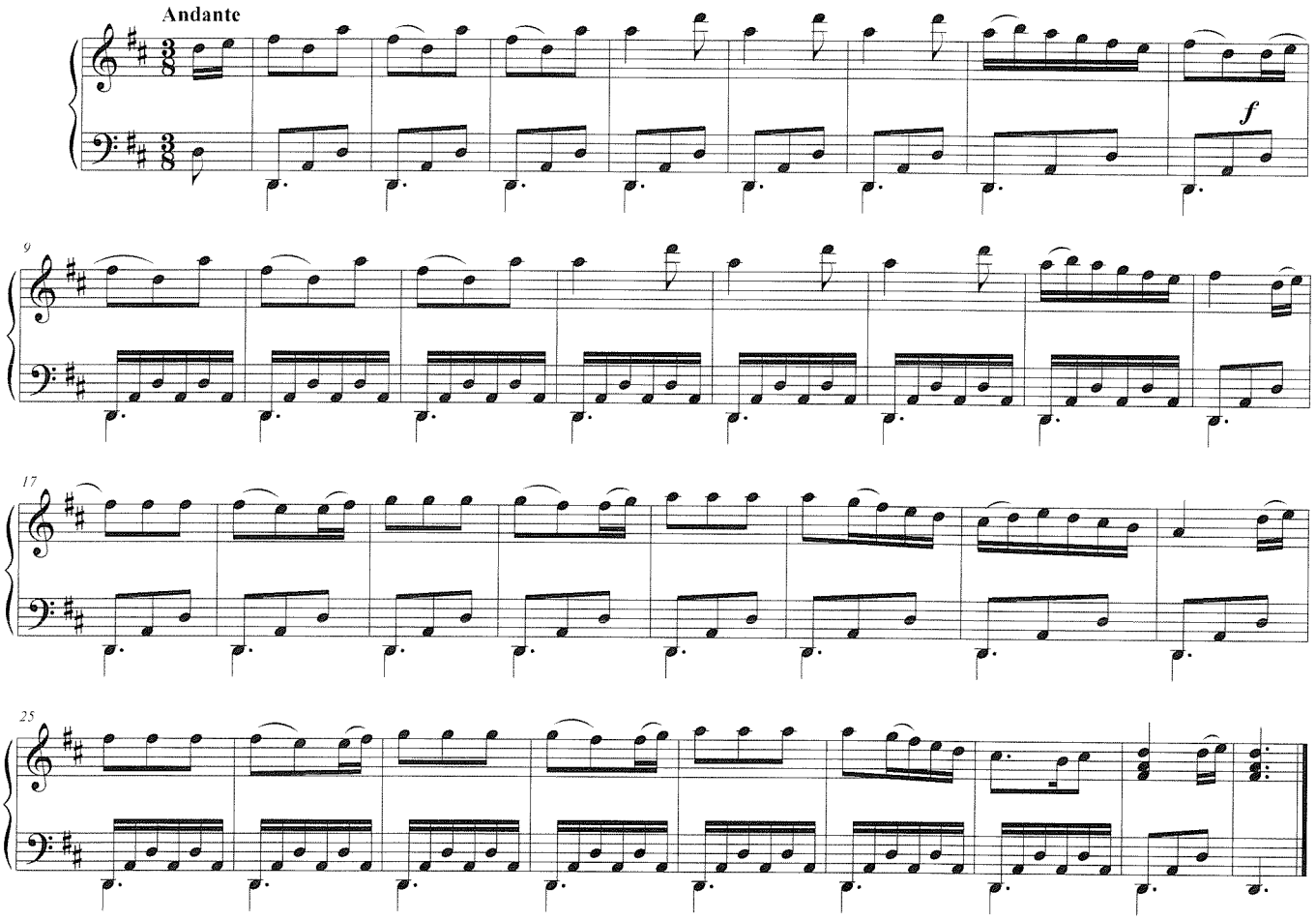
Colors and Moods of Music I

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc.
Listen to Couperin's *Carnival* and think about what kind of moods are expressed in the music.
Do you think of any colors while listening to the music?

Carnival

François Couperin (1668–1733)



1. Write down the moods or emotions you hear in the music.

2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
   Go ahead and use different colors for different parts of the music.
   Do you see any patterns in the music? If so, what are they?

3. Did you like the piece? Why or why not?

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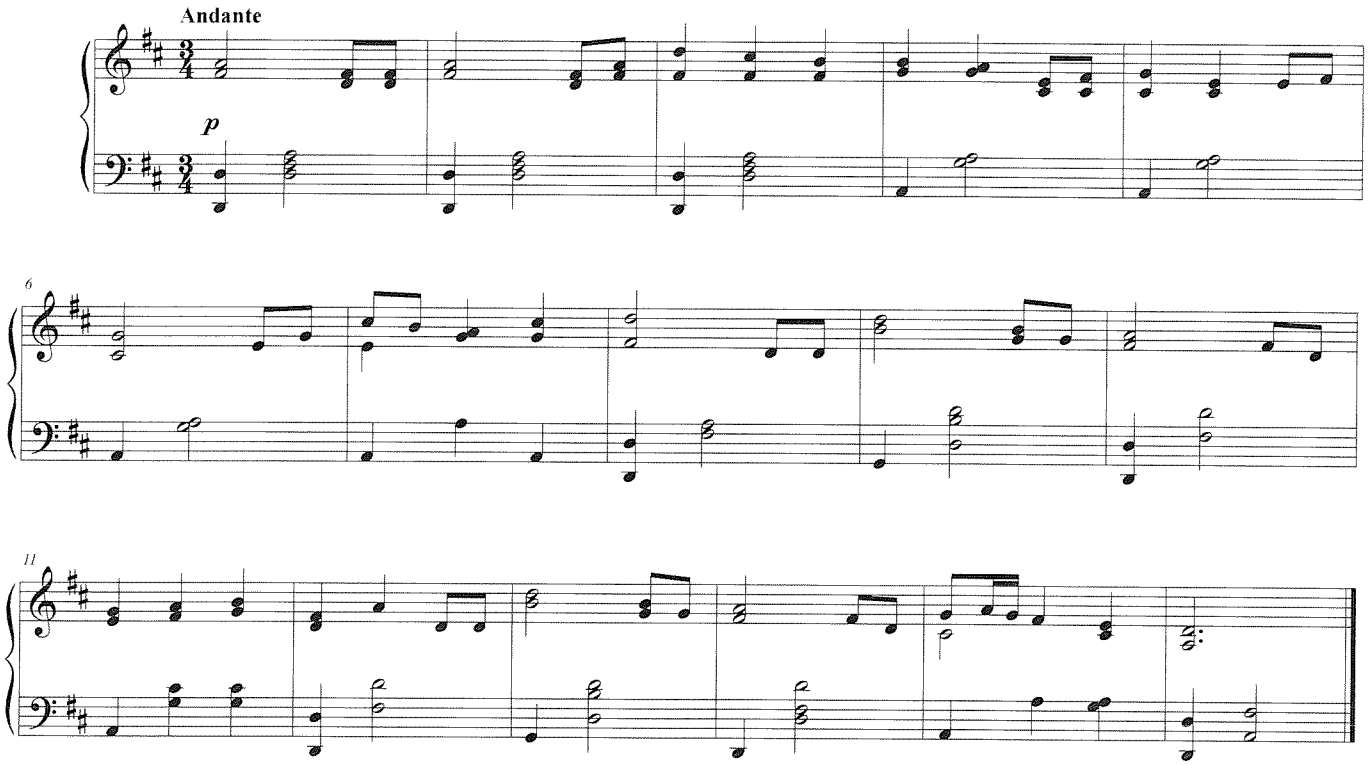
Form and Analysis: 8001

Colors and Moods of Music II

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc.
Listen to Brahms' *Lullaby* and think about what kind of moods are expressed in the music.
Do you think of any colors while listening to the music?

Lullaby

Johannes Brahms (1833–1897)



1. Write down the moods or emotions you hear in the music.

2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
   Go ahead and use different colors for different parts of the music.
   Do you see any patterns in the music? If so, what are they?

3. Did you like the piece? Why or why not?

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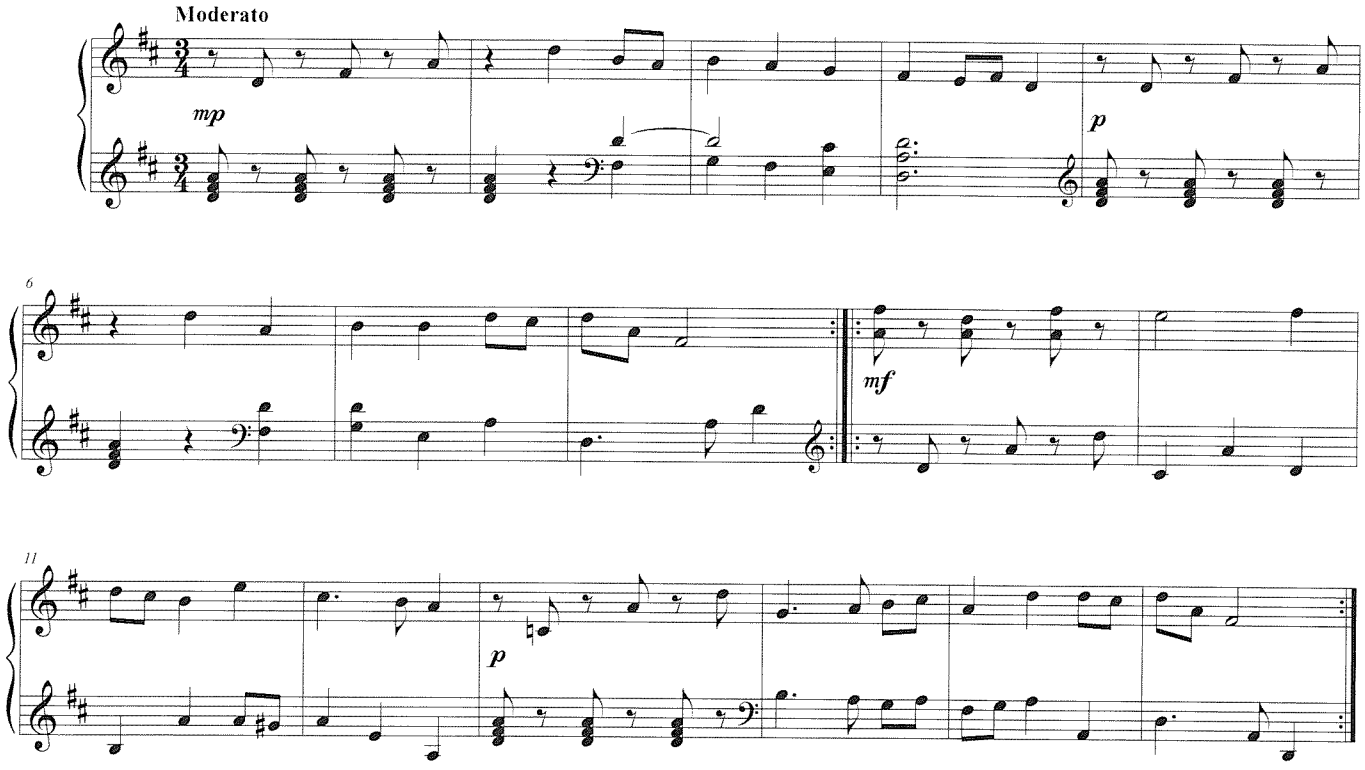
Colors and Moods of Music III

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc.
Listen to Rameau's *Le Lardon* and think about what kind of moods are expressed in the music.
Do you think of any colors while listening to the music?

Le Lardon

(The Joke)

Jean-Philippe Rameau (1683–1764)



1. Write down the moods or emotions you hear in the music.

2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
   Go ahead and use different colors for different parts of the music.
   Do you see any patterns in the music? If so, what are they?

3. Did you like the piece? Why or why not?

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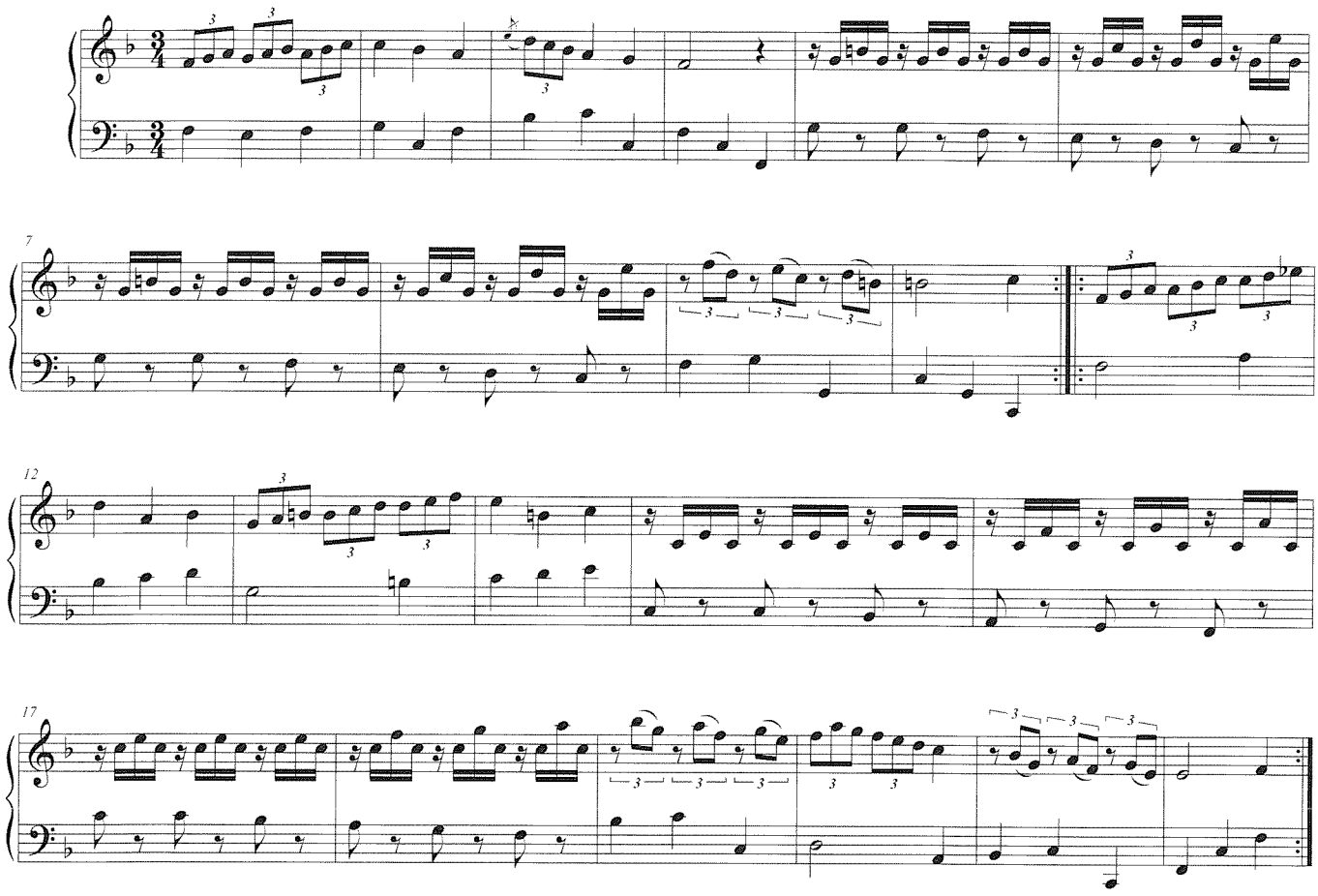
Colors and Moods of Music IV

Music can depict many moods and emotions: happy, sad, joyful, serious, angry, humorous, etc.
Listen to Mozart's *Minuet* and think about what kind of moods are expressed in the music.
Do you think of any colors while listening to the music?

Minuet

Wolfgang Amadeus Mozart (1756–1791)



1. Write down the moods or emotions you hear in the music.

2. With a set of crayons, shade the measures of the music to match the way you feel about the music.
   Go ahead and use different colors for different parts of the music.
   Do you see any patterns in the music? If so, what are they?

3. Did you like the piece? Why or why not?

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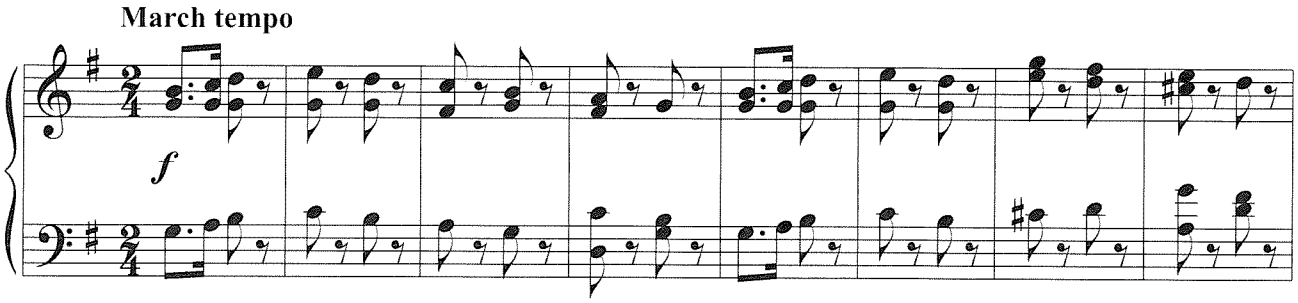
Form and Analysis: 8004

Telling Stories with Music I

Composers often write music inspired by non-musical ideas such as images or stories.
This music is called **program** music.

Press play to listen to Robert Schumann's *Soldier's March.*



1. When you listen to the piece do you "hear" images in your mind? Decribe those images.

2. How do you want to move to the music?

3. Does the title help describe the music? How?

4. Is the soldier marching fast or slow?

5. What is the name of the tempo marking that indicates speed of the piece?

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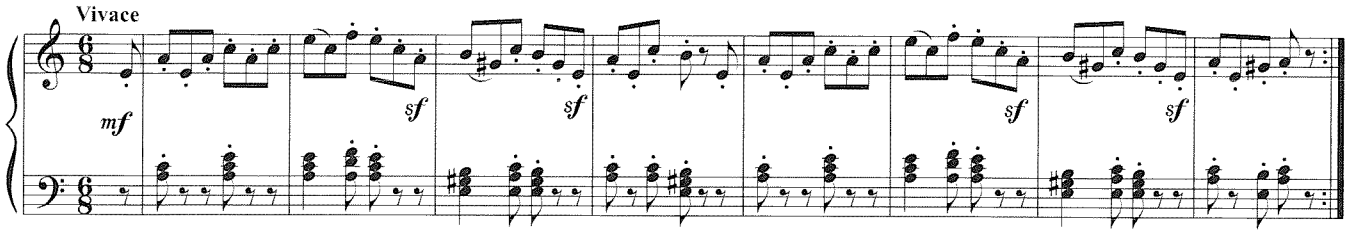
Form and Analysis: 8005

Telling Stories with Music II

Composers often write music inspired by non-musical ideas such as images or stories.
This music is called **program** music.

Listen to Robert Schumann's *The Wild Horseman.*



1. When you listen to the piece do you "hear" images in your mind? Decribe those images.

2. How do you want to move to the music?

3. Does the title help describe the music? How?

4. Is the horseman riding fast or slow?

5. What is the name of the tempo marking that indicates speed of the piece?

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Form and Analysis: 8006

Telling Stories with Music III

This *Sonatina* by Muzio Clementi is composed in three sections or **movements**.
Press play to listen to this piece.

---

1. When you listen to the piece do you hear images in your mind? Decribe those images.

2. Do the movements sound the same? Describe how they differ.

3. Using the chart below, answer these three questions:

   a. What is the name of the tempo marking that indicates the speed of the each movement?

   b. What is the key of the movement?

   c. Is there an emotion that best describes each movement? (Happy, sad, playful, peaceful, etc.)

	Movement 1	Movement 2	Movement 3
Tempo	Allegro	Andante	Vivace
Key	C major	F major	C major
Mood			

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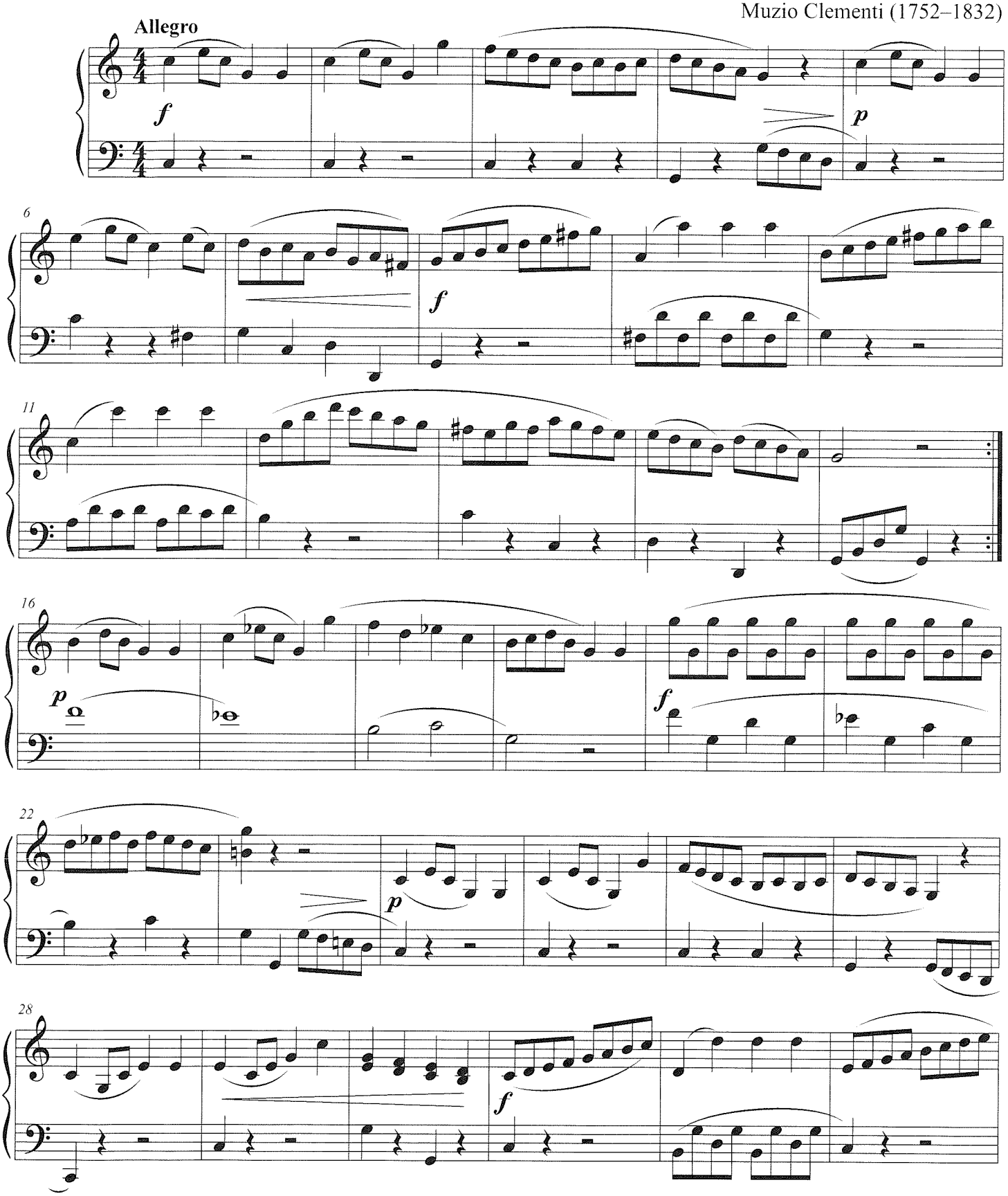
Sonatina

Muzio Clementi (1752–1832)



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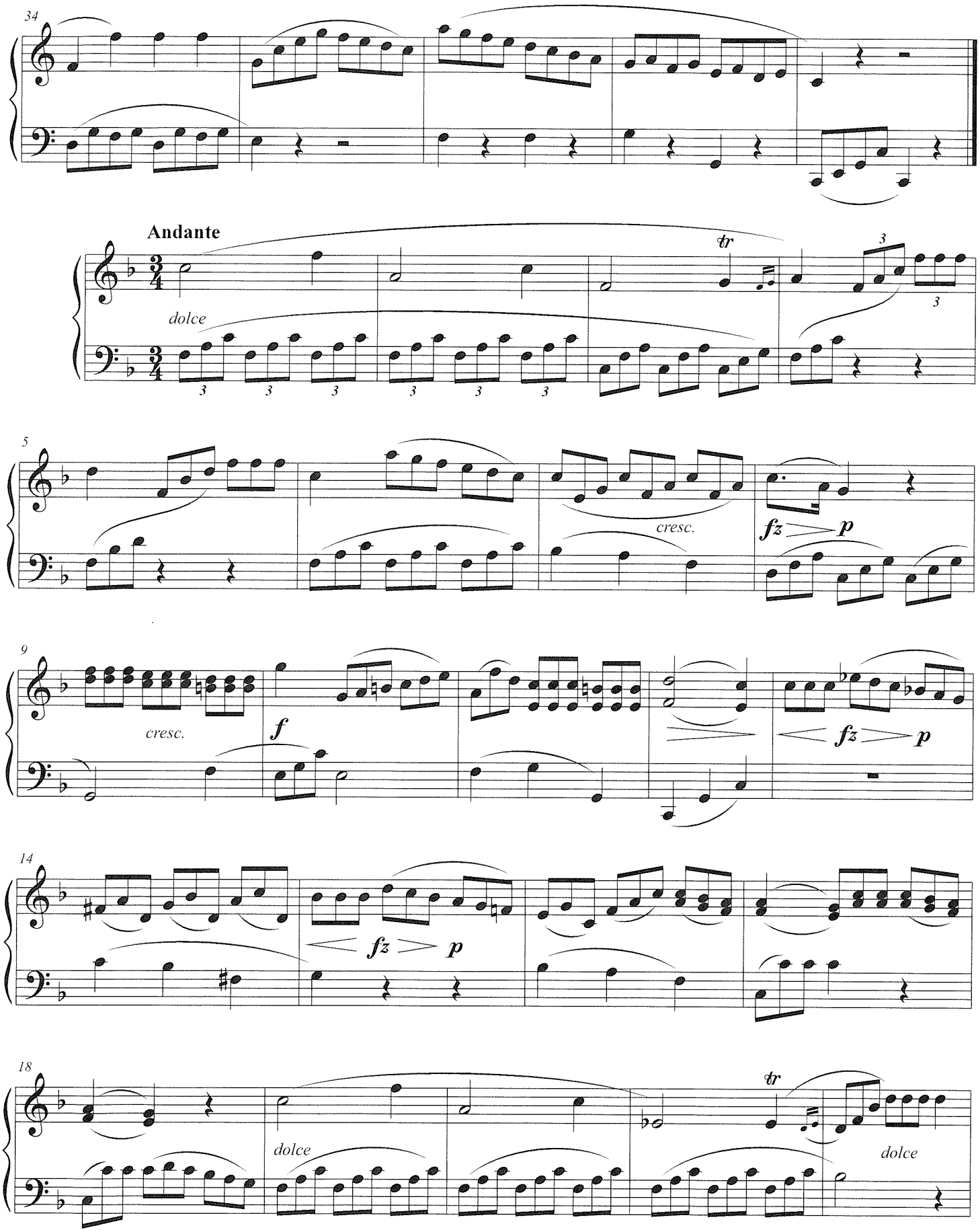
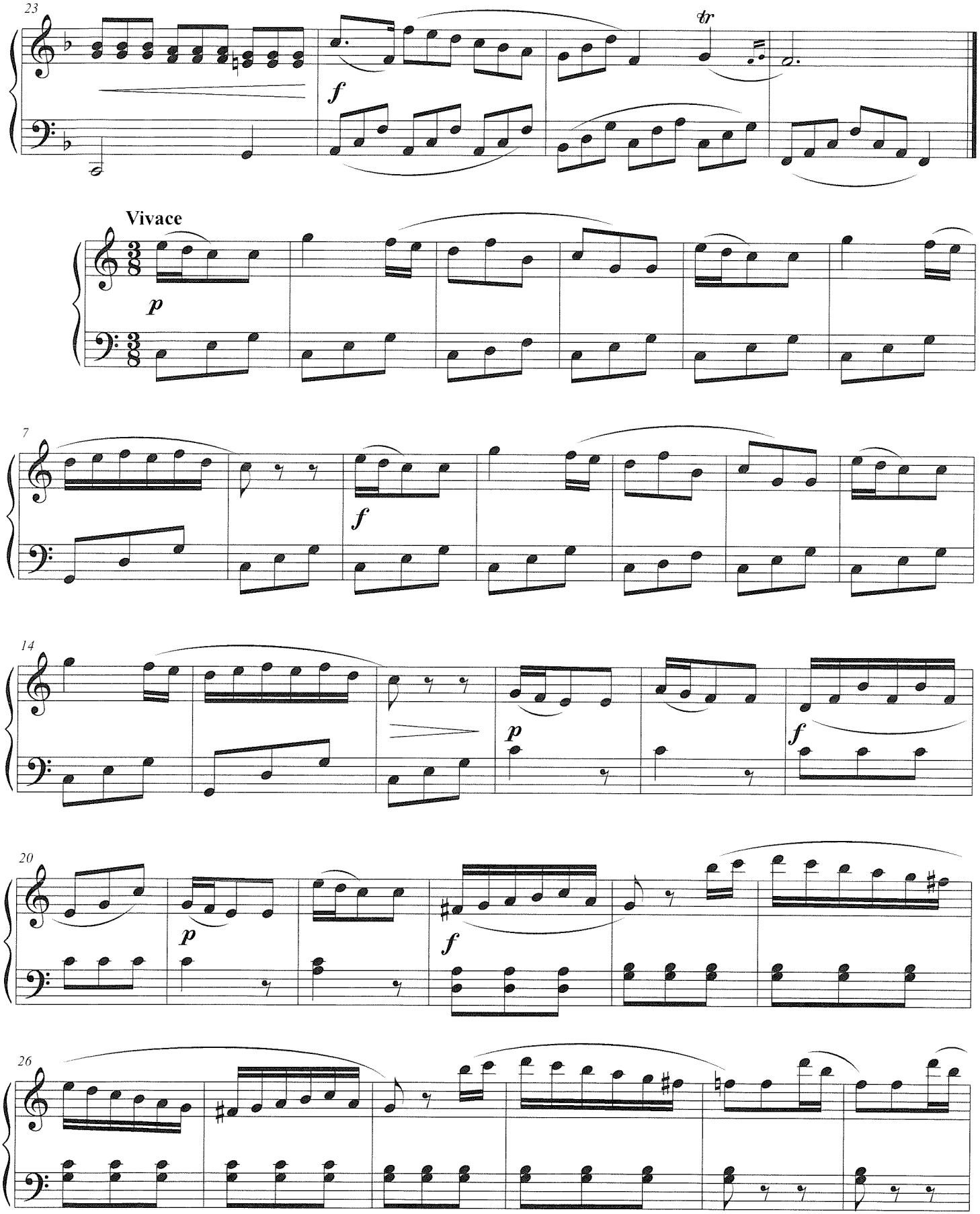
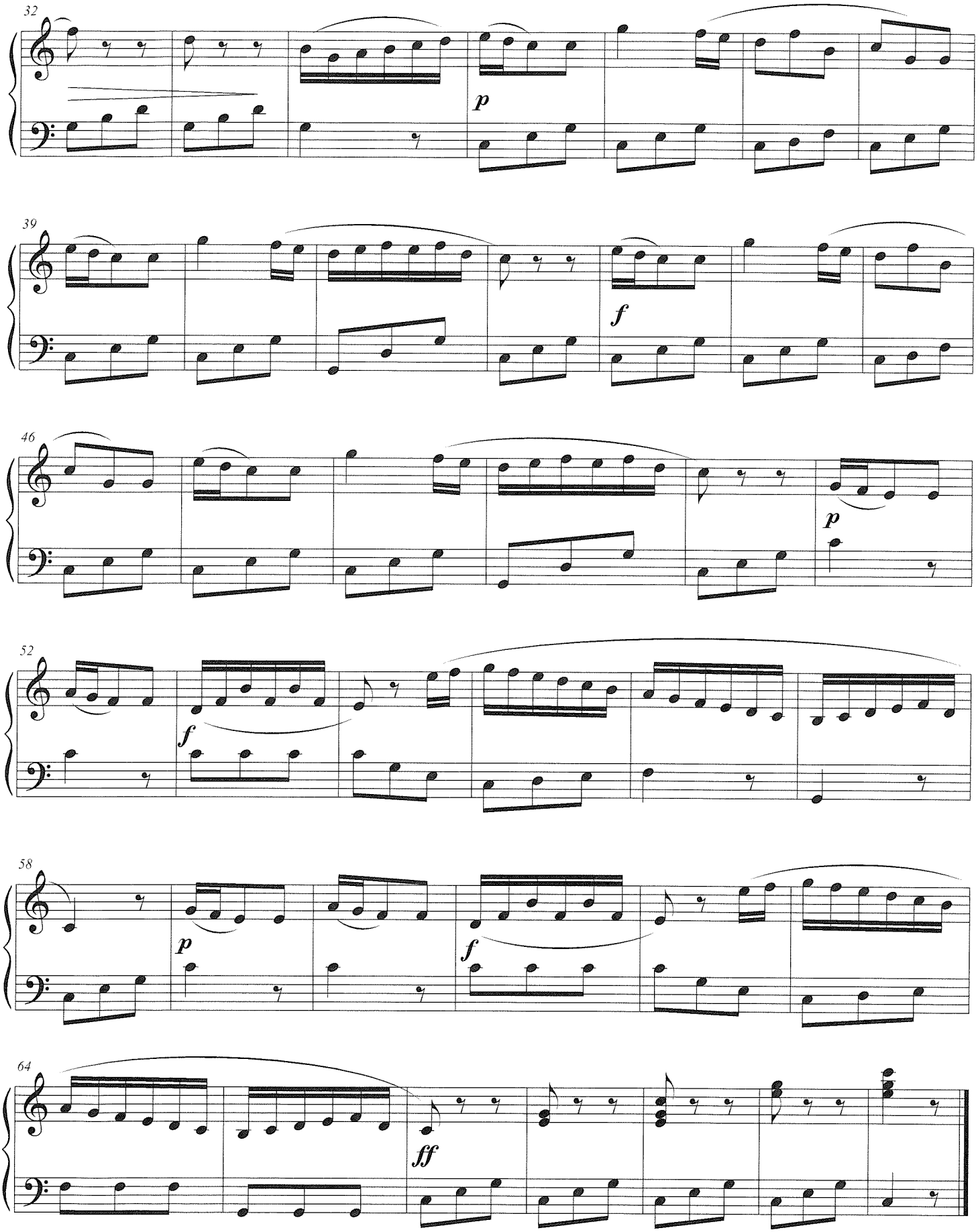

34
Andante
dolce
tr
3
5
cresc.
fz
p
9
cresc.
f
fz
p
14
fz
p
18
dolce
tr
dolce


23
f
tr
Vivace
p
7
f
14
p
f
20
p
f
26

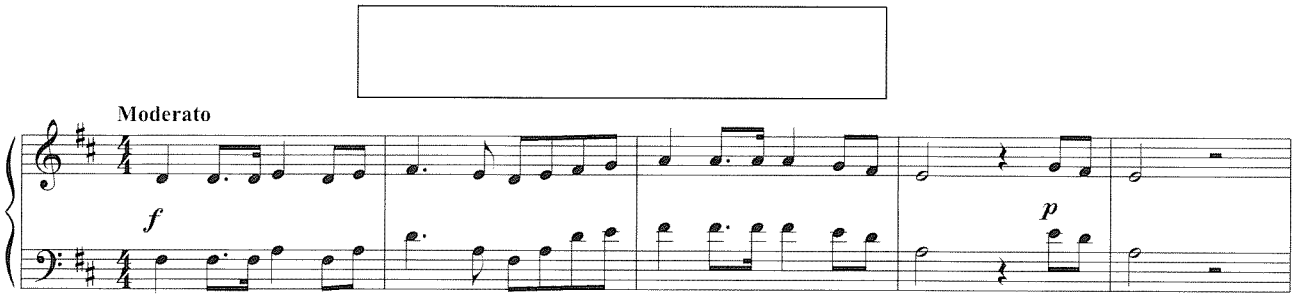

32
p
39
f
46
p
52
f
58
p
f
64
ff

Telling Stories with Music IV

Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music. The composer of this piece, Daniel Türk, wanted to depict a specific picture with this composition. See if you can guess what picture he had in mind without getting any clues from the title of the piece.

Press play to listen to the this piece.

Title



1. What picture do you think the composer was trying to depict? Draw your picture in the frame below.

2. Give this piece a title. Write it in the "title" rectangle above.

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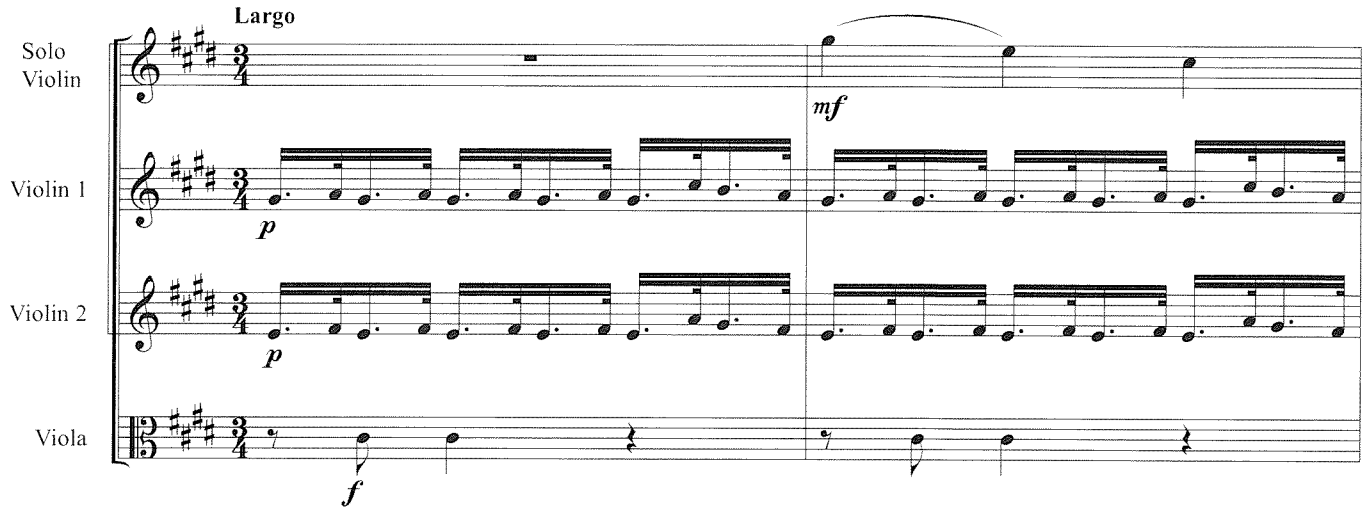
Telling Stories with Music V

Composers often write music inspired by non-musical ideas such as images or stories. This music is called **program** music. The composer of this piece, Antonio Vivaldi, wanted to depict a scene from a spring day with this composition. The different string instruments used in this composition depict different "characters" in Vivaldi's story.

Spring



1. Which instrument or instruments do you think depict a sleeping goatherd? Why?

2. Which instrument or instruments do you think depict rustling leaves? Why?

3. Which instrument or instruments do you think depict a barking dog? Why?

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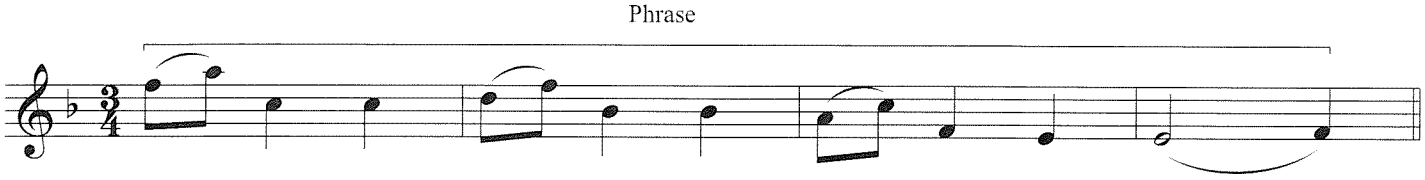
Form and Analysis: 8009

Phrases and Motives

Most music is made up of **phrases** and **motives.** A **Phrase** is one complete musical thought or idea. They are usually a few measures in length and have a defined ending. **Motives** are short melodic and/or rhythmic musical ideas that repeated to help unify an entire piece of music.

Print out and listen to Mozart's *Minuet.*

1. How many times does this phrase occur? Draw a bracket over each phrase.
   The phrases do not need to match pitch, but the rhythm should be similar and the phrase must be 4 measures long.



2. How many phrases are in this piece? 6

3. Every time you see this rhythmic motive: circle it.

4. How many times does the motive occur? 17

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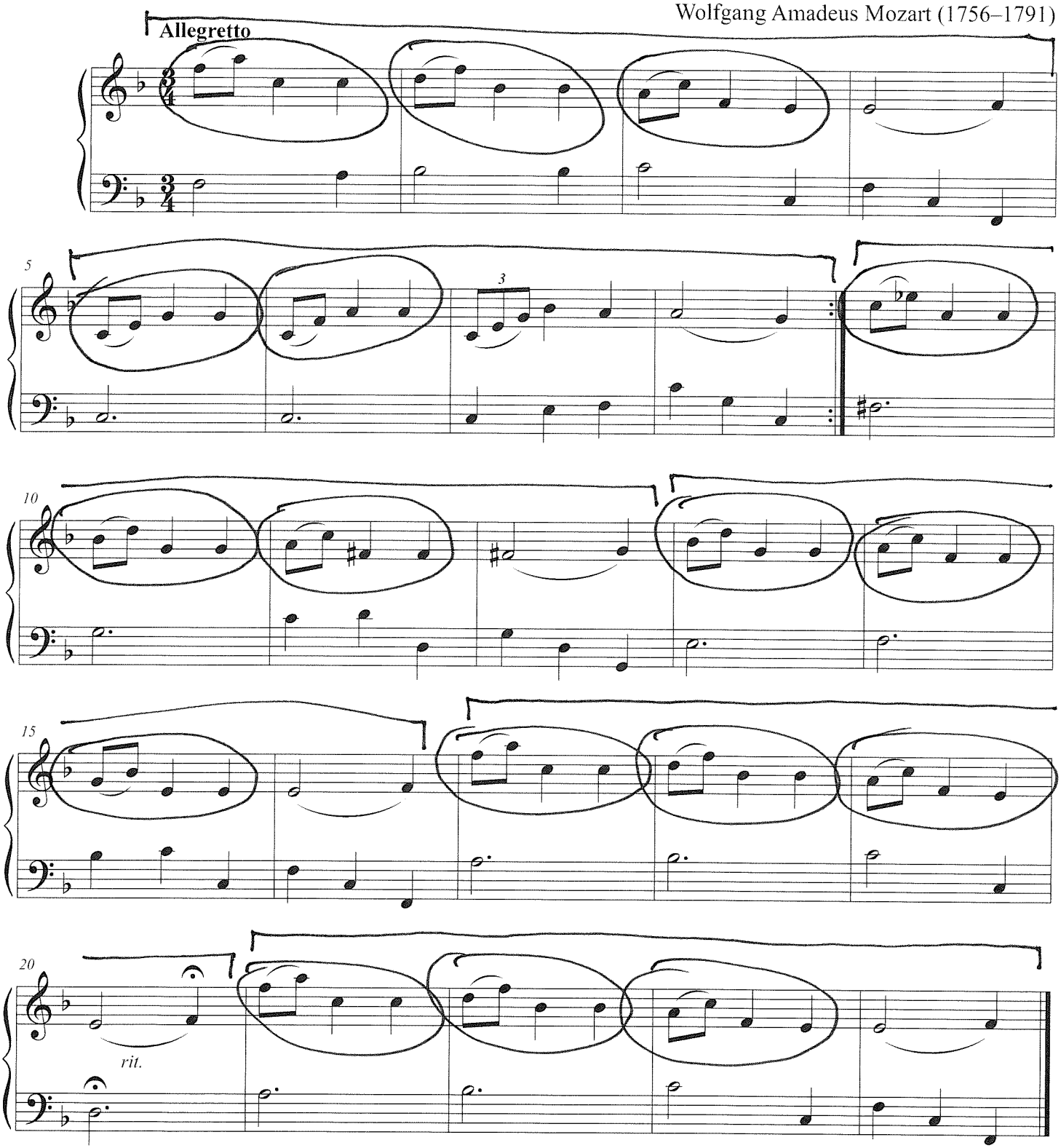
Minuet

Wolfgang Amadeus Mozart (1756–1791)



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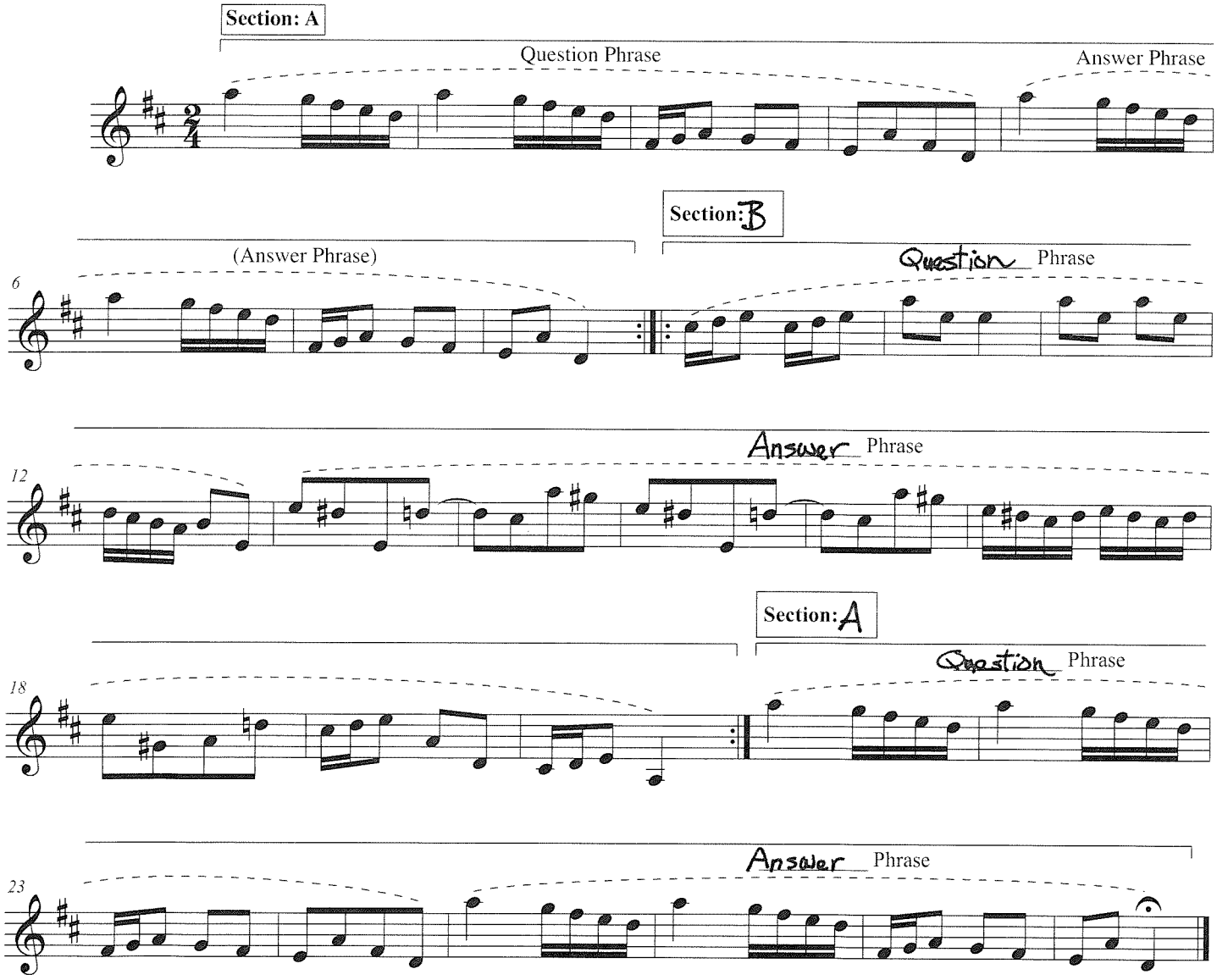
Binary Form I

Pieces that are written in **binary** form are made up of two different sections or parts. They are usually labeled as the "A" section and the "B" section. Sometimes the A section is repeated after the B section. Each A and B section contains one or more phrases. These phrases are often refered to as question or answer phrases.

Listen to Bach's *Musette* by clicking the play button.

1. In the melodic line from Bach's *Musette* below, label each section with an A or B. There are two phrases in each section. Label each phrase as a question phrase or an answer phrase.



2. Write out the form using the letters A and B.

ABA

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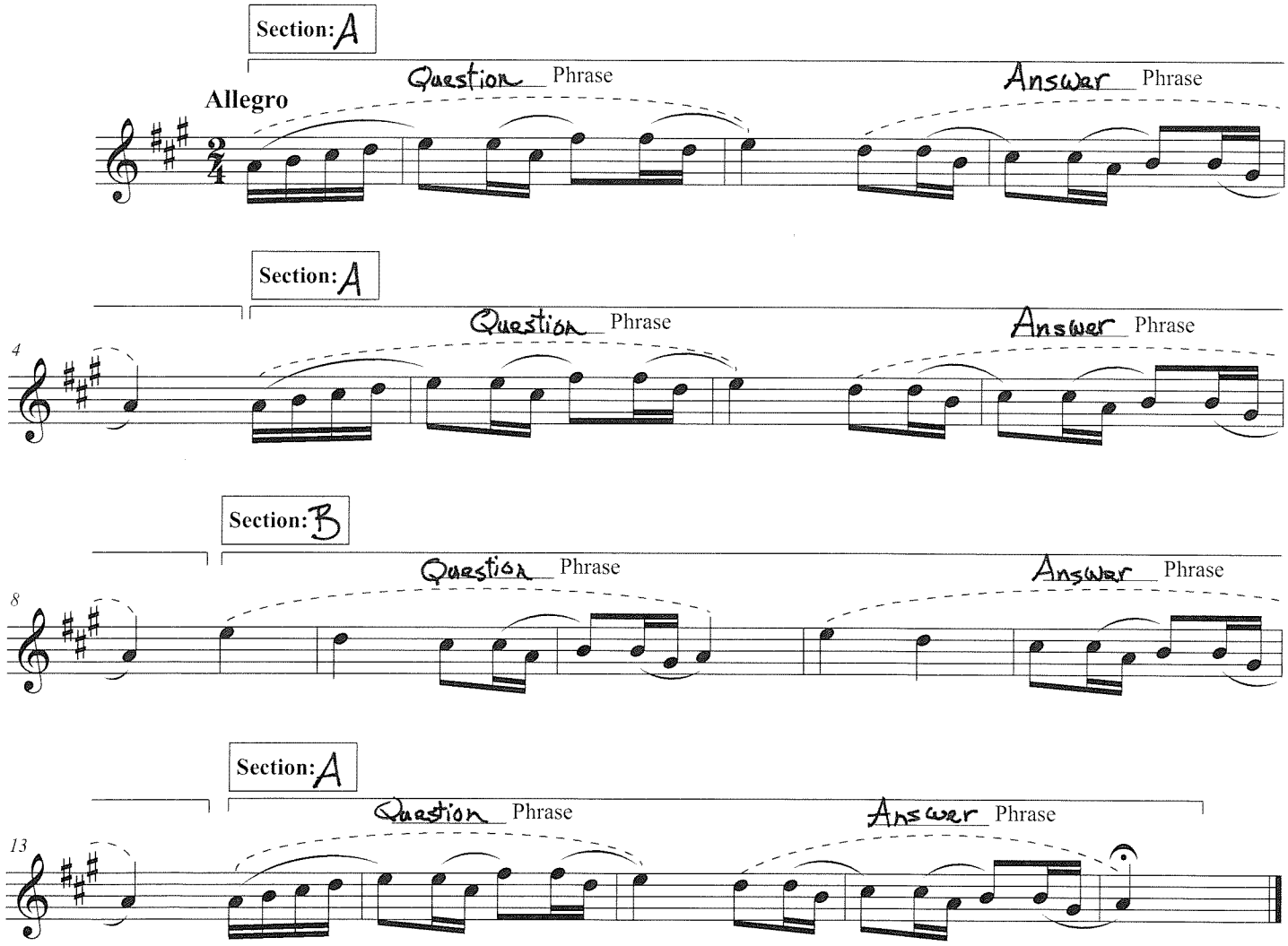
Binary Form II

Pieces that are written in **binary** form are made up of two different sections or parts. They are usually labeled as the "A" section and the "B" section. Sometimes the A section is repeated after the B section. Each A and B section contains one or more phrases. These phrases are often refered to as question or answer phrases.

Listen to Mozart's *Bourlesque* by clicking the play button.

1. In the melodic line from Mozart's *Bourlesque* below, label each section with an A or B. There are two phrases in each section. Label each phrase as a question phrase or an answer phrase.



2. Write out the form using the letters A and B:

AABA

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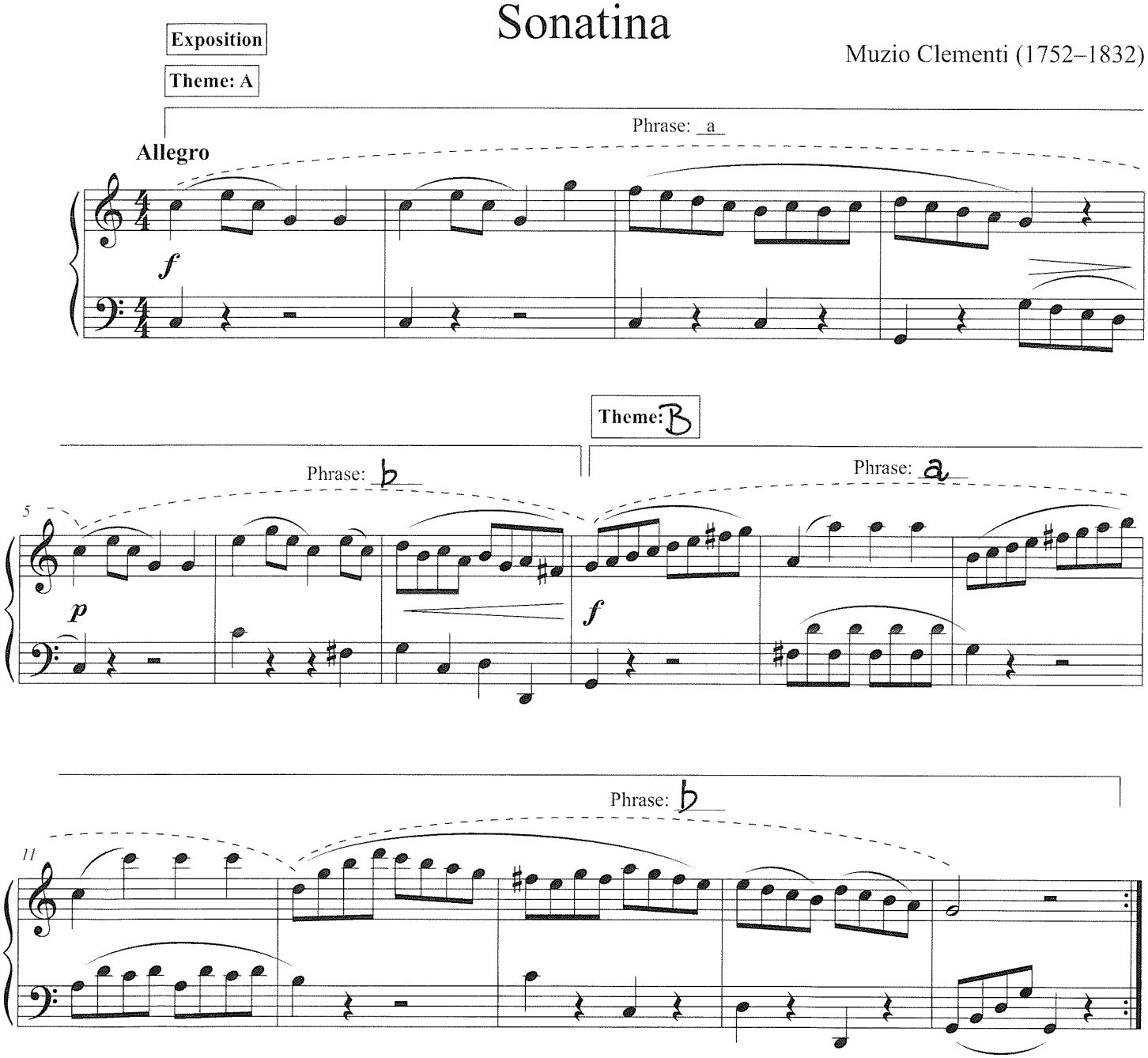
Sonata Form I: Thematic Structure

The **sonata** form is made up of three basic parts.
The **exposition** introduces the themes. It contains 2 different themes. Each theme may have one or more phrases.
The themes are elaborated upon in the **development** section.
The **recapitulation** repeats the themes that were introduced in the exposition.

Provide the names of each part of the *Sonatina* in the blanks.

Sonatina

Muzio Clementi (1752–1832)



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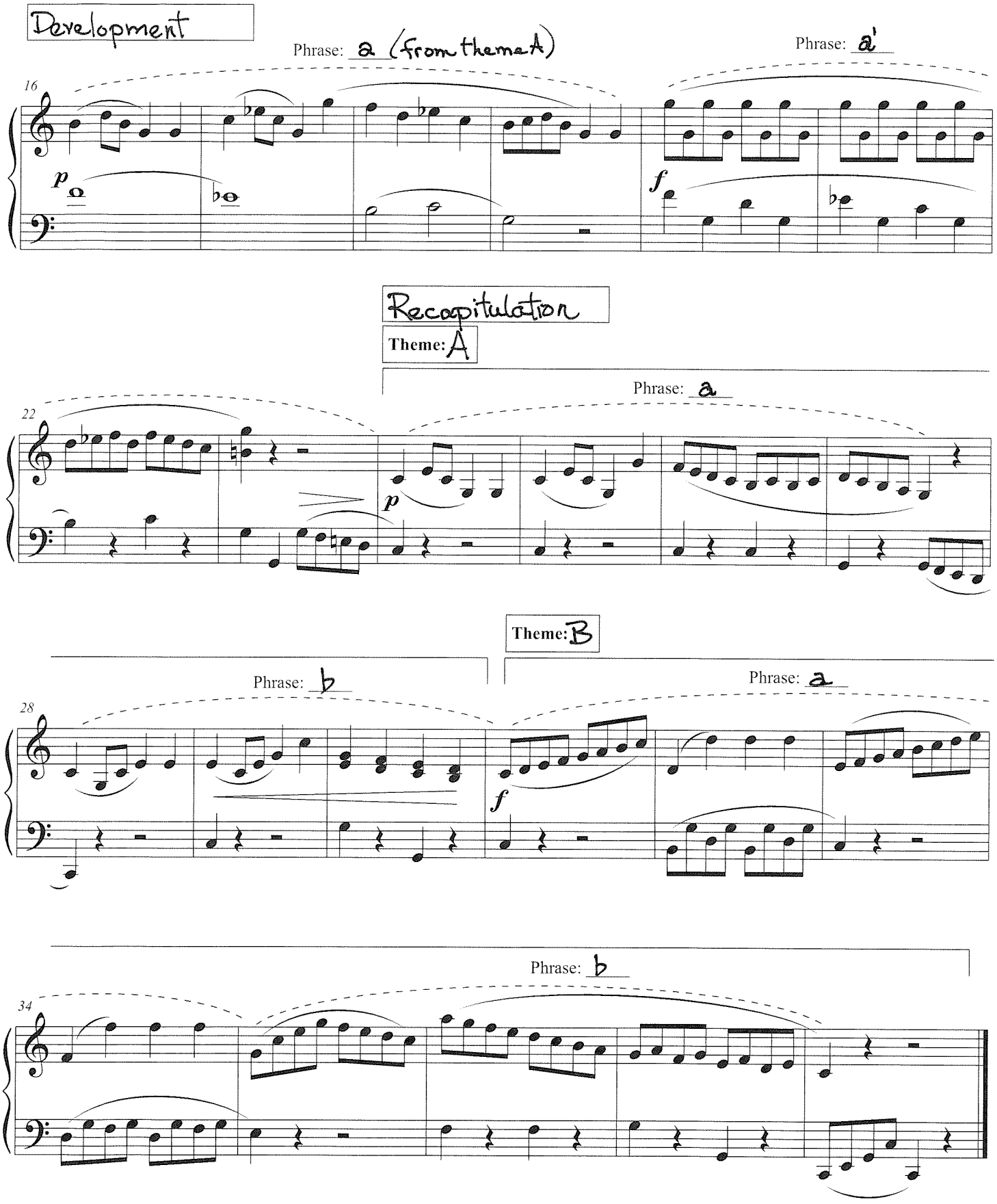

Development
Phrase: a (from theme A)
Phrase: a'
16
p
f
Recapitulation
Theme: A
Phrase: a
22
p
Theme: B
Phrase: b
Phrase: a
28
f
Phrase: b
34

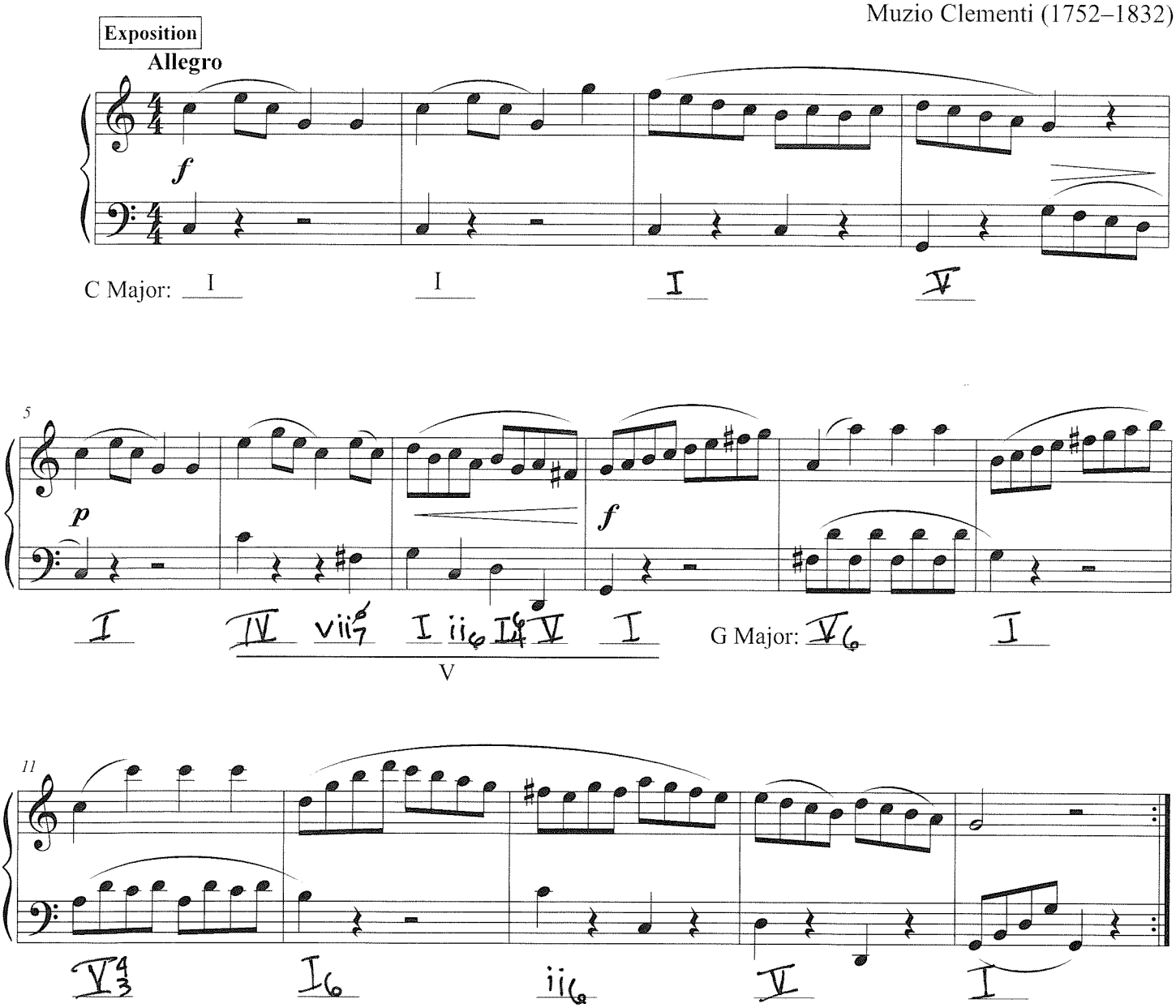
Sonata Form II: Harmonic Structure

The **sonata** form is made up of three basic parts. The harmonic structure of each part follows a general pattern.
The **exposition** starts in the tonic key and typically ends in the dominant key.
The **development** can be in any key.
The **recapitulation** starts in the tonic key and ends in the tonic key.

Provide a Roman numeral harmonic analysis of the *Sonatina*.

Sonatina

Muzio Clementi (1752–1832)



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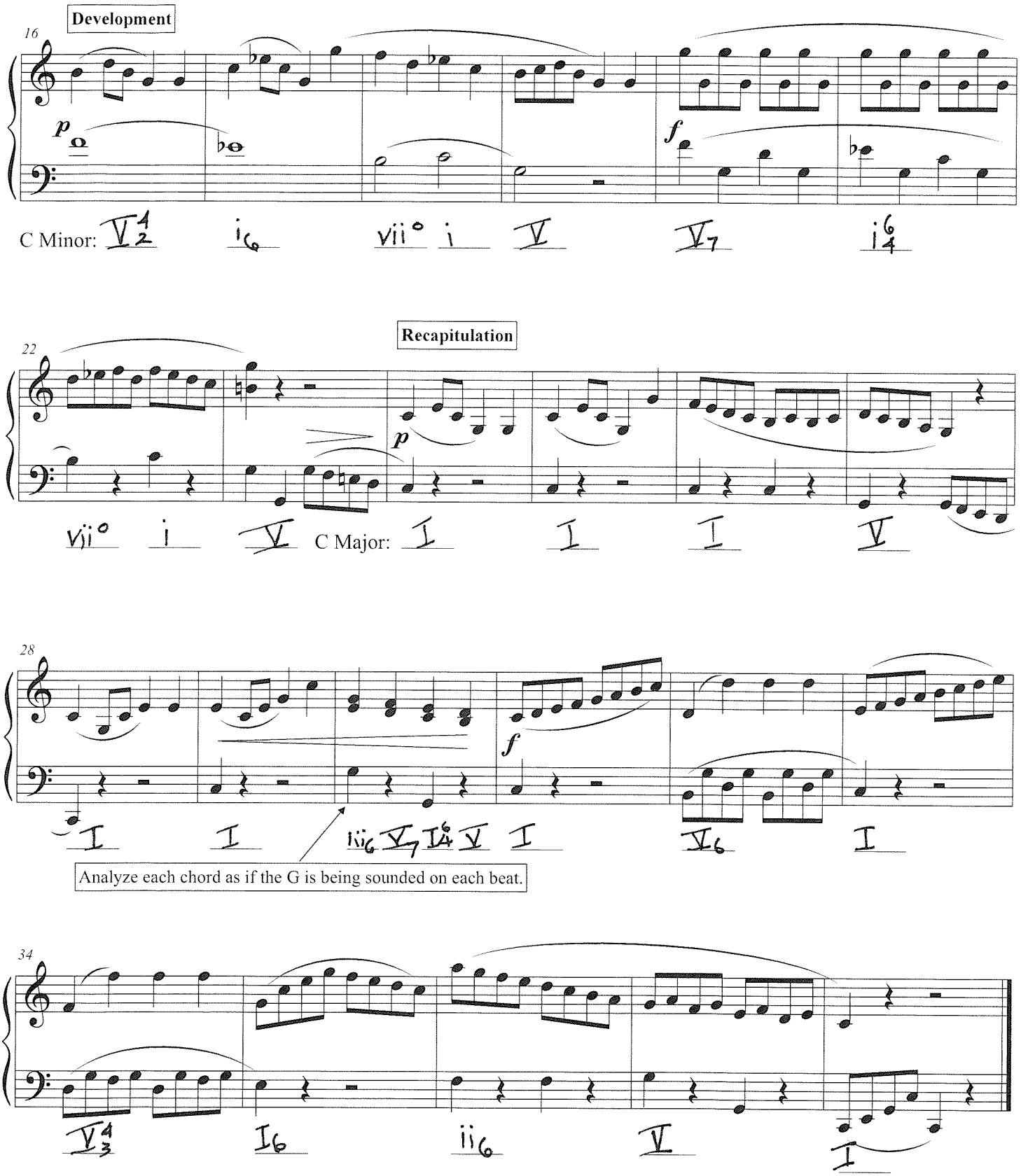

Development
16
p
f
C Minor: V 1 2 i6 vii° i V V7 i 6 4
Recapitulation
22
p
vii° i V C Major: I I I V
28
f
I I ii6 V7 I 6 4 V I V6 I
Analyze each chord as if the G is being sounded on each beat.
34
V 4 3 I6 ii6 V I

Form and Analysis: 8014

Theme and Variations

Theme and variations is a musical form that starts with a main theme or musical idea. It is then followed by several more versions of the theme in which the original theme has been changed in some way: rhythmically, harmonically, tonally, etc.

Listen to and print out the Couperin's *Variations.*

1. What is the time signature of the theme and each variation?

Theme: 3/4 Var. I: 3/4 Var. II: 4/4 Var: III: 3/4

2. What is the key of the theme and each variation?

Theme: Dmajor Var. I: Dmajor Var. II: Dminor Var: III: Dmajor

3. Write a brief description of how the melody has changed in each of the variations.

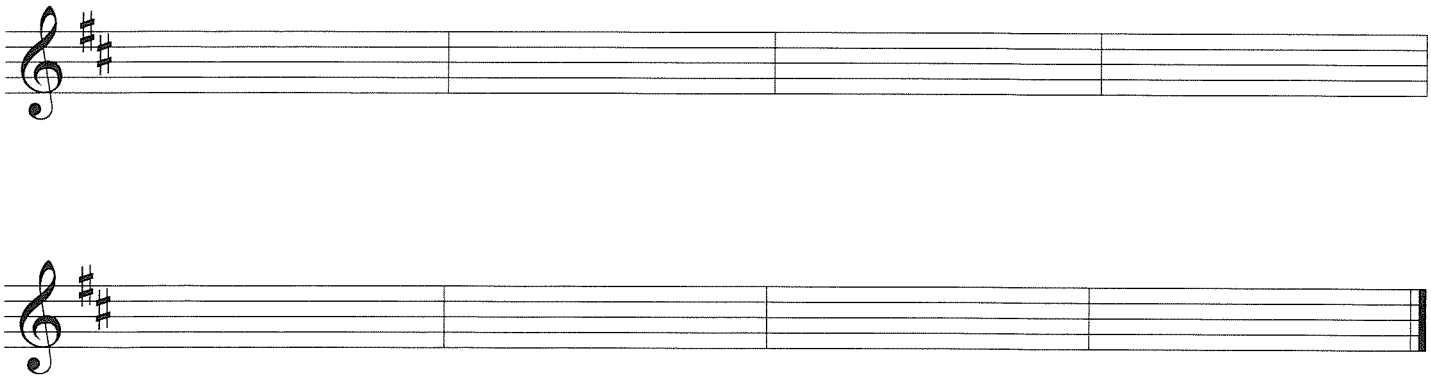
Variation I:

Variation II:

Variation III:

4. Write your own variation of the melody for this piece.

Var. IV



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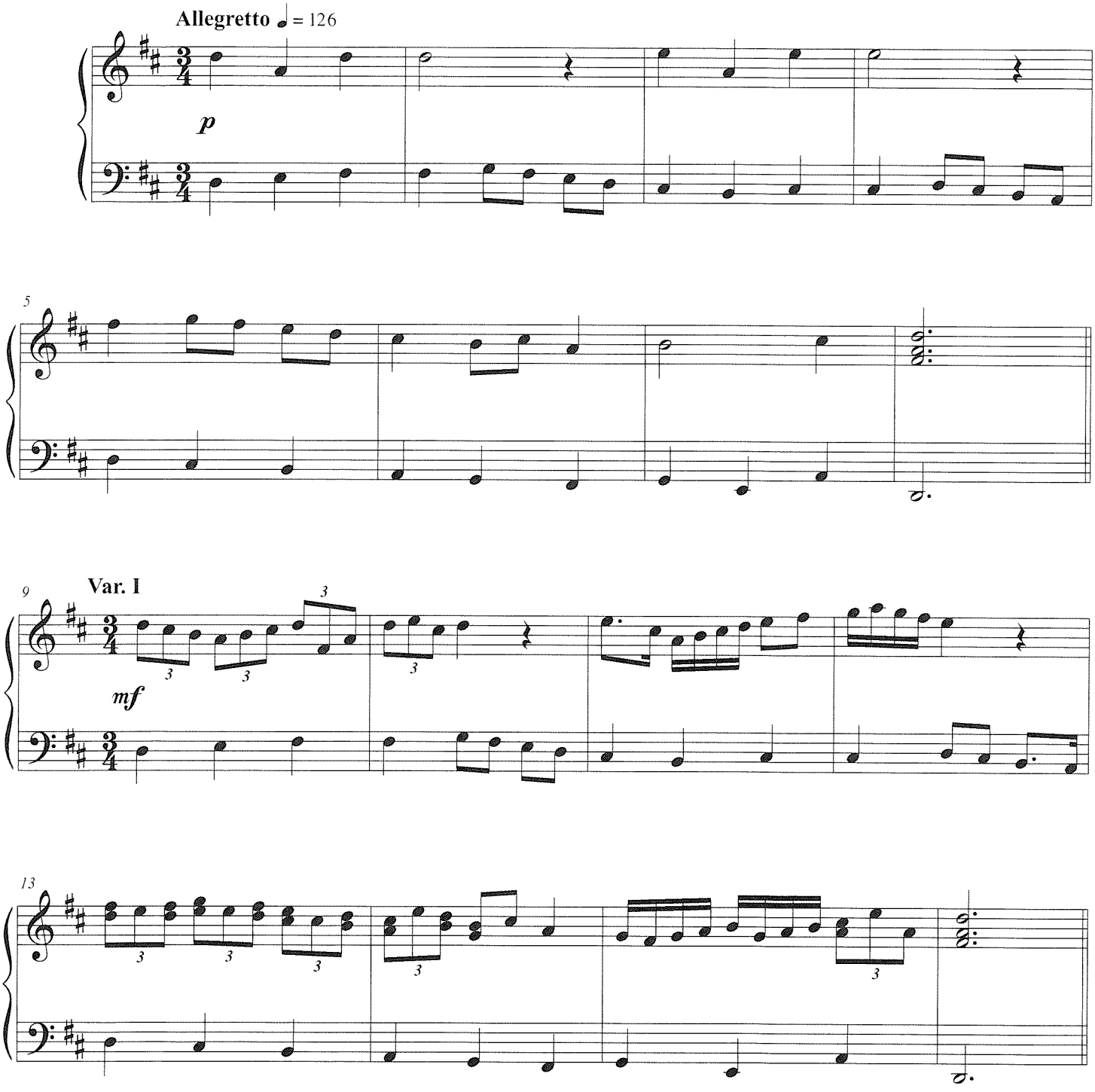
Variations on a Theme by François Couperin

Mark F. Adler



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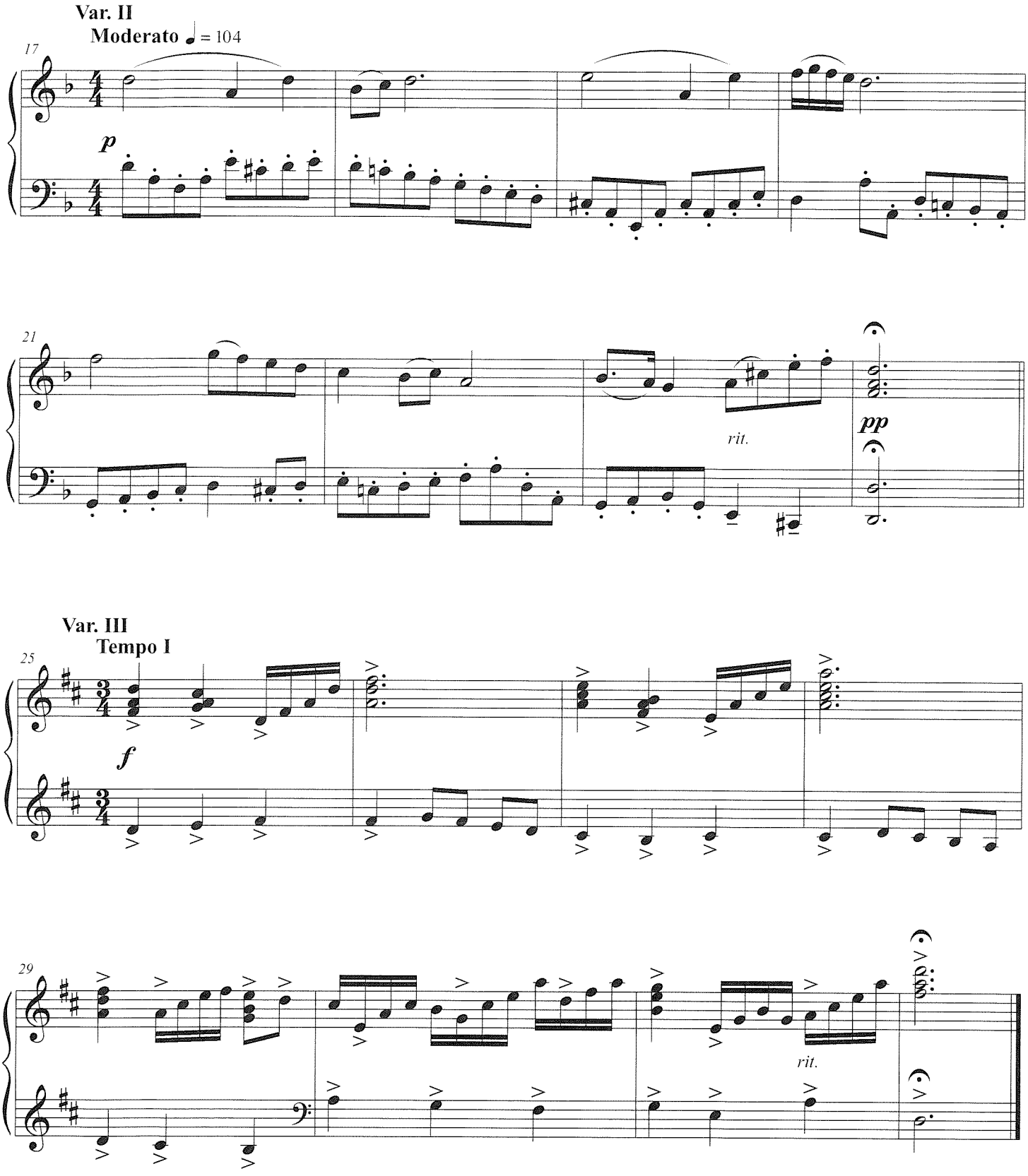
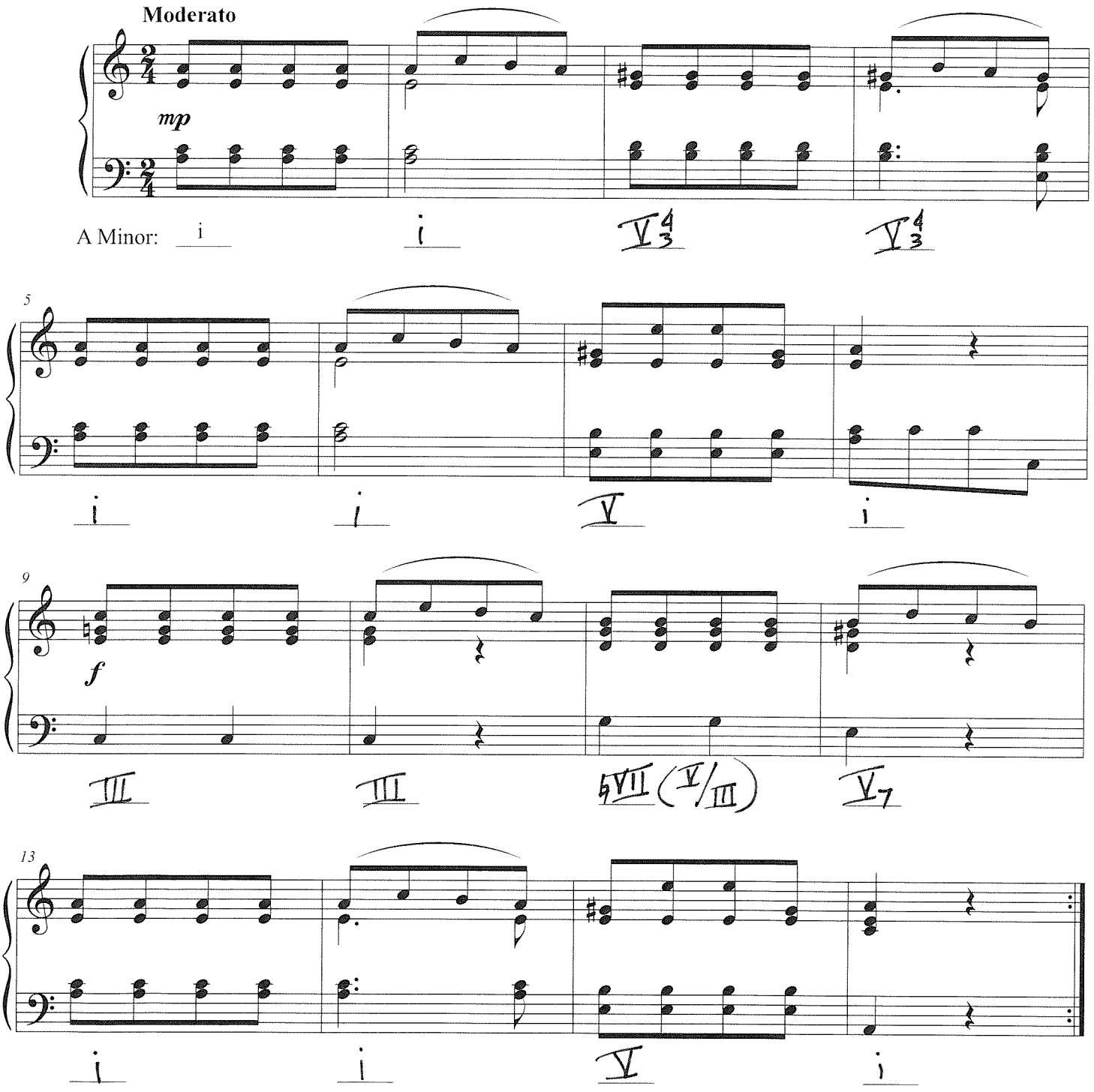

Var. II
Moderato ♩ = 104
17
p
21
rit.
pp
Var. III
Tempo I
25
f
29
rit.

Harmonic Analysis I

Provide a harmonic analysis for *Russian Folk Song*.

Russian Folk Song

Ludwig van Beethoven (1770–1827)



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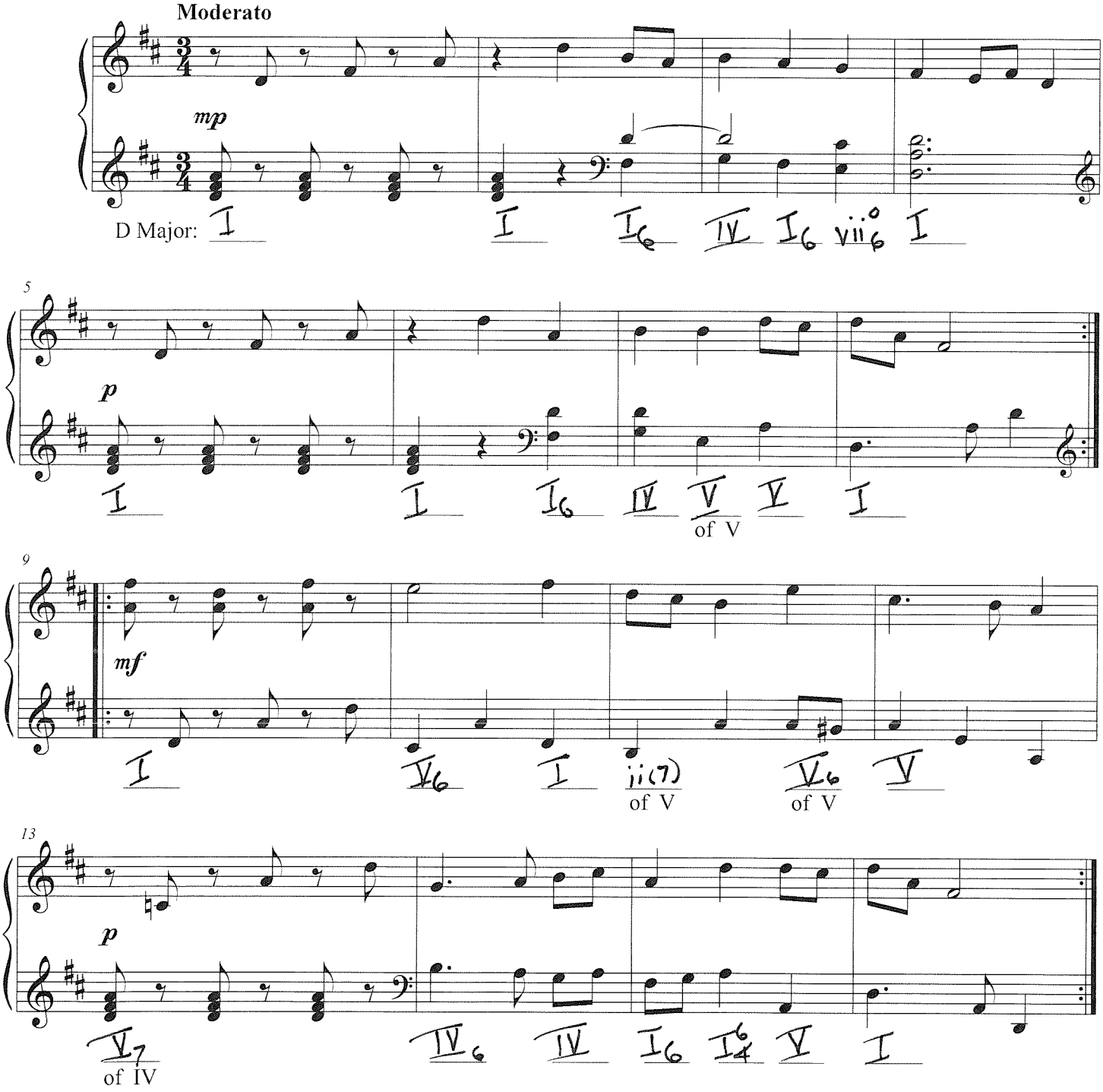
Harmonic Analysis II

Provide a harmonic analysis for *Le Lardon*.

Le Lardon

(The Joke)

Jean-Philippe Rameau (1683–1764)



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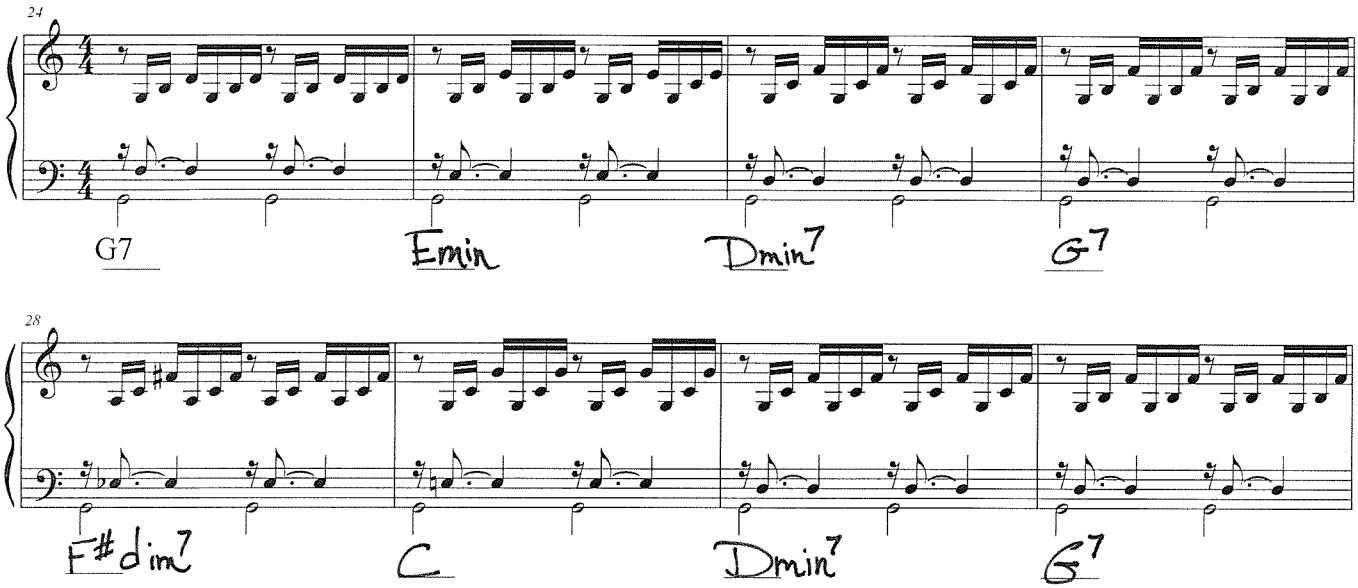
Pedal Points

A **pedal point** is a long-held note, normally in the bass, continuing to sound as harmonies change in other parts. A pedal point may be described as a tonic pedal, dominant pedal, subdominant pedal, etc. of the key, depending upon the scale degree sounded by the pedal point.

Looking at this excerpt from J.S. Bach's *Praeludium.* There is a pedal point playing in the bass.



1. What pitch is the pedal point sounding? G

2. What scale degree does it represent? 1st 2nd 3rd 4th (5th) 6th 7th

3. What is the name of this pedal point? Tonic Subdominant (Dominant)

4. In the blanks below each measure, write the chord being outlined by each arpeggio.
   Do not count the pedal point note being played.

5. Bonus question: Look at the full *Praeludium.* Can you find the other pedal point in this piece?
   Describe it using the same questions as above.
   Measures 33-34, 1st degree, Tonic pedal point

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Invention Analysis I

J.S. Bach wrote a set of 15 keyboard pieces in two voices (parts) which he called **inventions.**

Inventions typically contain **subjects** and **counter-subjects**. A subject is the main melody or melodic fragment on which the piece is based. The subject is usually the first melody of an invention. A **counter-subject** is a contrasting melody or melodic fragment that often follows a **subject.**

Listen to and print out J.S. Bach's *Invention No. 8.*

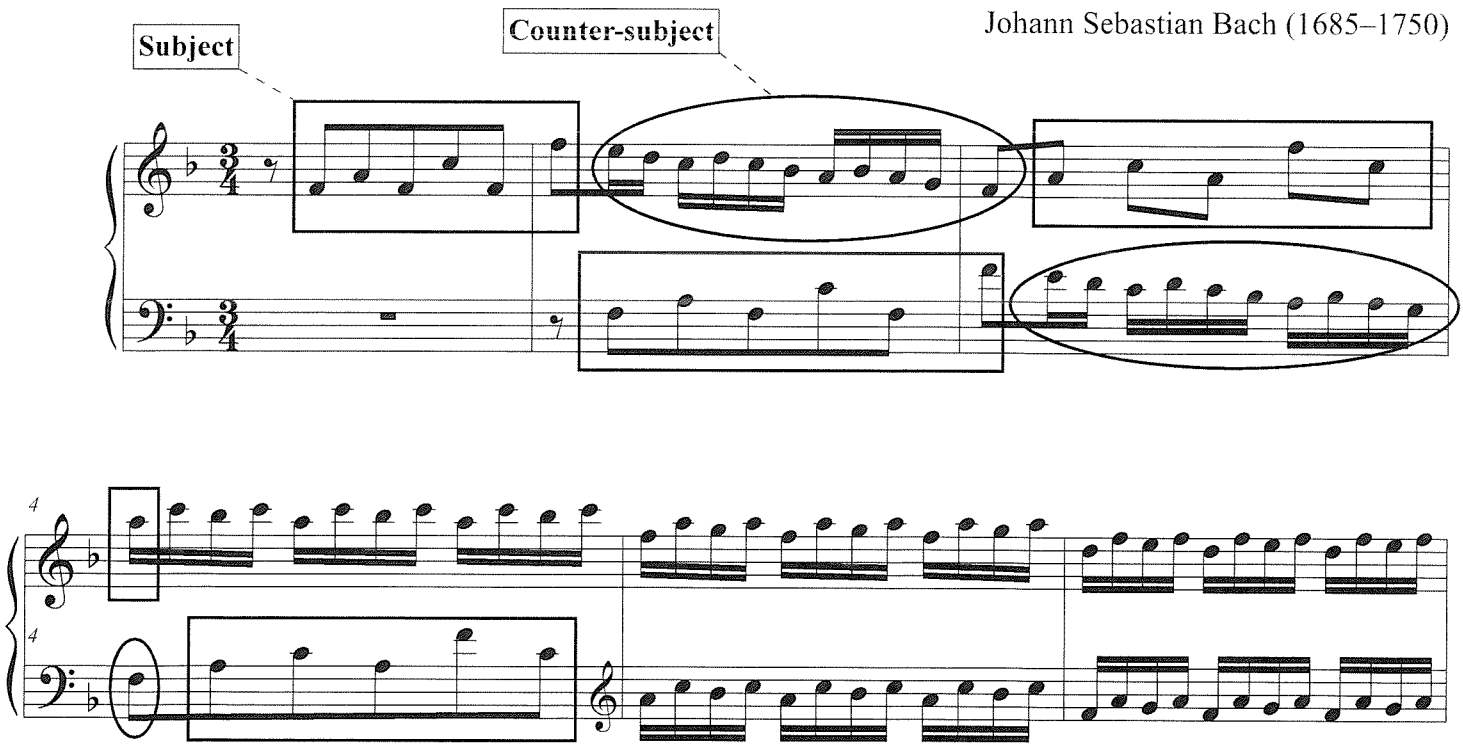
On the printed part identify these items:

Subject: Draw a rectangle around each occurrence of the subject.

Counter-subject: Draw a circle around each occurrence of the counter-subject.

Invention No. 8

Johann Sebastian Bach (1685–1750)



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Invention No. 8

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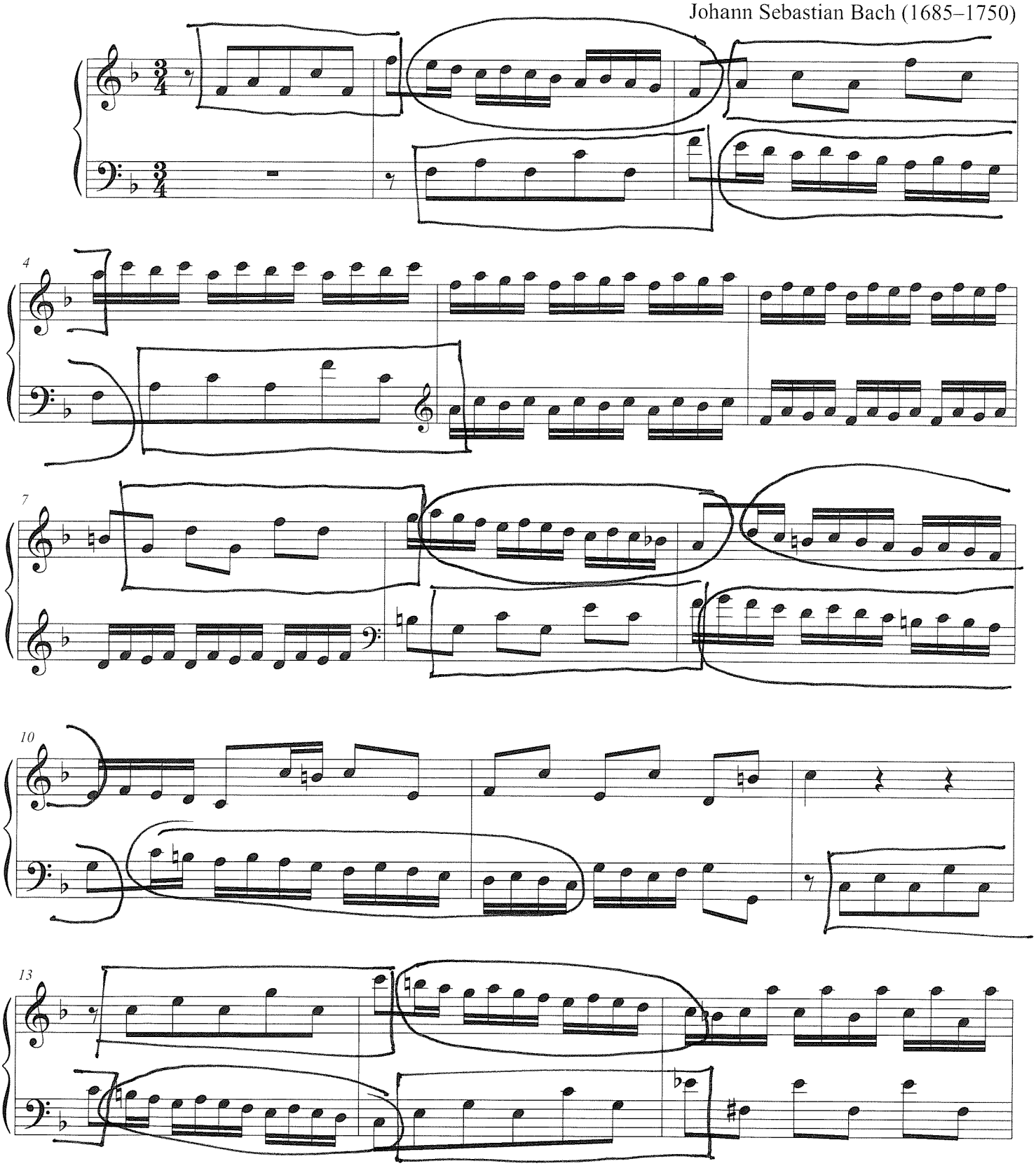

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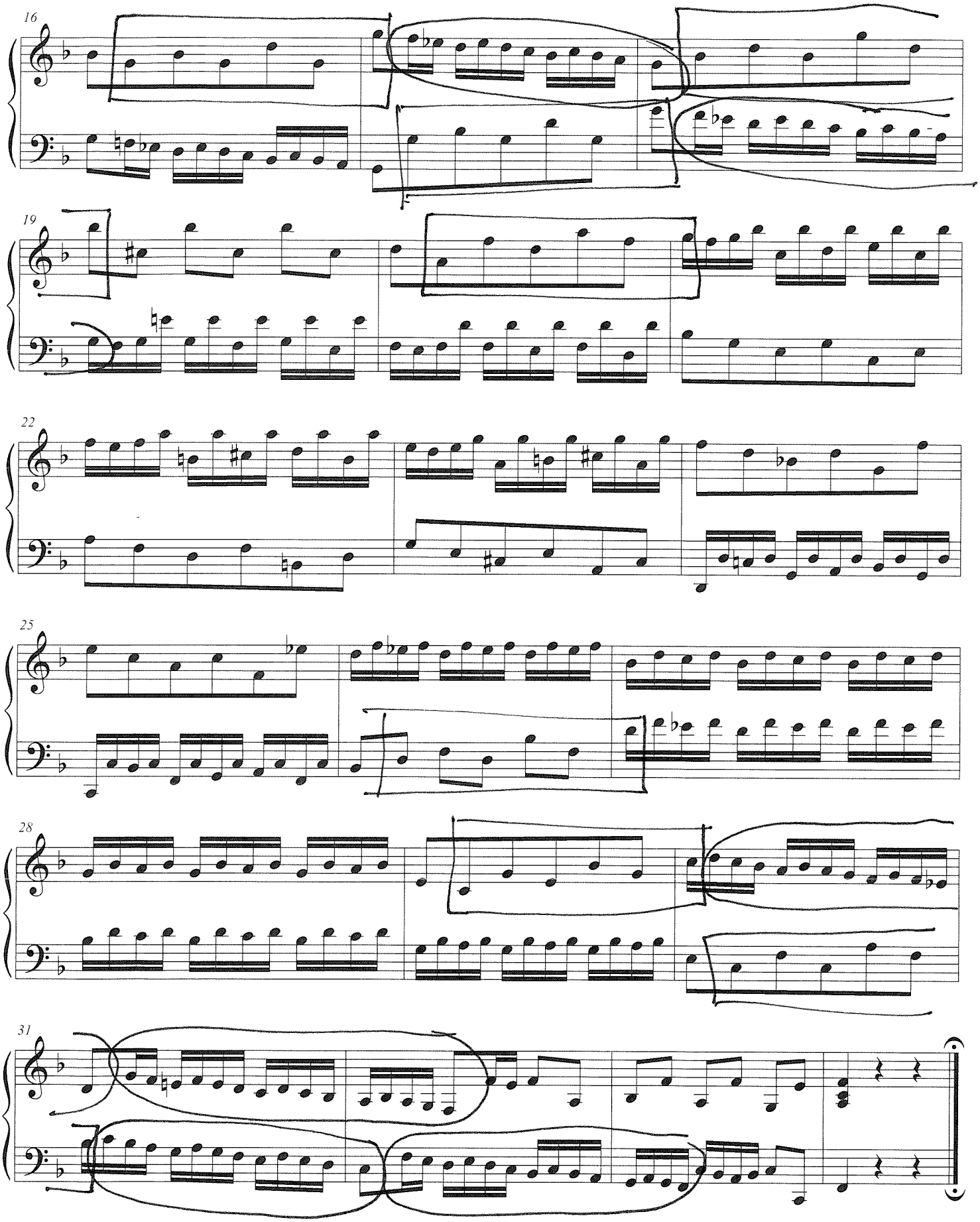
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Invention Analysis II

J.S. Bach wrote a set of 15 keyboard pieces in two voices (parts) which he called **inventions.**

Inventions typically contain **subjects** and **counter-subjects**. A subject is the main melody or melodic fragment on which the piece is based. The subject is usually the first melody of an invention. A **counter-subject** is a contrasting melody or melodic fragment that often follows a **subject.**

Listen to and print out J.S. Bach's *Invention No. 4.*

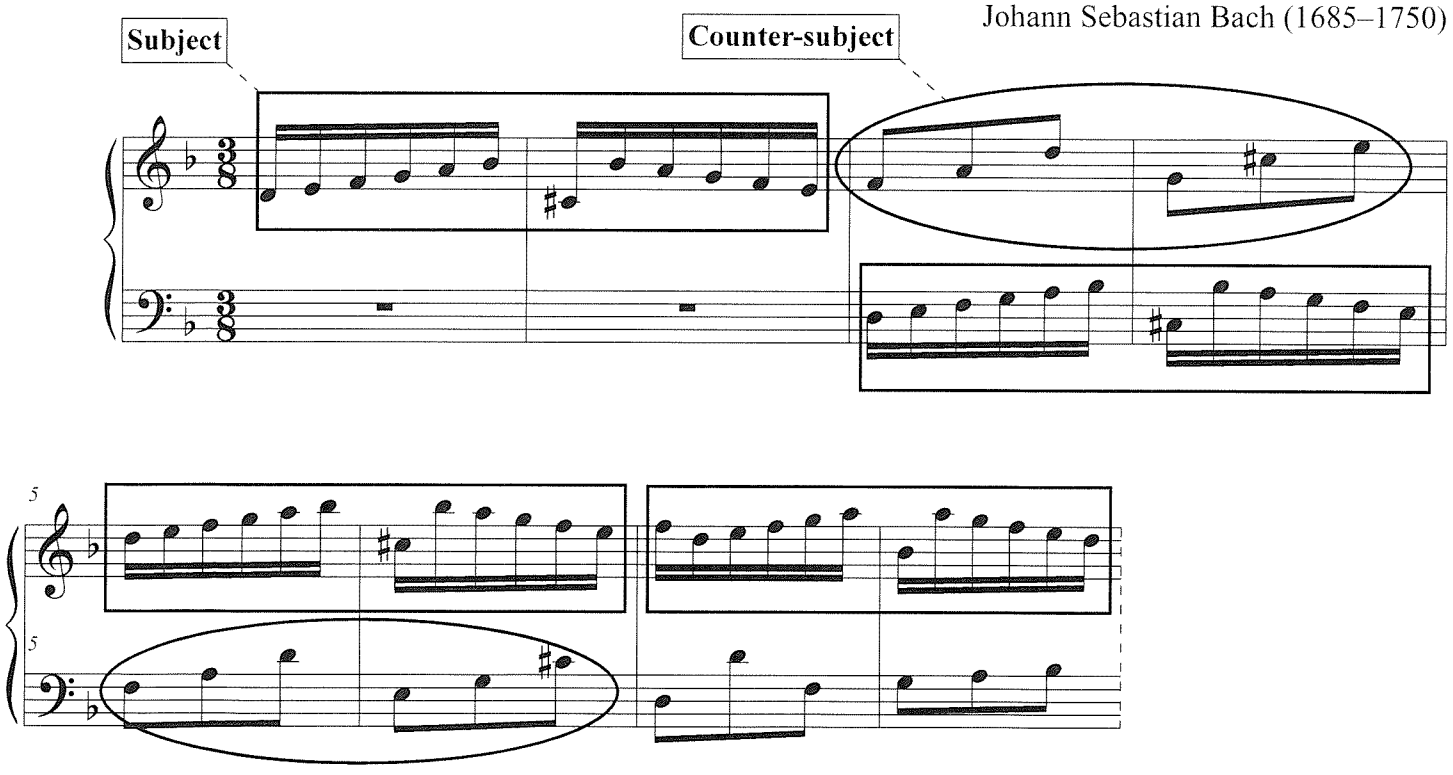
On the printed part identify these items:

Subject: Draw a rectangle around each occurrence of the subject.

Counter-subject: Draw a circle around each occurrence of the counter-subject.

Invention No. 4

Johann Sebastian Bach (1685–1750)



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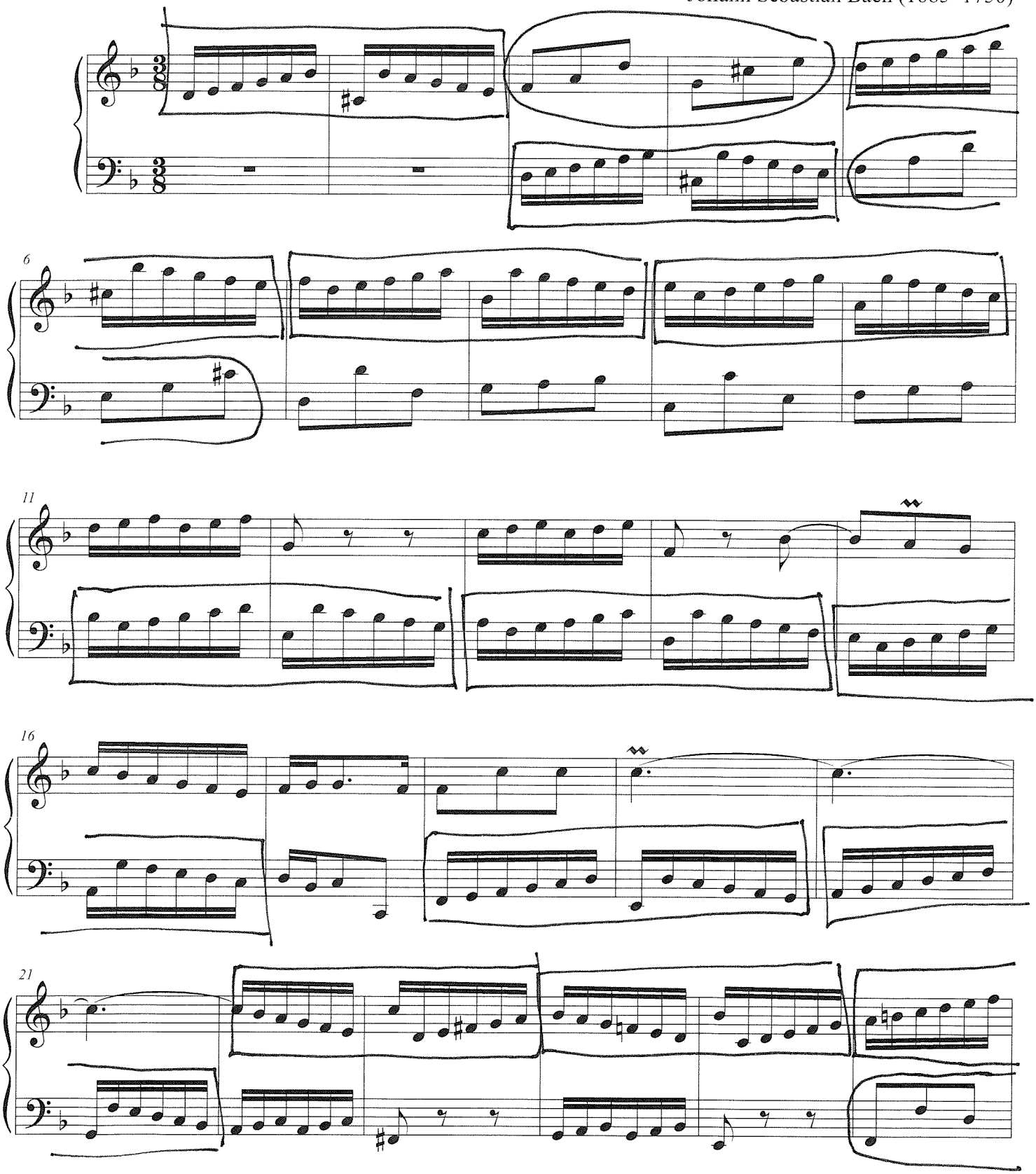
Invention No. 4

Johann Sebastian Bach (1685–1750)



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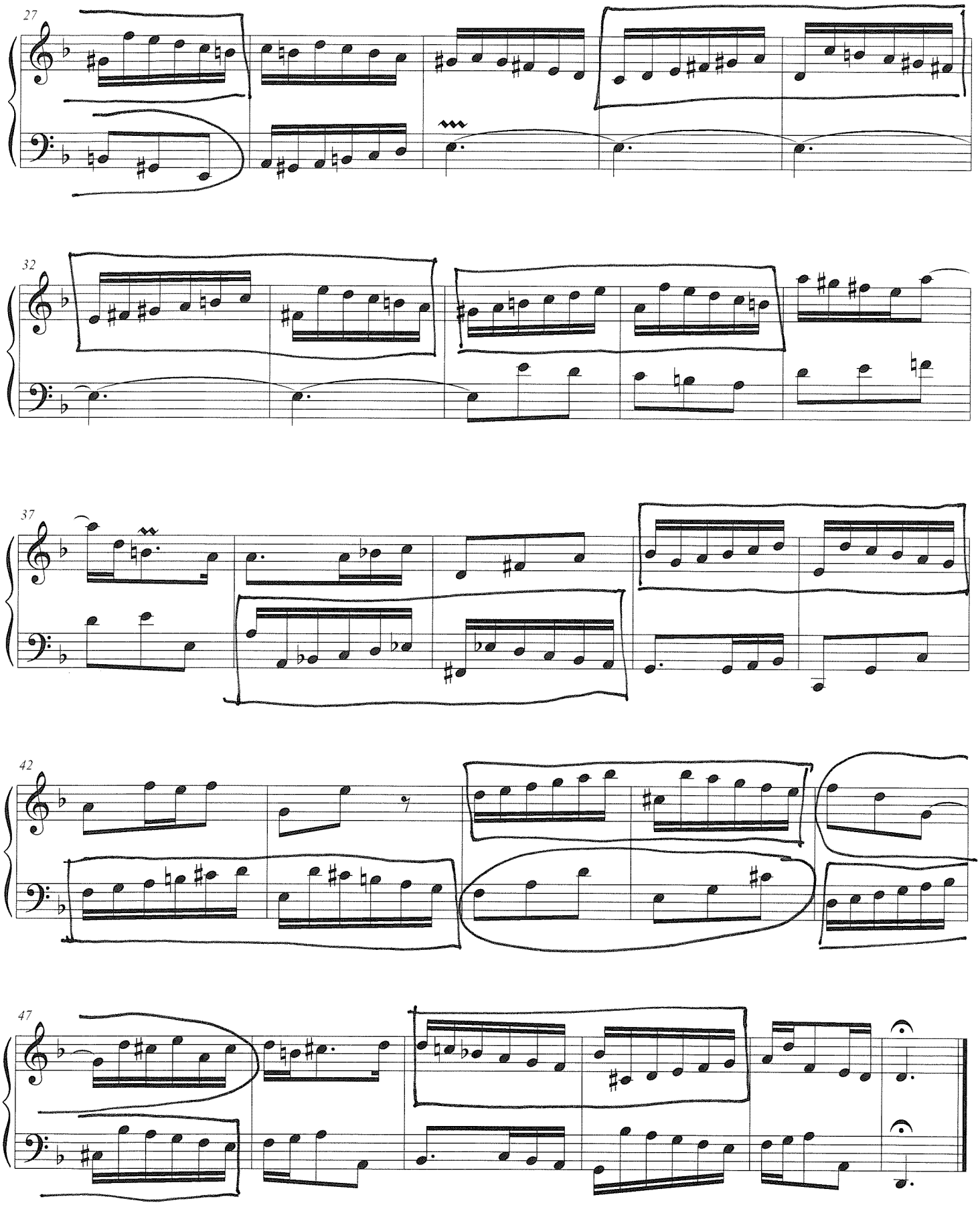
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