How does the movement begin, loudly or quietly?

What instruments do you hear?

What are some words that describe the music?

Is the pulse (beat) of the music prominent (easy to hear) or not?

2. Have the choristers listen to *How Lovely Is Thy Dwelling Place* from *A German Requiem*. Then, read the text aloud to the choristers.

Ask the following questions:

Is the piece loud or always soft?

What instruments do you hear?

What voices do you hear?

What are some words that describe the music?

Is the pulse (beat) of the music prominent (easy to hear) or not?

How does the music help to convey the meaning of the text?

3. Have the choristers listen to *Blessed Are They That Mourn* from *A German Requiem*. Then, read the text aloud to the choristers.

Ask the following questions:

Is the piece loud or always soft?

What instruments do you hear?

What voices do you hear?

What are some words that describe the music?

Is the pulse (beat) of the music prominent (easy to hear) or not?

How does the music help to convey the meaning of the text?

Play *Brahms Word Search* as the choristers continue to listen to *A German Requiem*.

4. Have the choristers listen to Brahms' *Hungarian Dances* while they play *Music History Matching Game: Johannes Brahms*.

Music History: Brahms Word Search

H Y V A E A E C M L I Q K A N
A S Z T R N I O J H B W G A O
M S E E Q T Q C M P M E V Y I
B T P I N I H Y O H R K F Y T
U O H A N S C H U M A N N B A
R B M E J O B H A B P F Z Q I
G O R T M R H N G M H O K R R
R J J E A E R P A L N X S V A
O Y P H D E I X M Y Z C C E V
N D M Q Q E U B J Y O E U X R
A S C U R L I S Z T S E B U G
I X I X K C P L Q F Y R E K M
P E A N N E I V R Q M G U T T
M O T R E C N O C E L B U O D
N H I H G K M M B B N O I Y F

BRAHMS

ROMANTIC

HAMBURG

VIENNA

A GERMAN REQUIEM

PIANO

DOUBLE CONCERTO

LIEDER

OPERA

FOUR SYMPHONIES

LISZT

SCHUMANN

VARIATION

THEME

COMPOSER

Music History Matching Game
Johannes Brahms

Fill in each blank with one of the words from the column on the right.

- | | |
|--|---|
| 1. Johannes Brahms was born
in (city) _____, but lived in
_____ the second half of his life. | double

father |
| 2. Brahms was a composer of the
_____ period. | opera

four |
| 3. Brahms played the _____; his
_____ was his first music teacher. | choral |
| 4. Brahms wrote _____ symphonies
and _____ piano _____. | Vienna

music |
| 5. Brahms composed a _____
concerto for violin and _____. | two |
| 6. Brahms' most famous _____ work is
<i>A German</i> _____. | Romantic

Hamburg |
| 7. Brahms wrote about 200 songs, or
_____ in German. | concertos |
| 8. Brahms wrote chamber _____ but
never wrote an _____. | <i>Requiem</i>

<i>lieder</i>

piano

cello |

Listening/Music History

Composer of the Month:

Charles Hubert Hastings (C.H.H.) Parry (1848-1918)

Parry was an English **composer, teacher** and **music historian**, born in **Bournemouth, England**, on February 27, 1848.

Parry earned a **degree in music from Oxford University at the age of eighteen**. After graduation, Parry worked as a clerk for an insurance company, Lloyds of London, in London.

Parry did not publish his first orchestral piece, *Piano Concerto in F# Minor*, until 1878. He **composed** a variety of musical works, including **oratorios, anthems, and solo songs**. He also **wrote books about music history**.

Parry is best known for the choral work *Jerusalem*, the coronation anthem *I Was Glad* and the hymn tune **REPTON**, a setting for the text *Dear Lord and Father of Mankind*.

Parry **director** of the **Royal College of Music** beginning in 1895. He was also **professor of music** at the **University of Oxford** from 1900 to 1908. Some contemporaries consider him the **finest English composer since Henry Purcell**.

Suggested Listening:

Jerusalem

I Was Glad

Dear Lord and Father of Mankind (REPTON)

Suggested Listening Activities

1. Listen to *Jerusalem*. Listen to the text. Describe the style of the anthem.
2. Listen to *I Was Glad*. Listen to the text. Describe the style of the anthem.
3. Listen to *Dear Lord and Father of Mankind* (REPTON). Describe characteristics of Parry's compositional style based on these three listening examples.
4. Play the *Music History Matching Game*.

Music History Matching Game
C. H. H. Parry

Fill in each blank with one of the words from the column on the right.

- | | |
|---|--------------------------|
| 1. C. H. H. Parry was born in 1848
in (city) _____, England. | Concerto |
| 2. Parry was a composer, _____
and music _____ who
graduated from _____ University. | REPTON |
| 3. Parry's best known choral works are
_____ and _____. | 1878 |
| 4. Parry's first published opus was the,
<i>Piano _____ in F# Minor,</i>
Published in _____. | director |
| 5. Parry also composed the hymn tune
_____. | teacher |
| 6. Parry became the _____ of the
Royal College of _____ in
London in the year _____. | Music |
| 7. Parr became a _____ of
music at Oxford University in the
year _____. | 1900 |
| 8. Many of Parry's contemporaries con-
sidered him to be the finest English
composer since _____. | Jerusalem |
| | Bournemouth |
| | 1895 |
| | Oxford |
| | <i>I Was Glad</i> |
| | Henry Purcell |
| | historian |

Listening/Music History

Composer of the Month:

Charles Villiers Stanford (1852-1924)

Stanford was a British **composer, conductor, organist and teacher**, born in **Dublin, Ireland**, on September 30, 1852. He played and studied piano, violin, and organ.

Stanford was a **choral scholar at Queen's College, Cambridge University**. He became **Organist and Master of the Choristers at Trinity College** (1874-1893) and was appointed **conductor of the Cambridge University Musical Society**.

Stanford became **professor of composition at the Royal College of Music** in 1883. He was **conductor of the London Bach Choir** from 1886-1902.

Stanford's best known church music compositions include four **Evensong Services** and his **Three Latin Motets** (one of which is *Beati quorum via*). Stanford is best known to Christian congregants in the United States for composing the hymn tune **ENGELBERG**, to which we sing the text *When in our music God is glorified*. Stanford's **choral compositions** also include two **oratorios**, a **Requiem**, and a **Stabat Mater**.

Stanford's chief importance as a **teacher** is due to his having taught many of the **important English composers** of the next generation, including **Gustav Holst, Ralph Vaughan Williams and Herbert Howells**.

Suggested Listening:

Beati quorum via
Justorum animae
Coelus ascendit hodie

Suggested Listening Activities

1. Listen to *Beati quorum via*. Listen to the translation of the text. Describe the style of the anthem.
2. Listen to *Justorum animae*. Listen to the translation of the text. Describe the style of the anthem.
3. Listen to *Coelus ascendit hodie*. Listen to the translation of the text. Describe characteristics of Stanford's's compositional style based on these three listening examples.
4. Play the *Music History Matching Game*.

Music History Matching Game
C. V. Stanford

Fill in each blank with one of the words from the column on the right.

- | | |
|---|------------------|
| 1. C. V. Stanford was born in 1852
in (city) _____, Ireland. | Trinity |
| 2. Stanford was a conductor, _____,
organist and music _____ who
graduated from _____ University. | ENGELBERG |
| 3. Stanford was conductor of the Cambridge
University _____. | Choral Society |
| 4. Stanford was the _____ and Master
of the _____ at _____
College, Cambridge. | composition |
| 5. Stanford composed the hymn tune
_____. | Howells |
| 6. Stanford became the professor of
_____ at the Royal College
of music, London, in _____. | Latin Motets |
| 7. Famous choral compositions by
Stanford include his Three
_____. | Holst |
| 8. Stanford's famous music students
included Gustav _____, Ralph
_____ and Herbert _____. | Choristers |
| | Dublin |
| | Vaughan Williams |
| | teacher |
| | composer |
| | 1883 |
| | Organist |
| | Cambridge |

Listening/Music History –

Composer of the Month:

Gustav Holst (1874-1934)

Holst was an English **composer, conductor, pianist, trombonist, organist and teacher**, born in **Cheltenham, Gloucestershire**, on September 30, 1872.

Holst attended the **Royal College of Music**, London, where he was a **composition student of Stanford**.

Holst was appointed **Director of Music at St. Paul's Girls' School, London**, as well as **Director of Music at Morley College**. He retained both of these teaching posts throughout his entire life.

Holst **conducted** the **London Symphony Orchestra** on recordings.

Holst's **best known compositions** include: an **orchestral work**, **The Planets**; a **piece for string orchestra**, **St. Paul's Suite**; and **Christmas Day**, a **choral work** based on **Christmas carols**.

Suggested Listening:

The Planets
St. Paul Suite
Christmas Day

Suggested Listening Activities

1. Listen to *Jupiter* from *The Planets*. Describe the music in your own words.
2. Listen to *Jig* from *St. Paul Suite*. Describe the music in your own words.
3. Listen to *Christmas Day*. Describe characteristics of Holst's compositional style based on these three listening examples.
4. Play the *Music History Matching Game*.

Music History Matching Game

Gustav Holst

Fill in each blank with one of the words from the column on the right.

- | | |
|--|------------------------|
| 1. Gustav Holst was born in 1874
in (city) _____, England. | <i>Stanford</i> |
| 2. Holst attended the Royal College
of _____ in _____, where
he studied _____. | <i>St. Paul Suite</i> |
| 3. Holst's composition teacher was
_____. | <i>The Planets</i> |
| 4. Holst was the Director of Music
at _____ Girls'
School in London. | <i>composition</i> |
| 5. Holst was also Director of Music at
_____ College. | <i>Morley</i> |
| 6. Holst conducted the _____
_____ Orchestra in
recordings. | <i>London Symphony</i> |
| 7. Holst's famous orchestral compositions
include _____ and
_____. | <i>Christmas Day</i> |
| 8. Holst's well-known choral work based on
Christmas carols is _____. | <i>Music</i> |
| 9. Two of the instruments Holst played were
_____ and _____. | <i>trombone</i> |

Cheltenham

St. Paul's

London

piano

Listening/Music History –

Composer of the Month:

David Willcocks (b. 1919)

David Willcocks is an English **composer, conductor, and organist**, born in **Newquay, Cornwall, England**, on December 30, 1919.

Sir David Willcocks began his training as a **boy chorister** at **Westminster Abbey**. He was appointed **Organ Scholar at King's College, Cambridge**, in 1938. He left his studies in music to serve in the **British Army** during the Second World War, during which he was awarded the **Military Cross**. After completing his studies at Cambridge, he served as organist at **Salisbury Cathedral**, and then **Worcester Cathedral**.

David Willcocks is best known as the **Director of Music at King's College, Cambridge**, where he served from 1957 to 1974. He also became **musical director** of the **London Bach Choir** in 1960, and upon leaving King's College, became **Director of the Royal College of Music**, London. He was **knighted** by Queen Elizabeth in 1977.

David Willcocks is famous as a **composer of numerous carols and carol arrangements** published in the four volumes, ***Carols for Choir***.

According to **John Rutter**, David Willcocks is most important to church musicians because, "In an iconic series of **recordings** with the King's College Choir, he opened the ears of millions of listeners world-wide to the **beauty of choral singing**...He almost single-handedly **transformed our musical celebration of Christmas**."

Suggested Listening:

Any of the King's College *Service of Lessons and Carols* recordings

Suggested Activities

1. Play the *Music History Matching Game* as you listen to the carol arrangements of Sir David Willcocks.
2. As you listen to the carol arrangements of Sir David Willcocks, write a birthday greeting card to Sir David to send to him for his 91st (!) birthday on December 30, 2010.

Music History Matching Game

David Willcocks

Fill in each blank with one of the words from the column on the right.

1. David Willcocks was born in 1919 in (city) _____, Cornwall, England.
Worcester
Cambridge
2. He trained as a boy chorister at _____.
Salisbury
King's College
3. In 1938, David Willcocks was appointed _____ at King's College, _____ University.
British Army
Westminster Abbey
4. During the Second World War, he served in the _____, and was awarded the _____.
Christmas
Bach Choir
5. David Willcocks served as organist at both _____ and _____ Cathedrals.
knighted
Torquay
6. David Willcocks served as Director of Music at _____, Cambridge, from 1957 to 1974.
carols
Military Cross
7. He was the musical director of the London _____ and was Director of the Royal _____ College of Music _____, London.
Organ Scholar
8. Sir David was _____ by Queen Elizabeth in 1977.
9. David Willcocks is best known as a composer for his arrangements of _____.
10. John Rutter believes that Sir David's carols transformed our musical celebration of _____.

Listening/Music History

Composer of the Month:

John Stainer (1840-1901)

Sir John Stainer was an English **composer** and **organist**, born in **Southwark, London, England**, on June 6, 1840.

Sir John Stainer began his training as a **boy chorister** at **St. Paul's Cathedral**. He became **organist** at **Magdalen College, Oxford**, in 1860. He became **organist** at **St. Paul's Cathedral** in 1872. He became a **music professor** at **Oxford University** in 1889.

Stainer was a **pioneer in the field of early music research**. He wrote a primer for young organists called ***The Organ***, which is still in use today.

Stainer was **knighted by Queen Victoria** in 1888, for his **contribution to British music**.

Stainer's most notable compositions are his **Passion cantata**, ***The Crucifixion***, and his ***Sevenfold Amen***.

Suggested Listening:

The Crucifixion

Suggested Activities

1. Listen to *God So Loved the World* from *The Crucifixion*. How would you describe the composition style of John Stainer?
2. Play the *Music History Matching Game* as you listen to more movements of *The Crucifixion*.

Music History Matching Game
John Stainer

Fill in each blank with one of the words from the column on the right.

- | | |
|---|---|
| 1. John Stainer was born in 1840
in (town) _____, London,
England. | <i>The Organ</i>

music |
| 2. He trained as a boy chorister at
_____. | Victoria

Southwark |
| 3. In 1860, Stainer was appointed
_____ at Magdalen
College, _____ University. | music professor

St. Paul's Cathedral |
| 4. Stainer was appointed organist
at St. Paul's _____, London,
in 1872. | early music

Oxford |
| 5. Stainer became a _____
at Oxford University in 1889. | knighted |
| 6. Stainer was a pioneer in the field of
_____ research. | organist

<i>The Crucifixion</i> |
| 7. Stainer wrote a primer for beginning
organists, called _____,
which is still in use today. | <i>Sevenfold</i>

Cathedral |
| 8. Stainer was _____ by Queen
_____ in 1888, for his contributions
to British _____. | |
| 9. Stainer is best known as composer for his
Passion cantata, _____. | |
| 10. Stainer is also remembered as a composer
for his _____ <i>Amen</i> . | |

Listening/Music History

Composer of the Month:

John Rutter (b. 1945)

John Milford Rutter is a British **composer, conductor, editor** and **arranger**, born in **London** on September 24, 1945.

John Rutter attended **Highgate School**, where he **studied** music with **composer John Tavener**. He studied music at **Clare College, Cambridge**. He was **Director of Music** at **Clare College** from 1975-1979. Rutter **founded** his own choir, the **Cambridge Singers**, in 1981.

Rutter is well-known around the world for his composition of **choral works**, including **Christmas carols** (including the well-known *Angel's Carol*, *Carol of the Children* and *Shepherd's Pipe Carol*), and **anthems**. Rutter's most notable **extended choral works** include *Gloria*, *Magnificat*, *Requiem* and *Mass of the Children*.

Rutter is also known for his **editing** of the Oxford *Carols for Choirs* collection, in collaboration **with Sir David Willcocks**.

Suggested Listening:

Christmas carols, composed and arranged by John Rutter

Gloria

Magnificat

Requiem

Mass of the Children

Suggested Activities

1. Listen to selections from *Magnificat*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
2. Listen to selections from *Gloria*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
3. Listen to selections from *Requiem*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
4. Play the *Music History Matching Game* as you listen to Christmas carols and anthems by John Rutter.

Music History Matching Game

John Rutter

Fill in each blank with one of the words from the column on the right.

- | | |
|---|-----------------------------|
| 1. John Rutter was born in 1945
in _____, England. | Director of Music |
| 2. He was educated at _____ School
where he studied _____
with John _____. | carols |
| 3. Rutter studied music at _____
College, _____
University. | Clare |
| 4. John Rutter served as _____
_____ at Clare College,
Cambridge, from 1975- _____. | Cambridge Singers |
| 5. Rutter founded the _____
_____, his own choir, in 1981. | <i>Magnificat</i> |
| 6. Rutter edited, along with David _____,
the collection _____. | Tavener |
| 7. Rutter is well-known for his compositions
and arrangements of Christmas _____
and _____. | Willcocks |
| 8. Two mass-based extended choral works
by Rutter are _____ and
_____. | <i>Gloria</i> |
| 9. Two extended choral works for Advent/
Christmas by John Rutter are his
_____ and _____. | <i>Requiem</i> |
| | anthems |
| | Cambridge |
| | 1979 |
| | London |
| | <i>Carols for Choirs</i> |
| | <i>Mass of the Children</i> |
| | Highgate |
| | composition |

Listening/Music History

Composer of the Month:

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams was a British **composer** of **choral music**, **opera**, **symphonic music** (including **nine symphonies**), **chamber music** and **film scores**, born in **Gloucestershire** in **1872**.

Vaughan Williams **studied** music with **composers Charles Villiers Stanford** and **Hubert Parry**. He studied music and history at **Trinity College, Cambridge**. Later he studied composition in Berlin with **Max Bruch** and in Paris with **Maurice Ravel**.

Vaughan Williams was also well-known as a **collector of English folksongs**. Beginning in **1904**, he traveled throughout England, **transcribing folksongs**. Later he included these songs and melodies into his own music, intrigued by the beauty of the music and the anonymous history of these songs of ordinary people. Through his work, he did much to garner appreciation of traditional English folk songs.

Vaughan Williams was also influential in the field of church music. He served as **editor of The English Hymnal**, published in 1906. He was also a **composer of hymn tunes**, two of his most famous being **SINE NOMINE (*For All the Saints*)** and **KING'S WESTON (*At the Name of Jesus*)**.

Suggested Listening:

Mass in G minor

Hodie

Fantasia on "Greensleeves"

Suggested Activities

1. Listen to selections from *Mass in G minor*. How would you describe the composition style of this work?
2. Listen to selections from *Hodie*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
3. Listen to *Fantasia on "Greensleeves"*. Now that you have listened to portions of three of Vaughan Williams' works, how would you describe his style of composition?
4. Play the *Music History Matching Game* as you listen to more portions of *Hodie* by Ralph Vaughan Williams.

Music History Matching Game

Ralph Vaughan Williams

Fill in each blank with one of the words from the column on the right.

- | | |
|---|---------------------------|
| 1. Ralph Vaughan Williams was born in _____ (year) in _____, England. | unaccompanied |
| 2. He was educated at the _____ and then attended _____ College, Cambridge. | KING'S WESTON |
| 3. Vaughan Williams studied with English composers _____ and _____. | Hubert Parry |
| 4. Vaughan Williams wrote symphonic works including _____ symphonies, as well as chamber music and _____ scores. | compositions |
| 5. Vaughan Williams extensive choral work about Jesus' birth is called _____. | <i>Hodie</i> |
| 6. Vaughan Williams' <i>Mass in G minor</i> is written for _____ voices. | SINE NOMINE |
| 7. Ralph Vaughan Williams served as editor of _____, published in _____. | Gloucestershire |
| 8. Two well known hymn tunes composed by Vaughan Williams are _____ and _____. | <i>The English Hymnal</i> |
| 9. Ralph Vaughan Williams was well known as a collector of English _____, many of which he incorporated into his own _____. | Charles Villiers Stanford |
| | nine |
| | folksongs |
| | 1872 |
| | Trinity |
| | film |
| | Royal College of Music |
| | 1906 |

Listening/Music History

Composer of the Month:

Benjamin Britten (1913-1976)

Benjamin Britten was an English **composer, conductor and pianist**, born in **Suffolk**, England.

Britten **studied composition** as a preparatory student with **Frank Bridge**. He attended the **Royal College of Music** in London, where he studied composition with **John Ireland**. He also **studied piano and viola** there.

Britten's early compositions included *Quatre Chansons francaises* for soprano and orchestra (1928), *A Hymn to the Virgin* (1930) and *Choral Variations on A Boy Was Born* (1934).

Britten is best known for his **vocal, choral and operatic works**. Among his best known works are *A Ceremony of Carols* for **SSA choir and harp**, a series of English themed operas, including *Peter Grimes*, *Billy Budd* and *The Turn of the Screw*.

The **greatest success** of Britten's career was the *War Requiem*, composed for the consecration of the rebuilt **Coventry Cathedral** in 1962.

Suggested Listening:

Selections from *A Ceremony of Carols*

Selections from *War Requiem*

Choral Variations on A Boy Was Born

Suggested Activities

1. Listen to *Wolcum Yole* and *There Is No Rose* from *A Ceremony of Carols*. How would you describe the composition style of this work?
2. Listen to selections from *War Requiem*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
3. Listen to *Choral Variations on A Boy Was Born*. Now that you have listened to this work and portions of two of Britten's other works, how would you describe his style of composition?
4. Play the *Music History Matching Game* as you listen to more portions of *A Ceremony of Carols* by Benjamin Britten.

Music History Matching Game
Benjamin Britten

Fill in each blank with one of the words from the column on the right.

- | | |
|---|------------------------|
| 1. Benjamin Britten was born in _____
(year) in _____, England. | composer |
| 2. Britten was educated at the _____
_____ in London. | John Ireland |
| 3. Benjamin Britten studied composition
with composers _____
and _____. | <i>Peter Grimes</i> |
| 4. Benjamin Britten was known as a
_____, _____
and _____. | harp |
| 5. The string instrument played by Britten
was the _____. | <i>War Requiem</i> |
| 6. Benjamin Britten's choral work <i>A Ceremony
of Carols</i> is scored for _____ and _____. | Coventry |
| 7. Benjamin Britten composed operas on
English themes; two of these were _____
_____ and _____. | viola |
| 8. The greatest success of Britten's careers
was the _____, composed
for the consecration of the rebuilt
_____ Cathedral in _____. | 1962 |
| | Frank Bridge |
| | pianist |
| | <i>Billy Budd</i> |
| | 1913 |
| | conductor |
| | Suffolk |
| | Royal College of Music |
| | SSA |

Listening/Music History
The Baroque Period (1600-1750)

The Music History Song: the Baroque Period
by Carol McClure

Corelli, Vivaldi, Handel and Bach

Were Baroque composers who composed a lot!

Steady beat, continuo bass, imitative voices,

And **concertato** style were all Baroque choices.

The English word **baroque** comes from the Italian **barocco**, denoting a **style of European architecture of the 17th and 18th centuries** that is identified by **ornate detail**. Music from this period of time is called **Baroque music**.

Characteristics of **Baroque** Music/What Do I Hear?

1. Constant **steady tempo** with **strong beats** and **repetitions of small units of rhythm**

Example: Vivaldi – *Concerto in A minor for Violin, Mvt. 1 - Allegro*

2. A **single melodic line accompanied** by another single melodic line and/or chordal accompaniment, with **continuo bass** (an **independent, continuous bass line** played under the melody, typically by a cello and/or a harpsichord, defining the harmony)

Example: Handel – *Violin Sonata No. 1, Mvt. 1 – Affetuoso*

3. **Fugue** form – four **distinct, imitative voices**

Example: Bach – *Little Fugue in G minor*

4. **Concertato** style – planned **contrasts of instruments and voicings**

Example: Corelli – *Concerto Grosso (Christmas), Op. 6, No. 8*

Instruments Associated with the Baroque Period

harpsichord organ strings trumpet horn tympani

Well-known **Composers** of the Period

Arcangelo Corelli (Italian) Antonio Vivaldi (Italian)

Johann Sebastian Bach (German) Georg Friederich Handel (German/English)

The Baroque Period Multiple Choice Game

1. The Baroque period lasted from approximately 1600 through _____.
1725 1800 1750 1775
2. A continuo bass line was often performed on the harpsichord or the _____.
cello trumpet violin horn
3. Four distinct, imitative lines, or voices are characteristic of a _____.
concertato continuo harmony fugue
4. Arcangelo Corelli was a Baroque composer from the country we now know as _____.
Germany Spain Italy England
5. Which of the following instruments is NOT associated with Baroque music?
organ piano violin harpsichord
6. Steady beat and repetition of small _____ units are typical of Baroque style.
rhythmic harmonic melodic concertato
7. Planned contrasts of instruments and voicings define _____ style.
harmonic concerto fugue concertato
8. The English composer who wrote the oratorio Messiah was _____.
Bach Vivaldi Corelli Handel
9. The English word baroque comes from an Italian word denoting the style of _____ of the 17th and 18th centuries.
sculpture architecture opera instrumentation
10. Bach's Little Fugue in G minor was written for the _____.
harpsichord cello organ violin

Listening/Music History
The Classical Period (1750-1830)

The Music History Song: the Classical Period

by Carol McClure

The **Classical** period was all about **form**;
Simple **binary** and **ternary** were quite the norm.
Both **Mozart** and **Haydn** were the musical sages
Using **Alberti bass** lines and long **V-I cadences**.

During the **middle part of the 18th century**, Europeans began to gravitate toward a **new style** in music, art, literature and architecture, known as **Classicism**. This Classical style emulated that of **Classical Greece**, with **emphasis on a “cleaner” style** consisting of **brighter contrasts** than Baroque style, **defined structure** and **favoring simplicity** over complexity. Music from this period of time is called **Classical music**.

Characteristics of **Classical** Music/What Do I Hear?

1. **Emphasis on melody** supported by a light accompaniment
Example: Mozart – *Concerto No. 21 for Piano*, Mvt. 2
2. Melodies with **regular phrase structure**, written in four and eight bar units, in **binary (AB) and ternary (ABA) form**
Example: Haydn – *Piano Sonata No. 1*, Mvt. 1
3. **Simple harmony**, with great emphasis on **dominant (V) > tonic (I) cadences**
Example: Mozart – *Eine kleine nachtmusik*
4. Simple constant repeated **patterns in accompaniments** – **Alberti bass** or **repeated 8th notes**
Example: Mozart – *Concerto for Flute and Harp*, K. 299, Mvt. 2

New Instruments Associated with the Classical Period

piano pedal harp

Well-known **Composers** of the Classical Period

Wolfgang Amadeus Mozart (Austrian)

Franz Joseph Haydn (Austrian)

The Classical Period Multiple Choice Game

1. The Classical period lasted from approximately 1750 through _____.
1830 1810 1900 1850
2. In the Classical period, European culture sought to emulate (copy) the culture of Classical _____.
Italy Germany Austria Greece
3. A popular type of accompanying bass line in the Classical period was the _____ bass.
Rigatoni Marcati Tortelli Alberti
4. Haydn was a Classical composer from the country we now know as _____.
Austria Germany Spain Italy
5. Which of the following instruments are associated with Classical music?
saxophone trombone piano pedal harp harpsichord
6. Long V-I _____ are typical of Classical style.
cadences rhythms melodies orchestras
7. Classical period music was “all about _____”.
motion cadences form rhythm
8. The Classical composer who wrote a concerto for flute and harp was _____.
Haydn Dussek Viotti Mozart
9. Classical period music was written in phrases of four and eight bars, usually in _____ (AB) or _____ (ABA) form.
10. Classical period music is more _____ than Baroque music.
complex simple decorated ornamented

Listening/Music History
The Renaissance Period (1400-1600)

The Music History Song: the Renaissance Period
by Carol McClure

Much **Renaissance** music came from **Venice** and **Rome**,
Where **Gabrieli** and **Palestrina** made their home;
Slow **choral pieces** with **horizontal lines**
And **polyphonic voicing** came from this time.

During the **early part of the 14th century (1300's)**, a renaissance (meaning **rebirth**) of the arts, **influenced by those of Classical Greece**, began in **Italy**. These ideas in art, architecture and music **spread throughout Europe by the end of the 16th century**. Renaissance musical style included an **increased emphasis on the rhythm and meaning of words set to music**. Music from this period of time is called **Renaissance music**.

Characteristics of **Renaissance** Music/What Do I Hear?
(All examples are available on *You Tube*.)

1. Movement of **independent horizontal lines** of music
Example: Tallis – *Spem in alium*
2. Imitation and **polyphonic voicing**
Examples: Vittoria – *O magnum mysterium*
Tallis – *If Ye Love Me*
3. Primarily **choral/vocal sacred** works with **slow harmonic rhythm**
Example: Palestrina – *Missa Papae Marcelli*
4. **Secular vocal and instrumental** music with **irregular rhythms**
Example: Gabrieli – *Canzon septimi toni*

Instruments Associated with the Renaissance Period
(Examples of these instruments are available on You Tube.)
viol lute vihuela recorder

Well-known **Composers** of the Renaissance Period
Thomas **Tallis** (England) Tomás Luis de **Vittoria** (Spain)
Giovanni Perluigi **Palestrina** (Rome) Andrea and Giovanni **Gabrieli** (Venice)

The Renaissance Period Multiple Choice Game

1. The Renaissance period lasted from approximately 1400 through _____.
1500 1550 1600 1550
1. The Renaissance period began in _____.
Italy Germany England Greece
2. Independent _____ lines of music were typical in Renaissance choral compositions.
horizontal vertical allegro andante
3. Vittoria was a Renaissance composer from _____.
England Germany Spain Italy
4. Which of the following instruments is not associated with Renaissance music?
viol vihuela piano recorder lute
5. Irregular _____ patterns are typical of Renaissance instrumental music.
cadence rhythm melodic instrumental
6. _____ voicing in sacred music was typical of Renaissance style.
harmonic melodic polyphonic homophonic
7. Renaissance composers who worked in Venice were Andrea and Giovanni _____.
Tallis Palestrina Viotti Gabrieli
8. *If Ye Love Me* is a Renaissance anthem written by English composer Thomas _____.
Tallis Brown Vittoria Gabrieli
9. The Renaissance composer associated with Rome and who composed the *Missa Papae Marcelli* was _____.
Gabrieli Viotti Palestrina Marcelli

Listening/Music History

The Romantic Period (ca. 1810- ca. 1900)

The Music History Song: the Romantic Period

by Carol McClure

The **Romantic** period brought **harmonies chromatic**;
Both **rhythms** and **tempos** could be quite **dramatic**;
Strauss, Tchaikovsky, Mendelssohn and **Brahms**
Wrote **melodies great for singing** along.

Romantic period music describes a style of Western classical music from approximately **1810 to 1900**. **Beethoven's Fifth Symphony** is considered the pivotal work that marks the **beginning of the Romantic period of music**. **Romanticism** was the artistic and literary movement that **arose in the second half of the 18th century (1700s)** in Europe. Romantic music **developed compositional forms created in earlier periods**, but the pieces of this period are more **emotional** and **expressive**. In the Romantic period, it is easy to **identify a composer based on his individual style**.

Characteristics of **Romantic** Music/What Do I Hear?

1. Wide **contrasts of mood, dynamics** and **tempo changes - dramatic**
Example: Tchaikovsky - *1812 Overture*
2. **Thick texture**
Example: Brahms - *Academic Festival Overture*
3. **Chromaticism and more complex rhythms**
Example: Strauss - *Also Sprach Zarathustra*
4. **Melody** characterized by **intense feeling**
Example: Mendelssohn - *Violin Concerto, Mvt. 1*

Instruments Associated with the Classical Period **Orchestral instruments, Piano**

Well-known **Composers** of the Classical Period

Peter Ilyich Tchaikovsky (Russian)
Johannes Brahms (German)
Richard Strauss (German)
Felix Mendelssohn (German)

The Romantic Period Multiple Choice Game

1. The Romantic period lasted from approximately 1810 through _____.
1850 1870 1900 1910
2. In the Romantic period, compositions tended to be _____ or expressive.
basic emotional formal rigid
3. Felix Mendelssohn was a famous composer who lived in Leipzig, _____.
Italy Austria Poland Germany
4. Richard Strauss was a Romantic composer from _____.
Italy Austria Poland Germany
5. Which of the following instruments would NOT be associated with Romantic period music?
saxophone trombone piano harpsichord
6. Tchaikovsky's *1812 Overture* begins with a Russian hymn played on _____ instruments.
string woodwind brass percussion
7. In the Romantic period. Musical compositions expanded on _____ of music from earlier periods.
melodies cadences forms rhythms
8. The Romantic period of composition was defined by _____ that were thicker than those of Classical period compositions.
sounds melodies instruments textures

Listening/Music History
Impressionist Style (ca. 1875- ca. 1925)

The Music History Song: Impressionist Style

by Carol McClure

The **Impressionist** style of **Ravel** and **Debussy**
Contains **minor seven chords** and **blurry harmony**;
Like the **paintings from France** of **Renoir** and **Monet**,
This music reminds us of a **rainy day**.

Impressionist musical style originated in **France** in the **late nineteenth century**, and continued as a compositional style until the **middle of the twentieth century**. **Impressionism** centered around the **atmosphere** or idea of a story, rather than the exact depiction of a story, as in Romantic music. Impressionism is considered a **reaction to the excesses of Romantic music**. Rather than having distinct major or minor harmonies, Impressionist composers employed **minor seven chords** and **whole tone scales** as harmonic devices, blurring the differences between major and minor tonalities. Impressionist composers often wrote short pieces (as opposed to sonatas or concertos) for solo instruments, using the forms of the **nocturne** or **arabesque** or **prelude**.

Characteristics of **Impressionist Style**/What Do I Hear?

1. Extensive use of **minor 7 chords, whole tone scales, suspended time**
Example: Ravel – *Pavane for a Dead Princess*
2. **Blurring of harmonic key centers**
Example: Debussy – *Prelude to the Afternoon of a Faun*
3. **Atmospheric music** – often based on **Greek myths and stories**
Example: Debussy – *Syrinx* (for solo flute)
4. Influenced by **painters** of the period
Example: Debussy – *The Floating Cathedral*
5. More works for **small instrumental ensembles** with distinct **differences in timbre**
Example: Ravel – *Introduction and Allegro*

Instruments Associated with Impressionist Style
Harp, Woodwind Instruments, Strings, Piano

Well-known **Composers** in the Impressionist Style
Claude Debussy (1862-1918)
Maurice Ravel (1875-1937)

The Impressionist Style Multiple Choice Game

1. The Impressionist style of music composition was employed by French composers *primarily* from 1875 through _____.
1900 1925 1950 1975
2. In the Impressionist style, compositions tended to be _____.
atmospheric emotional formal grandiose
3. _____ was the composer with whom the Impressionistic style is said to have begun.
Claude Debussy Maurice Ravel Erik Satie Germaine Tailleferre
4. Maurice Ravel was an Impressionist composer from _____.
Italy Belgium Germany France
5. Which of the following instruments would NOT be associated with Impressionist style music?
flute harp piano trombone
6. Impressionist composers tended NOT to write the following type of piece for solo instrument.
arabesque sonata nocturne prelude
7. Impressionist composers often employed minor seven chords and _____ scales as harmonic devices.
major minor half tone whole tone
8. Impressionist composers often wrote for small instrumental ensembles in which the instruments demonstrated distinct differences in _____.
melody timbre harmony range

Listening/Music History
Modern Period (Twentieth Century)

The Music History Song: Modern Period
by Carol McClure

The **Twentieth Century** gave rise to many “schools”,
From **nationalism** to *avant garde*, which had no “rules”.

Gershwin composed his *Rhapsody in Blue*

Using **jazz** and **swing styles** that sounded quite new.

Modernism started as a **reaction to late 19th-century Romanticism** and was characterized by a desire for “rule-less” composition, in some circles. **Innovative techniques in rhythm, harmony, and form** were all frequently found in Twentieth Century compositions. Particular trends in Twentieth Century composition included **nationalism, minimalism, neoclassicism** and **avant-garde** writing. **Harmonic dissonance**, rather than consonance, was the norm.

Examples of the **Modern Period** Compositional Ideas/What Do I Hear?

1. **Nationalistic** – based on **indigenous music** from the composer’s country
Example: Gershwin – *Rhapsody in Blue*
2. **Minimalist** – based on **constant repetition** of short *motifs*
Example: Philip Glass - *String Quartet No. 2*
3. **Neoclassical** – modern harmonies with **Classical period form**
Example: Paul Hindemith – *Symphonic Metamorphoses*
4. **Avant-garde** – exploratory and experimental music “**without rules**”
Example: Pierre Boulez – *Sur Incises*

Instruments Associated with the Modern Period
Orchestral Instruments, Electronic Instruments

A Few Well-known **Composers** of the Modern Period

George Gershwin (1898-1937)

Philip Glass (b. 1937)

Paul Hindemith (1895-1963)

Pierre Boulez (b. 1925)

The Modern Period Multiple Choice Game

1. The Modern Period of music composition included composers from many different "_____".
"periods" "schools" "instruments" "countries"
2. In the Modern Period, compositions tended to be _____.
atmospheric emotional formal innovative
3. _____ was the composer who wrote *Rhapsody in Blue*.
George Gershwin Philip Glass Paul Hindemith Pierre Boulez
4. _____ was the composer who wrote *Sur Incises*.
George Gershwin Philip Glass Paul Hindemith Pierre Boulez
5. _____ was the composer who wrote *Symphonic Metamorphoses*.
George Gershwin Philip Glass Paul Hindemith Pierre Boulez
6. Philip Glass' style of composition is known as _____.
impressionism expressionism minimalism classicism
7. Paul Hindemith's style of composition is known as _____.
impressionism expressionism minimalism neoclassicism
8. Twentieth Century composition is characterized by harmonic _____.
consonance variety dissonance peculiarity