

**Notes on History and Theory of Classical Music (Abstract Art Music)**

This document starts with an outline basic music theory. It then summarizes the major periods of Western music (detailed discussion of music from the Middle Ages can be seen in the Addendum), with:

- An introduction,
- Description of characteristics,
- Forms,
- Vocal genres
- Instrumental genres, and
- List of representative composers.

This document also describes linguistic differences in music.

**Sections:**

- I. **Organization of Sound (Basic music theory)**
  
- II. **Musical Periods, Characteristics, Forms and Composers**
  - 1) **Classical (Ancient Egypt, Greece and Rome)**
  - 2) **Middle Ages**
  - 3) **Renaissance**
  - 4) **Baroque**
  - 5) **Baroque/Classical**
  - 6) **Ludwig Van Beethoven**
  - 7) **Romantic**
  - 8) **Modern**
  
- III. **Linguistic Differences in Music**

**Addendums (separate document):**

**First: Middle Ages.**

**Second: Composers.**

**Third: Musical Terms and Concepts.**

## I. Organization of Sound:

- Rhythm

- 1) Rhythm, as experienced (i.e., perceived)

- Tempo

- Objective form - measured on a metronome as Beats Per Minute (BPM)
- Subjective form - described in the "Subjective Tempo Markings," below

Beat represents a single pulse of sound and is grouped into meter:

- Meter organizes beats into groups, batched together by the repetitive pattern of strong (accented) and weak beats. Meter is the rhythmic feel that noticeably moves music along. Not a written notation (time signature is the notation) but an experienced feel of groups of beats (with the groups notated by measure).

- 2) Rhythm, as notated (i.e., in written music)

- A. Note (notates two qualities)

1. Pitch
2. Number of beats held – duration

- B. Rest (signals two qualities)

1. Silence
2. Number of beats held – duration

- C. Tempo (See the "Subjective Tempo Markings," below)

- D. Time (or meter) signature

1. Top Number – number of beats per measure
2. Bottom Number – note value: number of beats per type of note (e.g.,  $\frac{1}{4}$  note = 1 beat) and relative duration of a note (speed or tempo)

- E. Measure Any segment of written music contained within two vertical bars that span the height of the staff. Measures follow one another through-out the piece of music, each containing the number of beats as indicated by the top number in the time signature. A strong accent is put on the first beat of each measure, the "1" beat

- F. Clef of the Staff – designates pitch range of a particular staff

- 3) Rhythm traced from "tempo" through to the notational "measure"

- A. Tempo = Beats (pulses) per minute

- B. Meter = Grouping of beats, either duple meter or triple meter, with the groups distinguished by accented beats
- C. Time (or Meter) Signature
1. Bottom number = the time duration of each note. This time duration is controlled by the number of beats per note.
    - Whatever the lower number, it represents 1 beat.
    - "4" is typical and represents a quarter note.
    - If the number is 4, it means the duration of a quarter note is one beat (and would suggest that the duration of a whole note is 4 beats)
  2. Top number = the number of beats per measure
- D. Measure = An organizing method of notation. Groups notes in a simplified manner between the vertical bars. The groupings create small batches of music to simplify playing and to simplify discussion of measure location (i.e., count of the measure – 1,2,3, etc.) within larger pieces of music

#### 4) Rhythm, terms defined

- Rhythm - A regularly ordered pattern of durations and strengths of notes. Pattern of regular or irregular pulses in music. Movement in music; derived from the Greek word "rhein" – to flow.
- Tempo - Means, quite basically, "time," and it is used to describe the rate or speed at which music progresses (i.e., rate of the beat).
- Beat - Steady, regularly occurring pulsations, like your heart beat or the ticking of a clock. "Steady" beats means that there is the same amount of time between each beat. A series of repeating, consistent pulsations that divide time into equal lengths (each pulsation is called a beat).

Beats are something you FEEL. Beats are not actually written in music (because it is a perceptual concept – something you can feel). When you dance to a rock tune, a polka, a foxtrot or a waltz, you are usually moving or stepping to the feel of a series of steady beats. When you tap your foot along with a song you are listening to, you are tapping where the beats are. You can feel beats in groups of 2 (like a march), groups of 3 (like a waltz), and groups of 4 (like in rock).

There are differences in BEAT patterns:

- Sound - Dynamics, defined below;
- Regularity - Meter - Groupings and Accents; and

- Duration – measured in BPM. There is the related concept of Duration of musical sounds (notes) and silences (rests) which are measured in number of beats per note and/or rest (designated by the Bottom number of the time signature).
- Accent – Generally, the first beat of a measure receives the strongest stress (accent). If there are more than three beats in a measure, then there's usually a secondary strong beat halfway through the measure. Syncopation is a deliberate disruption of the two- or three-beat stress pattern, most often by stressing an off-meter beat.
- Meter – The identified, repeating pattern of pulses — a "pulse-group." Frequently a pulse-group can be identified by taking the accented beat as the first pulse in the group and counting the pulses until the next accent. Frequently meters can be broken down into a pattern of duples and triples.

Duple meter is each measure divided into two beats, or a multiple thereof (quadruple meter), for example, in the time signature 2/4, each measure contains two beats and a quarter note represents one beat.

Triple meter is each measure divided into three beats, or a multiple thereof. For example, in the time signature 3/4, each measure contains three beats and a quarter note represents one beat.

- Note and Rests – A note is a “notated” pitch but also with the duration for which the pitch is to be played. Notation that tells the performer how long (duration) and how often to play a certain musical pitch (or not play, silence) within the beat. The purpose of notes and rests is to explain exactly how long a specific pitch should be held by the voice or instrument. If a quarter note = 1 beat; then a whole note = 4 beats.
- Time signatures – Signals to the player both the groupings and speed of the beats. It is notated as the paired numbers at the beginning of the staff.
  - Top number tells the number of beats to be counted in each measure. If the top number is three, then each measure contains three beats.
  - Bottom number tells which type of note value equals one beat – most often eighth notes and quarter notes. If the bottom number is four, then a quarter note is one beat. If its eight, then an eighth note gets one beat.
  - 4/4 = “Common time” is widely used in popular types of music (classical, rock, jazz, country, bluegrass and hip-hop - modern dance music).
  - 3/4= Used for waltzes and dances and for country and western ballads.
  - 2/4 = Used in polkas and marches.
- Measure – A means of notating written music that designates the beat groupings of meter. This notation was implemented specifically to help performers keep track of where they are

in a piece of music and to help them play the appropriate beat (play the appropriate meter). Dividing music into measures also provide regular reference points to pinpoint locations within a piece of music. Measures make written music easier to follow, since each measure of staff symbols can be read and played as a batch of music. In simple time, the measure is where the true rhythm of the piece of written music can be felt (read).

- Dynamics - In music, dynamics normally refers to the volume of a sound or note, either loudly or softly. It expresses how the composer wants the music to “feel” to an audience, quiet, loud, aggressive or sad. It 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.
- Sonority - The property of having a loud deep sound or of being sonorous or resonant producing or capable of producing sound.
- Resonance - The quality in a sound of being deep, full, and reverberating.

➤ Subjective Tempo Markings:

Pace:

- Grave The slowest pace. Very formal and very, very slow.
- Largo Very slow. Funeral march slow. Very serious and somber.
- Larghetto Slow, but not as slow as Largo.
- Lento Slow.
- Adagio Leisurely. Graduation and wedding marches.
- Andante Moderate. Walking pace.
- Andantino Slightly faster than andante. Any lonely cowboy tune pace.
- Moderato In the middle. Not fast or slow, just moderate.
- Allegretto Moderately fast.
- Allegro Quick, brisk, galloping along.
- Vivace Lively, fast.
- Presto Very fast.
- Prestissimo Like “Flight of the Bumblebee.”

Change in Pace:

- Accelerando Gradually play faster and faster.
- Stringendo Quickly play faster.
- Doppio movimento Gradually play slower and slower.
- Ritardando Gradually play slower and slower.
- Calando Play slower as well as softer.
- Q tempo Written at the end of musical phrases in which the tempo has been Changed, this means return to the original tempo of the piece.

➤ Subjective Dynamics Markings:

- Pianissimo            Play very softly.
- Piano                 Play softly.
- Mezzo piano         Play moderately softly.
- Mezzo forte         Play moderately loudly.
- Forte                 Play loud.
- Fortissimo          Play very loudly.

➤ Modifying Markings:

- Crescendo            Play gradually louder.
- Diminuendo         Play gradually softer.

➤ Other Tempo and Dynamics Markings:

- Agitato               Excitedly, agitated.
- Animato              With spirit.
- Appassionato       Impassioned.
- Con forza             Forcefully, with strength.
- Dolce                 Sweetly.
- Dolente              Sadly, with great sorrow.
- Grandioso          Grandly.
- Legato                Smoothly, with the notes flowing from one to the next.
- Sotto voce          Barely audible.

• Pitch

**Pitch** is a perceptual property that allows the ordering of sounds on a frequency-based scale. Pitches require sounds whose frequency is clear and stable enough to distinguish from noise. Pitch is a major auditory attribute of musical tones, along with duration, loudness, and timbre. Pitch may be quantified as a frequency, but pitch is not a purely objective physical property; it is a subjective psycho acoustical attribute of sound. Historically, the study of pitch and pitch perception has been a central problem in psychoacoustics. Pitch has been instrumental in forming and testing theories of sound representation, processing and perception in the auditory system.

A pitch is a “discrete sound” that can be sung with two properties:

- 1) Single fundamental frequency.
- 2) Timber of “tone color.” Timbre is the product of several factors, the most important of which are overtones (or “partials”). Each of these partial vibrations produces a sound called a harmonic.

The history of pitch and music theory began with Pythagoras and his concepts of arithmetical relationships in about 500 BCE. His starting place was a length of string, pulled tight. When

twanged, the string produces a tone of a definite pitch – that is a sound with a specific number of vibrations per second. As Pythagoras shortened the string into halves, quarters, etc. and combined them when twanged, he noticed patterns of consonance and dissonance. The simpler the ratio of the frequencies, the better (or more consonant) were the sounds. The ratios of 1:1, 4:3, 3:2 and 2:1 were subjectively perceived to be the most pleasing and have come to be known as the “perfect” intervals in tonal, harmonic western music.

Several hundred years ago, Western composers divided each length of string (i.e., piano string) into twelve tone categories (i.e., 12 categories of equal number of vibrations per second). You can't see them on a violin, but they are represented on a piano keyboard by seven white keys and five black keys for each string length. These representing the twelve and the only twelve tones of traditional Western music. The seven white keys are named for the first seven letters of the alphabet, A through G. Each of the raised black keys has two names. It is called a sharp when it is a step (half-tone) higher than its white namesake, and a flat when it is a step lower. Thus, a C-sharp and D-flat is the same black key. The distance between any two adjacent keys on the piano keyboard is one-half tone; whether white to white, white to black, or black to white (there are no two adjacent black keys on the keyboard). Thus there is a whole-tone difference from A (white) to B (white), since there is an intervening black key, but only a half-tone from the white E to the white F, since no black keys intervene. Every work by a composer consists of some of all of these twelve tones represented on the piano, plus the higher and lower versions of them. The Arabs have seventeen tones; the Indians' tones are a quarter-step apart instead of a half-step. One can write music in tones one-tenth of a tone apart if one chooses. A violin could play it, but not a piano-unless a special one was constructed.

- Overtones

As a string is vibrated, it produces one frequency of vibrations along its entire length called the fundamental. However, it also produces a series of higher frequency vibrations along shorter portions of its length, which are usually lower in volume, called the overtone spectrum. The unique shape of this spectrum provides the differences in instrumental timbre (discussed later). Further, the consonant nature of many of these individual overtones with other fundamental frequencies is what leads to harmony. For example, the frequency of one overtone of a note, may sound consonant with the fundamental frequency of another (usually higher note since the overtones are shorter lengths of the first string and are therefore, of a higher frequency) note. The notes (usually 3 in a harmonic cord) sound consonant due to the relationship of the frequencies of the notes and their overtones, it creates a consonant and pleasing sound.

- Melody

A succession of musical tones, usually of varying pitch and rhythm that together have an identifiable shape and meaning. This is the tune created by a number of musical notes played in succession. With the exception of some 20<sup>th</sup> century music, melody is what the piece is about. There are two ways of categorizing melody:

1) Thematic melody:

Word melody – Subordinate to the words, meant to only support and emphasize words. No clear and consistent motivic profile; changes as it goes, dependent, entirely on its words to give it meaning and substance.

Vocal melody – Stands on equal footing with the words. Clear motivic usage makes it memorable on its own. Use of motive that is repeated, sequenced and progressively transformed in a series of clear phrases. Has an inner logic and completeness that does not need words for explanation.

Vocally conceived (or lyric) instrumental melody - Instrumental music grew out of the opera (vocal) tradition as can be seen by the development of the concerto in the 1670's as an opera inspired instrumental experimentation. In composing purely instrumental music, early composers had a problem of musical coherence, in the absence of words. They solved this with the use of motivic manipulation derived from operatic structures that made the music lyric – sounding like the human voice.

Instrumentally conceived melody - Characterized by melodies that exploit particular instrumental characteristics and lack the quality of lyricism. Compare Mozart's lyric G minor symphony to Beethoven's C minor symphony. At his core, Beethoven was a non-vocally conceived style composer.

2) Accompanying melody:

Bass line melody

Inner voiced or harmonic outline melody

Counter melody

Periodic melody

Continuous melody

- Harmony

Harmony in music refers to the simultaneous sounding of two or more different pitches. An interval is the sounding of two different pitches. A chord is a type of harmony consisting of simultaneous sounding of three or more different pitches.

1) Combining the overtones of a single pitch with fundamentals of other pitches creates harmonics. Two notes sounded together make a harmonic interval; three or more notes sounded together make a chord; two or more melodies sounded together make polyphony. Intervals and chords are used to construct harmony; polyphony exists to separate melodic lines.

2) Certain musical note collections (scales) with varying groupings of frequencies create certain senses of perceptual feel. For example a major scale sounds upbeat and positive while a minor scale sounds depressed. These varying scales and the feeling they create is another form of harmony.

3) The subjective desire for a gravitational pull:

- Of a series of notes toward a center note which is called a tonic key is another aspect of harmony; and



- There is also a sense of tension and relief associated with a tonic key is another description of this third aspect of harmony.

Technically speaking, this third category is referred to as tonality (discussed later). Harmony, overall, is considered a category of tonality as well.

Chords are three or more notes that are hit at the same time and are heard as if sounding simultaneously. It is concerned not only with each chord and its relationship with the melody but also with the relationship of the chords to one another (two notes together are referred to as a “diad” although also called: “interval,” “power chord” <guitar>, and “double stop” <string instruments>). The most frequently encountered chords are triads, consisting of three distinct notes (more can be added and can be called extended chords). A series of chords is called a “chord progression.”

- Texture (Usually refers strictly to relationship of melody (s))

Melody is horizontal – A succession of tones, one note following another. Texture is depth added to that line of notes. Texture refers to the number of melodies and the relationship between those melodies in a given segment of music.

Monophony - One-dimensional melodic music. Monophony means “one.” This is the simple one-voiced piece; a single unaccompanied melody line, such as plainchant. All music written up to one thousand years ago was monophonic, including the first thousand or so years of Christian religious music.

Polyphony - Superimposing one melody on another so they both are heard at once. Two or more principal melodic parts, each (or all) of equal importance. Two words that is synonymous with polyphony and polyphonic are, respectively, counterpoint and contrapuntal. Counterpoint is the relationship between voices that are interdependent harmonically and yet are independent in rhythm and contour. The term originates from Latin “punctus contra punctum” – “point against point.” Some examples of related compositional genres include: the round, the canon and the most complex contrapuntal convention: the fugue.

There are two different types of polyphony:

- 1) Imitative polyphony – the parts play the same melody at various time intervals so that the melody overlaps itself. There is strict and nonstrict imitative polyphony. A strict imitative polyphony is called a Kanon in German and a Round in English. Most imitative polyphony is the nonstrict variety. The voices do imitate one another but not exactly (not strictly).
- 2) Nonimitative polyphony – the simultaneous parts are different melodies, neither of them more important than the others.

Homophony - Harmony is a combination of melodies sounded simultaneously in which one is predominant and all other melodic or harmonic material is perceived as accompany material.

Homophonic texture is one in which there is a foreground (the thematic melody), a middle ground (the bass line) and a background (the inner voices).

Strictly speaking, while texture refers to the relationship of melodies while harmony refers to the relationship between notes (over tonal relationships). However, harmony is sometimes discussed as a type of homophony.

- Scale

A scale is defined as an orderly succession of notes (pitches); a series of notes put together in consecutive order; a ladder of notes from the bottom rung to the top. Most of us learned a seven-tone scale in school – do, re, mi, fa, sol, la, ti, do. This familiar scale uses seven different notes (or tones or pitches), "do" through "ti," plus a second "do," to round it off. The second "do" is produced by a "string" that is now exactly half the length of the one producing the starting "do" and thus is a repetition of that initial "do" tone. The starting "do" is called the "tonic" and the two "dos" are said to be an octave apart.

In western music tradition the octave (interval between one pitch and another with half or double frequency of vibrations) is divided into 12 sub-intervals or notes (all of the notes or keys, both white and black on a piano). These 12 notes (or pitches) are divided into two types of scales:

- Diatonic Scale: utilizes only seven of the twelve notes (only the white notes or keys on a piano) – the do, re, mi, fa...scale.
- Chromatic Scale: utilizes all twelve tones is called a "chromatic" scale. The interval between each note (or pitch) is called a semitone.

The Diatonic scale groups some of these semitones into groups of two (called a whole tone) as follows (for the Major Scale): do-re (whole tone); re-mi (whole tone); mi-fa (semi tone); fa-sol (whole tone); sol-la (whole tone); la-ti (whole tone); ti-do (semi tone) – all adding up to 12 semi tones. This grouping into the Diatonic scale is perceived to have certain emotional message to the human ear. Semi tone grouping of the Major Scale is perceived as happy and upbeat and the grouping into the Minor Scale is perceived as sad and downbeat.

The Diatonic Scale with this arrangement of whole tones and half-tones came down from the Greeks, as one of several in use over the centuries. It is Western culture's primary scale, the fundamental scale of Western music since the seventeenth century and one made permanent by Bach. Instead of trial-and-error experimenting, you could achieve the do-re-mi...scale from any starting note simply by following the pattern of whole tone, whole tone, half-tone, whole tone, whole tone, half-tone. This scale has the same pattern whether going up the scale or, inversely, down it. As music developed, composers moved from almost exclusive use of the Diatonic Scale in prior to the 1900's to frequently using the Chromatic Scale beginning in the 1900's.

In the Diatonic Scale the first note of a scale is called the tonic (or first degree) of the scale. The second note is called the second degree, the third the third degree, etc. until you get to the eighth note which is the tonic again and the first degree of the next scale (overtone of any note have a higher pitch than the note itself because its source is vibrations from smaller portions of the string, so there tends to be more consonance from the tonic and all of the higher notes of that scale).

The following charts outline some of the important properties of both of these scales:

### Diatonic Scale:

Degree *	Name	Description Meaning (for C Major scale)	Major (Ionian) Mode					Natural Minor (Aeolian) Mode						
			Note	Frequency	Interval	Half Steps	Int Ratio	Int Label	Note	Frequency	Interval	Half Steps	Int Ratio	Int Label
1st	Tonic	Tonal center, note of final resolution	C	264	-	-	1:1	Unison	C	264	-	-	1:1	Unison
2nd	Supertonic	One whole step above the tonic	D	297	T	2	9:8	Major 2nd	D	297	T	2	9:8	Major 2nd
3rd	Mediant	Mid-degree between tonic and dominant	E	330	T	2	5:4	Major 3rd ^	D#	316.8	S	1	6:5	Minor 3rd
4th	Subdominant	Lower dominant, *	F	352	S	1	4:3	Perfect 4th	F	352	T	2	4:3	Minor 4th
5th	Dominant	2nd most important to the tonic	G	396	T	2	3:2	Perfect 5th	G	396	T	2	3:2	Minor 5th
6th	Submediant	Lower mediant, midway between tonic and subdominant	A	440	T	2	5:3	Major 6th	G#	422.4	S	1	8:5	Minor 6th
7th	Leading tone/Subtonic	Melodically strong affinity for and leads to tonic #	B	495	T	2	15:8	Major 7th	A#	475.4	T	2	9:5	Minor 7th
1st (8th)	Tonic	Tonal center, note of final resolution	C'	528	S	1	2:1	Octave	C'	528	T	2	2:1	Octave

\* = Diatonic numbering - designates intervals from the tonic key.

There are 15 scales related to each, each chromatic key and doubling the enharmonic (7 white keys and 4 x 2 black)

\* = Lower dominant, same interval below tonic as dominant is above tonic.  
 # = Melodically strong affinity for and leads to tonic/One whole step below tonic  
 ^ = More than any other factor, it is the third scale degree (the Mediant) of each mode that determines the relative brightness or darkness. This is also referred to as the "Color Tone."  
 The 3rd degree of the Major is 4 semitones above the tonic and is called a "major third" and a brighter color.  
 The 3rd degree of the Minor is 3 semitones above the tonic and is called a "minor third" and a darker color.

### Chromatic Scale:

Note	Intervallic Semitones *	Diatonic Number	Major, Minor or Perfect	Interval Quality		Just Intonation Interval Ratio From Middle C	
				Consonant? #	Augmented/Diminished	Frequency Ratio	Frequency Percent
C	0	1st	Perfect Unison	PC	Diminished Second	1:1	1.000
C#/D-	1	-	Minor Second	D	Augmented Unison	16:15	1.067
D	2	2nd	Major Second	D	Diminished Third	9:8	1.125
D#/E-	3	-	Minor Third	C	Augmented Second	6:5	1.200
E	4	3rd	Major Third	C	Diminished Fourth	5:4	1.250
F	5	4th	Perfect Fourth	PC	Augmented Third	4:3	1.333
F#/G-	6	-	Tritone	D	Diminished Fifth	45:32	1.406
G	7	5th	Perfect Fifth	PC	Augmented Fourth	45:32	1.406
G#/A-	8	-	Minor Sixth	C	Diminished Sixth	3:2	1.500
A	9	6th	Major Sixth	C	Augmented Fifth	8:5	1.600
A#/B-	10	-	Minor Seventh	D	Diminished Seventh	5:3	1.667
B	11	7th	Major Seventh	D	Augmented Sixth	9:5	1.800
C	12	1st (8th)	Perfect Octave	PC	Diminished Octave	15:8	1.875
					Augmented Seventh	2:1	2.000

# = Pitches of an interval can be heard as dissonant:  
 Meoldy - in succession - Only Tritones sound disonant. In general melodic intervals are not percieved as consonanat or disonant.  
 Harmonically - simultaneous - All disonance can be heard.

PC = Perfect Consonance  
 C = Consonant  
 D = Disconsonant

\* = From the Tonic C (Middle C in this example). The number of semitones from C determines the Interval Quality.

Chromatic colleciton - divides the octive into 12 equal segments.  
 Chromatic scale - ascends and descends by minor 2nds (one semitone each).  
 Whole-tone collection - divides the octive into 6 equal segments.  
 Whole-tone scale - ascends and descends by major 2nds (one whole-tone each).

The “major” mode of the Diatonic Scale is one of two modes that dominated Western music in the seventeenth through nineteenth centuries. The other is the “minor” mode, is also based on the grouping of seven tones (in varying sequences of whole tones and semi tones) of the twelve chromatic tones (both seven white keys and five black keys of the piano) but, again, with a different sequence on tones and half-tones. More specifically, “minor” is distinguished from “major” by the number of half-tones between the first and third notes of the scales.

- In the “minor mode,” this sequence is whole tone, half-tone, whole tone,
- In the “major mode,” as mentioned above, is whole, whole, half).

Traditionally, the major mode was associated with happy or serene music, the minor with sad, gloomy troubled music.

The key in which a composition is written is called “major” or “minor” depending on whether it is based on a major or minor mode. Prior to the establishment of these two scales, as the tonal base, Western music was based on eight modes known as “church modes,” which differ in some degree from today’s major and minor modes. (Each of the eight modes of the church-mode system consisted of the tones of the C Major scale- the white piano keys- but was limited to the range of one octave and both started and closed on one of four notes: D, E, F, or G).

- Tonality

In the simplest explanation of “key” and “tonality” arise from the use to the diatonic scale and from which seven of the twelve tones a composer chooses to start. A pianist running up a scale starting with a white C, hitting only the next seven white keys, will hear the familiar do, re, mi, fa, sol, la, ti, do. If he chose C as a starting point and creates a little tune using only these keys (singly or in chords), that tune will be in the “key of C.” Since the key of C consists of only white notes (unlike other keys), if he hits no black notes, he has been “wholly loyal to key.” He had not “abandoned” or “deserted” key. His work will be centered on that first note of the chosen scale, in this case the C. That C will be the “key note,” or common center, the “home tone,” the “supreme tone” of the composition. For some three hundred years in Western music, everything was built around the chosen key note and its relationship to other tones.

Melodies are traditionally centered on one specific **tone** (a steady periodic sound characterized by its duration, pitch, intensity <or loudness> and timbre <or quality>) that constitutes the starting place, the focal point, and the finishing place and to which other tones in the tune are related.

The term “tonality” refers to the relationship with a group of chords and harmonies which belong to one key. In the example composition, having sounded only the chords and harmonies belonging to the key of C, the composer has “established a feeling of tonality.” Now let’s assume the composer/pianist wants to write a second piece in another key. He returns to the keyboard and starts this time on a white G. To see how it sounds he runs up the white keys for that note, hitting all successive white notes through the next G. But the do, re, mi... sound doesn’t quite

work this time. One note is sour and “off key.” By experimenting, the pianist learns that he must substitute the black F-sharp for the white F in order to achieve the smooth do, re, me, fa, sol, la, ti, (do) sound. Once this substitution is made, he is functioning in the key of G, and a new tune picked out from this arrangement of notes would not sound like the one created in the key of C. Even though he is now working with six of the same seven tones of the key of C, the seventh is different. And having a new starting place – “G” instead of – “C” he now has a new central tone, or “tonic” and the to-and-fro between that new initial note and the other notes in the new scale will produce quite a different tonal sound than the one built around C.

By starting on any of the twelve piano notes, white or black, and by experimenting with black notes as substitutes, you can re-create from seven notes the familiar do, re, mi...scale, you will find that two black sharps are needed to produce the familiar scale when starting on D, three when starting on A, four when starting on E and five when starting on B. In each scale-and-key, the composer is working with different combination of notes – still seven out of twelve, but different starting points and different related other tones.

There is a significant issue of the psychological pull between the tonic (the first note of the chosen scale) and the fifth note up from it, called the “dominant.” The three-note chord starting on the tonic and including the third and fifth notes up is called the tonic chord. Most music written between 1600 and 1900 ends on the tonic chord for the key in which it is written. The relationship between the tonic and the dominant is the basic expression of tonality, and thus of agreeable sounds – of “consonance.”

In the late 1800s and early 1900s, several composers moved away from this emphasis on one tone, or tonality, and experimented with different combinations of sounds. Some of this music was extremely disagreeable to the ears of the time, even though present-day ears are accustomed to most of it.

- Dissonance/Consonance

When a composer does move away from the concept of tonality, of building everything around one ultra-important tone, there will be some “dissonance” in his work. For example, should our pianist/composer planning to work in the key of C have strayed and brought in black notes not from the seven that made up the scale that began on C, he would have heard jarring; “off-key” sounds and not longer would have been completely “loyal to key.” They might have been only slightly jarring, just a little dissonance (to add variety), or horribly jarring and “acidly dissonant” (to add originality). If, on the other hand, he had stuck with the seven white notes, he would not have been “chromatic.” A chromatic tone, or chord, is one that is not in the key of a composition; had he sounded any black note while working in the key of C it would have been a chromatic tone. (The term “chromatic” comes from the Greek word meaning “color”). Composers for hundreds of years have deviated from the chosen key and used such tones to give their works color and variety. The use of a few chromatic tones does not necessarily change the basic tonality of the piece, nor does some dissonance necessary disturb the listener.

Webster's defines dissonance as "a mingling of discordant sounds." In music specifically, Webster's adds, it is "a clashing musical interval." ("Interval" is the difference in pitch between two notes.) Some tones sound agreeable when played together and others do not. This is not a matter of personal opinion but of the actual meshing of vibrations-per-second of different tones. The opposite of dissonance is consonance. Some combination of notes are called "perfect" consonances, some "imperfect" consonance and some dissonance. And that is the way they sound when played together: perfectly agreeable, less agreeable and disagreeable. Then there is the full range of disagreeable-disagreeable in a disguised way, merely disagreeable, acidly or harshly disagreeable, wildly disagreeable and just plain awful. As noted, composers work some dissonance into their music to give it contrast and tension. Romantic composers, for example, consistently used chords built on tones that were not part of the piece's key. But several twentieth-century composers deliberately chose dissonance; they emphasized dissonance; they "honored" dissonance (Stravinsky, Bartok, and Hindemith). As a result, some of their music screeches on first hearing. A child who grows up hearing it and nothing else, of course, might not consider it screeching at all.

Why do composers of genius try to make unpleasant music? The answer is they don't consider it unpleasant. Rather, they want a little tension and have to go one step further than their immediate predecessors to do it. Dissonance was alive and well in Renaissance times, although Palestrina was a model for conservative and careful handling of it. Some of his contemporaries were considerably more dissonant. Mozart was more dissonant than they, Liszt more dissonant than Mozart and twentieth-century composers more dissonant than Liszt.

Many composers have experimented with the traditional tonal system, as noted above, with Mozart and Liszt. Examples of experimentation:

- Borrowed from folk songs and found "new" scales that had been seen in the country for hundreds of years (Bartok, Stravinsky)
- Microtones similar to those used in the Far East.
- Quarter tones as used in India or one-sixth tones.
- Some stuck with tonality (loyalty to tone) but broadened it to work in two keys at the same time, the result being "bitonality." (Ravel, Stravinsky, Bartok and Prokofiev).
- More than two keys at once - "polytonality." (Prokofiev, Bartok, Stravinsky).
- Expanded tonality by using all twelve semi-tones instead of seven but nonetheless centered their work on one selected "supreme" tone. The resulting music is not "in A Major" but is still "majorish." The key is still there but it is not as important. (Prokofiev, Bartok and Hindemith).
- Used scale made up of only whole tones. Debussy worked this way as he created Impressionism and veered away from traditional nineteenth-century music.
- "Atonal" using no key at all. One form of atonality was an entire new system called "twelve-tone serial music." This used the twelve traditional tones on the piano keyboard but rearranged them in a set order to be used repeatedly. The result was a series of totally

different chords and no center at all. Arnold Schoenberg invented and Stravinsky worked in this mode for a while.

- Evolution from Traditional Tonality to Modern Music

There are twelve different notes in Western music – C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B – though each note can appear at various different octaves: you can have a very high C, a very low C and a whole number of Cs between. This is why the piano keyboard displays a repeating 12-note pattern of black and white keys. Most passages of music, however, don't use all twelve of the available notes, instead focusing on a particular selection: a scale. There are many types of scale, but most music written between the times of Monteverdi and Mahler are based on two types – major and minor. And if a piece is based on the major scale that starts on the note D, for example, it is said to be in the “key” of D major.

Major and minor scales are the basis of tonality, not only defining how traditional melody and harmony work but also providing composers with an organizing principle. They aren't musical straitjackets, though: a piece may be based on the notes of a particular scale, but other notes, called chromatic notes, can be introduced, and though most pieces start and end in the same key, composers “modulate” to other keys in between.

In the nineteenth century, composers started using increasingly prominent chromatic notes and modulating to ever more “distant” keys. Their musical language became increasingly rich and complex – you only need to try humming along to Beethoven's *Grosse Fugue* to realize that chromaticism had come a long way since Mozart. The result was that music began to feel less secure and stable, and it became harder for the listener to predict what will happen next. Many composers such as Schubert, Liszt, and Chopin built on Beethoven's chromaticism, but it was Wagner - specifically with the opera *Tristan und Isolde* – who took tonality to the edge of breaking point, with music in which there are so many and such extreme modulation that it is very difficult to keep up. The famous “Tristan chord,” the first chord heard in the prelude and the musical seed of much of the rest of the opera, is the ultimate paradigm of tonal ambiguity: each time it is used it can lead the music into one of many different keys, creating a sense of moving towards ever-shifting harmonic goalposts.

Wagner's precedent was taken up by many composers such as Strauss, whose musical language is characterized by unpredictable changes of key – one can feel almost musically sea-sick listening to *Metamorphosen* – and Mahler, who exploited large-scale tonal ambiguity and sometimes ended symphonies in different keys to which they had begun. But for Schoenberg and Debussy, Wagner's language represented only a starting point.

In the first decade of the twentieth century Schoenberg abandoned the chromatic Wagnerian tonality of *Verklärte Nacht*, described by one critic as sounding as though “someone had smeared the score of *Tristan* whilst the ink was still wet,” and attempted to let his compositions



flow directly from the subconscious. But before long he began to crave for a structural principle to replace tonality, which he eventually found in his twelve-tone techniques.

While Schoenberg deliberately exhausted and then abandoned tonality, Debussy took a more evolutionary approach, gradually dissolving traditional scales and harmony in a beguiling evocative soundworld. Instead of seeking a replacement for the goal-oriented structures of traditional tonal music, Debussy placed priority on the moment, making sensation as important as ongoing development. In pieces like *Prelude a l'apores-midi d'un faune* and his opera *Pelleas et Mesliande* tonal scales and chords are present, but not consistently and not used in a traditional way. This evolution in tonality is outlined more in the sections on Modern Music.

- Tone Color (Timbre – “Tamber”)

Each instrument in classical music had its own tone color, or timbre. Timbre is the physical sound produced by individual instruments and combinations of instruments. Timbre is largely determined by the boundary conditions of the instrument and by the nature of the spectrum of the overtones of the specific instrument. Timbre is best recognized during the “attack” portion of the playing (initiation of a note) when the overtone spectrum can most clearly be heard.

Instruments are classified by how they initiate and maintain sound. There are five such major classifications:

- 1) Stringed – Produce sound by bowing or plucking.
- 2) Woodwind (or wind) Initiate and maintain their sound when air is blown into a generally cylindrical instrument.
- 3) Brass produce sound that occurs when a flatulent burst of air goes through several feet of tubing to emerge mellow and only vaguely metallic sound at the other end.
- 4) Percussion – Initiate and maintain sound by striking, scraping, rattling, or mashing one object against another.
- 5) Keyboards – Constitute a problematic classification because, properly classified, the harpsichord would be a plucked string instrument, the piano would be a percussion instrument and the organ would be a wind instrument.

The stringed instruments are those of the violin family, which consists of four instruments. The family has a range of 5 octaves which is the basic range of the human voice: soprano, alto, tenor and bass (SATB):

The Violin is the soprano voice and it sounds like all emotion.

The Viola corresponds to the alto voice and sounds like gloomy melancholy.

Violoncello (cello, for short) is second only to the violin in terms of its lyric capabilities and range of nuance. It corresponds to the tenor voice. It also sounds like all emotions, but more masculine than a violin.

Bass, like the viola, generally plays a supportive or background role.

The three generic grouping of instrumental genres:

1. Solo for one instrument.
2. Chamber work – for two or more instruments in which there is only one player per part.
3. Orchestral work – for multiple instruments in which at least one part is doubled, meaning that two or more instruments are playing the same part (the same music).

- Piccolo Wild kind of gaiety
- Oboe Rustic kind of gaiety, also pathos
- Trumpet Bold, martial
- Tuba Power, possible brutality
- English horn Dreamy, melancholy
- Clarinet Eloquence and tenderness, in the middle range

Orchestration involves working tune-colors and the volume of the various instruments, their ranges, how they sound together and even technical things as how quickly they can be played. During the Romantic period, composers concentrated more on tone color because of a shift from “pure” or “absolute” music to “program” music – music that told a story or portrayed a mood or an event that was actually described by the composer. Classicists wrote “pure” or “absolute” music – music for music’s sake.

- Form

An architectural form is chosen by the composer. Some kind of structure is needed: the notes that produce melody, rhythm and texture. Each period of music has a particular form that reflects the times, the state of musical knowledge, the skills and objectives of the musicians, the development of the instruments and the tastes of the audience.

These structures may be rigid or free. The basic law of structure in music, whatever the form, is repetition and contrast – “unity and variety.”

Music structure is similar to a long novel:

<u>Novelist</u>	<u>Composer</u>
books	movements
chapters	sections
paragraph	subdivision
sentences	musical ideas (motive)
words	notes

The letters A and B are used as names for sections. The sections may be in two-part form, which are called binary or in three-part called ternary.

In a composition written in two-part form, each section might be repeated. A careful listener might hear Section A, then Section A again, followed by Section B and then B again: A-A-B-B. In the two-part form, Section B often is merely a rearranged version of Section A. This kind of

two-part form played a big role in music between 1650 and 1750. The seventeenth century suite was made up of four or five such works, each in a specific dance form such as the allemande, courante, saraband or gigue.

In three-part form, the composer typically presents Section A, Section B and then Section A again: A-B-A. Unlike Section B in the two-part form, this B section contrasts distinctly with A. The second A might then be an exact repetition of the first or a variant of it. If we chose to add another A to an AB form, but this time with variation we would have the form **ABA'**. (The ', or prime, is used to indicate variation).

Repetition of one kind or another has dominated classical music from the onset. There are five different categories of repetition in musical structures: exact repetition, symmetrical repetition, repetition by variation, repetition by fugal treatment, and repetition through development.

Two-part and three-part forms are examples of exact and symmetrical repetition, respectively; the passacaglia and the chaconne of repetition by variation; the fugue, concerto grosso, chorale prelude, motet, and madrigal of repetition by fugal treatment; and the sonata of repetition by development.

There are dozens of these “fundamental” forms, from the symphony to something called “theme and variation,” as well as “free” forms such as the prelude and the symphonic poem. The term “form” also includes such vocal forms as the opera, oratorio, mass and cantata.

## 2) **Musical Periods, Characteristics, Forms and Composers**

### Periods of Western “Classical” Music:

- Ancient:
  - Egypt
  - Greece
  - Rome
- Early:
  - Medieval 500-1400
  - Renaissance 1400-1600
- Common Practice:
  - Baroque 1600-1750
  - Classical 1750-1820
  - Romantic 1780-1910
- Modern and Contemporary:
  - Modern and High Modern
  - 20<sup>th</sup> Century
  - Contemporary and Postmodern
  - 21<sup>st</sup> Century

## 1) Classical (Ancient Egypt, Greece and Rome)

### a) Egypt:

- Archaeologists have found substantial evidence showing music as a rich part of Egypt's cultural history.
- In the Old Kingdom (2686–2181 BC), there is evidence of the beginnings of music. The three instruments that appear most prominently in picture are pipes resembling the clarinet, end-blown flutes and the harp. Hieroglyphics indicate the presence of singers and dancers.
- The Middle Kingdom (2133–1786 BC) brought about some advancements including the first scene of the lyre.
- In the New Kingdom (1580-1085 BC) the lute and lyre appear more often. Music is used for liturgical songs and there is also evidence of different types of singing such as responsorial.
- After the conquest of Alexander the Great, the Greeks adopted some aspects of Egyptian music. Egypt's music was later greatly influenced by the Arab tradition.

### b) Greece:

- Music was everywhere in ancient Greece and was incorporated into every aspect of society and daily life from religious rituals to private ceremonies and public events.
- Music in Ancient Greece was an integrated art form that permeated society and embodied cultural values. Music was often associated with drama. Creators of opera believed they were recreating the environment and techniques of ancient Greek drama.
- The Greek culture was essentially humanistic. They viewed music as something magical, capable of changing the face of nature, the hearts and souls of people.
- The Ancient Greek doctrine of ethos attributed ethical powers to music and claimed that music could affect character. Although Western music and culture have changed, the doctrine of ethos still holds significance as a piece of Western musical heritage.
- Only about 40 fragments of ancient (pre-Christian) music have survived.
- Euripides (480-406 BCE; Greek) - wrote *Orestes* 408 BC.
- Seigilos (1<sup>st</sup> century CE; Greek) - wrote *Spitaph* in the 1<sup>st</sup> century CE.

### c) Rome:

- The Romans adopted the musical models of ancient Greece.
- In spite of lack of music originality, the Romans enjoyed music greatly and used it for many activities. It was also used in religious ceremonies. The Romans cultivated music as a sign of education. Music contests were common and attracted a range of competition, including Nero himself who once traveled to Greece to compete himself.

## 2) Middle Ages (500-1450/1500) (See the detailed description in the **First Addendum**)

- The last Roman emperor, Romulus Augustulus abdicated in 476. Attila died in 453. Both of these roughly mark the beginning of the Middle Ages

- Christopher Columbus was born in 1450 and discovered America in 1492, he died in 1506. This marked the end of the Middle Ages and led into the Renaissance.
- The Early Medieval Music (500-1150).
- The High Medieval Music (1150-1300).
- The Late Medieval Music (1300-1450).

a) Introduction:

The void created by the decline of Roman municipal authority was filled, to a degree, by the Roman Catholic Church. Music was dominated and controlled by the church. Because of this early domination, sacred music was the most prevalent. According to church dogma: music served religion; vocal music was best suited for worship; and outright pagan and Jewish influences were rejected. This dogma can be categorized as:

- Music is “beautiful” and is only useful if it reminds the listeners of Divine and perfect beauty.
- Music must teach Christian thoughts. Nonvocal music cannot do this. Therefore, strictly instrumental music must be rejected.
- Large choruses, “bright” melodies and dancing are associated with pagan festivals. These must be all rejected.

The role of music in the early medieval Church was twofold. It was used to create a mood conducive to long hours of formal services, to make them more impressive and more solemn. The medieval Church saw music not as a humanistic pursuit (opposite of the Ancient Greeks) but rather as a tool of ceremony and ritual. The music of the early medieval Church is today generically referred to as plainchant. It is called plainchant because it is unadorned and unaccompanied, consisting of a single unaccompanied melody line, a musical texture called monophony.

During the Middle Ages, prayers and religious statements were set to more than 3,000 melodies and sung in Gregorian chant (plainsong or plainchant). Beginning with Gregorian Chant, sacred music slowly developed into a polyphonic music called organum performed at Notre Dame in Paris by the twelfth century (1100s).

During the 14<sup>th</sup> century (1300s), Western music diverged from the medieval Church’s primary ritual use and ceremonial view and moved back toward a more humanistic art that could be consumed for personal edification and/or amusement. Therefore, secular music flourished, too, in the hands of the French trouvères and troubadours, until the Middle Ages culminated with the sacred and secular compositions of the first true genius of Western music, Guillaume de Machaut (1300-1377).

b) Characteristics:

Medieval music was both sacred and secular. During the earlier medieval period, the liturgical genre, predominantly Gregorian Chant, was monophonic. Polyphonic genres began to develop

during the high medieval era, becoming prevalent by the later 13th and early 14th century. The earliest innovations upon monophonic plainchant were **heterophonic**. This was a texture, characterized by the simultaneous variation of a single melodic line. Such a texture can be regarded as a kind of complex monophony in which there is only one basic melody, but realized at the same time in multiple voices, each of which plays the melody differently, either in a different rhythm or tempo, or with various embellishments and elaborations.

Polyphony began as an unwritten accompaniment of plainchant. The brevity and ambiguity with which medieval authors described contemporaneous practices often make it difficult to reconstruct the timing of developments. Polyphony is the simultaneous sounding of more than one melody. It began as an elaborator of plainchant. It served as a means of increasing the splendor and solemnity of church services from the ninth century (800s) until well into the thirteenth (1200s). The invention of polyphony was undoubtedly the most significant event in the history of Western music. Once the concept had been accepted, organization of vertical (harmonic) dimension of music became a major preoccupation of theorists and composers.

The development of Organum, expanded upon plainchant melody using an accompanying line, sung at a fixed interval, with a resulting alternation between polyphony and monophony. The principles of the organum date back to an anonymous 9th century tract. A number of treatises on music have survived from the Middle Ages, many of them unsigned. In the nineteenth century, a musicologist edited and published them, designating the anonymous ones as Anonymous 1, Anonymous 2, Anonymous 3, etc. Anonymous 4 is the most important of these treatises, as it not only describes compositional style and music practice during the golden age of music at the Cathedral of Notre-Dame in Paris around the turn of the thirteenth century, but it also gives us the names of master composers Leonin and Perotin, and attributes individual works to each of them.

Of greater sophistication was the **motet**, which developed from medieval plainchant and would become the most popular form of medieval polyphony. While early motets were liturgical or sacred, by the end of the thirteenth century the genre had expanded to include secular topics, such as courtly love. During the Renaissance, the Italian secular genre of the **Madrigal** also became popular. Similar to the polyphonic character of the motet, madrigals featured greater fluidity and motion in the leading line.

During the Medieval period, the foundation was laid for the notational and theoretical practices that would shape western music into what it is today. The most obvious of these is the development of a comprehensive notational system. The concepts of the composer and of composed music emerged during the 10<sup>th</sup> (900s) and 11<sup>th</sup> (1000s) centuries due to the invention (in the 9<sup>th</sup> century (800's) of the music notation). From the standpoint of composition, the invention of composed polyphony was the Big Bang. In creating music featuring two or more simultaneous melodic parts, a specialist had to make all sorts of compositional decision regarding harmony and coordinated rhythm that didn't have to be

made in the creation of plainchant. Composed polyphony also required the universally understood system of music notation.

c) Vocal Genres:

- **Mass** - The most solemn ritual of the Catholic Church is the Mass, a daily service with two categories of prayers: **the Proper** (texts that vary according to the day) and **the Ordinary** (texts that remain the same for every Mass).
- **Plainchant** - Lovely and intriguing, chant is single-melody, monophonic music (with no harmonic accompaniment), without regularly accented rhythm and without sharp variation in loudness and softness. The early Christian church derived their music from existing Jewish and Byzantine religious chant. The many hundreds of melodies are defined by one of the eight Greek modes, some of which sound very different from the major/minor scales our ears are used to today. The melodies are free in tempo and seem to wander melodically, dictated by the Latin liturgical texts to which they are set. As these chants spread throughout Europe, they were embellished and developed along many different lines in various regions and according to various sects. It was believed that Pope Gregory I (reigned 590-604) codified them during the sixth-century, establishing uniform usage throughout the Western Catholic Church. Although his actual contribution to this enormous body of music remains unknown, his name has been applied to this music, and it is known as **Gregorian Chant**. Gregorian chant remains among the most spiritually moving and profound music in Western culture. Many years later, composers of Renaissance polyphony very often used plainchant melodies as the basis for their sacred works. The category of plainchant constitutes the largest body of published music in the repertoire of the West.
- **Notre Dame organum** - The **Paris Cathedral of Notre Dame was a center for organum, the earliest type of polyphony**, with two-, three-, or four-voice parts sung in fixed rhythmic patterns (rhythmic modes). Preexisting chants formed the basis for early polyphony, including organum and the motet. Sometime during the 800's, music theorists in the Church began experimenting with the idea of singing two melodic lines simultaneously at parallel intervals. The resulting hollow-sounding music was called **organum** and very slowly developed over the next hundred years. By the 1000's, one, two (and much later, even three) added melodic lines were no longer moving in parallel motion, but contrary to each other, sometimes even crossing. The original chant melody was then sung very slowly on long held notes called the **tenor** (from the Latin tenere, meaning to hold) and the added melodies wove about and embellished the resulting drone. This music thrived at the Cathedral of Notre Dame in Paris during the 1100's and 1200's and much later became known as the **Ars Antiqua**, or the "old art."
- The two composers at Notre Dame especially known for composing in this style are **Léonin (fl. ca. 1163-1190)**, who composed organa for two voices and his successor, **Pérotin (fl. early 13th century)**, whose organa included three and even four voices. Pérotin's music is an excellent example of this very early form of polyphony, as can be heard in his setting of **Sederunt Principes**. This music was slowly supplanted by the smoother contours of the polyphonic music of the fourteenth century, which became known as the **Ars Nova**.

- Troubadour music - Popular music, usually in the form of secular songs, existed during the Middle Ages. This music was not bound by the traditions of the Church, nor was it even written down for the first time until sometime after the tenth century. Hundreds of these songs were created and performed (and later notated) by bands of musicians flourishing across Europe during the 12th and 13th centuries, the most famous of which were the French **trouvères and troubadours**. The monophonic melodies of these itinerant musicians, to which may have been added improvised accompaniments, were often rhythmically lively. The subject of the overwhelming majority of these songs is love, in all its permutations of joy and pain.

e) Instrumental Genres:

- Purely instrumental music also developed during this period both in the context of growing theatrical tradition and for court consumption. Dance music, often improvised around familiar tropes (a work, phrase, or image used in a new and different way in order to create an artistic effect), was the largest purely instrumental genre. Instrumental music was generally improvised, performed by ensembles of soft (**bas**) or loud (**haut**) instruments.

f) Composers/compositions:

- **Ave Maris Stella** (Latin, "Hail Star of the Sea") is a plainsong Vespers hymn to Mary. It was especially popular in the Middle Ages and has been used by many composers as the basis of other compositions. The creation of the original hymn has been attributed to several people, including Bernard of Clairvaux (12th century), Saint Venantius Fortunatus (6th century) and Hermannus Contractus (11th century). The text is found in 9th-century manuscripts, kept in Vienna and in the Abbey of Saint Gall.
- **Hildegard of Bingen** (1098-1179) was a German writer, composer, philosopher, Christian mystic, Benedictine abbess, visionary, and polymath. Elected a *magistra* by her fellow nuns in 1136, Hildegard founded the monasteries of Rupertsberg in 1150 and Eibingen in 1165. One of her works as a composer, the *Ordo Virtutum*, is an early example of liturgical drama and arguably the oldest surviving morality play.
- Niedhart von Reuenthal (1190-1240)
- Le'onin (1163-1190) – **Alleluia Pascha Nostrum** (1200) - florid organum.
- Pe'rotin (1170-1236) – **Sederunt Principes**.
- Alfonso el Sabio (1221-1284)
- Adam de la Halle (ca. 1237-ca. 1286).
- Philipe de Vitry (1291-1361) – French.
- Guillaume de Machaut (1300-1377) - French.
- Francesco Landini (1325-1397) - Italian
- John Dunstable (1390-1453)
- Guillaume Dufay (1400-1474) - Italian
- Gillis Binchois (1400-1460)
- Johannes Ockeghem (1420-1497)



- Antoine Busnois (1430-1491)
- Johannes Tinctoris (1435-1511)
- Loyset Compere (1445-1518)
- Jacob Obrecht (1450-1505)
- Jean Mouton (1459-1522)
- Juan de Anchieta (1462-1523)
- Francisco de Penalosa (1470-1528)
- Bernard de Cluny
- Henri Gillis de Pusieux
- Philippe Royllart
- Andreas De Florentia - Italian
- Johannes De Florentia - Italian
- Richard Loqueville - Italian
- Hugo De Lantins – Italian
- Jean Haucourt – Italian
- Estienne Grossin – Italian
- Soursby
- John Pymour
- Francois Lebertoul
- Leonel Power
- Pycard
- P Des Molins
- Llibre Vermel – Spain
- Bernard of Clairvaux (12th century)
- Saint Venantius Fortunatus (6th century)
- Hermannus Contractus (11th century)

### 3) Renaissance (1450-1600)

#### a) Introduction:

Church music dominated music in the early renaissance; vocal music dominated church music; and the mass dominated vocal church music. 1450 is a rough starting point and is one year before Christopher Columbus was born. Early Renaissance music was centered in France and Belgium but eventually shifted to Italy.

The humanist Greek idea of music was later taken to heart by the Renaissance composers, who sought to create more expressive and meaningful music based on what the ancient Greek writers and philosophers claiming their music was capable of doing (ethos). Many important influential church officials also wanted the Church's sacred music to employ a more emotionally immediate vocabulary than that of earlier times. Those who read ancient literature asked themselves why their contemporary music did not move them as claimed by the Greeks.

At the beginning of the Renaissance, there were profound regional differences in tuning and variations in the kinds of pitches and pitch relationships across Western Europe. By the end of the Renaissance, tuning systems and harmonic practice had gone a long way toward standardization. While the tonal system was perfected during the Baroque era, it was “invented” during the Renaissance, as composers and theorists reexamined the work of Pythagoras. Pythagoras discovered that the simpler the mathematical ratio between two vibrating bodies, the more blended (consonant) the relationship between the sounds they produce. This led to the development of harmony and tonality.

One of the most significant developmental changes in music was movement beyond the church and into the home. Music became an audience-participation activity. Performers were highly skilled in a range of instruments, importantly the long-necked, straight plucked lute. The viol was the predecessor of the violin and the recorder was the favorite woodwind. There were also trumpets and trombones. Organs were central to sacred music and keyboard instruments included the clavichord and the harpsichord (in Germany the keyboard was called the clavier). In some ways, Renaissance music shares traits with Classical: clarity and balance, with pleasant, sweet sounds. The rise of the printing press in the 1500's caused music composition to be scattered through Europe. The major formal advance of Renaissance music was the development of polyphony.

b) Characteristics:

While the music of the fourteenth century (1300s) is fairly obviously medieval in conception, the music of the early fifteenth century (1400s) is often conceived as belonging to a transitional period, not only retaining some of the ideals of the end of the Middle Ages (polyphony), but also showing some of the characteristic traits of the Renaissance (such as the international style developing through the diffusion of Franco-Flemish musicians throughout Europe).

Music historians do not agree on when the Renaissance era began, but 1400 is a useful marker, because it was around that time that the Renaissance came into full swing in Italy. Most historians agree that England was still a medieval society in the early fifteenth century (1400s).

At a time when the overwhelming bulk of all composed music was vocal, the composers of the 15<sup>th</sup> century (1400s) came to realize that the expressive message of the music lay in the words. Therefore, expression in music was indelibly tied to clear vocal articulation: the rise and fall of melody and musical rhythms should be a function of the verbal articulation, the better to project the words clearly. Along with this doctrine of articulation was the developing of the idea that the music itself should reflect and intensify the actual meaning of the words, a process called word painting. The Renaissance expressive notions of clear vocal articulation and word painting found their ultimate manifestation in the Mass and the

madrigal, the two most important musical genres in the late 16<sup>th</sup> century. The greatest composers of the Renaissance: Josquin des Prez (1450-1521) and Giovanni Pierluigi da Palestrina (1525-1594) were also the greatest composers of Mass.

In 1517, Martin Luther posed his Ninety-five Theses on a church door in Wittenberg, leading to the Protestant Reformation. The Counterreformation occurred following the Council of Trent from 1545-1563. The Council objected to the increasingly secular and personally expressive nature of that 15<sup>th</sup> (1400s) and early 16<sup>th</sup> century (1500s) church music. The next generation of church composers, with Palestrina in the lead, managed to create a new sort of sacred music that found acceptance with the Council's pronouncements. However, for the most part, the council's dictates tended to stifle innovation in church music and resulted in innovation being lavishly applied to the secular music of the late 16<sup>th</sup> century, most notably on an emerging genre called the madrigal.

English manuscripts include the **Worcester Fragments**, the **Old St. Andrews Music Book**, the **Old Hall Manuscript**, and **Egerton Manuscript**. Specific composers who are considered transitional between the medieval and the Renaissance include: **Zacara da Teramo, Paolo da Girenze, Giovanni Mazzuoli, Antonio da Cividale, Antonius Romanus, Bartolomeo da Bologna, Roy Henry, Arnold de Lantins, Leonel Power, and John Dunstaple**.

c) Vocal Genres:

- **Mass** – Although the Renaissance was its golden age, composers have written masses over the centuries (Bernstein wrote one for the opening of the Kennedy Center; Mozart and Vaughan Williams as well as Verdi composed masses; Bach's Mass in B Minor is one of the best works of art in western history). The form of the mass is divided into two parts, the Ordinary, which is always the same, and the Proper, which varies on different occasions. The Ordinary consists of several set sections and for centuries the music for each consisted first of Gregorian-chant melodies and then of a second melody built on them in polyphonic style. The 5 sections of the Ordinary are the: Kyrie, Gloria, Credo, Sanctus and Agnus Dei:
  - Kyrie: Lord have mercy upon us; Christ have mercy upon us; and again, Lord have mercy upon us.
  - Gloria: Glory be to God on high – known as the hymn phrase.
  - Credo: Confession of faith – I believe in one God, the omnipotent Father.
  - Sanctus: "Sanctus, Sanctus, Sanctus" or "Holy, holy, holy" and ends with Hosanna in excelsis (Praise in the highest and the Benedictus) (Blessed is He so cometh in the name of the Lord).
  - Agnus Dei: Lamb of God who taketh away the sins of the world – which is sung 3 times.
- **Motet** – Popular in various forms over several centuries, the motet was essentially a song – unaccompanied choral composition based on Latin text and performed in Catholic services. The number of parts varied from 2-6 with the voices singing simultaneously different phrases and melodies.

- Madrigal – The most important genre of secular music in the late Renaissance. A secular song or an unaccompanied setting of a poem, usually with 5-6 parts. It resembles a motet and can be considered its secular counterpart, though freer in form. As time passed, the madrigal became longer and more personally expressive, not unlike a short opera. The expressiveness was based on word-painting and directly led to the development of opera.
- Chanson – French for “song;” the French equivalent of the Italian madrigal. In renaissance times, it was a polyphonic secular song usually dealing with love and often performed with one voice and several instruments.
- Pastoral – The style of dramatic love poetry that dominated Italian theatre in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. Feature sylvan (located in the woods of forest) settings and mild love adventures, usually ending happily.

d) Instrumental Genres:

- Dances – Instrumental music was not as widespread in the Renaissance as vocal. Several dance forms popular in the French court were the Pavane, a stately, slow and dignified dance; the Galliard, a more lively dance that frequently followed the Pavane in court, and the Branle, a popular round dance usually accompanied with singing.
- Sonata – In the Renaissance, was simply a composition for instruments rather than voices.
- Ricercar – an instrumental composition in counterpoint, with several voice-parts imitating the melody in turn. Usually written for organ.
- Intermezzo/Intermedio – Developed alongside the madrigal. A class of sixteenth-century musical compositions presented between the acts of spoken plays. Many became more interesting than the plays in which they were inserted. The intermezzo/intermedia is an important forerunner of opera.

e) Composers:

- Loyset Compere (1440-1518)
- Hayne va Ghizeghem (1445-1476)
- Josquin Desprez (1450/55-1521) – Born in Flanders (Belgium)
- Heinrich Isaac (1450-1517) – Born in Flanders
- Pierre de la Rue (1452-1518)
- Jacques Barbireau (1455-1491)
- Antoine Brumel (1460-1520)
- Marco da L’Aquila (1480-1538)
- Clement Janequin (1485-1558)
- John Taverner (1490-1545)
- Adrian Willeart (1490-1562)
- Claudin De Sermisy (1490-1562)
- Pierre Passereau (1490-1547)
- Johannes Ghiselein (Verbonnet) (1491-1507)
- Anon (1500)
- Enrique Valderrabano (1500-1557)

- Henry Fresneau (1500-1545)
- Thomas Tallis (1505-1585)
- Alonso Mudarra (1510-1580)
- Clemens Non Papa (1510-1555)
- Pierre Certon (1512-1572)
- Cipriano De Rore (1515-1565)
- Giovanni Pierluigi da Palestrina (1525-1595)
- Claude Le Jeune (1527-1572)
- Jacobus de Kerle (1531-1591) – Born in Flanders
- Pietro Paolo Borrono (1531-1549)
- Guillaume Costeley (1531-1606)
- Roland de Lasus (1532-1594)
- Giaches De Wert (1525-1596)
- William Byrd (1537-1623)
- Anthoine De Bertrand (1540-1581)
- Jean Castro (1540-1600)
- Tomas Luis de Victoria (1548-1611)
- Pierre Certon (?-1572)
- Orazio Vecchi (1550-1605)
- Luca Marenzio (1553-1599)
- Giovanni Gabrieli (1557-1612)
- Adriano Banchieri (1558-1697)
- Carlo Gesualdo (1561-1613)
- Hans-Leo Hassler (1562-1612)
- John Dowland (1563-1626)
- Sigismondo D'India (1580-1629)
- Orchesographie D'Arbeau (1588)
- Pierre Phalese
- Adrian Le Roy
- Crespel

#### 4) Baroque (1600-1750)

##### a) Introduction:

1600 is the starting date because the first surviving work in opera was performed in Florence, Italy this year. 1750, about 150 year later Johann Sebastian Bach died in Leipzig. The word “baroque” comes from the Portuguese word “barollo: meaning “a pearl of irregular shape and/or irregular color. By the 1920s, the term lost its unfavorable connotations and come to refer to the flamboyant, extravagant, and detail are and music of this period. This era has also been called the age of science and reason because of the increasingly secularization, scientific investigation and intellectual rationality that occurred.

Rationality governed the complexity of the world manifested in art that celebrated detail controlled by symmetry. Baroque music is about expression exuberance and surface extravagance carefully tempered and controlled by rhythm, a systematic approach to harmony; and symmetrical musical forms.

The Baroque era can also be divided into the following sub-periods:

Early Baroque - 1600-1650 - Period of experimentation

Mid-Baroque – 1650-1700 – Period of solidification

High Baroque – 1700-1750 – Transcendence, as marked by the music of JS Bach (also a new era of experimentation begins and ultimately leads to Classicism)

The decreasing power of the Church gave rise to the “absolute monarch” with the greatest example being Louis XIV (1643-1715). The magnificence characteristic of so much Baroque era music is testament to its usefulness as a propaganda tool. Opera and the other performing arts were owned by the French state and were used as a propaganda tool. This gave rise to many of the unique aspects of French opera and music. In response to the extravagance of Louis’s court, the “French overture” was invented by Jean-Batiste Lully.

This was the first period in which instrumental music was as important as vocal music and a period in which opera emerged – not only poems but entire dramas were set to music. Instrumental interludes are sometimes played at different points in the opera. The merging of music and drama actually began in ancient Greece. It was revived in the 1590’s when a group of noblemen in Florence called the Cammerata set some Greek plays to music. It was the Camerata of Florence who invented the recitative type of single-line vocal music with the melodic line following the natural intonation of speech, rising and falling with the actor’s voice.

Madrigals continued in popularity, in fact, opera was an outgrowth of madrigals. While a madrigal is about its words, which are illustrated by “word painting,” an opera aria is about the feelings behind those words, interpreted and intensified musically by the composer. An operatic aria is the equivalent of a soliloquy in a stage drama. At best, a four-, five-, or six-voice madrigal can evoke only generalized emotions, an operatic aria is about a person, a character and his or her emotions, a character on whom we focus as an individual.

Opera recognized and celebrated the emotion felt by an individual to a degree entirely new in post-ancient European music. The large instruments ensemble called the orchestra; the genres of concerto and symphony, oratorio and church cantata; the perfection of the tonal system; the ensemble-within-an-ensemble known as the basso continuo; and, most important, the cultivation of emotional expression, of feeling, in vocal and instrumental music all can trace their origins back to the invention of opera.

Renaissance instrumental music was about dance first and music second. Collections of dance constitute the great bulk of instrumental music before the Baroque period. The

Baroque era instrumental music, conceived for its own sake with syntax of its own began to be cultivated as an art form equivalent with vocal music. The syntactical elements of the era's music had become substantial enough that they could, by themselves, create a viable musical experience without the need for text or voices. In vocal music, it's the poetic structure of the words being set that almost invariably determines for, the structure, of the piece of music that results. An essential step in the emergence of instrumental music during the Baroque era was the development of instrumental musical forms. Unlike vocal music, which is bounded by words, instrumental music is bounded only by time. These Baroque instrumental forms offered a shared, comprehensible common ground between composers and their audiences, similar to the commonly shared knowledge of the rules of baseball or football. See the below outline of some of these structures and forms of instrumental music.

The 1600's also saw the emergence of two dominant compositional styles: Italian style and German style.

Italian:

- Outgrowth of Latin vocalism creating the vowely character of Italian that lends itself to melismas.
- An outgrowth of Church plainchant.
- Essentially homophonic consisting of a melody and accompaniment, the perfect example being opera.
- Preference for melodic directly as opposed to ornamental complexity of polyphony and harmony of the German style.

German:

- Outgrowth of German-language religious music of the Lutheran community. Hymns and chorals became the backbone, in no small part due to Martin Luther, himself.
- The German language feature fewer vowels and more explosive consonants. The music is more syllabic, meaning one pitch per syllable.
- The complex polyphonic and harmonic instrumental music was cultivated on pare equal to that of vocal music.

b) Characteristics:

Rhythm: strong, energetic, steady and repetitive.

Melody: Jam-packed with elaborate, energetic, continuously expanding melody. Not generally tuneful, due to the ornamental devices.

Texture: Counterpoint/polyphony was very popular. Single-melody homophony needed for clear understanding of vocal work in opera. The voice melody could not be polyphonic in order that the words could be understood. However, this thematic melody was accompanies by a base-line and inner voices melodies.

Harmony: was separated from melody leading to more detailed attention paid to each.

Tempo and Dynamics: Composers started indicating tempo for the first time: Adagio/Allego.

Tonality: Pieces first began to have a key identification (major and minor) as the Baroque composers put more emphasis on the tonal center than the late-Renaissance.

Orchestral and Instrumental color: For the first time composers were assigning separate parts to the instrument groups. This opened the way for the later development of tone color.

Structures in Baroque instrumental music include:

Motive: A motive is a brief succession of notes from which melody grows, through the process of repetition, sequence and transformation. Notes clumped together create “motives,” which are then manipulated to create a complete melody.

Tune: A special sort of melody in which there is a clear beginning, middle and end – a melody with a property of lyricism. A lyric melody is one that is vocally conceived. All tunes are melodies but not all melodies are tunes.

Theme: The principal musical idea in a given section of music. It can be a tune, a motive, a harmony or it can even be just the sound, e.g., the timber of an instrument.

Conjunct/Disjunction Melody: Conjunct: the pinches of a melody are close together. Adjacent notes are never more than a scale step away from the next creating a smooth contour. Disjunct: adjacent notes are anywhere from 2.5 to a full octave from one another. The effect is a jagged contour.

c) Forms:

- Ritornello Form -

The ritornello was used in the fast movements of baroque concertos. The entire orchestra (in Italian, tutti) plays the main ritornello theme, while soloists play the intervening episodes. The Baroque Ritornello was the predecessor to the Classical rondo form. While Rondo form is similar to ritornello form, it is different in that ritornello brings back the subject or main theme in fragments and in different keys, but the rondo brings back its theme complete and in the same key.

d) Vocal Genres:

1. Opera – (Generally dated to have begun in 1600 and referred to as: “speaking in melody”). This was the form that advanced the most in the Baroque. Despite it being stilted, it was the starting point of later opera.
- Oratorio – A major choral composition on a religious subject with solo singers, a chorus and an orchestra, but without action, costumes, or scenery. It is based on a dramatic story from scripture and can be thought of as a multi-act religious opera performed as a concert.
- Motet – Was established in the Renaissance as a form of sacred choral music. It is a cantata featuring an unaccompanied ‘A cappella’ chorus.
- Cantata – A shorter choral work than the oratorio; it can be either religious or secular. It is based on a continuous text and had a number of movements, including arias, recitative, duets and choruses (similar to opera).
- Magnificat – A Latin-language cantata based on the Canticle of the Virgin, from Luke.



- Passion – Closer to the oratorio than cantata in size and form. It was based on the New Testament story of Jesus from the Last Supper to the Crucifixion and based on one of the four Evangelists.
- Mass – Musical setting for the solemn religious service of the church, although the Protestant Reformation did away with much of the Latin form (the shortened version features only the Kyrie and Gloria). Soloists, chorus, organ and orchestra can participate.
- Chorale Prelude – This is actually an instrumental form but with a vocal godfather. The Chorale is German in origin, the twin of the Protestant hymn introduced by Martin Luther to involve the congregation. A chorale prelude is a short piece, written for the organ to be played as a prelude to the singing.

e) Instrumental Genres:

The orchestra, as we know it today, is a creation of Baroque opera. Up to the Baroque, only rarely were works composed specifically for orchestra outside the opera house. Many of the most important types of Baroque orchestral music grew directly out of operatic practices, including the overture, the orchestral suite and the concerto.

- French Overture - This is a musical introduction that always preceded a musical stage work. It is royal and magnificent designed to create a formal welcome to the king. The first part is characterized by sweeping scales; a slow and plodding tempo and dotted rhythms. The second part is characterized by imitative polyphony and a faster tempo.
- Orchestral Suite – The structure of a suite for the Baroque orchestra. This is as close as Baroque composers came to the not-yet-invented symphony.
- Suite Structure – A major Baroque instrumental work which was a combination of several different **dance forms**, usually in a set succession and in the same key. The first 3 movements often consisted of 3 separate dances: an **allemande**, (a serious piece, usually moderately fast) a **courante** (which was more rapid) and a **sarabande** (a slow melody form Spain). Following the sarabande were 2 or 3 more movements in other dance forms: **minuet**, **gavotte**, **bourree**, **riguadon**, **loure** or **air** each with a different musical construction. The last movement was usually a **gigue**.
- English and French Suites – Names of groups of pieces composed by Bach. Surface characteristics of the English Suites strongly resemble those of Bach's French Suites and Partitas, particularly in the sequential dance-movement structural organization and treatment of ornamentation. The English suites were composed for an English nobleman, while the French suites were based on a specific dance-suite tradition of French lutenists that preceded it.
- Partita - Originally the name for a single-instrumental piece of music but later German composers (notably Johann Sebastian Bach) used it for collections of musical pieces, as a synonym for suite. Bach's Partitas are very rarely called the "German Suites", in analogy with the national naming of the English and French Suites. His Partita No 2, in D Minor for solo violin that concludes with his 5<sup>th</sup> movement Chaconne is commonly considered the apex of western art.

- Suites and Stylized Dance Music – Dance music that appeared in Baroque French opera was typically condensed into “suites” and published and performed separately from the related stage performance. The work “suite” means literally “a sequence” or “a series” and a “dance suite” is a sequence or series of dances extracted for a larger production. Stylized dances are instrumental works based on the characteristic rhythms and moods of various dances, intended for listening rather than dancing. Collection of such stylized Baroque dances for keyboard, cello, violin or lute were called partitas or suites and these scored for orchestra were called orchestral suites. Baroque dance music, real or stylized, will invariably be homophonic in texture. No matter where these dances originally came from – Italy, Spain, Sicily, Germany or England, the French perfected them. Given their brevity, short dances such as the minuet were paired by type: in both the ballroom and the stylized dances, two minutes would be played back to back in order to stretch things out. This necessitated a thematic closure – consequently any dance that’s paired by type will conclude with a return to the first dance (Dance 1) (Dance 2) (Danse 1); or A-B-A. This is what’s referred to as a minuet and trio, with the reprise of the opening minuet referred to as the minuet da capo.
- Concerto – Consists of one or more instrumental soloists accompanied by – and sometimes pitted against – the body of the orchestra. At its core, the concerto is a theatrical construct, contrasting the individual (the soloist or soloists) against the collective (the orchestra). The concerto adapted the operatic model of a virtuosic, dramatic soloist accompanied by the orchestra to the medium of orchestral music. By the high Baroque, the concerto had become the single most important type of orchestral music. Unlike later concertos, Baroque concerti was a form of chamber music – an ensemble with a string orchestra of 4 instruments (2 violins, viola, cello) in one section and a soloist instrument (or group of soloist instruments) in another. Usually consisting of 3-5 movements with the first movement in “ritornello” form. “Ritornello” form movement is one in which the opening musical idea returns periodically. It imbues the music with a logical sense of inevitability and is one of the most commonly used instrumental musical forms in the Baroque era. The second movement would be slow, meant to provide a lyric respite from the rigors of the first and the third would typically be fast and fugue like in character.  
 “Tutti”: in a concerto, is the entire ensemble (orchestra and soloist or soloists); Italian for “everything.”  
 “Ripieno” refers to the accompanying ensemble (the orchestra but not the soloists). In Italian it means “full,” as in the “full ensemble.”  
 “Concertino refers to the soloists in a concerto grosso.  
 Three types of concerto include: the Orchestral (or ripieno) concerto; the Solo Concerto; and the Concerto Grosso.
- Orchestral (or ripieno) concerto - Scored for strings and continuo alone. There are no particular soloists and the first violins, collectively, play the principal melodic material (e.g., Bach Brandenburg nos. 3 and 6).
- Solo Concerto – Is the type of concerto with which we are most familiar today. It features a single soloist accompanied by the orchestra.

- Concerto Grosso (Italian for big concerto, plural **concerti grossi**) – Concert in which the musical material is passed between a small group (rather than one) of soloists (the concertino) and full orchestra.
- Opera Sinfonia – This instrumental form was initially an overture to an opera. In time it became separated from the opera and played on its own.
- Passacaglia (Used interchangeably with the term Chaconne) – Began as a slow Spanish dance and then developed into a composition with many variations built around a fixed base melody. Usually written for the organ or harpsichord. Passacaglia, ground base, chaconne and ciaccona all refer to the same generalized procedure: statement of a theme and, in subsequent section, some sort of variation on that theme. A bass line progression will be stated and repeated over and over, cyclically. What changes are the upper voices which are layered atop the ground bass.
- Fugue – Born of counterpoint and its interweaving of simultaneous melodies, the fugue is regarded as a musical development of monumental importance. The name comes from the Latin fuga, meaning “flight” in the sense of the flight from one human instrumental voice to another. The cornerstone is imitation with a theme dominating the entire work and being echoed (with variations) by 2, 3 or more voices. A set pattern must be followed: statement of a theme (the fugue subject) by one voice (soprano, alto, tenor or bass) and then imitated by another voice (the fugue answer) while the first voice moves onto a “countersubject.” If there are four voices, the subject will then appear in a third and be answered in a fourth, while the first two weave a contrapuntal texture against them. After the subject is introduced, the composer shifts from key to key in a proscribed manner – one key for the subject, another for the answers. There are three structural elements: 1) Explosion in which the fugue subject is stated; 2) Restatements of the subject across the span of the fugue; 3) Episodes that transit between those subject restatements. A fugue features only one principal melody, making it a monothematic work. A fugue that features two or even three subjects will be called a double or triple fugue. The main characteristics are concentration of thought, purity of expression and organic unity.
- Baroque Sonata – Distinctly different from the future Classical sonata. This vague term evolved through the history of music, designating a variety of forms until the Classical era, when it took on increasing importance and a very clear definition. The term literally means a piece *played* as opposed to a piece *sung*. This distinction became important in the Baroque era when purely instrumental music was branching off from sung music as a separate category. 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. It usually had 4 movements: Slow-Fast-Slow-Fast. Many Baroque sonatas were written for solo instrument (similar to the Classical era Sonata), violin usually had a harpsichord as bass accompaniment. Some sonatas were composed for other instruments: flute, oboe, and viola da gamba. However, most important was its use to designate instrumental rather than vocal music.
- Prelude, Fantasia, Tocatta – These are short, free-style pieces, usually for keyboard instruments, often written to be played with fugues of other longer works, but strong and

independent enough to stand alone. None of the three has a specified structure of style so there is no architectural distinction between them.

f) Composers:

- Giovanni Gabrieli (1554-1612)
- Jacopo Peri (1561-1633)
- Claudio Monteverdi (1567-1643) – Italian.
- Giralamo Frescobaldi (1583-1603)
- Francesco Cavalli (1602-1676)
- Heinrich Schutz (1585-1672)
- Jean-Baptiste Lully (1632-1687) – Born in Florence but lived in France.
- 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.

5) Post Baroque/Classical

- 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 simpler. Rousseau was writhing about nature and naturalness. Purity and balance were soon to be the goals of music.

6) Classical (1750-1827)

a) Introduction:

The Classical era is understood to run from 1750 to 1827, from the death of Bach to the death of Beethoven. However, the musical elements that define Classical started in Italy in the 1830's and for at least 25 years Baroque and Classical music coexisted and it wasn't until the 1760's until Baroque really came to an end. As well, the 1827 end date is misleading. The proper end date for Classical is 1803, the year Beethoven composed the bulk of his Symphony number 3 and, in so doing, rendered classicalism obsolete.

Characterized by excellence and balance to a greater extent than previous periods. It denotes the principles and characteristics of ancient Greek and ancient Roman literature and art. Considered as employing formal elegance, simplicity, dignity and correctness of style. The Enlightenment, circa 1730 to 1780 was a period saw the institutions of Europe change focus from the aristocracy and the high clergy to the new European mercantilist class. This was also the era leading up to the American and French revolutions. Enlightenment humanism (similar to that of the classical Greeks) stated that life on earth and the quality of life were as important as the afterlife promised by religion. The nobility superseded the church and the merchant class began to arise (in general the more common class). The Industrial Revolution began in England at about the time the Classical era started. These groups wanted music that was polished, elegant, beautiful, tuneful and pleasant to the ear. It was less of a group of professional musician listeners and more amateur who demanded a more approachable music. This humanism also led to a cosmopolitanism and pan-Europeanism whereby music style combined the melodic fluency of the Italians, the rigor, craft and spiritual profundity of the Germans and the instrumental techniques and technology of the French. The music of Jan Stamitz (1717-1757) clearly exhibits the evolution to classism as elements of both the Baroque and classical styles can be heard in his symphonies.

The Classical style reached its zenith in and around the Habsburg capital of Vienna between 1770 and 1800 and it is frequently called the “Viennese classical style. The reasons for this include:

- 1) Vienna stands at the crossroads of four musical nations: Germany, Bohemia, Hungary and Italy.
- 2) Vienna stood in the middle of the two dominant musical traditions of 18<sup>th</sup> century Europe: the operatic vocal tradition of the Catholic south and the more instrumental. Polyphonic tradition of the Protestant north.
- 3) The Emperor Joseph II of Austria was the most enlightened of all the Habsburg rules and substantially cultivated the musical arts.
- 4) The capital city, Vienna was filled with rich and powerful people who had leisure time and money.
- 5) Given the location and wealth, Vienna attracted the majority of the most important composers of the time, including Haydn, Mozart and Beethoven.

From the Middle Ages through the mid-Baroque, vocal music was far and away the most important type of music. But from the mid to late Baroque, onward, instrumental music first equaled and then displaced vocal music as the primary vehicle for musical discourse. With the coming of the Enlightenment and the evolving belief that music should be accessible to an idealized “every person,” a musical style evolved that gave pride of place to a direct, vocally conceived melody. Concurrent with the development of the Classical style was the development of instrumental musical forms that could exploit the narrative

possibilities inherent in this tune-dominated musical style. What developed were the Classical era forms, the so-called homophonic forms. These forms continued to be used through the nineteenth and well into the twentieth century. No single aspect of a movement of music is more revealing of its expressive message than its musical form. Formal perception creates a contest for detail, and allows us, as listeners, to follow a piece of music the way we'd follow a baseball game. The process of variation will create one sort of story. The process of contrast will create another sort of story. In summary, when it comes to listening – there is nothing more important than knowledge of musical form.

b) Characteristics:

The role and function of music became to be viewed differently during the Enlightenment than in the Baroque era. Music came to be perceived as a decorative art, rather than as a spiritual and intellectual pursuit. Music served less of a representation of spirituality and more as absolute music, simply representing itself.

Composers were concerned primarily with the unity of their musical design. Great attention was paid to rhythm, texture, and tone color but the primary objective was to blend them all together in an orderly and reasoned way.

Rhythm: Far less strong than in the Baroque era. Handled with a fine nuanced sensitivity as part of a unified whole.

Melody: The “soul” of both Classical and Romantic music. Classical-romantic music lives by melody, its subtlest and most vital component.

Texture: For the first time in music history, single-melody homophonic texture dominated composition. Counterpoint faded in importance (although it did not disappear entirely from composition that was predominately homophonic). Fugues were occasionally written and they were to have a big 20<sup>th</sup> century revival.

Harmony: Paid a strict attention to key and was considerably simpler than Baroque harmony.

Tone color: Composers thrived on the relationship of music to painting, literature, and nature which they sought to express in various ways in their music. To paint a musical picture in their “program” music, they needed to wring as much color as they could from each individual instrument and from instrumental groups. Classical composers, concentrating on the unity of the whole design, used color to perfect form.

Dynamics: The “terraced dynamics” technique of Baroque years consisted of loud passages followed by soft passages. This was replaced by more sudden and dramatic changes of loudness and softness within one passage.

Cadence: The increased emphasis on lyric melody of the Classical era created a new degree of emphasis on the beginnings and endings of those melodies. Such beginnings and endings are recognized as such because they are marked by cadences, musical punctuation marks. A cadence is a harmonic or melodic formula that occurs at the end of a phrase, section, or movement, a formula that conveys a momentary or permanent sense of conclusion. There

are four principal types of cadences: open cadence, closed cadence, false cadences and plagal (of amen) cadences.

Coda: The coda is a Classical era phenomena, because all codas are all about cadence; rhetorical final cadences that create a satisfying and often emphatic sense of conclusion. A coda is an extra section of music added at the end of a movement to create a convincing sense of conclusion. A coda is essentially an expanded final cadence.

c) Forms:

The forms are outlined progressively, in order of increasing complexity. First theme and variations form, then minuet and trio form, rondo form and, finally, sonata form.

Theme and Variations Form –

Theme and variations form is the Classical era adaptation of Baroque era variations procedures (passacaglia, for example). The Baroque era put the theme in the bass, where it became a structural rather than a surface aspect of music. In classical era theme and variations form movement, the opposite is true: the theme will be a tune and, therefore, the principal surface element of the movement. As for the tune, the more memorable the better. It is not unusual for a composer to use a preexisting melody as a theme for such a movement as the overriding artistic challenge in the theme and variations form is not the creation of the theme itself but rather how cleverly a composer can recast, reinterpret and reclothe the theme during the course of the variations. It's actually to a composer's advantage to use as a theme a melody his audience is already familiar with; it will be much easier to follow the variations as they progress. The opening thematic statement in a theme and variations form movement will conclude with a closed cadence and a brief pause. With the rarest of exceptions, each variation that follows will also conclude with a closed cadence and a brief pause. These closed cadences punctuate the structure, separating the theme and each of the variations from each other. Thus, these closed cadences, articulate the form, as the theme and each of its variations are perceived as separate entities. A theme and variations form is therefore a discontinuous structure, one that starts and stops regularly over its course.

The opposite is true for a Baroque era passacaglia (or chaconne or ground bass). The cadences between the iterations are not "cultivated," that is brought to the fore and used as moments of repose. Instead, the rhythmic momentum never flags, and consequently we perceive such a movement as being a continuous structure. Like the Baroque era passacaglia, theme and variation form is a rigorous, highly disciplined procedure. Each variation will have the same phrase structure and cadences as the theme (on the rare occasions when a composer takes structural liberties, he will typically call his piece "Fantasy Variations," or a "Rhapsody on a theme by XYZ, or employs some other "qualifying" title. The only limit to the variations techniques that may be employed is a composer's imagination. The theme can be embellished; its accompaniment can be varied; a theme originally set in a major can be rest in minor and vice versa; the speed (or tempo) can be varied; etc. The one thing a composer will not do is alter the phrase structure and cadence

structure of the theme during the course of the variations. This could render the variation unrecognizable as a variation, and it thus against the rigor and discipline of the form.

In sum, theme and variations form is based on an ongoing process of variation: a theme is stated and each subsequent section of the movement (until the coda) constitutes a variation on that theme. There is no departure; it is a monothematic construct based entirely on the opening thematic statement.

Minuet and Trio Form – All four movement Classical era works (symphony, string quartets, or other chamber works) will feature a movement in minuet and trio form. Because of the huge popularity as a social dance, the minuet is the only Baroque era dance to survive into the multi-movement genres of the Classical era. As a social dance, the minuet remained popular well into the nineteenth century (1800s). For composers, its moderately paced triple meter offered an excellent contrast to the fast duple-meter movements that were standard in the Classical era.

The Classical era minuet and trio form maintained the large-scale three-part structure of the Baroque era model while extending the length of the individual minuet and trio sections. The large-scale formal dramatic point of a minuet and trio is contrast, departure, and return – that is A-B-A, with each of these large sections ending with a closed cadence.

The minuet sections are bold and pomp-filled, and scored for full orchestra, including brass and drums. This is royal and urban music, music that smacks of the imperial ballroom. The rustic trio, on the other hand, evokes the countryside. A bagpipe-like drone accompanies a team of country fiddlers whose melody wanders just a bit. The nature of the contrast in this movement, then, is between urbanized imperial music and the rustic, fun, fiddling music. Then to complete the section the minuet returns and is called the da capo. Finally, in the Baroque era form, the trio was scored for three instruments, thus the designation “trio.” In the Classical era, we can no longer assume it will be scored for just three instruments; however, it will be scored for fewer than the minuet sections.

#### Rondo Form -

While the minuet and trio is the most formulaic of the Classical era forms, the rondo is the least formulaic. Rondo is “refrain” form, and all a movement has to do it feature periodic thematic return. A rondo will begin with a clear and unambiguous statement of the theme: the “rondo” theme.” Subsequent sections represent departures from and returns to that theme. Like theme and variations form, a rondo will end with a coda which tells that the ongoing alternation of departure and return is over.

In rondo form, a principal theme (sometimes called the “refrain”) alternates with one or more contrasting themes, generally called “episodes,” but also occasionally referred to as “digressions” or “couplets.” Possible patterns in the Classical period include: ABA, ABACA,



or ABACABA. The number of themes can vary from piece to piece, and the recurring element is sometimes embellished and/or shortened in order to provide for variation.

#### Ritornello Form -

The Baroque predecessor to the rondo was the ritornello. It was used in the fast movements of baroque concertos. The entire orchestra (in Italian, tutti) plays the main ritornello theme, while soloists play the intervening episodes. While Rondo form is similar to ritornello form, it is different in that ritornello brings back the subject or main theme in fragments and in different keys, but the rondo brings back its theme complete and in the same key.

#### Sonata Form -

The word sonata has been used, over the centuries, to mean many things musically, so this will begin with a clarification. Sonata means “sounded piece,” implying a work that is played, or “sounded” on instruments. In its earliest usage (Renaissance) the word was a generic term, synonymous with the “instrumental music (the complementary term to sonata is cantata, a “sung piece” of music). By the Baroque era, the word sonata began to be applied to various multi-movement instrumental works both solo instruments and chamber works. It wasn’t until the Classical era that the term took on the two meanings for which it is still understood today.

First: sonata is an instrumental genre (described below) as a multi-movement work for solo piano or piano plus one other instrument. Since the Classical era, a piano sonata (or simply sonata) has been understood to be a multi-movement work for piano, and a designation such as violin sonata or cello sonata or clarinet sonata is understood to mean the instrument plus a piano.

Second: is a specific form of music construction. Sonata form is often referred to as sonata allegro form, to further differentiate it from the use as an instrumental genre.

In order to establish what makes a sonata form special, recall that all Classical era forms have a common “single principal theme.” Theme and variations form features one theme only – no contrasts, departures or returns. In minuet and trio form, the opening minuet is perceived as the principal theme. It is departed from and contrasted by the trio; it then returns to create thematic closure. Rondo form features one principal theme; it is departed from, contrasted, and returned multiple times. Sonata form is that formal process that evolved to accommodate the presentation, interaction and reconciliation of multiple principal themes, most typically two in number.

Technically, sonata form evolved from something called Baroque binary dance form. Spiritually, sonata form was inspired by dramatic procedures inherent in opera. In the first act of an opera, we meet the principal characters and encounter the situation on which the drama will turn. In the first large section of a sonata form movement – the exposition – we meet the (typically two) principal themes that become the characters in the musical drama. The expressive nature of those themes and the degree of contrast between them, create the situation on which the musical drama will turn.

Classical composers became dedicated to this form, which permitted them to approach a composition on an intellectual basis and provided them with what they considered to be the perfect vehicle for the expression of drama, emotion, mood and excitement. The sonata-form had a long life. Not only used for the opening movements of symphonies and concertos in the Classical era but also in the Romantic era.

As an opera progresses, action occurs: interaction between the characters, drama, comedy, pathos, etc. In the second large part of a sonata form movement, called the developments section, the theme interact in passages characterized by great harmonic instability and expressive interest to create a similar interactions drama, etc. the closing scene of an opera see the denouement – the moment of truths – during which the dramatic situation plays itself out; the characters learn something of themselves and thus reconcile themselves to the events that have taken place. In the third part of a sonata form movement – called the recapitulation – the themes return in their original order but with important changes, changes that reduce the degree of contrast (and conflict) between them and that, as a result, allow the themes to be reconciled to one another. On opera will typically conclude with finale and curtain call. A sonata form movement, much more often than not, will conclude with a coda, there to create a convincing sense of conclusion.

The Sonata form has four parts: exposition, development, recapitulation and coda (there is also frequently an introduction part).

Part I, the exposition, is the first large section of a sonata form movement. It is here that the two principal themes of the piece are first heard. The 1<sup>st</sup> theme is generally the more dramatic of the two.

Theme 1 is followed by a modulation bridge, the transitional passage, or “bridge,” that lies between themes 1 and 2. It is called modulation because it effects a modulation, that is, a change of key, from the conclusion of the 1<sup>st</sup> theme to the beginning of the 2<sup>nd</sup> theme. Contrasting keys are a crucial element of contrast between themes in a sonata form exposition. The modulating bridge is built from fragmentary melodic ideas and will not feature anything resembling a complete thematic melody. When modulation is properly used, a movement will soar through harmonic space; its propulsion is fuelled by a subtle and constant use of harmonic departure and return.

Theme 2 is generally the more lyric of the 2 themes.

If the themes are the musical “characters” in the drama, and the modulation bridge is the “action music,” if the themes are more aria like, then the modulating bridge is the recitative that connects those arias. This exposition concludes with the cadence material, an extended bit of closing music. The cadence will typically end with a closed cadence, bringing the exposition to a close in the new, contrasting key of theme 2.

Sonata form explosions are almost invariably meant to be repeated, theme by theme and note by note. The repetition helps the listener’s ears to grow familiar with both themes.

Part II, the development, is an extended action sequence in which the themes are fragmented, recombined, transformed, re-dressed, undressed, and generally treated according to the dramatic objective of the composer. Two generalizations about the development: One they will be based on music drawn from the exposition; and Two they will be characterized by thematic fragmentation and harmonic instability, meaning modulation.

Part III recapitulates, with modification, the themes of Part I to complete the sonata-form. The biggest difference between the exposition and the recapitulation has to do with effecting a tonal reconciliation between the themes. Theme 2 appears, not in its own key (the contrasting key) but in the tonic key of Theme 1 for 2 reasons:

- 1) By reconciling the 2 themes tonally, the degree of contrast between them has reduced exponentially. Just as we would expect the characters in an opera to change, somehow, in response to their experiences across the span of the drama, we expect thematic change in the sonata as well. This change manifests itself in theme 2. However, the characters must resolve and conclude, in a different place so the theme 2 is heard in the key of the theme 1.
- 2) On a practical basis, to end a sonata convincingly in the home (tonic) key, the key of theme 1, then theme 2 and the ensuing cadence will now, in the recapitulation, have to be set in the home key.

Generally, in a sonata form movement, there is a variance of treatment of the mode of the keys:

Major: When the exposition theme 1 is in major (mode), then theme 2 and the cadence will also be in major (same mode) but in a different key from theme 1. In the recap, theme 2 and the cadence remain in major but in the home (tonic) key.

Minor: When the exposition theme 1 is in minor (mode), then theme 2 and the cadence will change to major (different mode) and in a different key from theme 1. In the recap, of a minor key movement, both themes (1 and 2) and the cadence will be in the same minor (mode) and the home (tonic) key of theme 1.

Part IV is the coda and can be quite substantial, as befits a musical form of such length and dramatic breadth.

#### Sonata Rondo Form –

A common expansion of rondo form is to combine it with sonata form. Here, the second rondo form theme acts similar way to the second theme in sonata form by appearing first in a key other than the tonic and later being repeated in the tonic key. Unlike sonata form, thematic development does not need to occur except possibly in the coda.

#### d) Vocal Genres:

- Opera – Classical opera encompasses:

- Grand opera - a serious, usually tragic drama in which the dialogue is sung;
- Opera buffa - a tragic drama in which the dialogue is sung throughout;
- Opera comique and opera buffa - a combination of singing and speaking; and
- Singspiel - a German version of opera comic.

Classical opera was more lifelike than the Baroque opera of Monteverdi, due in part to the “bridge” work of Gluck, who stripped the ornamentation, frills and comic production which now would truly be called “human theater.”

- Oratorio – Little difference in form exists between the Baroque and Classical oratorio. Hayden, influenced by hearing Handel’s work on a London visit, returned to Vienna to write two famous oratorio of his own: *The Creations* and *The Seasons*.
- Passion – Declined in popularity during the era. Little effort was put into it.
- Mass – The mass was improved at this time, incorporating new developments from both opera and symphony. Haydn’s *Mass No. 9 in D Minor*, the *Nelson Mass*, is considered by some to be one of his greatest works.

e) Instrumental Genres:

Three of music history’s most important architectural forms not only arose in this period but also reached their ultimate heights during it: Symphony, String Quartet, and Keyboard Sonata (an unaccompanied piece for solo – sometimes 2 instruments), forms in which Beethoven reigns supreme. From an architectural standpoint, the three have in common one of the leading compositional developments of the Classical period - the Sonata form (first-movement form or sonata allegro form – written in fast “allegro” tempo).

- Symphony – The Romans appropriated the Greek word *sumphonos* and converted it to the word *symphonia* which, in turn, became the Italian word *sinfonia*. During the 1500s and early 1600s (the end of the Renaissance and the first year of the Baroque era) that *sinfonia* began being used to identify instrumental introductions, episodes and interludes in otherwise vocal composition. After 1630, the word *sinfonia* and *sonata* were used with increasing frequency to designate specifically instrumental composition, the usage implying that multiple instrumental melodies were sounding together, in concordance, in agreement, in “symphony” with each other. By the late 1600s, the word *sinfonia* had come to represent, in Italy, a particular type of opera overture now referred to as an Italian overture. By the Classical era, the Baroque Italian-style overture had evolved into the Classical era *sinfonia* or *symphony*. In doing so, it became the single most important genre of orchestral music of its time. In sum, the Baroque era opera was the musical genre most responsible for the invention of the symphony. Not only did symphony grow out of Baroque opera but sonata form – with its opera inspired contrasts, conflicts, reconciliation and its differential between thematic music (*aria*) and developmental music (*recitative*) lay the dramatic heart of the symphony.

Our understanding of what constitutes a symphony dates to the Classical era: a multi-movement work for orchestra designed to explore a range of moods. While many Classical

symphonies are three movements in length, the four-movement template became the standard by the last third of the 1700s. Like sonata form which co-evolved, the symphony has proved to be among the most substantial; artistically important and long lived of all musical genres. Symphonies have been composed continuously from the 1740s to the present.

The first movement – intellectually and emotionally challenging – addresses the mind: the intellect and the soul. The first movement will also usually be the most complex, both in terms of its structure and range of emotional expression. Almost invariably, the first movement will be in sonata form.

The second movement template is a lyric respite from the rigors of the first. It addresses the heart, and will generally not be characterized by the degree of contrast witnessed in the first.

The third movement is almost invariably cast as a minuet and trio.

The fourth movement is typically fast and playful, more often than not in rondo form. It's a movement meant to leave us with a smile on our faces and a bounce in our step.

A classical music form that developed from the opera overture as the overture was made into a stand-alone piece of music. Each movement would be identified by its order (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>) or by the form in which it was written. The standard third movement, for example, was a minuet or scherzo. A **minuet** is a French dance in moderate tempo, traditionally danced in court. A **scherzo**, meaning “joke” in Italian, initially was similar in style to a minuet, although it later became inappropriate for dancing. The first movement is written in sonata-form and a standard format is followed for the second, third and fourth movements. The second was usually written in a slow tempo, the third as a minuet or scherzo, and the last customarily in a more rapid tempo in something called a **rondo** form. The rondo is found in both sonatas and symphonies and sometimes found standing independently. The Classical symphony orchestra was considerably larger and more varied than the Baroque orchestra.

- **Sonata** – In the transition from the Baroque to the Classical period, the term sonata underwent a change in usage, coming to mean a chamber-music genre for either a solo instrument (usually a keyboard), or a solo melody instrument with piano. Definition of a sonata is a form of solo instrumental music that developed gradually from the end of the Baroque period to the Classical. It was written either for the keyboard (piano or organ) or for an instrument such as the oboe, violin or cello. In the latter case, there was piano accompaniment so it was not literally a solo performance (i.e., either a keyboard solo for another single instrument with a keyboard). Initially the Classical sonata was in three sections, or movements, fast-slow-fast, the first and third movements usually in the same key and the middle one in a different key. Whereas the Baroque sonata was primarily polyphonic in texture, with interwoven melodies, the Classical version consisted of a single melody plus harmonic chords. Counterpoint was reserved as a supplement tool.

- **Divertimento** – Also known in classical times as a **serenade**, **nocturne**, or **cassation** – a divertimento was an instrumental composition in several short, light movements – four to ten- written for a chamber group or small orchestra. Mozart’s “Eine kleine Nachtmusik” is an example.
- **Overture** – The overture did not exist as an independent piece in Classical times but was written to open an opera or as incidental music for a play. Not until the Romantic period was the overture produced as a separate piece.
- **Concerto** – This is a major musical composition, usually in three movements, played by a single instrument accompanied by an orchestra. During the Classical period, the piano replaced the violin as the most frequently used solo instrument, but concertos for violin were also written. The three movements of the Classical concerto resemble the first, second and fourth movements of a four-part symphony.

### **ADD THE INTRO TO THE CONCERTO COURSE HERE**

A solo concerto frequently features a double exposition. Instead of featuring one repeated exposition, as in sonata form, it boasts two separately composed expositions – neither of which is repeated – before moving on to the development section, recapitulation and coda. During the course of the first exposition, called the orchestral exposition, the orchestra plays the two themes. During the course of the second exposition, called the solo exposition, the soloist plays the themes. In some cases, a third theme will be included. This third theme will only be played by the soloist and is therefore, referred to as the soloist theme. This enables a degree of parity between the orchestra and the soloist since the solo theme is played only by the soloist, it can be engineered specifically for the idiosyncrasies of the solo instrument. Normally in an exposition, the two themes are played twice, note by note. In a double exposition, those themes are played one time only but once by the full orchestra and once by the soloist.

The cadenza is another feature of the double exposition form movement. During the high Baroque, it became standard for an opera aria to pause just before its end, in order to allow a singer the opportunity to improvise some bit of virtuosic vocal before the aria came to its conclusion. By Mozart’s time, it became standard to interrupt the final cadence of a double exposition form movement to allow the soloist to perform just such an extended solo. The solo was named for the harmonic progression – the cadence – it interrupted, thus the designation cadenza (being the Italian word for “cadence”). These cadenzas were typically provided by the soloists themselves.

- **Chamber music** – One significant change that occurred in the Classical period was that composers began to write separate parts for each instrument in trios, quartets, quintets and other musical ensembles. While pieces for stringed instruments had been written earlier, the “birth” of the string quartet was a monumental development in the Classical period.

Chamber music is a form of classical music that is composed for a small group of instruments—traditionally a group that could fit in a palace chamber. Most broadly, it includes any art music that is performed by a small number of performers, with one performer to a part. However, by definition it usually does not include solo instrument performances.

Because of its intimate nature, chamber music has been described as "the music of friends." For more than 200 years, chamber music was played primarily by amateur musicians in their homes, and even today, when most chamber music performance has migrated from the home to the concert hall, many musicians, amateur and professional, still play chamber music for their own pleasure. Playing chamber music requires special skills, both musical and social, that differ from the skills required for playing solo or symphonic works.

Johann Wolfgang von Goethe described chamber music (specifically, string quartet music) as "four rational people conversing." This conversational paradigm has been a thread woven through the history of chamber music composition from the end of the 18th century to the present. The analogy to conversation recurs in descriptions and analyses of chamber music compositions.

The combinations of groups for chamber music ranges from 2-10 players and a large variety of instruments: Duo (Duet), Trio, Quartet, Quintet, Sextet, Septet, Octet, Nonet, Decet.

f) Composers:

- 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)
- Ludwig van Beethoven (1770-1827)
- Franz Schubert (1797-1828)

#### 7) Ludwig van Beethoven (1770-1827)

When it comes to Beethoven, labels such as classicist and romantic are best avoided. His music was *sui generis* (a Latin phrase, meaning "of its own kind/genus" and hence "unique in its characteristics). He was a revolutionary man living at a revolutionary time, and in terms of his impact of the next generation of composers, he was, without doubt, the single most disruptive and influential composer in the history of Western music. Although he was born during and his death demarcates the end of the Classical era, he does not fit into this category. He started his career as a classicist but went on to return to many of the influences of the Baroque era (as a student, his education was largely based on many of the techniques and compositions of J.S. Bach). With the influence of Bach, he individually transformed the Classical era forms and techniques into the Romantic era. His mature compositional innovations are five in number:

- a) Contextual use of form – The mature Beethoven will use the Classical era forms only to the point where they serve his expressive needs. Beyond that, he will do what he pleases. For him, expressive context will determine the degree to which he adheres or doesn't adhere to preexisting form.

- b) Pervasive motivic development – the manipulation, combination and metamorphosis of motives lie at the heart of Beethoven's melodic language.
- c) Ongoing dramatic narrative – Beethoven conceives of the individual movements of a composing not as self-standing entities related only by key but as individual “chapters” in a single, large-scale story.
- d) The use of rhythm as a narrative element unto itself.
- e) The ongoing pursuit of originality – Later in life, Beethoven famously said that: “Art demands of us that we never stand still.” To that end, he placed a premium on continual artistic growth and development, something that is very modern even today.

One example of his revolutionary changes was his refusal to use the minuet and trio form due to its aristocratic history. He replaced this form with his own invention called the scherzo form. The scherzo's precise definition has varied over the years, but it often refers to a movement which replaces the minuet as the third movement in a four-movement work, such as a symphony, sonata, or string quartet. Scherzo also frequently refers to a fast-moving humorous composition which may or may not be part of a larger work. The word "scherzo" means "I joke"; "I jest"; "I play" in Italian. Sometimes the word "scherzando" ("joking") is used in musical notation to indicate that a passage should be executed in a playful manner. The scherzo as most commonly known today developed from the minuet and gradually came to replace it as the third (or sometimes second) movement in symphonies, string quartets, sonatas, and similar works. It traditionally retains the triple meter time signature and ternary form of the minuet, but is considerably quicker. It is often, but not always, of a light-hearted nature. The scherzo itself is a rounded binary form, but, like the minuet, is usually played with the accompanying Trio followed by a repeat of the Scherzo, creating the ABA or ternary form. This is sometimes done twice or more (ABABA). The "B" theme is a trio, a contrasting section not necessarily for only three instruments, as was often the case with the second minuet of classical suites (the first Brandenburg concerto has a famous example).

## 8) Romantic (1825-1910)

### a) Introduction:

The Romantic period took up most of the 19<sup>th</sup> century, extending beyond the artistic revolution that ushered in the 20<sup>th</sup> and ended with the disillusionment of World War I. The romantic era is understood as running from the death of Beethoven in 1827 until ~ 1900 (from the late works of Beethoven to the death of Mahler). But Romanticism was also a movement, in the sense that the composers of the 19<sup>th</sup> century, despite their stylistic diversity, shared some underlying beliefs about creativity which emphasized the primacy of the individual imagination. The democratic, individualistic spirit that was loose in the world from the end of the 18<sup>th</sup> century through the 19<sup>th</sup> was reflected in the arts. It was a wonderful time of individual expression, emotionalism and dreams. It was also a time of freedom, God and nature. Mood music was in: sad, majestic, joyous, tender, loving. Nationalism was in. Songs and sounds were sensuous. Good won over Evil most every time. Romantic music was kinder, gentler and more lyrical than the 20<sup>th</sup> century music that



followed. There was also a great contrast in composer style. The period takes its name from the medieval stories and poems called: “romances,” which centered on heroic figures and were written in the vernacular. Romantic music appealed to the broadest audience in music history.

The big difference between the music of the Classical era and that of the Romantic era has to do with expanded expressive content and the incremental changes to the musical language that were made in order to describe that expanded expressive content. The Baroque era in general, and opera in particular, acknowledged and celebrated the individual human voice to a degree entirely new in the post-ancient world. During the Enlightenment, the dramatic and homophonic elements of Baroque opera were institutionalized in the instrumental genres and musical forms of classicism. Beethoven, having come to the conclusion that music was above all a self-expressive art, adhered to the Classical era rituals only to the degree they served his expressive needs. Beethoven was viewed as a spiritual guide, as a hero and catalyst for the expressive revolution that we now call romanticism. For the audiences of the Romantic era, music became the ultimate art form. The remote, boundless, ephemeral, abstract, particularly instrumental music made it the ideal art for the 19<sup>th</sup> century.

To a large extent, Romanticism (in literature and painting as well as in music) was a reaction against the philosophy of the Enlightenment and its belief in the supremacy of reason. The Romantics, on the contrary, stressed the validity of subjectivity and emotion, often embracing the fantastical, the weird and the exotic. Writing on Beethoven’s Symphony No. 5, in 1810, the writer and composer ETA Hoffmann describes how “Beethoven’s...music opens to us the realm of the colossal and the immeasurable. Glowing beams of light shoot through the deep night of this realm and we perceive shadows surging back and forth, closer and closer around us...” Hoffmann also perceived Romantic characteristics in the works of earlier composers, and it’s true that examples can be found throughout the 18<sup>th</sup> century of music that was dark, fervent and extremely dramatic. Notable examples would include the *empfindsamer Stil* (expressive style) works of CPE Bach, the *Sturm und Drang* symphonies of Haydn, and the opera *Don Giovanni* and some of the late piano concertos of Mozart. But such works, however turbulent, were still closely tied to established formal models.

There were four main Romantic era expressive trends. They are:

- 1) Fascination with extreme emotional states;
- 2) Musical nationalism – in 1848, the European world was turned upside down as revolutions and nationalistic movements broke out. However, armies with their officer corps drawn from the old aristocracies remained loyal to the old governments and ended the revolts. The failure to revolt led to the expression of the movement through music which saw the incorporation of folk music into concert works. By the 1860’s, concert music has been hugely enriched by a folkloric nationalism. In the 1860s and

70's, composers began incorporating music nationalisms of other regions into their own music. The best example being Johannes Brahmas who became a Hungarophile with his Hungarian Dance No. 5;

- 3) Glorification of nature, particularly the wilder aspects of nature; and
- 4) Fascination with the macabre, the gothic and the supernatural.

The music of the Renaissance, Baroque and Classical era is characterized by what is called period style, a relatively uniform approach to the musical language in terms of form and aesthetics. However, starting with Beethoven, we are witness to a shift from period style to individual style. We can blame this on the Enlightenment with its emphasis on the individual reveling in his individuality. Artists no longer conceived themselves as servants to their patrons and audiences but, rather, as artists following their own muse.

The great Romantic composers, following the example of Beethoven, pushed against the limits of the symphony, sonata and other genres, often transforming them into something completely new. This experimental impulse was fuelled both by a sense of the individual genius needing to break free of restrictions – with the concomitant emphasis on the personality of the performer – and by a desire to convey extra-musical elements. The piano miniature became a vehicle for encapsulation of a particular mood or feeling, while the orchestral tone poem attempted to capture the essential qualities of a landscape or a great work of literature.

However, this individuality created a problem. The challenge was to find alternative formal structures that allowed composers the spontaneity and freedom of expression they craved yet still provided a measure of compositional coherence that the audience could understand. The 1820s and 1830s saw a number of solutions to this formal challenge:

- 1) Some composers chose to write “miniature compositions,” (the German Lied and the instrumental miniature) and thus dealt with the challenge of large-scale musical form by not dealing with it at all. They created collections of very short pieces we now call miniatures. Miniatures are mostly songs and piano pieces constructed to project a single mood or emotion to the listener.
- 2) At the other end of the spectrum are works that are now referred to as grandiose compositions. These compositions used orchestras, solo singers, choruses and even narrators to create long, multimedia stage events with overall form determined by context. Examples include Berlioz's *Romeo and Juliet* and *The Damnation of Faust*. Such works were costly to produce and were only possible due to the overwhelming popularity of opera (especially Grande Opera).
- 3) Program music, which flourished in the 19<sup>th</sup> century, is based on a poem, story, or some other literary source composed in such a way as to project the action of the story. However, this created the problem of not having a written program in hand to describe

the action as it unfolds. Listeners could easily become lost, absent an abstract musical structure that was known to and made sense to them. Composers developed the concept of thematic unity. They sought to create long-range structural unity by using certain themes cyclically. By returning to these themes throughout the multiple movements of a composition, they could create thematic continuity and coherence. There were three basic genres of orchestral program music:

- a) The program symphony – a multi-movement work for orchestra that tells a single story (for example, Berlioz's *Symphony Fantastique*).
- b) The concert, or symphonic overture – a one movement program composition for orchestra written in sonata form or something very close to it (for example, Rimsky-Korsakov's *Russian Easter Overture*).
- c) The symphonic or tone poem – a one-movement program work in which the form is determined entirely by the story being told (for example, Strauss's *Don Quixote*).

However, the vast majority of 19<sup>th</sup> century composers continued to use the Classical era forms in one form or another whenever it suited them.

Not all composers who we think of as Romantics completely rejected the principles of Classicism. Schumann, who for a time was an admirer of Liszt, came to be dismayed not just by the Hungarian pianist's carefully cultivated personality cult but more especially by his music. Schumann's own piano works eschewed virtuosity for its own sake, nowhere more so than in his only piano concerto which went against the grain of the times, integrating the solo part with the orchestra rather than pitching it against it. Schumann's concerto was performed by his wife Clara, one of the greatest pianists of the 19<sup>th</sup> century, whose programs deliberately avoided the kind of flashy showpieces beloved of Liszt and Thalberg, in favor of a repertoire which balanced classical masterpieces with the works of her husband and later of his disciple, Brahms.

As the 19<sup>th</sup> century progressed, German music was seen as being polarized between the traditionalists, led by Brahms, who maintained classical structures within their works, and the progressives, dubbed the "New German School," who rejected the past and had Liszt and above all Wagner at their head. Battle lines were somewhat artificially drawn up by some critics who while acknowledging the genius of Wagner was vehemently opposed to the way his later music dramas abandoned the traditional divisions of the "number" opera in favor of through-composed works of epic proportions.

Even more upsettingly, Wagner and to a lesser extent Liszt were whittling away at the traditional major-minor basis of Western harmony – Liszt in his late piano work, Wagner most radically in *Tristan und Isolde* where any sense of stability and progression is constantly undermined by an extreme chromaticism which points to no definite tonal center. While this erosion of tonality was pursued by Schoenberg to its logical conclusion of

atonality, a melodically rich and harmonically lush late Romanticism survived well into the 20<sup>th</sup> century in the work of such composers as Richard Strauss and Korngold – the latter giving it a new lease on life via the medium of cinema.

Individual solo/virtuosity became a hallmark of Romantic music. Having once been enthusiastically praised for his virtuosity at the organ, JS Bach is said to have replied: “there is nothing remarkable about it. All you have to do is hit the right notes at the right time, and the instrument plays itself.” Bach is widely thought to have been the greatest organist in history, but by most people’s standards he was not a virtuoso. For a start, he was an organist, which meant he spent most of his working life in churches, where all musical performance was conceived for the service of God. Nevertheless, an element of showmanship - not to say competition – certainly existed in the Baroque period: Scarlatti and Handel competed at the keyboard when their paths crossed in Italy and Bach himself was not above showing off his skills at the expense of other performers. The most famous such incident involves the leading French organist, Louis Marchand, who on a visit to Dresden in 1717 agreed to take part in a contest of improvisation with Bach. The story, which appears in Bach’s “Obituary” of 1754, suggests that Marchand, upon hearing his rival practicing the night before, was so rattled that he made excuses and left for Paris.

Fifty years after Bach’s death, the balance of priorities had shifted, with the piano the dominant keyboard instrument, and audiences leaving the churches and entering into secular, ticket selling halls, where the performer was promoted from the service of God into a god himself. In the early part of his career, Beethoven was universally revered as a pianist and as a showman of exceptional skill and dexterity. On one occasion, having sat through a long-winded piano quintet by one of his rivals, Daniel Steibelt, he marched to the piano, seized the cellist’s sheet music off his stand, turned it upside down and, using the first eight notes as his theme, proceeded to stupefy the audience with a set of twenty improvised, ever more complicated, variations. Such prodigious feats of exhibitionism would have appalled Bach, but the romantic tastes of Europe’s enlightened concert-going public wanted its money’s worth, and substance began to lose out to surface as performers vied with one another for their share of the public’s purse, and a slice of its adulation.

With the arrival of Paganini, and later of Liszt, the performance, composition and presentation of classical music were virtually re-invented. In their blurring hands, the serious business of art was refashioned as entertainment, and they made a spectacular virtue of brilliance. Performing their own works, written to best illustrate their skills, they reversed the polarity of appreciation, and made the method of performance more important than the work being performed. Their elevation to the status of gods was exactly through careful stage management (women were hired, for example, to faint at their concerts), calculated publicity and frantic touring. Despite (or perhaps, because of) Paganini’s ghoulish appearance, he and Liszt became the first sex symbols of classical music, with reputation to match. Paganini, in particular, transformed the entire vernacular of

appreciation, with Schumann declaring him to be “the turning point of virtuosity.” Over a century and a half on, Paganini’s influence continues to be felt. The performer and his prowess came to dominate the entire culture of serious music, with proficiency compensating for the absence of original creativity. Heinrich Heine bemoaned when, having witnessed Paganini in concert in 1829: “this vampire with a violin, who would suck...the money from our pockets... but such thoughts had perforce to vanish instantly, at the moment in which the marvelous master placed his violin under his chin and began to play.”

Conductors also became stars during the era of Romantic music. Although the birth of the modern conductor can be dated from 1820, when Louis Spohr became the first musician to use a baton while directing an orchestral performance, the cult of the conductor as demigod began with (and has never really recovered from) the athletic, exaggerated eccentricities of Beethoven. His bizarre approach to the performance of his own music, while generally thought mad by most of those fortunate enough to see him on the podium, nonetheless set the tone for much of what was to follow.

It’s easy to forget that conductors between the 1820s and 1880s served a largely metrical purpose. The general standard of orchestra performance was so poor that a conductor was necessary, primarily, to ensure that everyone remained together; but when Wagner set about training orchestras to perform his compositions, he became the first conductor to concentrate on the expressive potential of the conductor’s art. His impact on the appearance as well as the practice of conducting was almost as great as Beethoven’s. While Beethoven and Wagner were composers who achieved fame as conductors of their own music, but little else, the most celebrated of Wagner’s peers (Louis Antoine Jullien, Hans von Bulow and Hans Richter) were professional conductors – recreative, rather than creative musicians. Jullien knew what the public expected of such people, and would conduct Beethoven wearing a fresh pair of white kid gloves, with a jewel encrusted baton that he had brought to his podium on a silver salver.

By the end of the 19<sup>th</sup> century, when Bulow’s Meiningen Court Orchestra could play perfectly well without him, the standard in performance became so high that his time beating was made redundant. The conductor could, therefore, concentrate on the expressive and theatrical qualities of performance to the exclusion of almost every other factor. Conductors who had once felt compelled to “bring in” a section of instruments were (and still are) seen to be wasting their time, since modern players have the same music as the conductor before them, and can count just as well. Consequently, Gustav Mahler was revered for his embodiment of the epic potential of symphonic and operatic performances. His status as a philosopher-conductor – as a musician capable of bringing something to a work of music not enshrined in its score – raised the art to a point just short of perfection. Orchestra members were torn between reverence and fear, but for all that Mahler achieved in performance, he nonetheless paved the way for an unstoppable wave of charlatanry.

The success of Stokowski and Koussevitzky (who was rumored to conduct his scores from the double-bass part, having never learned to read the treble clef) emphasized the air of superiority that characterized a great many of the 20<sup>th</sup> century's most famous conductors. Others, such as Otto Klemperer, would play up their gravitas to the point of high theater (he would pretend to fall asleep during rehearsals), while the deeply philosophical Furtwangler employed a technique so random that he was known by the LPO as "demented rag doll." The leader of the Berlin Philharmonic during the 1950s was asked how the orchestra knew when to come in when Furtwangler was conducting. "Oh that's easy" replied his violinist. "We close our eyes and hope for the best."

With the notable exception of Sir Thomas Beecham, the greatest conductors have always endeavored to appear as autocratic, severe and humorless as the European dictators to whom they are best compared. Indeed, it was more than a little ironic that the most sanctimoniously anti-fascist conductor of the 20<sup>th</sup> century, Arturo Toscanini, should himself have been hysterically dictatorial on and off the podium. It is fair to say, however, that not everyone managed to preserve this carefully nourished air of austerity. The Swiss conductor, Ernst Ansermet, for example, employed an idiosyncratic Pidgin English that would frequently reduce British orchestras to tears of laughter. On one now famous occasion he lost his temper with the players of the BBC symphony Orchestra and yelled: "You think I know fuck nothing, but you are wrong, I know fuck all!" Seiji Ozawa, music director of the Boston Symphony Orchestra for almost 10 years, has been accused of overshadowing the music with his dramatic style of conducting.

The Nationalistic musical segment of Romanticism grew from a combination of failed revolutions of 1848 (the urge to revolt manifested itself in distinct Nationalistic folk music and grew in many of the countries that had not participated in the major developments of music (Italy, France and Germany). This style continued on until the post WWII period when Nationalism helped lead to the rise of Totalitarianism in Europe. The Russian 5 can be seen as Russian Nationalists and other composers on Nationalistic music include: Jean Sibelius (1865-1957); Ralph Vaughan-Williams (1872-1958); Manuel de Falla (1876-1946); Charles Ives (1874-1954); Edvard Grieg (1843-1907) and Bela Bartok (1881-1945). A very good example is the development of Czech Nationalism:

- Bedrich Smetana (1824-1884). Almost single handedly established Czech musical nationalism. Although he was heavily influenced by German tradition, he did integrate local folk music into his style. He was appointed the Chief Conductor in 1862 to the Provisional Theater, Prague's first theater built exclusively for Czech use. Smetana also composed the opera *The Bartered Bride*, heralded the first Czech opera, and incorporating many Czech drinking-choruses and polkas.
- Antonin Dvorak (1841-1904). Of these three great Czech composers, Dvorak was the one whose influence upon the development of a national voice was the most original and lasting. From 1864 he played the viola under the direction of Chief Conductor, Bedrich Smetana and was also supported and influenced by Brahms. With the appearance of

such distinctively Czech works as the Slavonic Dances, Dvorak soon gained wide recognition. In 1892 he took up the directorship of the National Conservatory of Music in New York for 3 years and returned to teach at the Prague Conservatory in 1895. Though he produced 10 operas, only *Rusalka* has achieved popularity and largely due to one famous aria – *O Silver Moon*. In terms of symphonies, it was not until his wholehearted commitment to Czech nationalism in the mid-1870's that his voice began to be heard properly and although there is a strong Czech element to his 4<sup>th</sup> symphony, the sequence improves markedly with his Symphony No 6.

- Leos Janacek (1854-1928). Janacek's best music decisively belong to the 20th Century: His last 4 operas, the *Sinfonietta*, *Glagolitic Mass*, *The Diary of One Who Disappeared* and the 2 string quartets were composed in an astonishing burst of energy around the time the Czechoslovak republic gained independence (from Germany) in 1918. The Czechs' were reluctant to place him alongside Smetana and Dvorak due to his being perceived as too Moravian. He spent time researching indigenous cultures and the short, irregular melodic phrases of Moravian music became integral to his idiosyncratic constructions. He was also an ardent believer in a pan-Slavic culture.
  - *Jenufa* took 9 years to create (1894-1903), a period in which he fully integrated folk music into large-scale pieces. The opera is based on Gabriela Preissova's play "Her foster-Daughter."
  - *Kata Kabanova* was written in 1919-1921 and is based on the Russian play-write Ostrovsky. This was probably Janacek's best-constructed work.
  - *The Cunning Little Vixen* (1924) was inspired by the countryside around his native village of Hudvaldy, where Janacek bought a house in 1921.

b) Characteristics:

**Rhythm:** Rhythm is regarded as the weak link of Romantic music. Aaron Copland wrote that Romantic composers allowed their sense of rhythm to be dulled by an overdose of regular recurring downbeats. This all changes with Tchaikovsky and others late in the period who borrowed from strong folk rhythms. The twentieth century followed Tchaikovsky's lead and emphasized rhythm.

**Melody:** Romantic melody was very strong. In fact Romantic melody still is the public's idea of what melody should be. It's song-like and warm. Lyrical is the key word. In instrumental music, melody was easier to discern in Classical than in Baroque and even easier in Romantic. In vocal music, opera was big during this era and in opera melody obviously is all important.

**Texture:** Romantic texture was similar to Classical. It basically followed single-melody homophonic principles. Polyphony and counterpoint almost disappeared as a main textural component.

**Harmony:** Romantic harmony was more dissonant than Classical harmony and more complex. There was more modulation (changing from one key to another within a section

of a composition) and more chromaticism (using notes not part to the seven-note key scale in which a composition is written).

**Orchestration and Tone Color:** During the Romantic era the orchestration expanded. Instrument technology advanced (e.g., valves were developed for horns and trumpets, which enabled them to change their pitch and produce additional tones). For the first time, orchestration and tone color were the primary goals of some liberal composers, becoming ends in themselves – to the consternation of conservatives. Berlioz did more than try to enlarge the size of the orchestra. He is accepted as the earliest of the Romantic innovator in orchestration—the most imaginative, the one most willing to experiment, and the most radical. Liszt and Wagner took up where Berlioz left off and today are held with Berlioz as the principal godfathers of today's symphony orchestra and of the art of writing specific parts for individual instruments. The most complex orchestration of all was Richard Strauss, who wrung more color out of more instruments for total effect than any other composer. All of this helped make the symphony orchestra popular with the public; in much of Europe as popular as opera. It also helped make a new form the symphonic poem to become one of the three most important outgrowths of Romanticism, along with the new role of piano music and the development of the art song. These three were to the Romantic period what the symphony, the sonata and the string quartet were to the Classical.

**Tonality:** At the peak of Romanticism, music was largely tonal, built around a central key. Classical composers oriented their music around a few key centers, Romantics around many. At the end of the century a great wave of experiments began paving the way for the dramatic atonal and polytonal compositions to occur in the twentieth century.

**Dynamics:** In Romantic music there was considerably more variation in dynamics than there had been in Classical times. Here, as elsewhere in their music, Romantic composers favored the sudden changes that Classicists avoided.

c) **Vocal Genres:**

- **Lied** (plural – Lieder) from Germany – The lied is a merger of a lyric poem, a vocalist and a piano accompaniment. This mixture of poetry and melodic music was something new and was an essential part of the Romantic Movement. Schubert was both the first and best composer of lieder.
- **Opera** – Was extremely important to the Romantic period, with Italians Rossini and Donizetti active at the beginning and two powerful and vastly different composers dominating the last half of the nineteenth century: Verdi and Wagner. Wagner's music is accepted as the incarnation of the Late Romantic period and his style carried well into the twentieth century.
- **Oratorio** - Well respected oratorios include: Mendelssohn's Saint Paul and Elijah and Berlioz's L' enfance du Christ and Frank's Beatitudes.
- **Mass** – While many Romantic composers wrote church music and some beautiful masses were produced, this wasn't much of a mass period compared to previous. One exception is Verdi's Requiem Mass.



d) Instrumental Genres:

- Symphonic Poem (Liszt) – This architectural structure, also called the “tone poem,” (Strauss) was the main contribution of the Romantics to the large forms of music. “Invented” by Liszt, it is along orchestral work of program music, written in one movement rather than the four of a Classical symphony. In that one movement, composers wrote contrasting sections, presumably designed to tell a musical story, usually related to nationalist traditions, legends, specific moods, or works of art and literature by the geniuses who were admired by Romantic composers. Examples include: Liszt’s “Ce qu’ on entend sur la montagne” (what one hears on a mountaintop) and Preludes; Smetana, Borodin, Tchaikovsky, Saint-Saens, Frank, Richard Strauss Debussy and Sibelius.
- Recital – The middle of the 19<sup>th</sup> century was the rise of the superstar virtuosi, who drew attention away from chamber music toward solo performance. Frederic Chopin and Franz Liszt presented “recitals,” a term coined by Liszt.
- Piano Works – This was the golden age of the piano. Composers include: Chopin, Schumann, Liszt, and Mendelssohn. Chopin, however, is the piano composition king. His works offer the best examples of Romantic piano forms:
  - Polonaise – A stately, festive Polish national court dance used for ceremonies and usually moderate tempo with a steady rhythmic pattern. Polonaise in A-flat, known as the “Heroic.”
  - Nocturne – A lyrical, usually reflective and melancholy composition usually slow in tempo. Such works were known collectively as “character pieces.” Chopin wrote 19 and they were all sad, some morbid, all beautiful. No. 3 in E-flat, Op.9 and No. 2 in G Op. 37 are examples.
  - Waltz – A ballroom dance for couples, always in  $\frac{3}{4}$  meter. In general, these were not designed for dancing but for the piano and sometimes for orchestra. Composers include Schubert, Weber, Liszt, Brahmas. Chopin wrote 19 and includes his No. 2 in C-sharp Minor.
  - Etude – Technically this was a lesson piece for a student, containing material especially difficult to play. Chopin married this technical difficulty with beauty, producing what have been described as “palpitating music pictures.” He wrote 2 sets of 12 plus 3 others. Examples include his Op. 25 No. 9 in G-flat and No 11 in A Minor.
  - Mazurka – Originating as a Polish national dance, the mazurka migrated elsewhere in Europe in the 18<sup>th</sup> and 19<sup>th</sup> centuries. It featured a strong accent on the second or third beat which the professionals say is usually “weak.” Chopin wrote more than 50 of them, suggesting it was his favorite form. His No 3 in C-sharp Minor Op 50 is an example.
  - Prelude – A very short piece, usually designed to be played as an introduction to something else. Chopin wrote a set of 24. Chopin’s N0 15 in D-flat Op 28 (“raindrop”) is an example.
  - Ballade – this was a freely constructed dramatic instrumental composition, usually linked to a historical or legendary subject. Chopin’s 4, inspired by a Polish poet, Adam Mickiswicz, are epics, longer than most of his piano works and combining dramatic and lyrical sections. His N0 1 in G Minor is an example.

- Scherzo – As noted, a scherzo was most commonly the third movement of a sonata, symphony or quartets, replacing the minuet, which had been Haydn’s third-movement choice. Beethoven, Schubert, and Bruckner were accepted masters of the scherzo. However, Chopin and Brahms used the term for some of their independent pieces in which serious, gloomy, highly dramatic sections alternate with much lighter ones. Chopin’s Scherzo in C-sharp Minor is an example.
- Orchestral Prelude – These differed from overtures in that they merged into the first scene of the opera rather than being self-contained. But they are recorded and played as individual pieces. There is no connection between this Prelude and the short Baroque keyboard preludes of Bach, nor the free-style piano “preludes” by Chopin.
- Symphony – Varied in form greatly. The German style (principally Viennese) was basically traditional with some experimentation. On the other hand, the rebellious Frenchman Berlioz ignored all the rules (somewhat similar to Beethoven) to produce his Symphony Fantastic, a work in five movements instead of the traditional four and a major piece of nineteenth-century music. Many Romantics then followed Berlioz’s lead and wrote symphonies that were freer in form, scored for a bigger orchestra and composed with more experimentation and with much greater focus on color. Tchaikovsky made his own blend following Berlioz’ flair for orchestration and ultra-dramatic approach with his own Russian heritage.
- Concerto – Continued to be comparable to the symphony in its dimensions as it had in Classical days. Since it featured a solo instrument along with the orchestra and since many Romantic composers were outstanding solo pianists, there was a lot of Romantic piano-concerto activity. There were also several outstanding violin concertos (Mendelssohn and Brahms). Others produced cello-concertos (Schumann and Dvorak).
- Chamber music – Early Romantics wrote chamber music in the Classical manner but it was not the forte of most. Brahms, always a throwback in the Classical manner, was the exception. Given their preoccupation with the piano some Romantics were more interested in writing quintets for a string quartet plus the piano.
- Sonata – Several Romantics wrote sonatas in the Classical style but most Romantic solo instrumental work was less rigid in its shapes and forms.
- Overture – Although the basic form of the overture did not change during the Romantic periods, the use did. Many composers wrote orchestral pieces called overtures (or concert overtures) which were not connected with any stage performance. Compared to Classical overtures, there is more tone color and a greater emphasis on orchestration in Romantic overtures, as there is in most Romantic orchestral works.
- Symphonic variations – This form is made up of a subject and several variations in harmony, melody, texture, etc. Examples include Brahms’s Variations on a Theme by Haydn and Franck’s Symphonic Variations for piano solo and orchestra.
- Symphonic suite – The symphonic suite is a work of program music in several movements, similar to the suites of earlier periods. Examples include Tchaikovsky’s Nutcracker suite and incidental music to plays, such as Grieg’s Peer Gynt Suite.

- Dances – The Baroque and Classical periods concentrated on the minuet. But by the end of the eighteenth century, Vienna had established itself as the dance center of Europe and the first dances more familiar to us appeared. Schubert wrote a slow dance called a “**Ländler**” which quickly grew into perhaps the most famous dance of all time, the **waltz**. Between 1830 and 1850, several other dances came and went in popularity, including the **Polish mazurka**; the **quadrille** performed by two or four couples moving in a square; **Bohemian polka** and a quick-step creation called the **gallop**. Liszt was among the composer who wrote a gallop. The mazurka, quadrille and gallop all were launched in Paris. Some concert music was inspired by folk dances including: Liszt’s Hungarian Rhapsodies and Brahms’s Hungarian dances. But the popularity of the waltz was in a class by itself. The best examples come from Johann Strauss, Jr.

e) Composers:

First True Romantic

- Karl Maria von Weber (1786-1826) Der Freischütz (The Free-shooter).

Early Italian Opera Composers

- Gioacchino Rossini (1792-1868)
- Gaetano Donizetti (1798-1848)
- Vincenzo Bellini (1801-1835)

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)
- Engelbert Humperdinck (1854-1921) – Considered one of the last of the great Romantic composers.
- Giacomo Puccini (1858-1924)
- Gustav Mahler (1860-1911)
- Richard Strauss (1864-1949)

### 9) Modern

#### a) Introduction:

Average listeners have difficulty with most Modern art music, making it an acquired taste. However, similar to Modern music, much “new music” from previous periods, at the time it was created, was considered to be painfully dissonant and/or incomprehensible. For example, Beethoven framed a revolutionary attitude toward musical expression leading to the expression-at-all-costs movement known as “romanticism.” Average listeners were shocked at the dissonant and incomprehensibility of this “new music.” However, Beethoven had certain financial patrons who supported avant-garde musical developments, freeing Beethoven from the need to produce culturally popular music. Mozart, as well, was criticized for producing music that was “too notey” for the average listener to comprehend (however, Mozart did not have as many rich and forward looking financial patrons as did Beethoven).

Much of the experimental music of the Modern period developed from the closing period of Romantic style music. With Beethoven as their visionary leader, Romantics valued extreme, supra-personalized expressive content above all things. To make their new and original expressive points, Romantic composers had to go ever further beyond the bounds of the traditional musical language to achieve their expressive ends. These expressive desires began to outstrip the traditional tonal language. Following Beethoven’s lead, Wagner (who also had a rich patron, Ludwig, II of Bavaria), worked to advance accepted musical language with extreme chromaticism and quickly shifting tonal centers (frequent modulation). *Tristan and Isolde* is sometimes described as marking the start of modern music. One material revolution in *Tristan* was the extreme use of open cadences. A traditional tenant of tonal music was to complete a piece with a dissonant high tension offset by an immediately following consonant relief – i.e. a closed cadence. In *Tristan*, Wagner litters the piece with open cadences for over 4 hours without a tension relieving closing consonance until the end. His objective was to depict the unrelieved tension of desire that main characters felt throughout. This expressive Rubicon (the total abandonment of traditional tonal language), approached by Wagner, was crossed during

the first quarter of the 20<sup>th</sup> Century led by the innovations of Claude Debussy and fully realized by Arnold Schoenberg who invented the first system of atonal music. Both of these composers were materially influenced by the innovations and movements away from the traditional tonal system by Wagner.

A parallel development of the late 1900's and early 2000's under the Romantic style was the promotion of Nationalistic music, largely by composers from countries not directly participating in the development of European traditional tonal music (Italy, France, Germany, Austria, etc.). Composers such as Dvorak, Bartok, Smetana, Sibelius, Rimsky-Korsakov, Ives, Elgar, etc. produced Nationalistic music under the Romantic style.

However, the great historical dislocations of the two World Wars and the reaction in Art Music were huge. Many believed the Wars were the result of excessive emotion (manifested in the Romantic Style) and Nationalism. The reaction of Modern music was to abandon both Romance and Nationalism and focus on a more intellectual and technological style of music that was "dry" of emotional expression.

Further, many of the historical influences on music that forced composers to cater to the wishes of the populace were rejected. Historically, composers were dependent on the church and the aristocracy for funding and had to cater to their tastes and preferences. After the enlightenment, composers became dependent on both rich sponsors and on the popular tastes of the masses as they were forced into commercialism (e.g., the popular trends in Italian Bel Canto opera). Finally, during the war years, many composers were forced by politicians, either through financial incentive or totalitarian directives to cater to the political leaders' tastes (Stalin and Hitler through terrorism – FDR through New Deal financial injections into the arts, as subject to the tastes of Eleanor Roosevelt to develop an American music). Musical directions during much of the Modern period represented a rejection by composers of these historical influences. They developed in the direction of an esoteric style, understandable and appreciated only by the musical professionals. Milton Babbitt was famously quoted as having said: "I dare suggest that the composer would do himself and his music an immediate and eventual service by total, resolute and voluntary withdrawal from this public work to one of private performance and electronic media." Much Modern music development was done through academia, as colleges grew in financial influence in the post World War era. This led to a split developing between academically focused Art Music and the growth of popular focused Jazz, Folk, Country and Rock music. A further contributor was the post WWII economic rebuilding efforts, when there developed a lack of commercial opportunities for Art Music composers. This further led them to focus on abstract and academic musical developments, without consideration of popular interests.

Modern music evolved based on the chaos and uncertainty, the violence and adventure, the collapse of consensus, the fascination with new technology and new sounds and the rancid commercialism that defines our era overall. Add the return to improvisation in the rise of jazz,

recognition of non-European sounds and traditions, and a growing role for women as both performers and composers, and we find a musical century like none other. Almost unbelievably, even the idea of repetition for its own sake became somehow acceptable, offering a "stability" otherwise unfound. For the average listener, the simple speed of change in Modern music styles added to confusion. For example music of the Baroque Period lasted 150 years, Classical lasted ~ 75 years and Romantic lasted 85 years. During those periods, most composers spent their entire careers in this sole style of music. In contrast, many Modern composers reinvented their styles, adding to popular confusion. Igor Stravinsky began his style in the Russian nationalist style he inherited from Rimsky-Korsakov, moved on to invent and compose in the Neo-Classical Style (utilizing musical forms from the Baroque and Classical periods) and finally closed his career by adopting the atonal style of Serial music (highly intellectual and formalized from Schoenberg but through the interpretation of Anton Webern).

Throughout the 20<sup>th</sup> Century there has been unparalleled musical experimentation and diversity. In the flight from Romanticism, beginning in the early 1900's, composers created many strange new sounds. Impressionism, begun by the French, was largely a reaction against German Romanticism (i.e., Richard Wagner). Expressionism, harshly dissonant and atonal, came from Arnold Schoenberg. Neoclassicism began about 1929 (invented by Stravinsky) and for years was the dominant trend. Examples include: Stravinsky's *Octet for winds* and *L'histoire du soldat*, Prokofiev's *Classical Symphony* and Hindemith's *Lodus tonalis*, a piano piece and his *Fourth String Quartet*. The Neoclassical trend included the revival of counterpoint texture and forms: fugue, toccata, madrigal and passacaglia. Stravinsky-type dissonance shocked the music world. "New Age" music also arose which concerns itself with meditation, ecology and mysticism. Jazz has had a significant impact on Art Music in the century. Pre-WWII jazz included: ragtime, blues, Dixieland jazz, the big-band sound and boogie-woogie. After WWII came progressive jazz, cool jazz, soul jazz and rock.

Three important trends emerged in the 1<sup>st</sup> half of the 20<sup>th</sup> Century, following Romanticism: Paris germinated Impressionism; Vienna germinated Expressionism and locally germinated Nationalism. The new century of increasing new scientific, technological and intellectual reality made many composers unwilling to continue writing music the likes of which they believed had already been written. The time was ripe for a new set of approaches to melody, harmony and rhythm.

- 1) By the late 1800's, French music began to capture what French visual art (impressionism) and literature (symbolist poetry) had captured already: the essence of the French language itself. The French composer, whose music marked the definitive break with the common practice, with traditional tonality and German compositional methods (i.e., Wagner), was Claude Debussy. His major compositional influences were:
  - The French language, with its blurred edges and infinity of nuance;
  - Romantic style of self-expression - Debussy grew up during the 19<sup>th</sup> Century and the overwhelming bulk of his music is programmatic;

- Romantic literature extolling expression and descriptive images, in particular, the symbolist poets Mallarme, Verlaine and Rimbaud;
- French impressionist painting: “Impressionism” is a visual manifestation of the French language, an art movement that celebrates light, blended and nuanced color. With blurred edges and objects in flux, perception of an image was more important than the substance of the image itself.

Debussy’s innovative approach to the orchestra offered a virtual infinity of possible instrumental combinations and colors and had made him the single most influential and imitated orchestrator in the last one hundred years. Examples include *Le Mer*, *Prelude to the Afternoon of a Faun*, and importantly, his only opera *Pelleas and Melisande*.

Also from this Parisian musical center came the music of the Russian composer Igor Stravinsky. Stravinsky relocated to Paris after the Russian Revolution and is generally categorized with Debussy as representative of the French school. However, his greatest innovation came from his Russian Nationalism period which included his composition of the ballet *The Rite of Spring (Le Sacre du printemps)*. It was in this piece that Stravinsky broke away from the traditional metrical rhythm and introduced the concept that rhythm could be a dominant feature of music, even superceding melody in importance.

2) In the early 1900’s, Vienna was Paris’s only musical rival and was at the heart of the Austrian-German musical tradition. While Debussy and Stravinsky both grew out of Romanticism, their musical debts to the past were ultimately less important than their innovation. This is not so with the music of Arnold Schoenberg, whose music is a clear and purposeful continuation of the tradition of German music:

- The German Lutheran Church emphasized the use of vernacular language and did not discourage the use of polyphony and musical instruments in its liturgical music.
- Beethoven’s tenants of musical unity through motivic development (music composition as self-expression, and originality is an artistic goal) became the underpinning of German music through the 19<sup>th</sup> and early 20<sup>th</sup> Centuries.
- There was also the expressive nature of late 19<sup>th</sup> century Germanic Romantic and its tendency to turn inward to the recesses (the often dark recesses) of the human psyche for inspiration. The artistic movement associated with the “inward psychological investigation” is called Expressionism.

Expressionism may be understood as the German answer to French Impressionism. Where French Impressionism celebrated light, movement and an expressive substance divined from the outside world, German Expressionism drew its expressive substance from the deepest reaches of the soul. Schoenberg and his students Alban Berg and Anton Webern are often referred to as the second Viennese school and collectively their music constitutes the launching pad of German Expressionistic music.

Between 1908 and 1913, Schoenberg experimented with suspending the rules of traditional tonal harmony and composed music in which melody, polyphony and motivic development and transformation were the be-all and end-all. He created a type of music ruled not by the constructs of tonal harmony but by pure motivic development and transformation.

- 3) As the 20<sup>th</sup> Century began, Nationalist composers from Bohemia and Russia and Impressionist musicians from the French school, helped end the long era of German musical ascendancy. Artists from France, Germany and Italy, with their nations' long tradition of music composition, felt less moved to make patriotic or nationalistic statements than composers from other regions that lacked a universal musical tradition such as Finland, Norway, Bohemia, Hungary and Poland. For example, Smetana and Sibelius made deliberate efforts to absorb, collect and utilize folk music to speak of their countries history and culture.

Out of these three important trends, sprang new kinds of music, with a whole new sound called "new" music or "modern" music or "Twentieth-century" music.

At the beginning of the 20<sup>th</sup> Century, the new science of recorded sound was just coming into being. By its end, most every cultured home on the planet had a radio, television, video, CDs, DVDs, and computers. In 1900, musical experience was chained to live concert performances. By century's close, recordings had forever altered this landscape. Corrections and edits and retakes, the very idea of perfection and immortality, the creation of jet-driven international standards -- all this had altered, profoundly, our concept of standards and performance practices and authenticity. Whether or not our music was any the better for these technologies remains a difficult and unanswered question.

After Debussy's introduction of Impressionism from Paris Igor Stravinsky (1882-1971) and his great ballet suites ('*Petrouchka*', '*Firebird*' and -- above all - '*Rite of Spring*') changed forever our notions of rhythm and color and energy in music. Although Stravinsky was born in Russia, he rose to prominence in Paris, before later settling in LA. What Debussy did for timbre (elevating it to a level equal to rhythm, pitch and harmony) so Stravinsky did for rhythm, by demonstrating how rhythm alone could be used as a thematic, dramatic, narrative and developmental musical element. Although he was first considered as simply a talented successor to his teacher Rimsky-Korsakov in St Petersburg, Stravinsky's role and place in twentieth century music became equal to that of Bach or Beethoven in theirs. Given a career-building boost by the legendary Alexander Siloti, who introduced him to Diaghilev, the composer went on to write in virtually every field of musical endeavor.

Moving to Arnold Schoenberg (1874-1950), Stravinsky's alleged Viennese rival and certain counter-weight. Schoenberg was the beneficiary of a classical Viennese musical education and recognized, earlier than any other, that the traditional systems of tonality were exhausted. Instead of these older methods, Schoenberg came to insist on a re-birth to music. He created



"serial" (or dodecaphonic, or 12-tone, or tone-row) procedures, organizing musical sounds in new and arbitrary ways. Schoenberg's own Op 25, his *Piano Suite*, offers a clear path into this music. No less worthy is Schoenberg's romantic '*Transfigured Night*,' a masterpiece which may help open the ear to his later and extraordinary '*Pierrot Lunaire*' and '*Gurre-Lieder*'.

Arnold Schoenberg remains for many, a hard sell and this remains a terrible problem. In a way, he left a larger school and many more disciples than ever Stravinsky could have hoped. Although purely serial procedures resulted in a dwindling-vortex of few and fewer listeners, its brilliance of analysis also freed music in vital ways. So too stands the work of Schoenberg's extraordinary pupils: Alban Berg (1885-1935) and Anton Webern (1883-1945). Berg's voice may be heard at its finest in his *Violin Concerto*, and in his opera *Wozzeck*. Webern's *Symphony for Small Orchestra*, and *String Quartet Op 28*, are among his most admirable achievements.

Across the century we also find brilliant work of significantly regional or national genesis. Ravel and Debussy, Elgar and Vaughan Williams, Bartok and Janacek, De Falla and Ginastera, Lutaslawski and Penderecki, Berio and Dallapicolla, Boulez and his circle, Prokofiev and Shostakovich - are all composers of such burning voice and excellence that their music bounded well beyond any borders. In the USA, recognition must be given to Charles Ives (born the same year as Schoenberg), Aaron Copland, Elliott Carter, and the three Georges: Crumb, Rochberg, and Gershwin.

Two other influential giants of the 20<sup>th</sup> Century should also be recognized: Benjamin Britten (1913-1976) and Olivier Messiaen (1908-1992).

Britten was an amazing prodigy who matured to write music of inspired beauty, depth and pain. Among Britten's dozen masterworks must rank his *Peter Grimes*, perhaps the greatest tonal opera of the twentieth century. Listen to its *Four Sea Interludes* and then move into the harrowing revelation and self-denial of the opera as a whole - you will discover why so many people are so moved by this music.

Messiaen was a very different composer, exploring in both a public and private language, the message of the Catholic Church he so adored and transcended. Add to that language: the call of birds, the radiance of the organ, a personal gift of synesthesia (in his case, the interchangeability of sight and sound), a meticulous rhetoric in rhythm and one is inevitably led to his symphonic masterwork, the ten-movement *Turangalila*. Start with Messiaen's *Banquet Celeste* for solo organ, move to his *Chronochromie* and then be ready for the astonishing tour de force of *Turangalila*.

In Messiaen (and a hundred worthy others) can also be found the steady advance of fascinating and artificial sounds. From the experiments of Theremin and Martenot (new electronic instruments) in the post-World War I era, to the musique concrète of post-World War II France, and on to early work at the Columbia, Bell and RCA labs and the breakthroughs of Robert Moog

and IRCAM at Paris and CCRMA at Stanford, much of the story of 20<sup>th</sup> Century music has to do with these often stunning and curious new instruments and effects.

Musical theater ought not to be considered apart from the general development of musical creativity but it must be so treated for the discussion of music creativity for the first two-thirds of the 20<sup>th</sup> Century. For the first time since the origins of opera, about 1600, the theater ceased to be a primary generating or creative force in musical evolution. Virtually all developments in music had started in opera (Baroque forms represented an effort to make operatic music comprehensible to non-vocal musics; the Concerto, Symphony and Overture all broke off from their origins in opera). Opera, long at the leading edge of musical development, has become an ultra-conservative institution, resistant to change and highly dependent on routine. By contrast, dance has been closely identified with new musical developments. This success has been achieved in part by weaning dance away from theater in the direction of lyric or intellectual - in short, abstract - forms. The fact that so many of Stravinsky's major works were written for the theater (i.e., ballet) is often overlooked. Ballet, of course occupies the first place: the famous Diaghilev ballets - including *Pulcenella* - and later the "classical" ballets and the collaboration with Balanchine culmination in the remarkable *Agon* of 1957. The Stravinsky-Balanchine ballet is characterized by the development of equal, abstract closed forms of movement and sound which in no way intersect or "express" each other but remain completely independent if parallel. These ballets are often referred to as Non-Story ballets, abstract works, in contrast to Story ballets such as *The Nutcracker Suite* or *Swan Lake*.

Modern music (broadly used) can be broken into the following sub-categories (that are addressed in depth in Addendum 2). Beyond the obvious, date defined, 20<sup>th</sup> Century and 21<sup>st</sup> Century, there are no clear and generally accepted definitions for many of these terms, leading to the nebulous form of some of my discussions. I will try to add some clarity based on my understanding of the terms.

➤ 20<sup>th</sup> Century

Is most obviously defined as art music, created during the years from 1900 to 1999. At the beginning of the 20<sup>th</sup> century, composers of classical music were experimenting with an increasingly dissonant pitch language, which sometimes yielded atonal pieces. Following World War I, as a backlash against what they saw as the increasingly exaggerated gestures and formlessness of late Romanticism, certain composers adopted a Neoclassic style, which sought to recapture the balanced forms and clearly perceptible thematic processes of earlier styles. After World War II, 20<sup>th</sup> Century composers sought to achieve greater levels of control in their compositional process (e.g., through the use of the Twelve tone technique and later Total serialism). At the same time, and conversely, composers also experimented with means of abdicating control, exploring indeterminacy or aleatoric (some part of composed music left to the discretion of the performer; improvisation) processes. Many composers totally avoided the expression of emotion as a reaction to World War II. They believed the war was the result of too much emphasis on emotional expression. Stravinsky

was an example with his composition of music that was totally “dry” of emotional expression. Technological advances led to the birth of electronic music. Experimentation with tape loops and repetitive textures contributed to the advent of Minimalism. Still other composers started exploring the theatrical and cinematic potential of the musical performance.

➤ 21<sup>st</sup> Century

Classical music that was created during the years from 2000 to the present day. 21<sup>st</sup> Century Art music is a diverse art form. Some elements of the previous century have been retained, including Post-modernism, Polystylism and Eclecticism, which seek to incorporate elements of all styles of music irrespective of whether these are "classical" or not—these efforts represent a slackening differentiation between the various musical genres. The combination of classical music and multimedia is a notable practice in the 21st Century; the Internet, alongside its related technologies, are important resources in this respect. The number of important female composers has also increased significantly.

➤ Modern and High Modern

**Modernism** is regarded by some writers as an historical period extending from about 1890 to 1930, and apply the term Postmodernism to the period after 1930. Other writers assert that Modernism is not attached to any historical period, but rather is "an attitude of the composer; a living construct that can evolve with the times." The clearest definition (to me) is music that breaks away from traditional tonality and traditional metrical rhythms is considered Modern music (including the followers of Schoenberg and Stravinsky).

**High Modernism** is a sub-category Modern, characterized by an unfaltering confidence in science and technology as means to reorder the social and natural world. The High Modernist movement was particularly prevalent during the Cold War, especially in the late-1950s and 1960s. It is associated with the attempts of composers to gain total control over all aspects of music (Total Serialism) which ultimately led to electronic music whereby composers were able to eliminate the uncontrolled element of performers and directly and tightly control all aspects of music composition.

➤ Postmodern and Contemporary Classical

**Postmodern** music is not a distinct musical style, but rather refers to music of the Postmodern era or music that follows aesthetical and philosophical trends of the Postmodern era. The Postmodernist movement formed partly in reaction against Modernism. Essentially, it is defined as the slow return to traditional tonal music and to a less mathematically controlled form of composing (against Total Serialism). The dogmatic Pierre Boulez had created an atmosphere in which composers were afraid to deviate from the Serialism style demagogically promoted by Boulez. Some define postmodern as the period in which Stravinsky entered his neoclassical period (approx. 1930) while others define it as the period in which the dominance of atonality and Total Serialism waned (approx. 1960).

One of the most striking and confusing aspects of contemporary classical music is the bewildering range of styles employed by today's composers, from the quasi-medieval simplicity of Arvo Part's *Fratres* to the computer-assisted complexities of Kaija Saariaho's *Nymphea* (to name just two examples). The roots of this diversity extend back to the 1960s, the decade in which the modernist tradition (begun with Schoenberg's early atonal works culminated in the serial experiments of the Darmstadt School) lost its pre-eminent position. Composers finally tired of its proscriptive laws and many grew bored with the monochrome and angst-ridden music which it tended to produce, even in the hands of its finest composers.

One of the first and most notable breaks with modernism came with the advent of Minimalism, whose various practitioners – Riley and Reich in the US, Andriessen in Holland, Part and Gorecki in Eastern Europe – all rejected serialism's anarchic complexity in favor of simpler and more consonant styles. Other composers soon followed suit by returning to previously outlawed types of material. In England and Germany, musicians such as Maw, Holloway and Rihm began to look back to late-Romantic music for their inspiration, which Alfred Schnittke in Russia developed his notion of "polystylism," with its free mingling of musics past and present. Subsequently, younger composers like the post-minimalist Michael Torke and the eclectic Mark-Anthony Turnage have continued to open up the previously highly-guarded frontiers of classical music to a host of new influences, not only from the classical past but also the works of pop, jazz and world music.

This collective turn towards a more inclusive and less dogmatic aesthetic – often described as postmodernism – is much more than a simple act of artistic nostalgia or escapism. For many composers, the failure of serialism to provide a coherent universal language was proof that Western musical tradition had reached an impasse and that the only way forward was backward, toward traditional tonality. Not that the modernist tradition is absolutely dead: younger composers such as Magnus Lindberg and George Benjamin continue to pave distinctly innovative paths. But for the time being, the promised land of a totally new music (perhaps using the potentially limitless resources of computer-generated sound) remains some way over the horizon. Meanwhile, one of postmodernism's positive byproducts has been the way in which contemporary classical music had increasingly re-entered the musical mainstream. Works of audience-pleasers like Gorecki and Tavener achieving a mass popularity never enjoyed by their more challenging predecessors.

**Contemporary classical** describes music composed in the classical tradition by composers of the latter half of the 20th century and current times. Contemporary classical music incorporates technological developments of the modern era (recording, electronic instruments) while maintaining a composition style rooted in notation. Contemporary classical music also incorporates artistic developments in sculpture, film and particularly dance. Many of the best known contemporary classical composers are most widely known

for their film scores, e.g. Philip Glass and Michael Nyman. Some date contemporary classical as post 1945 and some as post mid 1970s.

**Post 1945** - The term, Contemporary Classical, may be employed in a broad sense to refer to the post-1945 modern forms of post-tonal music from the death of Anton Webern (including serial music, Concrete music, experimental music, etc.).

To some extent, European and the US traditions diverged after World War II (~1945). Among the most influential composers in Europe were Pierre Boulez, Luigi Nono and Karlheinz Stockhausen. The first and last were both pupils of Olivier Messiaen. An important aesthetic philosophy of this group was Serialism, which took as its starting point the compositions of Arnold Schoenberg and Anton Webern. However, some more traditionally based composers such as Dmitri Shostakovich and Benjamin Britten maintained a tonal style of composition despite the prominent serialist movement.

In America, composers like Milton Babbitt, John Cage, Elliott Carter, Henry Cowell, Philip Glass, Steve Reich, George Rochberg and Roger Sessions, formed their own ideas. Some of these composers (Cage, Cowell, Glass, Reich) represented a new methodology of experimental music, which began to question fundamental notions of music such as notation, performance, duration, and repetition, while others (Babbitt, Rochberg, Sessions) fashioned their own extensions of the twelve-tone serialism of Schoenberg.

**Mid-1970s** - Contemporary classical music can also be understood as belonging to a period that started in the mid-1970s with the retreat of modernism (post modernism). Today, musical taste has blown wide open. If you love music, chances are that you like lots of different things: Ornette Coleman and Bruce Springsteen and Dmitri Shostakovich and Sufjan Stevens. If you're a longtime orchestra subscriber, you may be passionate about Brahms but leery of the unfamiliar names and sounds that occasionally emerge onto concert programs. The earliest seminal works of so-called Minimalism share a lyric freshness. They do indeed take a step away from the conventional narrative of traditional classical music forms. Rather than taking a theme and develop it, they put musical elements together and let them shift into different, ever-changing combinations, like images in a kaleidoscope. The classic example is Terry Riley's *In C* from 1964, consisting of 53 numbered phrases that are played by any number of musicians, lasting anywhere from 10 minutes to a couple of hours, creating a dreamy, beguiling, mutable colorscape in the process. Equally iconic is Reich's *Music for 18 Musicians*, which references influences all the way back to medieval chant in the way it revolves around the same 11 chords, played at different speeds, within the compass of individual human breaths.

Generally speaking, classical music in the 20th century was taken over by Serialism. The resulting works are sometimes fascinating, but seem difficult and unappealing to some lay audiences. The following generation of composers shied away from serialist strictures. Minimalism was one reaction; Neo-romanticism (a return to the melodic, tonal, timbral

values of romantic music) was another. This story is a little too pat (for one thing, Neo-romanticism has been a force in American music throughout the 20th century - see Samuel Barber) but it's certainly true that David Del Tredici, for one, got a lot of attention back in the 1980s when he turned from serialist orthodoxy and began writing big, lush scores for full orchestra (including *Final Alice*).

Like Minimalism, Neo-romanticism is a facile and not entirely accurate label. It's often applied, for instance, to John Corigliano, who writes well for orchestra and with an acute sense of the past (his 1991 opera "The Ghosts of Versailles" is one of the best syntheses of the grand opera tradition and contemporary music that anyone's managed to come up with) but whose sensibility, sound and sophistication are firmly rooted in the present. The Neo-romantic sensibility, however, is kept most vividly alive in contemporary American opera, which tends to pursue a kind of Broadway-like accessibility in a tonal musical language, from *William Bolcom's* *A View from the Bridge* to Jake Heggie's recent *Moby-Dick*.

Neo-romanticism isn't the only path composers use to access traditional forms with a fresh eye. Some of today's most successful orchestral composers are writing symphonies and concertos — like Jennifer Higdon, whose *Percussion Concerto* won a Grammy in 2010 and *Violin Concerto*. Higdon writes athletic, energetic music that's smart and solid and wins over audiences, bright and forward-propelled as a Tour de France rider.

Another acclaimed recent concerto was written by the Finnish composer-conductor Esa-Pekka Salonen, best known in this country for the years he spent as music director of the Los Angeles Philharmonic (1992-2009). His *Piano Concerto* sounds as if it had been written to reassure those who were worried that, when he stepped down from the post to devote himself entirely to composing, he was going to float off into the world of the avant-garde. Without losing the quirky touch of his earlier compositions, this concerto is rife with references to its virtuosic predecessors in the canon: You can hear hints of Prokofiev, Rachmaninov, Ravel in what amounts to one long finger-busting, hyperactive, crowd-pleasing outburst.

"Younger generations" are notoriously slippery things in this field: Anybody under 50 still counts as "young." "Young," indeed, becomes more about an attitude than chronological age: Writing music that incorporates electric guitar and acoustic violin is now a hallmark of the 50-something set, from Steven Mackey, the guitarist turned Princeton teacher, to the Bang on a Can All-Stars, the performing arm of the eponymous composers' collaborative (formed by David Lang, Michael Gordon and Julia Wolf). The idea that good music can bring together a range of traditions, from rock to West African drumming to Javanese gamelan, is today a given for most younger composers and emerges in surprising ways.

Another current trend that's been on the rise over the last five decades is the return to the age of the composer-performer. Those who write music and want it performed go out and play it themselves (like Derek Bermel, a clarinet player whose *Clarinet Concerto Voices*

mingles elements of a wide range of musics in ways both thoughtful and fun) or form their own bands.

“Alt-classical” is a term coined to describe the indie-rock sensibility of a lot of these genre-defying efforts, which are becoming ever more prevalent on every level of the musical establishment. Riccardo Muti and the Chicago Symphony Orchestra took the notable step last year of naming, as co-composers in residence, Mason Bates, who has an active career as a DJ as well as writing works for places like the San Francisco Symphony, and Anna Clyne, another 30-something who incorporates sampling and amplification in her music.

That’s not to say that all young composers are wedded exclusively to rock-inspired sounds: simply that genre boundaries no longer function as limits. Nico Muhly, who turns 30 this summer, is one of the most successful composers around, with two operas opening this calendar year (one, *Two Boys*, appeared at the Metropolitan Opera in 2013-14); a musical omnivore, he is inspired by everything from the English choral tradition to Icelandic pop to Philip Glass. And Jefferson Friedman, who has played with several rock groups and has written some of the best contemporary string quartets. Here are a few iconic works by a few major living composers, not yet mentioned:

George Crumb, *Black Angels*, a searing expressionistic string quartet written during the Vietnam War by a distinctive musical maverick.

Meredith Monk, *Songs of Ascension*, the latest recording by one of our greatest innovators, rich treasure from the seam of expanded vocal techniques and artless sound juxtapositions that she’s been mining tirelessly for decades.

Frederic Rzewski, *The People United Will Never Be Defeated*, an hour-long, impassioned, political, eclectic set of variations (including shouting at the piano) on a Chilean protest song.

Elliott Carter, *First String Quartet*, a breakout work from 1951 that still sounds as radical and new as it did when it was written, by the grand old man of the 20th-century American establishment.

Pierre Boulez, *Pli selon pli*, one of the longest and in many ways most beautiful pieces, a lyrical exegesis on poems by the French symbolist poet Stephane Mallarme in which a high soprano soars over and around the instruments of the orchestra, written by a former lion of European serialism who has mellowed considerably in his later years.

#### b) Characteristics:

Harmony: Dramatic things happened to harmony in the 20th century. Composers found new and different chord constructions and progressions and new types of dissonance. Not only

were cords superimposed on one another, but one strain of harmony was plunked atop another, akin to simultaneous melody in counterpoint music (called “polyharmony”).

**Melody:** Now for the first time in hundreds of years, melody was de-emphasized. Melody gave way to rhythm, harmony and tone color. It also lacks the repetition of earlier melody and is harder to hear and, to many, less popular.

**Orchestration:** Whereas orchestras had become increasingly large in the Romantic period, the trend in the 20<sup>th</sup> century was toward a smaller, leaner orchestra, geared to the music being composed. The Romantics had emphasized tone color and the composition of orchestras reflected this. With the increased emphasis on rhythm, 20<sup>th</sup> century percussion instruments became more important and many composers deemphasized stringed instruments.

**Rhythm:** Rhythm truly came into its own in the 20<sup>th</sup> century music. It is more varied, complex and more energetic than ever before. Some composers experimented with “polyrhythm,” writing works that feature as many as five different rhythmic patterns at the same time. This was driven by Stravinsky but Bartok is also an example. In its complexity, rhythm differs greatly from the steady, pulsating, consistent and persistent rhythm of the Baroque era.

**Texture:** While there was a strong back-to-Bach trend (back to counterpoint), it was with 20<sup>th</sup> century dissonance. It can be heard in the string quartets of Bartok and the chamber music of Hindemith.

**Tonality:** The most important development in the 20<sup>th</sup> century was in tonality. Traditionally composers wrote in one key at a time, but this broke down in the Late Romantic era and in the 20<sup>th</sup> century. Some composers were “atonal,” writing in no key at all. Others were “bitonal,” writing in two keys at once or “polytonal,” writing in a number of keys at the same time. In some music, the tone center, the foundation of Western music, disappeared. Some composers were polytonal, polyharmonic and polyrhythmic as there was a drive to experiment. Another major difference involves the music “inner core” – emotion and expression. This was a post WWII reaction to the fear that excess emotion unleashed the violence of WWII. As Stravinsky stated: “I consider music is by its very nature essentially powerless to express anything at all...I evoke neither human joy nor human sadness.” Stravinsky was known to be coldly logical and brilliantly intellectual. Some conservatives have complained that too many 20<sup>th</sup> century musicians experimented for the sake of experimentation, ignoring that communication was the primary function of art. Many of the “New Music” composers emphasized greater detachment and objectivity than is found in most Romantic music; a return to Baroque counterpoint; formal order and discipline; a return to absolute (as opposed to program) music; and an emphasis on technique rather than content. While some of the music was counterpoint, it was dissonant rather than agreeable (Baroque style) counterpoint.

#### c) Vocal Genres:



- Choral music – Good things happened to choral music in the 20<sup>th</sup> century. The post-Romanticism period led a few to a return to Bach contrapuntal style. In taking this route, several 20<sup>th</sup> century composers created choral works designed to show off the voice rather than the instrument. These include Debussy and Ravel, both of whom wrote a set of three a cappella (unaccompanied) choruses; Stravinsky with his *Symphony of Psalms*; and Vaughan Williams who wrote various choral works.

d) Instrumental Genres:

- Ballet – An offshoot of opera, modern ballet took off during the first few years of the 20<sup>th</sup> century, after the appearance of Tchaikovsky's *Swan Lake*, *Sleeping Beauty* and the *Nutcracker* toward the end of the 19<sup>th</sup> century. Borodin, Stravinsky, Ravel, Richard Strauss, Debussy, Prokofiev, Bartok and Vaughan Williams all wrote ballets. The best-known is Stravinsky's *Rite of Spring*, criticized at the time for its "biting" dissonance, "savage" rhythms and "primitive" sounds.
- Chamber music – Chamber music can be broken down into two camps, traditional and radical. Ravel, Debussy and Faure are examples of traditional and Hindemith and Bartok are examples of radical. The radicals, with their experimentation, focused on chamber music formats. Some have suggested that chamber-music audience traditionally has been a more intellectual one, more interested in thought than emotion. Thus chamber audiences are more receptive to the atonal and more dissonant sounds of the radicals. One technique of the atonalists was concentration on repetition and on combining rhythmic patterns for which chamber music is well suited. A more traditional piece would be Faure's *Quintet No 1 in D Minor for Piano and Strings*. A radical piece would be Bartok's six string quartets.
- Concerto - The Romantic concerto spotlighted the soloist in contrast to earlier concertos, which featured greater equality between the soloist and the orchestra. The 20<sup>th</sup> century concerto tends to go back to the pre-Romantic style, in part because modern orchestras are themselves such star performers that they are not easy to dominate.
- Symphony – It is not realistic to try to characterize a 20<sup>th</sup> century symphony. 20<sup>th</sup> century composers (at least those interested in writing symphonies) looked for ways to adapt the traditional form of symphony to changing musical styles, harmonies and rhythms. One major aspect of 20<sup>th</sup> century music was the obscured tonality – weakening, or absence, of the concept that music must return to a central note in order to achieve what was called sense of rest and finality (resolution). But the structure of the symphony did not accommodate obscured tonality. It demanded a tonal logic from which some or the 20<sup>th</sup> century composers were escaping. Different composers found different ways to handle this problem. Some composed no symphonies at all (Debussy). Some ignored new music and wrote Romantic style symphonies (Mahler's 5<sup>th</sup>, 6<sup>th</sup> 7<sup>th</sup> and 9<sup>th</sup>). Some also composed in Classical style (Prokofiev's *1<sup>st</sup> Symphony* called the *Classical*) and others in Baroque. Sebelius was the most popular symphonist in mid-1900's. His music had solid tonal foundation even though the harmony was dissonant. He was perhaps the most original in his concept of symphony form. Many 20<sup>th</sup> Century movements are based on a collection of fragmentary ideas which fuse and coalesce as the music proceeds. Stravinsky wrote 2 "symphonies": *Symphonies of Wind Instruments* (with

no emotion or picturesque) and *Symphony of Psalms* for chorus and orchestra based on a Latin text. Many composers followed the lead of Schoenberg and produced no real symphonies at all. Generally, large architectural forms were not suitable for the techniques of 20<sup>th</sup> century composers. In general, it's difficult to summarize themes of 20<sup>th</sup> century symphonies; every composer composed his own style.

- Symphonic poem – While similar in structure to the Romantic symphonic poem, this was apt to be less noble, more realistic and sometimes uglier and more brutal than the earlier Romantics would have liked. Strauss's *Eine Alpensinfonie* of 1915, not a success, is an example.
- Symphonic suite – An instrumental suite unrelated to the Baroque dance suite and different from the Late Romantic suite, this form, which emerged early in the 20<sup>th</sup> century, was more of a cross between a symphony and a tone poem. Usually a work with shorter movements than the former and less “program” than the latter. An example is the orchestral version of Ravel's *Mother Goose*.

e) Composers:

- Leos Janacek (1854-1928)
- Claude Debussy (1862-1918)
- Jean Sibelius (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)
- John Adams
- Philip Glass
- Leonard Bernstein (1918-1990)
- Aaron Copeland
- Samuel Barber
- George Gershwin
- Charles Ives
- William Shuman
- Alban Berg

### III. Linguistic Differences in Music:

In France, style and substance are not divisible – they are one and the same. Differences in French based music:

- 1) The sound of the music (sonority) is as important as melody, harmony and rhythm.

- 2) Melody conceived by native French speakers composers tend to be long and languorous as compared to melody of German composers.
- 3) Harmonic turnover/cord changes will occur more slowly than in Italian or German music.
- 4) Development in German music is less important than thematic variation, similar to Russian based music.

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