



LEARNING GUIDE

Tour de force: from classic to contemporary composers!

Discover Haydn/Mozart symphonies and new works by Canadian composers Vivian Fung/Kevin Lau as performed by the MCO and two well-known violin soloists, Karl Stobbe and Rachel Kristenson

DISCOVER

THE MCO, KARL STOBBE & RACHEL KRISTENSON
THE COMPOSERS AND REPERTOIRE
THE CREATIVE POSSIBILITIES

MCO 'TOUR DE FORCE' CONCERT



© 2019 JULIE MONGEON-FERRÉ-BERYL PETERS
with grateful collaboration from the education and outreach committee



LEARNING GUIDE

DISCOVER

THE MCO, KARL STOBBE & RACHEL KRISTENSON
THE COMPOSERS AND REPERTOIRE
THE CREATIVE POSSIBILITIES

Tour de force: from classic to contemporary composers!
*Discover Haydn/Mozart **symphonies** and new works by Canadian composers Vivian Fung/Kevin Lau as performed by the MCO and two well-known violin soloists, Karl Stobbe and Rachel Kristenson.*

MCO 'TOUR DE FORCE' CONCERT





DISCOVER

THE MCO, KARL STOBBE & RACHEL KRISTENSON

WHO ARE... WHO IS...

To answer the questions, use the texts and the video links on the next page.

- THE MANITOBA CHAMBER ORCHESTRA?
WHAT IS A CHAMBER ORCHESTRA?
WHO IS THE CONDUCTOR?
WHO IS THE CONCERTMASTER?
- KARL STOBBE?
- RACHEL KRISTENSON?



Manitoba Music Curricular Links
Click on the butterfly



DISCOVER



Who are the MCO?(Manitoba Chamber Orchestra)

The “MCO is “Canada’s tiny, perfect chamber orchestra”

Toronto Star

What is a Chamber Orchestra?

A chamber orchestra is a group of up to 40 musicians. Because a chamber orchestra is smaller than a full orchestra (around 100 musicians), each player in the chamber orchestra has a very important role.

Chamber orchestras usually don't perform in full-size concert halls since the numbers of instruments and repertoire are more suited to the acoustics of smaller, more intimate spaces.



https://www.youtube.com/watch?time_continue=3&v=22L-N6w_Mw

Who is the Conductor? Who is the Concertmaster?

To answer the questions, click on the images above



Manitoba Chamber Orchestra Website



DISCOVER



WHO IS KARL STOBBE?

To answer the question, click on the image above



WHO IS RACHEL KRISTENSON?

To answer the question, click on the image above

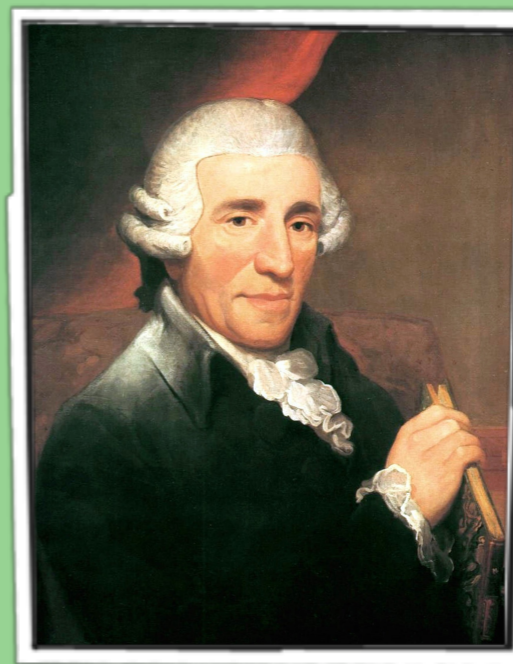
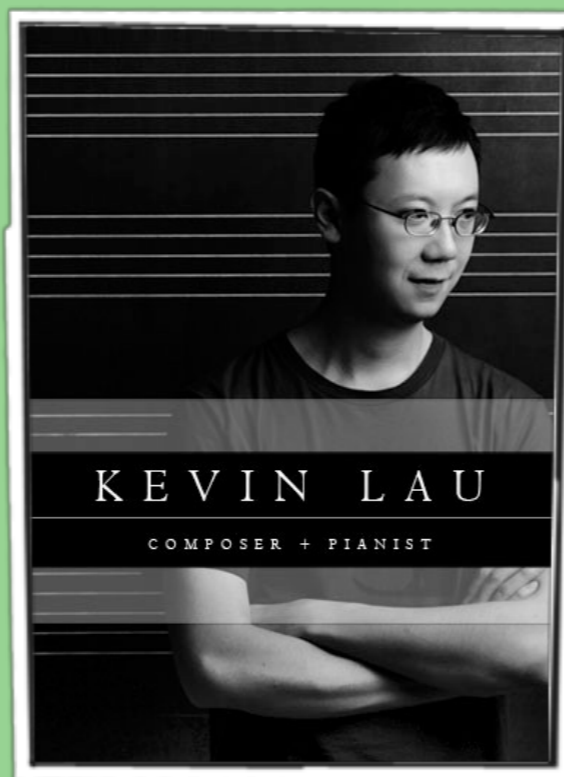


Manitoba Music Curricular Links
Click on the butterfly

COMPOSERS AND REPERTOIRE

WHO ARE THEY?
WHERE AND WHEN WERE THEY BORN?
WHAT TYPE OF MUSIC DID THEY COMPOSE?
WHAT WILL BE PLAYED AT THE CONCERT?

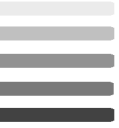
To answer the questions, See the following pages



*Manitoba Music Curricular Lin
Click on the butterfly*

Credit-Charles-Boudreau

DISCOVER



VIVIAN FUNG



Credit-Charles-Boudreau

WHO IS VIVIAN FUNG?

Vivian Fung is a Canadian composer.

WHERE AND WHEN WAS SHE BORN?

Vivian Fung was born in Edmonton, Alberta in 1975.

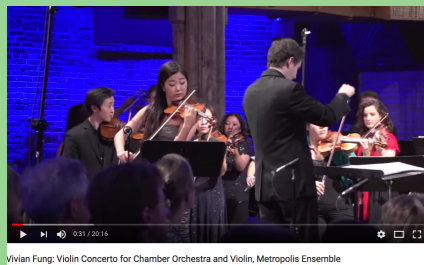
WHAT TYPE OF MUSIC DOES SHE COMPOSE?

Vivian Fung wrote 13 pieces for orchestra, 16 solo works, and 3 other works that do not fit into another category. Fung experiments with different configurations of instruments, like combining baritone saxophone with a Brass Band, to help her music stand out in the 21st-century where we have a million possibilities for what we choose to listen to.

CONCERTO FOR TWO VIOLINS AND ORCHESTRA (2018)

Vivian Fung's Concerto for Two Violins and String Orchestra continues Fung's deep interest in writing for strings, which has yielded two previous violin concertos and four string quartets, the most recent of which is to be premiered in May 2019. The double concerto concentrates its attention on the interaction between the two solo violinists as well as with the orchestra. Very often the two violins play off each other and form interlocking patterns, so that the two composite patterns form a unified whole.

(see next page to continue)



<https://www.youtube.com/watch?v=MXX4aFKvKIs&t=31s>



<https://www.youtube.com/watch?v=j5NDCzCrucY>

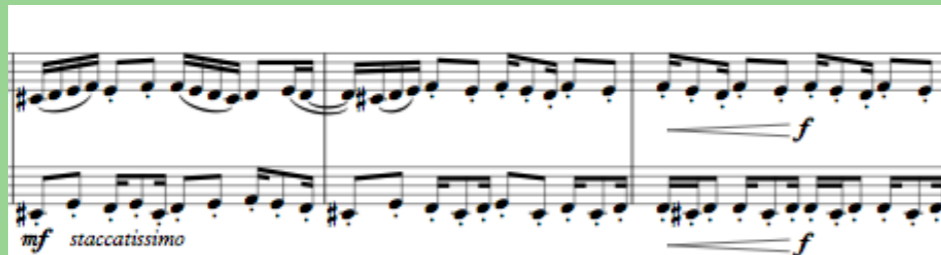


Manitoba Music Curricular Links
Click on the butterfly

CONCERTO FOR TWO VIOLINS AND ORCHESTRA (SUITE)

This idea of interlocking patterns is a concept that Fung absorbed when she was part of a Balinese gamelan, and that concept resonated with her when composing the concerto.

EXAMPLE OF TWO SOLO VIOLINS IN INTERLOCKING PATTERN



First violin part



Second violin part



Interlocking pattern played together between both violins



The work starts ruminatively, with Baroque-like suspensions between the violins, but steadily builds into fast-paced virtuosic music that dances and moves at a fast clip. Throughout, the two violins trade material with other, and interlocking rhythms form a big part of the material.



Tropenmuseum, part of the National Museum of World Cultures [CC BY-SA 3.0
(<https://creativecommons.org/licenses/by-sa/3.0/>)]

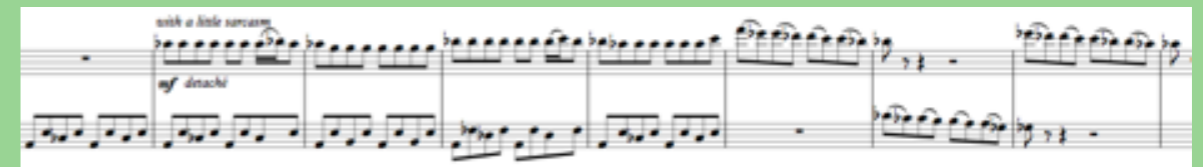
INSPIRED BY THE CONCEPT OF KOTEKAN IN BALINESE GAMELAN:

[HTTPS://EN.WIKIPEDIA.ORG/WIKI/KOTEKAN](https://en.wikipedia.org/wiki/Kotekan)

A neo-Baroque-like melodic line provides some contrast to the rhythmic activity and at the crux of the piece builds into a cathartic chorale and climax. Material from the melodic line is then transformed into a final chaconne and builds into a tragic full apotheosis. The piece ends with all strings sliding upward, and the music ends softly as it began, disappearing into the ether.



NEO-BAROQUE MELODIC LINE THAT IS DEVELOPED INTO A CHORALE TOWARDS THE END:



CD ENTITLED DREAMSCAPES HERE:

<https://open.spotify.com/album/7pQp0JjysXjGU9ICr3D4ZJ?autoplay=true&v=L>

<https://play.google.com/music/preview/Bbnaqj46zsvboptchyyksq6s7cq?play=1&u=0>

Vivian Fung: - “The album above is also inspired by Balinese gamelan music and one of the movements of my prepared piano piece is called “Kotekan”.



Manitoba Music Curricular Links
Click on the butterfly

DISCOVER



JOSEPH HAYDN



WHO IS JOSEPH HAYDN?

Joseph Haydn was an Austrian composer of the Classical period (1730-1820).

WHERE AND WHEN WAS HE BORN?

He was born in 1732, in Austria. He died in Vienna in 1809.

WHAT TYPE OF MUSIC DID HE COMPOSE?

He was known as the 'father of the symphony', he also wrote string quartets, divertimentos, overtures, sonatas, operas, fugues, trios, oratorios, etc.

SYMPHONY NO. 45 IN F-SHARP MINOR, 'FAREWELL'

The Wikipedia article summarizes as follows: It was written for Haydn's patron, Prince Nikolaus Esterházy, while he, Haydn and the court orchestra were at the Prince's summer palace in Eszterháza. The stay there had been longer than expected, and most of the musicians had been forced to leave their wives back at home in Eisenstadt, so in the last movement of the symphony, Haydn subtly hinted to his patron that perhaps he might like to allow the musicians to return home: during the final adagio each musician stops playing, snuffs out the candle on his music stand, and leaves in turn, so that at the end, there are just two muted violins left (played by Haydn himself and the concertmaster, Alois Luigi Tomasini). Esterházy seems to have understood the message: the court returned to Eisenstadt the day following the performance.



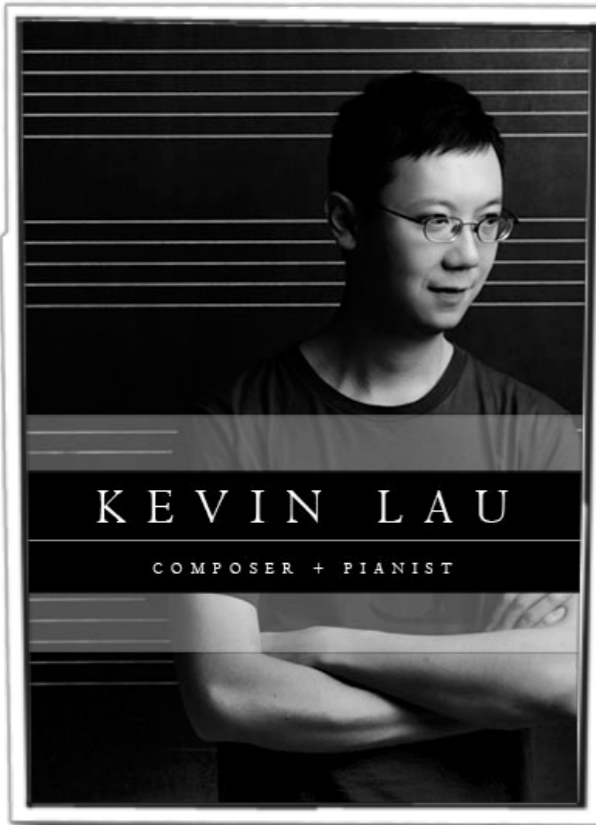
Manitoba Music Curricular Links
Click on the butterfly



Photo Gallery: Joseph Haydn



Joseph Haydn (1732-1809)



<http://www.kevinlaumusic.com/>

KEVIN LAU

WHO IS KEVIN LAU?

Kevin Lau is one of Canada's most active young composers, Kevin is also a pianist.

WHERE AND WHEN WAS HE BORN?

Born in Hong Kong, Kevin moved to Toronto at the age of 7.

WHAT TYPE OF MUSIC DOES HE COMPOSE?

Kevin Lau is a composer of orchestral, chamber, ballet, and film music.

WRIT IN WATER

Kevin wrote: « I wanted this piece to feel like a journey into the past, as a metaphor for the way we engage, productively or otherwise, with our own past while grieving. The work's end pays homage to the final bars of Haydn's 'Farewell' Symphony—in which instruments are extinguished one by one, like candles... Writ in Water derives its title from the epitaph on poet John Keats' gravestone, which reads, "Here Lies One whose Name was writ in Water." These words, written by Keats himself, suggest impermanence: the ephemeral nature of an artist's legacy, perhaps, or of life in general. The sentiment behind the epitaph is more complex. To me, these words express despair, defiance, resignation, and a strange kind of affirmation all at once.»

(See Kevin Lau's other compositions next page)

Kevin Lau is one of Canada's most active young composers, Kevin is also a pianist.



https://www.youtube.com/watch?v=YPMI4YxGKJg&time_continue=40&app=desktop

Kevin Lau composes concert music (ballet, opera, concerti, large ensemble, orchestra, chamber orchestra and solo), film and video game music. The following are some of his works.

DISCOVER



Manitoba Music Curricular Links
Click on the butterfly

1. The Aviator
Invisible Essence:
The Little Prince



5. Farewell



2. The Snake



6. The journey



3. Desert Overture
Le Petit Prince



7. Dragons



4. Elemental - Fire



8. Bamboo Garden

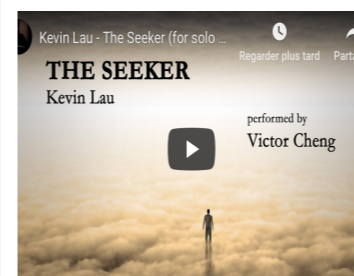


<http://www.kevinlaumusic.com/>

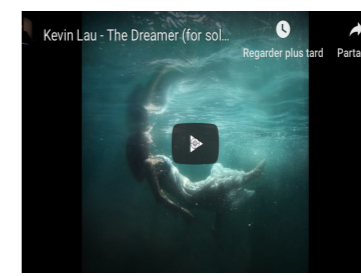
From the list of Kevin Lau's musical compositions:

- Choose two compositions and list the instruments and the family to which they belong.
- Choose three compositions and identify Rudolph Laban's different qualities for each of them Light and fast (flick, dab) Light and slow (float, glide) Strong and fast (jab, punch) Strong and slow (press, wring)
- Choose one composition and analyze musical elements (**melody, rhythm, texture, harmony, expressive elements**, etc.).
- Choose your favorite composition and provide the reasons for your choice.

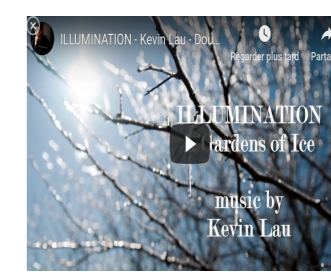
9. The Seeker

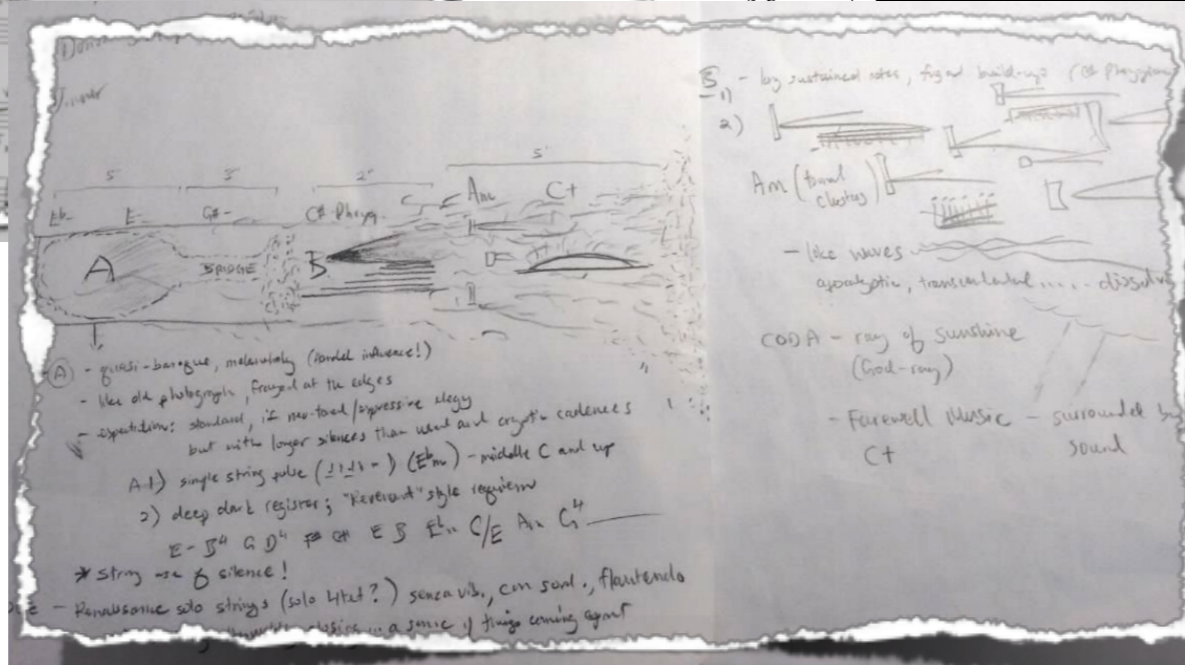


10. The Dreamer



11. Illumination





6 24

Bsn. *ppp*

Hn. 1

Hn. 2

1. solo becoming sul pont.

repeat boxed figure very rapidly, out of time

p *ppp*

sul pont.

pp *ppp* *ppp* *ppp*

pp *mp* *pp* *ppp*

pp *mp* *ppp*

1. solo norm. *pp espr.* *p*

Vln. I 2-6 norm. *p* unis.

Vln. II *p* pizz.

Vla. *mp* unis.

Vc. *p*

12. WRIT IN WATER

The title, Writ in Water, is derived from the epitaph on the gravestone of the English poet John Keats:

Here lies One whose Name is writ in Water

This remarkable line was penned by Keats himself, who on his deathbed (he was barely 25) requested that it be inscribed on his tombstone, without reference to name or date.

DISCOVER



WOLFGANG AMADEUS MOZART



(PRESENTED EVENING ONLY)

WHO IS WOLFGANG AMADEUS MOZART?

Wolfgang Amadeus Mozart was an Austrian composer, teacher and musician in the Classical era. The Classical era was a period in Western European classical music from about 1735 to 1825.

WHERE AND WHEN WAS HE BORN?

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756 and died in Vienna, Austria in 1791 at the age of 35.

WHAT TYPE OF MUSIC DID HE COMPOSE?

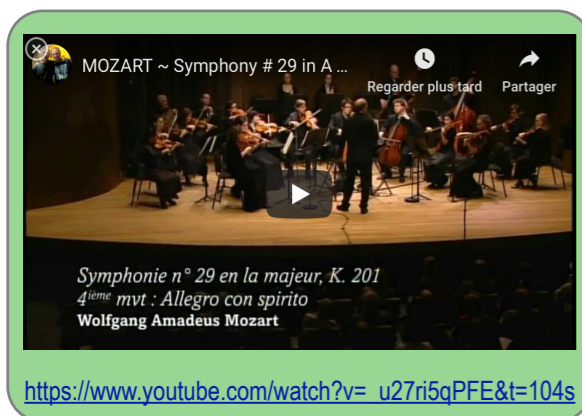
From an early age, Mozart was touring around Europe performing, as he was a child prodigy on both the piano and violin. Wolfgang Amadeus Mozart is known for helping to create the classical style of music. Mozart wrote many different types of music, including; symphonies, operas, solo concertos, chamber music, string quartets, string quintets and piano sonatas.

SYMPHONY NO. 29 IN A MAJOR, K. 201/186A

Allegro moderato - Andante - Menuetto and Trio - Allegro con spirito



Manitoba Music Curricular Links
Click on the butterfly



DISCOVER

THE CREATIVE POSSIBILITIES



HAYDN'S SYMPHONY NO. 45 "FAREWELL" INSPIRATIONS FOR CREATING



Haydn's Symphony No. 45 "Farewell" may inspire you.

Explore the significance of the Farewell theme of the symphony. Create and experiment with new arrangements from the first rhythmic pattern of the First Movement *Allegro assai*. Create a finale inspired by Haydn's instrumental strategy in his symphony.

Explore the significance of the Farewell theme of the symphony

What does the word Farewell mean to you?

Have you experienced a Farewell situation?

Were you saying goodbye to friends or family members?

Have you ever been away from home and your family for an extended period of time?

Do you remember how you felt?

Could you find examples of works using the theme **Farewell**?

- instrumental music...
- songs...
- artworks...
- poems...
- novels...
- movies...
- others?

If you were creating your own Farewell music, what would be the mood, the instruments, the form, the rhythm, the melodies, the textures, etc.? Can you develop a set of criteria with your classmates for writing a Farewell piece of music?

Click on the butterfly
for curricular links:

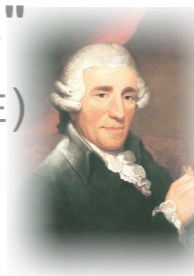


CCo Public Domain
<https://pixabay.com/fr/musique-notes-résumé-159870/>
OpenClipart-Vectors



HAYDN'S SYMPHONY NO. 45 "FAREWELL"

INSPIRATIONS FOR CREATING (SUITE)



Create and experiment new arrangements from the first rhythmic pattern of the First Movement Allegro assai

- Listen to the beginning of the first movement. Share your initial thoughts inspired by this music. Imagine a scene, a decor, characters, what is happening? Reimagine a title; what would it be?

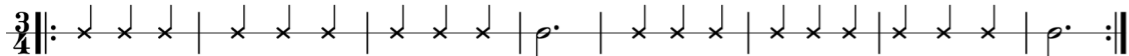


- Choose some musical elements that you hear, and describe them: form, tempo, rhythm, melody, harmony, texture, expressive elements...

- Clap the following rhythmic pattern:



- Transfer the rhythm in spoken words.



Hay-dn com - posed his Fare - well sym-pho - ny where at the end all mu - si-cians will flee

- Use **body percussion** (alone, with a partner, with a small group, with your class, with the music).

SNAP

CLAP

PAT

STOMP

- Transfer to percussion instruments; what instrument would you choose? (tambourine, claves, triangle, djembé, tubanos, bell, cymbal, etc.). Integrate objects with interesting sounds.
- Try the same with **barred instruments!**

Soprano

Alto

Bass

CB

Click on the butterfly for curricular links:



In Nomine Domini
SINFONIA No. 45
„Abschiedssymphonie / Farewell“
(1772)
Joseph Haydn

Allegro assai I

2 Oboi

Corno in A/La

Corno in E/Mi

Violino I

Violino II

Viola

Violoncello, Basso e Fagotto

*) Autograph ↴
© Copyright 1966 by Ludwig Doblinger (Bernhard Herzmansky) K.G., Wien, München

HAYDN'S SYMPHONY NO. 45 "FAREWELL"

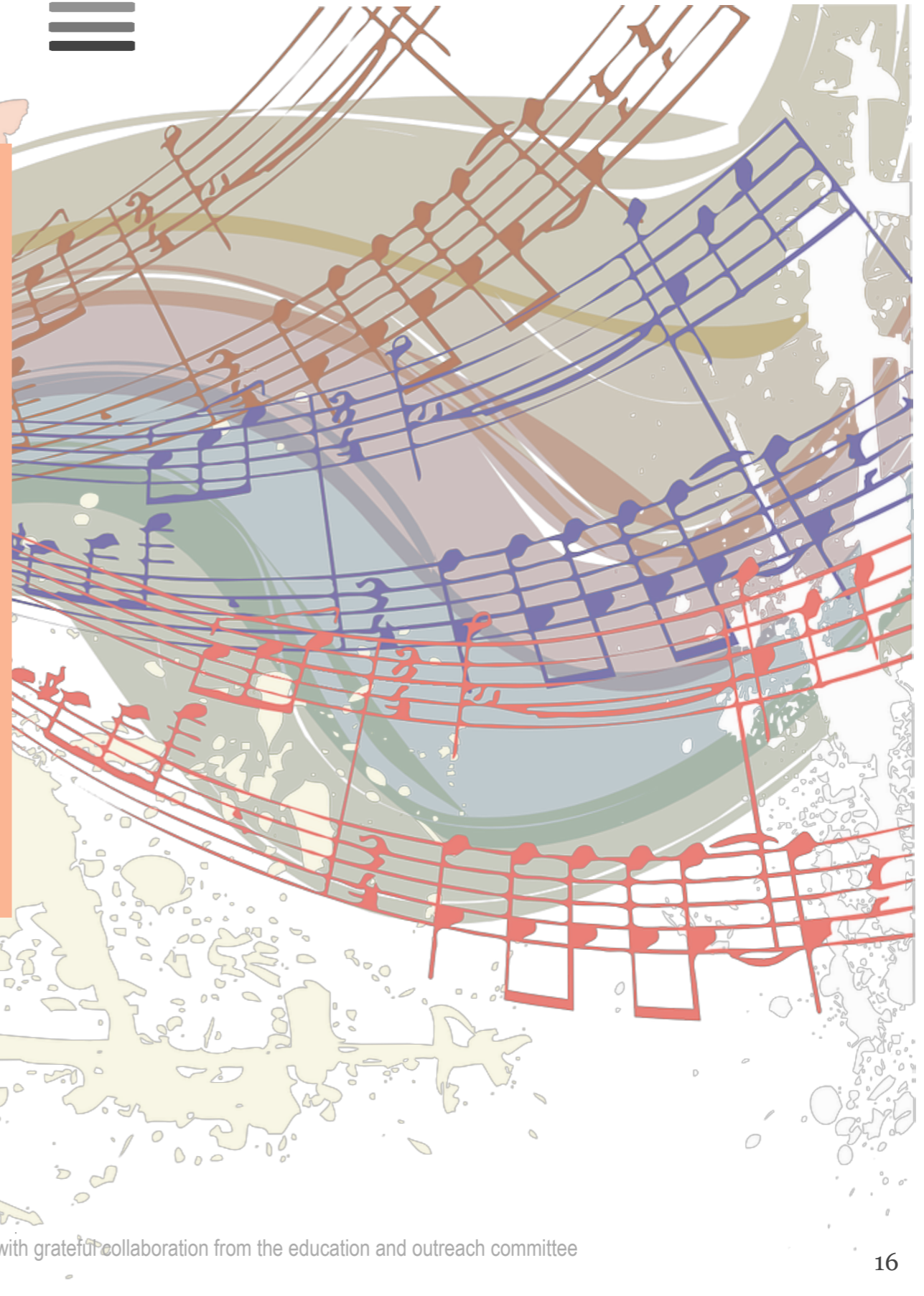
INSPIRATIONS FOR CREATING (SUITE)



Create a finale inspired by Haydn's instrumental strategy in his symphony

For the Finale, Haydn wrote in such a manner that toward the end, the musicians one-by-one stop playing, snuff out their candles, and walk off stage, leaving only Haydn and his concertmaster playing at the work's conclusion.

- Select a music work that you can play with a group (class, ensemble, etc.)
- Reproduce an ending similar to Haydn's Symphony No. 45 "Farewell". Who will be leaving the stage and in which order? Will you add an action when each musician leaves the group?
- Do the opposite: instead of leaving the stage, perform a gradual entrance while playing the music.



KEVIN LAU'S WRIT IN WATER INSPIRATIONS FOR CREATING



Kevin Lau's work *Writ in Water* was inspired by the words written on poet John Keats' tombstone.

The work is a multi-movement piece structured around stages of grief. Mr. Lau said that the core themes in this work include life, death, and memory. This fascinating and complex work could inspire music creations from kindergarten to Grade 12 and beyond!

For more advanced composers, see Kevin's own notes about the inspiration for his work linked here:



For younger composers, the elements of water, heartbeat and farewell could inspire music creations.

Kevin Lau describes the importance of the imagery and metaphor of water to his work, and points out the heartbeat effect created at the beginning and the end of the work that is heard in the form of tone **clusters**.

Writ in Water
Opening



The end of the work also features a special "Farewell" effect inspired by Haydn's Farewell Symphony, also on this program.

Writ in Water
End



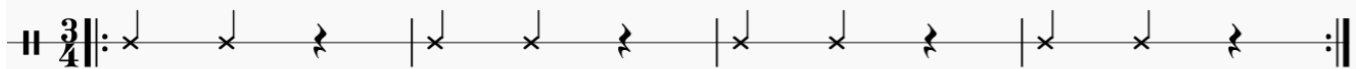
Click on the butterfly for curricular links:





Using the ideas of water, tone clusters, heartbeat, and farewell, here is one possibility for a collective creative work. Support the rhythmic heartbeat using a non-pitched percussion instrument(s).

1. Listen to the opening (excerpt below) and end of Kevin Lau's Writ in water linked here: Ask students to pat along to the rhythmic heartbeat effect that is created by the composer. The music is written in 3/2 but could be internalized and played in 3/4.



2. Listen to the opening and end once again for the melodic sounds that are heard in the heartbeat. Can the students hear that these are tone cluster? Ask students to listen for neighbor notes that are played together and at the same time (e.g., in Kevin Lau's work, the tone cluster D flat, E flat, F, and G flat). As students what instruments play the tone clusters at the opening? (strings).

Writ in Water - Opening



3. Give students a chance to create their own tone cluster heartbeat pattern using barred instruments (e.g., FGA played together in an ostinato heartbeat on glocks, a different tone cluster on xylophones, and yet another tone cluster on metallophone. Support the rhythmic heartbeat using a non-pitched percussion instrument(s).
4. Now add the sound of water over top of the tone cluster and the non-pitched percussion heartbeat. The water sound could be as simple as an upward or downward glissandi on glockenspiels or it could be circular drum strokes, or the sounds of a bell tree or rainstick. Choose when the water sounds will be heard.
5. Listen to the Writ in Water excerpt a third time. Listen for when new instruments are added to the tone cluster. Can students hear the bassoon added in bar 9 and the horn in bar 10? After these two instruments join the strings, there is a solo instrument that plays. Ask students what instrument they hear playing the descending melodic pattern. (oboe).

6. Give each student a coloured scarf. Listen to the excerpt a fourth time and ask students to move their scarves to the shape of the melody that they hear when the solo oboe is heard. On another listening, can students move through the room with their scarves.
7. Now it's the students' turn to create their own piece. Ask students to work together in small groups to create their own "Writ in Water" piece using the criteria below or co-construct your own criteria with students:
 - a) Heartbeat ostinato in non-pitched instruments
 - b) Heartbeat ostinato on barred instrument using tone clusters
 - c) Solo instrument (recorder, glockenspiel, keyboard, violin, etc.)
 - d) Water sounds
 - e) Scarves and movement to show the shape of the melody
 - f) Rondo form (ABACA etc.)
8. Give students ample opportunity to explore, revise, and refine work.
9. Share/record work.
10. Use the criteria above to formatively assess and/or evaluate student work.

Click on the butterfly for curricular links:



VIVIAN FUNG'S CONCERTO FOR TWO VIOLINS AND ORCHESTRA

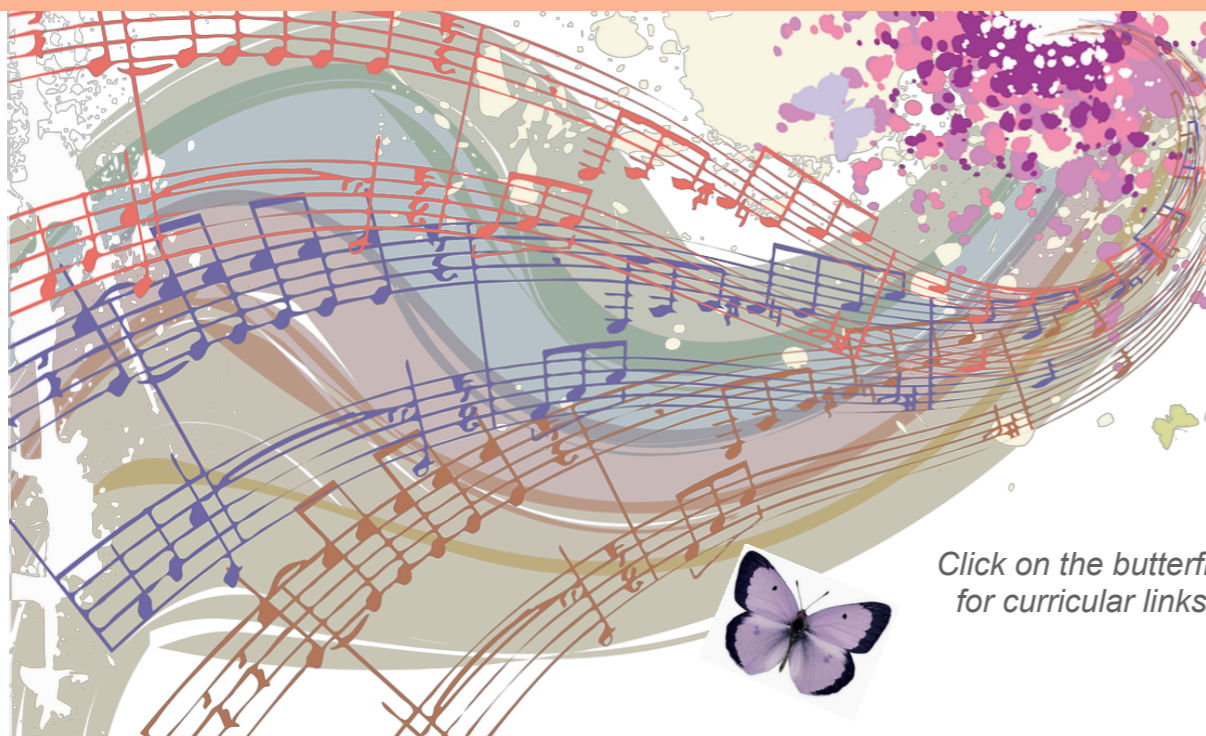
INSPIRATIONS FOR CREATING

Vivian Fung was inspired by a number of musical elements, styles and forms; for example she states she was inspired by gamelan music (Bali).

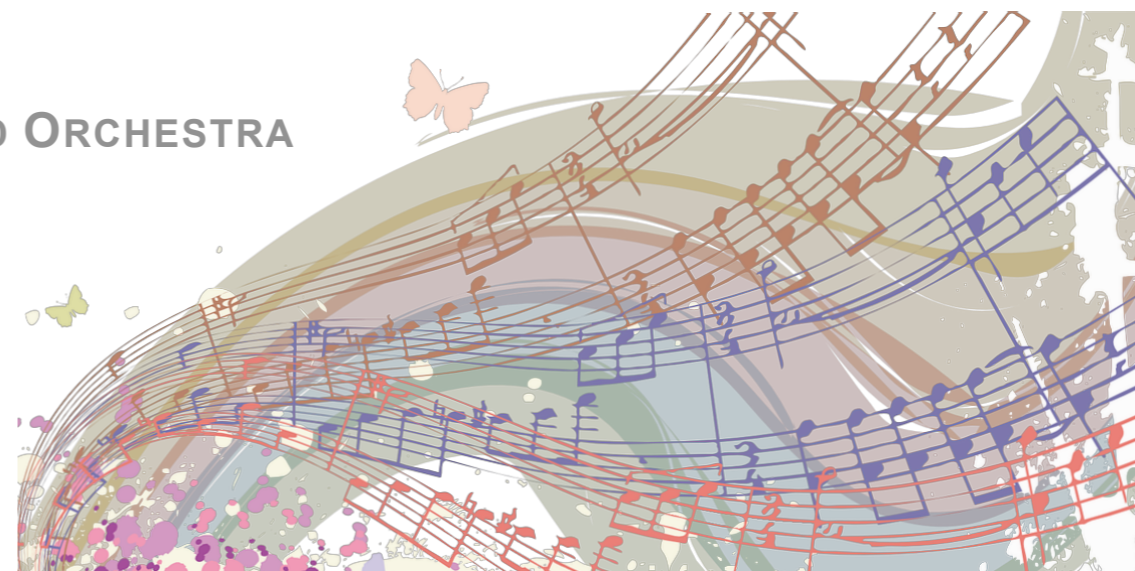
Discover gamelan music here:



<https://www.youtube.com/watch?v=nGCSrC8RN6c>



Click on the butterfly
for curricular links



Explore other composers inspired by music and instruments from around the world, for example :

- **Debussy** was influenced by Chinese and Indonesian music and instruments he heard in the 1889 Paris International Exposition.
- **Glenn Buhr's** works *Akasha* (Sky) and *Jyotir* were commissioned by Canadian ensembles, and were influenced by the culture and music of India. Listen for how the compositions illustrate their names; 'Akasha' is Sanskrit for 'space' or 'sky'; 'Jyotir' is Sanskrit for 'brilliance'.
- **Steve Reich** and **Philip Glass**, came from a conscious attempt to incorporate polyrhythms and repetitive rhythmic and melodic phrases from studying traditional African drumming. So sub-Saharan African music now influences modern Western classical music.

There is a rich body of music that could inspire you!

Choose one example of music from around the world that can generate musical ideas and inspire your own creation. Which music elements of this music (melody, rhythm, harmony, timbre/tone colour, form, dynamics, tempo, articulation, etc.) would you like to integrate in you next music creation?

Share your discoveries and discuss ideas with your teacher and your classmates.



Allegro moderato

Allegro moderato – close to, but not quite allegro (116–120 bpm)

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**

Andante

Andante – at a walking pace (76–108 bpm)

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**

Bar instruments

Glockenspiels, xylophones, metallophones, etc.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Creative Possibilities**

Baritone Saxophone

The baritone saxophone or "bari sax" is one of the largest members of the saxophone family, only being smaller than the bass, contrabass and subcontrabass saxophones. It is the lowest-pitched saxophone in common use.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Baroque

The Baroque is often thought of as a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theater, and music. The style began around 1600 in Rome, Italy, and spread to most of Europe.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Body percussion

Body percussion may be performed on its own or as an accompaniment to music and/or dance.

1. Stomp: Striking left, right, or both feet against the floor or other resonant surface.
2. Patsch: Patting either the left, right, or both thighs with hands; or patting cheeks
3. Clapping hands together
4. Snapping fingers

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Creative Possibilities**

Cadenza

In music, a cadenza (from Italian: *cadenza*, meaning cadence; plural, *cadenze*) is, generically, an improvised or written-out ornamental passage played or sung by a soloist or soloists, usually in a "free" rhythmic style, and often allowing for virtuosic display. Indicated by a fermata in all parts if improvised, a cadenza is usually over a final or penultimate note in a piece or important cadence and the accompaniment rests or sustains a note or chord.[2] Thus it is often before a *finalcoda* or *ritornello*.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Cantata

A medium-length narrative piece of music for voices with instrumental accompaniment.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Chaconne

A 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 repetitive bass-line (ground bass) which offered a compositional outline for variation, decoration, figuration and melodic invention.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Chamber music

Music written for a small group of musicians or a small orchestra.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire

Chamber Orchestra

A chamber orchestra is a group of up to 40 musicians. Because a chamber orchestra is smaller than a full orchestra (around 100 musicians), each player in the chamber orchestra has a very important role.

Chamber orchestras usually don't perform in full-size concert halls since the numbers of instruments and repertoire are more suited to the acoustics of smaller, more intimate spaces.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The MCO, Karl Stobbe & Rachel Kristenson**
- The MCO, Karl Stobbe & Rachel Kristenson
- The MCO, Karl Stobbe & Rachel Kristenson

Chorale

A hymn tune with harmonies.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Clusters

A musical chord comprising at least three consecutive tones in a scale.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Creative Possibilities**

Concertmaster

The concertmaster (from the German *Konzertmeister*) in the U.S. and Canada is the leader of the first violin section in an orchestra (or clarinet in a concert band) and the instrument-playing leader of the orchestra. After the conductor, the concertmaster is the second-most significant leader in an orchestra, symphonic band or other musical ensemble.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The MCO, Karl Stobbe & Rachel Kristenson**
- The Creative Possibilities

Concerto

A concerto (from the Italian: concerto, plural concerti or, often, the anglicised form concertos) is a musical composition usually composed in three parts or movements, in which (usually) one solo instrument (for instance, a piano, violin, cello or flute) is accompanied by an orchestra or concert band.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire
- The Composers and Repertoire

Conductor

Orchestras are usually led by a conductor who directs the performance with movements of the hands and arms, often made easier for the musicians to see by use of a conductor's baton. The conductor unifies the orchestra, sets the tempo and shapes the sound of the ensemble. The conductor also prepares the orchestra by leading rehearsals before the public concert, in which the conductor provides instructions to the musicians on their interpretation of the music being performed.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- The MCO, Karl Stobbe & Rachel Kristenson

Divertimentos

Divertimento; from the Italian divertire "to amuse") is a musical genre, with most of its examples from the 18th century. The mood of the divertimento is most often lighthearted (as a result of being played at social functions) and it is generally composed for a small ensemble. The term is used to describe a wide variety of secular (non-religious) instrumental works for soloist or chamber ensemble. It is usually a kind of music entertainment, although it could also be applied to a more serious genre. After 1780, the term generally designated works that were informal or light.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Dynamics

In music, dynamics normally refers to the volume of a sound or note, but can also refer to every aspect of the execution of a given piece, either stylistic (staccato, legato etc.) or functional (velocity). The term is also applied to the written or printed musical notation used to indicate dynamics. Dynamics are relative and do not refer to specific volume levels.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Expressive elements

Expressive elements are nuances in the music, such as dynamics (changes in intensity of sound), tempo, (rate of speed), and rubato (flexibility in tempo) that make the music we play come alive.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**

Flautino

The flautino is a sopranino recorder.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Form

In music, Form refers to the structure of a musical composition or performance.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Creative Possibilities**

Fugue

In music, a fugue is a contrapuntal compositional technique in two or more voices, built on a subject (a musical theme) that is introduced at the beginning in imitation (repetition at different pitches) and which recurs frequently in the course of the composition.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Gamelan

Gamelan is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments. The most common instruments used are metallophones played by mallets and a set of hand-played drums called kendhang which register the beat. Other instruments include xylophones, bamboo flutes, a bowed instrument called a rebab, and even vocalists called sindhen.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire

Harmony

In music, harmony considers the process by which the composition of individual sounds, or superpositions of sounds, is analysed by hearing. Usually, this means simultaneously occurring frequencies, pitches (tones, notes), or chords.

The study of harmony involves chords and their construction and chord progressions and the principles of connection that govern them.

Harmony is often said to refer to the "vertical" aspect of music, as distinguished from melodic line, or the "horizontal" aspect.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Lute

An early guitar.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Melody

A melody is a linear succession of musical tones that the listener perceives as a single entity. In its most literal sense, a melody is a combination of pitch and rhythm, while more figuratively, the term can include successions of other musical elements such as tonal color. It may be considered the foreground to the background accompaniment. A line or part need not be a foreground melody.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- The Composers and Repertoire

Opera

An opera is an art form in which singers and musicians perform a dramatic work combining text (libretto) and musical score, usually in a theatrical setting.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire
- The Composers and Repertoire

Oratorio

A large-scale work, similar to an opera, for voices and orchestra on a religious theme.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire

Overtures

Overture (from French *ouverture*, lit. "opening") in music is the term originally applied to the instrumental introduction to an opera. During the early Romantic era, composers such as Beethoven and Mendelssohn began to use the term to refer to independent, self-existing instrumental, programmatic works that presaged genres such as the symphonic poem. These were "at first undoubtedly intended to be played at the head of a programme".

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Phrasing

Musical phrasing is the way a musician shapes a sequence of notes in a passage of music to allow expression, much like when speaking English a phrase may be written identically but may be spoken differently, and is named for the interpretation of small units of time known as phrases (half of a period).

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Pitch

Pitch is a perceptual property that allows the ordering of sounds on a frequency-related scale.[1] Pitches are compared as "higher" and "lower" in the sense associated with musical melodies,[2] which require sound whose frequency is clear and stable enough to distinguish from noise.[3] Pitch is a major auditory attribute of musical tones, along with duration, loudness, and timbre.[4]

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Quartets

In music, a quartet or quartette

(French: quatuor, German: Quartett, Italian: quartetto, Spanish: cuarteto, Polish: kwartet) is an ensemble of four singers or instrumental performers; or a musical composition for four voices or instruments.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire
- **The Composers and Repertoire**

Quintets

A quintet is a group containing five members. It is commonly associated with musical groups, such as a string quintet, or a group of five singers, but can be applied to any situation where five similar or related objects are considered a single unit.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**

Rhythm

Rhythm, in music, the placement of sounds in time. In its most general sense rhythm (Greek *rhythmos*, derived from *rhein*, “to flow”) is an ordered alternation of contrasting elements.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire
- The Creative Possibilities

Solo

In music, a solo (from the Italian: solo, meaning alone, although assolo is now used in Italy when referring to the musical solo) is a piece or a section of a piece played or sung by a single performer.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Composers and Repertoire

Sonatas

Sonata, pl. sonate; from Latin and Italian: sonare, "to sound", in music, literally means a piece played as opposed to a cantata (Latin and Italian cantare, "to sing"), a piece sung. The term evolved through the history of music, designating a variety of forms until the Classical era, when it took on increasing importance. Sonata is a vague term, with varying meanings depending on the context and time period. By the early 19th century, it came to represent a principle of composing large-scale works. It was applied to most instrumental genres and regarded—alongside the fugue—as one of two fundamental methods of organizing, interpreting and analyzing concert music. Though the musical style of sonatas has changed since the Classical era, most 20th- and 21st-century sonatas still maintain the same structure.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

- **The Composers and Repertoire**

Symphony

A symphony is an extended musical composition in Western classical music, most often written by composers for orchestra. Symphonies are scored for strings (violin, viola, cello, and double bass), brass, woodwind, and percussion instruments which altogether number about 30–100 musicians.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

-
- The Composers and Repertoire
- The Composers and Repertoire
- The Composers and Repertoire
- The Creative Possibilities
- The Creative Possibilities

Tempo

In musical terminology, tempo ("time" in Italian; plural: tempi) is the speed or pace of a given piece.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- The Creative Possibilities

Texture

An overall sound created by the interaction of aspects of a piece of music.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**

Timbre

In music, timbre (/ˈtæmbər/ tam-bər, also known as tone color or tone quality from psychoacoustics) is the quality of a musical note, sound, or tone that distinguishes different types of sound production, such as voices and musical instruments, string instruments, wind instruments, and percussion instruments.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

Trios

Many musical works have a secondary section called a trio. The name "trio" has only a historical association with a group of three instruments. Since the Classical period, a trio which is a component of a larger work is rarely written for three instruments.

Termes connexes du glossaire

Faire glisser ici les termes connexes

Index

Rechercher le terme

- **The Composers and Repertoire**