

MUSIC APPRECIATION LISTENING REVIEW STUDY GUIDE

ENSEMBLES

Ensemble – any group of instrumentalists or singers

Orchestra – strings only, or strings and other instrumental groups (woodwinds, brass, percussion)

Large Orchestra – FULL; Small Orchestra – CHAMBER

Choir – small group of voices; Chorus – large group of voices

Chamber Ensemble – small group of instruments (strings, brass, woodwinds, percussion, mixture)

Str. Quartet – four strings (2 violins, viola, cello)

COMPOSITIONAL TYPES

Orchestra Only: overture, tone poem, mmt. from suite, symphony (usually mmts. 1 – 4)

Orchestra and soloist: concerto (mmts. 1-3);

Orchestra and solo group: concerto grosso (mmts. 1 – 3,4)

Orchestra and 1-3 voices: aria or recitative (from opera, oratorio, cantata, mass)

Orchestra and chorus: chorus (from opera, oratorio, cantata, mass/requiem (rarely: symphony)

Orchestra, chorus, and congregation: chorale from cantata

Piano and voice: song, lied (if German), folk song

Piano only or 1-2 instruments: sonata (mmts. 1-3, sometimes 4 in earlier periods)

Piano only: lyrical piano piece, sonata

Choir only: motet (Latin), madrigal (Secular), Mass (Latin)

Chorus only: chorus (often from a mass, requiem, or larger work)

PERIOD STYLES

Medieval 500 – 1500 (1450)

monophonic/polyphonic, modal, Latin, usually voices only, non-metric (earlier), triplet meters

Renaissance 1500 (1450) – 1600

mono/poly/homophonic, Latin/secular, usually voices, sometimes early instruments

Baroque (1600 – 1750)

polyphonic, ornamented, instrumental/voices, maj/min, basso continuo (harpsichord, lute), terrace dynamics

Classical 1750 – 1800 (1825)

homophonic, formal structure, symmetrical, terrace dynamics, smaller crescendos/decrescendos, piano

Romantic 1800 (1825) - 1900

mild dissonances, increased chromaticism, more expression, absolute and program music

20th Century (Modern) 1900 - PRESENT

atonality and serialism, dissonances, tonality with new scales, exotic influences, etc.