

1. Context and structure			2. Melody			4. Key vocabulary		
1	<b>Hect or Berlioz</b>	French composer crucial in development of Romantic music. Wrote on a large scale, increasing orchestra size and performance techniques. Mostly self-taught until he pursued career in composition at the Paris Conservatoire, where he was inspired by Beethoven's compositions.	1	Idee fixe	A repeated musical idea that keeps returning throughout. The whole symphony is based on this.	1	<b>Romantic period</b>	An artistic movement in the 1800s, known for the development of instruments and expressiveness.
			2	First subject	The first subject is the idee fixe, first seen in bar 72. Opens with a rise of a 4 <sup>th</sup> , then a 6 <sup>th</sup> and then descends by step.			
			3	Second subject	Shares similarities with the idee fixe. Starts with long note, leap of 4 <sup>th</sup> and 6 <sup>th</sup> but then descends with two note sigh effects.	2	<b>Programme Music</b>	Music that is written to tell a story. In this case the story of a talented artist with a lively imagination who has poisoned himself with opium in the depths of despair because of hopeless love.
			4	Counter melodies	Secondary melodies. These are based on ascending and descending arpeggios. E.g. bar 30-34/			
2	<b>Introduction</b>	A long, slow introduction in ternary form. Bar 1-2 intro. A is bar 3-16, B is bar 17-27 and Av is bar 28-42. Coda bar 43-63.	5	Sequence	Melodic material repeating at a higher or lower pitch. E.g. Ascending sequence in bar 94.	3	<b>Piano trio</b>	A trio for piano and 2 string instruments, usually violin and cello.
			6	Chromatic melodies	Melodies that move in semitones. For example bar 107 and 198, 439 and 443.			
3	<b>Link</b>	Bar 64-71 acts as a link between the intro and the exposition.	7	Repetition	Melodic ideas repeat to create tension. E.g. bar 146	4	<b>Movement</b>	An independent section in a longer piece of music. Our piece is in five movements, which is unusual for a symphony, we study the first.
			8	Extreme leaps	Some sections with large leaps in the melodic line. E.g. Bar 226-7 in Violin 2.			
4	<b>Exposition</b>	The first time the main musical material is introduced. Bar 71-167.	<b>3. Sonority – How the instruments are used</b>			5	<b>Sonata Form</b>	A common structure in the Classical era and later. Consists of expositions, development, recapitulation and coda. Berlioz adds a long intro and coda.
			1	<b>Orchestra</b>	A large group of performers playing a variety of instruments. Berlioz uses a very large Orchestra for the time.			
			2	<b>String writing</b>	Uses advanced techniques including con sordini (mute), punta d'arco (point of bow), pizzicato and con arco, double stopping, tremelo and divisi.			
			3	<b>Timp writing</b>	Uses both sponge and leather drumstick heads and drum rolls.			
5	<b>Development</b>	Musical ideas are developed through various means. For example musical ideas passed around the ensemble. Bar 166-231.	4	<b>Performance directions</b>	Lots of detail given by Berlioz – romantic feature. Includes semi-staccato, portato, legato and staccato.	6	<b>Subject</b>	The main musical ideas used in a piece in Sonata form. Ours has two.
			6	<b>Recapitulation</b>	The main ideas return, and develop material further. Bar 232-474.			
7	<b>Coda</b>	The end of the recapitulation. Ours is from 475-end.	7	<b>Appoggiatura</b>	A 'leaning' dissonant note that comes before the chord and resolves onto it.	7	<b>Appoggiatura</b>	A 'leaning' dissonant note that comes before the chord and resolves onto it.

5. Texture			7. Harmony and Tonality			8. Key vocabulary		
1	<b>Homophonic</b>	An accompaniment that moves together, often in block chords – for example the woodwind at the opening.	1	<b>C minor</b>	The home key of the piece – uses 3 flats.	1	<b>Main Texture</b>	The texture throughout is varied and changes frequently.
2	<b>Monophonic texture</b>	One part only. E.g. bar 7 and 505.	2	<b>C major</b>	The tonic major key – used frequently. E.g. bar 61 and the end.	2	<b>Largo</b>	A slow tempo. Seen in the opening.
3	<b>Unison</b>	Different lines playing the same music at the same pitch. E.g. bar 72 when the idee fixe is first used.	3	<b>Modulations</b>	Piece modulates to both related and unrelated keys including Ab major (42 and 133), G major (150), E minor (155) and G major (166).	3	<b>4/4</b>	Simple quadruple time.
4	<b>Octaves</b>	Parts playing an octave apart. E.g. bar 166 in lower strings.				4	<b>2/4</b>	Simple duple time
5	<b>Dialogue</b>	Motifs exchanged between parts without overlapping. E.g. bar 36.	4	<b>Pedal</b>	A sustained or pulsating note sounded against changing harmonies. Uses tonic (in bar 46).	5	<b>Rests and pauses</b>	Used in the intro to fragment the melody lines.
6	<b>Melody dominated homophony</b>	A tune with clear accompaniment. E.g. bar 92.	5	<b>4-3 suspension</b>	Temporary dissonance created as the 4 <sup>th</sup> degree of the chord falls to the 3 <sup>rd</sup> . Bar 123.	6	<b>Homorhythm</b>	All parts play the same rhythm. Bar 1.
7	<b>Homophonic chordal texture</b>	All instruments move together in chords. The best example is from bar 511.	6	<b>Dominant 7<sup>th</sup></b>	Chord V with the 7 <sup>th</sup> added. Bar 146.	7	<b>Highly varied rhythms</b>	Includes quaver (b1) and crotchet triplets (b358), sextuplet semiquavers (b17) and all in between.
<b>6. Tempo, metre and rhythm</b>			7	<b>Diminished 7<sup>th</sup> chord</b>	Chord built on minor thirds. Bar 224	8	<b>Diatonic</b>	Chords and melody belong to the key, not chromatic.
1	<b>Anacrusis</b>	One or more notes that occur before the first strong beat of a phrase – used in the idee fixe in bar 74.	8	<b>Dominant 9<sup>th</sup> chord</b>	A chord with more dissonant extensions. Used in bar 10 but isn't prepared or resolved.	9	<b>Functional</b>	Music that uses traditional cadential progression.
2	<b>Dotted rhythms</b>	A swung rhythm usually with the 1st longer than the 2nd. Used in second subject.	9	<b>Plagal cadences</b>	Chord IV-I, used at the end.	10	<b>Chromatic harmony</b>	Chromatic notes added to chords to create chords not from the main key.
3	<b>Long duration</b>	The movement ends with rhythms of longer duration. E.g. Tied semibreves in bar 511.	10	<b>Perfect cadence</b>	Chord V-I, used frequently to confirm key changes. E.g. bar 110-111.	11	<b>Tonal ambiguity</b>	The chromatic movement of the melody and chords often hide the key.
4	<b>Cross-rhythms</b>	Instruments playing different rhythms that cross each other. E.g. bar 29 or 60.						
5	<b>Syncopation</b>	Rhythmic device where a note is stressed on a weak beat or between beats. E.g. Bar 43-45.						
6	<b>Moto perpetuo crotchets</b>	Continual crotchets to add excitement to the music. E.g. bars 198-227.						