

- ii. Vocal
 - 1) Solo voice (male/female, high/low)
 - a. Operatic vs. Non-operatic
 - b. Serious or comic
 - 2) Few voices as in dramatic scenes
 - 3) Chorus
 - 4) Accompaniment
 - a. Continuo
 - b. Orchestra
 - c. Piano

3. Characteristics

- i. Melody
- ii. Harmony
- iii. Form
- iv. Notable compositional devices such as:
 - 1) Contrapuntal vs. homophonic
 - 2) Recitative/aria
 - 3) idée fixe or Leitmotifs
 - 4) Alberti bass
 - 5) improvisatory style
 - 6) Use of chorale tune
 - 7) Variation techniques
 - 8) Extra-musical program element
 - 9) Others not limited to above
- v. Style characteristics such as:
 - 1) Regular or irregular phrasing structure
 - 2) Surprising or unexpected elements
 - 3) Prolonged or delayed resolution to heighten sense of expectation
 - 4) Simplicity vs. virtuosity
 - 5) Sparse vs. dense texture
 - 6) Homogenous vs. contrasting
 - 7) Tonal ambiguity
 - 8) Others not limited to above

IV. Terms to Know

Ch. 13

Baroque	orchestral suite	simple or secco recitative
concerto	Concert spiritual	accompanied recitative
concerto grosso	<i>Traité de l'harmonie</i>	prima donna
concertino	Leipzig	coloratura
tutti	St. Thomas's School	oratorio
ripieno	<i>The Well-Tempered Clavier</i>	basso continuo
Pio Ospedale della Pietà	prelude	fundamental bass
ritornello form	chorale prelude	
<i>L'estro armonico</i>	church cantata	

Part IV

Classical	Enlightenment	French Revolution
gallant	humanitarianism	Napoleon Bonaparte
Empfindsam style	Freemasonry	sentimentality
Vienna	Beaumarchais	public concerts