

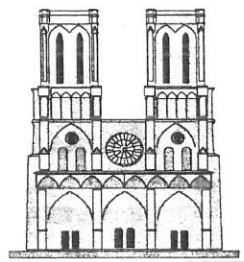
Unit 3: 1a—The Middle Ages

Middle Ages = 450-1450

Notate = to write down music.

Three main social classes in the Middle Ages:

- 1) Nobility**—Kings, Queens, and land owners
- 2) Clergy**—Monks and priests
- 3) Peasants**—Poor working class



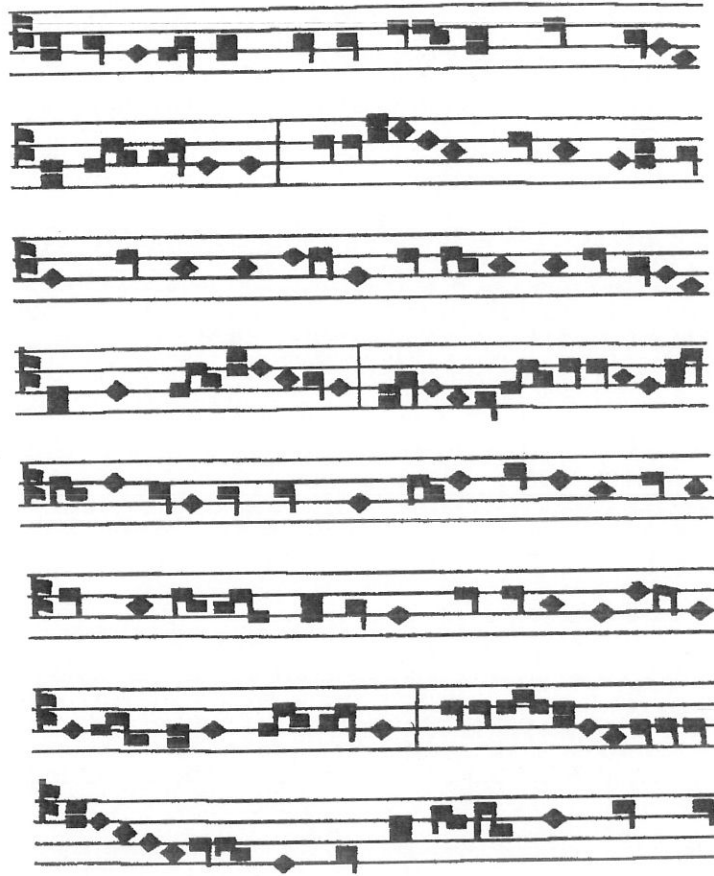
The Music of the Clergy:

A. Gregorian Chant

1. Named after Pope Gregory I
2. The music has a:
 - ◆ **Monophonic texture** (a single melody)
 - ◆ **Flexible rhythm** (no sense of beat)
 - ◆ **Melodies move by step** (narrow range of pitches)

Unit 3: 1b—The Middle Ages

How Gregorian Chant Looked when Notated:



Music of the Nobility

- ◆ Could afford to buy musical instruments
- ◆ Could hire musicians to play

A. Minstrels

1. musicians
2. storytellers
3. magicians



A Minstrel from the Middle Ages



Noble women playing for the court

Unit 3: 1c—The Middle Ages

The Music of the Peasantry



Peasants played music:

- 1) to “escape” from their miserable living conditions
- 2) for dancing
- 3) as part of their jobs, like tending pigs or goats



In

Minstrels also played music for the peasants.

France, minstrels were called **troubadours**.

Troubadours sang about:

- love
- the Crusades
- dance songs
- spinning songs

Instruments used by minstrels and troubadours:

- harp
- fiddle
- lute

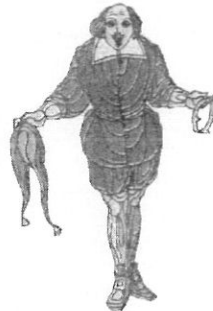
Unit 3: 2a—Music in the Renaissance

Years of the Renaissance
1450-1600

Renaissance = a “rebirth” of learning and creativity.

People wanted to:

- read
- write
- learn mathematics
- travel
- play music



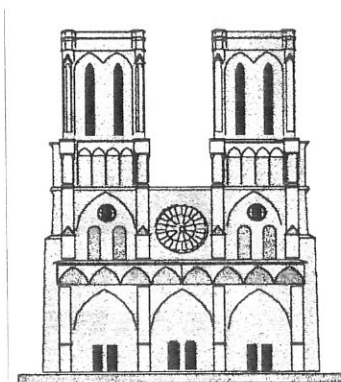
Composers are people who write music.

Renaissance music:

- 1) uses **word painting** (making a musical “picture” of the text).
- 2) has a narrow range of dynamics, tone color, and rhythm.
- 3) has a polyphonic texture.
- 4) does not have a strong sense of beat (it flows gently along)

Unit 3: 2b—Music in the Renaissance

Sacred Music = Music of the church



Secular Music = Music played outside of the church

A madrigal:

- ✓ is for several solo voices
- ✓ has text that is usually about love
- ✓ uses word painting



Instrumental music was:

- ✓ becoming more important
- ✓ used for popular activities like dancing

Music was written to be played on any instrument that was available

Unit 3: 3a—Music in the Baroque

Years of the Baroque
1600-1750

Baroque art, music, sculpting, painting, and architecture, all:

Fill space with action and movement



Action and motion were shown in:

- travel—Colonies of Jamestown and Plymouth founded
- science—Galileo and Newton



REMBRANDT



GALILEO



NEWTON

- art—Rembrandt and Rubens painted a world in motion
- literature—the journeys of “Gulliver” and “Robinson Crusoe”
- music—the drive and energy of Bach.

During the Baroque:

- ❖ Music was written to order. Composers were hired to write music.
- ❖ Opera was invented. People loved the action and passion!

Unit 3: 3b—Music in the Baroque

Characteristics of Baroque music:

- **Unity of mood**—only one mood is expressed
- **Repeating rhythmic patterns**—created energy, drive, and motion
- **Elaborate melodies**—difficult to sing and remember
- **Terraced dynamics**—sudden changes in volume
- **Polyphonic texture**—several melodies played at once



Baroque Forms

Concerto grosso—soloist vs. ensemble

Fugue—one main theme changing slightly

Program Music—instrumental music associated with a story, poem, idea, or theme

Suite—music meant for dancing

Oratorio—an opera without acting, scenery, or costumes

Unit 3: 4a—Make your own commercial

Step 1: Choose a partner. Write both of your names on the lines:

1. _____
2. _____

Step 2: Choose a product that you would like to advertise. Examples of products are: cars, soft drinks, deodorant, toothpaste, foods, toys, etc.

Our product is: _____

Step 3: Name your product. Try to have a “catchy” name that will help sell your product.

The name of our product is: _____

Step 4: Write down your script. This is what you want to say about your product and why we should buy it. Write your script here:

Step 5: Choose music for your commercial. You need to pick two different kinds of music. By picking two different styles of music, you give your client a choice. You must give specific examples. This means that you must list the musician and the name of the piece of music.

Choice #1: Musician: _____ Music: _____

Choice #2: Musician: _____ Music: _____

Unit 3: 4b—Make your own commercial

Step 6: Decide how you want to use the music. Do you:

- want the music for the entire commercial?
- want music for only part of the commercial?
- want the music to provide a mood for the commercial?
- want some silence?

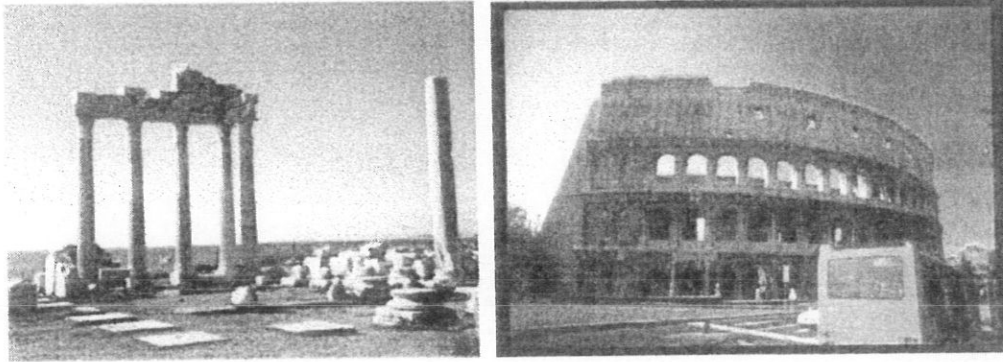
Step 7: Practice with your partner. One person will read the script. The other person will run the music. You need to practice using dynamics and making a smooth presentation!



Unit 3: 5a—Music in the Classical Period

Years of the Classical Period
1750-1820

Classical = a return to the classic arts of the Greeks and



Romans

Three master composers of the classical era were:

- ❖ Franz Joseph Haydn
- ❖ Wolfgang Amadeus Mozart
- ❖ Ludwig von Beethoven



The middle class had a great impact on the music.

- They wanted to attend concerts and play music at home
- Composers used folk melodies to please the middle class
- Composers poked fun at the rich to please the middle class

Unit 3: 5b—Music in the Classical Period

Characteristics of music in the Classical period

- ✓ **Contrasting moods**—compositions changed moods
- ✓ **Flexible rhythm**—rhythm patterns changed
- ✓ **Homophonic texture**—chords supporting a melody
- ✓ **Melodies**—tuneful and easy to remember
- ✓ **Dynamics**—use of crescendos and decrescendos
- ✓ **Piano**—became the main keyboard instrument



Crescendo = slow increase in volume

Decrescendo = slow decrease in volume



Unit 3: 6a—Review of Middle Ages – Classical Periods

	Middle Ages	Renaissance	Baroque	Classical
Important People				
Texture of music				
Rhythm				
Melody				
Dynamics				

Unit 3: 6b—Review of Middle Ages – Classical Periods

Answer Key

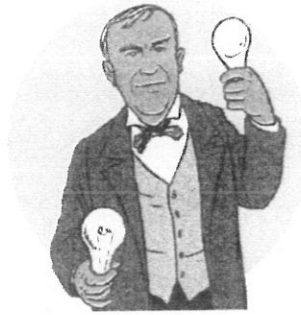
	Middle Ages	Renaissance	Baroque	Classical
Important People	Pope Gregory King Arthur Robin Hood	Columbus, Magellan Da Vinci, Shakespeare	Newton, Galileo JS Bach, Handel	Jefferson, Washington Haydn, Mozart, Beethoven
Texture of music	Monophonic	Polyphonic	Polyphonic	Homophonic
Rhythm	Flexible—No sense of beat	Does not have a strong beat, narrow range Flows gently along	Constant motion Repeating rhythmic patterns	Very flexible Unexpected pauses and syncopations
Melody	Moves by step in a narrow range of pitches	Uses word painting	Elaborate—difficult to sing and remember Repeated often	Tuneful and easy to remember Balanced
Dynamics		Narrow range	Terraced Dynamics—sudden changes in volume	Gradual changes Crescendo and decrescendo

Unit 3: 7a—Music in the Romantic Period

Years of the Romantic Period
1820-1900

Romantic period is a time of:

- Emotion
- Imagination
- Individualism



People were interested in:

- ◆ Fantasy
- ◆ Horror
- ◆ The supernatural
- ◆ Nature
- ◆ Exotic places
- ◆ Their homelands

Unit 3: 7b—Music in the Romantic Period

Characteristics of music in the Romantic period

- **Individuality of Style**—self-expression and reflections of their personalities
- **Nationalism**—creating music with a specific national identity
- **Exoticism**—using colorful materials from foreign lands
- **Program music**—music associated with a story, poem, idea, or scene
- **Expressive Tone Colors**—new instruments and playing techniques
- **Expanded range of dynamics, pitch, and tempo**—loud to soft, high to low, fast to slow all to the extreme
- **Miniatures to Monumental**—Music could last only a minute with a solo performer or last several hours with hundreds of performers



Unit 3: 7c—Music in the Romantic Period

The Erlking

Narrator

Wer reitet so spat durch Nacht und Wind?

Es ist der Vuter mit seinem Kind;

Er hat den Knaben wohl in dem Arm,

Er fasst ihn sicher, er halt ihn warm.

Father

*“Mein Sohn, was birgst du so bang dein
Gessicht?”*

Son

“Siehst, Vater, du den Erlkonig night?

Den Erlenkonig mit Kron’ und Schweif?”

Father

“Mein Sohn, es ist ein Nebelstreif.”

Erlking

“Du liebes Kind, komm, geh mit mir!”

Gar schone Spiele spiel’ ich mit dir,

Manch bunte Blumen sind an dem Strand,

Meine Muttr hat manch gulden Gewand.”

Son

“Mein Vater, mein Vater, und horest du night,

Was Erlenkonig mir leise verspricht?”

Father

“Sei ruhig, bleibe ruhig, mein Kind:

In durren Blattern sauselt der Wind

Narrator

Who rides so late through the night and the
wind?

It is the father with his child;

He folds the boy close in his arms,

He clasps him securely, he holds him warmly.

Father

“My son, why do you hide your face so
anxiously?”

Son

“Father, don’t you see the Erlking?”

The Erlking with his crown and his train?”

Father

“My son, it is a streak of mist.”

Erlking

“Dear child, come, go with me!

I’ll play the prettiest games with you

Many colored flowers grow along the shore;

My mother has many golden garments.”

Son

“My father, my father, and don’t you hear

the Erlking whispering promises to me?”

Father

“Be quiet, stay quiet, my child:

The wind is rustling in the dead leaves.”

Unit 3: 7d—Music in the Romantic Period

The Erlking—continued

Erlking

*“Willst, feineer Knabe, du mit mir gehn?
Meine Tochter sollen dich warten schon;
Meine Tochter fuhren den nachtlichen Reihn
Und weigen und tanzen und singen dich ein.”*

Son

*“Mein Vater, mein Vater, und siehst du night dort.
Erlkonigs Tochter am dustern Ort?”*

Father

*“Meine Sohn, meine Sohn, ich she’ es genau:
Es scheinen die alten Weiden so grau.”*

Erlking

*“Ich liebe dich, mich reizt deine schone Gestalt;
Und bist du night willig, so brauch’ ich Gewalt.”*

Son

*“Meine Vater, mein Vater, jetzt fasst er mich an!
Erlkonig hat mir ein-Leids getan!”*

Narrator

*Dem Vater grauset’s, er reitet geschwind,
Er halt in Armen das achzende Kind,
Erreicht den Hof mit Muhe und Not;
In seinen Armen das Kind war tot.*

Erlking

“My handsome boy, will you come with me?
My daughters shall wait upon you;
My daughters lead off in the dance every
night,
And cradle and dance and sing you to sleep.”

Son

“My father, my father, and don’t you see
there
the Erlking’s daughters in the shadows?”

Father

“My son, my son, I see it clearly;
the old willows I look so gray.”

Erlking

“I love you, your beautiful figure delights me!
And if you are not willing, then I shall use
force!”

Son

“My father, my father, now he is taking hold
of me!
The Erlking has hurt me!”

Narrator

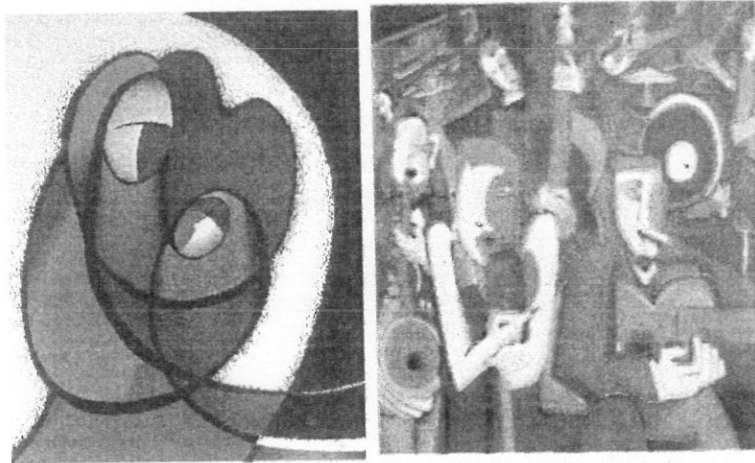
The father shudders, he rides swiftly on;
He holds in his arms the groaning child,
He reaches the courtyard weary and anxious:
In his arms the child was dead.

Unit 3: 8a—Music in the 20th Century

Years of the 20th Century
1900-2000

Radical new developments in:

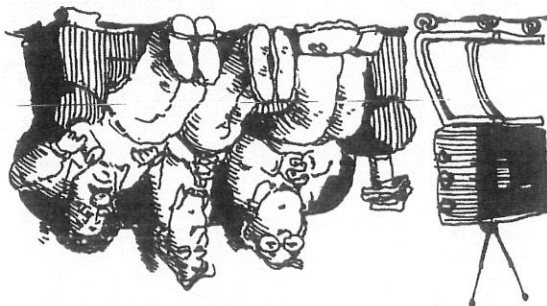
- ❖ **science**—Einstein’s Theory of Relativity
- ❖ **technology**—Wright Brothers make first successful airplane flight
- ❖ **art**—Picasso sees the world in a new way
- ❖ **music**—different sounding music



The public is “confused” about:

- **Art**—just scribbles on a page?
- **Music**—what happened to the beautiful sounds of the past?

Is all technology good?

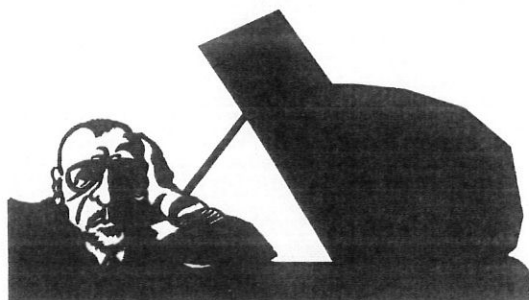


Unit 3: 8b—Music in the 20th Century



Characteristics of 20th Century Music

- **Tone color**—becomes more important than ever before. It provides variety, continuity, and mood.
- **Harmony**—the difference in **consonance** and **dissonance** disappears.
- **Rhythm**—irregular and unpredictable. There are many syncopations and changing meters. Use of **polyrhythms** (two rhythms at once).
- **Melodies**—have wide leaps and are difficult to sing. They are not tuneful or easy to remember.



Igor Stravinsky

Unit 3: 9a—Jazz

Roots of Jazz

- 1) Cotton fields during slave days
 - a. **Call and response**
- 2) Churches of the south

Early jazz forms:

- 1) Ragtime—piano form
- 2) The blues—singing style



Elements of Jazz:

- ✓ **Combos**—a group of three to eight players
- ✓ **Big Band**—a group of ten to twenty players
- ✓ **Rhythm section**—piano, bass, and drums
- ✓ **Trio**—three players
- ✓ **Quartet**—four players
- ✓ **Improvisation**—making music spontaneously



