

MUSICAL FORMS

The Motive (Motif)

A motive is the smallest recognizable musical idea

Motive Development Techniques

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| <p>Repetition: The simplest and one of the most prevalent kinds of motive development.</p> | <p>Sequence: The transposition of a motive is carried out over a longer period of time.</p> | <p>Extension: If new material begins with the final note, delaying the expected cadence, it is referred to as an extension.</p> | <p>Retrograde: Motive stated backwards</p> | <p>Fragmentation: Utilizing only a portion of the motive (possibly generating new material from that fragment)</p> | <p>Inversion: Direction of the intervals are reversed (may be exact, tonal, or modified)</p> |
| <p>Pedal Point - (also pedal tone, pedal note, organ point, or pedal) is a sustained tone, typically in the bass. It begins on a consonance, sustains (or repeats) through another chord as a dissonance until the "harmony", not the non-chord tone, "resolves back to a consonance."</p> | <p>Expansion: Lengthening the motive. If new material (or fragments, etc.) comes before the final note, it is referred to as an expansion</p> | <p>Ostinato Bass (Ground Bass) - In music, an ostinato (derived from Italian: stubborn, compare English: 'obstinate') is a motif or phrase that persistently repeats in the same musical voice, usually at the same pitch.</p> | | | |
| <p>Subtraction: Removal or, at times, substitution of a pitch or rhythm. There are two main approaches.</p> | <p>Ornamentation: Trills, turns, mordents, or "free" material are applied to the basic outline of a motive. The fundamental pitches of the motive must appear in their original metric position.</p> | <p>Octave Transfer/Displacement: A pitch, several pitches, or an entire motive may be transposed up or down by an octave. The result may be a conjunct motive becoming disjunct or a disjunct motive becoming conjunct.</p> | | | |
| <p>Reduction: A motive is reduced to its most essential elements.</p> | <p>Simplification: A small portion of a motive is simplified.</p> | | | | |
| <p>Transposition: restatement of a motive at a new pitch level</p> | <ul style="list-style-type: none"> • exact (chromatic) transposition: intervals retain the same quality and size • tonal (diatonic) transposition: intervals retain the same size, but not necessarily same quality • sequence: transposition by the same distance several times in a row • exact: intervals retain same quality and size • tonal: intervals retain the same size, but not necessarily same quality • modified: contains some modifications to interval size to fit within a given harmonic structure • modulating: a sequence which functions to transition the piece into a new key | | <p>Interval Change: The most common interval change occurs at the end of an otherwise literal motive repetition. But they can also occur anywhere in a motive and include one or several intervals.</p> | <p>Intervallic Compression and Expansion: of a single interval/several intervals/all intervals/compression/expansion as a tonal ornament (chromaticism), harmonic function, or change of mode.</p> | |
| <p>Leveling of the Rhythmic Values:</p> | <p>Retrograde Inversion: Motive stated</p> | <p>Variation: An elaboration or simplification by adding or</p> | <p>Truncation: An elimination of elements</p> | <p>Thinning: The opposite process as ornamentation,</p> | <p>Filling in of Pitch: Filling in a previous intervallic structure</p> |

The rhythmic values of a motive are converted to equal values. backwards and reversed removing neighbor tones, etc. within the motive to make it shorter removing some notes but retaining the essential outline. that was disjunct, making it completely or nearly conjunct.

Musical Structures

The Phrase

The Phrase (Sentence) is a relatively independent (self-contained) musical idea that ends with a cadence. Phrases are labeled using lower-case letters (a, b, c, etc.).

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| The Antecedent Phrase: usually ends in a half cadence. | The Consequent Phrase: ends in an authentic cadence, either in the original key or in a new key (in the case of a modulating period.) | Phrase Group: Two or more phrases without the antecedent consequent feel. | Elision: The overlapping of phrases is referred to as "elision." |
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Segments

Segments are shorter than a phrase, when separated by a rest or a cadence-like harmonic progression, may be called sub-phrases or phrase-parts.

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| Sectional or closed: if a section ends in the key in which it began with an authentic cadence or plagal cadence, it is termed a closed section. | Continuous or open: if a section ends with a half-cadence or in a different key it is termed an open section. |
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The Period

Two or more phrases using the same or related material form a period if the last phrase has the strongest cadence. The most typical period consists of two phrases, the first ending with a half cadence, and the second with an authentic cadence. The two phrases are called the **antecedent** and the **consequent**. It is also possible for a two-phrase period to have two authentic cadences, the second stronger than the first.

The Parallel Period: AA' A

A period in which the second phrase is a repetition, modified repetition, or a variant of the first phrase.

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| Parallel period by Identity: At least the first measures of the phrases are identical | Parallel period by Transposition: The consequent is a transposed (or pitch-shifted) version of the antecedent. | Parallel period by Embellishment: The consequent is an embellished version of the antecedent. | Parallel period by contour similarity: The consequent moves in similar motions to the antecedent. |
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| The Contrasting Period: AB A period formed by two different phrases | The "Mirror" Period: A kind of contrasting period in which the consequent moves in the opposite direction from the antecedent. | The Sequential Period: The material at the beginning of the two phrases is sequentially related. | The Modulating Period: A period that cadences in a different key |
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| Repeated Period: Repetition of the period with no structural changes - texture and octave might be different | The Three Phrase Period: Involves three different phrases. The possibilities are antecedent-consequent-consequent (the most common), and antecedent-antecedent-consequent (rare). The strength of the cadences will be the determining factor. | The Four-Phrase Period: Antecedent-antecedent-consequent-consequent is the most typical |
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The Double Period:

Consists typically of four phrases. The first two phrases and the last two phrases are paired. The cadence of the second pair is stronger than the cadence of the first pair.

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- **Parallel:** The material that begins each half is similar.
- **Contrasting:** The material that begins each half is different

Cadences

The Cadence: is the point at which a piece of music is brought to a close. It is a resolution of discord, a point of stability, rest and consonance. There are differing degrees of closure.

- **The Perfect Authentic Cadence (PAC):**

moves from the dominant (**V or V7**), to the tonic (**I**) scale degree, with both chords in root position and the tonic being the highest note in chord I.

- **The Deceptive Cadence/Interrupted Cadence(DC):**

When a V chord does not resolve up by fourth to a I chord, but instead resolves up by second to a vi.

- **The Turn Around:**

chord progressions that leads back and resolve to the tonic. These include the ii-V-I turnaround and its variation the backdoor progression, though all turnarounds may be used at any point and not solely before the tonic.

- **The Imperfect Authentic Cadence (IAC):**

in an imperfect authentic cadence, the only requirement is that the harmonic progression must be **V - I** or **vii -I**, or with added sevenths on the V or vii chords.

- **The Half Cadence (HC)– (ending on V):**

perhaps most like a comma (,) because it cannot end a phrase. The unstableness of the dominant chord sets up the following phrase. In a half cadence (**HC**) the **V chord** may be preceded by any other chord. The chord that follows a half cadence may be any chord, however, I or vi are most common.

- **The Phrygian Half Cadence -(iv6 - V):**

occurs in minor keys only, and must consist of a first inversion iv chord that resolves to a root position **V or V7** chord. It refers to a common type of cadence that was used to end the slow middle movement of a concerto, when the composer wished for the final movement to begin without an extended break.

- **The Plagal Cadence – (IV – I):**

is actually a regression, but through continual and prominent use by composers over the centuries, it has become a common, conclusive cadence.

Musical Forms

Single-Movement Forms

Sectional Forms

Arch form – ABCBA:

a sectional structure for a piece of music based on repetition, in reverse order, of all or most musical sections such that the overall form is symmetric, most often around a central movement. The sections need not be repeated verbatim but must at least share thematic material.

Binary:

AB or ||: A :||: B :||

Rounded Binary

(or incipient ternary):

||:A :||: B + 1/2 of A (or A):||

Balanced binary form or binary with cadence rhyme:

return of A2 in B2.

Bourrée:

is a dance of French origin and the words and music that accompany it. It is in double time and often has a dactylic rhythm but it is somewhat quicker and its phrase starts with a quarter-bar anacrusis or "pick-up" whereas a gavotte has a half-bar anacrusis

Minuet and Trio:

derived from a three-part (ternary) dance form and may be illustrated as: minuet (A), trio (B, originally played by 3 players), minuet (A). Each section may be further broken down into 3 sub-sections. It is in 3/4 time (triple meter) and often the third movement in Classical symphonies, string quartets or other works.

March:

AA-BB-C-DC-DC - A musical composition designed to produce orderliness and spirit in the movement of troops, or to provide music for the accompaniment of processions. Broadly, marches can be classed as processional or grand marches (with the funeral march as a special variety) and fast marches or quicksteps. Grand marches are in 4/4 or 12/8 meter, and in moderate tempo.

Fast Marches:

two beats in the measure either 2/2, 2/4 Or 6/8, consist of two repeated strains in the main key, followed by a trio in the key of the subdominant. The trio may consist of a repeated strain, followed by a contrasting break strain, after which the main theme of the trio is repeated, usually with reinforced or brilliant instrumentation.

English Marches:

often repeat the first two strains after the trio is played, making the form quite similar to that of a minuet.

Concert Marches:

are written for the sole purpose of being played at concerts. Such marches usually contain features which make them unsuitable for marching.

Rondo Form:

ABACA, or ABACADA

An instrumental form that was popular in the late 18th to early 19th centuries. A rondo has a main theme (usually in the tonic key) that is restated several times as it alternates with other themes. There are two basic patterns of a

Strophic Form:

AAA, etc.

simply defined, a strophic song is a type of song that has the same melody (tune) but different lyrics (words) for each stanza (strophe). The strophic form is sometimes

Theme and Variations:

A A'A" A'" A''''

Compositional techniques used to create variation may be instrumental, harmonic, melodic, rhythmic, style, tonal and ornamentation.

The 32 Bar Song Form:

is common in Tin Pan Alley songs and later popular music including rock, pop and jazz. Though it resembles the ternary form of the operatic "da capo aria" its popularity declined and "there were few instances of it in any type of popular music until the late teens" of the 20th century. It became "the principal form" of American popular song around 1925–1926, with the AABA form

rondo: ABACA and ABACABA (the A section represents the main theme). The last movement of sonatas, concerti, string quartets and classical symphonies is often a rondo.

referred to as the AAA song form, although it can include a refrain. A refrain is a line (also can be the title) that is repeated at the end of every verse.

consisting of the chorus or the entirety of many songs in the early 20th century.

Ternary Form:

ABA

sometimes called song form, is a three-part musical form where the first section (A) is repeated after the second section (B) ends. It is usually schematized as A–B–A.

Vienna Waltz:

is in ternary form - ABA, and has a "boom - tap - tap" (I - V - V) rhythm and bass line. The chord structure is simplistic with the same chord is often multi-measure. Tempo would be quarter=120+ Many slow waltzes drop to as low as mm=60 and are done in 6.

Sonata Allegro Form:

ABA

is often the first part of a multi-movement work. It has three main sections: the exposition, development and recapitulation. The theme is presented in the exposition (1st movement), further explored in the development (2nd movement) and restated in the recapitulation (3rd movement). A concluding section called the coda often follows the recapitulation.

Exposition: introduces the main themes.

Development: themes appear in fragmentary form, the composer will rapidly cycle through keys so fast it's impossible to tell which key we're in, major may become minor, and the section is fraught with dissonance. By the end of the development we will have reached the main theme once again...

Recapitulation: some and the first theme returns (albeit no longer in the tonic key), it's largely a simple matter of repeating the exposition. Usually there will be some variants to keep things interesting. When the second theme returns, it will at long last be in the "right" key, the tonic. The tension has now been resolved and it's time to bring things to a close with the...

Coda: is simply the conclusion.

Sonata Rondo:

ABA - C - ABA

is a combination of sonata form and rondo form. Often it can be found in the last movement of a sonata. The structure still consists of the exposition, the development and the recapitulation but now the exposition and recapitulation sections are in ternary form so the piece looks like this: 'ABACABA'. Here, the 'A' is the first subject, the 'B' is the second subject and the 'C' is another episode, usually containing development.

Through Composed Forms

Through Composed:

One section (usually not very long) that does not contain any large repetitions. If a short piece includes repeated phrases, it may be classified by the structure of its phrases.

Allemande:

a dance in simple quadruple time (4/4 time) at a moderate pace. It usually contains semiquaver scales, often with an upbeat.

Anthem:

Choral composition with English words used in church services. It developed in the mid-16th century as the Anglican version of the Catholic Latin motet. The full anthem is for unaccompanied chorus throughout; the verse anthem employs one or more soloists and, generally, instrumental accompaniment.

Bagatelle:

a trifle. The name was applied by Beethoven and others to short piano pieces, usually in song form.

Ballad:

a simple song, a narrative poem, set to music, piano piece, orchestral work, or choral work, which is patterned after the above definition.

Caprice:

a piece of music, usually fairly free in form and of a lively character. The typical capriccio is one that is fast, intense, and often virtuosic in nature. In the late 16th and early 17th centuries, it could refer to madrigals, music intended alternatively for voices or instruments, or for strictly instrumental pieces, especially keyboard compositions

Cassation:

is a minor musical genre related to the serenade and divertimento. In the mid-to-late 18th century, cassations commonly comprised loosely assembled sets of short movements intended for outdoor performance by orchestral or chamber ensembles. The genre was popular in southern German-speaking lands. Other synonymous titles used by German-speaking composers and cataloguers included Cassatio, Cassatione and Kassation. An equivalent Italian term was Cassazione.

Chant:

Courante:

Dance:

a repeated rhythmic phrase, typically one shouted or sung in unison by a crowd.

can be categorized as either a French or an Italian courante. A French courante is in compound triple time (3/2 or 6/4) and is contrapuntal, containing various poly-rhythms. The Italian courante is lively and is in simple triple time (3/4) instead of compound triple time.

specifically to facilitate or accompany dancing. It can be either a whole musical piece or part of a larger musical arrangement. In terms of performance, the major categories are live dance music and recorded dance music.

Etude:

(a French word meaning study) is an instrumental musical composition, usually short, of considerable difficulty, and designed to provide practice material for perfecting a particular musical skill. The tradition of writing études emerged in the early 19th century with the rapidly growing popularity of the piano.

Mazurka:

is a lively Polish dance in 3/4 or 3/8 meter, with emphasis on the second or third beat of the measure.

Minuet:

is a social dance of French origin for two people, usually in 3/4 time. The minuet was usually in binary form, with two sections of usually eight bars each, but the second section eventually expanded, resulting in a kind of ternary form. On a larger scale, two such minuets were often combined, so that the first minuet was followed by a second one, and finally by a repetition of the first. The second (or middle) minuet usually provided some form of contrast, by means of different key and orchestration.

Polka:

is a Central European dance and also a genre of dance music familiar throughout Europe and the Americas. It originated in the middle of the 19th century in Bohemia. Polka is still a popular genre of folk music in many European countries and is performed by folk artists in Poland (Clarinet Polka), Latvia, Lithuania, Czech Republic, Netherlands, Croatia, Slovenia, Germany, Hungary, Austria, Switzerland, Italy, Ukraine, Belarus, Russia and Slovakia.

Rhapsody:

is a one-movement work that is episodic yet integrated, free-flowing in structure, featuring a range of highly contrasted moods, colour and tonality. An air of spontaneous inspiration and a sense of improvisation make it freer in form than a set of variations.

Sarabande:

is a Spanish dance in a slow triple time such as 3/2 or 3/4. It has an accent on the second beat and is more harmonic than the other dances.

Scherzo:

("a joke"; "a jest") a play is a piece of music, often a movement from a larger piece such as a symphony or a sonata. The scherzo's precise definition has varied over the years, but it often refers to a movement which replaces the minuet as the third movement in a four-movement work, such as a symphony, sonata, or string quartet.

Serenade:

(or sometimes serenata) is a musical composition, and/or performance, in someone's honor. Serenades are typically calm, light music.

Contrapuntal Genres Instrumental Forms

Fugue:

is a contrapuntal elaboration of a given motive called the subject. Sometimes there can be more than one subject (see double fugue below), but one subject at a time is the most common situation.

Double and Triple Fugues:

Fugues with 2 or 3 distinct subjects (answers aren't counted). Subjects may be presented simultaneously in the exposition, or in sectional triple fugue three fugues are connected together, with parts of the 1st fugue in the 2nd, and the 3rd either new or combining the first 2.

Fugato:

passage in fugal style in a work not otherwise a fugue.

Fughetta:

little fugue; may have just an exposition and an ending.

Fugue Keywords:

Stretto:

Entry of a subject or answer in a second voice before the first voice has finished its subject/answer. The second voice "gets excited" and comes in "early" before the 1st voice has finished.

False Entry:

an entrance of the subject or answer that is incomplete. This term is only appropriate when the incomplete subject/answer is followed immediately with a complete statement. Most other "incomplete subjects" are part of an episode or codetta.

Chaconne:

is a type of musical composition popular in the baroque era when it was much used as a vehicle for variation on a repeated short harmonic progression, often involving a fairly short

Invention:

any of a number of markedly dissimilar compositional forms dating from the 16th century to the present. While its exact meaning has never been defined,

Pascaglia:

is one of several forms based on the repetition of a ground bass. Rather than imitation, this form uses repetition. The movement is based on the repetition of a melodic idea in the bass above which

Suite:

is a collection of dances to be performed one after the other. During the 17th and 18th Centuries this was one of the most popular and important forms. The main four dances that appear in a suite are: the Allemande, the Courante, the Sarabande and the Gigue. Other dances

repetitive bass-line (ground bass) which offered a compositional outline for variation, decoration, figuration and melodic invention. In this it closely resembles the passacaglia.

the term has often been affixed to compositions of a novel, progressive character—i.e., compositions that do not fit established categories.

other melodies are created. The number of repetitions is entirely up to the composer. In the strictest ground bass compositions, there are very few changes, if any, in the repetitions of the passacaglia statement.

that may appear in a suite include: the Minuet (which has been mentioned before), the Gavotte, the Bourrée, the Musette and the Passacaglia.

Prelude:

(Germ. Präludium or Vorspiel; Lat. praeludium; Fr. prélude; It. preludio) is a short piece of music, the form of which may vary from piece to piece. The prelude can be thought of as a preface. While, during the Baroque era, for example, it may have served as an introduction to succeeding movements of a work that were usually longer and more complex, it may also have been a stand-alone piece of work during the Romantic era. Stylistically, the prelude is improvisatory in nature. The prelude can also refer to an overture, particularly to those seen in an opera or an oratorio.

Gigue or Jig:

is the finale of the suite. It is fast and exciting and imitative - sometimes fugal. Generally speaking, it is in compound triple time (3/8, 6/4, 9/8 or 12/8).

Partita:

was originally the name for a single-instrumental piece of music (16th and 17th centuries), but was later used for collections of musical pieces, as a synonym for suite.

Passepied:

is a French court dance and instrumental form of the 16th to 18th centuries, found frequently in French Baroque opera and ballet, particularly in pastoral scenes.

Toccatà:

(from Italian toccare, "to touch") - is a virtuoso piece of music typically for a keyboard or plucked string instrument featuring fast-moving, lightly fingered or otherwise virtuosic passages or sections, with or without imitative or fugal interludes, generally emphasizing the dexterity of the performer's fingers.

Vocal Forms

Canon:

is a contrapuntal form in which the following voice (comes, pronounced "co-mace") is strictly generated from the melody of the first voice (the leader, or dux, pronounced "dukes")

Accompanied Canon:

a canon with additional non-canon accompanimental voice(s).

Cryptic canon:

canon with "cryptic" notation that indicates only the leader's melody and provides "clues" for the following voice, such as alternate clefs, upside down clefs, upside down key signatures, text inscriptions, etc. Cryptic in this sense means "concise" in that the single notated melody thus represents more than one contrapuntal part.

Double and Triple Canon:

canon that has two leaders and two followers is a double canon.

Mirror canon: a canon in contrary motion in which the inversion is exact in terms of interval quality (ex: a MAJOR third up becomes a MAJOR third down).

Proportional Canon:

also called canon in augmentation or diminution. The follower(s) restate the melody of the leader with the rhythm doubled (or halved, or 2/3 as long, etc.) The follower(s) may start after the leader or simultaneously.

Canon in Contrary Motion:

the melody of the dux is stated by the comes with inversion (i.e. the direction of each interval is reversed)

Retrograde Canon

(Cancrizans, or crab canon):

The melody is stated forward & backward simultaneously.

Riddle or enigmatic canon:

cryptic canon in which the solution is not obvious or the composer intentionally obfuscated his intent. Bach included several of these in the Musical Offering.

Spiral Canon:

canon that moves to a new pitch level when repeated. Ex: Bach's canon a 2 per tonus of the Musical Offering.

Round:

If the last few bars of the melody can be made to fit harmoniously with the first few bars then a loop can be created. This would be called a 'round'.

Cantata:

music that is sung, small-scale instrumental movements, recitatives, arias, choruses, accompanied by harpsichord, organ, or small orchestra. Cantatas focus on sacred topics.

Madrigale:

is a secular vocal music composition, usually a partsong, of the Renaissance and early Baroque eras. Traditionally, polyphonic madrigals are unaccompanied; the number of voices varies from two to eight, and most frequently from three to six.

Chorale:

is a melody to which a hymn is sung by a congregation in a German Protestant Church service. The typical four-part setting of a chorale, in which the sopranos (and the congregation) sing the melody along with three lower voices, is known as a chorale harmonization. In certain modern usage, this term may include classical settings of such hymns and works of a similar character.

Organum:

is, in general, a plainchant melody with at least one added voice to enhance the harmony, developed in the Middle Ages.

Motet:

is a highly varied choral musical composition. The motet was one of the pre-eminent forms of Renaissance music.

Multi-Movement Forms

Ballet:

is a type of ballet dance work, which consists of the choreography and music for a ballet production. Many classical ballet works are performed with classical music accompaniment and are theatrical and use elaborate costumes and staging.

Double Concerto:

written for two instruments is a double concerto. (A three instrument concerto is a triple concerto and so on).

Concerto Grosso:

small group of instruments is accompanied by a full orchestra. The concerto grosso is mainly a baroque form, the chief composers being Corelli, Vivaldi, Bach and Handel. A concerto grosso usually uses a harpsichord as well as the baroque orchestra.

Concerto:

is a piece for solo instrument accompanied by a full orchestra; it usually follows the same plan as a sonata. This was a sophisticated development of the binary and ternary forms of earlier centuries and is sometimes called compound binary form or first movement form. It contained three main sections, the exposition, development and recapitulation. The concerto had a double exposition with the soloist usually entering after the first exposition and adding additional decoration and material to the music already heard.

Liturgical Mass

Mass is a term used to describe the main eucharistic liturgical service in many forms of Western Christianity.

Ordinary Mass:

Chants and prayers from the Mass and other services that remain the same from day to day throughout the Church year.

Proper Mass:

consists of those chants and prayers that vary from day to day according to the particular liturgical occasion.

Opera

The Opera is a play that is sung. Opera (the Latin plural for opus, meaning "work") can involve many different art forms (singing, acting, orchestral playing, scenic artistry, costume design, lighting and dance). Like a play, an opera is acted out on a stage with performers in costumes, wigs and makeup; virtually all operatic characters sing their lines, although there are exceptions for a role that is spoken or performed in pantomime.

Operetta:

is a genre of light opera, light in terms both of music and subject matter. It is also closely related, in English-language works, to forms of musical theatre. It is a precursor of the modern musical theatre or the "musical".

Opera Comique:

Is is a type of French opera (known as light opera) wherein instead of singing, the lines are spoken. In its early form, it was satirical but would later on have serious storylines.

Opera Buffa:

Is an opera about ordinary people, usually, but not always comic, which first developed in the 18th century. Don Pasquale is an example of opera buffa.

Magic Opera:

Is an opera in which there are many magical effects and often animals appearing on stage. Often the plot of a magic opera involves the rescue of one of the major characters.

Opera Semiseria:

this type of opera has a serious story but has a happy ending. This is why some loosely define it as a combination of the elements of both comic and serious opera.

Singspiel:

Is a German opera with spoken dialogue and usually, but not necessarily, a comic or sentimental plot.

Grand Opera:

refers to the type of opera which emerged in Paris during the 19th century. It's an opera of a larger scale, from the flamboyant costumes to the choruses; it also includes ballet.

Opera Verismo:

Is a type of opera that emerged during the later part of the 19th century. Characters were often based on everyday people you may meet in real life and the plot is often melodramatic.

Opera Seria:

Is a "serious" opera. Often, the story revolves around heroes and myths, emphasis is also given to the solo voice and bel canto style. Bel canto is Italian for "beautiful singing;" the vocal style used by operatic singers in Italy which emerged during the 17th century

Aria:

solo song, occurring in an opera, oratorio, or cantata, which develops a dramatic, lyrics or emotional high point the work. Unlike the recitative, It does not usually advance the action of the plot. In the 18th century, the aria normally consisted of an orchestral introduction, a long section for the accompanied solo voice, a section in contrasting key and style, and a reprise of the entire first section.

Da Capo Aria:

an aria in the form ABA. A first section is

Double Aria:

an aria which consists of two parts. The first part, or cavatina, is usually slow and the second, or

Arioso:

a style of solo song in opera or oratorio, resembling both the recitative and the aria. It maintains the careful

followed by a shorter second section. Then the first is repeated, usually with added ornamentation. cabaletta is faster. There is often recitative between the two sections. treatment of the text characteristic of the recitative, but it is likely to be melodious, and to preserve something of the symmetry and key unity characteristic of the aria. Wagner's music dramas make wide use of the ariosos.

Overture:

The overture is written to introduce an opera or an oratorio. Overtures can be categorised thus:

The French Overture:

consists of two sections - slow and quick. The first is grand, sombre and usually contains dotted rhythms as a main idea. The second is light and almost scherzo (jokingly) in its mood.

The Italian Overture:

eclipsed the French Overture in the 18th Century. It was briefer, yet consisted of three sections - quick, slow, quick.

The Concert Overture:

does not introduce an opera; it is an independent work. It is usually in a kind of sonata form, but the rules governing sonata form are not taken so literally. Often these overtures are based on a story. Although they were originally intended to introduce an opera, we often hear them at concerts because the operas which they were written for are too long.

Recitative:

is a style of delivery (much used in operas, oratorios, and cantatas) in which a singer is allowed to adopt the rhythms of ordinary speech.

Oratorio:

originated in Italy (along with opera in the 1600s) as a choral work similar to an opera but with no staging or costumes. The subject of the drama is based on biblical themes. The work includes small instrumental preludes and interludes, with choral recitatives, arias, and choruses, performed in a concert setting.

The Passion Play:

is a dramatic presentation depicting the Passion of Jesus Christ: his trial, suffering and death. It is a traditional part of Lent in several Christian denominations, particularly in Catholic tradition

The Symphony:

(developed in the 1700s) Usually in four movements at least one of which is traditionally in sonata form.; tempos are usually fast, slow, minuet or scherzo (triple meter), fast.

Requiem:

is a special mass for the dead. A mass is a church service with prayers and music generally associated with the Catholic Church.

Symphonic poem:

or tone poem is a piece of orchestral or concert band music, usually in a single continuous section (a movement) that illustrates or evokes the content of a poem, short story, novel, painting, landscape, or other (non-musical) source.

Sonata:

music that is played (instrumental). The form developed into a larger work with three movements; tempos are usually fast, slow, fast. (Later, a four-movement structure was standard to Beethoven.) Sonatas may be for a solo instrument or for two to four instruments (duo or trio sonatas).