An Outline of

The History of Western Music

Grout 6th Edition
Compliments of the Reel Score

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Composer

Has performed extensively both in New York City and Boston. His credits include the Angelo Tallaracco and Bob January Big Bands, Fire & Ice Jazz Octet, and the Blue Rain Lounge Quartet. He was also staff guitarist for South Park Recording Studio.

In Boston 1985 - 2004, he has played with the George Pearson Group (local headliners at the Boston Jazz Society Jazz Festival in 1990), Urban Ambience, and was founder and leader of the Whats New Septet (1995). His Jazz compositions have been recorded by Comraderie Tapes and included in the missing links Tape Sampler.

Composing for film since 1996, he has provided scores for Board Stories, Rules of Order, the independent production American Lullaby, the CityScape production Wastebasket, and Il Moccio - an April 2004 New York Film and Video entry. He has also provided music, efx, and sound design for Eric Mauro and his work has appeared on theBitscreen.com, the Seoul Animation Festival, Aspen Shortfest, and the ExCentris New Media Festival in Montreal.

Film

Worked with high quality samples. Delivery on DAT accompanied by the Audio Data files and either the sequence or Finale Lead Sheet Conductors score if required.

All material is laid up to QuickTime for review with spotting and cue notes if required.

Web

Flash audio materials are optimized for file size and laid up in Flash suitable for web display.
Both the .fla file and the .swf file are accompanied by all sound and music samples in AIFF format (with Sound Designer II if required).

All Flash animations can be converted to QuickTime should that format be required.

Services

Original Music Composition
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Ancient Greece and Rome Through Renaissance

▼ **I. Musical Life and Thought in Ancient Greece & Rome**
  ▼ A. Greek & Roman Heritage
    ▼ 1. Western culture has undeniable ties to Greece & Rome
      ▼ a) Philosophy
        - (1) Plato
        - (2) Aristotle
      ▼ b) Literature
        - (1) Vergil
        - (2) Ovid
        - (3) Horace
        - (4) Cicero
      - c) Government
      - d) Visual Arts
      - e) History
      - f) Music
    ▼ 2. Music of Greece & Rome
      ▼ a) Difficult to study as very little survived
        - (1) None know during the Middle Ages
        ▼ (2) Today we have 45 complete or fragmentary pieces
          - i) 3rd Century B.C.E to 4th Century C.E.
          - ii) all employing a system of ancient Greek Notation
        ▼ (3) Other evidence of musical life
          - i) written accounts
          - ii) bas-reliefs
          - iii) mosaics
          - iv) paintings
          - v) sculpture
      ▼ b) Music of later Roman Empire left few traces
        - (1) Early Church wanted to separate from Roman Pagan Rituals
        ▼ (2) Yet some features remained in the Middle ages
          - i) banning would have abolished music altogether
          - ii) ancient music theory was the foundation of Medieval theory
          - iii) music theory was part of a philosophical system
    ▼ 3. Music in Ancient Greek Life & Thought
      ▼ a) In Greek Mythology, Music had magic powers -
        - (1) Heal the sick
        - (2) Purify mind & body
        - (3) Work miracles in nature
      ▼ b) As it did in Hebrew scripture
        - (1) David curing Saul's madness by playing the harp
        - (2) The walls of Jericho toppled by trumpet blasts
      ▼ c) Music was an inseparable part of religious ceremonies

- (1) Cult of Apollo - lyre
- ▼ (2) Cult of Dionysus - aulos
  - i) used to accompany dithyrambs (forerunners of Greek drama)
- d) Chorus & aulos use in the Tragedies of the Classic Age
- ▼ e) From 6th century B.C.E. lyre & aulos were independent solo instruments
  - ▼ (1) As instrumental music grew more independent
    - i) rise of virtuoso players
    - ii) music became more complex
  - (2) Aristotle warned against too much professional training

▼ B. Characteristics of Greek Music
- 1. Surviving examples come from relatively late periods
- ▼ 2. Resembled the music of the early Middle Ages
  - a) Primarily monophonic (Melody without harmony or counterpoint)
  - ▼ b) Instruments often embellished the melody while soloist or ensemble sang it
    - (1) termed heterophony: Same melody performed simultaneously in more than one way i.e.. simply and ornamented, vocally & instrumentally
    - (2) Melody & rhythm of Greek music were intimately bound up with melody & rhythm of poetry
    - (3) Polyphony of independent parts was not present - it would come later
  - c) No evidence of continuity of <u>practice</u> between Greeks & early Christians

▼ C. Greek Musical Thought
- 1. Greek musical theory did affect the music of western Europe in the Middle Ages - we know more about Greek musical thought than about the music itself
- ▼ 2. Two kinds of Theoretical writings
  - a) Doctrines on the nature of Music, place in the cosmos, effects, proper use in human society
  - b) Systematic descriptions of the materials and patterns of musical composition
- ▼ 3. These insights in the science & philosophy of music have survived to this day
  - a) Pythagoras (500 B.C.E.) was the legendary founder
  - b) Aristides Quintilianus (4th Century C.E.) the last writer
- ▼ 4. Music in the Greek mind was inseparable from numbers - which were thought to be the key to the entire spiritual and physical universe
  - ▼ a) Plato explains in
    - (1) Timaeus and The Republic
    - (2) Profoundly influences medieval & Renaissance thought on music and its place in education
  - ▼ b) Ptolemy
    - (1) Leading astronomer of antiquity and a systematic music theorist
    - (2) Mathematical laws were thought to underline the systems of both musical intervals and heavenly bodies - given poetic form by Plato in the myth the "music of the spheres"
- ▼ 5. Close union of music & poetry
  - a) "Lyric" poetry meant poetry sung to the lyre

- b) "Tragedy" incorporates the noun "ode" - the art of singing
- 6. The doctrine of Ethos
  - a) Music possessed moral qualities and could affect character & behavior
  - b) Plato & Aristotle agreed that the "right" kind of person could be made through a system of public education that stressed
    - (1) Gymnastics for discipline of body
    - (2) Music for discipline of mind
- D. Music in Ancient Rome
  - 1. Took their art music from Greece especially after 146 B.C.E. when it became a Roman Province
  - 2. Cultivated people would be expected to know Greek and be educated in music
- E. Summary - the Ancient Heritage
  - 1. Music consisted of essentially of pure, unencumbered melodic lines
  - 2. Melody was intimately linked with the rhythm and meter of words
  - 3. Musicians did not read from notation
    - a) Memories
    - b) Knowledge of traditional musical formulas
    - c) Conventions
  - 4. Philosophers conceived of music as an orderly system
    - a) Interlocked with Nature
    - b) a force in human thought and conduct
  - 5. Scientifically founded acoustical theory developed
  - 6. Scales were built up from tetrachords
  - 7. Theorists developed a sophisticated musical terminology
  - 8. #'s 5,6, & 7 are Greek others are common to ancient world
- F. The Early Christian Church
  - 1. Rome's Decline
    - a) Rome steady decline left the Catholic Church the sole unifying & stabilizing influence in Europe (till the 10th Century C.E.
      - (1) Emperor Constantine made christianity the official religion of the the royal family in 312 C.E.
      - (2) The Roman Empire was split into eastern (Byzantium) and western (Rome) parts in 395 C.E.
      - (3) Western part (Rome) fell in 476 C.E.
    - b) Early Musical Influences on Christianity
      - (1) Must have absorbed from Greek and mixed Oriental/Hellenistic cultures in the eastern Mediterranean
        - i) Rejected the idea of cultivating music purely for enjoyment
        - ii) Rejected the forms and type associated with public spectacles
        - iii) Rejected music of more intimate & convivial occasions
        - iv) Wanted to wean converts away from everything associated with a pagan past - including for a short time instrumental music
      - (2) The Judaic Heritage

- i) Current belief is that the church and synagogue liturgies developed independently
- ii) Was influenced by the synagogue practice of readings specific to a calendar and public commentary upon them in a public meeting house
- ▼ (3) Other influences
  - ▼ i) As the Church spread from Jerusalem it continued to pick up musical influences from diverse areas
    - a- psalm singing from the monasteries and churches of Syria
    - b- Byzantium with the classification of the chant repertory into 8 modes as well as the borrowing of the chants themselves
- ▼ (4) Between 9th & 16th Centuries a uniform practice was developed with authority emanating from Rome.
  - i) Theory & practice
  - ▼ ii) Roman chant supersede the local variants
    - a- Gallican in France
    - b- Celtic Chant in Ireland & parts of British Isles
    - c- Beneventan in Southern Italy
    - d- Old Roman in Rome
    - e- Visigothic & Mozarabic in Spain
    - f- Ambrosian in Milan
- ▼ c) Early Christian Musical Thought
  - (1) Early writers like the Greeks believed the value of music was its power to inspire divine thought and influence for good or evil the character of its listeners
  - (2) Did not deny that beautiful music was pleasurable but held to the Platonic principle that beautiful existed to remind us of the divine
  - (3) Music was a servant of religion only music that opened the mind to Christian Teachings and disposed to holy thoughts was worthy of hearing in Church
- ▼ d) Early Music Theorists
  - (1) Theory and philosophy of the ancient world was gathered, summarized, modified, and transmitted to the West during this era
  - ▼ (2) Martianus Capella
    - ▼ i) Produced a textbook on the 7 liberal arts - "The Marriage of Mercury and Philology" (early 5th Century)
      - a- Verbal arts: grammar, dialectic, & rhetoric or the trivium
      - b- Mathematical arts: geometry, arithmetic, astronomy, & harmonics or the quadrivium (by Boethius)
    - ii) Disguised as speeches made by bridesmaids at the wedding of Mercury & Philology
  - ▼ (3) Boethius (ca. 480 - 524/26)
    - i) Most revered and influential authority on Music is the Middle Ages
    - ii) Wrote "De institutione musica" (The Fundamentals of Music)
    - iii) Compiled from Greek sources

- iv) He & his mentors saw music as an object of knowledge - a quest for understanding the nature of music

▼ **II. The Early Middle Ages - 1100 C.E.**
  ▼ A. Roman Chant
    ▼ 1. One of the great treasures of Western Civilization
      - a) Memorial to religious faith in the Middle Ages
      - b) Embody the sense of community and esthetic sensibility of the period
      - c) Served as the source and inspiration for much of Western art music up to the 16th Century
    ▼ 2. Cannot be separated from their ceremonial contest and purpose
      - a) Plainchant is musical prayer - heightened speech
      - b) It is the text which gives form to the musical delivery
      ▼ c) The Liturgy - body of texts and rites that make up a sacred service - sets the type of chant according to the solemnity of the occasion
        - (1) solemnity of the occasion
        - (2) How text function within the ritual
        - (3) Who is performing the chant - soloist, choir, congregation
    ▼ 3. Chant and Liturgy developed over many centuries originating in the Middle ages
      - a) Originally through oral tradition
      ▼ b) Later written and codified
        - (1) Pope Pius V in 1570 issued a Missal that fixed the texts & rites of the Mass to reflect the Council of Trent (Tridentine liturgy) held in force till Second Vatican Council
        ▼ (2) Chant melodies are preserved in hundreds of manuscripts
          - i) Almost identical between documents of different eras and locations
          - ii) Often attributed to the "one source" of St. Gregory
          - iii) Probably due to oral tradition which followed precise formulas for recitation
      - c) Usage of chant stopped with Second Vatican Council in 1962-65
    ▼ 4. Systematic notation of chant melodies coincided with a campaign by the Frankish monarchs to consolidate their kingdom
      - a) Uniform Liturgy and body of music to bind their entire poputation of worshipers
      - b) Notation ensured the chants would be sung uniformly throughout the kingdom
      - c) Notation was both a result of striving for uniformity and a means of perpetuating that uniformity
  ▼ B. Chant Types, Forms, & Classes
    ▼ 1. Classes
      ▼ a) Text Classification
        ▼ (1) Biblical Texts
          - i) prose texts
          - ii) poetical texts
        ▼ (2) Non Biblical Texts
          - i) prose texts
          - ii) poetical texts

- b) Performance Classification
  - (1) Antiphonal - alternating choirs
  - (2) Responsorial - soloist alternating with a choir
  - (3) Direct - without alternation
- c) Note - Syllable relation
  - (1) Syllabic - each syllable has a single note
  - (2) Melismatic - long melodic passage on a single syllable
  - (3) These are not clear cut - chant may have passages alternating syllabic with melismatic parts
2. Recitation Formulas
  - a) Tenor
    - (1) single reciting note or "tenor
    - (2) for reciting prayers and reading from the bible - on border line between speech and song
  - b) Psalm Tones
    - (1) One tone for each of eight church modes
    - (2) Plus one extra tone called Tonus peregrinus (wandering tone)
3. Antiphons
  - a) Originally intended to be sung by a group so majority are: syllabic, stepwise movement, limited range, and simple rhythmically
  - b) Earliest were a verse or sentance with own melody and repeated after every verse of a psalm or canticle
  - c) Later only the opening part of the antiphon was sung before the psalm with entire antiphon performed after the psalm
4. Responsory
  - a) A short verse sung by the soloist, repeated by the choir before a prayer or a short sentence of scripture, and repeated again by the choir at the end of the reading
  - b) Originally sung by the choir at the end of the verse (similar to the antiphon)
5. Antiphonal Psalmody
  - a) Appears in the Introit and Communion of the Mass
  - b) Originally the Introit was a complete psalm with its antiphon
  - c) Introit was later shortened to the original antiphon and single psalm verse
  - d) Communion is a short chant often of only one scriptural verse.
6. Proper Chants of the Mass (Variable portions of the Mass - change according to season, feast & commemoration dates)
  - a) Tracts
    - (1) Originally a solo song
    - (2) Longest chants in the Liturgy
      - i) longest texts
      - ii) melody extended by melismatic figures
  - b) Graduals
    - (1) Responsorial
    - (2) Melodies are more florid than Tracts

- (3) Soloist begins the refrain, followed by single verse of psalm - soloist begins the refrain, choir continues, verse sung by soloist, choir joins with the last phrase
- c) Alleluias
  - (1) Responsorial
  - (2) A refrain on the single word "alleluia", a psalm verse, followed by a repetition of the refrain
- d) Offertories
  - (1) Originally an antiphonal chant but today no part of the original psalm remains and what must have been the original antiphon is performed as a responsorial chant by soloist and choir
  - (2) Similar in style to the Graduals
- 7. Ordinary Chants of the Mass (The fixed parts of the Mass - since 14th Century, almost all polyphonic compositions called "Mass" are settings of the Ordinary only)
  - a) Agnus Dei
    - (1) Form is ABA - determined by the text
    - (2) Sometime the music for all 3 sections is nearly the same (AA'A)
  - b) Sanctus - likewise divided into three parts (ABB')
- C. Later Developments of the Chant
  - 1. General Trends
    - a) Between 5th & 9th Century peoples of Western & Northern Europe converted to Christianity
    - b) The official "Gregorian" chant was established in the Frankish Empire before the middle of the 9th Century
    - c) From this point to nearly the close of the Middle Ages all important developments in European music took place north of the Alps
      - (1) Muslim conquest of Syria, North Africa, & Spain
      - (2) Rise of cultural centers in central & western Europe
      - (3) Establishment of schools in Ireland, Scotland, and what is now Germany & Switzerland
      - (4) Resurgence of Latin Culture in England
      - (5) Revival of education in the Frankish Empire (Carolingian Renaissance)
    - d) Same period saw the rise of secular monodic song and the earliest experiments in polyphony
  - 2. New Forms
    - a) Tropes
      - (1) Originated as newly composed additions, usually in neumatic style and with poetic texts, to antiphonal chants of the Proper of the Mass
      - (2) Three Kinds of Tropes
        - i) new words & music add to a regular chant
        - ii) music only, extending melismas or adding new ones
        - iii) text only, added to existing melismas
      - (3) Used until the Council of Trent banned them from the liturgy
    - b) Sequences
      - (1) 10th Century long melodies without text or with one or more texts

- (2) When the melodies are melismas, the word "alleluia" usually appears at the beginning of the music
- ▼ (3) Long melismas of this sort are also found attached to the Alleluia of the Mass
  - i) as amplifications
  - ii) elaborate new compositions
- ▼ (4) Sequence settings
  - i) phrase of music set to a single text
  - ▼ ii) followed by two phrases of music each set to two different texts
    - a- had same number of syllables
    - b- same pattern of accents
  - iii) final phrase had a single text
- ▼ (5) The sequence was an important creative outlet from the tenth to the thirteenth centuries (and later)
  - i) popular sequences were imitated and adapted for secular genres
  - ii) considerable mutual influence between sequences and types of both semi-sacred & secular music - both vocal & instrumental
- (6) Banned by the Council of Trent
- ▼ c) Liturgical Drama
  - (1) Easter & Christmas plays were the most common
  - (2) Music consisted of a number of chants strung together, with processions and actions that approach theater
- ▼ D. Medieval Music Theory & Practice
  - ▼ 1. Treatises in the Carolingian era and in the later Middle ages were much more oriented toward practice than earlier writings
    - a) Boethius was still mentioned with reverence
    - b) Problems of notating, reading, classifying, and singing plainchant
    - c) Improvising & composing early polyphony
    - d) Formal education in medieval times was mainly oriented toward practical matters - musical treatises reflect this attitude
  - ▼ 2. The Church Modes
    - a) Developed gradually and not all stages can be traced
    - ▼ b) Complete form by 11th Century encompassed a system of eight modes
      - (1) Absolute Pitch was a concept foreign to plainchant and to the Middle Ages in general
      - (2) Differentiated according to the position of the whole tones and semitones in a diatonic octave built on a final (usually last note in the melody
      - ▼ (3) Identified by numbers and grouped in pairs
        - i) odd-numbered modes called "authentic"
        - ii) even-numbered modes called "plagal" (collateral)
        - iii) plagal had same final as its corresponding authentic mode
    - ▼ c) Modes became a means for classifying chants and arranging them in books for liturgical use
      - (1) Many chants existed before the theory of Modes evolved
      - (2) Modality of actual chant melodies does not entirely conform to modal theory

3. Solmization
  a) 11th Century Monk - Guido of Arezzo proposed a set of syllables to teach sight singing
  b) Guidonian Hand was a visual aid to the system
4. Notation
  a) Sometime before the middle of the 9th Century, signs called nuemes were placed above the words
    (1) "/" an ascending melodic line
    (2) "\" a descending line
    (3) "/\" ascending & descending
  b) By the 11th Century Guido of Arezzo was describing a staff then in use
    (1) Letters indicated the lines for f, c', and sometimes g
    (2) These eventually became our modern Clef signs
  c) Enabled scribes to notate relative pitches precisely
  d) Freed music from its dependence on oral transmission
  e) Crucial for the history of Western Music as the invention of writing was for the history of language
E. Non-liturgical and Secular Monody
  1. Early Secular Genres
    a) Oldest written specimens of secular music are songs with Latin text
      (1) The Goliard songs from 11th & 12th Centuries
        i) named after a (probably) mythical patron - Bishop Golias
        ii) were students or free clerics who migrated from one school to another in days before the great universities were founded
        iii) their vagabond way of life was celebrated in song and were gathered together numerous manuscript collections
      (2) Conductus from the 11th & 12th Centuries
        i) straddle a vague dividing line between secular & sacred music
        ii) by end of 12th Century the term applied to any serious non liturgical Latin song with a metrical text on any sacred or secular subject
        iii) Important feature is - as a rule - its melody was newly composed, not borrowed or adapted from plainchant
      (3) Songs with Vernacular Text
        i) secular spirit of the Middle Ages comes through clearly
        ii) chanson de geste (song of deeds) is earliest type - an epic poem, recounting deeds of national heros, sung to simple melodic formulas
  2. Early Music Performers
    a) Jongleurs
      (1) Sang the chanson de geste and other secular songs
        i) A class of professional musicians
        ii) First appeared about the 10th Century
      (2) In the 11th Century, they organized into brotherhoods which later developed into guilds of musicians

- i) They sang, played, and danced to songs composed by others or taken from the popular repertory of the period
- ii) Their professional traditions & skills played an important role in the development secular music in western Europe - spreading the music of the troubadours & trouveres
- b) Troubadours & Trouveres
  - (1) Were poet-composers in what is now the south of France and spoke Provencal - the Trouveres were their equivalent in northern France and spoke langue d'oil the medieval French dialect that became modern French.
  - (2) Neither were a well defined group
  - (3) Flourished in aristocratic circles - but artists of lower birth could accepted into a higher social class on grounds of their talent
  - (4) Songs are preserved in collections called chansonniers
- c) Minnesinger
  - (1) German school of knightly poet-musicians flourishing between the 12th & 14th Century
  - (2) Used the troubadours as a model
- d) Meistersinger
  - (1) Succeeded the Minnesinger - but tradesmen and artisans of German Cities
  - (2) The Meistersinger guild had a long life finally dissolving in the 19th Century

F. Medieval Instrumental Music
- 1. Dances in the Middle Ages were accompanied both by songs & instrumental music
- 2. Estampies
  - a) Earliest known examples of an instrumental repertory
  - b) Reaches back far beyond the 13th Century
- 3. Probably all the instrumental music of the early Middle Ages was associated with singing or dancing

G. Medieval Musical Instruments
- 1. Harp - oldest characteristically medieval instrument
- 2. Vielle - prototype of the Renaissance viol and modern violin
- 3. Organistrum - "three stringed viele" sounded by a revolving wheel with strings stopped by rods not player fingers
- 4. Psaltery - type of zither played by plucking or more often striking the strings
- 5. Lute - Brought to Spain by Arab conquerors but did not become common elsewhere much before the Renaissance
- 6. Wind Instruments
  - a) Flutes both recorder and transverse types
  - b) Shawms - double reed instruments
  - c) Trumpets
  - d) Bagpipes - which were the universal folk instrument
- 7. Organs
  - a) Portative - worn with strap, one hand to pump, one to work keys
  - b) Positive - could be carried but had to set on table to be played, required one person to work the pump

▼ **III. The Beginnings of Polyphony & Music of the 13th Century**
  ▼ A. Historical Background
    ▼ 1. Years 1000-1100 C.E. witnessed a revival of economic life in Europe
- a) Increased population
- b) Reclamation of wastelands
- c) Beginning of Modern Cities
- d) Split between eastern & western Churches
- e) First Crusade
- f) Norman conquest of England

    ▼ 2. Cultural revival
- a) Books translated from Greek & Arabic into Latin
- b) Institutions later to become great universities appeared
- c) Cathedrals built
- d) Contemporary Latin & vernacular literature asserted their independence from pagan antiquity

    ▼ 3. Musical trends
- a) Polyphony made its way slowly into church music - Separate voices singing together in diverging parts - NOT just octave or unison
- b) Notation achieved during 11th century finally allowed performance of combinations of parts consistently & repeatedly
- c) Monophony still remained principal medium
- d) Continuation of improvisation which contributed to stylistic trends of new music
- ▼ e) By about 600 C.E. the Western Church had absorbed and adapted all it could from the music of antiquity and the east
  - (1) Next 400 years the material was systematized, codified, and desseminated
  - (2) On this heritage, musicians of later Middle Ages built their monophonic & polyphonic creations

  ▼ B. Early Organum - 11th Century
    ▼ 1. Heterophony
- a) The performing two or more simultaneous lines of music coordinated if at all only in the most elementary level
- b) Found in many cultures and probably also existed in Europe
- c) An anonymous treatise "Musica enchiriadis" and dialogue associated with it "Scoliaca enchiriadis" describe two type of singing together

    ▼ 2. Designated "organum" - a plainsong melody in the principal voice is duplicated a fifth or fourth below by an "organal voice" - either or both could be duplicated at the Octave
- ▼ a) By 11th Century a greater melodic independence and more equal importance of the two voices becomes evident
  - (1) Contrary motion becomes regular feature
  - (2) Oblique motion becomes regular feature
- b) These were applied to parts of the Ordinary & Proper parts of the Mass and in the responsories of the Office

  ▼ C. Florid Organum - 12th Century

1. Organum Purum
   - a) The lower voice - sometimes a plainchant melody has long held notes
   - b) Upper voice can sing phrases of varying length against it
   - c) Léonin called "optimus organista" - excellent composer of organa
2. Discanutus (Discant)
   - a) Both parts moving note against note
   - b) Pérotin was described as the best discantor - maker of discants

D. Notre Dame Organum
   1. The Rhythmic Modes
      - a) Polyphonic singing spured changes in the notation system
      - b) Had to develop a way to indicate duration to keep the parts together
      - c) These modes, instead of showing fixed relative durations by means of different note symbols indicated different rhythmic patterns
      - d) Codified by 1250 into six rhythmic modes
   2. Polyphonic Compostion
      - a) Developed primarily in northern France and radiated out from there (12th - Middle 14th Centuries
        - (1) Highest achievements came out of the Cathedral of Paris, Notre Dame
        - (2) Sung less extensively in other areas of France, England, Spain, & Italy
      - b) Léonin - 3rd quarter of the 12th Century
        - (1) Compiled the "Magnus liber organi" - The Great Book of Organum - a cycle of two part Graduals, Alleluias, and responsories for the entire church year
        - (2) Style
          - i) juxtapose old and new elements
          - ii) passages of florid organum with livelier rhythmic discant clausuale
            - a- a closed form in discant style in which a chant melisma is heard twice in the tenor
            - b- in effect produced discrete sections
          - iii) during the 13th Century, singers gradually abandoned organum purum in favor of discant
            - a- Clausulae became quasi-independent pieces
            - b- eventually evolved into a new form - the Motet
      - c) Pérotin
        - (1) Style
          - i) continued the work of Léonin's generation - basic formal structure of the organum remained unchanged - alternating unison chant and polyphonic sections
          - ii) new preferred to combine a measured rhythm with the long held tenor notes
          - iii) expanded organum by increasing the number of voice parts - first to three and then to four

E. Polyphonic Conductus
   1. Grew out of quasi-liturgical genres - the hymn & sequence but later admitted secular words

▼ 2. Characteristics
- a) Two or more voices sing the text in essentially the same rhythm
- ▼ b) Text is metrical Latin poems
  - (1) Rarely liturgical but often on sacred themes
  - (2) When secular text deals seriously with current or historical events and moral & ecclesiastical issues
  - (3) Text is set syllabically - creating a homorhythmic texture
- c) In Notre Dame era written for two, three, or four voices
- d) Vocal range is narrow and voice cross & recross with voice interchange fairly frequent
- e) Basic sonorities are octaves, fourths, & fifths with 3rds prominent in some
- f) Tenor - instead of being taken from plainchant or other pre-existing source is newly composed

- 3. Both organum and conductus gradually dropped out of favor after 1250, leaving the polyphonic field to the motet

▼ F. The Motet
- 1. Clausulae, cut loose from the larger organa and with Latin or French words add to the upper voice and were called a motet
- ▼ 2. Orgins
  - ▼ a) Roots
    - (1) Léonin introduced clausulae in discant style into his organa
    - (2) Pérotin & others produced hundreds designed as alternates or substitutes for those of Léonin
    - (3) Latin or French text added
  - ▼ b) These earliest types of Motets were soon modified
    - (1) Original upper voices were dicarded and one or more new melodies were composed to go with the existing Tenor
    - (2) The existing Tenor lost connection with a specific function in the service and was now raw material for composition
    - (3) Composers wrote motets to be sung outside the church service with vernacular texts in the upper voices
    - (4) Tenor now probably played by instruments as no point in singing the original cantus firmus text
    - ▼ (5) By 1250 customary to use different but topically related texts in the two upper voices
      - i) Latin or French
      - ii) Rarely both combined
    - (6) Prior to 1200 - 1250 nearly all Tenors were taken from the Magnus liber
    - ▼ (7) By 1250 and particularly after 1275 motet tenors were taken from other sources than Magnus Liber
      - i) Kyries, hymns, and antiphons
      - ii) secular songs
      - iii) instrumental estampies
    - (8) Application of Rhythmic modes became more flexible

- (9) Phrase endings of different voices were placed in different places to provide greater continuity
- 3. Motet Texts
  - a) Rich in alliteration, stereotyped images and expressions, schemes of rhyme & stanza
  - b) Best motets represent highly complex intertextual creations
- 4. The Franconian Motet
  - a) Origins
    - (1) New type of motet named after Franco of Cologne
    - (2) Earlier motets all upper parts were written in one melodic style, later composers sought to distinguish the upper voices from one another as well as the tenor
  - b) Characteristics
    - (1) Definitions
      - i) Triplum: second part in early polyphony set against a Tenor and Duplum
      - ii) Duplum: voice part in early polyphony set against a Tenor
      - iii) Tenor: the plainchant tenor provided material for composing early homophony, early polyphonic parts, later became long and extended notes
      - iv) Motetus: Duplum or Triplum voice part in early polyphony to which words are set
    - (2) Triplum had a longer text than the motetus with a fast moving melody with many short notes, in short phrases with a narrow range
    - (3) Motetus sang a comparatively broad, long breathed, lyrical melody
- 5. Petronian motet
  - a) Late 13th Century motet emerged named after Petrus de Cruce (1270-1300)
  - b) Characteristics
    - (1) Triplum had a lively, free, speech like rhythm
    - (2) Motetus proceeded more slowly
    - (3) Only plainchant tenor had a uniform rhythmic pattern
- 6. Harmonic Vocabulary
  - a) Less change in the harmonic vocabulary than the rhythmic structure
    - (1) Fifth & Octave expected on strong beats
    - (2) Fourth treated more & more as a dissonance
    - (3) Thirds favored over other Dissonant intervals
  - b) Changes of consonance followed the rhythm of the tenor part - each new tenor note brought a new set of consonances above it
  - c) Between consonances above tenor note the parts were free to make dissonances
- 7. Tempo
  - a) Slow, when the breve in the triplum was subdivided into many shorter notes
  - b) Moderate for those that had no more than tree semibreves to breve
  - c) Fast for hockets
- 8. Hockets

- a) Rests interrupt the flow of melody in such a way that another voice supplies the notes that would have been sung by the resting voice
- ▼b) Pieces in which hocketing was used extensively were called hockets
  - (1) Vocal or Instrumental
  - (2) Always fast - particularly those for instruments
- ▼G. Notation in the 13th Century
  - ▼1. Once composers started setting prose texts syllabically and wanted greater rhythmic variety, a new system had to be devised
    - a) Ligatures continued to serve for the textless tenors in modal rhythm
    - b) Upper parts required that the time values of each note be fixed precisely
  - 2. Franco of Cologne codified a usable system of notation in his "Ars cantus mensurabilis" - The art of Measurable Music (1280)
- ▼H. Summary
  - ▼1. Polyphonic Forms
    - ▼a) By 1250 two types of Polyphonic composition
      - (1) Organum
      - (2) Conductus
    - b) Late 13th Century the motet was the dominant polyphonic medium for both secular & sacred music
    - ▼c) Evolutionary Process
      - (1) Arose from the process of elaborating on existing pieces
      - (2) Composers continued to trope plainchant by furnishing texts for melismas or adding new text & music to the traditional liturgy
      - ▼(3) Now process of elaboraion took new turn
        - ▼ i) New voice added to portions sung by formally alone by the cantor
          - a- initially this was note against note - called organum
          - b- later 2nd voice became florid runs between consonant meetings with the chant voice - called organum purum
          - c- or 2nd voice tended to bond with first voice note against note (or nearly so) - called discant
        - ▼ ii) Discant sections enjoyed further elaborations
          - a- rhythmic modes were applied to both parts so two voices performed combinations of long & short notes in equal units of time
          - b- extended sections of such discant were called clausulae
          - c- when French or Latin texts were added to the clausulae the new composite was called the motet
        - ▼ iii) Motets were then written on the chant melismas independently of the clausulae
          - a- a third voice was often added with different text and own modal rhythm
          - b- Similar compositions based on an orginal tenor and having a single nonliturgical Latin text for all parts were called conductus
        - ▼ iv) Organal sections were also subjected to the rhythmic modes
          - a- allowed more complex relationships between parts
          - b- as many as three parts were layered against chant

▼ 2. Technical Achievements
- a) Codification of the rhythmic modal system
- b) Invention of a new kind of notation for measured rhythm

▼ 3. Secular/sacred Orientation
- a) No clear distinction between sacred & secular styles had yet developed
- b) Beginning of 13th Century nearly all polyphonic music was sacred
- c) By end of century both secular and sacred texts were receiving polyphonic setting

▼ 4. Trends at end of 13th Century
- a) Structure of Motet was beginning to expand
- b) Authority of the rhythmic modes gradually weakened
- c) Chant Tenor was relegated to a purely formal function
- d) Elevation of the triplum to the status of solo voice against the accompanying lower parts

▼ 5. Road was open to a new musical style & a new way of composing which would look upon latter half of 13th Century as the antique & outdated way
- a) Music of Lèonin & Pèrotin as "ars antiqua"
- b) Forthcoming music of de Vitry in the 14th century would be "ars nova"

▼ **IV. French & Italian Music in the 14th Century**
  ▼ A. General Background
    ▼ 1. A period of change and disruption
      ▼ a) The authority of the Catholic Church and the supremacy of the Pope was widely questioned
        - (1) The engineered election of Clement V as Pope by King Philip IV of France
        - (2) Rival claimants to the Papacy
        - (3) Corrupt and often scandalous life of the higher clergy
        - (4) Writings sharply critical of church affairs appeared
        - (5) Rise of divisive & heretical movements that foreshadowed the Protestant Revolution
      - b) Separation of between Church & State emerged as doctrines that are held today
    ▼ 2. Social Conditions
      - a) Growth of cities brought increased political power to the middle class
      - b) Black Death & Hundred Years' War led to urban & peasant discontent
      - c) The medieval ideal of European political unity gave way to the reality of separate, independent powers
      - d) Literature, education, and the arts all turned from the relatively stable, unified, religiously centered viewpoint of the 13th Century toward worldly human concerns
    - 3. Change came as a gradual shift in emphasis, not a sudden reversal of values
    ▼ 4. Music
      ▼ a) Musicians consciously struck out in new directions
        - (1) "Ars nova" - the French musical style during the first half of the 14th Century
        - (2) Opponents & supporters recognized the change
      ▼ b) Old and New Arts disagreed on two points

- (1) Whether the duple division of note values should be allowed along with the traditional triple division
- (2) Whether the innovation of dividing the breve into four or more semibreves - and eventually smaller values

B. The Ars Nova in France

1. The Motet

- a) Originally a sacred form, it had become largely secularized before the end of the 13th century
- b) de Vitry's motets
  - (1) His motet tenors provide the earliest examples of a unifying device called "isorhythm"
    - i) tenors were laid out in segments of identical rhythm
    - ii) rhythmic formula may be varied after a certain number of repetions - but now on a much larger scale
  - (2) The tenor is longer, rhythms more complex, and moves so ponderously against the faster notes of the upper voices that it can no longer be recognized as a melody - **the tenor now functions as a foundation for the entire polyphonic structure**

2. The Isorhytmic Motet

- a) Composers and theorists recognize two recurring elements in the motet tenors
  - (1) Melodic - the repeating series of pitchs the color
  - (2) Rhythmic - the long recurring rhythmic unit the talea
- b) Motets that have tenors built up of colores & taleae are termed isorhythmic - same rhythm motets
- c) Basic idea of isorhythm - arranging time values in a pattern that repeats was not new
  - (1) Applied in more extended & complex ways
  - (2) Does impose a certain unity on the entire piece
    - i) gave coherence to long compositions that had no other formal organization
    - ii) might hardly be noticed by the listener except felt at some level of consciousness

3. Guillaume de Machaut (1300-1372)

- a) Leading composer of the "ars nova" in France
- b) Motets
  - (1) traditional texture - instrumental liturgical tenor supports two upper voices with different texts
  - (2) Longer and more complex than earlier practice
  - (3) Some are "pan isorhythmic" - isorhythmic structure in all voices not just tenor
  - (4) Considerable use of the hocket
- c) Monophonic Songs
  - (1) Continued in the trouvère tradition
  - (2) In "lais" form - similar to the sequence
  - (3) Chanson Balladées more commonly called "virelais" – AbbaA form (A is refrain, b first part of the stanza, a the last part of the stanza

- ▼ d) Polyphonic virelais, rondeaux, & ballades
  - (1) Called "formes fixes" (fixed forms) - text & music have particular patterns of repetition that are determined by poetic structure
  - (2) Here Ars Nova technique shows most clearly
  - (3) Exploited the new duple meter
  - ▼ (4) Made top part (Cantus) the principal voice supporting it with tenor and triplum (and rarely a fourth voice)
    - i) ballade or cantilena style
    - ii) with the treble voice carrying the text dominates the 3 part structure
    - iii) while the lower two voices are most often performed instrumentally
  - (5) While still extensive use of 5th and pungent dissonances the use of 3rd & 6th and their orderly succession distinguish him from predecessors
  - (6) Lyrical melodic line in the solo voice
- ▼ e) Mass
  - (1) His Messe de Notre Dame was one of the earliest polyphonic settings of the Ordinary
  - (2) Clearly regarded the five divisions of the Ordinary as one musical composition - rather than separate parts
- ▼ f) Summary
  - ▼ (1) Typical of 14th century composers in that his sacred compositions were only a small portion of his total output
    - i) production of sacred music declined as the prestige of the church weakened and the arts became more secularized
    - ii) church had second thoughts about using elaborate musical settings in services
- ▼ C. Italian Trecento (1300) Music
  - ▼ 1. Developed differently than French music because of Italy's different social & political climate
    - a) France had monarchy, Italy collection of city-states
    - b) French monarchy developed increasing power & stability, Italian city-states each had own political, cultural & linguistic traditions & alliances
  - ▼ 2. General Musical Trends
    - a) Composers associated with the church & trained in counterpoint & notation wrote refined secular music for elite circles
    - b) Polyphony in 14th Century Italian church music was largely improvised
    - ▼ c) Principal centers of trecento music
      - (1) Central & norther part of Italian peninsula
      - (2) Bologna, Padua, Modena, Milan, Perugia, & Florence
    - ▼ d) Florence
      - (1) A particularly important cultural center from the 14th through 16th century
      - ▼ (2) Location for two celebrated works of literature
        - i) Boccaccio's "Decameron"
        - ii) Prato's "Paradiso degli Alberti"

- - - iii) from these and other period writings evident that both vocal & instrumental music accompanied nearly every aspect of Italian social life
  - ▼ (3) Squrcialupi Codex
    - - i) late source - not altogether reliable of Italian trecent & quattrocento music (copied about 1420)
    - - ii) contains 354 pieces by 12 Italian composers of trecento & quattrocento music
    - ▼ iii) three types of Italian secular music are contained
      - - a- madrigal
      - - b- caccia
      - - c- ballata
- ▼ 3. The Madrigal
  - - a) Idyllic, pastoral, satirical, or love poems usually written for two voices
  - ▼ b) Form
    - - (1) Consist of several 3 line stanzas, followed by a closing pair of lines
    - - (2) All the stanzas are set to the same music, the additional pair of lines - called ritornello - are set to different music with different meter.
    - - (3) Melismatic passages decorate the ends (and sometimes the beginnings) of lines
- ▼ 4. The Caccia
  - - a) Name refers not only to the pursuit of one voice after the other but also the subject matter of the text - flourishing chiefly 1345 - 1370 - both the French "chace" & Italian "caccia" mean hunt
  - ▼ b) Form
    - - (1) Parallels the French "chace" - popular-style melody was set in strict canon to lively descriptive words
    - - (2) Two equal voices in canon at the unison
    - - (3) Usually had an additional free instrumental part in slower motion below
    - - (4) Poetic form was irregular
    - - (5) Many had ritornellos similiar to the madrigal
- ▼ 5. The Ballata
  - - a) Flourished later than madrigal & caccia showing some influence of the French ballade style
  - ▼ b) Originally signified a song to accompany dancing
    - - (1) 13th century ballate were monophonic dance songs with choral refrains
    - - (2) No musical examples survive prior to 1365
    - - (3) In Boccaccio's "Decameron" the Ballata was associated with dancing
- ▼ 6. Francesco Landini (ca. 1325-1397)
  - - a) Leading composer of the ballate and the foremost Italian musician of the trecento
  - ▼ b) His music
    - - (1) 90 two part & 42 three part ballate plus some that survive in both two & three part versions, a caccia & ten madrigals
    - - (2) Wrote no sacred music

- (3) Characterized by graceful vocal melodies, and sweetness of harmonies - gone are few 2nds & 7ths, few parallel 5ths & octaves
- (4) Landini Cadance - passage from major 6th to the octave is ornamented by a lower neighbor leaping up a 3rd in the upper part

▼ 7. French Influence
- a) Toward end of the 14th century, the music of Italian composers began losing its specific national characteristics and absorbing the French style
- b) Most noticeable after papal return from Avignon to Rome

▼ 8. Performance
- a) No uniform way of performing music in the 14th century
- b) Vocal and instrumental parts often interchangeable
- c) Setting of performance set performance characteristics

▼ D. French Music of the Late 14th Century
▼ 1. General Trends
- a) Paradox that the papal court at Avignon stood out more for its secular music than for its sacred compositions
- b) Chiefly ballades, verlais, and rondeaux for solo voice with supporting instrumental tenor & contratenor parts
▼ c) Newly composed texts by the composers
  - (1) Reference to people & events of the time
  - (2) Majority are love songs

▼ 2. Musical Characteristics
- a) Rhythm has a remarkable flexibility
▼ b) Intended for professional performers and highly cultivated listeners
  - (1) This complexity would go out of fashion by end of the 14th century
  - (2) Same time a simpler type of secular polyphony was being developed in Northern France
  ▼ (3) Musica Ficta
    - i) Practice of raising or lowering certain notes by a half step out side the standard
    - ii) Allowed use of what was to become the Phrygian cadence
▼ c) Instruments
  - (1) Manuscripts rarely tell if a particular part is vocal or instrumental - let alone a specific instrument
  - (2) Relied on musicians' habits and on tradition - varied according to circumstances depending on taste, availability of vocalists & instrumentalists, and occasion

▼ E. Summary
▼ 1. New forms & practices came about because of a pronounced shift of interest from sacred music to secular composition
- a) New rhythmic freedom sometimes taken to uncomfortable extremes
- b) Growing sense of organization in planning counterpoint around definite tonal areas

- c) 3rds & 6ths (imperfect consonances) were favored on strong as well as weak beats
    - (1) Final consonances remained 5th, octave or unison
    - (2) Parallel 3rds & 6ths appeared - parallel 5ths & octaves became rarer
- d) Musica ficta made cadential points more emphatic & melodic lines more flexible
- e) Range of voices extended upward
- f) Abstract structure of the 13th century motet gave way to the more melodic-harmonic idiom of the cantilena texture
- g) Composers aimed for a more sensuously attractive sound
- h) In France, the motet continued to be a special genre of composition
    - (1) Less liturgical & more political/ceremonial in function
    - (2) More intricate in structure
- 2. New genres of composition emerged
    - a) Some like the caccia & madrigal probably derived from popular musical practice
    - b) More remote trace to popular models with the ballata & other songs with refrains
    - c) The formes fixes that continued earlier traditions were literary forms as well as musical forms - the virelai, the ballade, & the rondeau
- 3. By 1400, the French & Italian musical styles (formerly distinct) began to merge - moving toward a pan-European style

V. England & The Burgunian Lands in the 15th Century

- A. Trends
    - 1. Music continued to move toward an international style
    - 2. Composers from England, France, & Italy contributed to its formation
    - 3. Secular genres still dominated
    - 4. Treble dominated texture - affecting Mass & motet
    - 5. Motet now a quasi-secular & ceremonial genre
- B. English Music
    - 1. General Features
        - a) Sacred & secular art music (as that of Northern Europe in general) kept close connection with folk style
        - b) Composition style
            - (1) Leaned toward major tonality as opposed to the modal system
            - (2) Wrote homophony rather than independent lines with divergent texts
            - (3) Preferred consonances to the dissonances of the French motet
            - (4) Fuller sound than that of the continent
            - (5) Freer use of 3rds & 6ths
            - (6) Parallel 3rds & 6ths in written & improvisation were common in English 13th century practice
    - 2. 14th & 15th Century comparison
        - a) Chant repertory in 14th Century England was that of the Sarum rite (Cathedral of Salisbury) and differed from the Roman rite melodically
        - b) Continued to use the Sarum rite in the 15th century - as many on the continent did for plainchant starting point for polyphonic compostition

- c) Knowledge of 14th Century English music come from the Worcester Fragments - suggesting a school of composition centered at Wocester Cathedral
    - (1) Consisting chiefly of motets, conductus, tropes of various sections of the Mass, & sections of the Proper
    - (2) Fulget coelestis curia-O Petre flos-Roma gaudet
        - i) Rodellus - an English type of motet reflects the folklike quality & harmonious blending of voices characteristic of time
        - ii) the conductus & conductus like tropes of the Ordinary reveal a new stylistic feature - simultaneous 3rds & 6ths in parallel motion
- 3. Fauxbourdon (1420-1450)
    - a) A continental technique - evident of the English influence of successive 3rds & 6ths
    - b) Chiefly used for settings of the simpler Office chants (hymns & antiphons) & palms
    - c) Characteristics
        - (1) Consists of a chant accompanied by a lower voice in parallel 6ths
        - (2) Each phrase ending in an octave
        - (3) A third voice is improvised a 4th below the treble
    - d) Importance of the device was as a new way of writing for three parts - around the 1450's
        - (1) Upper voice still has the principal melodic line as in 14th century
        - (2) Top voice & tenor are coupled (eventually with the contratenor as well) and are more nearly equal in importance, melodic quality, and in rhythm
        - (3) Strongly influenced all types of composition and helped acceptance for conspicuous 3rds & 6ths in harmonic vocabulary
- 4. The Old Hall Manuscript
    - a) The chief collection of early 15th Century English music
    - b) Characteristics of collected works
        - (1) Most Mass settings show greater melodic activity in the top voice
        - (2) Many incorporate plainchant melodies in one of the inner voices - usually next to the lowest
            - i) allows composer greater harmonic freedom
            - ii) foreshadows the use of plainsong tenors in the Masses of late 15th & early 15th century
    - c) Not the vehicle for influence on the continent though - this was through works copied into Continental manuscripts
- 5. John Dunstable (1390-1453)
    - a) Worked on continent till English driven out in the battle of Agincourt in 1415
    - b) Explains why his works are preserved mainly in Continental manuscripts & his style had such an influence on European music
    - c) Most numerous and historically important works are his 3 part sacred pieces
        - (1) Voices are similar in character
        - (2) Nearly equal in importance
        - (3) Move mostly homorhythmically
        - (4) Pronounce the same syllables together

- (5) Unfettered by isorhythmic scheme or cantus firmus freely determined the form of the music guided only by the text
- 6. The 15th Century Motet
  - a) Background
    - (1) Originally a composition on liturgical text for use in church
    - (2) By the 13th century term was also applied to works with secular texts - even those with a secular melody as a cantus firmus
    - (3) By 1450 had become an anachronism and disappeared
    - (4) 1st half of the 15th century term applied to settings of liturgical or even secular texts in the newer msuical style of the time
      - i) this application is still in use today
      - ii) defined as almost any polyphonic composition on a Latin text other than the Ordinary of the Mass
        - a- including antiphons, responsories, and other texts from the Proper and the Office
        - b- since the 16th Century also applied to sacred compositions in languages other than Latin
- 7. The Carol
  - a) Origins
    - (1) Originally a monophonic dance song with alternating solo & choral portions
    - (2) By 15th century had become a stylized two or three part setting of a religious poem in popular style
  - b) Characteristics
    - (1) Number of stanzas all sung to same music
    - (2) A "burden" or refrain with own musical phrase sung at the beginning and repeated after each stanza
    - (3) Not folk songs but angular melodies and lively triple rhythms give distinctly popular style and unmistakable English quality
- C. Music in the Burgundian Lands
  - 1. Background
    - a) Dukes of Burgundy while feudal vassals of the King of France virtually equaled him in power
    - b) Ruled over Holland, Belgium, northeastern France, Luxemburg, & Lorraine
    - c) Ruled a virtually independent sovereigns until 1477
    - d) They maintained a chapel with a corps of composers, singers, & instrumentalists who furnished music for church services
    - e) In addition, Philip the Good maintained a band of minstrels
  - 2. Influence the production of a common musical style
    - a) Music training centers - in cathedrals, chapels, choir schools - developed
      - (1) In Antwerp, Bruges, Cambrai, Paris, Lyons
      - (2) Later Rome, Venice, & other Italian cities
    - b) Visits of foreign musicians to the courts
    - c) Members of the chapels continually moved from one court to another in response to better opportunities

- d) Prestige of the Burgundian Court was such that the music cultivated there influenced other European musical centers
3. Guillaume Du Fay (1397-1474)
  - a) His and contemporaries works are preserved in two manuscripts - one at the Bodleian Library at Oxford & the Trent Codices
  - b) While associated with the Burgundian Court, he was not a regular member of the ducal chapel
4. Music Overview
  - a) The Burgundian musical style cast such a spell that it lingered in Europe long after the duchy had ceased to exist as an independent political power in 1477
  - b) General Characteristics
    - (1) Period produced four principal types of composition - Masses, Magnificats, motets, and secular chansons with French texts
    - (2) The discantus line flows in expressive phrases breaking into melismas when approaching important cadences
    - (3) Cadence formula still major 6th expanding to an octave - often with the Landini embellishment (passage from major 6th to the octave is ornamented by a lower neighbor leaping up a 3rd in the upper part)
    - (4) Rhythm is some form of triple meter with frequent cross rhythms produced by hemiola
      - i) Duple meter was used mainly in subdivisions of longer works to provide contrast
      - ii) definition-hemiola
        - a- three beats against two in an equivalent amount of time
        - b- whether between voices or successive measures (measure of 3/2 against two measures of 3/4)
5. Musical Forms
  - a) The Burgundian Chanson
    - (1) In the 15th Century the term chanson stood for any polyphonic setting of a French secular poem
    - (2) Burgundian Chanson were in effect instrumentally accompanied solo songs
  - b) Burgundian Motets
    - (1) At first, no distinctive sacred style emerged - both motets & Masses were written in the manner of the chanson
    - (2) The treble might be newly composed but in many cases it was an embellished version of a chant
    - (3) Now, the Gregorian melody begged to be recognized as an expressive musical line
    - (4) Isorythmic motets were still written for ceremonial & state occasions
  - c) Masses
    - (1) it was for the Mass that Burgundian composers developed a particularly sacred style
      - i) until about 1420 the various sections of the Ordinary were nearly always composed as separate pieces

- ii) in course of the 15th century became standard practice to set the Ordinary as a musically unified whole
- iii) composers developed cyclical forms (movements based on single melodic subject) to give the Mass settings a single thread
- ▼ (2) Plainsong Mass
  - ▼ i) composed all 5 parts in same style
    - a- strengthened when each movement used a separate chant (in ornamented form in the treble) as a starting point
    - b- melody used called a "cantus firmus" - using secular or sacred material
    - c- unity resided in the liturgical association rather than musical semblence
    - d- Mass using Gregorian themes is called a "missa choralis" or "plainsong mass"
- ▼ (3) Motto Mass
  - i) used same thematic material in all sections of the Mass
  - ii) called "motto Mass" it the connection consisted only in beginning each movement with the same melodic motive (usually in the treble)
- ▼ (4) Cantus Firmus Mass
  - i) constructing every movement around the same cantus firmus - placed in the tenor
  - ii) called a "cantus firmus Mass" or "cyclical mass"
  - iii) English composers utilized this first but became widely used on the Continent
  - iv) customary practice by second half of 15th century
- ▼ 6. Musical Techniques
  - ▼ a) Four voice parts became standard
    - ▼ (1) Placing cantus firmus in tenor (following the medieval motet tradition) created problems
      - i) sound ideal of 15th century needed the lowest voice to function as a harmonic foundation - particularly at cadences
      - ii) having lowest voice as non alterable cantus firmus would limit composers ability to provide this harmonic foundation
      - ▼ iii) solution was to add a voice below the tenor
        - a- called at first contratenorbassus & later simply bassus
        - b- parts high to low were superious (also called cantus or discantus), contraatenor altus later called altus, tenor, bassus
  - ▼ b) cantus firmus in long notes and in an isorhythmic pattern
    - (1) When plainchant, a rhythmic pattern was imposed on it and repeated if the melody was repeated
    - (2) When a secular tune the original rhythm was retained - but faster or slower in relation to the other voices
- ▼ 7. Gilles Binchois (1400-1460)
  - a) Stood at center of musical life in the Burgundian Court
  - b) Master of the chanson - especially the rondeau

- c) Continued the treble dominated style of the 14th century - avoided rhythmic complications
- ▼ D. Summary
  - ▼ 1. Differentiate musical style of Renaissance from the Middle Ages
    - a) Control of dissonance
    - b) Predominately consonant sonorities (6th & 3rd)
    - c) Equal importance of the voices
    - d) Melodic & rhythmic identity of lines
    - e) 4 part texture
    - f) Occasional use of imitation
  - 2. Rise of a "learned" musical style rising to dominance after the middle of the century
- ▼ **VI. The Age of the Renaissance: Music of the Low Countries (1450-1600)**
  - ▼ A. General Characteristic
    - 1. Because of the rapid changes that music underwent during this 150 yrs it is not possible to define a Rennaissance musical style - the Renaissance was more of a general cultural movement and state of mind than a specific set of musical techniques
    - 2. Revival of ancient ideals with renewed interest in ancient Greek & Roman culture
    - ▼ 3. Rise of Humanism a movement that revived ancient learning - particularly grammer, rhetoric, poetry, history, & moral philosophy
      - ▼ a) Most characteristic intellectual movement of the Renaissance
        - (1) A rededication to human as opposed to purely spiritual goals
        - (2) Besides salvation after death, fulfillment in life was now a desirable goal - no longer considered evil to express the full range of human emotions & enjoy the pleasures of the senses
        - (3) Artists and writers now turned to secular as well as religious subject matter and sought to make their works not only acceptable to God but understandable & delightful to people
      - ▼ b) Rebirth in interest in music theory's Greek past
        - ▼ (1) Gioseffo Zarlino 1517 - 1590
          - i) pointed with pride to contemporary technique - contrasting with current Greek revival
          - ii) did agree with Bernardino Cirillo (who yearned for greatness of the past) that music had declined after the classical age
          - iii) Le institutioni harmoniche (The Harmonic Foundations 1558)
        - ▼ (2) Franchino Gaffurio 1451-1522
          - i) his treatises were most influential of the time
          - ii) writing stimulated new thoughts on modes, consonance & dissonance, the tonal system, tuning, word-music relations, the harmony of music, the human body & mind, & the cosmos
          - iii) Theorica musice (Theory of Music 1492), Practica musice (The Practice of Music 1496), De harmonia musicorum intrumentorum opus (A Work concerning the Harmony of Musical Instruments 1518)
        - ▼ (3) Heinrich Glareanus 1488 - 1563
          - i) added 4 modes to the traditional 8

- ii) made the theory of modes more consistent with the current practice of compostion
- iii) Dodekachordon (The 12 String Lyre 1547)
- ▼ (4) Johannes Tinctoris ca.1435 - ca.1511
  - i) Liber de arte contrapucti (A Book on the Art of Counterpoint 1477) - the outstanding instruction book on counterpoint in the 15th century
  - ii) devised strict rules for introducing dissonance
- ▼ (5) Why Italy?
  - i) while a collection of city-states, these competed for prestige & power
  - ii) created impressive palaces, art collections, maintained chapels of singers - were committed to artistic patronage to provide these
  - ▼ iii) citizenry no longer in service to a feudal lord and freed from military service (utilized mercenaries) accumulated wealth through commerce, banking, & crafts
    - a- gave priority to worldly matters
    - b- wanted prosperity for families & education for their children
  - iv) Catholic church after return from Avignon also were committed as the secular princes to a high standard of cultural activity & patronage
- ▼ B. Musical trends
  - ▼ 1. Tuning System
    - a) Musicians experimented with new tuning systems because they wanted consonances to sound sweeter & were expanding their tonal vocabulary to include notes of the chromatic scale
    - ▼ b) Pythagoriean tuning
      - (1) Devised from tuning theory of the Middle Ages & still prevailed in the mid-15th century
      - (2) Yielded perfectly tuned 4ths & 5ths and 3rds & 6ths sounded rough
      - (3) A sharped note and corresponding flatted note (G# - Ab) were different
    - c) Bartolomè Ramos de Paraja proposed that the division be modified to produce more pleasing 3rds & 6ths - in 1482
    - ▼ d) Just Intonation
      - (1) Ptolemy had devised a system - revealed by Gaffurio - that produced both perfect and imperfect consonances
      - (2) But had disadvantages for polyphonic music - and other tuning comprimises (mean tone & equal temperment) gained favor
  - ▼ 2. Words & Music
    - ▼ a) Humanism brought music into a closer alliance with the literary arts
      - (1) Punctuation & syntax of the text guided the composer in shaping the structure of the musical setting and cadences of differing degrees of finality
    - b) Composers sought new ways to dramatize the content of the text
    - c) Became the rule to follow the rhythm of speech and not to violate the natural accentuation of syllables - whether in Latin or vernacular
  - ▼ 3. Importation of Flemish musicians
    - ▼ a) The ruling princes & oligarchies in Italy were generous sponsors of music

- ▼(1) Brought in the most talented composers and musicians from France, Flanders, & the Netherlands
  - i) Heinrich Isacc ca. 1450-1517
  - ii) Alexander Agricola ca. 1446-1506
  - iii) Philippe Verdelot ca. 1500-1550
  - iv) Jacques Arcadelt - founded a tradition of Madrigal composition
  - v) Jacob Obrecht ca. 1458-1505
  - vi) Antoine Brumel ca. 1460-1515
- b) These imported musicians dominated until 1550 bringing their music, methods of singing & composition, and their vernacular songs
- c) They also absorbed the less complicated, chordal, & treble dominated often danceable manner of the improvised and popular music of Italy
- d) This combination of northern and Italian elements accounted for many characteristics of the prevailing style in the 16th century

▼ C. Music Printing
  - ▼1. The growth of printing made much wider dissemination of written materials possible
    - a) Printing from movable type was known in China for centuries and perfected in Europe by John Gutenberg (around 1450)
    - ▼b) First polyphonic music printed entirely from movable type - the Harmonice musices odhecaton - was brought out in 1501 by Ottaviano Petrucci
      - (1) This required multiple passes for different staff elements
      - (2) First single pass printing was done by John Rastell in London (about 1520) and applied systematically on a wide scale by Pierre Attaingnant in Paris (1528)
  - ▼2. Application of moveable type to music had far reaching effects
    - a) Provided a larger & reproducable supply of music scores
    - b) A uniform accuracy was achieved eliminating the errors introduced with hand copying
    - c) Printed music spread through out the world - including North & South America
    - d) Encouraged the formation of both amateur & professional ensembles
    - e) Preserved many more works for performance & study by future generations

▼ D. Northern Composers & Their Music
  - ▼1. Johannes Ockeghem ca. 1420-1497
    - a) Celebrated as a composer & teacher of many leading composers of the next generation, his primary occupation was that of singer
    - b) Many of the next generation of Franco-Flemish composers were directly or indirectly pupils
    - c) Known output was relatively small for a composer of his renown - 13 Masses, 10 Motets, & 20 Chansons
    - d) Chansons made use of the traditonal formes fixes of courtly poetry
  - ▼2. The Generation after Ockeghem
    - ▼a) Their music mixes and even combines northern & southern elements
      - ▼(1) Northern Elements
        - i) The serious tone

- ii) leaning toward rigid structure
- iii) intricate polyphony
- iv) smooth flowing rhythms
- (2) Italian Elements
  - i) more spontaneous mood
  - ii) simpler homophonic texture
  - iii) more distinct rhythms
  - iv) more clearly articulated phrases

3. Jacob Obrecht 1457-1506
  - a) Choir Master for the Guild of Our Lady in Bergen op Zoom, Master of Choristers at Cambrai Cathedral, succentor (supervisor of singers and trainer) at St. Donatian in Bruges, in service to Duke Ercole in Ferrara (where he died of plague in1506)
  - b) Works include 29 Masses, 28 motets, chansons, songs in Dutch, and instrumental pieces

4. Josquin Des Prez ca. 1450's-1521
  - a) Enjoyed high renown while still alive and exercised profound & lasting influence
    - (1) In the chapel of Renè of Anjou, sang in the chapel of Milan, at the Sistine Chapel in Rome, maestro di cappella at the court of Ercole I, provost at the church of Notre Dame in Condè-sur-l'Escaut (died here in 1521)
    - (2) Body of work include 18 Masses, 100 motets, & 70 secular vocal pieces
    - (3) His work straddles the Middle Ages & modern world - conservative techniques most evident in his Masses while also containing techniques common to the 16th century
      - i) Imitation Mass (parody Mass) - instead of basing the Mass on a single voice of a chanson, the composer subjects all its voices to free fantasy & expansion
      - ii) A common late 16th century technique it began to replace the cantus firmus Mass around 1520
  - b) His Music
    - (1) Virtually abandons the formes fixes - choosing many strophic texts, and simple 4 & 5 line poems
    - (2) Polyphony is interlaced with imitaiton
    - (3) All voice parts are equal - instead of the cantus tenor serving as the skeleton of the music with the other voices filling in
    - (4) Often arranged popular songs - composers of the period blended popular elements with the courtly and contrapuntal tradition of the chanson

5. Contemporaries of Obrecht & Josquin
  - a) Heinrich Issac ca. 1450-1517
    - (1) Output more pan-European than his contemporaries
    - (2) Served the Medici under Lorenzo the Magnificent in Florence, court composer to Emperor Maximilian I at Vienna & Innsbruck
  - b) Pierre del La Rue ca. 1460-1518
  - c) Jean Mouton 1459-1522

6. The "Odhecaton"

a) Pertrucci's 1st publication
- (1) Contains chansons written between 1470 & 1500
- (2) By composers from late Burgundian era to the generation of Obrecht, Isaac, & Josquin
- (3) The contained 4 voice chansons indicative of a developing genre
  - i) fuller texture
  - ii) a more completely imitative counterpoint
  - iii) clearer harmonic structure
  - iv) greater equality of voices
  - v) duple meter replacing the more common triple meter of the Burgundian era

7. Music
- a) Bass was now extended downward to G or F (rarely notated below c before 1450)
- b) Cantus Firmus assigned to the tenor
- c) Overwhelming consonant sound
- d) Secular compostion did not lag far behind Mass compositions in prestige & craft
- e) Use of fugal imitation
  - (1) Each phrase of the text is assigned a musical subject that is then taken up by each of the voices
  - (2) Subject is usually imitated exactly at the unison, octave, fifth, or fourth
  - (3) First voices to enter either drop out after stating the subject or continue with free counterpoint until a cadence is reached
  - (4) Before the last voice has finished its phrase, a different voice begins the next phrase of text with a new subject

8. Forms
- a) Masses
  - (1) Masses without a cantus firmus sometimes took titles from the mode in which they were written
  - (2) Masses were also named for a structural feature
  - (3) Masses having neither a cantus firmus nor any other identifying pecularity were called "Missa sine nomine" (Mass without a name)
- b) Chanson
  - (1) Expanded the miniature proportions typical of early Burgundian chansons into larger musical forms
  - (2) They were freely altered, rearranged, and transcribed for instruments
  - (3) Provided an inexhaustible supply of cantus firmi for Masses
- c) Canon
  - (1) Mensuration Canon - two voices move at different rates of speed
    - i) simple augmentation or diminuation - second voice moving in note values twice or half as long as the first
    - ii) other complex relationship or these devices in combination
    - iii) could start on a different pitch
  - (2) Double Cannon
    - i) two or more canons sung or played simultaneously

- ii) two or more voices might proceed in canon while other voices moved in independent lines
- ▼ (3) Puzzle canons
  - i) composers took a sly pleasure in concealed ingenuity - forcing performers into a guessing game
  - ii) directions for deriving the second voice (or even for singing the written one) are sometimes only hinted at in an intentionally obscure or jocular fashion
- ▼ d) Motets
  - (1) Could be written on a wide range of relatively unfamiliar texts - offering interesting new possibilities for word-music relationships
  - (2) Masses on other hand left little room for experimentation due to liturgical formality, unvarying text, and established musical conventions
- ▼ 9. Text Setting
  - a) In keeping with Humanist Ideals composers strove to make the music better communicate the meaning of the texts
  - ▼ b) Word/Music relationship
    - (1) Fitted musical stress to the articulation of the words - both Latin & vernacular
    - ▼ (2) Wanted the words heard & understood
      - i) meant that this could not be left to singers in performance
      - ii) required that the text in the score be underlaid (positioned under the music) clearly & completely)
    - (3) Highly florid lines of Ockeghem & Franco-Flemish influence gave way to more direct syllabic settings - in which a phrase of text could be grasped as an uninterrupted thought
  - ▼ c) Musica Reservata
    - (1) Term came to use shortly after the middle of the 16th century to denote the "new" style of music by composers who introduced chromaticism, modal variety, ornaments, and extreme contrasts of rhythm & texture to project the words more forcefully and graphically
    - (2) Terms meaning remains clouded
- ▼ E. Summary
  - ▼ 1. Style
    - a) Around 1500 a prevailing style emerged out of the variety of compositional techniques practiced in England & on the Continent
    - ▼ b) Charateristics
      - ▼ (1) Style
        - i) structure of the text now largely determined that of the music
        - ii) composers wrote polyphonic parts that were singable and nearly equal in importance
        - ▼ iii) parts began to be composed simultaneously as the layering method became impractical with current compostional goals
          - a- quest for fullness of harmony
          - b- vocality of melody
          - c- motivic relationships

- iv) Bass took over the foundation of the harmony
- v) cadences continued to close with perfect consonances but utilized full triadic sonority between them
- vi) favoring duple measures
- vii) while borrowed melodies were still used to unify a composition, they were distributed among voices rather than confined to tenor or superius
  - (2) Genre
    - i) Cyclical Mass & motet were the preferred sacred
    - ii) Chanson was cast in new shapes pervaded by imitation - moving away from forme fixes
    - iii) utilization of transparent forms
      - a- overlapping fugal or imitative sections relieved by occasional homophonic textures
  - (3) These trends gave composers greater flexibility than they had before and more opportunity to communicate with a larger audience

VII. New Currents in the Sixteenth Century
A. The Franco-Flemish Generation
1. Trends
- a) Between 1520 & 1550 the dominant Franco-Flemish style underwent a transformation - partly because northerners working in Italy & Germany assimilated the musical idioms of their adopted countries
- b) Instrumental music increased in both importance & production
  - (1) affected by musicians' migrations
  - (2) affected by the changing character of vocal music
- c) Church music changed more gradually
  - (1) Some composers returned to the continual contrapuntal style of Ockeghem
  - (2) But the canons and similar devices of the older school were almost completely abandoned
  - (3) Imitation Mass gradually replaced the Cantus Firmus mass of the older school
  - (4) Chant melodies were more freely treated and still served as subjects for Masses
  - (5) Masses & motets were being written for 4, 5, or 6 voices rather than 4

2. Composers
- a) Nicolas Gombert
  - (1) Exemplified the northern motet style of 1520-1550
  - (2) Thought to have been a student of Josquin
- b) Jocobus Clemens (ca. 1510-ca.1556)
- c) Adrian Willaert (ca. 1490-1562)
  - (1) A pioneer in bringing text and music into closer rapport
    - i) first to insist that syllables be printed under their notes
    - ii) that scrupulous attention be paid t the stresses of Latin pronunciation
  - (2) Experiments in chromaticism & rhythm were on the cutting edge of new developments

- (3) Of the Franco-Flemish composers of his generation he was the most affected by the humanist movement & Italian musical practice
- ▼ (4) Captured the essence of a Mode
  - i) how to preserve modality which was being undermined by musica ficta was a problem faced by early Renaissance composer
  - ii) they saw the modes as a link between the Christian tradition and the emotional effects of ancient music
- (5) Taught Andrea Gabrieli (ca. 1553-1612) while director of music at St. Mark's in Venice

▼ B. The Rise of National Styles

  ▼ 1. Italy

    ▼ a) Trends
    - (1) National styles would eventually rise to prominence and eventually transform the prevailing style
    - (2) By late 16th century Italy had replaced France & the Low Countries as the center of European musical life - and would last for almost 200 yrs
    - (3) But each country also continued to develop a national style of its own
    - (4) Early madrigals were social music - written & sung for the enjoyment of the performers - not concert pieces for presentation

    ▼ b) Genre

      ▼ (1) Frottola

        ▼ i) background
        - a- essentially a tune for singing the poetry, marking the end of each line with a cadence and usually two long notes, with the lower parts providing a harmonic foundation
        - b- florished in the late 15th & early 16th centuries it was a generic term that included a variety of poetic types
        - c- a four part strophic song that was set syllabically and homophonically, melody in the upper voice, marked rhythmic patterns, & simple diatonic harmonies
        - d- important as a forerunner of the Italian Madrigal and subtle influence on the French chanson appearing in the 1520's

        ▼ ii) music/text
        - a- usually the upper voice was sung and the other parts played instrumentally
        - b- neither popular or "folk" despite simple music and earthy/satirical texts - flourished in princely Italian courts

      ▼ (2) Lauda
      - i) Italian or Latin texts set in four parts with the melodies taken from secular songs
      - ii) religious counterpart to the Frottola, a popular nonliturgical devotional song
      - iii) commonly sung in semi-devotional gatherings
      - iv) sung either a cappella or with instruments playing the 3 lower voices

      ▼ (3) Italian Madrigal
        - ▼ i) background

- a- the most important genre of Italian secular music in the 16th century and made Italy the leader in European music for the first time in its history
- b- Madrigal composers aimed both to match the seriousness, nobility, and artfulness of the poetry and to convey its ideas, images and passions to their performers and audience
- c- like the frottola, a generic term that included a variety of poetic types
- d- earliest madrigals resembled the frottola in texture - mostly homophonic with leisurely cadences at the line endings

▼ ii) music
- a- a piece of vocal chamber music intended for performance with one singer to a part - often though instruments would double or replace a voice
- b- no refrains or any other features of the old formes fixes
- c- rather composer made up new music suited to the rhythm and sense of the words for every line of poetry - through-composed
- d- how to preserve modality which was being undermined by musica ficta was a problem faced by early Renaissance composer

▼ iii) text
- ▼ a- poetry was more elevated and serious than the frottola with many texts written my major poets
  - i- Francesco Petrarca (1304-1374), Pietro Bembo, Jocopo Sannazaro (1457-1530), Ludovico Ariosto (1474-1533), Torquato Tasso (1544-1595), Giovanni Batista Guarini (1538-1612)
- b- in contrast to the fratolla, the Madrigal dealt much more freely with the verses, using a variety of homophonic and contrapuntal textures in a series of overlapping sections - each based on a single phrase of the text
- c- texts consisted of a single stanza with a free rhyme scheme, moderate number of 7 & 11 syllable lines (hendecasyllabic)
- d- subject matter was sentimental or erotic with scenes and allusions borrowed from pastoral poetry
- e- usually had an epigrammatic (witty) ending that served as a climax in the last line or two

▼ iv) Petrarchan Movement
- a- The rise of the Madrigal was inseparably bound up with the currents of taste in Italian Poetry
- b- Led by Cardinal Pietro Bembo (1470-1547) there was a return to the sonnets and canzoni of Petrarch (1304-1374) and the ideals embodied in his works
- c- Bembo discovered a music of vowels, consonants, & sounding syllables that could inspire composers to imitate these effects in their counterpoint
- d- rhythm, distance of rhyme, number of syllables per line, patterns of accents, lengths of syllables, & sound quality of vowels and consonants all contributed to making a verse either pleasing or severe - composers became sensitive to these values
- e- Madrigal composers favored the sonnet because it contained no internal repetition, and progressed toward a climax & resolution

▼ c) Other Italian Secular Vocal Genres

▼ (1) Villanella
- i) also called canzon villanesca (peasant song)
- ii) first appeared in the 1540's and flourished in the Neapolitan area
- iii) use of parallel fifths, lively strophic piece in the homophonic style, 3 voice parts
- iv) over time grew to resemble the madrigal so much that it lost its identity

▼ (2) Canzonetta (little song) & Balletto
- i) homophonic style, clear distinct harmonies, evenly phrased sections - often repeated
- ii) the balletto was intended for dancing as well as singing & playing - identifiable by the "fa-la-la" refrains

▼ d) Chromaticism
  ▼ (1) Composers began to explore the chromatic scale partly to revive the chromatic & enharmonic genera of Greek music
- i) through half step motion
- ii) excursions out of the mode

  ▼ (2) Nicola Vicentino was the most influential experimenter
- i) L'antica musica redotta alla moderna prattica (1555) this treatise proposed such a revival of Greek music
- ii) designed an arciembalo & arciaorgano to perform such music which were impossible to play on standard keyboard instruments

  ▼ (3) Chromatic notation which came into fashion around middle of the 16th century was simply writing music in 4/4 time instead of the older alle breve style (cut time)
- i) the resulting increase in solid noteheads gave the notation it's name - chromatic - that is colored or "a note nere" (in black notes)

▼ 2. Early Madrigal composers
  ▼ a) Philipe Verdelot (ca. 1480-1545)
- (1) see a transition in his madrigals to the motet like texture of frequent imitation, varying voice groupings, & overlapping parts at cadences

  • b) Bernardo Pisano (1490-1548)
  • c) Francesco de Layolle (1492-ca. 1540)
  ▼ d) Costanzo Festa (1490-ca. 1540)
- (1) one of few Italian members of the Papal Chapel in the early 16th century
- (2) one of few Italians to compete with northern emigre composers

  • e) Adrian Willaert - exemplifies the Petrarchan Movement's treatment of words & music
  ▼ f) Jacques Arcadelt (ca. 1505-ca. 1568)
- (1) for a time the head of the Pope's chapel
  ▼ (2) Il bianco e dolce cigno - work illustrates a transitional style
- i) mainly homophonic motion and square rhythms ally to the frottola & chanson
- ii) but first 3 lines do not follow the structure of the poem
- iii) preserves the syntax and meaning

- g) Cipriano de Rore (1516-1565) - exemplifies the Petrarchan Movement's treatment of words & music
- 3. Later Madrigalists
  - a) the leading madrigalists toward the end of the 16th century were Italians
  - b) Orlando di Lasso (1532-1594)
    - (1) most important as a church composer
    - (2) equally at home with the madrigal, chanson, & lied
  - c) Philippe de Monte (1521-1603)
    - (1) productive in both sacred & secular domains
    - (2) worked under the Hapsburg Emperors in Vienna & Prague
  - d) Giaches de Wert (1535-1596)
    - (1) born near Antwerp, but spent almost entire life in Italy
    - (2) continued to develop the madrigal composition begun by Rore
  - e) Luca Marenzio (1553-1599)
    - (1) favored pastoral poetry
    - (2) most celebrated madrigal is Solo e pensoso on Petrarch's sonnet
  - f) Carlo Gesualdo (ca. 1561-1613)
    - (1) came under the influence of Luzzasco Luzzaschi (1545-1607) who improvised on Vecentino's chromatic-enharmonic arcicembalo and a specially built enharmonic organ
    - (2) Gesualdo's chromaticism was a deeply moving response to the text
  - g) Claudio Monteverdi (1567-1605)
    - (1) his compositions made the crucial stylistic transition from the polyphonic vocal ensemble to the instrumentally accompanied solo and duet
    - (2) his first five books of madrigals (1587-1605) are monuments in the history of the polyphonic madrigal
    - (3) his compositions indicate that Monteverdi was moving swiftly toward a new idiom
      - i) many of the musical motives are not melodic but declamatory - in the manner of the later recitative
      - ii) the texture often departs from the medium of equal voices and becomes a duet over a harmonically supporting bass
      - iii) ornamental dissonances and embellishments - previously occurring only in improvisation were written into the score
- 4. Secualar Songs outside of Italy
  - a) France
    - (1) French composers of the early 16th century continued to write Masses & motets in a modified version of the prevailing style
    - (2) Parisian chanson
      - i) during the reign of Francis I (1515-1547) composers working in and around Paris developed a type of chanson called the "Parisian chanson" - more distinctively national in both poetry & music
        - a- a light, fast, strongly rhythmic song for four voices

- ▼ b- text in any number of verse forms, was set syllabically with many repeated notes
  - i- favored subjects were situations that allowed for double meaning
  - ii- though serious texts were occasionally chosen
- c- mostly in duple meter
- d- texture was largely homophonic with short points of imitations
- e- principal melody was in the highest voice
- f- form was distinct short sections repeated to provide an easily grasped pattern (aabc or abca)
- ▼ ii) principal composers of chanson
  - a- Claudin de Sermsy (ca. 1490-1562)
  - b- Clèment Janequin (ca. 1485-1560)
- iii) hundreds of chanson transcriptions were published during the 16th century in France & Italy
▼ (3) Music Publishers
- i) between 1528 & 1552 Pierre Attaingnant (1494-1551) the first French music publisher brought out more than fifty collections of such chansons
- ii) Jacques Moderne in Lyons
- ▼ iii) Tilman Susato in Antwerp
  - a- focused on Franco-Flemish composers
  - b- published Gombert, Clemens, Pierre de Manchicourt, & Thomas Crecquillon
▼ (4) The Later Franco-Flemish Chanson
- i) the polyphonic tradition remained alive longest in the north as exemplified by the Dutch composer Jan Pieterszoon Sweelinck (1562-1621)
- ii) In France the tradition was modified by a lively interest in the Italian madrigal
- iii) Orlando Lasso (1532-1594) influenced by the Italian Madrigal his musical personality impressed itself on the chanson as it did on every other type of vocal composition
▼ (5) Musique measrèe (measured music)
- i) reflected the treatment of rhythm by the members of Acadèmie de Poèsie et de Musique
- ii) poet Antonine de Baïf wrote strophic French verses in ancient Greek & Latin meters (vers mesurès à l'antique) - the classical long & short syllables rather than the modern stress accent
- iii) since French lacked any consistant distinction between long and short vowels theorists of vers mesurèe assisgned them durations and composers set them accordingly
- iv) leading exponent was Claude Le Jeune (1528-1600)
- v) too artificial to endure for long but musique mesurèe did introduce irregular meters into the air de cour (dominant French vocal music after about 1580)
▼ b) Germany
- (1) Secular polyphony developed later in Germany than the rest of Europe

- (2) monophonic art of the Minnesinger flourished in German courts through the 1300's, that of the Meistersinger in cities & towns from about 1450 throughout the 1500's - with Franco-Flemish music appearing about 1530
- ▼ (3) The Lied
  - i) a distinctive type of German polyphonic song blending traditional German songs with Franco-Flemish contrapuntal technique
  - ▼ ii) Lied Composers
    - a- Heinrich Isaac (1450-1517)
    - b- Heinrich Finck (1445-1527)
    - c- Paul Hafhaimer (1459-1537)
    - ▼ d- Ludwig Senfl (ca. 1486-1542/43)
      - i- German text
      - ii- but full-fledged motets of the northern type
- ▼ (4) Major Composers
  - i) Orlando de Lasso (1532-1594)
  - ii) Hans Leo Hassler (1564-1612) greatest German composer of the late 16th century
- ▼ c) Spain
  - (1) By late 15th century the works of Burgundian and Franco-Flemish composers were known in Spain while a national school of polyphonic composition was growing
  - ▼ (2) Villancico
    - i) Villancico was the principal genre of secular polyphony
    - ii) Spanish equivalent of the Italian frottola
  - (3) Juan del Encina (1469-1529) was the principal poet & composer of the early 16th century
- ▼ d) Eastern Europe
  - ▼ (1) late medieval & Renaissance music reflected musical developments in western Europe
    - i) Catholic Church music of the two areas had a common basis in Western Chant
    - ii) foreign elements mixed with native popular traditions - i.e. adapted vernacular texts to melodies of sequences, tropes, & liturgical dramas
    - iii) western European composers serving at eastern European royal courts
    - iv) local musicians trained in Germany, France, or Italy
  - ▼ (2) Eastern composers
    - i) Nicholas of Radom (fl. 1420-1440) was among first to use term faux bourdon
    - ii) Waclaw of Szamotul (ca.1520-ca.1567) & Jacob Handl (1550-1591) leading composers of Catholic Church music
- ▼ e) England
  - (1) The golden age of secular part song came to England later than the continent
  - ▼ (2) The English Madrigal

- i) this and other transcriptions in the next decade gave impetus to a period of English madrigal compositions which flourished from the 1590's-1630's
- ii) Nicholas Youge published Musica transalpina in 1588 - a collection of Italian madrigals (translated into English)
- iii) Madrigals, ballets, and canzonets were all written primarily for ensembles of unaccompanied voices - and the ablility to read a vocal or instrumental part in such pieces was expected of educated persons in Elizabethan England
- ▼ iv) Composers
    - ▼ a- Thomas Morley (1557-1602)
        - i- Most prolific of these three
        - ii- wrote light madrigals as well as balletts & canzonets
        - ▼ iii- published The Triumphs of Oriana - the long lines of music are never obscured
            - a- highlighted the difference between English & Italian madrigal
            - b- the overall musical structure in the English madrigal received greater attention
    - b- Thomas Weelkes (ca.1575-1623)
    - c- John Wilbye (1574-1638)
- ▼ (3) English Lute Songs
    - ▼ i) the solo song with lute & viol accompaniment became popular in England with the decline of the madrigal during the early 1600's
        - a- lute accompaniments always carefully subordinate to the voice
        - b- they have a certain rhythmic & melodic independence
        - c- lute & voice parts usually printed on the same page in vertical alignments (to allow singers to accompany themselves)
        - d- 3 part alternative versions contained in some collections with lute part written for 3 voices
        - e- 4 part alternative versions could be performed by voice, instruments, or both
    - ii) the madrigal and air were indebted to foreign models
    - iii) consort songs came out of a native English tradition of singing solos or duets to a consort (ensemble) of viols
    - ▼ iv) Composers
        - a- John Dowland (1562-1626)-produced Second Booke of Ayres (1600)
        - b- Thomas Campion (1567-1620)
- ▼ 5. Summary
    - ▼ a) During the last decades of the century, composers found new ways to express intense passions and the conceits of modern poetry
        - (1) the generation of Heinrich Issac & Josquin des Prez reached a height of technical perfection in the a cappella meduium
        - (2) Northern composers such as Gombert, Clemens, Mouton, and Senfl consolidated that technique
        - (3) Willaert & Arcadelt did likewise but the spirit of Humanism drove them to seek a closer rapport between music & text

▼ (4) Vicentino, Rore, & Lasso (pupils of Wallaert & their contemporaries) continued to seek a close music/text bond
- i) but did tilt the balance toward the expression of a poems varied feelings & images
- ii) losing a certain cohesion and homgenity of style
- b) Most characteristic genre to emerge from the widespread cultivation of vocal music in the British Isles was the lute & consort song

▼ C. Instrumental music of the 16th century
  ▼ 1. The Rise of Instrumental Music
    ▼ a) Between 1450 & 1550 distinct styles, genres, and forms of instrumental music emerged
      - (1) earlier most that survive are keyboard transcriptions
      ▼ (2) but seeming increase starting around 1450 meant that it was finally be written down
        - i) prior parts were memorized or improvised
        - ii) vocal part music was often performed instrumentally or voice & instrumental combinations
        - iii) later performer embellishments were still improvised however
  ▼ 2. Books on Instruments
    ▼ a) Publications that describe instruments or give playing instructions manifest the 16th century growing regard for instrumental music
      - (1) showed problems with pitch, temperament, & tuning
      - (2) about the art of embellishing a melodic line
    - b) First was Musica getutscht und ausgezogen (A summary of the Science of Music) - in German, (1511)
    ▼ c) The second volume (1618) of Syntagma musicum (A Systematic Treatise of Music) by Michael Praetorius contains descriptions and woodcuts of the instrumets then in use
      ▼ (1) instruments were built in sets or families
        - i) uniform timbre was available from soprano to bass
        - ii) complete set (called a "chest or consort") consisted of 4 - 7 instruments
      - (2) most of the winds had a softer sound than their modern counterparts
    ▼ d) Principal instruments
      ▼ (1) winds
        - i) shawms, krummhorn, korholt, rauschpfeife, tranverse flutes, cornetts, trumpets, sackbuts
      ▼ (2) strings
        - i) viols differed from the modern in tuning, a fretted neck, 6 strings rather than 4
        - ii) viola di gamba was held between legs, viola di braccio played on the arm
      ▼ (3) organ
        - i) by 1500 the large church organ was similar in essentials to modern example

- ii) portative organ (medieval) had gone out of fashion but the positve organs had reed pipes and a quiet strident tone
  - (4) keyboards
    - i) clavichord
      - a- essentially a solo instrument suitable for small rooms
      - b- metal tanget struck strings and remained in contact with it
    - ii) harpsichord
      - a- served both solo and ensemble playing in spaces of moderate size
      - b- used a quill to pluck the string
  - (5) lute
    - i) most popular household instrument of the Renaissance
    - ii) built in various sizes, some with costly materials
    - iii) fretted instrument (leather frets)
    - iv) tablature was a special notation developed for the lute - showed finger position rather than pitch - also used for viols & keyboard instruments
- 3. Relation of Instrumental to Vocal Music
  - a) At opening of the 16th century, instrumental music was still closely associated - both in style & performance - with vocal music
    - (1) a large proportion of solo & ensemble instrumental music derived from vocal music
    - (2) but increasingly composers began to write for instruments - if not always for specific instruments
  - b) Instrumental Arrangements
    - (1) ensembles of instruments read from the vocal parts performing the work polyphonically - often adding their own embellishments
    - (2) This music (printed in great quantities in the 16th century) was often characterized "for singing & playing"
  - c) Polyphonic Elaborations of Chant or Secular Melodies
    - (1) trend started by John Taverner (ca. 1490-1545) when he made an instrumental arrangement the passage "in nomine Domini" from the Benedictus of his mass "Gloria tibi Trinitas"
    - (2) his arrangement follows the vocal parts note for note - others used the "in nomine" cantus firmus as a theme for creative elaboration
    - (3) Organ pieces on liturgical or other cantus firmus were also written as independent works
      - i) analogous to vocal cantus firmus motets or mass movements
      - ii) short organ pieces based on chant melodies were called verses or versets - sometimes replacing portions of the service normally sung
  - d) Compositions Modeled on Vocal Genres
    - (1) the Canzona
      - i) began as an instrumental composition in the style of the French chanson
      - ii) became the leading genre of contrapuntal music in the late 16th century
      - iii) Ensemble canzona appeared around 1580 and eventually developed into the sonata da chiesa (church sonata) of the 17th century

- a- essential step in this development was the division of the canzona into more or less distinctive sections
- b- themes of contrasting character, each theme worked out in turn - effect of contrasting sections
  - (2) Sonata
    - i) the Venetian sonata of late 1500's - the sacred version of the canzona consisted of a series of sections
      - a- based on a different subject
      - b- variation of single subject
    - ii) Sonata pian' e forte (Giovanni Gabrieli ca. 1557-1612) was among first instrumental pieces to specify specific instruments in the printed parts - also among first indicating piano or forte
- e) Preludes and Other Introductory Pieces
  - (1) Compositions that resemble improvisations are earliest specimens of music for solo players
    - i) Appeared under various names - prelude, preambulaum, fantasia, or ricercare
    - ii) Not based on any preexisting melody, unfold freely, often rambling, varying textures, & without adhering to any definite meter or form
  - (2) Toccata was the chief form of keyboard music in an improvisatory style
  - (3) Ricercare consisted of successive themes without marked individuality or contrast - each developed in imitation and overlapping with the next at the cadence (in effect a textless imitative motet)
- f) Dance Music
  - (1) Social dancing was widespread and highly regarded in the Renaissance
    - i) people of breeding were expected to be expert dancers
    - ii) considerable percentage of 16th century instrumental music consisted of dance pieces for lute, keyboard, or ensembles
  - (2) Dances were commonly grouped in pairs or threes and these sets (precursors of the later dance suites) consisted of stylized dances rather than music for dancing
  - (3) Written dance music tells us much about improvisatory practice
    - i) ornamented a given melodic line
    - ii) added one or more contrapuntal parts to a given melody
  - (4) Forms
    - i) Allemande - came into favor in the middle of the 16th century - in moderate duple meter & retained in stylized form in later dance suites
    - ii) Courante - fast, flowing triple meter also retained in later dance suites
    - iii) Basse danse - courtly dance improvised over a borrowed tenor
- g) Variations
  - (1) composed or improvised performance over an ostinato pattern
  - (2) over standard treble airs - many folk tunes of the time also served as subjects
  - (3) enjoyed an extraordinary flowering in the late 16th century among a group of English keyboard composers called "virginalists"

▼ (4) Composers
- i) William Byrd (1543-1623)
- ii) John Bull (ca. 1562-1628)
- iii) Orlando Gibbons (1583-1625)
- iv) Thomas Tomkins (1572-1652)
- (5) Keyboard collections began with the Mulliner Book (ca. 1540-1585) - most comprehensive is the Fitzwilliam Virginal Book (1609-1619)
- (6) Use of the 6 notes of the hexachord (ut, re, me, fa, sol,la) for counterpoints

▼ D. Summary
- 1. Instrumental music evolved out of the vocal dominated oral tradition
- ▼ 2. Dance music dominated but by end of century many other independent instrumental genres could be distinguished by their function and procedures
  - a) first identified with a particular instrument they spread to other instruments & to ensembles
  - b) i.e. toccata, ricercare, prelude, fantasia, canzona, sonata, and sets of variations
- 3. Around 1600, English lute and keyboard composers took the lead in instrumental writing

▼ **VIII. Church Music of the Late Renaissance and Reformation**
- ▼ A. Music of the Reformation in Germany
  - ▼ 1. The Lutheran Church retained much of the traditional Catholic liturgy
    - ▼ a) When he nailed the 95 theses to door of Schlosskirche at Wittenberg in 1517 he had no intention of initiating a movement toward a Protestant church
      - (1) Use of Latin in services
      - ▼ (2) Catholic music - plainsong & polyphony
        - i) original Latin text was retained
        - ii) translated to German from Latin
        - iii) new German texts fitted to old melodies
    - ▼ b) Central position of music in the Lutheran Church reflected Martin Luther's own convictions
      - (1) He was a singer, a composer of some skill and a great admirer of Franco-Flemish polyphony
      - (2) Believed strongly in the educational and ethical power of music
      - (3) Retained Latin in the service partly because he thought it was valuable for educating the young
    - ▼ c) German Mass
      - ▼ (1) In applying Luther's beliefs to their own local traditions congregations developed a number of different usages
        - i) large churchs with trained choirs retained much of the Latin liturgy & polyphonic music
        - ▼ ii) smaller congregations adopted a German Mass (Deudsche Mass)
          - a- first published by Luther in 1526
          - b- followed main outlines of the Roman Mass
          - c- Gloria omitted & recitation tones adapted to the natural cadences of the German language

- d- German hymns replaced most to the Ordinary & parts of the Proper
  - (2) Luther never intended either this German mass or any other formula to be uniformly adopted
- ▼ d) Music forms
  - ▼ (1) The Lutheran Chorale
    - ▼ i) Lutheran church music of the 16th & 17th centuries largely grew out out of the chorale
      - a- long time shortage of suitable songs
      - b- Luther himself wrote many chorale texts & some melodies
      - c- many were newly composed
      - d- more were derived from secular & sacred songs or Latin chants
    - ▼ ii) Characteristics
      - a- most distinctive and important musical innovation of the Lutheran church
      - b- a strophic congregational hymn called a "Choral" or "Kirchenlied" (Church song) - in German and a "Chorale" in English
      - ▼ c- consisted essentially of only two elements - a text and a tune
        - i- most today know these in four part harmonized settings
        - ii- probably sung with notes of fairly uniform length with modifications suggested by the natural flow of the words - with indefinite pause on the final note of each phrase
        - iii- the chorale like plainsong lent itself to settings in harmony, counterpoint, & could be reworked into large musical forms
    - ▼ iii) Contrafacta
      - a- a class of chorales with extant melodies and new or spiritualized texts
      - b- important class of chorales
    - ▼ iv) Polyphonic Chorale Settings
      - a- some used the older lied technique - plain chorale tune in the tenor with three or more free flowing parts
      - b- some developed - in the manner of Franco-Flemish motet - each phrase of the chorale imitatively in all the voices
      - c- cantional style - the tune in the highest voice, accompanied by block chords, with a minimum of contrapuntal figuration
    - ▼ v) Performance Practice
      - a- Choir - sometimes doubled by instruments - generally alternated with the congregation
      - b- congregation sang in unison without accompaniement
      - c- after 1600 it became customary for all the parts be played on the organ while congregation sang the tune
    - ▼ vi) Publications
      - a- Johann Walter (1496-1570) - Luther's principal collaborator - published a volume of 38 chorale settings
      - b- Georg Rhau (1488-1548) - leading music publisher of Lutheran Germany
      - c- Lucas Osiander (1534-1604) - published first collection in cantional style
    - ▼ vii) Composers

- - a- Hans Leo Hassler (1562-1612)
  - b- Michael Praetorius (1571-1621)
  - c- Johann Hermann Schein (1586-1630)
- 2. Chorale Motet
  - a) By the end of the 16th century the boundary between Protestant northeast & Catholic southwest - in Germany - essentially the same to this day
  - b) This separation encouraged a new and distinctive kind of Lutheran polyphonic church music
    - (1) aimed at preserving the words & melody of the chorale intact
      - i) treated the chorale same way medieval composers of organa had treated the chant
        - a- something established & not to be altered
        - b- to be adorned but not interpreted in any personal sense
      - ii) by end of 16th century this attitude changed
    - (2) Protestant German composers in late 16th century freely created polyphonic compositions around the traditional melodies - incorporating personal interpretations & pictorial details - these were called chorale motets
  - c) These motets widened the division between simple congregational hymns and more elaborate music for a trained choir
  - d) Leading composers - established the Lutheran church music style in Germany that culminated more than a hundred years lateer in the works of J.S. Bach
    - (1) Hans Leo Hassler (1564-1612)
    - (2) Johannes Eccard (1553-1611)
    - (3) Leonhard Lechner (1553-1606)
    - (4) Michael Praetorius (1571-1621)
- B. Reformation Church Music Outside of Germany
  - 1. The Reformation influenced musical developments in France, the Low Countries, & Switzerland differently from Germany
  - 2. The Psalter
    - a) Calvinist Churches
      - (1) John Calvin (1509-1564) & other leaders of the Protestant sects opposed elements of the Catholic liturgy and ceremonial much stronger than Martin Luther
        - i) the allure of art in worship services
        - ii) prohibiting singing of texts not found in the bible
      - (2) As a result the only notable contribution to music that emerged from Calvinist churches was their Psalters
      - (3) These were rhymed metrical translations of the the Book of Psalms that were sent to newly composed melodies - or to tunes that were of popular origin or adapted from plainchant
      - (4) since the Calvinist Churches discouraged musical elaboration
        - i) tunes seldom expanded into larger forms of vocal or instrumental music
        - ii) so figure less in the history of music
    - b) The principal French Psalter was published in 1562

- (1) texts were translated by Clèment Marot & Thèodore de Bèze
- (2) Set to melodies selected or composed by Loys Bourgeois (ca. 1510-ca. 1561)
- ▼ (3) Tranlations of the French Psalter appeared in Germany, Holland, England, & Scotland - the reformed churches in these countries taking over many of the French tunes
  - i) in Germany, many Psalter melodies were adapted as chorales
  - ii) in Holland, the translation of 1566 replaced and earlier Psalter - the Souterliedekens of 1540
  - iii) influenced the most important English Psalter (1562) of the 16th century - that of Thomas Sternhold & John Hopkins
  - iv) influenced the Scottish Psalter of 1564
  - v) Pilgrims came to America (1620) with a combination of French-Dutch & English traditions embodied in the Psalter issued by Henry Ainsworth - issued in Amsterdam in 1612 for English Separatists in Holland
  - vi) 1st American Psalter - the Bay Psalm Book appeared in 1640
- ▼ c) Psalter composers
  - ▼ (1) French
    - i) Claude Goudimel (ca. 1505-1572)
    - ii) Claude Le June (1528-1600)
  - ▼ (2) Netherlands
    - i) Jan Pieterzoon Sweelinck (1562-1621)
- ▼ 3. Bohemia
  - a) A pre-Reformation movement in Bohemia - led by Jan Hus (1373-1415) resulted in the virtual banishment of polyphonic music & instruments from the church until the middl of the 16th centruy
  - b) Hussites sang simple hymns of a folklike character - usually monophonic
  - c) As the strictures were gradually relaxed, part music - though still note-against-note style was permitted
  - ▼ d) Czech Brethern published a hymnbook with texts in Czech & melodies borrowed from Gregorian Chant, secular songs, & French Clavinist Psalm settings
    - (1) later called the Moravian Brethern & emigrated to America (Bethlehem, PA)
    - (2) became important centers of music
- ▼ 4. Pre-Reformation Music in England
  - ▼ a) Production of music in England declined during the war of the Roses (1455-1485)
    - (1) Revived during the reign of Henry VII (1485-1509)
    - ▼ (2) English composers - though aware of developments on the Continent - worked in relative isolation
      - i) Franco-Flemish musicians came to England only in 1510
      - ii) the method of prevailingly imitative counterpoint was adopted only gradually
      - iii) style applied first systematically in psalm settings and motets around 1540
      - iv) production of secular music continued
  - ▼ b) Composers & Musicians
    - ▼ (1) Beginning of 16th centruy

- ▼ i) works included in the Eton Choirbook - compiled between 1490 & 1502 for Eton College
  - • a- William Cornysh the younger (1465-1523)
  - • b- Robert Fayrfax (ca. 1464-1521)
- • ii) John Taverner (ca. 1490-1545) - greatest musician of the period
- ▼ (2) Middle of 16th century
  - • i) Christopher Tye (ca. 1505-1572)
  - • ii) Robert Whyte (ca. 1538-1574)
  - ▼ iii) Thomas Tallis (ca. 1505 - 1585)
    - • a- most important of this period
    - • b- musical production bridges early & late 16th century English styles
    - ▼ c- career reflects the religious & political upheavels that affected English church music in this period
      - • i- wrote Masses & votive antiphons under Henry VIII
      - • ii- music for English service and anthems to English texts under Edward VI (reigned 1547-53) after split with Rome
      - • iii- Latin hymns & Mass under Queen Mary (reigned 1553-58) who restored the Roman rite
      - • iv- Music set to both Latin & English Texts under Queen Elizabeth (reigned 1558-1603) during which the Church of England was established in its present day form
- ▼ 5. Anglican Church Music
  - ▼ a) Catholic Church in England formally separated from the Roman Catholic communion in 1534 under Henry VIII
    - • (1) A political move - so no immediate changes in liturgy or music were involved
    - • (2) But gradually, English replaced Latin in the Church service - in 1549 the Act of Uniformity made the English Book of Common Prayer the only prayer book permitted for public service
  - ▼ b) Background
    - ▼ (1) Edward VI - demanded a plain, syllabic, homophonic style
      - • i) drastic change from massive, highly ornate, & florid catholic music
      - • ii) later relaxed to allow for some counterpoint
    - • (2) Changes in language & liturgy finally gave rise to a new body of English Church Music
    - • (3) Orlando Gibbons (1583-1625) is often called the father of Anglican church music
  - ▼ c) Form
    - ▼ (1) The Service
      - • i) music for fixed portions fo the Morning & Evening Prayer - and Holy Communion
      - • ii) Music of the "Great Service" is contrapuntal and melismatic
      - • iii) Music of the "Short Service" is chordal & syllabic
      - • iv) No difference in content between Great & Short Service
    - ▼ (2) The Anthem

- i) corresponds to the Latin motet
- ii) the "Full Anthem" was usually written in contrapuntal style for unaccompanied chorus throughout
- iii) the "Verse Anthem" employed one or more solo voices with organ or viol accompaniment and had brief alternating passages for chorus (most popular in England during the 17th century)

C. The Counter Reformation
  1. To counter the defection of Northern Europe the Catholic Church started a program on internal reform - the Counter-Reformation
     a) Loss or threatened loss of England, the Netherlands, Germany, Austria, Bohemia, Poland, & Hungry
     b) Reform led by Pope Paul III (reigned 1534-1549)
  2. Council of Trent (1545-1563)
     a) Worked to formulate and pass measures aimed at purging the church of abuses & laxities
     b) Church music took only a short time of the Council - issuing a very general pronouncement
        (1) neither polyphony nor imitation of secular models was specifically forbidden
        (2) banned from church everything "lascivious or impure" - leaving implementation of the the doctrine to diocesan bishops
        (3) Legend has Palestrina saving polyphony from the Council's condemnation by composing a six voice Mass - reverent in spirit and not obscuring the text
           i) work was Missa Papae Marcelli (1567)
           ii) council was most certainly influenced by the music of Flemish composer Jacobus de Kerle (1532-1591) - "preces speciales" (1561) which was sung at one of the meetings
  3. Palestrina (1525/26-1594)
     a) During the latter part of his life he supervised the revision of the official chant books to accord with the Council of Trent's changes
        (1) Not completed during his lifetime and completed by others
        (2) This Medicean edition of the Gradual was published in 1614 - remaining in use to 1908 with replacement by the Vatican Edition published by the monk's of Solesmes
        (3) Greatest part of his works were sacred
     b) Style
        (1) Called the "Prince of Music" - his works the "absolute perfection" of church style
           i) better than any other composer he captured the essence of the sober, conservative aspect of the Counter Reformation
           ii) long after he died, common to speak of the "stile da Palestrina" (Palestrina style)
        (2) Individual voice parts have an almost plainsong-like quality
           i) curve describes an arch
           ii) stepwise motion with short infrequent leaps
        (3) Avoidance of chromaticism with fidelity to the diatonic modes

- i) His counterpoint conforms in most details with the teaching of Wallaert's school as transmitted by Zarlino in his "Le institutioni harmoniche"
- ii) Music is written almost entirely in the alla breve measure
- (4) Unifies a composition by purely musical means - each phrase of the text has its own musical motive
- (5) Strove to make the text intelligible
- (6) Divided six choir into various smaller groups - each with its particular tone color and reserved the full six voices for climax or significant words
- c) Palestrina's style was the first in the history of Western Music to be consciously preserved, isolated, and imitated as a model in later ages
- 4. Palestrina's Comtemporaries
- a) Italian
- (1) Giovanni Animuccia (ca. 1500-1571) - Palestrina's predecessor at St. Peter's
- b) Spain
- (1) Cristobal de Morales (ca. 1500-1553) - the most eminent Spanish composer of his time
- (2) Tomàs de Victoria (1548-1611) - after Palestrina the most illustrious exponent of the Roman polyphonic style
- (3) Francisco Guerrero (1528-1599)
- (4) Catalan Juan Pujol (ca. 1573-1626) - of a later era but style resembles Palestrina's & Victoria's
- c) Flemish
- (1) Lasso (1532-1594) - ranks with Palestrina among the great composers of scared music in the 16th century
- d) England
- (1) William Byrd (1543-1623) was the last of the great Catholic church composers
- D. Summary 1450-1600
- 1. Late Renaissance practices persisted well into the 17th century and many features of early Baroque music made their appearance before the end of the 16th
- 2. Writing for contrapuntal voice parts that are similar and of equal importance remained the rule for Palestrina, Lasso, & Byrd as it had for Ockegham and Josquin
- a) This texture and the coordination of parts through free and fugal imitation - more than any other features - characterized Renaissance music
- b) But, homophony had begun to intrude in all forms of polyphonic writing
- 3. Rhythm, supported by the alternation of consonance & dissonance had become comparatively steady & predictable by the end of the century
- 4. The basic rhythmic medium of vocal music was the alla breve duple measure - sometimes alternating with a triple proportion or with hidden triple groupings within the duple
- 5. Sacred music revealed smooth vocal parts joining in a succession of full triadic harmonies
- 6. The Plain Chant modes, reinterpreted in terms of polyphony, guided the composer's large scale structures
- a) Only a few church composers in the last decades of the 16th century indulged in the pictorial and expressive touches that had become common in the madrigal

Baroque

▼ **I. Music of the Early Baroque Period**
  ▼ A. General Characteristics
    ▼ 1. Term Baroque (1600-1750)
      - a) Used by Charles de Brosses around 1750 in describing the facade of the Pamphili Palace in Rome which was being made over in a kind of filigree ornamentation
      ▼ b) The term was embraced by art historians in the late 19th century to describe a whole period of art and architecture
        - (1) term originally meant abnormal, bizarre, exaggerated, grotesque. or in bad tastes
        - (2) art critics Jacob Burckhardt & Karl Baedeker in 19th century brought out the positive side of the term - describing the flamboyant, decorative, and expressionistic tendencies of 17th century painting & architecture.
        ▼ (3) adopted by music historians in the 1920's applying the term to music from late 16th century thru mid 18th century.
          - i) music is to diverse to apply the baroque label to designate all music as baroque
          - ii) rather, defines a period, evoking the artistic & literary culture of an entire period
          - iii) Dates are approximations with characteristics appearing before 1600 with many declining by 1730
        - (4) Within the chronological limits of 1600-1750 composers accepted a set of conventions for organizing music and shared ideals of how it should sound - most important they believed that music's principal goal was to move the affections
    ▼ 2. Geographical & Cultural Backgound
      ▼ a) Italian attitudes dominated the musical thinking of this period - by the end of the Baroque era the music of Europe had become a single language with Italian roots
        ▼ (1) from mid 16th to mid 18th century Italy remained Europe's most influential musical region
          - i) Florence with a brilliant period of musico-theatrical innovation at beginning of the 17th century
          - ii) Rome exerting a steady influence on sacred music and for a time an important center of opera, cantata, & instrumental music
          - iii) Venice & Naples becaming a centers of opera
          - iv) Bologna & other northern cities witnessing important developments in instrumental music
        ▼ (2) France which developed and maintained its own distinctive national idiom could not escape the Italian influence
          - i) particularly strong throughout the first half of the 17th century
          - ii) Jean-Baptiste Lully whose works did most the establish the French style (emerging after 1630's) was ironically a Florentine brought to France at age 13
        ▼ (3) Germany, the 30 Year's War overwhelmed an already weakened musical culture
          - i) in the second half of 17th century music was rebuilt on the Italian style
          - ii)

- ii) Bach & Handel owed much to the Italian influence
- (4) England - music faded from the glories of the Elizabethan & Jacobean ages with the period of the Civil War & the Commonwealth (1642-1660) revived toward the end of the century with a nearly complete surrender to the Italian Style
- b) Wealthy absolute governments ruled Europe in this period and their patronage helped cultivate new genres of music
  - (1) the court of Louis XIV of France (reigned 1643-1715) was the most imposing
  - (2) the church continued to support music but its role was less important in the Baroque era than it had been priviously
  - (3) public concerts with paid subscriptions or admission were still rare, not becoming widespread until the later 1700's
  - (4) other arts & sciences also benefited during the Baroque
    - i) England - John Donne & Milton
    - ii) Spain - Cervantes, Velàzqueze, & Murillo
    - iii) France - Corneille, Racine, & Molière
    - iv) Netherlands - Rubens, & rembrandt
    - v) Italy - Bernini, & Borromini
    - vi) Science & Philosophy - Bacon, Descartes, Leibniz, Galileo, Kepler, & Newton
- B. New Musical Idiom
  - 1. General
    - a) Music was profoundly influenced by the changes taking place in the intellectual and artistic realms
      - (1) expanded the vocabulary to meet new expressive needs
      - (2) poured more intense and more varied emotions into the musical genres inherited from the Renaissance
      - (3) by the middle of the century, the new resources of harmony, color, and form coalesced into a common language with a firm vocabulary
  - 2. Two Practices
    - a) Composers and observers recognized that they had inherited a plurality of styles from the previous century
    - b) Montiverdi in 1605 distinguished between a Prima Practica and a Secunda Practica
      - (1) prima practica (or - stile antico/stylus gravis)
        - i) the style of vocal polyphony codified by Zarlino
        - ii) music dominated the verbal text
      - (2) seconda practica (or - stile moderno/stylus luxurians)
        - i) text dominated the music
        - ii) dissonances used more freely to express the feelings evoked in the text
    - c) By the middle of the century, theorists had proposed more complex and comprehensive systems of style classification
      - (1) most widely accepted was a threefold division into church, chamber, and theater music - with a particular social function and certain technical traits
      - (2)

- (2) by the end of the century, these distinctions were glossed over and compositional vocabulary was the same for the three categories
- 3. Idiomatic writing
  - a) Polyphony tended to homogenize instrumental and vocal writing
    - (1) much of it could be sung or played by almost any combination of voices and instruments
    - (2) but even the earliest music for solo lute, organ, or harpsicord contained particulars idiomatic for the instrument
    - (3) the prominent role of the soloist - singer or instrumentalist - invited composers to address their thoughts to a particular medium
      - i) development of the violin family was especially important - the forceful overhand bowing possibility produced an unvocal & idiosyncratic sound
      - ii) technical improvements in wind instruments made them suitable for exposed solo performance
  - b) Instrumental and vocal styles began to diverge - eventually becoming so distinct that composers could consciously borrow vocal idioms in instrumental writing and vice versa
- 4. The Affections
  - a) Vocal & instrumental composers were united in a common goal to express or represent a wide range of feelings vivdly & vigorously - continuing the efforts of the late 16th century madrigal
  - b) Sought musical means to express or arouse the "affections" such as rage, excitement, grandeur, etc - thought then as relatively stable states of the soul
    - (1) not to express personal feelings but rather in a generic sense
    - (2) to endow them with a more objective reality
  - c) Music was free to expand its expressive field in whatever directions a composer's imagination led
  - d) This freedom stimulated the development of music's emotional power and elevated its standing among the arts
- C. Musical Characteristics
  - 1. Rhythm
    - a) in contrast to the even rhythmic flow of the Renaissance polyphony, the Baroque was either very regular or very free
    - b) Regular dance rhythms were characteristic of much earlier music but not until the 17th century was most music written in measures - marked by barlines implying patterns of strong & weak beats
      - (1) at first these patterns were not recurrent
        - i) time signatures corresponding to a varying succession of harmonic & accentual patters
        - ii) set of by barlines at regular intervals
      - (2) composers used irregular, flexible rhythms when writing vocal recitative and improvisatory pieces such as toccatas & preludes
  - 2. The Basso Continuo
    - a) typical texture of the Renaissance was a polyphony of independent voices
    - b)

- b) typical texture of the Baroque period was a firm bass & a florid treble - held together by unobtrusive harmony
  - (1) new was the emphasis on the bass and the highlighting of the treble
  - (2) resulted in the seeming indifference to the inner parts as lines
  - (3) evident in the system of notation call "throughbass" or "basso continuo"
- c) the composer wrote out only the melody and the bass - the bass being played on one or more continuo instruments (harpsicord, organ, or lute) - reinforced by a sustaining instrument (bass viola da gamba, violoncello, or bassoon)
  - (1) above the bass notes the continuo filled in the required chords - which were not otherwise written out
  - (2) if the chords were other than common triads, the composer added numbers (figures) or flat or sharp signs above or below the bass notes
- d) the realization of such a figured bass varied according to the type of piece and the skill and taste of the player
  - (1) this continuo was not always required if the full harmony was provided in the melodic parts
  - (2) but for solos & duets the continuo was necessary to complete the harmonies and provide a fuller sound (called "ripieno")
- 3. The New Counterpoint
  - a) counterpoint remained the basis of composition - but a new kind of counterpoint
  - b) the different melodic lines now had to fit into the pattern of chords set up by the continuo
  - c) this harmonically driven counterpoint - individual lines subordinated to a succession of chords - held sway over the remainder of the Baroque era
- 4. Dissonance
  - a) dissonance began to be recognized less as an interval between two individual voices and more as an individual tone that did not fit into a chord
    - (1) a greater variety of dissonance was tolerated
    - (2) though by middle of the century conventions developed about when & how they were introduced and resolved
  - b) dissonance helped define the tonal direction of a piece in which chains of dissonant led inexorably to a cadence establishing a keynote or tonic
- 5. Chromaticism
  - a) followed a similar development from experimental forays on the one hand to freedom within an orderly scheme on the other
  - b) later composers submitted chromaticism to the control of tonal harmony
- 6. Major-Minor Tonalities
  - a) Music of the late Renaissance foreshadowed this kind of tonal organization
    - (1) tonal harmony operated within the system of major-minor tonalities familiar to us from music of the 18th & 19th century
    - (2) Rameau's "Tristise on Harmony" in 1722 completed the theoretical formulation of the system - then in practice for at least half a century
    - (3) the figured bass bridged counterpoint from homophony and linear-melodic to a chordal-harmonic structure
- D. Early Opera
  - 1.

▼ 1. Forerunners
  ▼ a) Opera is a drama that combines soliloquy, dialogue, scenery, action, and continuous (or nearly continuous) music
    • (1) Earliest works in this genre date from the very end of the 16th century
    ▼ (2) But the association of music with drama goes back to ancient times
      • i) the choruses and some lyric speeches in the plays of Euripides and Sophocles were sung
      • ii) medieval liturgical dramas were sung and music figures - if incidentally - in the religious mystery & miracle plays of the late middle ages
  ▼ b) Renaissance theater of the 16th century
    ▼ (1) Many tragedies & comedies imitated Greek models - the choruses were sometimes sung - at the opening or ending of an act
      ▼ i) Greek tragedy served as a distant model for the Renaissance theater - scholars of the time disagreed on how centrally music figured in Greek drama
        • a- only choruses sung
        • b- entire text was sung - including actors' parts as expressed by Girolamo Mei (1519-1594)
    • (2) Intermedi: pastoral, allegorical, or mythological interludes- offering spectacular and elaborate musical productions, with choruses, soloists, and large instrumental ensembles - between acts of a comedy or tragedy
    • (3) Madrical Cycles: the madrigal as a miniature drama - represented a series of scenes or moods or wove a simple comic plot in dialogue
    ▼ (4) The Pastoral: the pastoral poem - telling of idyllic love in loosely dramatic form - a predominant genre of Italian verse composition provided one model for early musical plays
      • i) music seemed not only the natural mode of communication but the missing link to the poets' visions and longings
      • ii) pastoral poetry was at once the last stage of the madrigal and the first stage of the opera libretto
  ▼ c) The Florentine Camerata
    ▼ (1) Girolamo Mei (1519-1594) a Florentine scholar who had edited a number of Greek tragedies and when in Rome had embarked on a thorough investigation of Greek Music - particularly its role in theater
      • i) between 1562 & 1573 he read - in Greek - almost every ancient work on music that survived
      ▼ ii) reported his work in 4 books - "De Modis" (Concerning the Modes) - parts of which were communicated to his colleagues in Florence.
        • a- the Greeks obtained powerful effects with their music because it consisted of a single melody - whether sung by a soloist with or without accompaniment or by a chorus
        • b- this melody could move the listener through the natural expressiveness of vocal registers, rises and falls in pitch, and the changing rhythms and tempo
    ▼ (2)

▼ (2) Giovanni Bardi (1534-1612) one of his most frequent correspondents - with Vincenzo Galilei (1520?-1591) - hosted and informal academy at his palace in Florence with discussions on literature, science, and the arts with musicians perfoming new music

  ▼ i) Galilei in his "Dialogo della musica antica et della moderna" used the doctrines of Mei to attack the theory and practice of vocal counterpoint - exemplified by the Italian Madrigal

   • a- only a single line of melody - with pitches and rhythms appropriate to the text - could express a given line of poetry

   • b- several voices simultaneously singing different melodies and words in different rhythms and registers could never deliver the emotional message of the text

   • c- only a solo melody could enhance the natural speech inflections of a good orator or actor

 • (3) Bardi's protègè the singer/composer Giulio Caccini (1551-1618) later referred to this gathering as the "Camerata of Bardi"

▼ 2. The Earliest Operas

 ▼ a) First productions

  ▼ (1) Poet Ottavio Rinuccini (1562-1621) & composer Jacopo Peri (1561-1633) became convinced that the ancient tragedies were sung in their entirety.

   • i) first experiment was "Dafne" (1598) of which only fragments survive

   • ii) "L'Euridice" was a second more ambitious poem

  • (2) Emilio de' Cavaliere (1550?-1602) produced a sacred musical "Rappresentatione di Anima et di Corpo" the longest entire musical stage work at that time

 ▼ b) Techniques

  ▼ (1) Peri, Caccini, and Cavalieri had similar approaches to theatrical music - they all aimed for a kind of song that was halfway between spoken recitation and singing

   • i) Caccini & Cavalieri wrote in a style based on the madrigal and on the airs that poets & singers improvised upon when singing or reciting poetry

   • ii) Peri modeled his prologue on the air for singing poetry but for dialogue he invented a new idiom which was to be known as "stile recitativo" - recitative style

   • iii) NB: this should not be confused with the term monody that embraces all the styles of solo singing practiced in the early years of the 17th century - including recitative, arias, and madrigals

   ▼ iv) Caccini developed a songful yet mainly syllabic style of solo writing

    • a- aimed at clear and flexible declamation of the words

    • b- but embellished the melodic line at appropriate places

    • c- monody thus received a patina of vocal virtuosity

    • d- published collection of his works titled "Le nuovo musiche"

 ▼ c) The Recitative Style

  ▼ (1) In Euridice, Peri realized a style that lies between speech & song - but he varied his approach according to the dramatic situation

   ▼ i)

- ▼ i) he wanted to find a kind of speech-song that was halfway between them - similar to the style scholars thought ancient Greeks used for reciting epic poems
    - a- Peri recalled the distinction made in ancient Greek theory between the 'continuous' change in pitch in speech and the intervallic or 'diastematic' motion in song
    - b- a combination of speechlike freedom and sustained harmonized accented syllables realized Peri's idea of a medium halfway between speech & song
    - ▼ c- Euridice - the Prologue
        - ▼ i- Peri devised an idiom that met the demands of dramatic poetry
            - a: each line of verse is sung to a melodic scheme that consists of a repeated pitch and a cadential pattern ending in tow sustained notes
            - b: the chords specified by the basso continuo and its figures have no rhythmic profile or formal plan and are there only to support the voice's recitation - which is free to imitate the inflections & rhythms of speech
        - ii- this was the new recitative
    - ii) realized his idea of a medium halfway between speech & song
    - iii) NB: Euridice was produced twice - one by Peri & one by Caccini
- (2) Monody made musical theater possible because it could convey in music both dialogue and narrative clearly, quickly, and with the flexiblity needed for truly dramatic expression
- ▼ (3) Claudio Monteverdi
    - i) L'Orfeo (1607) was patterned both in subject matter and mix of styles on Euridice productions - its proprotions are much expanded compared to Euridice
    - ii) employed a large and varied orchestra - with 26 brief orchestal numbers - Peri's used few instruments having been performed in an apartment of the Pitti Palace
- ▼ 3. Rome
    - ▼ a) Opera did not take root in Rome until the 1620's
        - (1) when Maffeo Barberini was elected Pope Urban VII (1623) his nephews were put into advantageous postitions
        - (2) the nephews became ardent sponsors of opera
    - b) The most prolific librettist of sacred, serious, and comic operas was Giulio Rospigliosi - elected pope Clement IX in 1667
    - c) it was in Rome that comic opera began its independent career
    - ▼ d) music of Roman operas - the solo singing fell more and more into two clearly defined types
        - (1) recitative - more speech like than Peri's or Monteverdi's
        - (2) aria - melodious and mainly strophic
    - ▼ e) L. Rossi (1567-1653)
        - (1) last Roman opera composer of the early Baroque
        - ▼ (2)

▼ (2) in his Orfeo of 1647 the antique simplicity of the myth is almost buried under a mass of incidents and characters, spectacular scenic effects, and comic episodes
- i) librettists of the 17th century typically allowed the comic, groteque, and sensational to intrude into serious drama
- ii) suggests that composers no longer put the integrity of the drama first

▼ 4. Venetian Opera
  ▼ a) librettist & composer Benedietto Ferrari (ca. 1603-1681) and the composer Francesco Manelli (after 1594-1667) inaugurated opera in Venice with production of Andromeda in 1637 a the Teatro San Cassiano
  - (1) this theater admitted the paying public - a decisive step in the history of opera
  - (2) until then musical theater depended upon the wealthy or aristocratic patrons
  ▼ b) Venice was an ideal place for opera to florish
  - (1) the venetian carnival brought together a diverse audience
  - (2) a reputation for freedom form religious and social restraint
  - (3) Rich merchants built and supported theaters
  - (4) anyone could rent a seat for a single performance - providing steady financing and multiple performances of a work during the season
  ▼ c) Monteverdi composed his last tow operas (Il ritorno d'Ulisse (1641) & L'incoranazione di Poppea (1642) here
  - (1) despite the trend toward separating recitative & aria he continued to write in a fluid mixture of speechlike recitative and more lyrical and formal monody
  - (2) content more than poetic form and heightened emotional expression rather than charm a dazzle determined the shifts from recitative to aria and back
  ▼ d) Pier Francesco Cavalli (1602-1676)
  - (1) a pupil of Montverdi
  - (2) wrote 41 operas to meet the demand
  ▼ e) Antonio Cesti (1623-1669)
  - (1) excelled in lyrical arias & duets
  - (2) Il pomo d'oro (1667) is his most famous

▼ 5. Features established with Italian Opera by the middle 17th century - maintained for the next two hundred years essentially unchanged
  - a) concentration on solo singing - to the detriment of ensembles & instrumental music
  - b) the separation of recitative and aria - i.e. rise of smooth, mainly diatonic lines and easy rhythm gratifying to singer known as "bel canto"
  - c) introduction of distinctive styles and patterns for the arias
  - d) Florentines had considered music an accessory to poetry, the Venetians treated the libretto as hardly more than a scaffolding for the musical structure

▼ E. Vocal Chamber Music
  - 1. Except in Venice, opera as an extra ordinary event - the bulk of secular music produced in Italy for both amateur and professional performance was vocal chamber music
  ▼ 2. Strophic Method
    a)

- a) strophic aria not offered the best framework for setting poems without interfering with their continuity
- b) the composer could repeat the same melody - with perhaps a rhythmic modification - for each stanza of poetry
  - (1) popular way to compose a strophic song was to base it on a standard formula
  - (2) most composers invented their own music for the first strophe of an aria and then reworked it for subsequent stanzas to make it reflect the changing stresses & emphases of the text - more important to have the melody and harmonic elaboration express the sense and feeling of the separate lines of the poem
- 3. Short Ground-bass patterns
  - a) chaconne - a dance-song with a refrain that followed a simple pattern of guitar chords was probably imported into Spain from Latin America
    - (1) the Italian varient (ciaccona) reduced the harmonic pattern inot a bass line
    - (2) was not associated with any particular poetic form
  - b) passacaglia - originated in Spain as a ritornello - music having a certain pattern of guitar chords played before and between the strophes of a song
    - (1) it too evolved into a variety of bass formulas
      - i) usually in triple meter and minor mode
      - ii) suitable for supporting instrumental or vocal variations
    - (2) was not associated with any particular poetic form
  - c) characteristic of both in the 17th century is the continuous repetition fo a four bar formula in triple meter and slow tempo
  - d) the two became confused in the 18th century
- F. The Concertato Medium
  - 1. Grew out of the practice of writing out separate parts for voices and instruments - or different groups of voices & instruments
  - 2. Concerto - diverse & sometimes contrasting forces are brought together in a harmonious ensemble
    - a) Concertato madrigal - instruments join with voices on an equal footing
    - b) Sacred concerto - sacred vocal work with instruments
    - c) Instrumental concerto - piece for various instruments, sometimes including one or more soloists and an orchestra with several players to a part
      - (1) today we think of a concerto mainly as a piece for soloists and orchestra
      - (2) the older sense was more inclusive - 17th century concerto is not a style but a mingling of voices with instruments that are playing independent parts
    - d) Stile concitato (excited style) - used for warlike sentiments and actions
      - (1) a prolonged rapid reiteration of a single note or series of them
      - (2) either with quickly spoken syllable in the voice or instrumentally as a measured string tremolo
- G. General Stylistic Trends
  - 1. The musical style of Montverdi and his comtemporaries contained diverse elements - some dating back to the 16th century & some new
  - 2. Monody & madrigal were combined
  - 3.

- 3. Formal articulation was achieved through the organization of the bass & the harmonies it supported - as well as the systematic introduction of ritornellos
- 4. Texture was varied by the use of the concertato medium
- ▼ 5. The gradual separation of recitative and aria left the composer free to write melodious arias without having to follow every nuance of the text
  - a) arias began to unfold in graceful, smoothly flowing phrases
  - b) supported by simple harmonies - most often in slow triple meter with a single persistent rhythmic motive
  - c) termed bel canto - a creation of Italian composers - influenced vocal & instrumental music through the Baroque period and beyond
- ▼ H. Genres of Vocal Solo Music
  - ▼ 1. From the beginning of the century Italian composers turned out thousands of monodies (solo madrigals, strophic arias, and canzontes)
    - a) these were far more widely known than and of the operas - performed only a few times for restricted audiences
    - ▼ b) published in collections
      - (1) Caccini's "Nuove musiche" was the first important collection
      - (2) solo songs of Sigismondo d'India (ca. 1582-before 1629) was an outstanding musical personality of his time
  - ▼ 2. The Cantata (piece to be sung)
    - a) the term was applied before 1620 to a published collection arias in the form of strophic variations
    - b) by the middle of the century had come to mean a composition with continuo, usually for solo voice on lyrical or quasi-dramatic text - it included several sections that included both recetatives and arias
    - ▼ c) Leading Italian Cantata Composers
      - (1) Luigi Rossi (1597-1653) was the first eminent master of this type of cantata
      - (2) Giacomo Carissimi (1605-1674) chiefly remembered for his sacred oratorios
      - (3) Antonio Cesti (1623-1669) and opera composer
      - (4) Barbara Strozzi (1619-1677) composer of eight published collections of motets, madrigals, arias, and cantatas
  - ▼ 3. Other composers
    - a) Germans - Heinrich Albert (1604-1651), & Andreas Hammerschmidt (1612-1675)
    - b) English - Nicholas Lanier (1588-1666), John Wilson (1595-1674), & Henry Lawes (1596-1662)
    - c) France had the air de cour in the form of solos & duets - some independent vocal chamber music other for court ballets
  - 4. Vocal chamber music in the early 17th century appeared in many forms and styles - and combined the elements of the madrigal, the concerto, monody, dance songs, national idioms, dramatic recitative, and the bel canto aria
- ▼ I. Influences on Church Music
  - ▼ 1. The innovations of the late 16th & early 17th century strongly affected the conservative category of sacred music
    - a) Monody, the basso continuo, and the concertato medium were all soon applied to sacred texts
    - ▼ b)

- b) the Roman Catholic Church never completely abandoned polyphony - indeed, Palestrina's style (stile antico) became the supreme model for church music
  - (1) composers coexisted with stile antico & stile moderno sometimes both in the same piece
  - (2) in the course of time, the old style was modernized - a basso continuo was often added, rhythms became more regular, and the older modes gave way to the major-minor system
- c) Johann Joseph Fux (1660-1741) codified this quasi-Palestrinian counterpoint in his famous treatise Gradus ad Parnassum - which remained the most influential textbood on the subject for the next two centuries

2. Venice
  - a) next to Rome, the most important city of the Italian penensula - reached its summit of power in the 15th century - but the community that was the outgrowth of past prosperity continued without obvious abatement in the 16th century
  - b) Church of Saint Marks
    - (1) the heart and center of Venetian musical culture
    - (2) independent, it was responsible more directly to the reigning doge than to any outside ecclesiastical authority
      - i) most of the civic ceremonies took place in the church or its vast piazza
      - ii) music at the church was supervised by officials of the state - who spared no expense
  - c) Music
    - (1) Venetian music was characteristically full and rich in texture, homophonic rather than contrapuntal, varied and colorful in sonority - with massive chordal harmonies replacing the intricate polyphonic lines of the Franco-Flemish composers
    - (2) Venetian Polychoral Motets
      - i) from before the time of Willaert (ca. 1480-1562) had often written for double chorus
      - ii) divided choirs (cori spezzati) did not originate in Venice but found a congenial home there
        - a- encouraged homophonic choral writing
        - b- broad rhythmic organization
    - (3) Giovanni Gabrieli (1557-1612)
      - i) the polychoral performances grew to unheard of proportions under him
      - ii) his motet "In ecclesiis" explored explored these new resources
  - d) The Venetian Influence
    - (1) Venetian choirmasters and composers through their teaching, writing, and composing exercised broad influence in the late 16th & early 17th centuries
    - (2) Gabrieli's students and admirers spread his style though out Northern Italy, Germany, Austria, and Scandinavia
    - (3) Composers
      - i) Heinrich Schütz (1585-1672) a German was the most famous pupil
      - ii) Hieronymus Praetorius (1560-1629) in northern Germany
      - iii)

- iii) Jocob Handl (1550-1591) active in Olmütz & Prague
- iv) Hans Leo Hassler (1564-1612) another German pupil of Gabrieli
- v) Mikolaj Zielenski (ca. 1550-ca. 1615)

▼ J. Genres of Catholic Church Music

- 1. Monody, the concertato medium, and even the apparatus of the theater were all turned to sacred uses - Emilio de'Cavaliere (ca. 1550-1602) even before the first surviving opera produced a morality play with music on a stage in Rome

▼ 2. The Grand Concerto
- a) Roman counterpoint played a lesser role than the medium of the grand concerto in the 17th century
- b) sacred works for huge aggregations of singers and players - sometimes reaching colossal proportions
- c) Orazio Benevoli (1605-1672) major figure writing in Rome for St. Peter's

▼ 3. Concerto for Few Voices
- a) one, two, or three solo voices sang to the accompaniment of an organ continuo was much more familiar to the average parishioner
- b) Lodovico Viadana (1560-1627) - one of the first composers to exploit this new medium

▼ 4. where resources permitted, the grand concerto was combined with the concerto for few voices
- a) Monteverdi's Vespers of 1610 pioneered the medium
- b) Alessandro Grandi (ca. 1575/80-1630) was particularly noted for his sacred compositions in the new style

▼ 5. Oratorio
- ▼ a) middle of 17th century was a sacred dialogue, which combined elements of narrative, dialogue, and meditation or exhortation but not usually intended for stage performance with a libretto in Latin or Italian
  - (1) called oratorio because they were most often performed in the oratory - the part of the church where lay societies met to hear sermons and sing devotional songs
  - (2) Giacomo Carissimi (1605-1674) - his "Jephte" exemplifies a mid-century oratorio
- ▼ b) both oratorios & operas used recitative, arias, duets, and instrumental preludes and ritornellos but the oratorio differed in numerous ways
  - (1) subject matter was sacred
  - (2) narration was included
  - (3) chorus was used for dramatic, narrative, and meditative purposes
  - (4) seldom - if ever - staged with action described or suggested, not played out

▼ K. Lutheran Church Music

- 1. Sacred music in Austria, and the Catholic southern cities of Germany remained wholelly under Italian influence - with Italian composers particularly in Munich, Slazburg, Prague, and Vienna

▼ 2. Composers in the Lutheran central and northern regions began to exploit the new medium early in the 17th century
- a)

- a) along with the new media, the continued to write polyphonic chorale motets as well as biblical motets
- b) some by Hassler & Pretorius were in the grand concerto medium - testifying to the Venetian influence on German composers
- c) Concerto for few voices also attracted German composers
    - (1) Hermann Schein (1586-1630) published an important collection of such pieces in 1618 & 1626 at Leipzig - "Opella nova" the full title being - New Little Works, Sacred Concertos in the Nowadays Customery Italian Manner
    - (2) His sacred concertos set a precedent for a long series of similar works by Lutheran Composers of the 17th century
- 3. Heinrich Schütz (1585-1672)
    - a) the greatest German composer of the the mid 17th century and spanned the musical styles of north & south - studied in Venice with Giovanni Gabriele from 1609-1612
        - (1) reputed to have composed the first German opera, as well as several ballets and other stage works - but no such music survives
        - (2) great quantities and varieties of church music dating from 1619 to his final years do remain - Venetian magnificence and color appear frequently in his music
    - b) Schütz completed the fusion of Italian & German styles begun by Hassler and others toward the end of the 16th century
    - c) his works lack only one significant element of the fully developed Lutheran style - seldom making use of traditional chorale melodies although he set many choral texts
        - (1) published Kleine geistliche Konzert in 1636 &1639, in 1636 Musikalische Exequien, Symphoniae sacrae in 1650
- L. Instrumental Music
    - 1. General Characteristics
        - a) Instrumental Music in the first half of the 17th century gradually became the equal - both in quantity & content - of vocal music. NB the categories are neither exhaustive nor mutually exclusive - the various types may be intertwined in many ways
            - (1) Fugal pieces - in continuous (non sectional) imitative counterpoint
                - i) ricercare
                - ii) fantasia
                - iii) fancy
                - iv) capriccio
                - v) fuga
                - vi) verset
            - (2) Canzona type pieces - in discontinuous (sectional) imitative counterpoint
                - i) sometimes with a mixture of other styles
                - ii) replaced by the sonata da chiesa at mid century
            - (3) pieces that vary a given melody or bass
                - i) partita
                - ii)

- ii) passacaglia
- iii) chaconne
- iv) chorale partita
- v) chorale prelude
- (4) Dances & other pieces in more or less stylized rhythms - either loosely strung together or more formally integrated in the suite
- ▼ (5) pieces in improvisatory style for solo keyboard instrument or lute
  - i) toccata
  - ii) fantasia
  - iii) prelude
- b) the violin - rising to prominence in the 17th century - emulated the solo singing voice absorbing many of the vocal techniques into its vocabulary
- c) Instrumental music is not escape the spell of the recitative and aria styles - although with less impact than the basso continuo

▼2. Genres
  ▼a) Although titles such as ricercare, fantasia, fancy, capriccio, sonata, sinfonia, and canzona may seem to have been applied rather indiscriminately - each represented a tradition and a set of precedents that composers of the time generally respected
  - (1) sense of genre was very strong in the early 17th century
  - (2) writing of Athanasius Kircher "Musurgia universalis in 1650 & Michael Praetorius "Syntagma musicum 1618 reflect this
  - b) Ricercare - typically a brief, serious, composition for organ or clavier in which one theme is continuously developed in imitation (fugal or canonic style) of a sustained legato character - "Ricercar dopo il Credo" by Girolamo Frescobaldi (1583-1643)
  ▼c) Fantasia & Fancy - constructed on a larger scale than the simple ricercare and has a more complex formal organization - Jan Pieterszoon Sweelinck (1562-1621), Samuel Scheidt (1587-1654), Heinrich Scheidemann (ca. 1596-1663)
  - (1) contrapuntal fantasia for strings without basso continuo was the leading early 17th century English Chamber music - cultivated even after the restoration (1660)
  - (2) used borrowed themes and learned devices more frequently to develop the themes as a series of fugues and like the ricercare the theme or themes were of sustained legato character
  - (3) Matthew Locke (1621-1677) & Henry Purcell (1659-1695) - whose fantasias for viols (about 1680) were the last important examples of this
  ▼d) Canzona - variety of approaches
  - (1) generally several contrasting sections - each on a different theme in fugal imitation - rounded off with a cadenza like flourish - more of the formal, abstract quality of instrumental polyphony in the Renaissance tradition
  - (2) variation canzona - transformations of a single theme in successive sections - Maria Trabaci (ca. 1575-1647), Girolamo Frescobaldi (1583-1643), Johann Jakob Froberger (1616-1667)
  - ▼ (3)

- ▼ (3) ensemble canzona - a patchwork of short thematically unrelated sections that might be repeated literally or in varied form later in the work - Tarquinio Merula (1594-1665)
    - i) usually written in four parts
    - ii) usually could be played just as well without the continuo
- (4) in comparison to ricercare & fantasia a livelier, more marked rhythmic melodic material with emphasis on the division of the piece into sections (indicates origin from the French chanson)
- ▼ e) English Consort music
    - (1) consort (ensemble) music for viols which flourished in England in the beginning of 17th century - Alfonso Ferrabosco the Younger (before 1578 -1628), John Coprario (aka Cooper, ca. 1570-1627)
    - (2) John Jenkins (1592-1678) - leading composer of viol consort music in the mid 17th century
- ▼ f) Sonata
    - ▼ (1) a vague term for instrumental pieces in the early 1600's gradually came to mean a compositon that resembled a canzona in form with special features
        - i) scored for one or two melody instruments - usually violins w/basso continuo
        - ii) often took advantage of the idiomatic possibilities offered by a particular instrument
        - iii) somewhat free & expressive character
    - (2) Biagio Marini (ca. 1587-1663) "Sonata per il violino per sonar con due corde", Op. 8 (1629) is an early example of instrumental monody
    - ▼ (3) by the middle of the 17th century the canzona & sonata had thoroughly merged
        - i) written for many different instrumental combinations
        - ii) with two violins & continuo a common medium - usually called trio sonatas
    - (4) sometimes name was qualified as sonata da chiesa since many pieces were written for use in church
- ▼ g) Variations
    - (1) The theme & variations form (a favorite of late Renaissance keyboard composition) underwent further development
    - (2) often variation did not appear in the title & the term partite was often used in the early 17th century for sets of variations - later called suites
    - ▼ (3) Techniques
        - ▼ i) Cantus Firmus Variation - melody repeated with little or no change though it might wander from voice to voice - Jan Pieterzoon Sweelinck (1562-1621), Samuel Scheidt (1587-1654), & English virginalists
            - a- Scheidt (northern Germany) published a large collection of compostions for organ "Tabulatura nova" based on chorale melodies
            - b- works of Scheidt and his influence as a teacher were the foundation of a remarkable development of North German organ music in the Baroque Era
        - ii)

- ii) melody would receive different embellishment in each variation - most often the top most voice with underlying harmony remaining essentially unchanged - Johann Adam reincken (1623-1722)
- iii) the bass or the harmonic structure, rather than the melody could supply the constant factor - Giroloamo Frescobaldi (1583-1643) "Aria di Ruggiero
- ▼ h) Dance Music
  - (1) important not only for its own sake but also because its rhythms permeated vocal & instrumental - both secular & sacred
  - ▼ (2) Suites
    - ▼ i) a composition in several movements (rather than a mere succession of short pieces each in a certain mood & rhythm)
      - a- a German phenomenon
      - b- theme & variation technique was now extended to all the dances in a suite
    - ▼ ii) exemplified by Johann Hermann Schein (1586-1630) "Banchetto musicale" (1617)
      - a- contains 20 suites in five parts - each suite having a sequence
      - b- ordered - paduana (pavan), gagliarda (galliard) courante, & allemande with a tripla (variation in triple meter of the allemande)
    - iii) sometimes the suite included or was published separately an "intrada" - a piece usually of festive, march like character. As name suggests, it might serve as the opening movement of a suite
- ▼ i) French Lute & Keyboard Music
  - ▼ (1) French lute style was the basis for important developments in keyboard music and, indeed, for the entire French style of composition in the late 1600's
    - i) composers in France established the characteristic idiom for the individual dances through their arrangements of actual ballet music
    - ii) written not for an ensemble, but for solo instrument - first he lute and later the clavin (harpsichord) or viola da gamba
    - ▼ iii) lute music flourished in France - Ennemond Gaultier (1575-1651)
      - a- Lute "style brisè" - since lute player usually one note at a time - sketched in melody, bass, & harmony - shifting registers - relying on the listener's imagination to supply the continuity of the various lines
      - ▼ b- adapted by French composers to the harpsichord - basis for important developments in keyboard music & entire French style of composition in the late 16 & 1700's
        - i- Denis Gaultier (1603-1672) "La Rhètorique des dieux" a published manuscript collection of his works - culminated the French lute music of early 17th century
        - ii- Jaques Champion de Chambonnières (1601/02-1672) earliest important composer of the new keyboard idiom and one of first French clavecinists
        - iii-

- iii- clavecinists included Louis Couperin (1626-1661), Jean Henri d'Anglebert (1635-1691), Elisabeth-Claude Jacquet de La Guerre (1665-1729), & François Couperin (1668-1733)
- (2) The French style was carried to Germany by Froberger (1616-1667) who established the allemande, courante, sarabande, & gigue as standard components of dance suites
- j) Improvisatory Compositions
  - (1) toccata - virtuoso piece - meaning to just "touch the keys".
  - (2) Frescobaldi sacrificed virtuosity in favor of quite contemplation - and unusual trait for this genre
  - (3) Froberger wrote more solidly constructed though less exuberant toccatas - his free improvisatory passages provide a framework for systematically developed sections in the contrapuntal style of the fantasia

II. Opera and Vocal Music in the Late Seventeenth Century

- A. Opera - Italian opera in the late 17th century tended toward stylized musical language and simple musical texture, concentrating on the melodic line of the solo voice - supported by ingratiating harmonies
  - 1. Aria styles - It was common in mid century go have two dozen arias in an opera - by the 1670's, sixty arias were the norm
    - a) the favorite form was the strophic song - several stanza's sung to the same music
    - b) also common was the two part AB form and the the three part ABB', ABA, or ABA' forms
    - c) some arias consciously parodied the heroic opera for comic effect
    - d) typical arias used characteristic rhythms from the march, gigue, sarabande, or minuet - others relied on ostinato basses sometimes in combination with dance rhythms
    - e) musical motives in both vocal and accompaniment reflected the content of the text
    - f) running bass - composers in the last quarter of the century often used the quasi-ostinato "running bass" accompaniment - a steadily flowing pattern of eighth notes
    - g) continuo aria - its accompaniment consists only of harpsichord & bass - framed by orchestral ritornellos
    - h) motto beginning - the voice announces a short musical subject developed later in the aria but which continues only after an instrumental interruption
    - i) da capo aria - taken from the "da capo" indication, inserted at the close of the second section of a two section form instructing the performer to repeat the first section
  - 2. Recitative styles
    - a) rectative simplice (later called rectative secco) - accompanied by a basso continuo it traversed stretches of dialogue or monologue in as speech-like fashion as possible
    - b) recitativo obbligato (latter called recitaitvo accompgnato or strumentato) - used stirring and impressive orchestral outbursts to dramatize tense situations
    - c) recitativo arioso (or arioso) an aria like recitative which stood somewhere between the free recitaive & the rhythmically regular aria
  - 3. Composers
    - a)

- ▼ a) Venitian
  - (1) Pietro Francesco Cavalli (1602-1676) belonged to the second phase of the "New Music" - monodic style
  - (2) Antonio Sartorio (1630-1680) 13 operas from 1661
  - (3) Giovanni Legrenzi (1626-1690) 18 operas, 6 oratorios
  - (4) Alessandro Stradella (1644-1682) 1 opera, 6 oratorio, over 20 cantatas and instrumental works - murdered after eloping with a Venetian (from Bourdelot in his "Historie" of 1715)
  - (5) Carlo Pallavicino (1630-1688) brought Italian opera to German Courts, working chiefly in Dresden
  - (6) Agostino Steffani (1654-1728) active in Munich & Hanover - one of the best Italian opera composers of his time, his works are not only important in themselves but also for their influence on 18th century composers, especially Keiser & Handel
- ▼ b) Neapolitan
  - (1) Alessandro Scarlatti (1660-1725) made the trasition from the older 17th century opera to the newer style centered in Naples
- ▼ c) French
  - (1) Robert Cambert (ca. 1627-1677) his "Pomone in 1671 was the earliest French opera
  - (2) Jean-Baptiste Lully (1632-1687) reconciled the demands of drama, music, and ballet in a new genre tragèdie lyrique
  - (3) Georg Muffat (1653-1740) an Alsatian strongly influenced by Lully adopted the French manner of compositon and orchestal playing in Germany
  - (4) Andrè Campra (1640- 1744) initiated the "opèra-ballet" expanding on the styles developed by Lully
- ▼ d) England
  - (1) Henry Lawes (1596-1662) worked music for Milton's "Comus" (an English masque
  - (2) Matthew Locke (ca. 1621-1677) composed "Cupid and Death" (1653
  - (3) Christopher Gibbons (1615-1676) worked on "Cupid and Death with Locke
  - (4) John Blow (1649-1708) organist & composer in the Royal Chapel - Venus and Adonis
  - (5) Henry Purcell (1659-1695) pupil of Blow, composed Dido and Aneas (1689), Dioclesian (1690), King Arthur (1691), The Fairy Queen (1692) an adaption of Shakespeare's A Midsummer NIght's Dream, The Indian Queen (1695), The Tempest (1695)
- ▼ e) Germany
  - (1) Sigmund Theophil Staden (1607-1655) "Seelewig" (1644)
  - (2) Johann Sigismund Kusser (1660-1727) combined German gravity with Italian elegance
  - (3) Reinhard Keiser (1674-1739) the foremost and most prolific of the early German opera composers, late in life setting many farces to music showing the beginning of German Comic Opera
- ▼ 4. Venice
  - a)

- a) The principal Italian center remained Venice - with the singers and arias attracting the cosmopolitan public
- ▼ b) The operatic diva was inaugurated by Anna Renzi with composers writing parts for her special talents
    - (1) librettist Giulio Strozzi published a book glorifying her talents
    - (2) singers such as Signora Girolama & Giulia Mascotti earned six times as much for an opera's run as Cavalli the best paid composer received for writing it
- ▼ 5. Naples
    - a) developing from the late 17th century trend - principally in Napes, an operatic style developed that was more concerned with musical elegance and intrinsic effect than with dramatic force and truth - with the beauty of the music redeeming the new approach
    - b) it would dominate 18th century opera
- ▼ 6. France
    - a) Opera did not catch on in France by 1700 - but under the patronage of Louis XIV (reigned 1643-1715) the French achieved a distinctive kind of opera in the 1670's
    - ▼ b) Origins
        - ▼ (1) the sumptuous and colorful ballet flourishing at the royal court from 1581(with the "Ballet comique de la reine")
            - i) was a substantial musical work - some of which was danced
            - ii) at the beginning of each act non dancers sang solo "rècits" in a style similar to the air du cour - there were polyphonic choruses as well - costumed and masked dancers appeared at the "entrèes" (music that reinforced the dancers' charaterizations
            - iii) evening ended with a "grand ballet" in which leading nobility and the king himself took part
        - (2) the classical French tragedy - represented best by the works of Pierre Corneille (1606-1684) & Jean Racine (1639-1699)
        - (3) France's literary & theatrical culture demanded that poetry and drama be given priority on stage
        - (4) After tentative experiments by Robert Cambert (ca. 1627-1677), Jean-Baptiste Lully (1632-1687) succeeded in reconciling the demands of drama, music, and ballet in a new genre of theatrical work - the "tragèdie en musique" later named "tragèdie lyrique"
    - ▼ c) Louis XIV
        - (1) fully participated in the art form he patronized - the ballet - eventually earning a reputation as one of the most brilliant dancers of his time
        - (2) created the Royal Academy of Dance (1661), Academy of Science (1669), and the Academy of Music (1671)
    - ▼ d) Jean-Babtiste Lully (1632-1687)
        - (1) became virtual musical dictator of France when a royal privilege of 1672 gave his Acadèmie Royale de Musique a monopoly in the medium of sung drama
        - (2)

- (2) his librettist - playwright Jean-Philippe Quinault provided texts that combined serious mythological plots with frequent long interludes (divertissements) of dancing and choral singing
- ▼ (3) Lully adopted the style of Italian recitative to the French language & poetry - no simple task given the rhythms and accents of the French language compared to Italian
  - i) rècitatif simple - Lully in the dialogue of the characters shifted the meter, or grouping of note values, between duple and triple
  - ▼ ii) rècitatif mesurè - a more song like, uniformly measured style with a more deliberate motion in the accompaniment - frequently interrupts the rècitatif simple
    - a- often marked as "air" in the score
    - b- but they lack the closed form or the rhyme schemes of the the true air which most often has the meter 7 form of a dance
  - ▼ iii) the Ouverture
    - ▼ a- even before his opera, Lully established a two-part form of the "French Overture" (Ouverture) for ballets
      - i- first section is homophonic, slow, & majestic marked by persistant dotted rhythms and figures rushing toward the downbeats
      - ii- second section begins with a semblance of fugal imitation and is comparatively fast moving without sacrificing a certain grave and serious character
      - iii- the slow section or one like it returns at the end
    - b- throughout the remainder of the Baroque era, ouvertures were used to introduce ballets, operas, oratorios, and instrumental works such as suites, sonatas, and concertos - also appearing as independent pieces
    - ▼ c- originally intended to create a festive atmosphere for the ballet or opera (getting the audience's attention for the music to follow) that followed and also functioned to welcome the king to a dance or performance
      - i- Venetian overtures of the early 17th century served the same purpose
      - ii- by end of the century they introduced a different type called sinfonie
  - iv) Lully's influence extended to the orchestra - with the core being the "vingt-quatre violins du roy" (the king's 24 violins)
  - ▼ v) Lully's followers in France continued to write in operatic style he founded
    - a- introducing an occasional aria in Italian style, the da capo aria (called ariette in France), expanding the scenes of divertisement
    - b- opèra-ballet - an outgrowth of this expansion was a mixed form initiated by Andrè Campra (1660-1744) with "L'Europe galante in 1697
- ▼ 7. England
  - ▼ a) Opera in England (or what was known as opera) had a short life the in the second half of the 17th century
    - ▼ (1) the "masque" (similar aristocratic entertainment to the French ballet
      - i) flourished for many years
      - ii)

- ii) Milton's "Comus" in 1634 with music by Henry Lawes (1596-1662) is the best known
- (2) English opera had a modest beginning under the Commonwealth (1649 -1660) - though both English composers & the public did not especially like it
  - i) stage plays were prohibited during this period
  - ii) but a play set to music could be called a concert and so avoid the ban
  - iii) with the Restoration (1660-1685) the pretext around the prohibition of stage plays was no longer necessary
- (3) nearly all the English "semi-operas" of the 17th century were really plays with a large proportion of vocal solos, ensembles, choruses, & instrumental music
  - b) Unfortunately for English music, no composer during the next two centuries would develop and maintain a national tradition in the face of Italian Opera's popularity. Instead, English audiences lavished their enthusiasm on the productions of Italian, French, or German composers
- 8. Germany
  - a) Most important center for opera in Germany was the northern free city of Hamburg
    - (1) first public opera house outside Venice opened in 1678
    - (2) here a national opera emerged - the Hamburg opera existed until 1738 when German opera lost favor
  - b) Orgins
    - (1) School dramas - performed by students, were plays of pious, moral, or didactic character with inserted musical numbers
      - i) fairly numerous during the 16th & early 17th centuries
      - ii) died out during the Thirty Years' War
    - (2) Singspiel - sing-play, a play that interspersed songs with spoken dialogue, when German composers replaced the spoken dialogue with recitative, they adopted wholesale the recitative style of Italian Opera
- B. Vocal Chamber Music
  - 1. Italy
    - a) Cantata - evolved from the early 17th century monodic strophic variations and developed into a genre consisting of many short, contrasting sections - by the second half of the century it had settled into more clearly defined pattern of alternating recitatives and arias, normally two or three of each, for solo voice with continuo
      - (1) the text usually love poetry took the form of a dramatic narrative or soliloquy
      - (2) performance usually about 15 min in length
      - (3) in both literary and musical aspects, resembled a scene detached from an opera - though on a more intimate scale
      - (4) because of smaller scale than the opera it offered composers an opportunity to experiment
      - (5) imitated or adapted across Europe
    - b) Vocal Chamber Duet - two equal high voices over a figured bass
      - (1) a popular medium
      - (2) corresponded to the instrumental trio sonata
    - c)

▼ c) Serenata - a semi dramatic piece usually written for some special occasion performed by a small orchestra and several singers
- (1) Stradella was one of the first to write in this medium
- (2) followed by Scarlattie, Handel (1685-1759), & most other composers of the late 17th and 18th centuries

▼ 2. France
- a) modest but steady production of airs - some in the older tradition in courtly vocal music and others in a more popular cast
- b) throughout the early 18th century, Italian influence remained strong on most of the French cantata coposers

▼ 3. Germany
- a) songs and arias on sacred texts as well as cantatas in Italian & German
- b) orchestral accompaniments and ritornellos were more common in German solo songs than other countries
- c) toward the end of the 17th century, the German solo song had been abosrbed into composite forms - the opera or cantata - and had almost disappeared as an independent compostion

▼ 4. England
- a) the restoration of the English monarchy in 1660 encouraged the creation of large works for chorus, soloist and orchestra for ceremonial or state occasions
- b) songs owed little to foreign models
- c) a specialty of English composers in this period was the "catch" - a round or canon with often humorous, ribald texts to be sung unaccompannied

▼ 5. Composers
  ▼ a) Italy
  - (1) Giacomo Carissimi (1605-1674)
  - (2) Luigi Rossi (1597-1653)
  - (3) Marc Antonio Cesti (1623-1669)
  - (4) Giovanni Legrenzi (?1625-1690)
  - (5) Alessandro Stradella (1642-1682)
  - (6) Alessandro Scarlatti (1660-1725)

  ▼ b) France
  - (1) Marc-Antoine Charpentier (1634-1704) a pupil of Carissimi
  - (2) Louis Nicolas Clèrambault (1676-1749) published 5 books of cantatas between 1710 & 1726

  ▼ c) Germany
  - (1) Reinhard Keiser (1679-1739)
  - (2) Adam Kreiger (1634-1666)

  ▼ d) England
  - (1) Henry Purcell (1659-1695)
  - (2) John Blow (1649-1708)

▼ C. Church Music
  ▼ 1. Catholic locations
    ▼ a)

- ▼ a) the strict contrapuntal style found continued life throughout the Baroque Era in the music of the Roman Catholic Church - with others in modern style, and a mingling of the tow
  - (1) Palestrina style counterpoint, imitation masses, cantus firmi masses - for unaccompanied voices or instruments merely doubling the vocal parts
  - (2) use of the new musical resources of solo singing, basso continuo, concertato medium of multiple choirs, groups of solo voices, and instruments - the sacred works of Claudio Monteverdi (1567-1643), Giacomo Carissimi (1605-1674), & Heinrich Schütz (1585-1672) furnishing models for the new approaches
- ▼ b) Italy
  - (1) Bologna and its basilica of San Petronio was thriving center of church music in both the older and new contemporary styles
  - (2) Sentimental style - fragile texture, balanced phrasing, lyrical sentimental tone, & plaintive chromaticism was adopted by Italian religious composers in the 18th century
- ▼ c) South Germany
  - ▼ (1) a mixture of the old and new styles was also common in the Catholic centers of southern Germany - Munich, Salzburg, & Vienna
    - i) modern church music here united Italian and German characteristics
    - ii) the four emperors who reigned here from 1637 to 1740 not only financially supported msuic but encouraged it by their interest and actual participation as composers
  - ▼ (2) Oratorio
    - i) still performed in churches, they were also presented in secular venues (courts, academies, etc) as a substitue for opera during Lent or at other seasons when the theaters were closed
    - ii) since the oratorio had a verse lebretto (regardless of secular or biblical subject) it followed the conventions of opera rather than those of liturgical music
  - (3) Oratorio Volgare - used the vernacular (Italian) even in the Catholic centers of southern Germany - the Latin oratorio gave way after Giacomo Carissimi's time (1605-1674)
- ▼ d) France
  - (1) Like opera, church music in France took its own path
  - ▼ (2) Motets on biblical texts were principally cultivated in the royal chapel of Louis XIV
    - ▼ i) grands motets
      - a- elaborate motets for soloists, double choruses, and full orchestra
      - b- multi sectional pieces made up of preludes, vocal solos (rècits), ensembles, and choruses, with frequent changes of tempo and meter
    - ii) petit motet - French version of the sacred concerto for a few voices
- ▼ 2. Anglican England
  - a) Anthems & Services remained the principal genres of Anglican church music after the Restoration
  - b)

- b) Charles II particularly liked solo singing with orchestral accompaniment and so influenced the production of many anthems of the verse type
- c) Coronation ceremonies inspired especially elaborate works - with less pretensious occasions producing "full" or "cathedral" anthems for chorus (without soloists)

▼3. Lutheran Germany
- a) Lutheran music enjoyed a golden age between 1650 & 1750
- ▼b) affected by two conflicting tendencies
  - (1) Orthodox Party - holding to established dogma & public institutional forms of worship favored using all available resources of choral & instrumental music in the services
  - (2) Pietism - emphasized the freedom of the individual believer & distrusted formality and high art in worship, preferring music of simpler character that expressed feelings of devotion
- ▼c) Concerted Church Music
  - ▼ (1) Sacred Concerto - developed in the Orthodox centers
    - ▼ i) with several musical & textural components of diverse origin
      - a- the backbone was the concerted chorus on a biblical text (established by Schein, Scheidt, Schütz of the early/mid 17th century)
      - b- of more recent vintage was the solo aria on a strophic, non-biblical text
      - c- the choral was the most characteristic and traditional element
    - ▼ ii) developed into three types of Sacred Concerto
      - a- arias only or arias and choruses in the concertato medium
      - b- chorales only in the concertato medium
      - c- both arias & chorales with the chorales either in simple harmonic settings or in the concertato medium
    - iii) now referred to as Contatas - can properly be called Sacred Concertos as composers of the time did
    - iv) toward the end of the century, a somewhat standardized pattern of concerted church music developed - motetlike opening chorus on a bible verse, a solo movement (or movements) either aria or arioso, and a choral setting of a chorale verse
  - ▼ (2) Lutheran Church Cantata
    - ▼ i) in 1700 Erdmann Neumeister (1671-1756) introduced a new kind of sacred poetry intended for musical settings which he called "cantata"
      - a- intended these texts to be set as ariosos or arias - the arias usually in da capo form & often including an introductory recitative
      - b- texts were were set "madrigal style" - lines of unequal length with irregularly placed rhymes
      - c- Neumeister & later composers often wrote texts in cylces intended to fit each slot in the church calendar
    - ▼ ii) the widespread acceptance of this new type of cantata brought together the Orthodox & Pietistic tendencies
      - a- poetry blended objective & subjective, formal & emotional elements
      - b-

- b- musical scheme brought together all the great traditions of the past (chorale, solo song, concertated medium
- c- all added to the dramatically powerful elements of operatic recitative & aria
  - iii) strictly speaking, the designation "cantata" applies only to compositions of this type
- (3) The Passion
  - i) in Lutheran Germany, the "historia" - a musical setting based on some biblical narrative was favored over the oratorio - the most important type of historia was the Passion
  - ii) origins
    - a- plainsong settings of the suffering & death of Christ existed since medieval times
    - b- after the 12th century, it was customary to recite the story in a semi-dramatic mode with the priest singing the narrative portions, another the words of Christ and a third the words of the crowd (the "turba" section)
    - c- after the 15th century, composers wrote polyphonic settings of the turba portions in motet style - known as the "dramatic or scenic Passion"
    - d- "motet passions" appeared in the mid 15th century in which the entire text was set as a series of polyphonic motets
    - e- "oratorio Passion" the rise in the concerted medium led to a new type of Passion in the late 17th century derived from the oratorio
- 4. Composers
  - a) Catholic
    - (1) Italy
      - i) Maurizio Cazzati (ca. 2620-1677) published nearly fifty collections of sacred vocal music between 1641 & 1678
      - ii) Giovanni Paolo Colonna (1637-1695) succeeded Cazzati in 1674 as music director at San Perronio
      - iii) Legrenzi, & Antonio Lotti (1667-1740) in northern Italy
      - iv) Alessandro Scarlatti, & Giovanni Battista Pergolesi (1710-1736) in Naples
    - (2) Germany Catholic south
      - i) Antonio Caldara (ca. 1670-1736)
      - ii) Adolph Hasse (1699-1783)
      - iii) Johann Josef Fux (1660-1741)
    - (3) France
      - i) Marc-Antome Charpentier (1634-1704)
      - ii) Henri Dumont (1610-1684)
      - iii) Jean-Baptiste Lully (1632-1687)
      - iv) Michel-Richard de Lalande (1657-1726)
      - v) François Couperin (1668-1733)
  - b) Lutheran north Germany
    - (1) Matthias Weckmann (1619-1672)
    - (2) Franz Tunder (1614-1667)
    - (3)

- (3) Andreas Hammerschmidt (1611-1675)
- (4) Dietrich Buxtehude (ca. 1637-1707)
- (5) Johann Pachelbel (1653-1706)
- (6) J.S. Bach (1685-1750)
- (7) Johann Philipp Krieger (1649-1725)
- (8) Johann Kuhnau (1660-1722)
- (9) Fredrich Wilhelm Zachow (1663-1712)
- (10) George Philipp Teleman (1681-1767)
- (11) Johann Adolph Scheibe (1708-1776)
- ▼ c) Anglican England
  - (1) Blow & Purcell
  - (2) Pelham Humfrey (1647-1674)

▼ III. Instrumental Music in the Late Baroque Period

- ▼ A. General
  - ▼ 1. In the second half of the 17th century composers no longer wrote for a certain number of parts
    - a) left decisions about instrumentation to the performer
    - b) in 1st half of the 18th century, having to write for specific instruments both inspired and challenged a composers imagination
  - ▼ 2. Two major instrumental categories developed
    - ▼ a) Keyboard
      - (1) toccata (or prelude, fantasia) and fugue
      - (2) arrangements of Lutheran chorales or other liturgical material (chorale, prelude, verset - a verse of a psalm which the organ plays and singers are silent with congregation, clergy, & singers repeat words of the verse to themselves)
      - (3) variations
      - (4) passacaglia & chaconne
      - (5) suite
      - (6) sonata after 1700
    - ▼ b) Ensemble
      - (1) sonata (sonata da chiesa)
      - (2) sinfonia & related genres
      - (3) suite (sonata da camera) & related genres
      - (4) concerto
  - 3. The steady spinning out of a single theme is highly characteristic of the late Baroque
- ▼ B. Temperment
  - ▼ 1. Background
    - a) Keyboard players were reluctant to give up the sweeter imperfect consonances and truer perfect consonances possible in non-equal divisions of the octave
    - b) Early 15th century composers exploited the pure fifths & fourths of the Pythagorean tuning
    - c)

- c) Later in the 15th century when combining 5ths & 3rds, and 3rds & 6ths became common - began to compromise the tuning of 5th & 4ths - and utilized meantone temperment
- d) With both of these, playing in every key possible key or modulating through the entire cycle of 5ths risked unpleasant results - certain 5ths were very rough sounding
- 2. Equal temperment in which all semitones are equal and all intervals except the octave are less than true but acceptable offered a solution proposed as early the 16th century
- 3. Eventually the Equal Temperment solution was embraced by many composers, players, & organ builders of the Baroque era
- ▼ C. Forms
  - ▼ 1. Keyboard
    - ▼ a) Organ Music
      - ▼ (1) the Baroque Organ
        - i) Arp Schnitger (1648-1718) & Gottfried Silbermann (1683-1753) were notable builders
        - ii) these organs provided a great variety of registration including principals or flue pipes - in which pitches representing the upper partials added brilliance to the fundamental - and reeds
        - iii) the organs divided the pipes into a number of "werke" which functioned like separate organs each with its own set of pipes having a certain character and function
      - (2) Organ music reached a golden age in Germany between 1650 & 1750
      - ▼ (3) in the Catholic countries, (southern Germany & Italy) shunned the austere mystic grandeur of the northern German toccatas & fugues
        - i) preferred the ricercare, the variation canzona, pieces based on Catholic liturgical cantus firmi, & the early type of toccata that included incidental episodes of counterpoint
        - ii) the organ music tended toward light & graceful
        - iii) A French school of organ music produced attractive settings of popular airs and pieces resembling the overtures and expressive recitatives of French opera
      - ▼ (4) Composers
        - ▼ i) Catholic
          - a- Juan Bautista José Cabanilles (1644-1712)
        - ▼ ii) Lutheran
          - a- Georg Böhm (1661-1733)
          - b- Dietrich Buxtehude (ca. 1637-1707)
          - c- Fredrich Wilhelm Zachow (1663-1712)
          - d- Johann Kuhnau (1660-1722)
          - e- Johann Pachelbel (1653-1706)
          - f- Johann Christoph Bach (1642-1703)
          - g- Matthias Weckmann (1619-1672)
          - h-

- h- Jan Adam Reincken (1623-1722)
- i- Jan Pieterzoon Sweelinck (1562-1621)
- j- Samuel Scheidt (1587-1654)

▼ (5) The Toccata
- i) German toccata consists of a succession of fugal & non fugal sections (the latter simulate improvisation)
- ii) they began early to incorporate well-defined sections of imitative counterpoint - out of these sections emerged the fugue which was later conceived as a separate piece that followed the toccata proper
- iii) in 17th century, pieces with a long fugal section were also called prelude, preludium, preambulum - the simple coupling of a prelude in free or homophonic style and a fugue in contrapuntal style is found only in the 18th century

▼ (6) The Fugue
- i) written as independent pieces and as sections within preludes
- ii) by the end of the 17th century it had replaced almost entirely the ricercare
- iii) normally the subject is stated in the tonic and receives and answer in the dominant - the other voices then alternate subject and answer
- iv) short episodes - passages in which the subject does not appear - usually separate the first exposition from the subsequent full or partial expositons

▼ (7) Prelude & Fugues
- i) served an important function in the church service but also important as were useful for training students in composition and performance
- ii) J.K.F. Fischer (ca. 1665-1746) compiled a collection of keyboard preludes and fugues - Ariadne musica in 1715 written in 19 different major and minor keys to instruct

▼ (8) Chorale Compositions
- i) toccatas, preludes, & fugues remained independent of vocal music
- ▼ ii) organ compositions based on chorales used the melodies of the Lutheran hymns in four ways
  - a- Organ Chorales - essentially harmonizations with contrapuntal activity in the accompanying parts with the congregation singing in unaccompanied unison alternating strophes with the organ
  - b- Chorale variation (chorale partita) - chorale tune served as the subject for a set of variations emerging early in the 17th century in the works of Sweelinck & Scheidt
  - c- Chorale Fantasia - the composer fragments the chorale melody and develops the resultant motives through virtuoso fingerwork, echoes, imitative counterpoint, & ornamentation
  - ▼ d- Chorale Prelude
    - i- term often applied to any chorale-based organ work but more specific when emerged in the mid 17th century
    - ii- a short piece in which the entire melody is presented just once in readily recognizable form
    - ▼ iii-

▼ iii- in effect the chorale prelude is a single variation on a chorale which may be constructed in the following ways
  - a: each phrase of the melody serves in turn as the subject of a short fugue - the piece as whole adding up to chain of them
  - b: the phrases appear in turn usually in the top voice in long notes with relatively little ornamentation - each appearance is preceded by a brief imitative development in the other voices as a "diminution" (a version in shorter notes) of the motive tha follows - normally an introductory section develops the first phase in a fairly extended fugue
  - c: the melody begins without any introduction, ornamented in a imaginative manner, sometimes with a long melismatic phrase at the final cadence - the accompaniment borrows many of its motives from the chorale tune and proceeds freely with great variety from phrase to phrase
  - d: the melody usually unadorned is accompanied in one or more of the lower voices by a continuous rhythmic figure not related motivically to the melody itself

▼ b) Harpsichord & Clavichord Music
  - (1) in Baroque period - especially in Germany - it was not always clear whether a given piece was intended for harpsichord or claivichord (or the organ)
  ▼ (2) Theme & Variation
    - i) statement of theme followed by a series of variations (dates to the early history of instrumental music
    - ii) after 1650, composers preferred to write an original song-like theme (often called an aria) rather than follow the earlier practice of borrowing
  ▼ (3) Suite
    - i) made up a large proportion of later Baroque Keyboard music
    ▼ ii) Two distinct types existed
      - a- the amorphous collections produced by the French clavecinists
      ▼ b- German variety clustered around four standard dances - this keyboard suite (or partita) assumes a definite order of four dances by 1700 - each dance has a different meter
        - i- allemande - probably of German origin, usually in a moderately fast duple meter
        - ii- courante - French origin, in a moderate compound duple or compound triple meter (3/2 or 6/4) - or shifts between the two. Sometime the French courante is replaced with the Italian courante a faster dance in 3/4 time with a more homophonic texture
        - iii- sarabande - Spanish (imported from Mexico), a slow movement in 3/2 or 6/4 triple meter with emphasis on the second beat
        - iv- gigue - Anglo-Irish, in 12/8, 6/8, or 6/4 with wide melodic skips and continuous lively triplets. Often the style is fugal or quasi-fugal
    - iii) ordres of Couperin - a loose aggrigation of as many as twenty or more miniature pieces most in dance rhythms
    ▼ iv)

- ▼ iv) Chaconne - a stately movement in triple meter made popular by Lully's stage music often served as a movement of a suite
  - a- might have an introductory movement or one or more optional dances placed either after the gigue or before the sarabande added
- ▼ (4) Keyboard Sonata
  - i) Most early sonatas were written for instrumental ensemble - Johann Kuhnau first transfered the genre to the keyboard in 1692
  - ii) His Frische Klavierfrüchte (Keyboard Fruits) of 1696 consists entirely of sonatas
- ▼ 2. Ensemble Music
  - a) By 1700 French clavecinists & North German organists had established distinct styles - in the realm of instrumental chamber music (as in Opera & cantata) the Italians remained masters & teachers - it was the age of great string music in Italy
  - b) Late 17th & early 18th century were the age of the great violin makers of Cremona - Nicolò Amati (1596-1684), Antonio Stradivari (1644-1737), Giuseppe Bartolomeo Guarneri (1698-1744)
  - ▼ c) Ensemble Sonata
    - (1) in the earlier decades, the term (like the parallel sinfonia) chiefly denoted a prelude or interlude in a predominantly vocal work. After 1630 the two terms were increasingly used to designate separate instrumental compostions
    - (2) typical ensemble sonata has several sections or movements in contrasting tempos and textures and is scored for 2 to 4 solo instruments with basso continuo
    - ▼ (3) two types after about 1660
      - i) Sonata da Chiesa (church sonata) - a mixture of abstract movements and others that were essentially dance movements
      - ▼ ii) Sonata da Camera (chamber sonata) - a suite of stylized dances though the first movement was not always a dance
        - a- often called by fancifully diverse names - da camera, trattenimento, divertimento, concertino, concerto, ballo, & balleta
        - b- these titles implied no particular musical forms or types
      - iii) most common instrumentation (after 1670) for both types was two treble instruments (usually violins) and a bass
      - iv) called "trio sonatas" such a work required actually 4 players with the harpsicord continuo (which also doubled the basso continuo)
      - v) this texture - 2 high melody lines over a bass - was fundamental to many other types of solo music both vocal & instrumental
    - (4) Ensemble Sonata outside Italy - Italian trio sonatas were imitated or adapted by composers all over Europe
  - ▼ d) Solo Sonata
    - (1) for solo violin, flute, or viola da gamba with continuo gained popularity after 1700
    - (2) also writing for larger groups - up to 8 instrumental parts - with continuo, as well as some for unaccompanied stringed or wind instruments began
    - (3) After Corelli composers were increasing attracted to solo sonatas
  - ▼ e)

▼ e) Canzona-sonata
- (1) 17th century conazona-sonata movements increased in length with the order of the movements becoming standardized by the end of the century
- (2) by late 17th century complete thematic independence of the various movements became the rule

▼ 3. Works for Larger Ensembles
- a) The instrumental ensemble sonata - especially the suite had a long life in Germany
- b) The German musical tradition had a familiar, direct quality and composers preferred relatively large ensembles - and liked the sound of wind instruments

▼ 4. Orchestral Music
▼ a) Background
  ▼ (1) Toward the end of the 17th century a generally recognized distinction arose between chamber and orchestral music
    - i) chamber music - ensemble music with only one instrument to a part
    - ii) orchestral music with multiple players per part
  - (2) Prior to this composers did not express a preference and the choice depended on circumstances
  - (3) Outside of the basso continuo and the predominance of string instruments no common standard regulated either the makeup of an ensemble or the number of instruments to a part
  - (4) Opera houses maintained orchestras - and these were written specifically for orchestral performance

▼ b) Orchestral Suite
  - (1) Lully's German disciples introduced French standards of playing along with the French musical style
  - (2) Resulted in the new orchestral suite (flourishing in Germany from about 1690-1740)
  - (3) Dances did not appear in any standard order but since always introduced by a pair of movements in the form of the French overture the term "overture" soon came to designate the suite itself

▼ c) Concerto
  ▼ (1) Soon became the most important type of Baroque orchestral music
    ▼ i) the practice of contrasting solo instruments against a full orchestra preceded the earliest instrumental concertos
      - a- concerto like instrumentation animated canzonas and other instrumental works
      - b- solo instruments and tutti tossed short phrases back and forth in orchestral suites, church cantatas, chamber sonatas, & sinfonias
  ▼ (2) Charateristics
    - i) the large group was almost always a string orchestra usually divided into 1st & 2nd Violins, violas, cellos, and bass viols - with bass continuo - designated tutti or ripieno (full)
    - ii)

- ii) solo instruments were also usually strings - violin for the solo concerto, most often 2 violins w/continuo in the concerto grosso (other instruments might be added or substituted
- ▼ iii) Corelli's concerto are in effect church or chamber sonatas divided between soli & tutti
  - a- German composers adopted the form and style of the sonata in their earliest concerti grosso
  - b- many concertos continued to exhibit the fugal or quasi-fugal Allegro of the sonata
- ▼ iv) Torelli's concerto are in ordered movements of fast - slow - fast and this tempo contrast was adopted by later composers
  - a- each of the Allegro movements begins with a ritornello that develops one or more motives in the full orchestra
  - b- ritornello is derived from vocal music - where it meant refrain - in concerto all the ritornello's except 1st & last are in different keys
  - c- this leads to a solo episode that presents entirely new material - after which the tutti recalls some part of the ritornello in a different key
  - d- this alternation may occur several times before the movement is rounded off and brought to a close with a final tutti in the tonic - almost identical with the opening ritornello
- v) the concerto combines recurrence of familiar music with the variety and stability of key relationship
- ▼ (3) Afforded composers a chance to combine in one work several favorite traits
  - i) the contrasts of the concerto medium
  - ii) texture of a firm bass and florid treble
  - iii) musical organization based on the major-minor key system
  - iv) construction of a longer work out of separate and autonomous movements
- ▼ (4) Three types of orchestral concertos were being written around 1700
  - i) the orchestral concerto (also called concerto-sinfonia, concerto-ripieno, concerto a quattro) was a work in several movements that emphasized the first violin and the bass and usually avoided the more complex contrapuntal texture characteristics of the sonata and sinfonia
  - ii) the concerto grosso set a small ensemble of solo instruments (the concertino) against a large ensemble (the concerto grosso)
  - iii) the solo concerto a single instrument contrasted against the larger ensemble
- ▼ 5. Improvisation in Musical Performance
  - ▼ a) Performers in Baroque were always expected to add to what the composer had written
    - (1) Keyboard players realized figured basses by improvising chords, arpeggios, & counterpoints
    - (2) Vocal & instrumental solo performers applied ornaments & embellishments
  - ▼ b) Ornaments
    - (1) ornaments to the baroque performer were not merely decorative but a means for moving the affections
    - (2)

- (2) also the more common ornaments added a spice of dissonance that the notated music lacked
- ▼ (3) Two principal practice of ornamentation
  - i) small melodic formulas - trills, appoggiaturas, etc.
  - ii) extended embellishments - scales, runs, leaps, arpeggios used to make up a free and elaborate paraphrase of the written line (called division, diminuation, figuration
- ▼ c) Cadenza
  - (1) another embellishment
  - (2) Usually an elaborate extension of the six-four chord at a final candence
- ▼ d) Performers thus had the liberty to add to the composer's written score - they were also equally free to subtract from it or change it in other ways
  - (1) Arias were omitted or different arias substituted in opera
  - (2) Movements omitted in variations, suites, and sonatas
  - (3) Instruments -type and number - not specified
- ▼ D. Composers
  - ▼ 1. Suites
    - a) Elisabeth-Claude Jacquet de La Guerre (1665-1729)
    - b) Francois Couperin (1668-1733) - also know for L'Art de toucher le clavecin one of the most important practical music treatises of the eighteenth century for clavecin performance
  - ▼ 2. Sonata
    - ▼ a) Italy
      - (1) Givovanni Battista Vitali (ca. 1644-1692)
      - (2) Tommaso Antonio Vitali (ca. 1665-1747)
      - (3) Giovanni Legrenzi (1626-1690)
      - ▼ (4) Arcangelo Corelli (1653-1713) - his sonatas & concertos served as models that composers followed for the next half century
        - i) relied on sequences to achieve clear tonal organization
        - ii) his principles of tonal architecture that he developed were further elaborated and extended by Handel, Vivaldi, & Bach
    - ▼ b) Germany
      - (1) Georg Muffat (1653-1704)
      - (2) Reincken
      - (3) Buxtehude
      - (4) Fux
      - (5) Caldara
      - (6) Christoph Graupner
    - ▼ c) France
      - (1) Francois Couperin
  - ▼ 3. Solo Sonata
    - a) Johann Jakob Walther (1650-1717?)
    - b) Heinrich Ignaz Franz von Biber (1644-1704)
    - c)

- c) Francesco Germiniani (1687-1762) - one of Corelli's most influential students
- d) Francesco Maria Veracini (ca. 1690-1750)
- e) Pietro Locatelli (1695-1764)
- f) Giuseppe Tartini (1692-1770)
- g) Jean-Marie Leclair (1697-1764) - principal French composer of violin sonatas
- 4. Concerto
  - a) Arcangelo Corelli (1653-1713) - among the earliest examples of concerto grosso
  - b) Georg Muffat (1653-1704)
  - c) Giuseppe Torelli (1658-1709) - leading figure in the Bologna School contributed most to the development of the concerto around the turn of the century
  - d) Tomaso Albinoni (1671-1750)
  - e) Evaristo Felice dall'Abaco (1675-1742)
  - f) Pietro Antonio Locatelli (1695-1763) who introduced virtuoso solo passages that foreshadowed this important element in concertos of the Classic Period
  - g) Antonio Vivaldi (1676-1741) the greatest master of the Italian concerto of the late Baroque period

IV. Music in the Early 18th Century
- A. Background
  - 1. Nöel Antoine Pluche was one the earliest to apply Baroque to music around 1740
    - a) described two type of music - "la musique barroque" and "la musique chantante (songfull)"
    - b) term baroque was a term applied to misshapen pearls
  - 2. Paris at this time was a musical crossroads where public could hear the latest from both native and Italian composers
  - 3. Venice while in decline as a political and economic power remained the most glamorous city in Europe - never had fewer than 6 opera companies with a 36 week season
  - 4. 18th century public constantly demanded new music - there were no "classics" and few works of any kind survived more than two or three seasons
  - 5. Works were composed for a definite occasion and a particular company of performers
  - 6. Composers
    - a) Giovanni Battista Pergolesi (1710-1736) - musique chantante
    - b) Jean Phillippe Rameau (1683-1764) - musique barroque
    - c) Antonio Vivaldi (1676-1741)
    - d) Jean-Joseph Cassanéa de Mondonville (1711-1772)
- B. Antonio Vivaldi (1676-1741)
  - 1. Known today mostly for his orchestral music
    - a) his music parallels the stylistic changes of the first half of the 18th century
    - b) his 23 sinfonias establish him as a founder of the Classic symphony
    - c) his influence on instrumental music in the middle and later 18th century equaled that of Corelli a generation earlier
  - 2. First published concertos ca. 1712
    - a) 2/3 are scored for one solo instrument
    - b)

- b) mostly violin but also for cello, flute, or bassoon
- ▼ 3. Concerto Form
  - a) usual pattern of 3 movements - fast, slow, fast - with the slow movement in the same key or a closely related one, with the final Allegro shorter and slightly faster than the first
  - b) first composer to make the slow movement as important as the two Allegros - the slow movements of the later concertos are especially forward looking
  - ▼ c) exhibiting many features of the early classical period
    - (1) balanced phrases
    - (2) frequent half cadences clarifying the structure
    - (3) trills, triplets, and cadences softened by appoggiaturas
- ▼ C. Jean-Philippe Rameau (1683-1764)
  - 1. Foremost French musician of the 18th century
  - 2. First attracted attention as a theorist and only afterward as a composer - most of the musical works for which he bacame famous were composed between his 50 & 56 year
  - ▼ 3. Published his famous "Traité de l'harmonie" (Treatise on Harmony) in 1722
    - a) sought to derive the basic principles of harmony from the laws of acoustics
    - b) he not only clarified the musical practice of his time but also influenced music theory for the next 200 years
    - c) he established the tonic, dominant, and subdominant chords as the pillars of tonality - relating the other chords to these - formulating the hierarchies of functional harmony
    - d) Rameau the composer constantly practiced the doctrine of Rameau the theorist - that all melody is rooted in harmony - his harmony achieving dramatic force in operatic monologues
  - ▼ 4. in 1731 he was taken under the protection of Alexandre-Jean-Joseph Le Riche de la Pouplinière (1693-1762) - the leading patron of music in France
    - a) maintained an orchestra of 14 players at his chateau in Passy near Paris
    - b) Rameau was his organist, conductor, and composer in residence
    - c) la Pouplinière helped Rameau make his name as an opera composer
  - 5. Became embroiled in the "War of the Buffonists" - a quarrel between the French Opera supporters and the Italian Opera supporters (led by Jean-Jacques Rousseau (1712-1778)
- ▼ D. Johann Sebastian Bach (1685-1750)
  - 1. Known as an organ virtuoso and writer of learned contrapuntal works in his own time - it was only in the 19th century that his Passions, cantatas, and instrumental music became known and greatly admired
  - ▼ 2. He wrote primarily to fulfill the needs of the positions he held - his works can be grouped accordingly
    - a) Arnstadt (1703-07), Mühlhausen (1707-08), Weimar (1708-17) employed to play the organ - most of his compositions were for the organ
    - b) Cöthen (1717-23) - nothing to do with church music he composed mostly works for harpsichord, clavichord, instrumental ensembles
    - c)

- c) Leipzig (1723-1750) - as Cantor of St. Thomas & Director of Music of Leipzig - most of his cantatas and other church music with some of his most important mature organ & keyboard works
▼ 3. Instrumental Music
  - a) elements of the Italian concerto are evident in a number of the toccatas and fugues
  - b) adapted the Italian trio sonata for a single performer
  - c) as an organist & devout Lutheran cared deeply about the chorale - he did not differentiate between sacred & secular art - both being "to the glory of God" - and sometimes used the same music with sacred & secular works
  - ▼ d) his harpsichord & clavichord music includes every current genre - preludes, fantasies, toccatas, fugues, dance suites, and variations
    - (1) The Well Tempered Keyboard (1722 & ca. 1740) is undoubtedly the best known
    - (2) the harpsichord susites show the influence of French, Italian, and German model
    - (3) one of the first to write (or arrange) concertos for harpsichord
▼ 4. Vocal Music
  - ▼ a) Church Cantatas
    - (1) Neumeister Cantatas - Bach was deeply affected by Erdmann Neumeister's innovative idea to introduce opera like recitatives and arias into the cantata
    - (2) Chorale Cantatas - typically basing the opening chorus on a chorale melody and ending the work with a simple or embellished statement of the same chorale
    - ▼ (3) Secular Cantatas - customarily gave the descriptive "dramma per musica" for these
      - i) he was not averse to reusing a secular cantata for church (and vice versa)
      - ii) toyed with the new "galant style" - letting the vocal line dominate & writing balanced antecedent & consequent phrases
  - ▼ b) Motets
    - (1) In Bach's time the term "motet" signified a composition for chorus generally in a contrapuntal style - on a biblical or chorale text
    - (2) Magnificat of 1723 (revised ca. 1728-31) more Italian in style than his other church works
  - ▼ c) Passions
    - (1) The two surviving (St. John & St. Matthew) follow the North German tradition of Passion settings in oratorio style
    - (2) In St. Matthew, the chorale, concertato medium, recitative, arioso, and da capo aria are used to develop a central religious theme
    - (3) While Bach never wrote an opera, these are are all characteristic of Late Baroque opera
  - ▼ d) Masses
    - (1) Mass in B minor (1747-49) was compiled mostly from music he had composed earlier
    - (2) Bach usually reworked his earlier compositions for new situations because he was pressed for time
▼ 5.

▼ 5. Summary

    ▼ a) Bach's works were quickly forgotten after his death because musical taste changed radically in the middle of the 18th century

- (1) Composing his most important works in the 1720's & 30's at the same time a new style emanating from the opera houses of Italy invaded Germany and the rest of Europe making Bach's music seem "old fashioned"
- (2) This eclipse in the mid 18th century was not total and citations from his works appeared frequently in the musical literature of the time - the important periodical "Allegeine musikalische Zeitung" opened its first issue with a Bach portrait

    ▼ (3) A fuller discovery of Bach finally began in the 19th century
- i) a biography by Johann Nikolaus Forkel in 1802
- ii) revival of St. Matthew Passion by Carl Friedrich Zelter (1758-1832) and its performance in Berlin under Felix Mendelssohn in 1829
- iii) the establishment of the Bach Society in 1850 led to the collection edition of his works - completed in 1900

- b) Bach occupied a central position in music history - absorbing into his works all the genres, styles, and forms of his time

▼ E. George Frideric Handel (1685-1759)

    ▼ 1. Background

       ▼ a) won international renown during his lifetime and continued to be revered for his oratorios and operas

- (1) composed his first opera "Almira" at 19 - it was performed at the Hamburg opera house in 1705
- (2) lived in Italy between 1706 and 1710 employed by the Marquis Francesco Ruspoli as a musician/composer in Rome and at his country estates

    ▼ (3) enjoyed a long and prosperous career in London from 1710 composing for the Royal Academy of Music (under the King's patronage)
- i) a rival organization the Opera of the Nobility became a chief rival - generating a financially ruinous competion and both were nearly bankrupt by 1737
- ii) he turned to oratoriaos when the public would not support the Italian opera
- (4) he became a naturalized British subject in 1726

- b) The oratorios presented every year during Lent were performed to the English publics enthusiastic response - laying the foundation for the immense popularity that made Handel's music the prevailing influence on English musical life for more than a century

    ▼ 2. Music

- a) Suite & Sonatas - the suites contain not only the usual dance movements but also examples of the most current keyboard genres of the time
- b) Concertos - his most significant instrumental works are for full orchestra - above all the Oboe Concertos and the 12 Grand Concertos
- c) Opera - devoted 35 years to composing and promoting operas - at the end of his career turning more and more to the fashionable light melodic manner of the "modern" Italian composers

    ▼ d)

- ▼ d) Oratorios
  - (1) the Italian oratorio was essentially an opera on a sacred subject and presented in concert rather than on stage
  - (2) Handel brought elements to the oratorio that were foreign to the Italian opera - from the English mask, the choral anthem, French classical drama, ancient Greek drama, and German historia - all adapted to the English environment
  - (3) most important innovation was his use of the chorus in the oratorios
- ▼ 3. Sumary
  - a) he adopted the devices that became important in the new style of the mid 18th century
  - b) he deliberately appealed to a middle class audience - recognizing social changes that would have far reaching effects on music

Classical

▼ I. Sonata, Symphony, and Opera in the Early Classic Period
▼ A. The Enlightenment
  - ▼ 1. Challenged established systems of thought and behavior
    - a) religion - valued individual faith and practical morality more than the church as an institution
    - b) philosophy & science - emphasis on reasoning from experience and careful observation - favored the study of the human mind, emotions, social relations and organizations
    - c) social behavior - naturalness was preferred to artificiality and formality
    - d) belief in individual rights - challenged the authority of the state
  - ▼ 2. Stood for the conviction that reason and knowledge could solve social and practical problems
    - a) Religion, philosophical systems, science, the arts, education, the social order were all being judged by how they contributed to the well being of the individual
    - b) Francis Hutcheson (1694-1746) in "Concerning Moral Good and Evil" defined the ethical ideal as - 'the greatest happiness for the greatest numbers'
  - ▼ 3. The French 'philosophes'
    - a) Rousseau, Montesquieu, and Voltaire were social reformers
    - b) reacted in response to the terrible inequalities between the conditions of the common people and that of the privileged classes in Europe
▼ B. Background
  - 1. Science - the advances in the application of scientific discoveries affected not only industry and commerce, but the arts as well
  - ▼ 2. A Cosmopolitan age
    - a) foreign born rulers - German Kings in England, Sweden, & Poland, Spanish King in Naples, French Duke in Tuscany, German Princess (Catherine the Great) in Russia
    - b) intellectuals and artists traveled freely
    - c) the humanity that all people shared mattered more than national and linguistic differences - at least for those able to travel beyond their local regions
    - ▼ d) musical life reflected this cosmopolitan culture
      - 1: German Symphonic composers were active in Paris, Italian Opera composers & singers worked in Austria, Germany, Spain, England, Russia, and France
      - 2: Johann Joachim Quantz (1697-1773) - proposed that the ideal musical style was made up of the best features of the music of all nations
    - ▼ e) Vienna as a cosmopolitan center
      - ▼ 1: People
        - i- from 1745-1765 the emperor was a Frenchman (Francis Stephan of Lorraine)
        - ii- imperial poet was an Italian (Pietro Metastasio)
        - iii- a German (Johann Adolph Hasse 1699-1783) composed operas in the Italian style to Metastasio's librettos
        - iv- manager of the court theaters was an Italian (Count Giacomo Durazzo)
        - v-

- v- imported French company mounted a regular season of 'opéra comique' - with French style ballets also popular
- vi- Italian opera was presented under the guise of 'opera buffa' after a failed attempt at Germanization
- 2: Composers
  - i- Johann Adolph Hasse (1699-1783) a German
  - ii- Christoph Willibald von Gluck (1714-1787) local to Vienna
  - iii- Giuseppe Bonno born in Vienna, trained in Naples
  - iv- Antonio Salieri (1750-1825) born in Italy, brought to Vienna at age 15
  - v- Florian Gassmann (1729-1774) born in Bohemia
- 3. An Age of Humanitarianism
  - a) time of enlightened despots - patronized arts & letters and also promoted social reform
  - b) spread of Freemasonary - built on humanitarian ideals and longing for universal brotherhood
- 4. Rise of a "General Public"
  - a) pursuit of learning and love of art became widespread particularly among the expanding middle class
    - 1: made new demands on writers and artists that affected both subject matter and manner of presentation
    - 2: a "general public" needed to addressed that went beyond a select group of experts and connoisseurs
  - b) as private patronage declined, a modern audience for music emerged
    - 1: public concerts competed with the older-style private concerts and academies
    - 2: after the middle of the century, magazines devoted to musical news, reviews, and criticism began to appear
  - c) as in the past, music publishers continued to cater mainly to amateurs with much music issued in periodicals
- C. 18th Century Musical Taste
  - 1. Elements
    - a) the language of music should be universal - not limited by national boundaries
      - 1: though intellectuals loved to debate the relative merits of various national musical styles
      - 2: though national schools of opera sprouted which would later blossom in the Romantic era
    - b) music should be noble AND entertaining
    - c) music should be expressive within the bounds of decorum
    - d) music should be natural - free of needless technical complications and capable of immediately pleasing any sensitive listener
  - 2. Old styles yielded gradually to the new and both existed side by side
    - a) New - Pergolesi, Sammartini, some sonatas of C.P.E. Bach
    - b) Old - J.S. Bach, Handel
    - c)

- c) Baroque - J.S. Bach (1685-1750), Handel (1685-1759) / Forward to the Classical - G. B. Sammartini (1698-1775) / Classical - Pergolesi (1710-1736), C.P.E. Bach (1714-1788)

▼ D. Terminology and Styles
  ▼ 1. Early Classic Period (beginning around 1730)
    - a) has been applied most narrowly to the mature styles of Haydn & Mozart and more broadly for the period from about 1720's to 1800
    - b) qualities of noble simplicity, equilibrium, perfection of form, diversity within unity, seriousness, and freedom from excesses of ornamentation and frill
    - c) qualities most evident in music of Gluck (1714-1787), Haydn (1732-1809), and Mozart (1719-1787)
    - d) dates given as 1730-1815 / 1750-1815 / 1750-1830.... for classic period
  ▼ 2. Rococo
    - a) used for some music of the early decades of this period
    - b) again, an architectural term - a softening of the heavier, monumental, and more angular forms of the post-renaissance peiod
    - c) Francois Couperin (1668-1733) - his character pieces are an example
  ▼ 3. Galant
    - a) term widely used for the courtly manner in literature or titles suggesting courtly fashions (opera-ballet L'Europe galante of 1697 by Andre Campra (1660-1744)
    - b) a catch word for everything that was considered modern, smart, chic, smooth, easy, and sophisticated
    ▼ c) a freer and more chordal musical style in comparison to the previous strict contrapuntal style
      - 1: emphasis on melody made up of short often repeated motives
      - 2: organized in 2, 3, or 4 bar phrases
      - 3: phrases combined into larger periods
      - 4: lightly accompanied with simple harmony
      - 5: puctuated by frequent phrases
    ▼ d) composers
      - 1: Leonardo Vinci (1696-1730), Leonardo Leo (1694-1744), Giovanni Battista Pergolesi (1710-1736), Johann Adolph Hasse (1699-1783) - early operatic arias
      - 2: Baldassare Galuppi (1706-1785) - Keyboard music
      - 3: Giovanni Battista Sammartini (1701-1775) - chamber music
  ▼ 4. Empfindsamkeit
    - a) German term in origin and translates as "sentimentality" or "sensibility"
    ▼ b) quality associated with the refined passion and melancholy that typifies some slow movements and obbligato recitatives
      - 1: surprising turns of harmony
      - 2: chromaticism
      - 3: nervous rhythmic figures
      - 4: rhapsodically free speech like melody
    ▼ c) composers
      - 1:

- 1: Antonio Vivaldi (1676-1741) - late concertos
- 2: Giovanni Battista Pergolese (1710-1736) - "Stabat Mater"
- 3: Carl Heinrich Graun (1704-1759) - "Der Tod Jesu"
- 4: C.P.E. Bach (1714-1788) - allied with the galant - keyboard sonatas & fantasies

▼ E. New Concepts of Melody, Harmony, & Form
  ▼ 1. Linear syntax
    ▼ a) melodic
      ▼ 1: contrast sharply with the motivic variation and through-bass accompaniement of the Baroque
        - i- J.S. Bach would announce the musical idea of a movement at the outset - a melodic-rhythmic subject embodying the basic "affection"
        - ii- subject was then spun out with relatively infrequent and usually inconspicuous cadences - with sequential repetition of phrases as a principal constructive device
        ▼ iii- resulted in either
          - a- a highly integrated movement without sharp contrasts
          - b- or a formal pattern of contrasts between thematic tutti and nonthematic solo sections
        - iv- phrase structure was usually so irregular that there was no pronounced feeling of musical periodicity (organized in discrete phrases and periods)
      ▼ 2: this periodicity characterizes the newer styles
        - i- the melodic flow is broken up by resting points that divide it into antecedent and consequent phrases
        - ii- musical unit made up of shorter phrases was considered a period and a composition was a succession of such periods
      ▼ 3: musical ideas rather than being persistantly spun out were articulated through distinct phrases
        - i- creates a structure marked by frequent full and half cadences
        - ii- integrated through motivic corespondences
    ▼ b) Harmonic
      ▼ 1: the continuously driving harmonic motion typical of the older styles is divided into a series of stable or even static moments
        - i- harmonic motion slows down
        - ii- modulations are less adventuresome
      - 2: but a great deal of bustling activity occurs during these relatively slow -moving and conventional harmonies
    ▼ c) Alberti Bass
      ▼ 1: one of the most widely used devices of mid-18th century keyboard music
        - i- animated the simple harmonies that accompanied the new "galant" style melody
        - ii- named after Domenico Alberti (1710-1740)
        - iii- used well into the 19th century
      - 2: this device broke each of the underlying chords into a simple repeating pattern of short notes - produced a discreet chordal background
  ▼ 2.

- ▼ 2. Musical Rhetoric
  - a) first decades of the 18th century saw methods that taught melodic invention and elaboration modeled after verbal rhetoric
  - ▼ b) Authors
    - 1: Johann Mattheson (1681-1764) who called music "an oration in tones"
    - 2: Johann David Heinichen (1683-1729)
    - 3: Heinrich Christoph Koch (1749-1816) who likened a musical phrase to subject and predicate
- ▼ 3. Emotional contrasts
  - a) composers writing in the new manner of the 18th century still constructed movements based on related keys but ABANDONED the baroque idea of expressing one basic affection
  - b) they began to introduce contrasts between the various parts of a movement or even within the themes themselves
  - c) still retained a certain UNITY of mood
  - ▼ d) paralleled how philosophers changed their conception of the individual's emotional life
    - 1: no longer believed that a person aroused to a particular emotion stayed within that emotional context until another outside stimulus moved them to a different state
    - 2: they now observed that feeling were in a constant state of flux and might take unpredictable turns
  - e) composers now expected listeners to be active - to follow the musical thought and to understand it as if it were a kind of verbal intercourse - listening to music could thus be a daring exploration of different related or even opposed feelings
- ▼ F. Opera
  - 1. Many of the stylistic traits associated with the Classic period had origins in the Italian musical theater of the first decades of the 18th century because tradition weighed less heavily on comic opera it was more hospitable to change than serious opera
  - ▼ 2. Early Italian Comic Opera
    - ▼ a) Opera buffa
      - 1: also the terms "dramma giocoso", "dramma comico", and "commedia in musica" were used
      - ▼ 2: Characteristics
        - i- full length work with 6 or more singing characters
        - ii- sung throughout
        - ▼ iii- served a moral purpose by caricaturing the foibles of both aristocrats and commoners, vain ladies, miserly old men, awkward and clever servants, deceitful husbands and wives, pedantic lawyers and notaries, bungling physicians, and pompous military commanders
          - a- resemble the stock characters of the "commedia dell'art"
          - b- this was popular in Italy from the 16th century onward
        - iv- comic characters often spoke or sang in dialect
        - v- comic cast was complemented by a number of serious characters around whom the main plot revolved and interacted with the comic characters
          vi-

- vi- dialogue was set in rapidly delivered recitative that was accompanied by the keyboard only
        - 3: Arias in comic opera
            - i- made up of short tuneful phrases often repeated accompanied by simple harmonies and organized into tidy periods
            - ii- Leonardo Vinci (1690-1730) - his "Le zite 'ngalera" (The Spinsters in the Gallery) with libretto in the Neapolitan dialect by Bernardo Saddumene of 1722 is one of the few early comic operas that survive complete
    - b) Intermezzo
        - 1: type of comic opera orginated in the custom of presenting short comic musical interludes between the acts of a serious opera or play
            - i- contrasted sharply with the grand & heroic manners of the principal drama
            - ii- plots were mostly situation comedies involving a few ordinary people who sang recitatives and arias
        - 2: Giovanni Battista Pergolesi (1710-1736) was an early master of the Intermezzo
            - i- one of the most important composers in the early Classic Style and wrote some important "opera seria
            - ii- the performance of his "La serva padrona" in Paris in 1752 set off the "Querelle des bouffons"
- 3. Mature Comic Opera
    - a) While opera seria maintained its character across national boundaries, comic opera took different forms in different countries
        - 1: represented every day people in familiar situations
        - 2: comic opera librettos were always written in the national tongue
        - 3: the music tended to accentuate the national musical idiom
    - b) Historical significance
        - 1: responded to widespread demand for naturalness in the latter half of the 18th century
        - 2: represented the earliest passage toward musical nationalism which would become prominent in the Romantic period
    - c) Italy
        - 1: Italian dramatist Carlo Goldoni (1707-1793) introduced refinements in the comic opera libretto
            - i- serious, sentimental, or woeful plots began to appear along side the traditional comic ones
            - ii- reflecting this change, the older designation opera buffa was replaced by dramma giocoso
        - 2: Italian comic opera exploited the possibilities of the Bass voice
        - 3: introduced the ensemble finale - unlike anything in opera seria
            - i- all characters were brought on stage while the action continued
            - ii- reaching a climax with all the singers taking part
        - 4: composers
            - i- Nicolò Piccinni (1728-1800)
            - ii- Giovanni Paesiello (Paisiello) (1740-1816)
            - iii-

- iii- Domenico Cimarosa (1749-1801)
- iv- Nicola Logroscini (1698?-1765)
- v- Baldassare Galuppi (1706-1785)

d) France
- 1: French version of comic opera called operà comique beginning around 1710 as a lowly form of popular entertainment put on at parish fairs
  - i- until middle of the century the music consisted almost entirely of popular tunes (vaudevilles) or simple melodies imitating such material
  - ii- visit of an Italian comic opera troupe to Paris in 1752 stimulated the production of operà comique which introduced mixed Italian-French style original airs (called "ariettes") along with the old vaudevilles
  - iii- by the end of the 1760's all the music was freshly composed
- 2: with its alteration of spoken dialogue and musical numbers it flourished throughout the Revolution and the Napoleonic era
- 3: Querelle des bouffons (1752-1752)
  - i- sparked an opera performance of Omphale by Destouches which led to an invitation to Italian troupe who performed Pergolesi's intermezzo La serva padrona
  - ii- a pamphlet war between partisans of Italian Opera and French Opera - with Jean-Jacques Rooussiau (1712-1778) as one of the Italian Faction leaders
  - iii- basically over the suitability of the French language for song
- 4: Opèra Comique
  - i- used spoken language instead of recitative
  - ii- following the European trend in the second half of the century, it dealt boldly with the social issues that were agitating France during the pre-revolution years
- 5: Composers
  - i- Christoph Willibald Gluck (1714-1783)
  - ii- Jean-Jacques Rousseau (1712-1778)
  - iii- François André Danican Philidor (1726-1795)
  - iv- Pierre-Alexandre Monsigny (1729-1817)
  - v- André Ernest Modeste Grètry (1741-1813)

e) England
- 1: Ballad Opera
  - i- popular after the extraordinary success of the Beggar's Opera in London in 1728
  - ii- consists of popular tunes - usually ballads - with a few numbers which parody familiar operatic airs
- 2: immense popularity of ballad operas in the 1730's in England signaled a general reaction in England against foreign opera
- 3: Composers - only notable composer of English opera in the 18th century was Thomas Augustine Arne (1710-1778)

f) Germany
- 1:

▼ 1: The success of the Ballad opera inspired a revival of Singspiel (popular since the 16th century)
- i- Librettists adapted English ballad operas at first but soon turned to translating or arranging French comic operas - with German composers new music in a familiar vein
- ii- many compositions found their way into German song collections and have virtually become Folk songs over time

- 2: Was an important precursor of the German-language musical theater from Mozart to Weber

▼ 3: Composers
- i- Johann Adam Hiller (1728-1804) - principal composer of singspiel during this period
- ii- Carl Ditters von Dittersdorf (1739-1799)

▼ 4. Opera Seria
- a) treated serious subjects, purged of comic scenes and characters
- ▼ b) received its standard form from the Italian poet Pietro Metastasio (1698-1782) whose dramas were set to music hundreds of times by many 18th century composers
  - 1: appointed in 1729 as court poet in Vienna
  - 2: operas were intended to promote morality through entertainment and to present models of merciful and enlightened rulers
- ▼ c) structure
  - 1: 3 acts which consist almost unvaryingly of alternating recitatives and arias with occasional duets, larger ensembles, a rare choruses
  - ▼ 2: the orchestra serves mainly to accompany singers
    - i- "recitativo simplice" - recitative accompanied only by the harpsichord and usually a sustaining bass instrument
    - ii- "Obbligato" - orchestrally accompanied recitatives in which the voice and orchestra alternate freely are reserved for the most important dramatic situations
  - 3: the musical interest of the Italian opera is centered in the arias
- ▼ d) The Aria
  - ▼ 1: "da capo aria"
    - i- a basic scheme which permitted enormous variation in detail - Metastasio's two stanza aria texts set the standard for the full blown da capo aria from the 1720's through the 1740's
    - ▼ ii- form
      - a- Opening Ritornello / A1 / Ritornello / A2 / Ritornello [Fine] / B / Da capo al Fine
      - b- Opening Ritornello generally announces the melodic material of the A section with A1 presenting the main melodic material in the Tonic and modulates to the dominant or related key - the following ritornello is usually short, transposing (to the dominant) and contracting a passage from the Opening
      - c-

- c- A2 begins by restating the melody of the A1 section in the dominant or related key and sometimes resets the text with a variation on the original melody
- d- B section which is heard only once is typically set quite syllabically with different tempo and meter stating the text a single time or with repetition of the last two lines
- e- usually a fermata just before the end of both A and B sections inviting the singer to execute a cadenza
- f- the da capo al Fine then repeats "from the beginning to the Fine - the ritornello after A2
  - ▼ iii- around the middle of the century composers explored ways to shorten the repetitious A sections with their full capo reiteration - with various schemes that abbreviated the return of the ritornello and primary section
    - a- by altering the da capo to a dal segno of only a portion of the A section
    - b- writing out an abridged return
    - c- single movement arias - usually an expanded version of the da capo aria's A section
  - ▼ iv- the scheme of regularly alternating recitatives and arias came to be too rigid and opened a path to abuse
    - a- singers began to make arbitrary demands on composers and poets compelling them to alter, add, and substitute arias without regard for dramatic or musical appropriateness to highlight the singers virtuosity
    - b- the cadenzas added by singers became nothing more than a display of virtuosity by the singers - again without regard for appropriateness
  - ▼ v- the da capo aria continued to evolve
    - a- while arias written in the first decades usually projected a single affection through the development of a single motive
    - b- composers now started to express a succession of moods
    - ▼ c- in this way vocal music began incorporating structural methods of instrumental music - the sonata & concerto throughout the 18th century
      - i) vocal melody still dominated the music
      - ii) the orchestra still provided harmonic support to the singer rather than adding an independent contrapuntal line
      - iii) melodies usually made up 4 measure units - 2 measure antecedent and consequent phrases
- ▼ e) Composers in New Style
  - 1: Handel (1685-1759) - employed this new idiom in his late operas
  - 2: Pergolesi (1710-1736), Giovanni Bononcini (1670-1747), Carl Heinrich Graun (1704-1759), Domingo Terradellas (1713-1751), Nicola Porpora (1686-1768
  - ▼ 3: Johann Adolf Hasse (1699-1783)
    - ▼ i- acknowledged by his contemporaries as the great master of opera seria
      - a- most successful opera composer in Europe around the middle of the century
      - b- Married Faustina Bordoni (1700-1781) - the celebrated Italian soprano
    - ii- great majority of his 80 operas use Metastasio librettos
- ▼ 5.

▼ 5. Beginning of Opera Reform
- a) Some Italian composers wanted to bring Opera into harmony with changing ideals of music and drama
- ▼ b) Sought to make the entire design more "natural" - more flexible in structure, more expressive, less laden with coloratura, and more varied in musical resources
  - 1: modified the da capo aria and introduced other forms
  - 2: alternated arias and recitatives more flexibly to move the dramatic action forward more rapidly and realistically
  - 3: made greater use of obbligato recitative and ensembles
  - 4: made the orchestra more important both for its own sake and to add depth to the harmonic accompaniment
  - 5: reinstated choruses - long absent in Italian opera
  - 6: stiffened their resistance to the arbitrary demands of the solo singers
- ▼ c) Important figures in the reform
  - 1: Nicolò Jommelli (1714-1774)
  - ▼ 2: Tommaso Traetta (1727-1779)
    - i- aimed to combine the best of French tragédie lyrique and opera seria
    - ii- in his own way he reconciled the two types of music drama years before Gluck set out to do so
- ▼ d) Christoph Willibald Gluck (1714-1787)
  - 1: achieved a synthesis of French and Italian opera
  - ▼ 2: he set out to remove the abuses that had deformed Italian opera and to confine music to its proper function - to serve the poetry and advance the plot
    - i- deal with the outworn conventions of the da capo aria
    - ii- liberties taken by singers to show off their skill in ornamental varitation
    - iii- make the overture an integral part of the opera
    - iv- adapt the orchestra to the dramatic requirements
    - v- lessen the contrast between aria & recitative
  - ▼ 3: his operas became models for the works of his immediate followers in Paris
    - i- his influence extended into the 19th century
    - ii- influence extended by Luigi Cherubini (1760-1842), Gasparo Spontini (1774-1851), and Hector Berlioz (1803-1869)

▼ G. The Lied
- 1. the German Lied achieved a special importance with the first significant collection published in Leipzig in 1736 - Die singende Muse an der Pleisse
- ▼ 2. Berlin
  - ▼ a) song compostion in the middle of he century centered in Berlin favored lieder in
    - 1: strophic form
    - 2: melodies in natural, expressive folk song style
    - 3: one note to a syllable
    - 4: simplest possible accompaniments completely subordinate to the vocal line
  - b) composers gradually transcended these artificial restrictions primarily by making the structure more flexible and giving the accompaniment more independence
  - ▼ c)

- ▼ c) composers
  - 1: early: J.J. Quantz (1697-1773), C.H. Graun (1704-1759), C.P.E. Bach (1710-1784)
  - 2: later: Johann Friedrich Reichardt (1752-1814), and his daughter Louise Reichardt (1779-1826), Johann Abraham Peter Schulz (1747-1800)
- ▼ H. Church Music
  - 1. conformed to the prevailing secular adopting the musical idioms and genres of opera
  - ▼ 2. a few composers (Francisco Valls (1665-1747) & Giuseppe Ottavio Pitoni (1657-1743) among others) carried on the stile antico tradition of Palestrina or grand polychoral style of Benevoli
    - ▼ a) some - particularly in northern Italy, southern Germany, and Austria effected a compromise between conservative and modern elements
      - 1: influenced by the instrumental symphonic forms of the classic era
      - 2: set stage for the sacred composition of Haydn & Mozart
  - ▼ 3. Germany
    - a) Lutheran Church music rapidly declined in imporatance after the death of J.S. Bach
    - b) the half sacred half secular Oratorio became the principal medium of the north German composers
  - ▼ 4. England
    - ▼ a) influence of Handel and innate conservatism of the English kept the Baroque styles of church music alive for a time
      - 1: most gifted composers of church music were a generation older than Haydn and more at home in the older style
      - 2: since the Anglican service did not require long musical settings composers confined thier writing to anthems and hymns
    - ▼ b) Composers
      - 1: William Boyce (1710-1779) - official composer for the chapel royal
      - 2: Maurice Green (1696-1755), John Stanley (1713-1786), Charles Avison (1709-1770)
      - 3: later composers: Samuel Wesley (1766-1837), William Crotch (1775-1847)
- ▼ I. Instrumental Music
  - ▼ 1. Sonata
    - ▼ a) Early Sonata
      - ▼ 1: Domenico Scarlatti (1685-1757) organized his sonata into the standard late Baroque/early Classical binary pattern for dance pieces
        - ▼ i- The Scarlatti sonata Form - are organized by means of tonal relationships into the standard late Baroque and early Classic binary pattern used for dance pieces and other types of compostion
          - a- have two sections
          - b- each repeated - the first closing in the dominant or relative major (rarely another key) the second modulating further afield and then returning to the tonic
        - ii- This basic scheme underlies much instrumental and solo vocal music in the 18th century
      - ▼ b)

- ▼ b) Sonata Form
  - 1: Most instrumental music of Haydn, Mozart, Beethovan, and their contemporaries whether called sonata, trio, string quartet, or sympony is written in 3 or 4 movements of contrasting mood & tempo
  - ▼ 2: Early Organization
    - ▼ i- Treatise of 1793 by Heinrich Christoph Koch (1749-1816) - also wrote Essay on Composition 1787 - on the sonata form when form was not settled
      - a- the form of the first movement (now know as sonata form or first movement form) consists of two large divisions - each of which may be repeated
      - ▼ b- the first has one main period, the second two resulting in three periods within a binary form
        - ▼ i) the first period the principal ideas are presented in the key of the movement
          - (1) prevails until a modulation to the dominant (or relative major in a minor key) leads to a resting point on the tonic of the new key
          - (2) the remainder of the 1st period is in the new key
        - ii) the second period often begins with the main theme on the dominant (occasionally with another idea or in another key) and modulates back to the tonic by means of still another melodic idea
        - ▼ iii) the third period most frequently begins with the main theme in the key of the movement
          - (1) melodic ideas from the first period are reviewed often shifting to the key of the subdominant without ever making a cadence
          - (2) finally the closing section of the first period (presented in the dominant or relative key is not repeated in the tonic
  - ▼ 3: Modern View (1830 - Present)
    - ▼ i- divided the movement into three sections
      - ▼ a- an Exposition
        - i) an introduction often precedes the exposition
        - ii) usually repeated
        - iii) incorporating a first theme or group of themes in the tonic
        - iv) a bridge passage leading to a second more lyrical theme or group
        - v) this lyrical theme or group presented in the dominant or the relative major if a minor key
        - vi) a closing - frequently cadential theme also in the dominant or relative major
        - vii) the different themes being connected by appropriate transitions
      - ▼ b- a development section
        - i) modulates to new keys - possibly remote
        - ii) motives or themes from the expostion are presented in new aspects or combinations
      - ▼ c- recapitualation
        - i) material of the exposition is restated in the original order but with all the themes in the tonic
        - ii)

- ii) there may be a coda
  - ii- this is an abstraction but fits a good many sonata movements of the late classic period and 19th century - but many depart from it in creative ways
- 2. Concerto
  - a) Form
    - 1: principal themes are introduced in an orchestral exposition entirely in the tonic
    - 2: then elaborated, expanded, and added to in a solo section
    - 3: the secondary and closing themes appear in the dominant
    - 4: a modulatory or developmental section leads to a recapitulation in the tonic
    - 5: Orchestral tutti after the opening one function either as transitions or to reinforce the conclusive effect of a passage toward a principal cadence
  - b) the solo concerto of this period retains the elements of the ritornello structure of the Baroque period but is imbued with the contrasts of key and thematic material characteristic of the sonata
  - c) symphonie concertante - a concerto like work employing two or more solo instruments in addition to the regular orchestra
- 3. Early Symphonies
  - a) Keyboard sonatas & orchestral compostions of similar form in the early part of the 18th century were influenced by the Italian opera overture - sinfonia
    - 1: about 1700 the overture assumed a three movement structure in the order fast-slow-fast (allegro, a lyrical andante, dance rhythm piece i.e. minuet or gigue
    - 2: as a rule these overtures have no musical connection with the opera they introduce and could be played a autonomous pieces in concert
    - 3: a natural step for Italian composers to begin writing concert symphonies using the general plan of the opera overtures
    - 4: earliest of these were also indebted to the tradition of the late Baroque concerto and trio sonata in details of structure, texture, and thematic style i.e Sammartini's Symphony in F major (ca. 1744)
  - b) Germany
    - 1: Empfindsamkeit
      - i- began introducing it into instrumental music towards the middle of the century
      - ii- two of J.S. Bach's sons made important contributions
        - a- Wilhelm Friedman Bach (1710-1784)
        - b- Carl Philip Emanuel Bach (1714-1788) - one of the most influential composers of his generations
      - iii- the subjective, emotional qualities of the style reached a climax during the 1760's and 1770's - sometimes described by the expression "sturm und drang"
    - 2: Symphonic Composers
      - i- Mannheim, Vienna, & Berlin were the principal German centers of symphonic composition after 1740
      - ii- under Johann Stamitz (1717-1757) the Mannheim Orchestra became renowned all over Europe
      - iii-

- iii- in Vienna - Georg Matthias Monn (1717-1750), Georg Christoph Wagenseil (1715-1777), Florian Leopold Gassmann (1729-1774), Michael Haydn (1737-1806)
- iv- in Berlin - or North German School - clustered around Fredrick the Great (who was a composer himself) - Johann Gottlieb Graun (1702/03-1771) & C.P.E. Bach (1735-1782)

▼ c) France
- 1: Paris became an important center of composition and publication toward the middle of the 18th century

▼ 2: Composers
- i- Gerog Christoph Wagenseil (1715-1777), Ignaz Holzbauer (1711-1783) both Austrian
- ii- Anton Fils (1733-1760) a Bavarian
- iii- Sammartini (1698-1775), Karl Stamitz (1745-1801)
- iv- Francois-Joseph Gossec (1734-1829) - one of the most popular composers during the revolutionary period
- v- Joseph Boulogne Saint-Georges (ca. 1739-1799), Giovanni Giuseppe Cambini (1746-1825)

▼ d) the Symphony Orchestra
- 1: much smaller than today's
- 2: basso continuo was gradually abandoned in both the symphony and other forms of ensemble music (last quarter of the century)
- 3: all the essential voices were taken over by the melody instrumentes
- 4: responsibility of conducting the group fell to the leader of the violins
- 5: by mid century, all the essential musical material to the strings
- 6: used the winds only for doubling, reinforcing, and filling in the harmonies - later in the century the wind instruments were entrusted with more important and more independent material

▼ 4. Chamber Music
- a) the keyboard with fully written out part tended to dominate its 1,2, or 3 instrumental partners
- b) the piano began to replace the harpsichord and clavinet
- c) Mannheimer Franz Xaver Richter (1709-1789)

▼ J. Summary
- 1. early Classic period explored a wealth of new genres, forms, and expressive means
- 2. much of the innovation originated in opera - particularly comic opera
- 3. need to reach a diverse audience led to a simplification of means and a striving for naturalness of expression
- 4. new styles spread through the cosmopolitan network of musicians, composers, and directors to centers such as Paris, Mannheim, and Vienna
- 5. many practices broke out of the theaters into the concert hall and private chambers
- 6. the excesses of Italian opera were purged culminating in the spare, transparent, and logical flow of musical ideas - to be grasped at first listen
- 7. instrumental music no longer needed a text or a title to render it intelligible
- 8.

- 8. paved the way for the mature classic period of Haydn & Mozart
II. The Late 18th Century: Haydn & Mozart
- A. Franz Joseph Haydn (1732-1809)
  - 1. Early Years
    - a) Born in Rohrau a little town near the Hungarian border in what is now Austria
    - b) Received his first musical training from an uncle with whom he went to live with at age 5 and 2 yrs later became a choirboy at St. Stephan's Cathedral in Vienna
    - c) After his voice changed, he lived precariously as a freelance musician - becoming music director for Count Morizin in 1758 or 59
  - 2. Eszterhàza
    - a) In 1761 he entered the service of Prince Paul Anton Esterhàza which lasted for nearly 30 years
    - b) Ideal for a composer, as the court rivaled Versailles with two theaters - one for opera and one for marionette plays, two large music rooms
    - c) Haydn built up the orchestra to about 25 players
  - 3. Haydn's Instrumental Music
    - a) The Symponies
      - 1: Symphonic Form
        - i- Classic symphony
          - a- demanded the most attention from its audience in the 1st movement
          - b- the 2nd movement offered calm and gentle melodic oasis to the complexity and and contrasts of the 1st movement
          - c- the Minuet provided relaxation
            - i) written in a more popular style
            - ii) easier form for the listener to follow
            - iii) but too short to balance the preceding two movements as a closing movement, relaxed spirit must be balanced with a buildup of tension, climax, and release
          - d- Haydn developed a and Allegro or Presto in 2/4 or cut time to close after the minuet
          - e- Overall Symphonic organization was then
            - i) I. Allegro
              - (1) Exposition
              - (2) Development
              - (3) Recapitulation
            - ii) II. Andante moderato
            - iii) III. Minuet & Trio
              - (1) Minuet
              - (2) Trio
            - iv) IV. Finale: Allegro or Presto
        - ii- First Movement Form
          - a- typically the first movement Allegro alternates stable and unstable periods
            - i)

- ▼ i) Stable periods
  - (1) tonality and their rhythmic and melodic profiles are consistent - but they are not tension free
  - (2) the statements of the primary, secondary, and closing material are usually phrased symmetrically - most often in balanced 4 measure phrases and are clearly delimited by cadences
  - (3) the ideas are presented through a combination of string and wind ensembles with some tutti puctuations
- ▼ ii) Unstable periods
  - ▼ (1) in the exposition and mainly transitions
    - (a) are often tutti or culminate in a tutti
    - (b) characterized by nervous rhythmic energy, sequences, modulatory thrusts, asymetrical phrasing, powerful harmonic drive, and avoidance of cadences
  - ▼ (2) in the developement section
    - (a) least stable - they may draw material from various sections in any order
    - (b) may contain episodes that are relaxed and relatively stable
  - (3) recapitulation though tonally stable endows the transitions with unexpected deviations that add suspense to the anticipated arrival of familiar thematic sections
- ▼ iii- Minuet & Trio
  - a- Minuet is always a two part form - ‖ : a : ‖ : a' (a) : ‖
  - ▼ b- Trio is built on similar lines
    - i) same key as the Minuet - with possibly a change in mode
    - ii) shorter with a lighter orchestration
  - c- after the Trio, the Minuet returns (da capo)
  - d- results in a 3 part ABA form for the movement as a whole
- ▼ 2: earliest symphonies (pre 1768) are in the early Classic three movement form (derived from the Italian opera overture - "sinfonia"
  - i- Allegro
  - ii- Andate - in the parellel minor or subdominant key
  - iii- Minuet or rapid gigue-like movement in 3/8 or 6/8
- 3: some other early symphonies are in a four movement form - Andante/Allegro/Minuet/Presto recalling the slow-fast-slow-fast sequence of the sonata da chiesa
- 4: Haydn soon adopted the standard Classic four movement form - I. Allegro, II. Andante moderato, III. Minuet & Trio, IV. Allegro
- ▼ 5: symphonies of 1768-1774 show a view of the symphony as a serious work demanding close listening
  - i- no longer light entertainment or delightful overture to an opera
  - ii- the deeply emotional and agitated character of the symphonies particularly those in minor keys has been associated with the movement in literature known as "Sturm und Drang"
- 6:

- 6: symphonies of 1774-1788 show a smooth and assured exploitation of orchestral resources
- b) The Quartets
  - 1: quartets to 1781
    - i- in the sonata form movements Haydn adopted strategies peculiar to his quartets
      - a- exposition almost always dominated by the first violin
      - b- after this exposition of primary subject, he usually chose a looser texture in which the primary motives pass from one instrument to another
      - c- instead of tutti transitions used in his symphonies he favored loud unisons or stark modulatory gestures
      - d- arrivals such as secondary thematic section in the recapitulation are marked by subtle means not by cadence
      - e- the development sections are (in opus 20) nearly equal in length to the exposition and recapitulation
      - f- motive first presented in the exposition are developed over the entire movement
    - ii- fugue based movements - several of Haydn's contemporaries - Richter, Carlos d'Ordoñez (1734-1786), and Gassmann - also included fugal movements in their quartets
  - 2: quartets 1785-1790
    - i- increasing frequent use of monothematic first movements
    - ii- many slow movements are themes and variations
  - 3: last quartets
    - i- frequently based his second thematic section on the first
    - ii- used the closing section to inject contrast
    - iii- his expanded harmonic frontiers froeshadowed Romantic harmony in his chromatic progressions, uses of the augmented sixth chord, enharmonic changes, and fanciful tonal shifts
- c) Keyboard Sonatas
  - 1: early keyboard sonatas can be performed on a harpsichord, later pieces require a pianoforte due to the dynamic markings
  - 2: follow the same lines of development observed in the symphonies and quartets
- 4. Haydn's Vocal Works
  - a) operas were very successful in his day but rarely heard now
  - b) songs for solo voice with keyboard are unpretintious
  - c) masses
    - 1: true to Viennese tradition, Haydn interchanged solo voice and chorus
    - 2: what was new was the prominent position he gave to the orchestra and his pervasive adoption of symphonic style and even symphonic forms
  - d) oratorios - admired Handel - evident in his late masses and above all in the oratorios
- B. Wolfgang Amadeus Mozart (1756-1791)
  - 1. Early years
    - a)

- a) born in Salzburg - his father, Leopold Mozart served in the archbishops chapel also wrote a celebrated treatise on violin playing, he dropped all to devote himself to educating and exhibiting Wolfgang's talents
- b) Wolfgang starting as a keyboard virtuoso soon became an accomplished organist and violinist
- c) produced his first minuets at the age of five, his first symphony just before his ninth birthday, his first oratorio at eleven, and his first opera at twelve
- d) thanks to his fathers education, he became familiar with every kind of music that was being written or heard in contemporary western Europe - his work became a synthesis of national styles - a mirror that reflected the music of a whole age - illuminated by his own genius

▼ 2. Early Works - Pre 1774
- a) became interested early on in the works of Johann Gottfried Eckard (1735-1809) and Johann Schobert (1720?-1767)
- b) J.C. Bach whom Mozart met in London had an important and lasting influence on the young Mozart
- c) Haydn's music also became increasing important in the young composer's life

▼ 3. The Salzburg Years (1774-1781)
- a) From 1774 to 1781, Mozart lived chiefly in Salzburg - viewing it as a narrow provincial life with limited opportunity
- b) in 1777 he took a fruitless journey to Munich, Augsburg, Mannheim, and Paris (with his mother who died in 1778)
- c) 1781 he composed Idomeneo an opera for the city of Munich he then went to Vienna to try his had as a freelance musician - like his contemporaries, he was a commercial composer expecting his music to be performed, please an audience, and make money
- d) Serenades & Divertimentos - for garden parties, outdoor performances, weddings, birthdays, or for concerts at the homes of friends & patrons
- ▼ e) Piano & Violin sonatas
  - 1: themes have a distinct melodic profile - balanced antecedent and consequent phrases but often the second phrase is extended
  - 2: the piano sonatas are closely related to his sonatas for piano and violin - in the early years these duos were really piano pieces with optional violin accompaniment
- f) Solo Concertos - among the notable compositions of the Salzburg period

▼ 4. The Vienna Years (1781 onward)
- a) he quite the service of the archbishop of Salzburg to settle in Vienna in 1781
- b) most of the works that immortalized Mozart came were composed between the ages of 25 & 35
- ▼ c) principal influences on Mozart during the last 10 yrs of his life came from his continuing study of Haydn and his discovery of J.S. Bach (seen in the increasing contrapuntal nature of Mozart's later works)
  - 1: introduced to J.S. Bach's work through Baron Gottfried van Swieten
  - 2: became acquainted at a reading session at Swieten home of Art of the Fugue, & Well-Tempered Keyboard
- d)

- d) piano works - most important of Vienna period are the Fantasia & Sonata in C minor
- e) chamber Works
  - 1: The Haydn Quartets dedicated to Joseph Haydn as a token of his gratitude for all that he had learned from the older composer
  - 2: genius reveals itself most fully in his quintets for 2 violins, 2 violas, and cello
- f) symphonies
  - 1: those composed before 1782 served most often as concert or theatrical curtain raisers
  - 2: those in Vienna constituted the main feature on concert programs or at least shared billing with concertos and arias
    - i- wrote only six in the last 10 yrs of his life while producing nearly sixty prior
    - ii- the latter symphonies show much time and thought to their compostion
- g) concertos for piano & orchestra
  - 1: wrote many as vehicles for his own concerts
  - 2: can judge the rise & fall of his popularity in Vienna - three in 1782-83, four in each of the next two seasons, three again in 1785-86, one for each of the next two seasons, and then no more till the last year of his life
- h) church music - his settings of sacred texts are not counted among his major works
- i) opera - he believed poetry should serve the music rather than the contrary
  - 1: favored librettos that were not ambitiously poetic
  - 2: with Lorenzo da Ponte (1749-1838) the librettist, he raised the opera buffa to a new level - with greater depth to the characters, intensifying the social tensions between classes, and introducing moral issues
- 5. Musical styles
  - a) ars combinatoria - the art of combination and permutation derived from mathematics that was taught by 18th century music theorists as a means of achieving melodic variety in composition
  - b) Classic piano concertos
    - 1: preserve certain features of the Baroque concerto
      - i- follow the 3 movement fast-slow-fast sequence
      - ii- 1st movement is in a modified concerto-ritornello form
        - a- in a single key
        - b- contains a transitional tutti that reappears in various keys in the course of the movement
- C. Other Composers
  - 1. Opera - Gluck, Piccinni, Paisiello, Salieri, Georg Benda (1722-1795), Pasquale Anfossi (1727-1797), Antonio Sacchini (1730-1786), Domenico Cimarosa (1749-1801)
  - 2. Instrumental - Ignaz Holzbauer (1711-1783), Luigi Boccherini (1743-1805), Carl Dittersdorf (1739-1799), Leopold Anton Kozeluch (1747-1818)

Romantic

▼ **I. Ludwig Van Beethoven (1770-1827)**

▼ A. Background

▼ 1. Pivotal Figure

▼ a) Although he built on the musical conventions, genres, and styles of the Classic period, Beethoven transformed this heritage and created a body of work that became models for composers of the Romantic period

- 1: wrote music with great deliberation keeping sketchbooks for his compositions which planned his musical ideas throughout the composing process
- 2: his hearing loss started around 1796 and by 1820 could hardly hear at all

- b) An age greatly influenced by the French Revolution in Europe

▼ 2. Teachers & Influences

- a) Earliest lessons was with his father who pushed the young Beethoven in hopes of making him a second Mozart - actually played for Mozart (who prophesied a bright future for him)
- b) Lessons with Haydn (1732-1809) from late 1792 until Haydn left for his second London visit - also receiving help from Johann Schenk (1753-1836) during this same period
- c) Studied counterpoint for a year with Johann Georg Albrechtsberger (1736-1809)
- d) Vocal composition from Antonio Salieri (1750-1825)
- e) Singspiele and songs from Christian Gottlob Neefe (1748-1798)

▼ 3. End of "old style" patronage

- a) annuity provided by patrons to have him remain in Austria
- b) played concerts (piano) organized by himself or others and taught piano to make a living

▼ B. Beethoven's Three Periods - based on style and chronology

- 1. The divisions occur at different chronological points in different genres with no hard and fast boundaries between periods

▼ 2. First period to about 1802: Imitation

- a) assimilating the musical language of his time and finding his personal voice
- b) six String Quartets, Op. 18; piano sonatas thru Op. 28; first three piano concertos; first two symphonies

▼ 3. Second period to about 1815: Externalization

- a) his rugged independence took hold - battle with current fashion; expands the traditional forms
- b) Symphonies 3 thru 8; incidental music to Goethe's drama Egmont; the Coriolan Overture; opera Fidelio; Piano Concertos in G & Eb; the Violin Concerto; Quartets of Opp. 59,74,95; Piano Sonatas thru Op. 90

▼ 4. Third period post 1815: Reflection

- a) music is remote from external conflict, involves a series of unprecedented inventions in the domain of musical structure; creating entirely new forms
- b) last 5 piano sonatas; the Diabelli Variations; the Missa Solemnis; Symphony 9, the Quartets Opp. 127,130,131,132,135; the Grosse Fugue for string quartet

▼ C. First Period

▼ 1. Piano Sonatas

a)

- a) themes and their treatment in the first 3 piano sonatas are reminiscent of works by Haydn (to whom they are dedicated)
- ▼ b) Characteristics
  - 1: have 4 movements instead of the usual 3
  - 2: in second & third sonata he replaced the minuet with the more dynamic Scherzo (done almost consistently from this point on
  - 3: extensive use of minor mode and bold modulations in the first 3 sonatas are highly individual traits
  - 4: possible influences are Muzio Clamenti (1752-1832) and Jan Ladislav Dussek (1760-1812)
- ▼ 2. Chamber Music
  - a) his art of developing motives and animating the texture of contrapuntally follows Haydn's example
  - ▼ b) his individuality shows through
    - 1: in the character of his themes
    - 2: the frequent unexpected turns of pharse
    - 3: unconventional modulations
    - 4: some subtleties of formal structure
- ▼ 3. Symphonies (1 & 2)
  - ▼ a) No. 1 performed first on April 2, 1800
    - 1: the four movements a regular in form
    - ▼ 2: his originality is evident in the details
      - i- unusual prominence given to the woodwinds
      - ii- 3rd movement is a scherzo (though labeled a minuet)
      - iii- long and important codas of the other movements
      - iv- careful dynamic shadings
  - ▼ b) No. 2 composed in 1802
    - 1: 1st movement announces a work conceived on a scale hitherto unkown in symphonic music
    - 2: a long coda that includes extensive new development of the principal material
    - 3: rest of the symphony has correspondingly large dimensions with a profusion of thematic material held together in perfect formal balance
- ▼ D. Second Period
  - 1. Within a dozen years after coming to Vienna Beethoven was acknowledged throughout Europe as the foremost pianist & composer of his time and as a symphonist on par with Haydn & Mozart
  - ▼ 2. The Eroica Symphony (3rd)
    - a) recognized as an important work - but unprecedented length and complexity made it difficult for audiences to grasp at first
    - b) the entire symphony has the character of a drama
    - c) intended to dedicate the work to Napoleon - coupled with story of renaming after Bonaparte declared himself emperor
  - ▼ 3. Fidelio
    - a) began opera almost immediately after finishing the 3rd Symphony
    - b)

- b) two works share the Revolutionary atmosphere of the French Revolution
- 4. Rasumovsky Quartets
  - a) dedicated to the musical amateur Count Ramsumovsky - the russian ambassador to Vienna who played second violin in a quartet said to be the finest in Europe
  - b) style was so new that musicians were slow to accept them
    - 1: single, double, and triple pedal points
    - 2: frequent changes in texture
    - 3: horn imitations
    - 4: pointillistic exploitation of the instruments extreme ranges
    - 5: fugal work and unisons
- 5. 4th to 8th Symphonies
  - a) 4th, 5th, & 6th were all composed between 1806 & 1808
  - b) 7th & 8th were both completed in 1812
- 6. Orchestral Overtures - are related in style to the symphonies usually taking the form of a symphonic first movement
- 7. Piano Sonatas & Concertos
  - a) Moonlight Sonata, Waldstein Sonata, Appassionata
  - b) as a pianist, he composed concertos to play at his own concerts
    - 1: retained Mozarts's division of the concerto into three movements and the general outline of the Classic form
    - 2: greatly expanded the music's expressive range and dimensions
- E. Third Period
  - 1. Financially stable and secure, but his deafness increasingly became a serious trial
    - a) last 5 piano sonatas, the Missa solemnis, Diabelli Variations, the 9th Symphony, the final quartets
    - b) by 1816, his deafness was complete - sparked a change in musical character
      - 1: compositions came to have a meditative character
      - 2: urgent sense of communication replaced by a feeling of assured tranquillity & calm affirmation
      - 3: musical language became more concentrated & more abstract
      - 4: classic forms remained but greatly evolved & expanded
  - 2. Characteristics of Beethoven's late style
    - a) Variation Technique - worked out themes and motives to their utmost potential
      - 1: variation differs from development because it treats an entire musical period not just fragments or motives
      - 2: in works of Haydn, Mozart, & Beethoven, variation occurs in three situations
        - i- as an independent theme-and-variations composition
        - ii- as a theme-and-variations movement of a symphony or sonata
        - iii- as a technique within a larger formal plan (as in sonata form when the first theme is varied in the recapitulation)
      - 3: each variation is built on motives derived from some part of the theme, but altered in rhythm, tempo, dynamics, or context so as to produce a new design
    - b) intentional blurring the divisions between phrases
    - c)

- c) improvisatory character of some passages give some idea of his actual improvisations at the piano
  - ▼ d) importance placed on Fugal textures gives his late style a universal quality
    - 1: from his reverence for J.S. Bach
    - 2: contemplative habits during his last 10 yrs
  - e) utilized new sonorities and form in his last works - 2 of last sonatas & quartets retain the external scheme of 4 movements but the rest dispense with even this bow to tradition
- ▼ 3. Missa Solemnis
  - a) like Bach's B-minor Mass it is too long and elaborate for ordinary liturgical use
  - b) choral treatment owes something to Handel (whose music Beethoven revered)
  - c) it is a planned musical unit - a symphony in five movements, one on each of the five principal divisions of the Ordinary of the Mass
- ▼ 4. 9th Symphony
  - a) firs performed on May 7, 1824
  - b) most striking innovation is its use of chorus and solo voices in the finale
- ▼ F. Summary
  - 1. A pivotal figure - the last Classical // the first Romantic - his earlier works look back to the Classical period while his later works look forward to the Romantic period (1830 -1900)
  - 2. his late works were so personal, that they could hardly be imitated - his influence on later composers resulted mostly from works of his middle period - especially the Rasumovsky Quartets & the 5th, 6th, & 7th symphonies & the piano sonatas
  - 3. the revolutionary element, the free, impulsive, mysterious, demonic spirit, the underlying conception of music as a mode of self expression is what fascinated the Romantic generation
  - 4. Beethoven was one of the great disruptive forces in the history of music - after him, nothing could ever be the same - **he opened the gateway to a new world**
- ▼ **II. Romanticism & 19th Century Orchestral Music**
  - ▼ A. Background
    - 1. Classic & Romantic are rough and imprecise labels - like Renaissance & Baroque - the terms are used to define chronological boundaries and to give us starting points for discussing the music of these periods
    - ▼ 2. the two are not entirely contradictory
      - a) the historical continuity between the two cultural movements is greater than any contrast
      - b) the great bulk of music written between 1770 & 1900 lies on a continuum employing common conventions of harmonic progression, rhythm, & form
      - c) the Romantic in music is not so much a collection of style traits as a state of mind that enabled composers to seek individual paths for expressing intense emotions
      - d) composers respected conventions of form and tonal relationships up to point - but their imaginations drove them to trespass limits and to explore new realms of sound
    - ▼ 3. Musical orientations
      - a)

- a) some 19th century writers considered instrumental music the ideal Romantic art because being free form the burden of words it could perfectly communicate pure emotion - while an aria is limited by its text and can only express the feelings that develop from the dramatic context
- b) poetry and literature occupied a central place for the Romantic composer
- c) when music and words were combined in song, great attention was paid to the instrumental complement

▼ 4. Program Music
- a) the strong literary orientation of the 19th century composer combined with the ideal of instrumental music as the premier mode of expression converged in the concept of Program Music
- b) program music referred to instrumental music associated with poetic, descriptive, or narrative subject matter

▼ B. Orchestral Music
  ▼ 1. Intro
  - a) increasingly made up of the middle class
  - b) public concerts became more popular but the experience of hearing a symphony orchestra was still a relatively rare event
  - c) the composers who followed Beethoven had to come to terms with how this towering figure of the immediate past had transformed the symphony
  ▼ 2. Composers
    ▼ a) Franz Schubert (1797-1828)
      ▼ 1: Career
      - i- born into a humble family, his father was a school master in Vienna and was educated to follow his father's profession
      - ii- he taught school from 1814-1817 and then devoted his life entirely to writing music
      - iii- died at age 31
      ▼ 2: Music
      - i- chief formative influences were Haydn, Mozart, Cherubini, and early Beethoven - Gioachino Rossini the opera composer can also be detected in some of Schubert's symphonies
      - ii- all his symphonies follow regular Classic forms, but the music's lyricism, adventurous harmonic excursions, and enchanting colors chart a new path
    ▼ b) Hector Berlioz (1803-1869)
      ▼ 1: Career
      - i- his first 3 symphonies - especially the Symphonie fantasique - made him the leader of the Romantic movements radical wing
      - ii- his influences were besides Beethoven were Gluck, Rossini, Meyerbeer, and Spontini
      ▼ 2: Music
      - i- all subsequent composers of program music would be indebted to him
      ▼ ii- his orchestration would initiate a new era
        - a- new resources of harmony, color, expression, and form
          b-

- b- by example and precept he was the founder of modern orchestration
- c- device of having a theme recur in different movements - idée fixe - gave impetus to the development of the cyclical symphonic forms of the later 19th century
- iii- idée fixe - a recurring theme common to all the movements of a composition but varied in shape and treatment according to the fluctuating demands of the dramatic scheme
- iv- following Beethoven's Pastoral Symphony, Berlioz had license to shape the Classic form around a set of feelings or passions

c) Felix Mendelssohn (1809-1847)
- 1: Beethoven influenced his symphonic writing less than did his study of Bach and Handel and the rigorous training in the Classic forms he received under Carl Friedrich Zelter (1758-1832)
- 2: Music
  - i- in the Italian (No. 4, 1833) and the Scottish (No. 3, 1842) symphonies fit into the regular Classical forms
  - ii- use of folk idioms reveals a nostalgia for faraway places and also illustrates the Romantic's interest in both native music and local color
  - iii- Violin Concerto (1844) is one of he greatest of all violin concertos - displays unity through thematic content and links between movements
  - iv- Midsummer Night's Dream Overture set the standard for all subsequent overtures of the period

d) Robert Schumann (1810-1856)
- 1: Until 1840, he dedicated himself to mainly piano music and lieder completing his first symphony in 1841 & a second in 1842
- 2: Some critics & historians have maintained that his personality did not lend itself to Classic forms

e) Franz Liszt (1811-1886)
- 1: Intro
  - i- foremost composer of program music after Berlioz writing 12 "symphonic poems" (his own term) between 1848 - 1858 and a 13th in 1881 - 1882
  - ii- devised a method of unifying a composition by transforming a single motive to reflect the diverse moods needed to portray a programmatic subject
  - iii- works that Liszt called symphonies are also programmatic
  - iv- his bold chords and chromatic harmonies helped form Wagner's style after 1854
  - v- his play with cells for small sets of intervals and pitches enjoyed unexpected resonance in the 20th century
- 2: Symphonic Poem
  - i- relatively short and not divided into separate movements
  - ii- presents a continuous form with sections in contrasting character & tempo
  - iii- a small number of themes are developed, repeated, varied, or transformed
  - iv- are poems by anology to word poems - not drama, narrative, or prose exposition it is an imaginative structure free of these genres' conventions
  - v-

- v- content and form may be suggested by a picture, statue, play, poem, scene, personality, etc., but the subject is converted into music without specific reference to the details of the original
- vi- the title and usually a program (may or may not have been written by the composer) identify the subject
- ▼ vii- genre of symphonic poem was taken up buy others
  - a- Bedrich Smetana (1823-1884)
  - b- César Franck (1822-1890)
  - c- Camielle Saint-Saëns (1835-1921)
  - d- Piotr Il'yich Tchaidovsky (1840-1893)
- ▼ f) Johannes Brahms (1833-1897)
  - 1: deliberately set out to carve a fresh path - in this search, he probably owed more to Schumann's 4th symphony than to Beethoven
  - ▼ 2: through the age of 40, Brahms completed 4 orchestral pieces
    - i- two serenades
    - ii- piano concerto
    - iii- Variations on a Theme of Haydn
  - ▼ 3: later works
    - i- Academic Festival Overture
    - ii- Tragic Overture
    - iii- a second Piano Concerto
    - iv- the Violin Concerto
    - v- the Double Concerto for violin & violoncello
- ▼ g) Anton Bruckner (1824-1896)
  - ▼ 1: Into
    - i- Bruckner looked to Beethoven's 9th as a model for procedure, purpose, grandiose proportions, and religious spirit
    - ii- Unlike Beethoven, he exhibited no striking changes in style during his career
    - iii- had the misfortune of living in Vienna in the shadow of Brahms whose 4 symphonies are approximately contemporaneous with his last 6 and of being continually attacked by critics as a disciple of Wagner
  - ▼ 2: Influences
    - i- his idol Wagner is particularly evident in large-scale structures, the great length of the symphonies, the lush harmonies, the sequential repetition of entire passeges, and the huge size of the orchestra
    - ii- his experience as an organist is evident from his orchestrations - instruments and instrumental groups are handled like registers or manuals of an organ as well expanding thematic material in massive blocks of sound comparable to an organist's improvisation
- ▼ h) Piotr Il'yich Tchaikovsky (1840-1893)
  - 1: scored his first success with the Romeo & Juliet Fantasy (1869), his best known symphonies are the last 3 (No. 4 (1877-78), No. 5 (1888), & No. 6, Pathétique (1893)
  - 2:

- 2: Other works are the symphonic poem Francesca da Rimini, the First Piano Concerto, the Violin Concerto, and the 1812 Overture
- 3: also composed for ballet which include Swan Lake, The Sleeping Beauty, and the Nutcracker
- ▼ i) Antonìn Dvorák (1841-1904)
  - 1: No. 7 is considered the best
  - 2: No. 9, From the New World is the most familiar

▼ III. Solo, Chamber, and Vocal Music in the 19th Century

▼ A. The Piano
- ▼ 1. the 19th century piano was different from the one in Mozart's day nor was it the same as the modern piano
  - a) still did not have a metal frame but was strengthened with metal plates and braces
  - b) it was 7 octaves and provided with felt hammers
  - c) it was the quintessential instrument of the salon or living room and created a demand for music by amateurs & professionals
- ▼ 2. Two distinct schools of piano playing
  - a) Johann Nepomuk Hummel (1778-1837) - Mozart's pupil, it emphasized clear textures and fluent technique
  - b) Beethoven belonged - emphasized full tone, wide dynamic range, orchestral effects, dramatic execution, and an abundance of technical equipement
  - c) Both these styles are present in the works of Muzio Clementi (1752-1832) an influential Italian composer, pianist, teacher, and manufacturer of pianos
  - ▼ d) later in the 19th century several more approaches to piano performance and composition emerged
    - 1: John Field (1782-1837) - whose nocturnes served as a model for Chopin
    - 2: Adolf von Henselt (1814-1899)
  - e) Others - Friedrich Klalkbrenner (1785-1849), Henri Herz (1803-1888), Sigismund Thalberg (1812-1871), Louis Moreau Gottschalk (1829-1869), Valentin Alkan (1813-1888)
  - ▼ f) "titans of the Piano"
    - 1: Franz Liszt (1811-1886), Anton Rubinstein (1829-1894), Hans von Bülow (1830-1894), & Karl Tausig (1841-1871)
    - 2: of these, Liszt & Rubinstien left their mark as composers and von Bülow as a conductor

▼ B. Music for the Piano
- 1. The 19th century cult of expressive, songful melody presented a challenge to composers of piano music
- 2. The resonance and power of the modern piano invited exploration in loud, full chords with a variety of touch, shadings, and accents
- ▼ 3. Early Romantic Composers
  - a) Carl Maria von Weber (1786-1826) - a style rhythmic, picturesque, full of contrast, and technically brilliant
  - ▼ b) the Bohemians
    - 1:

- 1: a distinctive school of pianists and composers in the early 19th century
- 2: Jan Ladislav Dussek (1760-1812) - noted for his sonatas which include some notable examples of early Romantic harmony
- 3: Jan Václav Tomásel (1774-1850) & his pupil Jan Hugo Vorísek (1791-1825) who moved to Vienna and had a strong influence on Schubert

▼ c) Franz Schubert (1797-1828) - wrote 14 short pieces that became for piano literature what his lieder were to the vocal repertory
- 1: departs in subtle ways form the standard Classic patterns by using substitute dominants and introducing 3 keys in his expositions instead of two
- 2: with his three - all in 1828 - Shubert was obviously aware of Beethoven's works

▼ d) Felix Mendelssohn (1809-1847)
- 1: a virtuoso pianist - his preludes and fugues reveal his interest in Bach
- 2: the performance he conducted in Leipzig of the St. Matthew Passion helped spark a revival of Bach's music
- 3: his 3 organ preludes and fugues and 6 sonatas are among the century's most distinguished contributions to the literature of that instrument

▼ e) Robert Schumann (1810-1856)
  ▼ 1: Career
  - i- after studies in law, he devoted himself to becoming a concert pianist, an injury to his right hand cut this career short
  - ▼ ii- turned to composition and editing the Neue Aeitschrift für Musik (New Journal of Music) from 1814 to 1844
    - a- his essays and reviews became an important force in the Romantic movement
  - iii- he was one of the first to recognize the genius of Chopin and Brahms as well as the instrumental music of Schubert
  ▼ 2: Music
  - i- all his published compositions up to 1840 (Opp. 1-23) were for piano - except his one concerto - they include most of his important works for that instrument
  - ▼ ii- titles to collections and individual pieces suggest that he wanted listeners to associate them with extramusical poetic fancies
    - a- attitude was typical of the period
    - b- significant considering his admission that wrote the music before giving a title

▼ f) Fryderyk Chopin (1810-1849)
  ▼ 1: Wrote exclusively for the piano - among the earliest and best examples of music inspiried by a national idiom
  - i- living in Paris from 1831, he never stopped loving his native Poland or grieving because of its political misfortunes
  - ii- his polonaises go beyond the conventional character piece of Bach's time to assert a national identity
  ▼ 2: The nocturnes, impromtus, and preludes are his most intimate works
  - i- his initial concept of the nocturne owed much to the influence of John Field
  - ▼ ii-

▼ ii- John Field (1782-1837)
- a- drew inspiration from the vocal nocturne - vocal music related to the romance but written for two or more voices with piano or harp accompaniment - popular in the first decade of the 19th century
- b- both looked to the ornamentation and cadenzas practiced by opera singers and taken over by pianists in their improvised sets of variations

▼ 3: Music
- i- wrote preludes at a time when he was deeply immersed in the music of Bach
- ii- was the first composer known to have used the name "ballade" for an instrumental piece
- iii- his etudes are important landmarks in defining the piano idiom - he successfully combined the practical goal of developing advanced piano technique with significant artistic content

▼ g) Franz Liszt (1811-1886)
▼ 1: Career
- i- born in Hungary, son of an official in the service of Prince Nicholas Esterházy
- ii- studied piano with Carl Czerny (1791-1857) a pupil of Beethoven
- iii- at age 11 started a career as a concert virtuoso that lasted till 1848
- iv- 1848-1861 he was court music director at Weimar
- v- from 1861 to about 1870 he resided chiefly in Rome, took minor orders in the Catholic Church - with the rest of his life divided among Rome, Weimer, and Budapest

▼ 2: Music
▼ i- an eclectic style
- a- Hungarian roots show in compositions based on national melodies
- b- early Viennese training
- c- strong strain of French literary Romanticism - with its ideal of program music
- d- his piano style was built on that of Viennese and Parisian virtuosos - Kalkbrenner, Henselt, and Thalberg - adding his own stunning effects
- e- adopted the lyricism of Chopin's melodic line, rubato rhythmic sense, harmonic innovations - amplifying and enhancing them
- f- stimulated by Nicolò Paganini (1782-1840) technical virtuosity he resolved to accomplish similar feats with the piano

▼ ii- compositions
- a- much of his piano music consists of arrangements - Schubert songs, Berlioz & Beethoven symphonies, Bach organ fugues, fantasies on operatic airs, and excerpts from Wagner's dramas
- b- by transferring orchestral idioms to the piano Liszt demonstrated new possibilities for the instrument
- c- used national tunes in his compostions - Hungarian Rhapsodies

3:

- 3: Liszt experimented with harmonies that surprisingly anticipate late 19th & 20th century developments
  - h) Johannes Brahms (1833-1897)
    - 1: the great conservative of the Romantic Era
    - 2: his models were Beethoven & Schumann
    - 3: inclined toward Classic forms, he was unsympathetic to program music and the extreme tendencies of Romanticism in general
  - i) Other composers
    - 1: Modest Musorgsky (1839-1881) - Pictures at an Exhibition
    - 2: Mily Balakirev (1837-1910) - Islamey
    - 3: Cézar Franck (1822-1890) - Symphonic Variations
      - i- sought to incorporate Romanticism within a Classic framework - but with a harmonic idiom influenced somewhat by the chromaticism of Liszt & Wagner
      - ii- founded a new school of organ music in France
      - iii- inspired a renewed vitality of French musical education and composition that began with the extablishment of the Société nationale de musique francaise
    - 4: Fanny Hensel (1805-1847) - Felix Mendelssohn's sister
    - 5: Clara Wieck Shumann (1819-1896) - wife of Robert Schumann
- C. Chamber Music
  - 1. The Chamber Music medium was not congenial to many Romantic composers - the best chamber works came from those composers who felt closest to the Classic tradition
  - 2. Franz Schubert (1797-1828)
    - a) modeled his first quartets on works by Mozart & Haydn - writing mainly for his friends to enjoy
    - b) wrote his chamber music masterpiece - the String Quartet in C major, D. 956 during the last year of his life
  - 3. Felix Mendelssohn (1809-1847)
    - a) wrote with facility in the Classic forms - but his descriptive tone color did not find an outlet in the medium of chamber music
    - b) his chamber works display both the strengths and weaknesses of the composer in this medium
      - 1: tuneful, attractive themes, vigorous idiomatic writing
      - 2: occasional looseness of form and redundancy in developing material
  - 4. Johannes Brahms (1833-1897)
    - a) in the chamber music medium - as in orchestral music - Brahms was the true successor of Beethoven
    - b) the sonatas with piano form a special category of Brahm's chamber music
  - 5. Cézar Frank (1822-1890)
    - a) founder of modern French chamber music
    - b) employed the "cyclical method" in his compostions - one musical theme is heard, sometimes in varied form in more than one movement

▼ D. The Lied
  ▼ 1. the German lied - toward end of the 18th century - admitted a new type of song the Ballad
    • a) cultivated in Germany as a poetic genre in imitation of the popular ballads of England & Scotland
    ▼ b) composers seized on this genre so well suited to music
      • 1: Rudolf Zumsteeg (1760-1802) was one of the first to excel in setting this type of poetry
      • 2: later Carl Loewe (1796-1869) stood out as a prolific composer of these German ballads
  ▼ 2. Romantic ballads demanded a musical treatment quite different from the short, idyllic strophic lied of the 18th century
    • a) greater length necessitated a greater variety of themes and textures
    • b) which also required some means of unifying the whole
    • c) the contrasts of mood and the movement of the story had to be captured and enhanced by the music
    • d) the piano rose in status from the role of accompanist to equal partner
  • 3. the ballad expanded the lied both in form and in range and in force of emotional content
  ▼ 4. Lied composers
    ▼ a) Franz Schubert (1797-1826)
      • 1: his songs reveal his gift for creating beautiful melodies - he also possessed a feeling for harmonic color
      • 2: many are in strophic form - in which the music repeats for each stanza either literally or with slight variation - others are built on recurring themes
    • b) Robert Schumann (1810-1856) - first important successor to Schubert
    • c) Clara Schumann (1819-1896)
    • d) Johannes Brahms (1833-1897) - considered Schubert as his model in song writing
▼ E. Choral Music
  ▼ 1. must distinguish between works in which the chorus plays a subsidiary role and those which the choral writing is the principal focus of interest
    • a) Mendelssohn & Brahms who best understood how to write idiomatically for chorus were also the most knowledgeable about earlier music
    • b) 19th century composers found the chorus less congenial than the orchestra or solo voice for expressing intimate sentiments
    • c) many treated the chorus primarily as a division of the orchestra - to supply picturesque touches and supplementary colors
  ▼ 2. three kinds of choral music in the 19th century
    ▼ a) part-songs or other short choral pieces
      • 1: usually on secular texts, in homophonic style with the melody in the upper voice
      • 2: sung either a cappella or with piano or organ accompaniement
    • b) music on liturgical texts intended for home use or in church services
    ▼ c)

- ▼ c) works for chorus & orchestra
  - 1: often with one or more soloists
  - 2: on texts of dramatic or narrative-dramatic character but intended for concert rather than stage performance
- ▼ 3. Part Songs & Cantatas
  - ▼ a) part songs
    - ▼ 1: composition of part songs - which had begun before the end of the 18th century - received impetus in the 19th century
      - i- the rise of nationalism
      - ii- awakening interest in folksong
      - iii- the popular festivals in Revolutionary France
      - iv- rapid growth of choral societies in France & Germany during the first half of the century
    - 2: the part songs were to serve an immediate purpose and then were mostly forgotten
  - ▼ b) cantatas
    - 1: of more lasting interest than the part songs
    - 2: Johannes Brahms (1833-1897) was the master of this genre
- ▼ 4. Church Music
  - ▼ a) toward middle of the century, agitation for musical reform arose within the Catholic Church
    - ▼ 1: Cecilian movement - named after St. Cecilia patron saint of music
      - i- stimulated in part by interest in the music of the past
      - ii- helped bring about both a rival of the 16th century a cappella style and the restoration of Gregorian chant
    - 2: best Catholic church music in the early part of the century came from Cherubini (1760-1842) in Paris & Franz Schubert (1797-1828) in Vienna
  - b) Protestant & Anglican were the psalms of Mendelssohn and the anthems of Samuel Sebastian Wesley (1810-1876)
  - ▼ c) other composers
    - 1: Dmitri Bortnyansky (1751-1825) in Russia
    - 2: Charles Gounod (1818-1893) in Paris
- ▼ 5. Other Music on Liturgical Texts
  - ▼ a) Composers
    - ▼ 1: Hector Berlioz (1803-1869) - grandiose religious works intended for special occasions i.e. the Te Deum for the coronation of Napoleon III
      - i- really dramatic symphonies for orchestra and voices using poetically inspiring texts that happen to be liturgical
      - ii- belong not to an ecclesiastical but to a secular and patriotic tradition inspired by the massive music festivals of the French Revolution
    - 2: Franz Liszt (1811-1886) - created for special occasions - the Festival Mass (1855) for the consecration of the cathedral at Gran, Hungary & the Mass for the coronation of the King of Hungary (1867)
    - 3:

- 3: Gioachino Rossini (1792-1868) & Giuseppe Verdi (1813-1901) made important contributions to church music
- 4: Anton Bruckner (1824-1896) succeeded as no one before him in uniting the spiritual and technical resources of the 19th century symphony with a reverent and liturgical approach to the sacred texts
- 5: Johannes Brahms (1833-1897) - like that of Schütz & Bach is inspired by a deep concern with mortality and the hope for salvation
  - b) The Oratorio
    - 1: flourished chiefly in Protestant England & Germany developing along lines laid down in the 18th century
    - 2: main strength of the 19th century oratorio lay in its use of the chorus - with the descent from Handel obvious

IV. Opera & Music Drama in the 19th Century
  - A. Background
    - 1. Although Italian & French opera had common roots, they went separate ways until the middle of the 18th century when they began to converge in the Parisian works of Gluck
      - a) many of the principles that had guided Gluck were already described in Francesco Algarotti's treatis "Saggio sopra l'opera in musica" (1755)
        - 1: put into practice by Nicolò Jommelli (1714-1774) with operas written for Parma, Stuttgart, & Mannheim in the 1750's
        - 2: a similar combination was fused by Tammaso Traetta (1727-1779) in his operas for Parma & Mannheim in the late 1750's & early 1760's
      - b) though both Jommelli & Traetta's reforms were not popular in Italy, they provided models with opera seria for a more continuous dramatic flow and gave the orchestra a more important role
    - 2. the distinction between opera seria and opera buffa was maintained throughout the 18th century - even while signs of change began to appear in serious opera - the founder of 19th century serious opera was Johann Simon Mayr (1763-1845)
    - 3. Opera semisera
      - a) a serious plot is leavened with Romantic scenery and sentiment, as in the lyric opera of France
      - b) material was drawn increasingly from Romantic sources - Victor Hugo (Donizetti's Lucrezia Borgia), Sir Walter Scott (Donizetti's Lucia di Lammermoor, Rossini's La donna del lago)
      - c) influences of both Romanticism in general and French opera in particular appear in this genre
  - B. Italy
    - 1. Gioachino Rossini (1792-1868)
      - a) style was particularly well suited to comic opera
      - b) developed - with the collaboration of his librettists - a very specific structure that distributed throughout an act the action previously confined to dry recitative dialogue
        - 1: a continuous succession of orchestrally accompanied recitatives, solo arias, duets, ensembles, and choruses all contribute to advancing the plot

- 1:
  - 2: his style combines an inexhaustable flow of melody with snappy rhythms, clear phraseology, and well shapped though sometimes unconventional structure of the musical period
- 2. Vincenzo Bellini (1801-1835)
  - a) preferred drama of passion with fast gripping actions
  - b) his favorite librettist - Felice Romani - did not limit action to recitative passages but built it into the arias and provided opportunities for lyrical moments within the recitatives
- 3. Gaetano Donizetti (1797-1848)
  - a) one of the most prolific Italian composers of the second quarter of the century
  - b) most enduring works were the serious operas - within which he was Verdi's immediate forerunner
- 4. Giuseppe Verdi (1813-1901)
  - a) his career constitutes practically the history of Italian music for the 50 years following Donizetti
  - b) like his Italian predicessors (Rossini, Bellini, & Donizetti) he concentrated on the human drama in opera - contrasting with the German emphasis on romanticized nature & mythological symbolism
  - c) Verdi maintained a resolute independence in his own musical style and deplored foreign influences - especially German - in the work of his younger compatriots
    - 1: some of the early operas contain choruses that were politically inflammatory, thinly disguised appeals to his compatriots struggling for national unity and against foreign domination during the Risorgimento
    - 2: by 1859 his name had become a patriotic symbol
  - d) Verdi's librettists adapted works by Romantic authors including Schiller, Victor Hugo, Dumas the Younger, & Byron, Spanish dramatists, Shakespere, Arrigo Boito, and the French Egyptologist A.F.F. Mariette (Aida)
  - e) influences
    - 1: up to La battaglia di Legnano (1849) he cultivates a blunt and populist adaption of the conventions of Rossini, Bellini, & Donizetti
    - 2: culminating with La traviata (1853) he reaches new heights of dramatic compression and intensity with subsequent operas becoming longer & more expansive
    - 3: culminating with Aida (1871) the influence of French Grand opera is strong
  - f) music
    - 1: his middle style was marked by experimentation and the use of "reminiscence motives" - themes and motives introduced earlier in the score
    - 2: already common among other composers the reminiscence motive help to unify the work both dramatically and musically
- C. France
  - 1. The French Revolution, the Napoleonic Empire, and the success of Gluck made Paris the operatic capital of Europe during the 1st half of the 19th century
    - a) following Napoleon's defeat at Waterloo, the Bourbon monarchy was restored in 1815
      - 1: musical life reawakened and new theater was built in 1821
      - 2:

- 2: the Bourbon family failed to gain support of the growing and powerful middle class and in 1830, Louis-Philippe of the Orléans line on the throne as a constitutional monarch in the bloodless "July Revolution"
    - b) the government continued to subsidize opera and concerts with the opera theater leased to a businessman Louis Véron who found wealthy sponsors - anyone could purchase tickets but the boxes rented at high prices
- 2. But with the change in political control and the comparative decline in royal patronage change came to the French opera
- ▼ 3. New forms
    - a) Gasparo Spontini (1774-1851) united the heroic character typical of the late Gluck operas with the dramatic tension of the then popular rescue plot - resulted in a new type of serious opera clothing the whole in a grand display of solo, choral, and orchestral magnificence
    - ▼ b) Grand Opera
        - 1: with the continued decline of royal patronage, this was designed to appeal to the relatively uncultured audiences who thronged the opera theaters looking for excitement and entertainment
        - 2: leaders of this school were the librettist Eugène Scribe (1791-1861), the composer Giacomo Meyerbeer (1791-1864), and the director of the Paris Opera Theater Vèron
        - 3: the French ideal of grand opera stayed alive to some extent throughout the 19th century, influencing the work of Verdi and Wagner
        - 4: it also still survives in 20th century works such as Darius Milhaud's Christophe Colomb, Samuel Barber's Antony & Cleopatra, and John Corigliano's The Ghosts of Versailles
        - ▼ 5: Composers around 1830 most productive in the Grand Opera genre
            - i- Francois Auber (1782-1871)
            - ii- Gioachino Rossini (1792-1868)
            - iii- Jacques Fromental Halévy (1799-1862)
    - ▼ c) Opéra Comique
        - ▼ 1: pursued its course in France side by side with Grand Opera
            - i- used a spoken dialogue instead of the recitative of Grand opera
            - ii- less pretentious than Grand Opera, requiring fewer singers and players and was written in a simpler musical idiom
            - iii- the plots - as a rule - presented straightforward comedy (comic type) or semi-serious drama (romantic type) instead of the historical pageantry of Grand Opera
        - ▼ 2: Composers of Opéra Comique
            - i- Francois Adrien Boieldieu (1775-1834)
            - ii- Ferdinand Hérold (1791-1833)
            - iii- Daniel Francois Esprit Auber (1782-1871)
    - ▼ d) Opéra bouffe
        - 1:

- 1: another new genre - not to be confused with the 18th century Italian opera buffa - emphasised the smart, witty, and satirical elements of comic opera
- 2: founder was Jacques Offenbach (1819-1880) - works influenced the operettas of W.S. Gilbert (librettist), Arthur Sullivan (composer 1842-1900), and Johann Strauss the Younger (the Waltz King, eldest son of Johann Strauss I 1825-1899)

e) Symphonic Drama
- 1: the connecting plot is considered familiar to all thereby permitting the composer to choose only those scenes most suitable for musical treatment
- 2: Hector Berlioz (1803-1869)
  - i- most important dramatic work Damnation de Faust is a symphonic drama
  - ii- his Les Troyens represents the Romantic consummation of the French opera tradition descended from Lully, Rameau, and Gluck

f) French Lyric Opera
- 1: the romantic type of opéra comique developed into a genre that best be termed Lyric Opera
  - i- lying somewhere between opèra comique and grand opera - larger than opèra comique and smaller than grand opera
  - ii- main appeal is through melody, its subject matter is romantic drama or fantasy
- 2: Georges Bizet (1838-1875)
  - i- his Carmen (Paris, 1875) became a landmark in the history of French opera
  - ii- a stark, realistic drama ending with a tragic murder was called comique - indicated that the distinction between opera and opéra comique had become a technicality
  - iii- his rejection of a sentimental or mythological plot signaled a small but important move toward realism
- 3: Composers
  - i- Ambroise Thomas (1811-1896)
  - ii- Charles Gounod (1818-1893)

D. Germany
1. Overview
  a) The interaction between music & literature - typical of 19th century Romanticism developed most fully in Germany
  b) Singspiel - at the root of German opera - soaked up Romantic elements from French opera while keeping and intensifying its national features
  - 1: illustrated by Undine (1816) by E.T.A. Hoffmann (1776-1822) and Faust (1816) by Ludwig Spohr (1784-1859)
  - 2: established by Der Freischütz (1821) by Carl Maria von Weber (1786-1826)
  c) French opéra comique was also popular in Germany between 1830 & 1850
2. Carl Maria von Weber (1786-1826)
  a)

- a) Principal music teachers were Michael Haydn (1739-1806) and Georg Joseph Vogler (1749-1814), became director of the opera at Prague in 1813 & at Dresden in 1816
- b) His Der Freischütz exemplifies the characteristics of German Romantic opera
  - 1: Plots are drawn from medieval history, legend, or fairy tale
  - 2: involves supernatural beings and happens against a backdrop of wilderness & mystery
  - 3: scenes of humble village or country life are frequently introduced
  - 4: supernatural incidents and the natural setting are not incidental/decorative, but are intertwined with the fate of the human protagonists
  - 5: mortal characters act not merely as individuals but as agents or representatives of superhuman forces - whether good or evil
  - 6: triumph of good is a form of salvation or redemption - a vaguely religious concept of deliverance from sin and error through suffering, conversion, or revelation
  - 7: increasingly chromatic harmony, use of orchestral color for dramatic expression, & an emphasis on the inner voices of the texture
- c) with such importance to physical and spiritual backgrounds, German opera differs sharply from contemporary French & Italian opera
  - 1: musical styles and forms resemble those of other countries although the use of simple folk like melodies introduces a distinctly German national element
  - 2: with stress on inner voices of the texture it is in contrast with the Italian emphasis on melody
- d) his Euryanthe is characterized by recurring themes - a device resembling the cyclic themes of Liszt
  - 1: not a new device but used by 19th century composers
  - 2: a radical departure though from the older convention in which the various divisions of an opera or a symphony were thematically independent
3. Richard Wagner (1813&1883) and The Music Drama
  - a) a crucial figure in 19th century music - his significance is threefold
    - 1: brought German opera to its consummation as Verdi did for Italian opera
    - 2: created a new genre - the music drama
    - 3: hastened the dissolution of tonality through the harmonic idiom of his late works
  - b) the Nazi movement in Germany appropriated Wagner's music as a symbol of the best of German Aryan culture and Wagner wrote - in Judentum in der Musik - appearing under a pseudonym in 1850 & under his name in 1869 - an anti-semitic tract which added strength to an anti-semitic undercurrent in German culture
  - c) For Wagner, the function of music was to serve the ends of dramatic expression and all of his important works are for the stage
    - 1: he believed in the absolute oneness of drama & music - the two are organically connected expressions of a single dramatic idea
    - 2: Gesamtkunsterk - total art work of poetry, scenic design, staging, action, & music working together
    - 3: he considered the action of the drama to have an inner and outer aspect
      - i- orchestra conveys the inner aspect - with the vocal lines
      - ii-

- ii- the words convey the outer aspects - events & situations that further the action
- d) involved in the political unrest in Germany during 1848-49 he emigrated to Switzerland which became home for the next ten years
  - 1: found time to formulate his theories about opera & publish them as a series of essays (Oper und Drama 1851, revised 1868)
  - 2: at the same time he was writing the poems of Der Ring des Nibelung - with the music of Das Rheingold & Die Walküre - with part of Siegried - finished by 1857 - with the entire cycle finished in 1874 with Götterdämmerung
- e) The Leitmotif
  - 1: a musical theme or motive associated with a particular person, thing, emotion, or idea in the drama
  - 2: he achieved coherence within the continuity of the action and the music by this means
    - i- significance of the leitmotif can be recognized from the words to which it is first sung
    - ii- more than a musical label, it accumulates significance as it recurs in new contexts
      - a- may recall an object in situations where the object itself is not present
      - b- may be varied, developed, or transformed as the plot develops
      - c- similar motives may suggest a connection between the objects to which they refer
      - d- motive may be contrapuntally combined
      - e- by their repetition, may help unify a scene or an opera as recurrent themes unify a symphony
  - 3: differs from that of reminiscence motive by Weber, Verdi, & others
    - i- they are short, concentrated, and intended to characterize their object a various levels
    - ii- more important they are the basic musical material of the score - used constantly with every step of the action
    - iii- serve as elements for forming melodies - replacing the four-square phrases set off by caesuras & cadences of earlier composers
      - a- form the stuff of "musical prose" with which Wagner wanted to replace the "poetic" rhythms of symmetrical phrases
      - b- the impression of endless melody results form the ongoing continuity of line - unbroken by the stops & starts of Classical musical syntax
- f) Wagner's Influence
  - 1: Tristan und Isolde - the complex chromatic alterations of chords, constant shifting of key, telescoping of resolutions, blurring of progressions by means of suspensions and other non harmonic tones produced a ambiguous kind of tonality that can be explained only partially in terms of the harmonic system of the previous two centuries
  - 2: his ideal of opera - with all elements working closely together - profoundly influenced later composers
- 4. Other Composers
  - a)

- a) Heinrich Marschner (1795-1861) - his most important work Hans Heiling (1833) derives from Weber and at the same time looks forward to Wagner
- b) Albert Lortzing (1801-1851)
- c) Otto Nicolai (1810-1849)
- d) Peter Cornelius (1824-1874) - Liszt's disciple

20th Century

▼ **I. European Music From The 1870's To World War I**
  ▼ A. Background
    ▼ 1. Europe relatively peaceful and stable in the late 1800's
      • a) increasing social unrest & international tension marked 1st two decades of the 20th century
      • b) culminated in WWI (1914-1918)
    • 2. Same period saw radical experiments in music with composers challenging the conventions of tonality that ruled the 18th & 19th centuries - effectively bringing the Classic/Romantic period to a close
  ▼ B. The German Tradition
    • 1. Wagner held enormous fascination for European musicians - most of them struggled to find their own solutions while making use of his advances in harmony and orchestration
    • 2. Hugo Wolf (1860-1903) - adapted Wagner's methods with discrimination, achieving the fusion of voice & instrument without sacrificing either to the other
    ▼ 3. Gustav Mahler (1860-1911)
      ▼ a) Symphonies are long, formally complex, and programatic
        • 1: used many programmatic and operatic elements, but essentially held to the traditional symphony made up of several distinct movemtents
        • 2: the form was determined by principles of musical architure
        • 3: he was the last in the line of German Symphonists that extended from Haydn through Bruckner
      • b) Showed great imagination and daring in combining instruments - comparable only to Berlioz
      ▼ c) He inherited all the Romantic traditions of Berlioz, Liszt, Wagner; the Viennese branch of Beethoven, Schubert, Brahms, & Bruckner
        • 1: expanded the symphony, symphony oratorio, and orchestral lied
        • 2: cleared the path for the new age that became the prime influence on Schoenberg, Berg, & Webern
    ▼ 4. Richard Strauss (1864-1949)
      ▼ a) Universally recognized as the dominant figure in German musical life during the first part of the century
        • 1: attached himself to the more radical Romantic genre of the symphonic poem
        • 2: chief models were Berlioz & Liszt
      ▼ b) Symphonic Poems
        ▼ 1: Two kinds of Symphonic Poems - the two types cannot be strictly differentiated as each often share elements
          ▼ i- Philosophical
            • a: the realm of general ideas and emotions
            • b: lends itself well to music
          ▼ ii- Descriptive
            • a: represents in music specific nonmusical events
            b:

- - b: more difficult to realize musically with danger of producing a work that is merely curiosity when the event being described is definite and specific or when natural sounds are concerned i.e. Beethoven's Pastoral Symphony
    - 2: Strauss wrote both types
  - c) Operas
    - 1: leaped into fame as opera composer with Salome in 1905
    - 2: began a long and fruitful collaboration with Viennese playwright Hugo von Homannsthal (1874-1929) with Elektra in 1908
- 5. Fairy-tale opera revival in Germany - Engelbert Humperdinck (1854-1921) - Hänsel und Gretel
- 6. Other Composers
  - a) Max Reger (1873-1916)
  - b) Hans Pfitzner (1869-1949)

C. National Trends
- 1. Nationalism had already emerged in the 18th century in both cultural affairs and music
- 2. The Napoleonic wars (1796-1809)
  - a) at first encouraged national movements but soon the French administration became the target of liberation movements
  - b) in the german speaking territories the number of tiny states was reduced to about 40 making unification easier - though still impractical
  - c) in Italy, Napoleon drove the Austrians out of the north but Italy was still ruled by Spanish kings, the papacy, the Hapsburg Empire, & France till unification in 1870
  - d) Bohemia (Czech & Slovak Republics), Poland, & Hungary remained under Hapsburg rule and were in continual political & religious turmoil
  - e) a sense of pride in language & literature formed part of the national consciousness that led to German & Italian reunification
- 3. During the 18th century composers aspired to styles fashionable in other countries as well as their own - a universal European musical language
  - a) Bach wrote much of his music in an Italian or French style - while his church music reflected a strong Lutheran & German orientation
  - b) Viennese composers of the Classic Period reflected the tastes of the Habsburg rulers and society around the imperial court
    - 1: fond of Italian opera, French Theater & ballet, Italian & German orchestal music
    - 2: as well as the dance and popular music of Hungary, Poland, Bohemia, and Croatia
- 4. This began to change in the 19th Century
  - a) Wagner & Verdi define there respective national styles
  - b) interest in folklore and the use of traditional & popular songs in art music is also associated with 19th century nationalism - though not exclusive to this period
- 5. Russia
  - a) Background
    - 1: until the 19th century, secular art music in Russia was largely in the hands of imported Italian, French, or German composers
    - 2:

- 2: the first composer recognized by both Europeans & Russians as an authentic native voice was Mikhail Glinka (1804-1857)
- 3: carried on with Alexander Dargomïzhasky (1813-1869) & Tchaikovsky (1840-1893) who chose Russian subject matter

▼b) Mighty Five (Moguchaya Kuchka)
- 1: In the second half of the 19th century 5 leading Russian composers banded together in a group know as the Mighty Handful (Mighty Five)
- ▼2: Alexander Borodin (1833-1910), Modest Musorgosky (1839-1881), Mily Balakirev (1837-1910), César Cui (1835-1918), & Nikolay Rinsky-Korsakov (1844-1908)
  - i- Admired Western music but felt alienated from the St. Petersburg Conservatory - founded in 1862 by Anton Rubinstein (1829-1894)
  - ii- seeking a fresh approach, they utilized folksong, modal & exotic scales, and folk polyphony

▼c) Modest Musorgorsky (1839-1881)
- ▼1: Greatest of the Mighty Handful - although quoting actual Russian folk tunes only occasionally they were rooted in his musical nature
  - i- his melodies follow characteristic folk elements
  - ii- his harmonic style was also modal - it was the Russians who introduced modality into the general musical language (an important influence on Western Music
- 2: Musaorgsky's harmony was highly original - revolutionary and along with his rhythms may have been culled from his memories of polyphonic folk singing

▼d) Other Russian composers
- ▼1: Nikolay Rimsky-Korsakov (1844-1908)
  - i- forms a link between the first generation of Russian composers - Glinka & the Mighty Handful - and those of the early 20th Century
  - ii- pupils were Alexander Glazunov (1865-1936) & Igor Stravinsky (1882-1970)
- 2: Sergei Rakhmaninov (1873-1943) - left Russia in 1917 and never returned
- 3: Alexander Skryabin (1872-1915) - influenced by the chromaticism of Liszt & Wagner

▼6. Central Europe
▼a) Bedrich Smetana (1824-1884) & Antonin Dvorak (1841-1904)
- 1: Bohemia was an Austrian Crown land for centuries and so had been (unlike Russia) in the mainstream of European music
- 2: the musical language of these two composers was basically European - Smetana derived from Liszt, and Dvorak leaning towards Brahms

▼b) Leos Janacek (1854-1928)
- 1: he anticipated Bartok in deliberately collecting and editing folk music
- 2: his own mature style grew out of the rhythms and inflections of Moravian peasant speech & song

▼7. Other Countries
a)

- a) Norway - Evard Hagerup Grieg (1843-1907) - superimposed national characteristics on an orthodox style learned in his youthful studies at the Leipzig Conservatory
- b) Poland - Staislaw Moniuszko (1819-1872) creator of a Polish national opera with Halka (1848)
- c) Carl August Nielsen (1865-1931)
- d) Alfons Diepenbrock (1862-1921) - influenced first by Palestrina & Wagner, and later by Debussy
- e) Jean Sibelius (1865-1957) - greatest Finnish composer
- ▼ f) Edward Elgar (1857-1934)
  - 1: the first English composer in more than 200 years to enjoy wide international recognition
  - 2: this English renaissance signaled by Elgar took a nationalist turn in the 20th Century with the folk song collections of Cecil Sharp (1859-1924) & Ralph Vaughan Williams (1872-1958) - led to the use of these melodies by Williams and Gustav Holst (1874-1934)
  - 3: Williams & Holst became leaders of the new English school
- ▼ g) Felipe Pedrell (1841-1922), Isaac Albeniz (1860-1909), & Manuel de Falla (1876-1946)
  - 1: Pedrell sparked a nationalist revival in Spain with his editions of 16th century Spanish composers
  - 2: Albeniz used Spanish dance rhythms
  - 3: Falla was the principal Spanish composer of the early 20th century imbuing his works with the melodic and rhythmic qualities of Spanish popular music

▼ D. New Currents in France
- ▼ 1. Background
  - ▼ a) Recovery of it national musical heritage
    - ▼ 1: National Society for French Music founded at the end of the Franco-Prussian War in 1871
      - i- its purpose to give performances of works by French composers
      - ii- also sought to revive the great French music of the past through editions and performances of Rameau, Gluck, and 16th century French composers
    - 2: Schola Cantorum founded in 1884 - introduced broad historical studies in music in contrast to the narrow technical training prevailing at the Conservatoire
    - 3: these and similar activities allowed France to regain a leading position in music in the first half of the 20th century
  - ▼ b) Three interdependent lines of development may be traced in French music from 1871-early 1900's
    - 1: the cosmopolitan tradition transmitted through Cesar Franck and his pupils - especially Vincent d'Indy
    - 2: the specifically French tradition transmitted through Camille Saint-Saens and his pupils especially Gagriel Faure
    - 3: a later tradition rooted in the French one led by Debussy
- ▼ 2. The Cosmopolitan Tradition
  - a)

- a) César Franck (1822-1890) - introduced some mildly chromatic innovations in harmony and systematically applied the cyclical method
- b) Vincent d'Indy (1851-1931) - Franck's leading pupil & held faithfully to his ideals and methods
- c) Ernest Chausson (1855-1899) - carried on Franck's exploration of cyclical forms and adventurous harmonies

3. The French Tradition
  - a) Essentially Classic
    - 1: regarding music as a sonorous form rather than expression
    - 2: order & restraint are fundamental
  - b) Camille Saint-Saëns (1835-1921) - a facility in managing Classic forms
  - c) Jules Massenet (1842-1912) - similar eclectic approach as Saint-Saëns
  - d) Gabriel Fauré (1845-1924)
    - 1: founder of the National Society for French Music, president of the Independent M-usical Society, studied composition with Saint-Saéns
    - 2: Influenced later composers through his pupils Maurice Ravel (1875-1937) and Nadia Boulanger (1887-1979)

4. The Later Tradition
  - a) Impressionism
    - 1: first applied to a school of French painting that flourished from about 1880 to the end of the century - chief representative was Claude Monet (1840-1926)
    - 2: music aimed to evoke moods and sensuous impressions mainly through harmony and tone color
      - i- did not seek to express deeply felt emotion or tell a story
      - ii- rather to evoke a mood, a fleeting sentiment, an atmosphere
      - iii- each chord was conceived as a sonorous unit in a phrase whose structure was determined more by melodic shape or color value
    - 3: relied on allusion and understatement - the antithesis of the forthright, energetic, deep expressions of the Romantics
    - 4: composers for whom impressionism had a more conspicuous or lasting effect
      - i- Charles Martin Loeffler (1861-1935) - American
      - ii- Ernes Bloch (1880-1959) - Swiss-American
      - iii- Charles Griffes (1884-1920) - American
      - iv- Karol Szymanowski (1882-1937) - Polish
      - v- Arnold Bax (1883-1935) - English
      - vi- Ottorino Respighi (1879-1936) - Italian
      - vii- Franz Schreker (1878-1934) - Austrian
  - b) Claude Debussy (1862-1918)
    - 1: one of the most potent influences on the course of 20th century music
    - 2: Impressionism was one aspect of his style - often over emphasised
    - 3: early influences on his style
      - i-

- i- immediate background included Franck, Saint-Saëns, Emmanuel Chabrier (1841-1894) as well comtemporary French painters and poets who impacted his thinking
- ii- admired Wagner but was coupled with revulsion against his bombastic rhetoric
- 4: like the impressionistic painters he was fascinated with atmosphere, color, & light
- 5: changes that Debussy introduced in harmonic and orchestral usage made him one of the seminal forces in the history of music
- c) Erik Satie (1866-1925) - sprearheaded a movement that was anti-impressionist though not altogether anti-Debussy
- d) Maurice Ravel (1875-1937)
  - 1: adopted some impressionist techniques but was more attracted to clean melodic contours, distinct rhythms, and firm structures - his harmony is functional
  - 2: a partiality for Classic Forms
- 5. Other Composers
  - a) Paul Dukas (1865-1935) - in the Franck-d'Indy line
  - b) Florent Schmitt (1870-1958) - the one French composer of this period who shows some kinship with the German late Romantics
  - c) Albert Roussel (1869-1937) - his later works show the then current trend toward neo-Classicism

- E. Italian Opera
  - 1. Verismo in Italian opera
    - a) literally "truthism" it is sometimes translated as "realism" or "naturalism"
    - b) the librettos present everyday people in familiar situations acting violently under the impulse of primitive emotions
    - c) short-lived, verism had some parallels or repercussions in France & Germany
  - 2. Composers
    - a) Pietro Mascagni (1863-1945) - Cavalleria rusticana, 1890
    - b) Ruggero Lioncavallo (1858-1919) - I Pagliacci, 1892
    - c) Giacomo Puccini (1858-1924) - only some of his operas fall into this category - Tosca, 1900; Il Tabarro, 1918

II. The European Mainstream in the Twentieth Century

- A. Introduction
  - 1. Political/Historical background after WW I
    - a) Britain & France sustained enormous losses in human life & material resources
    - b) The United States had a financial boom following the war but the Great Depression soon followed in 1929
    - c) The period of peace (1918-1939) following the war was marked by increasing international tensions
  - 2. Music developments after WW I
    - a) marked by bold innovation - the seeds sown in the earlier period
      - 1:

- 1: Arnold Schoenberg (1874-1951) - gave up the major-minor system of relationships (tonality)
- 2: equally important was the tendency to suppress the goal directed harmonic progressions that had provided continuity and formal organization for more than two centuries
- b) non-western musics and the traditional folk music of Eastern Europe offered composers resources free of such familiar constraints as fixed meters and conventional tonal relationships
- c) gap widened between the "new music" and the responsiveness of listeners
- d) censorship in Russia & Germany - beginning in the 1930's - sought to "protect" the public from the new music
- 3. Music developments after WW II
  - a) 1949-1956: the active practice of dictated ideological directions imposed on music in the Stalinist period
  - b) 1950's & 60's: further widening of the gulf between the concert going public and the output of the avant-garde composers
    - 1: Aleatoric music - which left much of the pitch & rhythmic content to chance
    - 2: Serial music - highly organized on an intellectual level but seemingly chaotic on the audible surface
  - c) 1970's & 80's: musical languages to try and reach a wider audience
    - 1: reintroduced styles of the past or adopted a neo-Romantic idiom
    - 2: Minimalism - small amount of musical material is repeated many times and undergoes slow processes of change
      - i- evolved from a branch of the avant-garde
      - ii- began to incorporate African drumming, Asian music, and other influences
    - 3: seeking to communicate directly with audiences through the use of familiar musical idioms and gestures drawn from the entire range of music history, musics of the world, popular styles - mixed or blended in unprecedented ways
- 4. Technology - recordings, radio & television spawned an unparalleled growth in the size of the audience for many kinds of music

B. Ethnic Contexts
- 1. Intro
  - a) the distinctive character of the ethnic musics of central & eastern Europe became an important resource for composers in the first half of the century
  - b) recordings led to more complete documentation of ethnic music than had been possible previously
  - c) composers - rather than trying to "smooth the irregularities" and make them fit into art music came to respect their uniqueness and drew inspiration from these idioms to create new styles
- 2. Béla Bartók (1881-1845)
  - a) developed a style that, more intimately that ever before, fused folk elements with highly developed techniques of art music
  - b) combined contrapuntal textures, thematic development, and sensitivity to the purely sonorous value of chords true to the western tradition - blending melodic lines derived or inspired from Eastern European traditional music
  - c)

- ▼ c) in most of his music a primary tonal center recurs - though it may be obscured for long stretches by modal or chromatic means or both
  - 1: works from the 1920's he utilized polytonality - writing simultaneously on two or more harmonic planes
  - 2: but he did not negate tonality
- d) important contributions as an ethnomusicologist
- ▼ 3. Zoltán Kodály (1882-1967)
  - a) Hungarian
  - b) more narrowly national & less thoroghgoing than Bartók
  - c) most pervasive influence has been in education with the Kodály system
- ▼ C. Soviet Orbit
  - 1. the music of the former Soviet republics betray national influences which were officially encouraged - but several leading composers cultivated international styles
  - ▼ 2. Sergey Prokoviev (1891-1953)
    - a) lived outside Russia from 1918-1934 then resettled in Russia
    - b) charged with "formalism" meaning that the music did not celebrate the revolutionary ideology and it heroes nor reflect the working-class experience through an accessible "socialist realism"
  - 3. Dmitri Shostakovich (1960-1975) - spent entire career within the soviet system breaking upon the international musical scene at the age of 19 with his First Symphony in 1926
  - ▼ 4. Post-Soviet Music
    - a) state control was relaxed over culture starting in the 1970's
    - b) glasnost (openness) intesified interest in foreign developments and permitted both Russian & Western audiences to become acquainted with Russian composers who had worked quietly for decades
    - c) Alfred Schnittke (1934-1998) - incorporated a "polystylistic" approach incorporating music from the Baroque to the present - as well as popular music
    - d) Sofiz Gubaidulina (b. 1931) - almost all of her works have a spiritual dimension
- ▼ D. England
  - ▼ 1. Vaughan Williams (1872-1958)
    - a) foremost English composer in the first half of the century
    - b) drew inspiration from national sources - English literature, traditional song, hymnody, & earlier English composers such as Purcell & Tallis as well as the European traditions fo Bach, Handel, Debussy, & Ravel
    - c) profoundly national quality of his compositions owes something to quoting or imitating British folk tunes but even more to his assimilation of the "modal" harmony of the Elizabethans
  - 2. Gustav Holst (1874-1934) - influenced not only by the English traditional song but by Hindu mysticism
  - 3. William Walton (1902-1982) - occupied a prominent position in mid 20th century English music
  - 4.

- 4. Benjamin Britten (1913-1976) - the most prolific and best-known English composer of the the mid-20th century and distinguished especially for his choral compositions, songs, and opera
- 5. Michael Tippett (1905-1998) - open to historical, traditional ethnic, & non-Western styles and materials
- ▼ 6. New Music Manchester group
  - a) Alexander Goehr (b. 1932)
  - b) Peter Maxwell Davies (b. 1934)
  - c) Harrison Birtwestle (b. 1934)
- ▼ E. Germany
  - ▼ 1. Harbored the most aggressive nationalism between the two world wars
    - a) Nazis did try to enforce a kind of national purity
    - b) Led to a dissolution of its creative forces - some of its most talented musicians took refuge abroad
  - ▼ 2. Paul Hindemith (1895-1963)
    - a) disturbed by the widening gulf between composers and an increasingly passive public in the late 20's & 30's he began to compose "Gebrauchsmusik" - music for use as opposed the music for its own sake
    - ▼ b) followed a new harmonic method which he called "harmonic fluctuation"
      - 1: fairly consonant chords progress toward combinations containing greater tension & dissonance
      - 2: which are then resolved either suddenly or by slowly moderating the tension until consonance is reached again
  - 3. Carl Orff (1895-1982) - along with Kodály's method and materials he won a following among educators in many countries
  - ▼ 4. Kurt Weill (1900-1950)
    - ▼ a) two careers
      - 1: as an opera composer in Berlin - embracing Gebrauchsmusik
      - 2: as a Broadway composer in New York
- ▼ F. Latin America
  - 1. Heitor Villa-Lobos (1887-1959) - Brazilian, made use of Brazilian rhythms & sonorities
  - 2. Silvestre Revueltas (1898-1940) - Mexican
  - 3. Carlos Chávez (1899-1978)
  - 4. Alberto Ginastera (1916-1983) - Argentinian
- ▼ G. Neo-Classicism in France
  - ▼ 1. Neo-Classicism represented a broad movement from the 1910's into the 1950's
    - a) composers revived, imitated, or evoked the styles, genres, and forms of pre-Romantic music, especially of what we now call the Baroque & Classic
    - b) many mid-20th century works hark back to earlier procedures - but in less obvious ways
    - ▼ c) composers tried to absorb the more experimental elements from the previous decades while maintaining continuity with tradition
      - ▼ 1:

- ▼ 1: held to some recognizably familiar features of the past
  - i- tonal centers - defined or alluded to
  - ii- melodic shape
  - iii- goal oriented movement of musical ideas
- 2: while incorporating fresh & unfamiliar elements
- 2. Arthur Honegger (1892-1955) - excelled in music of dynamic action and graphic gesture
- 3. Darius Milhaud (1892-1974) - often employed polytonality
- 4. Francis Poulec (1899-1963)
- ▼ H. Igor Stravinsky (1882-1971)
  - 1. participated in the most significant musical developments of the firs half of the 20 century - giving impetus to some of these developments
  - ▼ 2. Early Works
    - a) The Firebird - from the Russian nationalist tradition
    - ▼ b) Petruska
      - 1: containing many stylistic ingredients that remain identified with Stravinsky
      - 2: Petruska chord - with polytonal effect, through the use of the octatonic scale
    - ▼ c) Le Sacre
      - 1: stuck many listeners as the culmination of primitivism
      - 2: novel not only in the rhythms, but even more in the previously unheard orchestral effects
  - ▼ 3. His Neo-Classicism
    - a) with The Rake's Progress" in 1951 he adopted a neo-classic approach
    - b) refers to his prefernce for balance, coolness, objectivity, and absolute (as opposed to program) music
  - ▼ 4. Choral literature
    - a) Oedipus rex (1927)
    - b) Symphony of the Psalms (1930) - utilizing "pandiatonicism"
- ▼ **III. Atonality, Serialism, & recent developments in 20th Century Europe**
  - ▼ A. Arnold Schoenberg (1874-1951) and his followers
    - ▼ 1. Atonality
      - ▼ a) the twelve tone system he devised springs from late German Romanticism - around 1908 he moved from a chromatic approach centered on a keynote to atonality
        - 1: much late Romantic music - especially in Germany had been tending toward atonality
        - 2: chromatic melody lines & chord progressions - ie. Wagner - had resulted in passages lacking a perceived tonal center
      - ▼ b) Atonal refers to music not based on the harmonic & melodic relationships revolving around a key center
        - 1: note the term in not applied to "serial music" - music built on the 12 Tone Row
        - ▼ 2: from 1908-1923 he composed atonal music - based upon "composing with the tones of a motive" with each motive have three or more pitches
          - i-

- i- theorists later developed the concept of "pitch-class set" to describe the collection of notes from which melodies or harmonies were formed
- ii- arranged the notes in normal order, inverted, reverse, or in transposition
- iii- holding to the set, gave the music a consistent sound
- c) after 1923 he wrote music based upon the 12 Tone Row - which need not be atonal and may observe a tonal center
- 2. Expressionism
  - a) Schoenberg & his pupil Alban Berg (1885-1935) were the chief exponents
  - b) like Impressionism, Expressionism is a term first used to describe painting
    - 1: seeking to represent inner experience - as opposed the Impressionisms aim to represent objects of the external world at a given moment
    - 2: dealt with the emotional life of the modern person - isolated, helpless in the grip of poorly understood forces, prey to inner conflict, tension, anxiety, fear, and all the elemental irrational drives of the subconscious
    - 3: grew out of the subjectivity of Romanticism
    - 4: Berg's opera "Wozzeck" is an outstanding example
- 3. Twelve Tone Method (dodecaphonic)
  - a) as formulated by Schoenberg, it was a "method of composing with twelve tones that are related only to one another"
    - 1: basis for each compostition is a row or series consisting of the twelve tones or pitch classes of the octave arranged in the order the composer chooses
    - 2: the tones may be used both successively (as melody) and simultaneously (as harmony or counterpoint)
      - i- in any octave
      - ii- any desired rhythm
    - 3: the row may be used in its prime form (original) but also intervalically inverted form, in retrograde order (backward), or retrograde inverted form - and in transpositions of any of the four forms
  - b) the composer exhausts all twelve pitches of the series before going on to use the series in any of its forms again
    - 1: ultimately, it is intervals that count, not pitches
    - 2: the unifying force between pitches (and the composition) is a basic set of intervals and the motives created out of them
      - i- often broken into segments of three to six pitches
      - ii- these used to create melodic motives & chords
  - c) method may strike one as mechanical but the sensitivity and taste of the composer governs choice from many possibilities
- B. Alban Berg (1885-1935)
  - 1. a pupil of Schoenberg
  - 2. invested the 12 Tone technique with a warmth of feeling that gives it more immediate impact than it had in the hands of other 12 Tone composers
- C. Anton Webern (1883-1945)
  - 1. a pupil of Schoenberg personifies the cool, constructive side of Schoenberg's method
  - 2. passed through the stages of late Romantic chromaticism, free atonality
  - 3.

▼3. also used "pointillism"
  - a) spare, open texture, with numerous rests in all the parts, making every single note count
  - b) music emerges as a succession of tiny points or wisps of sound
- 4. while his output was small and he received little acclaim during his life time, his work grew in recognition after WW II and launched important new developments in Italy, Germany, France, & the United States

▼D. After 1950
  ▼1. Background
    - a) 1st half of the century witnessed the progressive breadup of the tonal harmonic system that had prevailed for the preceding 200 years (Bach thru R. Strauss)
    ▼b) Schoenberg with his 12 Tone System introduced a new conception of musical structure
      - 1: with his "emancipation of dissonance" in effect abolished the traditional distinction between consonance & dissonance
      - 2: Stravinsky arrived in the 1950's with his own accommodation to the 12 Tone System
    ▼c) Darmstadt group - a group of young composers stimulated by Webern - centered around the "holiday courses for new music" at Darmstadt - started immediately after the end of the war in 1946
      - 1: inspired experiments by composers in other countries including Eastern Europe
      - 2: but there was no one defined "common practice", no one allegiance to a consistant body of principles
  ▼2. Serialism
    ▼a) even before 1950, composers applied the principle of Schoenberg's tone rows to musical elements or parameters other than pitch - in "total serialism"
      - 1: if twelve tones could be serialized so could duration, texture, intensity, and timbre
      - 2: the relationships had to be worked out in a way that made sense musically, not merely mathematically
      - 3: the listener hears only successive, unrepeated, and unpredictable musical "events"
      - 4: the rigidity of total serialism soon relaxed
    - b) Pierre Boulez (b.1925) - fused the pointillist style and serial method with sensitive musical realization of text in his Le Marteau sans maitre
  ▼3. Olivier Messiaen (1908-1992)
    - a) his pupils include Boulez, Stockhausen, Luigi Nono (b. 1924), & Ton de Leeuw (b. 1926)
    - b) experimented with assigning each pitch a duration, dynamic level, and articulation, to be used each time that pitch occurred

▼E. Recent Developments
  ▼1. New Timbres
    ▼a) post Webern music produced a large number of unaccustomed sounds
      ▼1: Earlier "new sounds"
        - i- piano "tone clusters" of Henry Cowell (1897-1965)
          ii-

- ii- "prepared piano" of John Cage (1912-1993)
  - ▼ 2: Now
    - i- unfamiliar sounds produced by new uses of conventional instruments
    - ii- dense chromatic clusters or "bands" of sound for strings or voices were used by Iannis Xenakis (b.1922), Krzysztof Penderecki (b.1933), Luigi Nono (1924-1990)
    - iii- introduction of spoken & whispered sounds by vocalists and instrumentalists
    - iv- new instruments such as the vibraphone and the Ondes Martenot appeared in the orchestra
    - v- the percussion section was greatly expanded including instruments from Africa & Asia
  - ▼ 3: Edgard Varese (1883-1965) wrote music in which timbre played a most important role
    - i- sounds as such were the essential structural components of music
    - ii- more basic than melody, harmony, or rhythm

▼ 2. Electronic Resources
  - ▼ a) Musique Concrete (late 1940's)
    - 1: raw material consisted of recorded musical or natural sounds that were transformed in various ways by mechanical and electronic means
    - 2: then assembled on tape to be played back
    - 3: next step was electronically generated sounds
  - ▼ b) this new medium free composers from depending upon performers
    - 1: in the electronic studio every detail could be calculated and recorded
    - 2: whole new realm of sounds not producible by "natural means" became available

▼ 3. New Technology
  - a) by 1980's electronic keyboards combined with computers made synthesized music accessible outside the large complexes of the 50's & 60's
  - b) combined with the MIDI protocol definition and control of all parameters of pitch, timbre, dynamics, and rhythm could be directly translated into music production

▼ 4. Influence of Electronic Music
  - a) electronic & synthesized music has not superseded live music but did stimulate the invention of new sound effects obtainable from voices and conventional instruments
  - ▼ b) stimulated the experiment with spatial effects - the dispersing of the various sound sources throughout the concert hall - to manipulate space as an additional dimension of music
    - 1: not a new discovery - the spatial effects of multiple choirs and instrumental ensembles of the 16th century in St. Marks in Venice
    - 2: the use of space was more calculated and inventive - thus direction & location in space became a factor in the overall work

▼ 5. The Pitch Continuum
  - a) from at least the end of the 17th century, Western music generally utilized a set of 12 - more or less - equidistant semitones dividing the space of an octave
  - ▼ b)

- ▼ b) by mid 20th century, distinct pitches and intervals (including the octave itself) could be supplemented by a continuum
  - 1: an unbroken range of sound from the lowest to the highest audible frequencies
  - 2: without distinguishing separate tones of fixed pitch
- c) related to this is the use of complex or unpitched non-musical sounds - from whatever source - in musical compositions
- ▼ d) Threnody for the Victims of Hiroshima (Krzysztof Penderecki b. 1933)
  - 1: players may choose pitches relative to the instruments range (highest or lowest) rather than specific notes
  - 2: when particular pitches are called for they may progress by quarter tones or multiples of these
  - 3: string instruments may bow behind the tail piece or arpeggiate the four strings at that location
  - 4: strings can bow on the tailpiece or strike the sounding board
  - 5: different groups of instruments can be assigned narrow or wide pitchbands which can vary over time
  - 6: the interval of time is measure not by note value but clock time
- ▼ 6. Indeterminacy (John Cage's term)
  - ▼ a) covers a wide range of options that allows the composer to leave certain aspects of the music unspecified - from improvisation within a fixed framework to situations where the composer gives only the minimum of directions to the performer
    - 1: did not originate as had in the past by conventional choice such as to sing or play a melodic line or the impreciseness of notation
    - ▼ 2: rather the degree of control - or determinacy - and freedom - or indeterminacy may be programmed for each compostion
      - i- may be indeterminate sections within a composition fixed by the score
      - ii- or a distinct series of musical events leaving their succession partly or wholly unspecified
      - iii- choice can be guided by reactions to others in the group, members of the audience, devices to produce an apparently chance or random order
  - ▼ b) the consequence of this is that no two performances are identical - not a matter of just differing interpretations but substantial differences in content and order of presentation
    - 1: a recording of such a work would only capture one particular performance
    - 2: in effect, a composition does not exist as such, but only as a performance or the sum of possible performances
  - ▼ c) not to be confused with "chance" or "aleatory" music in which the composer (in some cases the performer) uses chance operations - rolling a dice, flipping coins, random instruction cards, etc. - to determine certain aspects of the music
    - 1: becomes determined by chance
    - 2: since "determined" it is not indeterminacy
  - ▼ d) Karlheinz Stockhausen (b. 1928)
    - 1: worked most consistently with indeterminacy
    - ▼ 2: Quotation Music
      - i-

- i- in corporated fragments of other works to provide reactions to create indeterminacy in performance
- ii- in his words "not to interpret, but to hear familiar, old, preformed musical material with new ears, to penetrate and transform it with musical consciousness of today"
- iii- Composers - Peter Maxwell Davies, Hans Werner Henze, Witold Lutoslawski, George Rochberg, Lukas Foss, & Ellen Taaffe
- e) one by product of indeterminacy was new kinds of notation - from fragments of conventional notes to purely graphical representations