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<u>**First Addendum – Middle Ages**</u>

A. The Early Medieval Music (500-1150).

i. <u>Early chant traditions</u>

Chant (or plainsong) is a monophonic sacred form which represents the earliest known music of the Christian Church. The simplest, syllabic chants, in which each syllable is set to one note, were probably intended to be sung by the choir or congregation, while the more florid, melismatic examples (which have many notes to each syllable) were probably performed by soloists. Plainchant melodies (which are sometimes referred to as a "drown," are characterized by the following:

- A monophonic texture;
- For ease of singing, relatively conjunct melodic contour (meaning no large intervals between one note and the next) and a restricted range (no notes too high or too low); and
- Rhythms based strictly on the articulation of the word being sung (meaning no steady dancelike beats).

Chant developed separately in several European centers, the most important being Rome, Hispania, Gaul, Milan and Ireland. Chant was developed to support the regional liturgies used when celebrating Mass. Each area developed its own chant and rules for celebration. In Spain and Portugal, **Mozarabic chant** was used, showing the influence of North Afgican music. The Mozarabic liturgy survived through Muslim rule, though this was an isolated strand and was later suppressed in an attempt to enforce conformity on the entire liturgy. In Milan, **Ambrosian chant**, named after St. Ambrose, was the standard, while **Beneventan chant** developed around Benevento, another Italian liturgical center. **Gallican chant** was used in Gaul, and **Celtic chant** in Ireland and Great Britain.

Around 1011 AD, the Roman Catholic Church wanted to standardize the Mass and chant. At this time, Rome was the religious centre of Western Europe, and Paris was the political centre. The standardization effort consisted mainly of combining Roman and Gallican regional liturgies. This combined body of chant became known as **Gregorian Chant**. By the 12th (1100s) and 13th (1200s) centuries, Gregorian chant had superseded all the other Western chant traditions (exception of the Ambrosian chant in Milan and the Mozarabic chant in a few specially designated Spanish chapels). Contrary to popular image, Gregory I (540-604) (who reigned as Pope from 590 to 604) had nothing to do with the creation of plainchant. His name is associated with plainchant it was during his reign that the Church sought to assert its authority over churches of Europe by codifying and standardizing liturgical procedures, including music.

Like all music in the Western world up to this time, plainchant was **monophonic,** that is, it comprised a single melody without any harmonic support or accompaniment. Around the years 700-800, composers began to develop two-voiced polyphonic music with each voice

carrying a separate melodic line. This caused European music to break away from the monophonic sounds of the East.

ii. Early polyphony: **organum**

Of major importance to the history of western music theory were the textural changes that came with the advent of polyphony. This practice shaped western music into the harmonically-dominated music that we know today. The first accounts of this textual development were found in two anonymous yet widely circulated treatises on music, the **Musica** and the **Scolica enchiriadis** (895). The treatises describe a technique that seemed already to be well established in practice.

Around the end of the ninth century (late 800s), singers in monasteries such as St. Gall in Switzerland began experimenting by adding another part to the chant, generally a voice in parallel motion. This development is called **organum** and represents the beginnings of harmony and, ultimately, of counterpoint. Over the next several centuries, organum developed in several ways.

Organum is, in general, a plainchant melody with at least one added voice to enhance the harmony. Depending on the mode and form of the chant, a supporting bass line may be sung on the same text, the melody may be followed in parallel motion (**parallel organum**), or a combination of both of these techniques may be employed. As no real independent second voice exists, this is a form of **heterophony**. In its earliest stages, organum involved two musical voices: a Gregorian chant melody, and the same melody transposed by a consonant interval, usually a perfect fifth or fourth. In these cases the composition often began and ended on a unison, the added voice keeping to the initial tone until the first part has reached a fifth or fourth, from where both voices proceeded in parallel harmony, with the reverse process at the end. Organum was originally improvised; while one singer performed a notated melody (the vox principalis), another singer—singing "by ear"—provided the unnotated second melody (the vox organalis). Over time, composers began to write added parts that were not just simple transpositions, thus creating true polyphony.

In its original conception, organum was never intended as polyphony in the modern sense; the added voice was intended as a reinforcement or harmonic enhancement of the plainchant at occasions of High Feasts of importance to further the splendor of the liturgy.

Considering that the trained singers had imbibed an oral tradition that was several centuries old, singing a small part of the chant repertory in straightforward heterophony of parallel harmony or other ways of 'singing by the ear' came naturally. It is made clear in the Musica enchiriadis that octave doubling was acceptable, since such doubling was inevitable when men and boys sang together. The 9th-century treatise Scolica enchiriadis treats the subject in greater detail. For parallel singing, the original chant would be the upper voice, vox principalis; the vox organalis was at a parallel perfect interval below, usually a fourth. Thus the melody

would be heard as the principal voice, the vox organalis as an accompaniment or harmonic reinforcement. This kind of organum is now usually called **parallel organum**.

Organum can further be classified depending on the time period in which it was written. The **early organum** as described in the **enchiriadis** can be termed (1) **"strict organum;"** also called **"parallel organum."** However, strict organum had problems with the musical rules of the time (a tritone). This problem was somewhat overcome with the use of a second type of organum, called (2) **"free organum."** Its distinguishing factor is that the parts did not have to move only in parallel motion, but could also move in oblique or contrary motion. This made it much easier to avoid the dreaded tritone. The final style of organum that developed was known as (3) **"melismatic organum;"** also called **"florid organum,"** which was a rather dramatic departure from the rest of the polyphonic music up to this point. This new style was not note against note, but was rather one sustained line accompanied by a florid melismatic line.

The most significant of these developments was the creation of **"florid organum."** The original tune would be sung in long notes while an accompanying voice would sing many notes to each one of the original, often in a highly elaborate fashion, all the while emphasizing the perfect consonances (fourths, fifths and octaves), as in the earlier organa. Later developments of organum occurred in England (where the interval of the third was particularly favored and where organa were likely improvised against an existing chant melody) and at Notre Dame in Paris (which was to be the centre of musical creative activity throughout the thirteenth century).

Much of the music from the early medieval period was anonymous. Some of the composers may have been poets and lyric writers. Attribution of monophonic music of the medieval period is not always reliable. Surviving manuscripts from this period include the **Musica Enchiriadis**, **Codex Calixtinus of Santiago de Compostela**, and the **Winchester Troper**. Specific composers or poets writing during the early medieval period were: **Pope Gregary I**, **St. Godric**, **Hildegard of Bingen**, **Hucbald**, **Notker Balbulus**, **Odo of Arezzo**, **Odo of Cluny**, and **Tutilo**.

iii. <u>Liturgical drama</u>
Another musical tradition of Europe originating during the early Middle Ages was the liturgical drama. In its original form, it may represent a survival of Roman drama with Christian stories (mainly the Gospel, the Passion, and the lives of the saints) grafted on. Every part of Europe had some sort of tradition of musical or semi-musical drama in the Middle Ages, involving acting, speaking, singing and instrumental accompaniment, in some combination. These dramas were probably performed by travelling actors and musicians. Many have been preserved sufficiently to allow modern reconstruction and performance (for example the **Play of Daniel**, which has been recently recorded).

iv. Goliards

The Goliards were itinerant poet-musicians of Europe from the tenth (900s) to the middle of the thirteenth century (1200s). Most were scholars or ecclesiastics and they wrote and sang in Latin. Although many of the poems have survived, very little of the music has. They were influential on the troubadour-trouf'ere tradition which was to follow. Most of their poetry was secular and, while some of the songs celebrate religious ideals, others are frankly profane, dealing with drunkenness, debauchery and lechery. One of the most important examples of Goliard chansons is the **Carmina Burana**.

B. The High Medieval Music (1150-1300).

i. Ars antiqua

The flowering of the Notre Dame School of polyphony from around 1150 to 1250 corresponded to the equally impressive achievements in Gothic architecture: indeed the centre of activity was at the cathedral of Notre Dame itself. Sometimes the music of this period is called the Parisian school, or Parisian organum, and represents the beginning of what is conventionally known as **"Ars antiqua."** This was the period in which rhythmic notation first appeared in western music, mainly a context-based method of rhythmic notation known as the rhythmic modes.

This was also the period in which concepts of formal structure developed which were attentive to proportion, texture, and architectural effect. Composers of the period alternated florid and strict organum and created several new musical forms:

- Clausulae, which were melismatic sections of organa extracted and fitted with new words and further musical elaboration;
- Conductus, which was a song for one or more voices to be sung rhythmically, most likely in a procession of some sort; and tropes, which were additions of new words and sometimes new music to sections of older chants.

Melismatic organum (also called **florid organum**) was incorporated by the most famous polyphonic composer of this time—**Le'onin** (1163-1190). He united this style with measured discant passages, which used the rhythmic modes to create the pinnacle of organum composition. This final stage of organum is sometimes referred to as Notre Dame School of polyphony, since that was where **Léonin** and his student **Pe'rotin** (early 1200s) were stationed. Not much is known directly about Le'onin and Pe'rotin; most of what has come down to us about them was recorded by a French monk who also has a shadowy background and is referred to as: **"Anonymous 4"**. This melismatic polyphony influenced all subsequent styles, with the later polyphonic genre of **motets** starting as an offshoot of existing Notre Dame organums.

The motet, one of the most important musical forms of the high Middle Ages and Renaissance, developed initially during the Notre Dame period out of the clausulae, especially the form using multiple voices as elaborated by **Pe'rotin**. **Pe'rotin** (as canon of the cathedral), paved the way for this by replacing many of his predecessor, **Le'onin's**, lengthy **florid clausulae** with

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substitutes in a strict style. The **clausulae**, thus became the motet when combined with non-liturgical words, and were further developed into a form of great elaboration, sophistication and subtlety in the fourteenth century, the period of **Ars nova**.

Surviving manuscripts from this era include the **Montpellier Codex**, **Bamberg Codex**, and **Las Huelgas Codex**. Composers of this time include **Le'onon**, **Pe'rotin**, **W. de Wycombe**, **Adam de St. Victor**, and **Petrus de Cruce (Pierre de la Croix)**.

"Petronian" motets - late 13th-century works are in three to four parts and have multiple texts sung simultaneously. Originally, the tenor line (from the Latin tenere, "to hold") held a preexisting liturgical chant line in the original Latin, while the text of the one, two, or even three voices above, called the **voces organales**, provided commentary on the liturgical subject either in Latin or in the vernacular French. Ever-increasing rhythmic complexity would be a fundamental characteristic of the 14th century. As time went by, the texts of the **voces organales** became increasingly secular in nature and had less and less overt connection to the liturgical text in the tenor line.

iii. <u>Cantigas de Santa Maria</u>
The ***Cantigas de Santa Maria are*** 420 poems with musical notation, written in Galician-Portuguese language during the reign of Alfonso X el Sabio (1221–1284) and often attributed to him. It is one of the largest collections of monophonic songs from the Middle Ages and is characterized by the mention of the Virgin Mary in every song, while every tenth song is a hymn.

The manuscripts have survived in four codices: two at El Escorial, one at Madrid's National Library, and one in Florence, Italy.

iv. <u>Troubadours and trouvères</u>
The music of the troubadours and trouve'res was a vernacular tradition of monophonic secular song, probably accompanied by instruments, sung by professional (occasionally itinerant) musicians who were as skilled as poets as they were singers and instrumentalists. The **language of the <u>troubadours was Occitan</u>** (also known as the lange d' doc, or Provencal; from the region in present day southern France); the **language of the <u>trouvères was Old French</u>** (also known as lague d'oil; from the region in present day northern France). The period of the troubadours corresponded to the flowering of cultural life in Provence which lasted through the twelfth century and into the first decade of the thirteenth. Typical subjects were: war, chivalry and courtly love. The period of the troubadours wound down after the Albigensian Crusade, the fierce campaign by Pope Innocent III to eliminate the Cathar heresy (and northern barons' desire to appropriate the wealth of the south). Surviving troubadours went either to Portugal, Spain, northern Italy or northern France (where the trouvère tradition lived on), where their skills and techniques contributed to the later developments of secular musical culture in those places.

The music of the trouvères was similar to that of the troubadours but was able to survive into the thirteenth century unaffected by the Albigensian Crusade. Most of the more than two thousand surviving trouvère songs include music and show sophistication as great as that of the poetry it accompanies.

The **Minnesinger** tradition was the Germanic counterpart to the activity of the **troubadours and trouvères** to the west. Unfortunately, few sources survive from the time; the sources of Minnesang are mostly from two or three centuries after the peak of the movement, leading to some controversy over their accuracy. Among the Minnesingers with surviving music are **Wolfram von Eschenbach**, **Walter von der Vogelweide**, and **Niedhart von Reuenthal**.

C. The Late Medieval Music (1300-1450).
By the mid-late 14th century (1300s), the growing power of secular courts resulted in an intellectual and artistic swing toward nonreligious. Music diverged from the medieval Church's primarily ritual use and ceremonial view and back toward being more humanistic art that could be consumed for personal edification and amusement. The 14th century was occupied by a group of composers referred to as the second Notre Dame School of composers. This new school referred to their work as are nova, the "new art" to distinguish them from the first school (including **Le'onon** and **Pe'rotin).** Much of their music is secular and is often of daunting complexity with rhythmic systems carried out to incredible extremes.

   i.   France: **Ars nova**
The beginning of the **Ars nova** is one of the few clean chronological divisions in medieval music, since it corresponds to the publication of the **Roman de Fauvel**, a huge compilation of poetry and music, in 1310 and 1314. The Roman de Fauvel is a satire on abuses in the medieval church, and is filled with medieval motets, lais, rondeaux and other new secular forms. While most of the music is anonymous, it contains several pieces by **Philippe de Vitry**, one of the first composers of the **isorhythmic motet**, a development which distinguishes the fourteenth century. The isorhythmic motet was perfected by **Guillaume de Machaut**, the finest composer of the time.

Isorhythm (from the Greek for "the same rhythm") is a musical technique that arranges a fixed pattern of pitches with a repeating rhythmic pattern. Term coined in 1904 by F. Ludwig to describe the principle found in medieval music, whereby the same rhythmic pattern recurs in successive repetitions of the melody. Isorhythm assumes that rhythm and pitch can be manipulated separately. Complex rhythm patterns are repeated over and over again even as the pitch material develops freely. This intense complexity will not be seen in Western music again until the 1940s and 1950s.

Philippe de Vitry (1291-1361), famous for writing the **Ars Nova ("New Art")** treatise around 1320. The term "**Ars nova**" (new art, or new technique) was coined by **Philippe de Vitry** in order to distinguish the practice from the music of the immediately preceding age. This treatise on music

gave its name to the style of this entire era. In some ways the modern system of rhythmic notation began with Vitry, who completely broke free from the older idea of the rhythmic modes.

During the Ars nova era, secular music acquired a polyphonic sophistication formerly found only in sacred music, a development not surprising considering the secular character of the early Renaissance (while this music is typically considered "medieval", the social forces that produced it were responsible for the beginning of the literary and artistic Renaissance in Italy—the distinction between Middle Ages and Renaissance is a blurry one, especially considering arts as different as music and painting).

The dominant secular genre of the Ars Nova was the **chanson**, as it would continue to be in France for another two centuries. These chansons were composed in musical forms corresponding to the poetry they set, which were in the so-called forms **fixes of rondeau**, **ballade**, and **virelai**. These forms significantly affected the development of musical structure in ways that are felt even today. It was in this period, too, in which began the long tradition of setting the mass ordinary. This tradition started around mid-century with isolated or paired settings of Kyries, Glorias, etc., but **Machaut** composed what is thought to be the first complete mass conceived as one composition.

Surviving French manuscripts include the **Ivrea Codex** and the **Apt Codex**. Specific French composers writing in late medieval era: **Jehan de Lescurel**, **Philippe de Vitry**, **Guillaume de Machaut**, **Borlet**, **Solage**, and **Francois Andrieu**.

ii. <u>Italy: Trecento</u>
Most of the music of **Ars nova** was French in origin; however, the term is often loosely applied to all of the music of the fourteenth century, especially to include the secular music in Italy. There this period was often referred to as **Trecento**.

Italian music has always been known for its lyrical or melodic character and this goes back to the 14th century. Italian secular music of this time (was similar to the French) featured what has been called the **cantalina** style, with a florid top voice supported by two (or even one; a fair amount of Italian Trecento music is for only two voices) lower voices that are more regular and slower moving. This type of texture remained a feature of Italian music in the popular 15th and 16th century secular genres as well, and was an important influence on the eventual development of the trio texture that revolutionized music in the 17th.

There were three main forms for secular works in the **Trecento**:
- One was the **madrigal**, not the same as that of 150–250 years later, but with a verse/refrain-like form. Three-line stanzas, each with different words, alternated with a two-line ritornello, with the same text at each appearance. Perhaps we can see the seeds of the subsequent late-Renaissance and Baroque ritornello in this device; it too returns again and again, recognizable each time, in contrast with its surrounding disparate sections.

- Another form, the **caccia** ("chase,") was written for two voices in a **canon** at the **unison**. Sometimes, this form also featured a **ritornello**, which was occasionally also in a canonic style. Usually, the name of this genre provided a double meaning, since the texts of caccia were primarily about hunts and related outdoor activities, or at least action-filled scenes.
- The third main form was the **balata** (a 14th-century Italian verse form composed of stanzas beginning and ending with a refrain, often set to music and accompanied by dancing which was roughly equivalent to the French virelai). A **virelai** is a form of medieval French verse used often in poetry and music. It is one of three forms (the others were the ballade and the rondeau) and was one of the most common verse forms set to music in Europe from the late thirteenth to the fifteenth centuries.

Surviving Italian manuscripts include the **Squarcialupi Codex** and the **Rossi Codex**. Specific Italian composers writing in the late medieval era: **Francesco Landini**, **Gherardello da Firenze**, **Andrea da Firenze**, **Lorenzo da Firenze**, **Giovanni da Firenze** (aka **Giovanni da Cascia**), **Barlolino da Padova**, **Jacopo da Bologna**, **Donato da Cascia**, **Lorenzo Masini**, **Niccolo da Perugia**, and **Maestro Piero**.

iii. Germany: Geisslerlieder
The **Geisslerlieder** were the songs of wandering bands of flagellants, who sought to appease the wrath of an angry God by penitential music accompanied by mortification of their bodies. There were two separate periods of activity of Geisslerlied:
- One around the middle of the thirteenth century (1200), from which, no music survives (although numerous lyrics do survive); and
- Another from 1349, for which both words and music survive intact. This second period corresponds to the spread of the Black Death in Europe and documents one of the most terrible events in European history. Both periods of Geisslerlied activity were mainly in Germany.

iv. Mannerism and Ars subtilior
As often seen at the end of any musical era, the end of the medieval era is marked by a highly manneristic style known as **Ars subtilior**. In some ways, this was an attempt to meld the French and Italian styles. This music was highly stylized, with a rhythmic complexity that was not matched until the 20th century. In fact, not only was the rhythmic complexity of this repertoire largely unmatched for five and a half centuries, with extreme syncopations, mensural trickery, and even examples of augenmusik (such as a chanson by **Baude Cordier** written out in manuscript in the shape of a heart), but also its melodic material was quite complex - particularly in its interaction with the rhythmic structures. **Ars Nova** (the practice of isorhythm) continued to develop through late-century and in fact did not achieve its highest degree of sophistication until early in the 15th century. Instead of using isorhythmic techniques in one or two voices, or trading them among voices, some works came to feature a pervading isorhythmic texture which rivals the **integral serialism** of the 20th century in its

systematic ordering of rhythmic and tonal elements. The term "**mannerism**" was applied by later scholars to create an impression of sophistication being practiced for its own sake.

One of the most important extant sources of Ars Subtilior chansons is the **Chantilly Codex**. Specific composers writing music in Ars subtilior style: **Anthonello de Caserta**, **Philippus de Caserta** (aka **Philipoctus de Caserta**), **Johannes Ciconia**, **Matteo da Perugia**, **Lorenze da Firenze**, **Grimace**, **Jacob Senleches**, and **Baude Cordier**.

<h2>Second Addendum – Composers</h2>

<h3>Ancient:</h3>

- Euripides (480-406 BCE; Greek) - wrote Orsetes 408 BC.
- Seigilos (1st century CE; Greek) - wrote Spitaph.

<h3>Middle Ages:</h3>

- Ave Maris Stella – plainchant hymn
- Le'onin (1163-1190) – **Alleluia Pascha Nostrum** (1200) - florid organum.
- Pe'rotin (Early 1200's) – **Sederunt Principes**.
- Adam de la Halle (ca. 1237-ca. 1286) - one of the most famous trouvères known to us (the great bulk of these melodies are by the ubiquitous "Anonymous"). Composer of one of the oldest secular music theater pieces known in the West, **Le Jeu de Robin et Marion**. He has also been identified as the writer of a good many songs and verses, some of which take the form of the *motet*. Such a piece is De ma dame vient! by this famous trouvère.
- Philippe de Vitry (1291-1361) – French.
- Guillaume de Machaut (1300-1377) – Born in France. Machaut settled in Rheims where he remained until his death. His services as a composer were sought out by important patrons, including the future Charles V of France. His poetry was known throughout Europe and his admirers included Geoffrey Chaucer. Machaut is best remembered for being the first composer to create a **polyphonic setting of the *Ordinary* of the Catholic Mass**. The new style of the fourteenth century, dubbed the *Ars Nova* by composers of the period, can be heard in the "Gloria" from Machaut's Messe de Notre Dame. This new polyphonic style caught on with composers and paved the way for the flowering of choral music in the Renaissance. Although today the Mass is probably his best-known work, Machaut also composed dozens of secular love songs, also in the style of the polyphonic "new art." These songs epitomize the courtly love found in the previous century's vocal art, and capture all the joy, hope, pain and heartbreak of courtly romance. The secular motets of the Middle Ages eventually evolved into the great outpouring of lovesick lyricism embodied in the music of the great Renaissance Madrigalists.

<h3>Renaissance:</h3>

- Josquin Desprez (1440-1521) – Born in Flanders (Belgium)
- Heinrich Isaac (1450-1517) – Born in Flanders
- Giovanni da Palestrina (1525-1595)
- Jacobus de Kerle (1531-1591) – Born in Flanders

<h3>Baroque:</h3>

- Giavanni Gabrieli (1554-1612)
- Jacopo Peri (1561-1633)

- Claudio Monteverdi (1567-1643) – father of opera reform – blending music and drama into opera and bringing it to het general public for the first time. L'Orfeo premiered in 1607.
- Giralamo Frescobaldi (1583-1603)
- Francesco Cavalli (1602-1676)
- Jean-Baptiste Lully (1632-1687) – Born in Florence but considered Chief Master of the French baroque style. Disavowed any Italian influence on French music.
- Arcangelo Corelli (1653-1713)
- Henry Prucell (1659-1695)
- Alasadro & Domenico Scarlatti * (1660-1725 & 1685-1757)
- Antonio Vivaldi (1678-1741)
- Georg Telemann (1681-1767)*
- Jean-Philippe Rameau (1683-1764)*
- Johann Sebastian Bach (1685-1750)*
- George Frideric Handel (1685-1759)*
- Francois Couperin (1688-1733)
- Pietro Metastasio (1698-1782)
  * = All contemporaries. Rameau was the most original of these as a composer of opera.

Post Baroque:
- Christoph Gluck (1714-1787)
  Gluck was a German born opera reformer dedicated to combining orchestra, voice, and plot so that the music brought out the dramatic impact of the story. A departure from the Italian Bel Canto style – voice-for-voices-sake. This followed Monteverdi's opera reform by a century and foreshadowed Wagner's music drama by another.
  Baroque times were giving way to Classical times, with a corresponding cultural trend away from the ornate and embellished toward the more simple. Rousseau was writhing about nature and naturalness. Purity and balance were soon to be the goals of music.

Classical:
- Giovanni Battista Sammartini (1700-1775)
- Johann Stamitz (1717-1757)
- Georg Anton Benda (1722-1765) also Jiri Antonin Benda – Czech composer
- Franz Joseph Hayden (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791) (His Adagio in B flat major; KV 411, sounds hauntingly like the Minimalism of John Adams).
- Ludwig van Beethoven (1770-1827)
- Franz Schubert (1797-1828)

Romantic:
First True Romantic
- Karl Maria von Weber (1786-1826) Der Freischutz (The Free-shooter).

Early Italian Opera Composers
- Gioacchino Rossini (1792-1868)
- Gaetano Donizetti (1798-1848)

Early Romantic (1825-1850)
- Hector Berlioz (1803-1869)
- Felix Mendelssohn (1809-1847)
- Frederic Chopin (1810-1849)
- Robert Schumann (1810-1856)
- Franz Liszt (1811-1886)
- Richard Wagner (1813-1883)
- Giuseppe Verdi (1813-1901)

Middle Romantic (1850-1890)
- Cesar Frank (1822-1890)
- Bedrich Smetana (1824-1884)
- Anton Bruckner (1824-1896)
- Johann Strauss, Jr. (1825-1899)
- Alexander Borodin (1833-1887)
- Johannes Brahms (1833-1897)
- Camille Saint-Saens (1835-1921)
- Georges Bizet (1838-1875)
- Modest Mussorgsky (1839-1881)
- Peter Ilyitch Tchaikovsky (1840-1893)
- Antonin Dvorak (1841-1904)
- Edvard Grieg (1843-1907)
- Nikolai Rimsky-Korsakov (1844-1908)

Late Romantic (Late 1800's-Early 1900's)
- Gabriel Faure (1845-1924)
- Giacomo Puccini (1858-1924)
- Gustav Mahler (1860-1911)
- Richard Strauss (1864-1949)

20th Century:
- Leos Janacek (1854-1928)
- Claude Debussy (1862-1918)
- Jean Sebelius (1865-1957)
- Ralph Vaughan Williams (1872-1958)

- Arnold Schoenberg (1874-1951)
- Maurice ravel (1875-1937)
- Bela Bartok (1881-1945)
- Igor Stravinsky (1882-1971)
- Sergei Prokofiev (1891-1953)
- Paul Hindemith (1895-1963)
- Dmitri Shostakovich (1906-1975)

Modern:
- John Adams
- Philip Glass
- Leonard Bernstein (1918-1990)
- Aaron Copeland
- Samuel Barber
- George Gershwin
- Charles Ives
- William Shuman
- Alban Berg

Musicians cited as important to postmodern music:
- John Adams
- Thomas Adès
- Robert Ashley
- Luciano Berio
- Harrison Birtwistle
- William Bolcom
- Hans-Jürgen von Bose
- Pierre Boulez
- Henry Brant
- Earle Brown
- John Cage
- Cornelius Cardew
- Elliott Carter
- Aldo Clementi
- John Corigliano
- Hans-Christian von Dadelsen
- Brian Eno
- Morton Feldman
- Brian Ferneyhough
- Philip Glass
- Vinko Globokar
- Heiner Goebbels

- Michael Gordon
- Peter Gordon
- Henryk Górecki
- Hans Werner Henze
- Charles Ives
- Ben Johnston
- Mauricio Kagel
- Wilhelm Killmayer
- Zygmunt Krauze
- David Lang
- Anne LeBaron
- René Leibowitz
- György Ligeti
- Olivier Messiaen
- Beata Moon
- Detlev Müller-Siemens
- Luigi Nono
- Michael Nyman
- Pauline Oliveros
- John Oswald
- Harry Partch
- Bernard Rands
- Steve Reich
- Wolfgang Rihm
- Terry Riley
- George Rochberg
- Alfred Schnittke
- Wolfgang von Schweinitz
- Juan María Solare
- Karlheinz Stockhausen
- John Tavener
- Manfred Trojahn
- Trevor Wishart
- Christian Wolff
- Charles Wuorinen
- Iannis Xenakis
- La Monte Young
- John Zorn

"Popular music" performers cited as important to postmodern music:
- Bad Religion
- David Bowie

- Michael Jackson
- Madonna
- Talking Heads
- Frank Zappa

Third Addendum – Musical Terms and Concepts

Musical Terms and Concepts
Explanations and musical examples can be found through the *Oxford Music Online*, accessed through the Potsdam Library page at http://potsdam.libguides.com/music. Click on Music Reference, then *Oxford Music Online.*

Key terms and concepts
Related to melody:
contour: the shape of the melody as rising or falling
conjunct: stepwise melodic motion, moving mostly by step in intervals of a 2nd
disjunct: melodic motion in intervals larger than a 2nd, often with a large number of wide skips
range: the distance between the lowest and highest pitches, usually referred to as narrow
(> octave) or wide (< octave)
motive: a short pattern of 3-5 notes (melodic, rhythmic, harmonic or any combination of these) that is repetitive in a composition
phrase: a musical unit with a terminal point, or cadence. Lengths of phrases can vary.

Related to rhythm:
beat: pulse
measures or bars: a metrical unit separated by lines in musical notation
meter: groups of beats in a recurring pattern with accentuation on strong beats
non-metric, unmetrical: free rhythm, no discernable time
simple meters: beats subdivided into two parts (2/4, 3/4, 4/4)
compound meters: beats subdivided into three parts (6/8, 9/8, 12/8)
asymmetrical meters: meters with an uneven number of subdivisions (7/4, 5/8)
mixed meters: shifting between meters
mensurations: used in music from 1300-1600, the ratios of rhythmic durations

Related to harmony:
chords: three or more pitches sounding simultaneously
triads: three notes that can be arranged into superimposed thirds
extended chords: thirds added above the triad, usually as a 9th, 11th or 13th
consonance: a harmonic combination that is stable, usually in thirds
dissonance: a harmonic combination that is unstable, often including seconds or sevenths
parallel motion: two or more parts moving in the same direction and same intervals, as in parallel fifths
contrary motion: two or more parts moving in the opposite direction
oblique motion: occurs when one voice remains on a single pitch while the other ascends or descends
canon: (meaning rule) one melody is strictly imitated by a second part after a delay in the entrance of the second part. In order for the parts to end simultaneously, the canon may break down at the end of the composition. The canonic parts may occur at the unison or some other interval.

round: an exact canon, ending at different times, as in "Row, row, row your boat."
imitation: two or more parts that have the same or similar phrase beginning and with delays between entrances (as in a round or canon), but after the beginning of the phrase, the parts diverge into separate melodies

Related to tonality:
diatonic: a seven-note scale with a regular pattern of 5 whole and 2 half steps. Diatonic intervals are found within this type of scale.
chromatic: using pitches outside of a particular diatonic scale, or using a succession of half steps.
major tonality: pitches are related to a central pitch called the tonic. Major scales are used.
minor tonality: pitches are related to a central pitch called the tonic. Minor scales are used.
modal: refers to music using diatonic scales with Greek names (Western) or non-Western scales
modulation: moving from one key area to another key
atonality: music that is not tonal or not based on any system of keys or modes
bitonality: the simultaneous use of two key areas.
polytonality: the simultaneous use of two or more key areas.

Related to texture:
monophony (noun; monophonic = adjective, as in monophonic texture): literally "one sound" - one melodic line, without harmony or any accompaniment, which can occur when one person or many people sing a melody simultaneously. Singing in octaves is considered a monophonic texture.
homophony (noun; homophonic = adjective): one melodic line with a harmonic accompaniment that supports the melody.
polyphony (noun; polyphonic = adjective): two or more parts sung or played simultaneously.
heterophony (noun; heterophonic = adjective): multiple voices singing a single melodic line, but with simultaneous melodic variants between the singers. Heterophony often occurs in non-Western music and sometimes in folk music.
homorhythms: the same rhythms in all parts, as in the singing of a hymn.
counterpoint (noun; contrapuntal = adjective): like polyphony in that it has two or more compatible melodies performed simultaneously.

Related to tempo: consult the *Oxford Music Online* commonly in Italian from the 17th-18th c., and then increasingly in other vernacular languages

largo, lento, adagio, andante, moderato, allegretto, allegro, presto, prestissimo
qualifying terms: meno (less), più (more), molto (very or much) poco a poco (little by little), assai (very) mosso (motion), sostenuto (sustained), non troppo (not too much)

Related to expression:
crescendo
decrescendo/diminuendo
piano

forte
mezzo
terraced dynamics: a sudden and dramatic shift from loud to soft or soft to loud
accelerando
rubato

Releated to timbre: classifications of instruments
chordophone: string instruments
aerophones: wind produces the sound (woodwinds and brass instruments)
membranophone: a vibrating membrane produces the sound (drums)
idiophone: sound is produced from the material (wood, glass, stone, metal)

Related to ensembles:
choir: vocal ensemble
voice ranges: bass, tenor, alto, soprano (from lowest to highest)
choral: music written for a choir
a cappella: choral music without instrumental accompaniment, literally "at the chapel"
polychoral: two or more choirs in a composition, usually with an antiphonal or echo effect
orchestra: large instrumental ensemble with strings
band: large instrumental ensemble without strings
chamber ensembles: trio, quartet, quintet, sextet, octet

Standard ensemble combinations:
string trio: three string instruments
piano trio: piano, violin, cello
string quartet: two violins, viola, cello
piano quintet: piano and a string quartet
brass quintet: 2 trumpets, french horn, trombone, tuba
wind quintet: flute, clarinet, oboe, bassoon, french horn

Related to text and music:
syllabic: one syllable sung to each note
melismatic: one syllable sung to several notes
sacred: religious music, often for the church liturgy (services)
secular: worldly, non-religious music, usually in the vernacular
vernacular: texts in the language of the people (English, French, Spanish, German, etc.)

Related to musical forms:
Generally capital letters are used to distinguish different sections of a composition. A capital refers to an exact repetition.   A lowercase letter refers to the same music but new text. A prime number after the capital refers to a variation of the music from the original section.

repetitive forms:
strophic: a vocal form consisting of several phrases. The musical form is repeated using different verses of text, as in a hymn or folksong.
modified strophic: simply means that the repetitions of the sections are varied slightly, but not so much that they are a significant variation or the original.
bar form: two sections of music, with only the first section A repeated. Many hymns use the far form.
binary form: two sections of music, usually with each A and B section repeated. This is typically used in dances. When a group dances are combined into a suite, the dances generally all stay in the same key.

processive forms: variation forms:
continuous variations: includes an ostinato -- a repeated bass line or set of chords (usually 4-8 measures) with continuous variations above the bass pattern. This term is also called a ground bass, a chaconne, and a passacaglia. These are common in the Renaissance and Baroque periods.
sectional variations: a theme and variation set, where usually each section is clearly marked. Generally in a theme and variations, the theme itself is identifiable. Variation sets are commonly used in the Classical period as the slow movement of a string quartet or symphony.
fugue: a one-subject (also called monothematic) composition in which the subject is continually restated on different pitches and in various keys, processing the modulations, fragments or registers of the subject. Like the other variation forms, there is usually a return to the subject in the original key.

return forms: the initial section returns following a contrasting middle section.
rounded binary: two sections, with a return of A in the second section: |: A :|: B A :| This form is typical of late Baroque dances and of minuets/scherzos and trios of the Classical period.
ternary: ABA, with new material in the middle section and a return to the first A material (exactly or varied). The return to the final A section can be recopied in the music, denoted by a phrase above the music (da capo), or a sign (da capo al segno), which is common in da capo arias.
rondo forms: ABACA, ABACADA, etc. the initial section is contrasted with episodes in different keys and styles from the original A material. Rondos are typically used as the last movement of a Classical sonata, string quartet or symphony.
rondeau: a medieval song/dance, ABaAabAB
virelai: a medieval song/dance, AbbaA
sonata form: two contrasting key areas in the first section (exposition) are developed in the middle section (development) and return in the final section (recapitulation) in the tonic key. The sonata form emerges from an expanded rounded binary form in the Classical period.

compound forms: any two forms combined to make a new, large form.
two binary forms can be combined (Minuet – Trio - Minuet) to produce a larger ABA structure
sonata-rondo: combines the contrasting rondo sections ABA-C-ABA with the sonata principles of an exposition, development and recapitulation.
concerto-sonata form: derived from sonata form, but with two expositions (1. orchestra, 2. orchestra and soloist) and a solo cadenza between the recapitulation and the coda.

additive form:

through-composed: continuous contrasting sections are composed together without repetitions of previous material. Ballad songs and improvisatory instrumental pieces, like the fantasia, toccata or prelude are examples of additive compositions. Some Renaissance genres (mass, motet, madrigal) are typically through-composed.

Related to genres: compositional types or categories of works

examples of sacred vocal genres:

chant, plainsong or Gregorian chant
    mass
    motet
    oratorio
    chorale cantata

examples of secular vocal genres:

opera
    solo cantata
    madrigal
    song
    Lied
    chanson
    cançion
    song cycle

examples of instrumental genres:

dance
    fantasia
    prelude
    toccata
    fugue
    sonata
    suite
    concerto
    symphony
    tone poem/symphonic poem
    program symphony

Nota bene: Instruments, terms, concepts, tempi and expressions often go by different names in foreign languages. It is best to look up unfamiliar words when they are encountered.

Historical periods, musical styles and principal genres

Middle Ages (also referred to as medieval music): 600-1420. Generally called the Middle Ages, this long historical era can be broken into several distinct developmental periods and falls between Classical Antiquity and the Renaissance.

Readers are encouraged to listen to several examples of each style at online sources available through Classical Music.net, Naxos, or other online sites and to listen for the characteristics given below.

Early medieval music to 850: mainly plainsongs (chants) written in Latin for the church
 sacred: worship music for the church, always in Latin
 texture: monophonic
 motion: conjunct melodies
 text settings: syllabic and melismatic
 rhythm: free rhythms based on the syllables of the text
 scales: modal, based on the pitches D (Dorian), E (Phrygian), F (Lydian), G (Mixolydian)
 ranges: narrow, usually less than an octave
 notation: neumes --groups of notes in symbols, showing the direction of the melodic patterns.
 musical staff: ranging from one to four lines, c-clefs, no bar lines or meters
 accidentals: B-flat only
 sources: manuscripts are hand copied on parchment
 genres: numerous types of chants (songs in Latin for the church services)
 composers: mostly anonymous

Development of polyphony: 850-1300
 textures: polyphonic
 harmony: perfect consonances (perfect fourths, fifths and octaves)
 harmonic motion: parallel, then in contrary and oblique motion
 melodic motion: conjunct in each voice part
 text settings: syllabic and melismatic, mostly in Latin
 scales: modal
 rhythm: repetitive rhythmic patterns in compound time called rhythmic modes
 notation: modal; signs (neumes) show the groups of notes that form each rhythmic unit
 musical staff: four to five lines, c-clefs, no bar lines or meters, no dynamics or expression marks, voice designations: tenor, duplum, triplum, quadruplum

sources: manuscripts are hand copied on parchment

genres: organum (chant combined with polyphony), motet (polyphonic settings with new and separate texts added to each voice chants

composers: Leonin and Perotin (Notre Dame in Paris), Hildegard of Bingen

Development of secular music: 1100-1300

secular: worldly music not written for religious services

texts: vernacular languages - French, German, Spanish, English

texture: mostly monophonic

motion: conjunct melodies

text settings: syllabic and melismatic

rhythm: mostly unmetered rhythms until 1250, metered for dances

scales: modal

ranges: narrow, usually less than an octave

traditions: troubadours (South French), trouvères (North French), Minnesingers (German)
    instrumental dances

instruments: organs, recorders, sackbuts (trombone), shawm (double reed), vielles (string)

composers: Bernart of Ventadorn, Beatrice of Dia, Adam de la Halle, and hundreds of others

Late medieval music: 1300-1420 —the New Art (Ars nova)

textures: polyphonic

texts: vernacular and Latin

rhythm: complex rhythmic patterns, simple and compound metrical groups, often syncopated

melodic motion: conjunct lines

harmony: consonances: (P=perfect) P4, P5, P8, some thirds

ranges: often an octave in each voice

cantus firmus: a pre-existent melody (chant, for example) used in the lower voice (tenor)

musical notation: mensural; early time signatures (mensuration signs), but still no bar lines
    5-line staff with c and f clefs, flats and sharps used on individual notes, and flats at the beginning of a line apply throughout the line, but not as "tonal" key signatures.

voice designations: tenor, contratenor, triplum, cantus

sources: manuscripts are hand copied on parchment

genres: isorhythmic motets, masses, dance songs (ballade, virelai, rondeau)

composers: Philippe de Vitry, Guillaume de Machaut, Francesco Landini

Renaissance ("rebirth"): 1420-1600

scales: modal

texture: polyphonic, often organized by imitation and canons, or homorhythmic

motion: conjunct lines with some wider skips

rhythm: regular pulses, but often without a metrical pulse in vocal music; metrical rhythms and strong downbeats in dances and instrumental music

harmony: triadic, but cadences on perfect fifths and octaves (some Picardy thirds at cadences – the name Picardy comes from north French region where many of these composers originated)

ranges: expand to utilize the full SATB registers

genres: growth of numerous sacred and secular genres

vocal: predominant in sacred and secular music

sacred music: sung a cappella

secular music: can be sung with instruments

notation: mensural; early time signatures (mensuration signs), but still no bar lines. 5-line staff with c and f clefs, parts written on individual sections of the page, no dynamic markings voice designations: tenor, contratenor, cantus, later changing to cantus, altus, tenor, bassus.

sources: music printing develops in 1501 in Italy. Manuscripts also continue to be hand copied.

genres: single-movement compositions, except for the Mass cycle and dance pairs

mass cycle: sacred choral, a capella composition with specific Ordinary sections of the Catholic service composed as a group, often with the same cantus firmus in the tenor part

motet: sacred choral, a capella composition with words in Latin

chorale: sacred hymn with words in German

chanson: secular polyphonic composition with words in French

madrigal: secular polyphonic composition with words in Italian

Lied: secular polyphonic composition with words in German

ayre: secular polyphonic composition with words in English

canzona: instrumental composition in the style of a chanson

dances: usually in pairs, like the slow pavan and the fast galliard

musical instruments: harpsichord (also called the virginal), clavichord, lute, viola da gamba family (also called viols), recorders, cornetto, shawm, sackbut. The violin is developed, but is mostly used outdoors. Instruments are not usually specified for compositions.

ensembles: called "consorts." A whole consort is an ensemble of the same family (e.g., all recorders, SATB) and a broken consort is a mixed ensemble.

composers: Du Fay, Dunstable, Binchois, Ockeghem, Josquin des Prez, Palestrina, Byrd, Morley, Dowland, Marenzio, Monteverdi, and hundreds or others

Baroque Era: 1600-1750

textures: homophonic, polyphonic, and contrapuntal textures

rhythms: metrical rhythms, strong and weak beat pulses

motives: short ideas become the basis for continuous pitch and register manipulation, often presented without regular pauses in the music

scales: major and minor scales develop

harmonic rhythm: changes often occur on every beat or every two beats

basso continuo: bass line played by the harpsichord and cello or other solo bass instrument

figured bass: develops c. 1600; number notations that inform the continuo player of the intervals and accidentals in relation to the bass notes; the realization of the harmonies is improvised.

terraced dynamics: contrasting piano and forte in abrupt dynamic shifts

ornamentation: melodic decorations, often improvised or added from symbols given in scores

affections: music expresses specific emotions

concertato style: contrast is emphasized through alternating groups of voices and/or instruments

polychoral: a composition for multiple choirs or voices and/or instruments

ritornello: instrumental refrain that frequently returns, as in a concerto or between verses of a song

notation: modern symbols, written in score notation with time signatures, key signatures, dynamics (piano and forte), measures with bar lines, instrument and voice designations.

instruments: the violin family, horns and trumpets (without valves) are not new instruments, but they begin to appear and gain importance in specific ensembles. Harpsichords, and especially organs, become more fully developed as solo instruments. The oboe and bassoon replace the shawm and the dulcian as the principal double reeds.

ensembles: string orchestras are expanded with individual instruments that contrast in timbre to each other

genres: numerous multi-movement compositions

opera seria: Italian opera, serious in nature, in which the narrative (recitative) and reflective (aria) numbers are all sung, and including staging, costumes, scenery and dramatic acting.

oratorio: work for soloists, chorus and orchestra, based on a sacred story; with no acting costumes or scenery.

cantata: a composition for one or more voices and accompaniment

chorale cantata: a work with soloists, chorus and orchestra, incorporating hymns into the composition.

trio sonata: two solo instruments, keyboard and continuous bass instrument

fantasia/prelude/toccata: improvisatory compositions, often paired with a fugue

fugue: paired with an improvisatory composition (fantasia, toccata or prelude)

suite: a collection of dances (allemande, courant, saraband, gigue)

solo concerto: a solo instrument and a chamber orchestra

concerto grosso: a small group of solo instruments contrasted with a chamber orchestra. A multi-movement composition

overture: instrumental movement used at the beginning of an opera or oratorio

composers: Monteverdi, Schütz, Corelli, Couperin, Handel, Vivaldi, J. S. Bach

Classical Era: 1750-1800

   aesthetic: balance, symmetry and formality, reflecting the rational objectivity of the Enlightenment
   melody: sometimes tuneful and folk-like; at other times motivically constructed; lyrical themes contrast with dramatic ones
   phrasing: periodic, in multiples of 4, usually separated by rests; balanced antecedent-consequent phrase relationships
   tonality: major and minor keys, with major more prevalent
   texture: homophonic, with occasional counterpoint, especially in developmental sections
   harmony: triadic with 7th chords used for color and tension; primary chords (I –IV-V-I) predominate
   harmonic rhythm: slow, changing every two to four beats
   modulations: to closely related keys (e.g., to IV or V in Major; to III in minor).
   accompaniments: broken triadic patterns (Alberti bass); repetitive broken octaves (murky bass)
   instrumentation: homogeneous sounds (orchestras with doubling of winds), musical material organized by families; standardized combinations of instruments within a genre; piano and clarinet (both invented in the Baroque) added to the repertory
   forms: standardized sonata form, theme and variations, minuet & trio, rondo, concerto-sonata
   dynamic gradations and expansions: crescendos, diminuendos, piano and forte dynamic (pp & ff very occasionally); occasional accents on off-beats, sforzandos

   genres:
       opera seria
       comic opera
       oratorio
       mass
       Lied
       sonata, especially keyboard sonatas
       string quartet
       symphony
       solo concerto

   composers: Haydn, Mozart, Beethoven

Romantic Era: 1800-1900, or nineteenth-century music

   aesthetic: freedom from boundaries, including those that separate the arts: music becomes more programmatic, merging with literature, art, and philosophy; programmatic elements reflect this trend; interest in the subjective, including the emotions and the supernatural, in contrast with

the more objective and rational Classic.

melody: long, emotional, and memorable, using wide leaps for expression

phrases: of irregular lengths, with less symmetry than those of the Classic

rhythm: displaced accents, shifting and overlapping of duple and triple patterns

texture: homophony predominates, highlighting the melody, but counterpoint appears at times

harmony: more extensive, with chord extensions and greater dissonance

tonality: tonal, but with distant chord progressions and modulations; chromaticism is used extensively; key areas often change freely within movements; minor mode predominates, in contrast with the Classic accompaniment: complex, sometimes contrapuntal, with wide ranges and disjunct intervals

dynamics: dramatic, at extremes of the dynamic range; tempi use expressive terminology

meter and tempo: freer meters and tempi

forms: less clearly defined by sections and tonality

instrumentation: larger forces of the orchestra, with a greatly expanded range of timbres that demanded instrumental evolution (valves for brass instruments, more keys for winds, larger and stronger pianos, pedaled harps; new instruments, including the tuba, saxophone, and celeste); inclusion of voice and chorus in later symphonic works

scale: on one hand, short, intimate compositions for piano (character piece) or voice and piano (lied, chanson); on the other, expansion of proportions of the symphony, chamber music, concerto, sonata, mass; opera roles demand bigger voices to match more grandiose dramatic concepts

genres:
    cyclic symphony
    symphonic poem/tone poem
    symphonic suite
    concert overture
    concerto
    ballet
    chamber music
    Lied and chanson
    song cycles
    music drama
    nationalistic opera
    lyric opera
    mass and oratorio
    piano sonata
    single-movement character pieces and dances for piano

composers: Schubert, Robert and Clara Schumann, Verdi, Brahms,

Twentieth-century music: 1900-2000
  Wide range of tonal, modal, whole tone, atonal, serial, and approaches to composition

wide range of harmonic structures: triadic, quartal, clusters

   rhythms: polymeters, asymmetrical meters
   melodies: disjunct, Sprechstimme (half sung/half spoken)
   timbres: non-traditional uses of instruments, global instruments, electronic sounds
   mixed media: music combined with film, art, theater
   form: traditional and non-traditional structures
   expression: ranges from subdued works (Impressionism) to excessive exaggeration (Expressionism) nationalism and folk elements
   return to musical characteristics of earlier periods: Neo-Classicism (including Neo-Baroque elements) and Neo-Romanticism
   minimalism
   jazz and other African-American influences

   composers: Schoenberg, Stravinsky, Debussy, Bartok, Ives, Barber, Copland, Cage, and Glass.