Version 1.9

READER FOR MUSIC 110

WITH

JIM MOOY

OR

ERIC HEIDNER

This reader is available for free download at:
http://music.sbcc.edu/mus/mus110

Table of Contents

Introduction 5

Unit 1: Elements of Sound and Music 2
Chapter 1: Sound 3
Chapter 2: Timbre 3
Chapter 3: Melody 4
Chapter 4: Rhythm 6
Chapter 5: Tempo 7
Chapter 6: Tonal Systems 10
Chapter 7: Scales 12
Chapter 8: Harmony 13
Chapter 9: Texture 14
Chapter 10: Counterpoint 15
Chapter 11: Dynamics 15
Chapter 12: Form 16
Chapter 13: Historical Periods 17

Unit 2: Musical Instruments, Ensembles, and Societal Roles 18
Chapter 14: Instruments, A World View 18
Chapter 15: Human Voice as Instrument 21
Chapter 16: Western Categories of Instruments 23
Chapter 17: Ensembles 25
Chapter 18: Composer, Performer, Audience 29
Social Setting and Performance Rules 30

Unit 3: European Art Music 32
Chapter 19: Middle Ages (ca. 476 - 1450) 32
Sacred Music in the Middle Ages 36
Hildegard of Bingen (c. 1098 - 1179) 36
Notre Dame School (c. 1150 - 1250) 37
Secular Music of the Middle Ages 38
Machaut, Guillaume de (c. 1300 - 1377) 38
Chapter 20: Renaissance (ca. 1450–1600) 39
Josquin des Prez (c. 1450–1521) 42
Palestrina, Giovanni Pierluigi de (c. 1525 - 1594) 43
Dance Music of the Renaissance 44
Susato, Tielman (c. 1500-1564) 44
The Italian Madrigal 45
Arcadelt, Jacques (c. 1505 - 1568) 45
The English Madrigalists 46
Farmer, John (c. 1570 - 1601) 46
Chapter 21: Baroque (ca. 1600-1750) 47
The Beginnings of *Opera* 50
Monteverdi, Claudio (1567-1643) 51
Purcell, Henry (1659-1695) 53
Bach, Johann Sebastian (1685–1750) 53
Handel, George Frideric (1685–1759) 56
The Baroque Dance Suite 58
The Baroque Concerto 58

Vivaldi, Antonio (1678–1741) 59
Mouret, Jean-Joseph (1682-1738) 60
The Rococo 61
Chapter 22: Classical Enlightenment (ca. 1750 - 1825) 62
Absolute Music and the Multi-Movement Cycle 64
The Classical Symphony, String Quartet, & Others 67
Mozart, Wolfgang Amadeus (1756–1791) 69
Haydn, Franz Joseph (1732–1809) 71
Beethoven, Ludwig Van (1770–1827) 72
Chapter 23: Romantic (ca. 1820 – 1900) 75
Schubert, Franz (1797–1828) 78
Schumann, Robert (1810–1856) 79
Schumann, Clara Wieck (1819-1896) 80
The Short, Lyric Piano Piece 82
Chopin, Frederic (1810–1849) 83
Mendelssohn, Felix (1809-1847) 84
The Rise of Program Music 85
Berlioz, Hector (1803-1869) 85
Nationalism in Nineteenth-Century Music 89
Smetana, Bedřich (1824-1884) 90
Romantic Symphony 91
Dvorak, Antonin (1841–1904) 91
Brahms, Johannes (1833-1897) 92
Nineteenth-Century Opera 93
Verdi, Giuseppe (1813–1901) 94
Wagner, Richard (1813-1883) 95
Puccini, Giacomo (1858–1924) 96
Tchaikovsky, Pyotr Ilyich (1840-1893) 97
Chapter 24: Post-Romanticism and Impressionism 99
Debussy, Claude (1862-1918) 99
Chapter 25: European and American Art Music: Modern Era (ca. 1900 - Present) 101
Stravinsky, Igor (1882–1971) 106
Schoenberg, Arnold (1874–1951) 107
Nationalism in Twentieth-Century Music 110
Bartok, Bela (1881–1945) 111
Orff, Carl (1895-1982) 114
The Development of American Art Music 116
Sousa, John Philip (1854–1932) 116
Ives, Charles (1874–1954) 117
Still, William Grant (1895–1978) 117
Copland, Aaron (1900–1990) 118
Chavez, Carlos (1899-1978) 119
Chapter 26: Jazz America's Indigenous Art Form 120
Joplin, Scott (1868–1917) 121
Armstrong, Louis (1901–1971) 122
Holiday, Billie (1915-1959) 124
Ellington, Edward Kennedy "Duke" (1899–1974) 124
Gershwin, George (1898–1937) 126
Chapter 27: Late 20th Century 128
Bernstein, Leonard (1918–1990) 128
Cage, John (1912–1992) 129
Cheng, Bright (b.1955) 131
Adams, John (b.1947) 132

Williams, John (b.1932) 132
Appendix 1: Glossary **134**
Appendix 2: Listening Examples **142**
Attributions **150**
About Connexions **153**

MUSIC: ITS LANGUAGE, HISTORY, AND CULTURE

A Reader for Music 110

Authors

- RAY ALLEN
- DOUGLAS COHEN
- NANCY HAGER
- JEFFREY TAYLOR

Contributing Authors

- JOHN CLARK
- ERIC HEIDNER
- JAMES MOOY
- ROBERT BRUCE SHERRANE

Edited by

- JAMES MOOY

The editor wishes to thank Robert Bruce Sherrane, Librarian and On-Air Host at Classical 88.7 KCME in Colorado Springs, for allowing use of portions of his website *Music History 102: a Guide to Western Composers and their music*, in this publication.

Copyright

- Copyright © 2006, 2007, 2008, 2014 by the Conservatory of Music at Brooklyn College of the City University of New York.
- Original text by Ray Allen, Douglas Cohen, Nancy Hager, and Jeffrey Taylor with contributions by Marc Thorman.
- Cover art and design by Lisa Panazzolo
- Photos by John Ricasoli
- ISBN:
- Music: Its Language, History and Culture by the Conservatory of Music at Brooklyn College of the City University of New York is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.
- To view a copy of this license, visit http://creativecommons.org/licenses/by-sa/4.0/deed.en_US.
- Permissions beyond the scope of this license may be available at http://www.music1300.info/reader

Introduction



Welcome to Music 110, Music History and Appreciation. The course has a number of interrelated objectives:

- To introduce you to works representative of a variety of music traditions. These include the repertoires of Western Europe from the Middle Ages through the present, and of the United States, including art music, jazz, and musical theater.
- To enable you to speak and write about the features of the music you study, employing vocabulary and concepts of melody, rhythm, harmony, texture, timbre, and form used by musicians.
- To explore with you the historic, social, and cultural contexts and the role of class, ethnicity, and gender in the creation and performance of music, including practices of improvisation and the implications of oral and notated transmission.
- To acquaint you with the sources of musical sounds; instruments and voices from different cultures; electronically generated sounds; basic principles that determine pitch and timbre.
- To examine the influence of technology, mass media, globalization, and transnational currents on the music of today.

The chapters in this reader contain definitions and explanations of musical terms and concepts, short essays on subjects related to music as a creative performing art, biographical sketches of major figures in music, and historical and cultural background information on music from different periods and places.

Unit 1: Elements of Sound and Music



Making music has been an activity of human beings, both as individuals and with others, for thousands of years. Written texts, pictorial representations, and folklore sources provide evidence that people from all over the globe and from the beginnings of recorded history have created and performed music for religious rituals, civil ceremonies, social functions, story telling, and self-expression. Some of the terminology, concepts, and vocabulary used by musicians in writing and talking about the many types of music you will be studying are discussed in this section on elements of sound and music.

Chapter 1: Sound

From the perspective of a musician, anything that is capable of producing sound is a potential instrument for musical exploitation. What we perceive as sound are vibrations (sound waves) traveling through a medium (usually air) that are captured by the ear and converted into electrochemical signals that are sent to the brain to be processed.

Since sound is a wave, it has all of the properties attributed to any wave, and these attributes are the four elements that define any and all sounds. They are the frequency, amplitude, waveform and duration, or in musical terms, **pitch**, **dynamic**, **timbre** (tone color), and **duration**. In this course we will be focusing on the musical terms related to sound.

Example 1.1

Element	**Musical Term**	**Definition**
Frequency	Pitch	How high or low
Amplitude	Dynamic	How loud or soft
Waveform	Timbre	Unique tone color of each instrument
Duration	Duration	How long or short

Chapter 2: Timbre

Timbre, also known as the 'tone color,' is the quality of sound that distinguishes one instrument or voice from another. When you hear singing of a healthy trained musician followed by that of a singer suffering from a sore throat, you will undoubtedly notice a difference in their timbre. Perhaps the singer who is ill sounds raspy, thin, or airy, while the healthy singer sounds full, rich and powerful. Differences in timbre also allow us to distinguish a quality instrument from a poorly built instrument of the same type.

Chapter 3: Melody

Pitch refers to the highness or lowness of a musical sound. In terms of the physics of sound, frequency (the number of vibrations per second) determines pitch: the faster a sounding object vibrates, the higher its pitch. The audible range of frequencies for a healthy young adult is from about 20 to 20,000 vibrations per second.

The ability to distinguish pitch varies from person to person, just as different people are better and less capable at distinguishing different colors (light frequency). Those who are especially gifted recognizing specific pitches are said to have "perfect pitch." On the other hand, just as there are those who have difficulty seeing the difference in colors that are near each other in the light spectrum (color-blind), there are people who have trouble identifying pitches that are close to each other. If you consider yourself to be such a "tone-deaf" person, do not fret. The great American composer Charles Ives considered the singing of the tone-deaf caretaker at his church to be some of the most genuine and expressive music he experienced.

When musicians talk about being "in tune" and "out of tune," they are talking about pitch, but more specifically, about the relationship of one pitch to another. In music we often have a succession of pitches, which we call a **melody**, and also play two or more pitches at the same time, which we call **harmony**. In both cases, we are conscious of the mathematical distance between the pitches as they follow each other horizontally (melody) and vertically (harmony). The simpler the mathematical relationship between the two pitches, the more consonant it sounds and the easier it is to hear if the notes are in tune.

Duration refers to the length of time a pitch is sustained. A sound with pitch and duration is considered a musical sound and often referred to as a **tone**. A **melody** is a coherent succession of pitches (notes) that we hear as a unit (popularly called a tune.) We think of a melody as a group of notes in the same way we think of a sentence as a group of words.

There are terms we can use to describe the direction and overall character of a melody. The shape of a melody is known as its **contour.** If the melody gradually rises in pitch we call it an **ascending** melody. If the melody starts at a higher pitch and proceeds to a lower pitch it is known as a **descending** melody. A good example of a descending melody is *Joy to the World*. A **wave** contour would be exhibited by a melody that repeatedly ascends and descends. The *Star Spangled Banner* is a piece that exhibits a wave contour.

The distance between any two pitches is known as an **interval**. Any melody that moves in small, step-wise intervals is said to be a **conjunct** melody. Any melody that moves in wide intervals that skip notes is said to be a **disjunct** melody.

A conjunct melody (narrow intervals) is considered easy to sing, while a disjunct melody (wide intervals) is generally considered difficult to sing. Try playing a few keys on the piano that are next to each other and then singing what you played. These are narrow intervals with a conjunct motion. Now try alternating low and high notes on the piano and attempting to sing what you played. These are wide intervals with a disjunct motion. You will find that the disjunct melody is much more difficult to sing.

Range refers to the distance from the lowest note to the highest note of a melody. A melody with a wide range such as the *Star Spangled Banner* is considered more difficult to sing than the narrow range of *Mary had a Little Lamb*.

A musical **phrase** is analogous to a written phrase; it is a unit of meaning within a larger structure. The way that a musician interprets a musical phrase is analogous to the manner in which a great actor interprets a Shakespearian Sonnet. A skilled actor is able to deliver the same words in many different ways, conveying multiple meanings and eliciting different emotions from the audience. Performing music is no different; a skilled musician can emphasize or change the character of certain notes to elicit the exact same range of emotions from their audience.

A **countermelody** is a secondary melody written to accompany the main melody.

By its very nature, melody cannot be separated from rhythm since it is constructed from musical tones that have two fundamental qualities, pitch and duration.

Chapter 4: Rhythm

Rhythm is how the melody, or any musical sound, moves through time. In many contemporary styles of music, the rhythm is the first thing that grabs the listener's attention. The basic unit of rhythm is called the **beat**; it is most often heard as a regular pulsation. Most music contains both accented beats (strong) and unaccented beats (weak). It is the relationship between strong and weak beats that help us organize rhythm into patterns. We call these patterns of strong and weak beats **meter**. When we write music on the page (musical notation) we organize these repeating meter patterns into groups called **measures**. Most dance music today has a repeating pattern of one strong beat and three weaker beats. This music has four beats in a measure and is considered to be a **quadruple meter** (typically called 4/4 time or common time.) Thankfully, not all music is in quadruple meter. The most common alternatives are **duple meter** which has one strong beat and one weak beat (march or polka), and **triple meter** which has one strong beat and two weak beats (waltz or minuet). The first beat of any measure is called the **downbeat** and it is traditionally stronger than the other beats.

By displacing the strong and weak beats in a measure, we achieve a different kind of sound. This is known as **syncopation**: the deliberate upsetting of the normal pattern of accentuation. Entire genres of music are dependent on syncopation to sound correct. Common examples of syncopation can be found in a gospel choir that claps on beats 2 and 4, a Reggae guitarist that plays in between the beats, or a rock-and-roll drummer that hits the snare drum on beats 2 and 4. Some types of music employ **polyrhythm**, the simultaneous use of two or more rhythmic patterns. Another way to achieve an interesting rhythmic effect is by using additive meter. **Additive meter** is achieved by grouping smaller meter patterns into larger ones. An example would be to take a triple meter measure and one duple meter measure to produce a single meter with five beats.

Some of the earliest music we will study in this course is **non-metric**. An example would be Medieval Gregorian chant, which does not contain strong or weak beats.

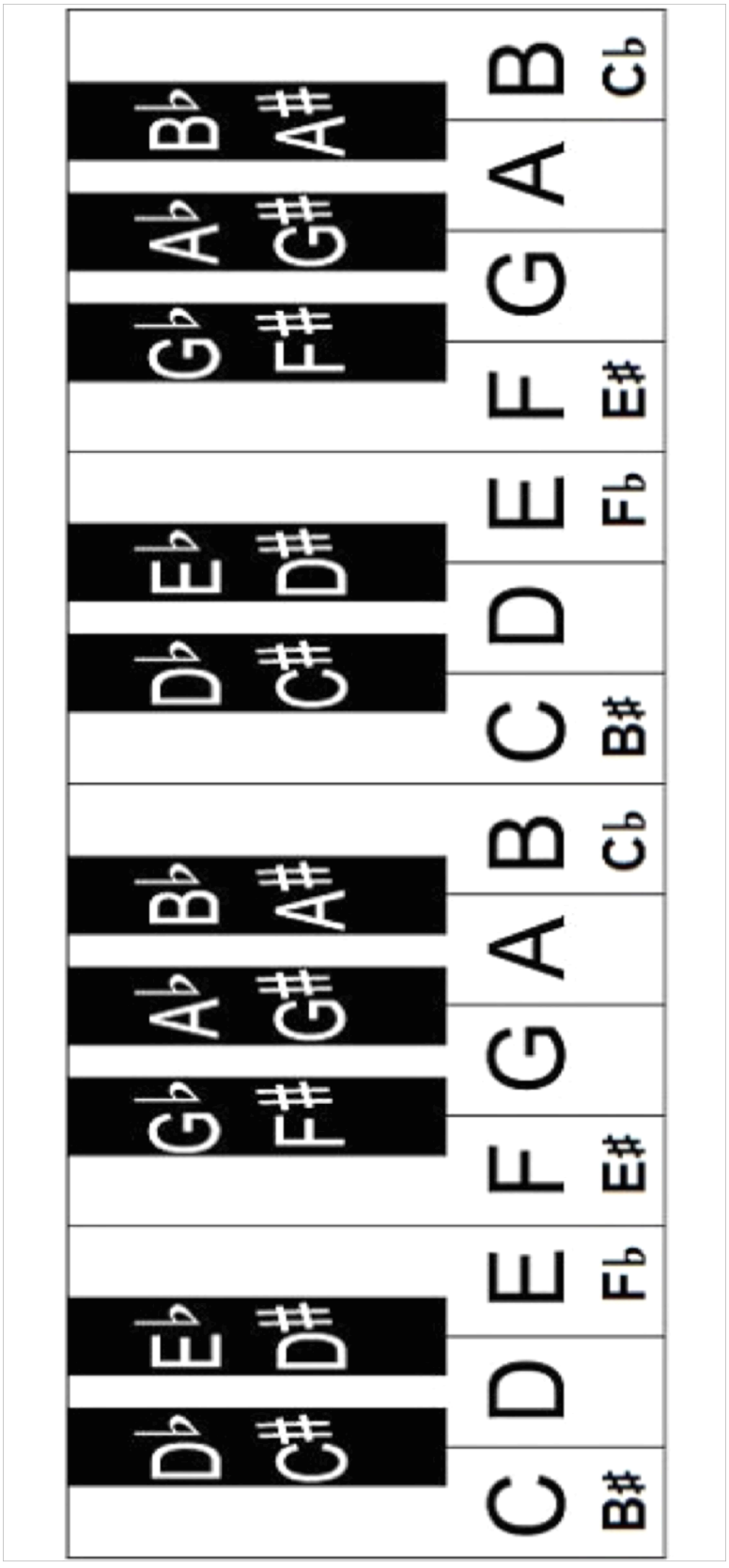
Chapter 5: Tempo

The rate of the beat is known as the **tempo**. Today we can easily calculate an exact number of beats per minute (BPM) by looking at a watch or clock. There are 60 seconds in a minute so it is quite easy to determine a tempo of 60 BPM by clapping your hands each time the second hand moves on the clock. Before the invention of inexpensive metronomes, however, everyday terms were used to described tempo.

In music notation, tempi are often written in the native language of the composer. The most common language used however, is Italian. Common tempi are:

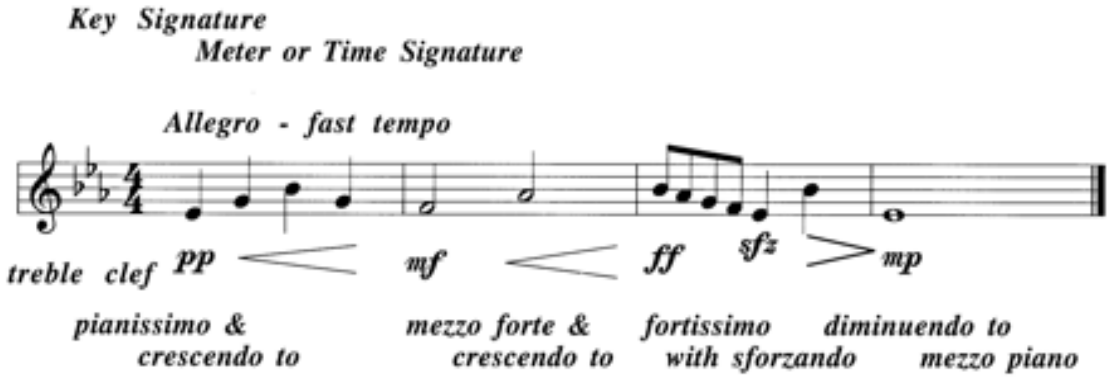
Grave – very slow tempo
Adagio – slow tempo
Andante – moderate walking tempo
Allegro – fast tempo
Presto – very fast tempo

(This page intentionally left blank)


C D E F G A B C
B♯ D♭ C♯ D E♭ D♯ E F♭ E♯ F G♭ F♯ G A♭ G♯ A B♭ A♯ B C♭

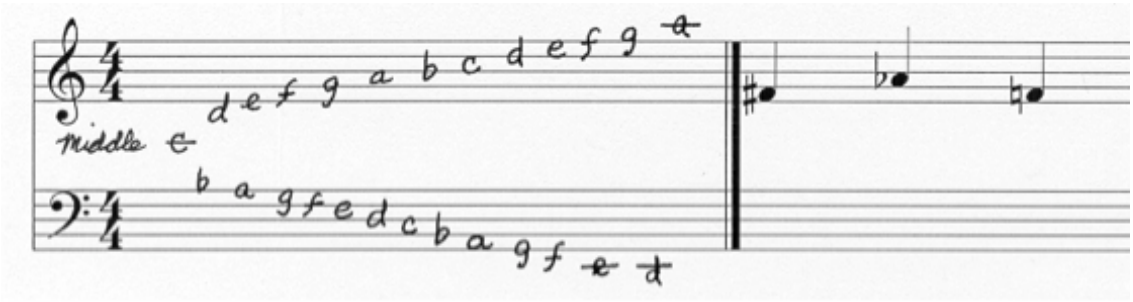
Chapter 6: Tonal Systems

Staff - The five horizontal lines are called the **staff**. On the far left side of the staff is a symbol called a treble clef.

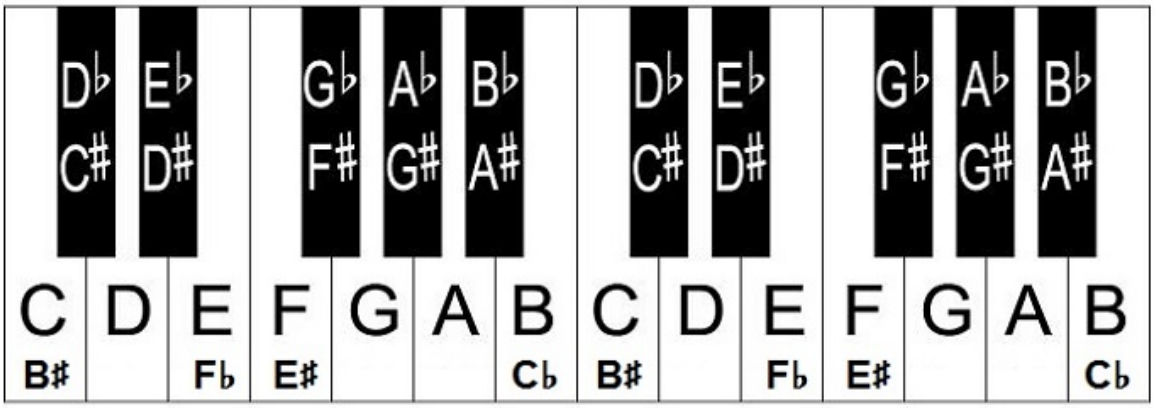


Example 1.2

The most common clefs are treble clef and bass clef, as shown in the grand staff below (example 1.3). As you can see, the higher pitches are written on the treble clef staff and the lower pitches on the bass clef staff. The **musical alphabet** only includes the seven letters, A through G, with each line and space of both clefs assigned a letter name. The lines and spaces of the treble and bass clefs have different names.



Example 1.3



Example 1.4

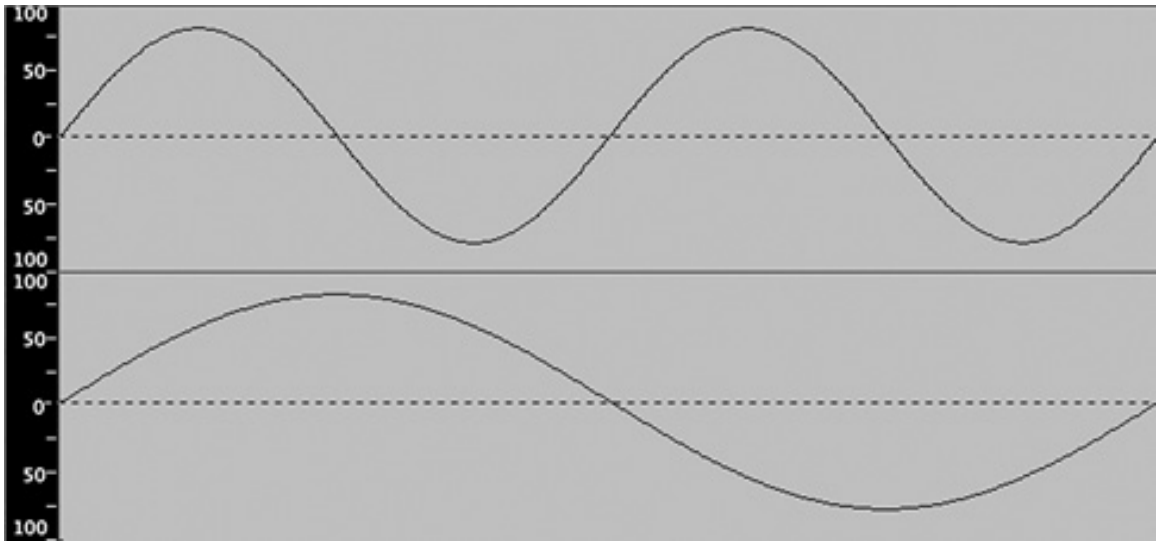
Now look at the piano keyboard (example 1.4). There are 12 keys arranged in a pattern that repeats. You will notice that the black keys alternate between groups of two and groups of three. Notice also that the white keys have continuous letter names from A to G. Determining note names is easy if you can find the C key and then recite the alphabet forward or backward. The C key on the keyboard can be found just below any group of two black keys.

Intervals are easy to observe using a piano keyboard. A **half step** is the smallest interval or distance in Western music. On the piano keyboard a half step interval is any two adjacent keys regardless of color. A half step above C is C#.

A **whole step** is a distance equal to two half steps. On the piano keyboard a whole step interval is any two keys with another key in between. A whole step is the distance from a C to D.

Now refer back to example 1.3. At the end of the staff you will see three notes with symbols called accidentals in front of each note. The first accidental is called a sharp. A **sharp** is a musical symbol (#) that raises a note by a half step (1/2 step higher). The second note is preceded by a flat. A **flat** is a musical symbol (b) that lowers a note by a half step (1/2 step lower). The third accidental is called a **natural**, which cancels a previous sharp or flat.

An **octave** is the interval from any note to the next note of the same name (up or down). The octave is the simplest relationship of one pitch to another. The ratio between notes an octave apart is 2:1. If we have a note vibrating at 400 Hz, the pitch an octave higher vibrates at 800 Hz (2 x 400 Hz). The pitch an octave lower than 400 Hz has a frequency of 200 Hz (400 Hz / 2). The octave is so fundamental that we give two pitches an octave apart the same letter name.



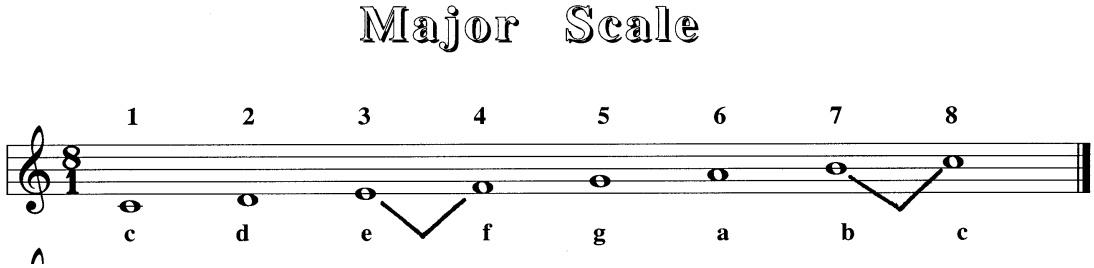
Example 1.5: Two sound waves one octave apart. The bottom is 1/400th of a second of a sine wave vibrating at 400 Hz.

Chapter 7: Scales

A **Scale** is a succession of ascending or descending pitches. There are many different types of scales. A **chromatic scale** is a scale composed entirely of half steps. So if you start on any key of the piano and continuously play the individual adjacent notes to the right, you are playing an ascending chromatic scale.

A **pentatonic scale** is a five-note scale used is some African, Asian, Native American music and even contemporary pop music. Pentatonic scales can differ from one another since each can be made from unique notes to form scales with their own musical signature.

By far the most common type of scales used in Western art music are major and minor scales. The position of the whole and half steps in the ascending ladder of tones determines the *mode* of the scale. A **major scale** is a set of 7 different notes that have a cheerful, positive sound. A major scale is made up of whole steps and half steps (WWHWWWH). A **minor scale** is a set of 7 different notes that has a serious, or melancholy sound. A minor scale is also made up of whole steps and half steps, but they are arranged differently than in the major scale (WHWWHWW).



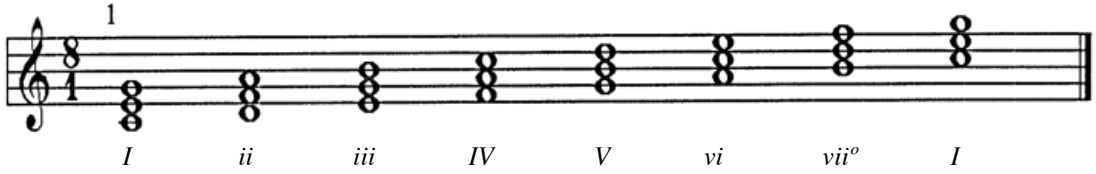
Example 1.6

The starting pitch of a scale is called the **tonic** or **keynote**. The tonic serves as a home base around which other notes revolve and ultimately gravitate. Most melodies end on the tonic of their scale, which functions as a point of arrival. **Key** is the combination of tonic and scale type. Beethoven's Symphony No. 5 is in C minor because its basic musical materials are drawn from the minor scale that starts on the pitch C. More on this in the next section dealing with harmony.

Chapter 8: Harmony

Technically speaking, the presence of any two simultaneous pitches is considered harmony. However, **harmony** is more practically defined as the relationship of chords or simultaneous pitches; it gives context and depth to the melody. Not all music of the world uses harmony, but Western art music certainly relies on it heavily.

A **chord** is produced when there are three or more simultaneous pitches present. In traditional Western harmony, chords are built from scales. A special type of three-note chord built on alternating scale steps is called a **triad**. A tonic triad is built from the 1st (tonic), 3rd, and 5th notes of a scale. Triads can be constructed using any scale degree as a first note (example 1.7).



Example 1.7

The triads in example 1.7 are built from the notes of a C major scale. The roman numerals under each triad are often used by musicians to communicate chord progressions in music. For instance, a blues progression might end with *ii-V-I*. Each chord has a name, with the two most important being the first chord (tonic chord) and the fifth chord (dominant chord). Many pieces of music use the progression from dominant to tonic (*V-I*) to establish a sense of home-base to our ears, called tonality. **Tonality** means that we hear a piece of music in relation to a central tone, called tonic. **Tonic (I) and dominant (V) chords** are the two most important chords in Western music because they define a key. As we learned from our study of scales, **key** is the combination of tonic and scale type. Advanced listeners are able to identify keys of pieces by first hearing the relationship of dominant and tonic chords, establishing a key note, and finally identifying the scale from which the chords were extrapolated. In this course we will listen to pieces of music that include keys in their titles. Handel's *Water Music*, Suite in D major is a suite of music that is built entirely on the notes of a D major scale.

When we establish a point of arrival with chords (typically dominant to tonic), it is known as a cadence. There are many different types of cadences: V-I is known as an authentic cadence, IV-I is known as a plagal cadence, ii-V is a half cadence.

An authentic cadence functions like a period, punctuating the end of a complete musical thought. A half cadence is analogous to a comma, marking a pause or intermediate point of rest within a phrase. The tune *Oh Susanna!* by Stephen Foster, for example, contains four phrases which alternate between half cadences and authentic cadences:

I came from Alabama with a banjo on my knee	(half cadence)
I'm goin' to Lou'siana, my true love for to see	(authentic cadence)
Oh Susanna! Oh don't you cry for me	(half cadence)
For I came from Alabama with a banjo on my knee	(authentic cadence)

Playing the *notes of a chord one at a time* creates an **arpeggio**. In J. S. Bach's *Prelude in C minor* from his Well-Tempered Clavier, Book 1, he arpeggiates the chords to give the harmony a melodic sound.

Before 1700, many pieces of music were composed that did not change keys. By the time the classical era was established, it became common practice to introduce a melody in the tonic key, and then establish a new melody in a new key center. This process of changing from one key to another is called **modulation**. In a skilled composer's hands, modulation is so subtle that the listener does not realize it happens, but it allows the piece to continue without any sense of monotony.

Music, like many other art forms, can establish a sense of tension and release to move us emotionally. **Dissonance** is a combination of tones that creates tension and sounds discordant, unstable, or in need of resolution. Composers resolve this dissonance with a set of tones that sounds pleasing to the ear, known as **consonance.**

Chapter 9: Texture

Like fabric, music has a **texture**, which may be dense or transparent, thick or thin, heavy or light. Musical texture also refers to how many different layers of sound are heard at once, to whether these layers have a primarily melodic or an accompaniment function, and to how the layers relate to each other. A texture of a single, unaccompanied melodic line is called **monophony** from the Greek "*monos*" (single, alone) and "*phone*" (sound). A monophonic texture becomes a **heterophony** when spontaneous variations of two or more performers produce different versions of the same melody at the same time. **Polyphony** is a many-voiced texture, where two or more melodic lines are combined. Another principal textural category is **homophony**, one dominant melody with accompaniment. These classifications are often useful in describing individual works and

repertory groups, but in practice many works and styles do not fall neatly into one category. For example, a common texture in jazz entails some instruments whose interaction would be described as polyphonic and others whose function it is to accompany them.

A subset of texture is **homorhythm**. When music is **homorhythmic**, all the voices (or instruments) perform the same rhythm at the same time.

Chapter 10: Counterpoint

Two important concepts in the analysis and description of musical textures are counterpoint and harmony. **Counterpoint** refers to the movement of simultaneously sounding melodic lines, one against the other. While counterpoint focuses on linear events, *harmony* is concerned with the vertical combination of tones that produces chords and successions of chords.

Contrapuntal devices are used in compositions with polyphonic textures to create additional melodic lines. The most popular contrapuntal device is **imitation**, where the melodic idea is presented in one voice and then restated in another. One type of piece where the imitation lasts the entire length of the work is the **canon**. Sometimes the term **ostinato** is used to describe the repetition of a particular line of music. Pachelbel's *Canon in D* and the introduction to Pink Floyd's *Money* both employ an ostinato bass line. A **round** is the simplest form of a canon where each voice enters in succession with the same melody, which can be repeated endlessly. The song *Row, Row, Row Your Boat* is an example of a round. Another contrapuntal device is the **sequence**, where a melodic idea is continuously restated at higher or lower scale steps.

Chapter 11: Dynamics

Dynamics refer to the relative loudness and softness of sounds. In musical notation, dynamics tell the musician how loudly to play the notes on the page and are always written in Italian, most often as abbreviations below the notes in a staff. Musical expressiveness is greatly enhanced through dynamic contrast. Whether listening to classical music or the latest incarnation of electronic dance music, introductions, breaks, and drops are all enhanced by dynamic contrasts.

Here are the Italian terms, abbreviations, and translations for the most common musical dynamics:

pianissimo - ***pp*** - very soft
piano - ***p*** - soft
mezzo piano - ***mp*** -medium soft
mezzo forte - ***mf*** - medium loud
forte - ***f*** - loud

fortissimo - ***ff*** - very loud
crescendo - growing louder
decrescendo or **diminuendo** - becoming softer

The Western system of musical notation, while somewhat limited in the expression of subtleties of rhythm and pitch, can indicate many simultaneous sounds and has enabled Western composers to create music of greater textural complexity than that of any other musical tradition. Principles or rules of composing multipart, or contrapuntal, music were first formulated during the Middle Ages and have evolved and changed to reflect new musical aesthetics, performance practices, and compositional techniques.

Chapter 12: Form

A **theme** is a complete musical idea that is used as a building block in a large-scale musical form. The way a theme is introduced and developed in the course of a composition is sign of the composer's level of artistic mastery. Themes can be broken down into smaller components called motives. A **motive** is the smallest recognizable melodic or rhythmic element. Beethoven's Symphony No. 5 in C minor is a 75-minute piece based on only four notes! As we will see later in this course, Beethoven was a master at thematic development and motivic unity.

The interaction of such elements as melody, rhythm, texture, and harmony in the unfolding of a musical work produces **form**. Most music conforms to one of the following three basic formal prototypes:

1. sectional, falling into units of repeating and contrasting content,
2. through-composed, usually involving the development and transformation of one or more germinal ideas,
3. a combination of sectional and through-composed.

In addition, four general concepts help in the appreciation of many forms: repetition, contrast, return, and variation. The concept of "return" is especially important, for when listeners hear something familiar (that is, something they heard earlier in a work or performance) the sense of "going home" can be very powerful, whether it takes place in a 45-minute symphony or a four-minute pop song.

To discover how a large-scale piece of music is constructed, we listen for the **repetition** or **contrast** of phrases. Typically the first phrase of music is labeled as *A*. A contrasting phrase of music is labeled *B*. Capital and lowercase letters may be used to distinguish between different levels of formal organization, while symbols for prime (*A´, B´,* etc.) signify restatement of material with some changes. Using this simple method, musicologists are able to determine the form of large-scale compositions.

Binary and ternary are the simplest musical forms and are common in short pieces. **Binary form**, also called *two-part form*, is found in music that begins with a statement and is followed by a contrasting departure **(A-B)**. **Ternary** form is an extension of binary form and features a statement, departure, and restatement **(A-B-A)**.

Variation falls somewhere between repetition and contrast. With **variation,** some aspects of the music are changed, but the original melody is still recognizable. A piece entitled *Theme and Variations* will often state a simple melodic theme followed by repetitions of theme with altered melody, rhythm, or chords.

When a piece of music repeats but the words change, we call its form **strophic**. Pop music frequently falls into this category, but as we will hear, strophic form has been used for hundreds of years.

When we study music of the classical era, form becomes even more important. It is in this era that we see large-scale compositions emerge containing separate sections with their own tempo, key, form, and texture. Known as a **movement** of music, it is a complete, comparatively independent division of a large-scale work. Similar to a chapter in a book, movements of a large composition are often connected by themes, motives, or their variations.

Chapter 13: Historical Periods

Although there are no clear-cut demarcation points, the six main periods in music history are:

Middle Ages (or Medieval) - 476 A.D. to 1450 A.D.
Renaissance – 1450 to 1600
Baroque – 1600 to 1750
Classical – 1750 to 1825
Romantic – 1820 to 1900
Twentieth Century (or Modern) – 1900 to the present.

Unit 2: Musical Instruments, Ensembles, and Societal Roles

- SACRED MUSIC – Music that is religious in nature.
- SECULAR MUSIC – Music that is not religious.
- STYLE = the distinctive features of any piece of music or art – In music style is created through individual treatment of melody, rhythm, harmony, texture, form, dynamics, and tempo. The stylistic elements of a piece are a big part of identifying the piece's genre.
- MEDIUM = the type of group that performs a piece.
- GENRE = Categories of musical repertory.
- ORAL TRANSMISSION = the preservation of music without the aid of written notation.



Chapter 14: Instruments, A World View

Though one could say that the human voice was the first instrument, most cultures have developed other distinctive ways of creating musical sound, from something as simple as two sticks struck together to the most complex pipe organ or synthesizer. Learning about musical instruments can teach you much about a culture's history and aesthetics, and there are a few general questions that are useful to ask, especially if an instrument is unfamiliar.

What material is it made of?

The physical composition of an instrument will often reflect the area in which it was developed; for example, certain types of wood or ceramics could indicate a specific geographical region. In addition, the instrument may be made of materials considered

sacred by its culture, or be decorated in such a way that reflects its significance to the people who play it.

How is sound produced?

As seen below, there are a variety of ways in which an instrument can create sound.

How is the instrument viewed by the culture that created it?

Although in some cultures instruments are simply viewed as objects used in a musical performance, in others instruments are viewed as sacred or as part of a distinctive cultural ritual.

Performance technique

As varied as are the shapes, sizes, and materials of musical instruments throughout the world is the manner in which they are played, whether struck, blown, bowed, shaken, etc. Often one instrument can be played in a variety of ways: For example, a violin can be bowed, plucked, struck, or even strummed like a guitar.

Tone color/timbre

Related to an instrument's physical makeup and performance technique is the quality of its sound: It may be harsh and rough, or smooth and rich. Often an instrument's timbre will bring to mind colors or sensations that are difficult to describe.

Range

An instrument's range has to do with the distance between the lowest note and the highest note it can produce. As with the human voice, many instruments have a particular part of the range that is preferred for its pleasing qualities, and one part of an instrument's range may sound very different from another (for example, the low range of the clarinet has an entirely different timbre than the upper register).

How is the instrument used?

An instrument may be used alone, or gathered with other instruments in ensembles.

Ethnomusicologists named Sachs & Hornbostel have devised a series of categories to classify instruments throughout the world, based on the ways in which they produce sound. Each of these words ends with the suffix "phone," the Greek word for sound. The following are just the most general categories; each can be divided into subcategories, but we won't be worrying about those in this class.

Aerophones:

Sound produced by air. Aerophones use many mechanisms to make the air in the instrument vibrate, thus creating sound waves. If you have ever blown across the top of a soda bottle, you've created an aerophone. Blowing across the bottle's opening splits the air so some goes across the opening and some goes into the bottle, thus creating vibrations. If you fill the bottle partially with water, the sound is higher, because the column of air in the bottle is shorter. In a trumpet, the vibration of air is created by the buzzing of the lips into a mouthpiece. Many instruments also use reeds—small, thin pieces of wood or bamboo—that vibrate as the air passes them, thus creating another distinctive sound.

Chordophones:

Sound produced by strings. Both a rubber band stretched over a shoe box and a violin could be considered chordophones, as sound is produced by the vibration of a chord (or string). As mentioned above, chordophones can be played in a variety of ways: They can be plucked, struck, strummed, or played with a device known as a bow.

Membranophones:

Sound produced by a stretched membrane (plastic, animal skin, fiberglass, etc.). The most familiar membranophones are the nearly infinite varieties of drums found throughout the world.

Idiophones:

Sound produced by the body of the instrument itself. The word "idiophone" comes from the Greek "id" or "self." When you clap your hands together, you are essentially using them as idiophones, as it is the hands themselves that create the sound. Two sticks knocked together could be considered an idiophone, as well as any number of types of bells, where the entire instrument is struck and vibrates. A gourd filled with beads or seeds (or a maraca) would also be considered an idiophone, because it is the interior material hitting the sides of the instrument that create the sound.

Electrophones:

Sound produced by electric or electronic means. This is a relatively new category that includes instruments such as synthesizers, computers, etc.

Chapter 15: Human Voice as Instrument

The human voice is a natural musical instrument. Singing by people of all ages, alone or in groups, is an activity in all human cultures. The human voice is essentially a wind instrument, with the lungs supplying the air, the vocal cords setting up the vibrations, and the cavities of the upper throat, mouth, and nose forming a resonating chamber. Different pitches are obtained by varying the tension of the opening between the vocal cords.

In the Western tradition, voices are classified according to their place in the pitch spectrum, **soprano**, mezzo soprano, and **alto** being the respective designations for the high, middle, and low ranges of women's voices, and **tenor**, baritone, and **bass** for men's. A counter tenor or contra tenor is a male singer with the range of an alto. These terms are applied not only to voices and singers but also to the parts they sing.

Throughout history, several religions disallowed women from singing during ceremonial functions. In the Catholic Church, men often sang above their normal vocal range through a technique called **falsetto**. With falsetto, the vocal chords vibrate at twice their normal speed producing a higher and lighter sound. The alternative to this was the most gruesome practice of selecting the most promising young choirboy for castration before he reached puberty. By removing the child's testicles, the vocal chords did not change as the man developed into adulthood. The result was the pure sound of a younger voice with all the power of an adult male. The **castrato** became a favored sound in the both the church and the opera house in the late baroque and early classical eras.

We often assign these terms to musical instruments whose ranges are similar to these vocal registers—for example, an alto saxophone's range of tones is roughly the same as that of a tenor vocalist. We can also group families of instruments by their respective vocal registers:

Vocal register	String instrument equivalent	Brass instrument equivalent
Soprano	**Violin**	**Trumpet**
Alto	**Viola**	**French horn**
Tenor	**Cello**	**Trombone**
Bass	**Bass**	**Tuba**

The range of an individual's voice is determined by the physiology of the vocal cords. However, because the vocal cords are muscles, even the most modest singing activity can increase their flexibility and elasticity, and serious training can do so to a remarkable degree. Singers also work to extend the power of their voices, control pitch, and quality at all dynamic levels, and develop speed and agility.

Vocal quality and singing technique are other important criteria in the classification of voices. A singer's tone color is determined in part by anatomical features, which include the mouth, nose, and throat as well as the vocal cords. But the cultivation of a particular vocal timbre is also strongly influenced by aesthetic conventions and personal taste. A tight, nasal tone is associated with many Asian and Arabic traditions, whereas opera and gospel singers employ a chest voice with pronounced **vibrato** (a "throbbing" or "pulsating" effect created with the singer's diaphragm muscle). Even within a single musical tradition there may be fine distinctions based on the character and color of the voice. For example, among operatic voices, a lyric soprano has a light, refined quality and a dramatic soprano a powerful, emotional tone.

Most music for the voice involves the delivery of words. Indeed, speech itself, which is characterized by both up and down pitch inflections and durational variations of individual sounds, could be considered a primitive form of melody. The pitches of normal speech are relatively narrow in range, neither a robot-like monotone nor extremes of high and low, but even these modest fluctuations are important in punctuating the flow of ideas and communicating emotion. The setting of words to music involves the purposeful shaping of melodic and other musical elements and can invest a text with remarkable expressive power.

Vocal music is often identified as sacred or secular on the basis of its text. Sacred music may be based on a scriptural text, the words of a religious ceremony, or deal with a religious subject. The words in secular music may express feelings, narrate a story, describe activities associated with work or play, comment on social or political situations, convey a nationalistic message, and so on.

Chapter 16: Western Categories of Instruments

Instruments are commonly classified in families, according to their method of generating sounds. The most familiar designations for these groupings are strings (sound produced by vibrating strings), winds (by a vibrating column of air), and percussion (by an object shaken or struck).

The members of the string family of the Western orchestra are **violin**, **viola**, **cello** (or violoncello), and **bass** (or double bass). All are similar in structure and appearance and also quite homogeneous in tone color, although of different pitch ranges because of differences in the length and diameter of their strings. Sound is produced by drawing a horsehair bow across the strings, thus creating friction and vibration. **Rosin**, a powdered tree sap, is applied to the bow hair so that it grabs the string as the bow is pulled. Note that the direction of the bow does not alter the pitch—and string players can therefore create the effect of **tremolo** (repeating a single tone rapidly) by rapidly moving their bows back and forth over a single string. Sounds can also be produced by plucking the strings with the fingertips (called **pizzicato**). The harp is a plucked string instrument often found in the orchestra after 1830.

In wind instruments, the player blows through a mouthpiece that is attached to a conical or cylindrical tube filled with air. The winds are subdivided into woodwinds and brass. The nomenclature of the orchestral winds can be both confusing and misleading. For example, the modern flute, classified as a woodwind, is made of metal while ancestors of some modern brass instruments were made of wood; the French horn is a brass instrument, but the English horn is a woodwind; and the saxophone, a relatively new instrument associated principally with jazz and bands, is classified as a woodwind because its mouthpiece is similar to that of the clarinet, although its body is metal.

The main orchestral **woodwinds** are **flute**, **clarinet**, **oboe**, and **bassoon**. Their very distinctive tone colors are due in part to the different ways in which the air in the body of the instrument is set in vibration. In the flute (and its higher-pitched cousin, the **piccolo**) the player blows into the mouthpiece at a sharp angle, in the clarinet into a mouthpiece with a single reed, and in the oboe and bassoon through two reeds bound together (double reed woodwinds also the less common **English horn**, which is neither English nor a horn—it is essentially an alto oboe). In all woodwinds, pitch is determined by varying the pressure of the breath in conjunction with opening and closing holes along the side of the instrument, either with the fingers or by keys and pads activated by the fingers.

The members of the **brass** family are wound lengths of metal tubing with a cup-shaped mouthpiece at one end and a flared bell at the other. Pitch is controlled in part by the pressure of the lips and amount of air, and also by altering the length of tubing either by valves (**trumpet**, **French horn, tuba**) or by a sliding section of tube (**trombone**). Because they utilize a hand slide instead of valves, trombones can also do an effect

known as a **glissando**, which is a gradual raising or lowering of a pitch. Other members of the brass family include the **cornet** and **flugelhorn** (relatives of the trumpet which have a mellower timbre), and the **euphonium** (essentially a tenor tuba).

String, woodwind and brass instruments are all capable of creating a rapid throbbing effect called **vibrato**. If you watch the left hand of any classical string instrument player you will notice their fingers wobble, especially on the notes that are sustained for a longer period of time. With each cycle of movement they are actually raising and lowing the pitch very slightly. Flute players achieve vibrato by rapidly flexing their diaphragm to alter the air pressure. It is much the same as imitating Santa Claus' famous "Ho, Ho, Ho!" Other woodwinds and most brass instrumentalists achieve vibrato by rapidly altering lip tension. Using any of these techniques produces a sustained note that is capable of changing in a multitude of ways, offering musicians another means of expressing musical emotion.

The percussion family encompasses a large and diverse group of instruments, which in the Western system of classification are divided into **pitched** and **unpitched**. Pitched percussion instruments are capable of producing tones that can be used in melodies, whereas unpitched percussion instruments produce sounds that either lack a definite focus (e.g. cymbals) or they produce a pitch lacks a sufficient duration (e.g. a snare drum). The nucleus of the orchestral **percussion** section consists of two, three, or four **timpani**, or kettledrums. Timpani are tuned to specific pitches by varying the tension on the head that is stretched over the brass bowl. The **snare drum**, **bass drum**, **triangle**, **cymbals**, marimba (or xylophone), tambourine, castanets, and chimes are among the other instruments found in the percussion section of an orchestra when called for in particular musical works. Percussionists usually specialize in a particular instrument but are expected to be competent players of them all.

The piano, harpsichord, and organ constitute a separate category of instruments. The harpsichord might be classified as a plucked string, the piano as both a string and a percussion instrument since its strings are struck by felt-covered hammers, and the organ as a wind instrument, its pipes being a collection of air-filled tubes. Because the mechanism of the keyboard allows the player to produce several tones at once, keyboard instruments have traditionally been treated as self-sufficient rather than as members of an orchestral section.

Counterparts to the Western orchestral instruments are found in musical cultures all over the world. Among the strings are the Indian sitar, the Japanese koto, the Russian balalaika, and the Spanish guitar. Oboe-type instruments are found throughout the Middle East and bamboo flutes occur across Asia and Latin America. Brass-like instruments include the long straight trumpets used by Tibetan monks and instruments made from animal horns and tusks, such as the Jewish shofar. Percussion instruments are probably the most numerous and diverse, from simple folk instruments like gourd rattles filled with pebbles, notched sticks rubbed together, and hollow log drums, to the huge tempered metal gongs of China, the bronze xylophones of Indonesia, and the tuned steel drums of the Caribbean.

Chapter 17: Ensembles

The word “ensemble” comes from the French meaning “together” and is a broad concept that encompasses groupings of various constituencies and sizes. Ensembles can be made up of singers alone, instruments alone, singers and instruments together, two performers or hundreds. Ensemble performance is part of virtually every musical tradition. Examples of large ensembles are the symphony orchestra, marching band, jazz band, West Indian steel pan orchestra, Indonesia gamelan, African drum ensembles, chorus, and gospel choir. In such large groups, performers are usually divided into sections, each with its particular material or function. So, for example, all the tenors in a chorus sing the same music, and all the alto saxes in a jazz big band play the same part.

In larger ensembles a conductor or lead performer is responsible for keeping everyone together. The **conductor** of an orchestra is responsible for providing the musicians with tempo, meter, dynamics and stylistic interpretation.

Chorus

The large vocal ensemble most familiar to Westerners is the chorus, approximately forty or more singers grouped in soprano, alto, tenor, and bass sections. The designation **choir** is sometimes used for slightly smaller vocal groups that sing religious music. There is also literature for choruses comprised of men only, women only, and children. Small vocal ensembles, in which there are one to three singers per part, include the chamber chorus and barber shop quartet. Vocal ensemble music is sometimes intended to be performed **a cappella**, that is, by voices alone, and sometimes with instruments. Choral numbers are commonly included in operas, oratorios, and musicals.

Symphony orchestra/ Chamber Orchestra

The most important large instrumental ensemble in the Western tradition is the symphony orchestra. Orchestras such as the New York Philharmonic, Brooklyn Philharmonic, and those of the New York City Opera and Metropolitan Opera, consist of 40 or more players, depending on the requirements of the music they are playing. The players are grouped by family into sections – winds, brass, percussion and strings. Instruments from different sections frequently double each other, one instrument playing the same material as another, although perhaps in different octaves. Thus, while a symphony by Mozart may have parts for three sections, the melody given to the first violins is often identical to that of the flutes and clarinets; the bassoons, cellos and basses may join forces in playing the bass line supporting that melody while the second violins, violas, and French horns are responsible for the pitches that fill out the harmony. The term orchestration refers to the process of designating particular musical material to particular instruments.

The origins of the orchestra in Western Europe date back to the early baroque and the rise of opera, for which composers wrote instrumental overtures, accompaniments to vocal numbers, and dances. In this early period, the ensemble typically consisted of about 16 to

20 strings plus a harpsichord, called the continuo, that doubled the bass line and filled out the harmonies. Other instruments could be included, but primarily as soloists rather than regular members. The designation chamber orchestra is sometimes applied to these early orchestras, reflecting the fact that, during the Baroque period, orchestral music was often composed as entertainment for the nobility and performed in the rooms, or chambers, of their palaces, rather than the large concert halls of today.

During the classical period, the orchestra expanded in size to between 40 and 60 players. Strings remain the heart of the ensemble, but there are more of them, and by the early 19th century, pairs of flutes, oboes, clarinets, bassoons, French horns, trumpets and timpani had become standard members. For the most part, the woodwinds double the strings, the horns fill out the harmonies, and the trumpets and timpani add rhythmic emphasis. For many composers of the 19th century, exploring the timbral possibilities of the orchestra became an increasingly important aspect of the creative process. The ensemble of the romantic period grew to 80 or more players through the increase in the numbers of instruments of the classical orchestra and the addition of new ones – piccolo, English horn, contrabassoon, trombone, tuba, harp, celeste, cymbals, triangle, a variety of drums. Scores also called for special effects such as muting – muffling or altering the sound of string instruments by placing a wooden clamp placed across the bridge, or brass instruments by inserting material into the bell. There is no single concept of the orchestra in the 20th century. Composers have written for chamber ensembles and for gigantic forces; they have used traditional instrumentations but also further extended the palette of musical tone colors by incorporating non-western instruments, invented instruments, electronically altered instruments, and non-musical sound sources such as sirens. Some have approached the orchestra not as the deliverer of melody, rhythm, and harmony, but as a palette of tone colors, to be mixed, juxtaposed, manipulated, ordered, and experienced as a sonic collage.

Concert Bands, Wind Ensembles, and Marching Bands

The word "band" is one of the most ambiguous terms in all of music. Most of us picture a rock band when we are asked to define the word, but in Western art music, the term "band" means something quite different—it refers to a large ensemble that is primarily made up of many wind and percussion instruments, and very few (if any) string instruments. Many junior high schools, high schools, and colleges have groups known as **concert bands** (also known as **wind ensembles**, or **wind bands**)—large ensembles that resemble symphony orchestras in both their size and repertory styles (playing symphonies, overtures, concertos, etc), yet they lack string instruments (with the possible exception of a double bass and/or a harp). However, these groups make up for this lack of string instruments by greatly increasing the number of wind instruments (for example, a symphony orchestra normally has three trumpet players, whereas a concert band may have ten or more).

A **marching band** is essentially a mobile concert band, and can often be seen at parades and football games. Marching bands can trace their origins back to the military bands of the 18th century—where groups such as the **Janissary bands** of the Ottoman Empire

(now modern Turkey) would lead soldiers in parades and even into battle. Because of these military origins, we still assign "ranks" to key members of a marching band, even if the ensemble is not affiliated with the armed forces—the leader is known as a **drum major**, and he or she will often have a drumline captain, a horn sergeant, and color guard lieutenants under their command.

Jazz Big Band

The jazz big band is another example of a large ensemble. The instruments are typically divided into the reed section (saxes, sometimes clarinets), the brass section (trumpets, trombones, sometimes cornets), and the rhythm section (commonly piano, guitar, string bass, and drum set). The rhythm section – which appears in most groups, large and small – is responsible for maintaining the rhythm (hence the name) as well as the harmony on which the featured soloists are improvising. Because of their size, jazz big bands often play from written arrangements.
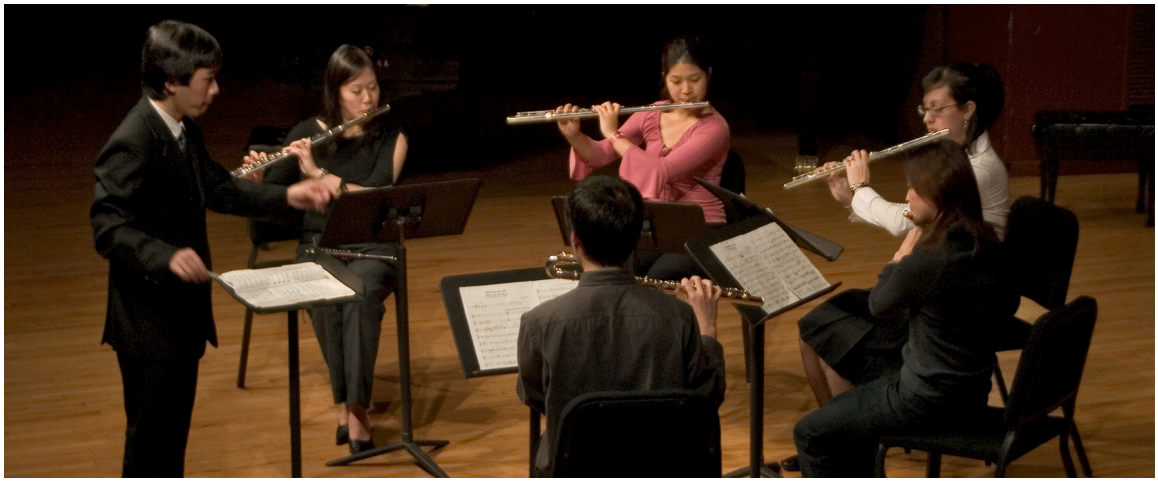
Gamelan

The gamelan of Indonesia is an example of a large non-Western ensemble. The distinctive sound of the gamelan is created by metallophones, that is, instruments made of metal and struck with a mallet. Some resemble small, medium, and large xylophones, but with tuned bars of bronze instead of wood. Some look like a collection of lidded cooking kettles of different sizes. The layers of melody created by these instruments are punctuated by gongs, chimes, and drums. The gamelan accompanies ceremonial plays and dances and is deeply connected to religious rituals. The instruments themselves are charged with charismatic power and are often intricately carved and brilliantly painted with figures and designs that replicate elements of cosmological forces.

Chamber Ensembles and Jazz Combos

Another type of grouping found in many musical traditions consists of a small number of players – from 2 to 8 or 9 – each of whom has a separate, unique part. An important feature of small ensembles is an overall balance among the individual performers, so that one does not overpower the others. Instead, every member of the group plays an essential role in the presentation and development of musical ideas. Instead of a conductor, the performers rely on eye contact, careful listening and sensitivity to each other that may have developed over years of rehearsing and playing together. In the western classical tradition, such small groups are classified as chamber ensembles and include the string quartet (2 violins, viola, cello), piano trio (piano, violin, cello), and wind quintet (flute, oboe, clarinet, bassoon, French horn). A comparable small group in jazz is a jazz combo. Like the jazz big band, the jazz combo uses a rhythm section, but in place of reed and brass sections, a handful of additional improvising instruments. One preferred combination is the jazz quintet, made up of trumpet, saxophone, and rhythm section of piano, bass, and drums. Miles Davis's famous quintet of the 1960s used this instrumentation. Other examples of small instrumental groupings include a bluegrass band, Klezmer band, rock band, and trio of players of Indian ragas.

Chapter 18: Composer, Performer, Audience



Composition and performance are related and sometimes inseparable activities in the creation of music (as they are also in theater and dance). In the Western tradition, the roles of performer and composer have often been the province of separate people, a composer, playwright, or choreographer authoring a work that is then brought to life by others who are skilled as instrumentalists/vocalists, actors, or dancers. Compositions are preserved in some kind of written form or passed on through oral tradition. The "work" thus has an existence that is separate from its performance; it is an independent entity to be brought to life each time it is performed, or re-created. Conservatory training in the performing arts typically covers both creative and interpretative functions, and individuals frequently cross over from one to the other.

In traditions heavily based on improvisation, such as Indian classical music, African tribal music, and jazz, the performers are the composers and the performance is the work. Improvisations are sometimes recorded, or later written down based on memory. But evanescence is a defining aspect of extemporaneous creation. Many performance traditions involve preexisting material that the performer is expected to flesh out in the course of performance. Indeed, some degree of spontaneity is part of any live performance and no two performances of the same work, no matter how meticulously notated, will be identical. Whatever the relationship between creation and performance, composition is a highly disciplined art that requires mastery over often very sophisticated materials and a creative impulse whose origins and mental processes remain a mystery.

Performance practice refers to the conventions and customs associated with the performance of a particular musical repertory—for example, the instruments employed, techniques of singing, and the nature and extent of improvisation that are expected.

Over the past 50 years, the performance of early music from the Western tradition has become increasingly the province of specialists trained in performance practices that have long been obsolete. For example, singers of medieval and Renaissance music cultivate a vocal style that is different from that employed in music of later periods, and instrumentalists learn techniques associated with playing period instruments, either old instruments that have been preserved or modern reproductions. Professional early music groups are usually led by scholar/performers devoted to the discovery and study of older repertory, and to seeking solutions to the many unanswered questions about the interpretation of early music. Many music schools, conservatories, and college music departments offer courses in the history and performance practice of early music and the opportunity to perform in early music ensembles. Churches, art galleries, museums, and small concert halls are favorite venues for live concerts of early music.

Likewise, groups of musicians and scholars have become devoted to the revival and preservation of a variety of older vernacular music traditions. Historical recordings have become a vital part of the process of re-creating performance practices and authentic style. For example, using commercial recordings from the 1920s and 1930s in conjunction with written scores and charts, contemporary jazz repertory bands have re-created the sounds of early New Orleans jazz and big band swing music. Field recordings of traditional ballads, blues, and hillbilly bands made during the Depression years fueled the urban folk music revival of the 1960s and early 1970s. Today an array of "ethnic" folk styles, ranging from Irish fiddling and Jewish klezmer to Caribbean and African drumming to Asian folk dance music are being studied and faithfully re-created for new audiences around the world. The advent of recording technology and new delivery systems (broadcast, cable, satellite, Internet, etc.) have collapsed time and space to make a panoply of world music performance practices and styles available to an ever expanding global audience.

Social Setting and Performance Rules

The relationship between the performers and audience members is highly dependent on the social setting in which a particular musical event takes place. The rules that govern proper performance will vary from setting to setting, and from culture to culture. In the western concert tradition, for example, the performers sit on a raised presidium stage which provides a spatial separation between them and their audience. Audience members are expected to sit in silent contemplation during the performance (cell phones off please!), clapping only when the conductor walks on stage, at the end of a piece and at the end of the concert (not in-between movements or after solos, except at the opera where applause and shouts of *bravo*, *brava*, and *bravi* are customary expressions of approval). At an African American gospel service, in contrast, the singers may leave the stage and walk/run/dance out among audience members who are expected to clap, stamp, and shout encouragement to the performers throughout a song. At a jazz club quiet talk is usually permissible, and audience members are expected to clap not only at the end of a piece but also after a particularly moving solo is played by one of the performers.

In many social settings audience members do more than sit and listen. At a wedding or at a dance club, for example, audience members dance in a designated space in front of the ensemble, and the musicians are expected to play an appropriate repertoire for the event and the indented audience. One expects a certain type of music and dancing at a rock or blues club, another at a salsa club, and another at a Jewish, Italian, or Greek wedding. Dancers may shout encouragement and make requests to the band, and musicians often watch the dancers to determine how long to keep a piece going, or whether to play a fast or slow piece next. In various Afro-Caribbean religious rituals the musicians drum and chant to call down the spirits to worshipers who dance and trance in special areas of the ceremony. In outdoor events like West Indian Carnival, the musicians and the dancers often merge into one dancing throng to the point where it is impossible to differentiate the performers from the audience members.

All musical performances are governed by rules that are setting and culture specific. The next time you plan to hear a live music performance, think about the expectations for performer and audience interaction that are appropriate for that particular setting. If you find yourself in an unfamiliar situation, be observant and see if you can determine the appropriate rules.

Prior to the invention of recording technologies, how music actually sounded had to be deduced from written descriptions, archaeological remains, and pictorial material. An "authentic" performance is particularly challenging in the re-creation of older music, whether from oral tradition, in which case it has typically undergone changes in the course of its transmission, or from notated repertoires that fell into obscurity as they were eclipsed by newer styles and tastes. The study of performance practice is an active and often controversial area of contemporary music scholarship.

Unit 3: European Art Music



Chapter 19: Middle Ages (ca. 476 - 1450)

The period in the history of Western Europe, today called the Middle Ages, begins around 450 A.D. What had once been a vast empire dominated by Roman law and culture fell apart in consequence of a series of incursions by the Goths, Huns, and other "barbarian" tribes. Europe became a feudal society in which the majority of the population was peasants, or serfs. The landowners were noblemen who lived in tapestry-hung castles in walled villages, some of which are the antecedents of European cities of today. To fight the almost constant wars with each other, powerful lords raised their sons to be warriors, knights who pledged to follow codes of loyalty and chivalry. When not engaged in battles, these armored fighters participated in elaborate tournaments for the entertainment of the court. Knights also joined the crusades, multi-year Christian expeditions to the Middle East to recapture the Holy Land from Moslem rule.

As Christianity (the Catholic Church) spread during the Middle Ages, great cathedrals were built across Europe as places of public worship, each presided over by a bishop appointed by the pope. Monasteries and convents were established as self-sufficient religious communities where monks and nuns lived in isolation from the outside world. At a time when the population was essentially illiterate, monasteries were centers of learning. Monks copied and illustrated religious manuscripts as well as books that preserved writings of Arabic and Greek scholars.

Monasteries have a special significance in the history of European music. The term **chant** refers to the intoning of sacred texts, a practice the early Catholic Church borrowed from other religions. Chant was an important element of their liturgy. The chants sung in the services, some of them of ancient origin, were passed on through oral tradition, undoubtedly undergoing changes in the process. In order to bring some organization to this huge body of melodies, monks formulated principles for classifying the scales on which they were based, the church modes. They also experimented with methods of writing them down. Monophonic **chants** constituted the core of the repertory, but there were also practices of performing chants with one or more melodies added to them, an early form of polyphony. The system that the monks ultimately developed, essentially the staff of lines and spaces in use today, accomplished not only the exact fixing of the pitches of a melody, but allowed for the notation of two or more simultaneous melodies that graphically represented their relationship to one another. Observations about these relationships led to concepts of consonance and dissonance and to early rules for creating new music of two or more parts. What was originally intended as a mechanism for preserving existing music, laid the foundations for Western theories of counterpoint and harmony. Those principles and practices made possible the composition of music of great textural complexity and are themselves among the major intellectual achievements in human history.

Developments in the Catholic Church during the Middle Ages include the adoption of formalized periods of communal worship called **services**. There were specific services for morning, afternoon, and evening prayers. The set order of these church services, and the structure of each service (based upon the prayer texts), is known as the **Liturgy**. The most solemn service of the Catholic Church is called the **Mass**, a recreation of the transformation of the bread and wine into the body and blood of Christ. The prayers that make up the Mass can be divided into two groups: The **proper of the Mass** includes the prayers that change according to the day of the year. The **ordinary of the Mass** are the five prayers that remain the same each time the Mass is celebrated.

5 Prayers of the Ordinary of the Mass:

1). **Kyrie (eleison)** - "Lord have mercy"
2). **Gloria (in excelsis Deo)** – "Glory be to God on High"
3). **Credo** – "Creed"
4). **Sanctus** - "Holy, Holy, Holy"
5). **Agnus Dei** - "Lamb of God

The five prayers of the ordinary of the Mass, each of which was sung in **Latin** until the 20th century (except for the *Kyrie*, which is actually of Greek origin) have been set to music more than any other texts in human history, and are therefore of paramount importance to the history and development of Western art music.
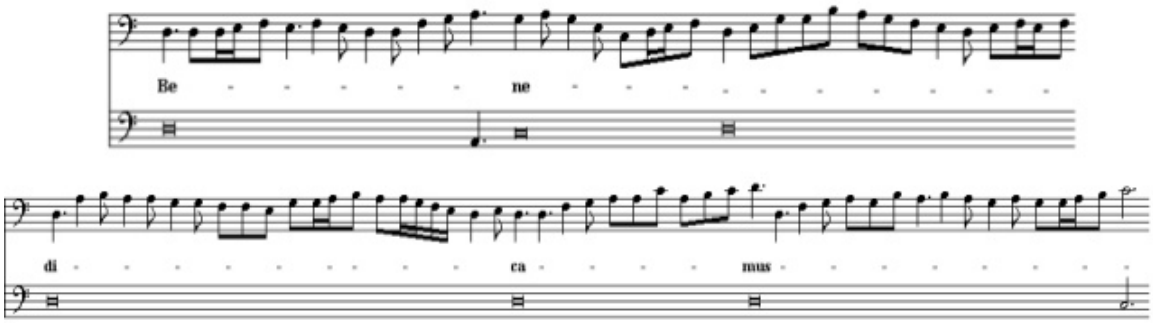
Milestones In Music

- **Liber Usualis** (the Book of Normal Chants) based on the commonly used chants codified by Pope Gregory in Rome, 600 AD.
- Experiments in notation of pitch; first use of **neumes**, ca. 650. Neumes are the squares, diamonds, dots, and dashes that served as the early predecessors to modern music notation.
- Musica enchiriadis, treatise describing early polyphony (organum), ca. 870.
- Emergence of staff notation as preferred system, ca. 900.
- Organ with 400 pipes at Winchester Cathedral, ca. 980.
- Advances in notation of rhythm, 13th century.
- Earliest preserved examples of composed music of two or more independent melodies ca. 850–900.
- Earliest theories of consonance and dissonance, 12th century.
- Treatises describing advances in notation of rhythm ca. 1280 and ca. 1320.

Musical Genres and Terms

- **Sacred** refers to something that is religious in nature.
- **Secular** refers to something that is not religious in nature.
- **Chant**, monophonic settings of texts used in services of the early Catholic Church. Chants are typically conjunct and have a non-measured, free flowing rhythm. Since chants are musical settings of Catholic prayers, the texts are in **Latin**. Chants of this era are often referred to as **Gregorian Chants** because of an 8th century legend involving **Pope Gregory's** divine inspiration to begin codifying the chants of the Roman Catholic Church. However, most musicologists today prefer either the term **plainchant** or **plainsong**.
- The phrases of chant are often divided into three categories: **syllabic** (having one musical note per syllable of text), **neumatic** (having 2 to 6 notes per syllable of text), or **melismatic** (having many notes per syllable of text). A single chant can shift from one predominate style to another from phrase to phrase.
- **Organum**, the earliest type of polyphony is a polyphonic setting of sacred and secular text for two or three parts. Sometimes preexisting melodies, often from the Liber Usualis, were used as the basis for these new polyphonic compositions. When a preexisting melody is used as the basis for a new composition we call that preexisting melody a **cantus firmus** (Latin for "fixed melody"). Compared with the nimble lines above it, the notes found in the cantus firmus were extremely long and drawn out, and therefore the voice that sang them was known as the **tenor** (from the Latin *tenere*, which means "to hold out"). Consider the two-part organum below:

Melismatic Organum



- Settings of courtly, secular poems, often about love were composed and performed by aristocratic poet/musicians called **troubadours** (southern France) and **trouveres (northern France)**. In Germany these by aristocratic poet/musicians were known as **minnesingers**.
- Monophonic dances.
- **Motet.** During the Middle Ages, a motet (derived from the French word *mot*, which means "word,") was a modified form of organum, where a fragment of chant was utilized while a second or third voice was added above containing additional texts. Soon these sacred motets were made secular motets by people who modified the upper voices, replacing the sacred text with secular text in the vernacular (usually French), while the cantus firmus line would keep its sacred, Latin text. The church did not approve of this practice.

Major Figures In Music

- **Leonin** (ca. 1135–1201): composer and compiler of early polyphony consisting of two melodic lines, active at Notre Dame Cathedral in Paris.
- **Perotin** (1180–ca. 1207): successor of Leonin at Notre Dame, continued development of polyphony, mainly consisting of three melodic lines.
- **Guillaume de Machaut** (ca. 1300–1377): French cleric, poet, and musician; composer of sacred and secular works, mostly consisting of three melodic lines.
- Francesco Landini (ca. 1325–1397): Italian composer of secular songs, mostly consisting of three melodic lines.

Historic Context

- Fall of the Roman Empire around 450.
- Rise of the Byzantine/Eastern Roman, Frankish/Western Roman, Persian, Moslem, and Turkish Empires.

- Plague of 542–594 kills half the population of Europe.
- **Charlemagne** (742–814) crowned Holy Roman Emperor, 800.
- First Crusade 1095–1099 followed by succession of crusades ending in 1291.
- Signing of the Magna Carta, limiting the power of the English king, 1215.
- Black Death 1347–1349 and 1361 kills a third of the population of Europe.
- "Death of Knighthood" at Battle of Agincourt, 1415; French knights in armor are defeated by English armed with crossbows.
- Joan of Arc burned at the stake, 1431.
- Establishment of major European cities: Venice (ca. 450), Granada (ca. 750), Dublin (ca. 840), Leipzig (ca. 1015), Vienna (ca. 1220), Copenhagen (ca. 1040), Nuremberg (ca. 1050), Oslo (ca. 1050), Munich (ca. 1100), Moscow (ca. 1150), Belfast (ca. 1170), Heidelberg (ca. 1200), Liverpool (ca. 1200), Amsterdam (ca. 1200), Berlin (ca. 1230), Prague (ca. 1250), Stockholm (ca. 1250).
- Spread of Christianity through Europe: Vatican Palace built ca. 500; Benedictine Order founded 529; Wales converted to Christianity ca. 550; Papacy of Gregory I 590–604; Parthenon in Rome consecrated as Church of S. Maria Rotunda, 609; Monastery of St. Gallen, Switzerland, founded 612; Gloucester Abbey founded 681; first canonization of saints 993; Iceland and Greenland converted to Christianity ca. 1000.
- Building of cathedrals and basilicas: building of St. Sophia Basilica in Constantinople 532–537; Arles Cathedral founded ca. 600; St. Paul's Church, London, founded ca. 603; founding of Winchester Cathedral 685; Basilica of St. Mark, Venice (975–1094); consecration of Westminster Abbey (1065); Canterbury Cathedral (1070–1503); Chartres Cathedral 1134– 1260; Verona Cathedral (1139–1187); Notre Dame Cathedral (1163–1235); Sainte-Chapelle, Paris (1246–1258); Cologne Cathedral, 1248–1880; Seville 1402.
- Founding of universities: Salerno (850); Paris (1150); Oxford (1167); Bologna (1119); Siena (1203); Vicenza (1204); Salamanca (1217); Toulouse (1229); The Sorbonne (1254); Montpellier (1289); Lisbon (1290); Rome (1303); Grenoble (1339); Pisa (1338); Prague (1348); Vienna (1366); Heidelberg (1386); Cologne (1388).

Sacred Music in the Middle Ages

Hildegard of Bingen (c. 1098 - 1179)

Hildegard of Bingen was a Benedictine Abbess, natural scientist, artist, activist, and composer. At the age of eight, she was given to the church by her wealthy family as a tithe. She was raised in solitude by an elder nun named Jutta at the St. Disibod Abbey on the Diessenberg, of which Hildegard herself become abbess in 1136.

At the age of five, she began to have visions often accompanied by illness. She kept her visions secret until she began writing about them when she was 43 years old.

Hildegard often challenged her male superiors. After burying a man who had been

excommunicated by the church on sacred ground, she and her female followers were forbidden to sing or celebrate the Catholic service of the mass. She challenged this condemnation and was eventually cleared by the Archbishop of Mainz. In the process, he deemed that her visions were indeed divine and did not have satanic origins. With her divinity verified, her reputation and authority were elevated. She was able to take her nuns and her only male confidant, a priest named Volmar, to form her own abbey by the shore of the Rhine river near Bingen, which became known as Rupertsberg.

Hildegard continued to be fearless in the face of abuses. She openly criticized injustice; clergy and kings alike received her admonitions. To the Holy Roman Emperor, Frederick Barbarossa, she wrote:

> "Take care that the Highest King does not strike you down because of the blindness which prevents you from governing justly. See that God does not withdraw his grace from you."

Hildegard composed 77 original **chants** on her own texts that describe her visions. These chants are known as *Symphonia armonie celestium revelationum* in modern editions and include sequences, antiphons, and elaborate responsories. She also composed a liturgical drama, *Ordo virtutum*, containing 82 more chants. Her music is pure, serene, and often includes her musical signature, the intervallic leap of a perfect fifth. She died in 1179 at Rupertsberg near Bingen.

Hildegard of Bingen (1098-1179)
Listening: *Alleluia, O virga mediatrix*

Notre Dame School (c. 1150 - 1250)

A name given to a group of musicians working in Paris in the late12th and early 13th centuries. The composers are all anonymous except **Léonin** and **Pérotin**. The Notre Dame School is important because it produced some of the earliest existing examples of polyphonic music. Among these are works they called **organum** for two, three, or four voices. The organa were created by placing a **Gregorian Chant** melody in the lowest voice (known then as the tenor), sung in very long notes. And then the contrapuntal voices would be added above the chant. Rhythmic notation was greatly advanced by the Notre Dame School because of the need to have multiple parts going with a high degree of temporal precision. Léonin excelled in the composition of organum and composed the *Magus Liber Organalis* (Great Book Of Organum) which contains a series of two-part organa for the entire church year.

Notre Dame School (c. 1050-1250)
Listening: *Gaude Maria virgo*

Secular Music of the Middle Ages

Machaut, Guillaume de (c. 1300 - 1377)

Guillaume de Machaut was a French composer and poet. He is the most important figure of the French **Ars Nova** (Latin for "new art," it refers to the more complex forms of visual art, music, and architecture in 14th century France). Machaut was a prolific composer in the 14th century and his work is impressive in its range of styles and forms. Machaut was probably born and educated Reims where he also spent much of his later life after traveling to Luxembourg and other cities in Europe. His musical style reflects the Ars Nova in the complex and highly structured rhythms. There is much syncopation and some use of the novel (at the time) duple meter. His ***Messa de Nostre Dame*** is thought to be the first complete polyphonic setting of the Catholic **Mass Ordinary**. Machaut composed many polyphonic **chansons** (French for "song," these compositions contain melodies set to courtly love poems in fixed text forms). Machaut's chanson, ***Puis qu'en oubli*** is a polyphonic **Rondeau** for 3 voices with text by the composer.

Guillaume de Machaut (1300-1377)
Listening: ***Puis qu'en oubli***

Chapter 20: Renaissance (ca. 1450–1600)

The designation "Renaissance" dates from the 18th century and reflects the revival of interest in the classical civilizations of Greece and Rome that profoundly influenced the culture and thinking of the century and a half following the Middle Ages. The period is also called the Age of Humanism because of the emphasis on the nature, potential, and accomplishments of man in literature, art and music, science, and philosophy. The medieval approach to understanding the world, which was based on speculative systems of divine order and harmony, was supplanted by theories derived from scientific observation. Learning was highly valued and, through the invention of printing, became available to a wide population. Other important inventions are the telescope and instruments for navigation used by explorers such as Columbus and Magellan.

The Catholic Church remained an important institution during the Renaissance, but diminished in influence in consequence of the wealth and power of families such as the Medici of Florence and the Estes of Ferrara, whose courts became centers of culture, learning, and military might. In 1517 a German priest named **Martin Luther** protested the abuses of the Church. By 1518 his views were widely published, beginning a break-away movement called the **Reformation** which had its greatest impact in Germany. Other **Protestant** (breakaway) movements followed in France and Switzerland, as well as in England, where Henry VIII defied the authority of the pope and declared himself head of a new Anglican church.

Wars between Catholics and Protestants are part of the history of many of the countries that broke with Rome. Between 1545 and 1563 a group of officials from the Catholic Church formed the **Council of Trent**. The counsel's goals included purification of the corrupt practices of the church (including its music), and ultimately, winning back the followers of the German, English, French and Swiss Protestant movements.

In music and the other arts, patronage by royalty, who competed in maintaining splendid courts as well as chapels, spurred the development of secular forms of artistic expression.

Whether secular or sacred, Renaissance art, sculpture, and architecture embody the ideals of balance, clarity, and emotional restraint that characterized the classicism of the Greeks. In music, where no ancient models survived, that aesthetic found expression in a style that evolved from concepts of consonance and dissonance developed in the Middle Ages but with new emphasis on harmonious sonorities. The predominant texture consisted of soprano, alto, tenor, and bass voice parts creating a highly contrapuntal web in which the lines diverge, converge, cross, echo, and imitate each other, sometimes with great rhythmic independence, sometimes moving together in the manner of a hymn. In setting religious texts, composers strove for an atmosphere of serenity and spirituality, in the setting of secular texts, for vivid representation of words and images. Instrumental music

continued to be of secondary importance to composers, whose approach to writing for instruments was usually the same as that for voices. For example, published collections of dances required unspecified instruments of soprano, alto, tenor, and bass range—in essence vocal pieces without words. Some composers, however, began to explore shaping musical material in ways that exploited the unique features of the instruments on which it would be performed.

Milestones in Music

- First printed collection of polyphonic music by Ottaviano Petrucci, Venice, 1501; in 1520s and 1530s music printing houses founded in London, Paris, Venice, Rome, Nuremberg, and Antwerp.
- Publication of tutors on composing music and playing instruments.
- Founding of first conservatories of music in Naples and Venice, 1537.
- Early development of the violin, 1550s.
- Florentine Camerata meets in the home of Giovanni Bardi and speculates about the correct performance of Greek drama leading to the creation of recitative style singing and the invention of opera, 1573 to c. 1590.

Musical Genres

- **Motet**: The motet of the Renaissance was quite different from that of the Middle Ages, both in function (it returned to its sacred origins and its purely Latin texts) and in its composition style. The pieces were sung a cappella with a chorus of soprano, alto, tenor, & bass; while textures included imitative counterpoint, call and response, and homorhythmic passages. Josquin des Prez set the model for the Renaissance motet.
- **Mass**: The most solemn ritual of the Catholic Church. The term "Mass" also refers to the musical setting of texts of the Mass Ordinary; principal performance medium a cappella chorus of soprano, alto, tenor, and bass; texture of imitative counterpoint. Almost all Renaissance composers wrote masses.
- **Madrigal**: setting of secular text; principal performance medium a cappella chorus of soprano, alto, tenor bass; texture of imitative counterpoint; main secular genre in Italy and England; use of word painting to illustrate text images.
- **Chanson**: a cappella setting of secular text; principal performance medium a cappella chorus of soprano, alto, tenor, bass; principal secular genre in France.
- **Chorale**: setting of German sacred text; introduced by Martin Luther for congregational singing in the Lutheran Church.
- Canzona: instrumental adaptation of the chanson. Giovanni Gabrieli's canzones were probably composed for religious celebrations at St. Mark's in Venice.
- **Dances**: instrumental works to accompany dancing, often paired as a slow dance with gliding movements followed by a faster dance with leaping movements.

Major Figures in Music

- Johannes Ockeghem (ca. 1420–1497): composer of sacred and secular music, active in Antwerp; teacher of many early Renaissance composers.
- **Josquin des Prez** (ca. 1450–1521): Franco-Flemish (northern France) composer; see Musician Biographies.
- **Giovanni Gabrieli**: Italian composer; director of music at St. Mark's in Venice, famous for dividing his large choir into several groups and having them perform **antiphonally** (in alternation).
- **Giovanni Pierluigi da Palestrina** (1525–1594): Italian composer of sacred and secular music; credited with introducing Counterreformation reforms following the Council of Trent; referred to by contemporaries as The Prince of Music.
- William Byrd (1543–1623): English composer of sacred and secular vocal music and works for the keyboard.
- Tomas Luis de Victoria (1548–1611): Spanish composer of sacred music.
- **Guillaume Dufay** (ca. 1400–1474): Flemish composer of secular and sacred works of three or four melodic lines. He composed the ***Armed Man Mass*** which was unusual in that it contained secular tunes in its cantus firmus.

Historic Context

- End of Hundred Year's War between England and France, ca. 1450.
- Capture of Constantinople, capital of the Eastern church, by Turks, 1453.
- Johannes Gutenberg (ca. 1396-1468) inventor of printing in Europe, prints Bible from movable type, ca, 1454.
- Building of Palazzo Pitti, Florence, 1460.
- Start of the Spanish Inquisition, 1481.
- Tudor dynasty in England, 1485-1603.
- Christopher Columbus first voyage to the New World 1492; last voyage 1501-1504.
- Beginning of printing of the Aldines, series of Greek classics of Aristotle, Aristophanes, et al., 1495.
- Coronation of Henry VIII as King of England, 1509.
- Martin Luther's Ninety-five Theses or Disputation of the Power of Indulgences is sent to the Archbishop of Mainz and may have been nailed to church door at Wittenberg in 1517, marking the beginning of the **Reformation**.
- Martin Luther begins translation of Bible from Latin to German, 1521, completed 1534.
- Henry VIII breaks with Rome and establishes Anglican Church, 1534.
- Building of St. Basil's, Moscow, 1534-1561.
- **Council of Trent** (1545-1563): meeting of church leaders called by Pope Paul III that convened during the Renaissance to clean up its corrupt practices (including its music).
- Coronation of Elizabeth I as Queen of England, 1559.
- Outbreak of plague in Europe, over 20,000 die in London, 1563.
- Outbreak of plague in Italy, 1575.

- Defeat of the Spanish Armada by the English, 1588.
- Outbreak of plague in London kills 15,000, 1592.
- Publication of Mercator's atlas, 1595.

Josquin des Prez (c. 1450–1521)

One of the greatest composers of the Renaissance, Josquin des Prez was born in the north of France and spent about two decades of his creative career in Italy. His first appearance in documents as a musician comes in 1477, when he is named as a singer in the court of Rene of Anjou in France. The early 1480s are largely unaccounted for, but by the middle of the decade he was working for Cardinal Ascanio Sforza of Milan, before moving to work for the papal chapel in Rome. After a period of employment at the Florentine court of Duke Ercole d'Este in the early 1500s, he returned to France where he died.

Although biographical detail about Josquin is scant, including the exact date and place of his birth, there is ample evidence of his fame during his own day. Aristocratic patrons vied to have him in their employ, even passing over highly respected contemporaries who were known to be cheaper, easier to get along with, and more reliable about completing work on time. He was particularly admired for his mastery of counterpoint and his gift for expressing the meaning of words in his musical settings, an important goal of humanist composers. In the words of one commentator, "Josquin may be said to have been, in music, a prodigy of nature, just as our Michelangelo Buonarroti has been in architecture, painting and sculpture. Thus far there has not been anybody who in his compositions approaches Josquin. As with Michelangelo, among those who have been active in these his arts, he is still alone and without a peer. Both have opened the eyes of all those who delight in these arts or are to delight in them in the future." One surviving portrait thought to be of Josquin is attributed to Leonardo da Vinci, and his death was mourned in several musical laments.

The invention of music printing during Josquin's lifetime, coupled with his fame and popularity, ensured the preservation of a large number of his works and his enduring reputation today. Recent scholarship indicates some works formerly attributed to Josquin were, in fact, by other composers but published under Josquin's name to ensure wider sales. As reported by one commentator toward the end of the period, "I recall that a certain famous man said that Josquin wrote more compositions after his death than during his life."

Josquin's surviving output is entirely vocal and impressive in quantity: 18 complete setting of the Mass, over 100 polyphonic settings of Latin religious texts (motets), and about 80 on secular texts in French and Italian. Most are for four voices—soprano, alto, tenor, bass—and to be performed **a cappella**, by voices without instruments. His gracefully shaped vocal lines interact in a highly contrapuntal web, crossing, echoing, and imitating each other, sometimes with great rhythmic independence, sometimes in hymn-style texture. In his opening of his 4-voice motet, *Ave Maria…virgo serena*, for example, Josquin employs imitation (where each of the voices enter in succession) as

well as **call & response** (where the two lower voices echo the two higher voices), followed by sections in a more homorhythmic texture.

Josquin des Prez (c. 1450-1521)
Listening: ***Ave Maria… virgo serena***

Palestrina, Giovanni Pierluigi de (c. 1525 - 1594)

Giovanni Palestrina is an Italian composer who ranks as one of the towering figures of the late 16th century. He was one of the Italian musicians who assimilated the richly developed polyphonic techniques of his French and Flemish predecessors but was able to subordinate them and form his own style. Palestrina was able to fully realize the functional and aesthetic aims of Catholic Church music in the age of the **Counter Reformation**. Most of his career played out in Rome. In 1555, with the help of Pope Julius III, Palestrina was admitted to the Cappella Sistina, the pope's official musical chapel. He would later take several other jobs in Rome before returning to the **Sistine Chapel** in 1571 and he remained there for the last 23 years of his life. It is clear that in his later years, Palestrina was held in extremely high regard by other musicians and theorists. As early as 1575 the Duke of Ferrara had written that he was "now considered the very first musician in the world." His reputation as an unparalleled master of the Renaissance polyphonic style continued to grow after his death, rising steadily through the 17th and 18th century and waxed even further in the 19th century. Palestrina was remarkably prolific and his work centered mostly on religious music. There are 104 **masses**, 375 **motets**, and many other shorter works.

Many aspects of the ***Pope Marsalis Mass*** **(*Missa Papae Marcelli)*** are shrouded in mystery, including the date of composition. The work was published in 1567 but may have been composed as early as 1555. Even the legend of it being composed specifically for the coronation of Pope Marcellus II seems in doubt. Marcellus would have one of the shortest reigns in papal history, dying less than a month after ascending to the papacy. One of Palestrina's 19th century biographers, Bani, wrote in 1828 that the *Missa Papae Marcelli* was probably written for a meeting of cardinals after the **Council of Trent** (the most important meeting of the Counter-Reformation) in which various masses were sung in order to determine how intelligible the texts were. What is known is that this work became the ideal model of Catholic Church music in the Counter-Reformation. The polyphony is sublimated to the demands of the text; the words must be easily understood.

Giovanni Pierluigi da Palestrina (1525-1594)
Listening: ***Pope Marcellus Mass*** **(excerpt)*, Gloria***

Dance Music of the Renaissance

Throughout the Renaissance instrumental dance music flowered and thrived, and was composed, or more likely improvised, by many people. The dances themselves originated in different parts of Europe, and included:

- **Pavane:** A slow, stately court dance from Venice, Italy
- **Saltarello:** A "jumping dance" from the Tuscan region of Italy
- **Galliard:** A French dance even more vigorous than the Saltarello
- **Allemande:** A German dance remaining popular until the mid-1700s
- **Ronde:** a lively outdoor dance performed in a circle, popular throughout Europe

Musicians whose names have come down to us collected much of this existing music and had it published in various volumes over the years. The *Terpsichore* of **Michael Praetorius (c.1571-1621)** and the dance music of **Tielman Susato (c.1500-1561)** represent some of the outstanding examples of dance music from the late Renaissance. A piece such as *La Spagna*, (attributed to Josquin des Prez) is an excellent example of the buoyant rhythms and sounds of the Renaissance dance. Many of these dance forms were modified and developed by later composers and found their way into the Baroque **dance suite**.

Susato, Tielman (c. 1500-1564)

Tielman Susato was a composer and music publisher in Antwerp (modern day Belgium). Susato made great advances in the printing of music. A partial set of the printing matrices he used are on display in the Museum Plantin-Moretus in Antwerp. During his 18 years as a publisher, Susato issued 25 books of chansons, 3 books of masses, and 19 books of motets. There were also several collections of instrumental music including dances based on popular tunes arranged by Susato.

Three Dances are **Ronde** or "round dances" are lively in character. Each dance is in binary form with both sections repeated. Because these Rondes occurred outdoors, one will notice that several of the "louder" instruments were called for, including the **shawm** (the predecessor of the modern oboe), **sackbut** (an early version of the trombone), **cornetto** (the wooden forerunner of the modern trumpet), **nakers** (small hand drums) and tambourine.

Susato, Tielman (*c.* 1510/15 – after 1570)
Listening: *Three Dances*

The Italian Madrigal

The most important secular genre of the renaissance was the madrigal. The **madrigal** originated in Italy as a combination of aristocratic poetry and music, and was usually written for four singers. Since singers of madrigals were often male and female aristocratic amateurs, the range of the musical parts is often narrow, and the melodic movement tame compared to the virtuosic writing we will see in the baroque era.

The most popular subject of a madrigal was love or unrequited love, however politics, humor, and other facets of everyday existence were also options. As with many secular forms of this era that are based on peotry, words and music are clearly linked in the madrigal. **Word painting** is an expressive device used by composers who make the music reflect the meaning of the text.

Arcadelt, Jacques (c. 1505 - 1568)

It was often assumed that Jacques Arcadelt was Flemish, but recent investigations into his early life and musical style suggest he was probably French. He spent most of his career in Italy. By 1532 he was working in Florence. He was closely associated with the composer Verdelot who had ties to the Medici pope, Clement VII, in Florence. The publication of his first four books of madrigals in Venice in 1539 implies that he was there and had established his reputation as a composer. He is referred to as the "the most excellent and divine" Arcadelt in the titles of those prints. In 1540 Arcadelt became a member of the Roman papal establishment composing music for Pope Paul III. After more than a decade he left the papal service to go to France in 1551. He was briefly associated with the royal chapel of France, being described in 1557 as a "musician of the king." Arcadelt died in Paris in 1568.

Arcadelt's work for the two popes not withstanding, his primary interest was in secular music. The 126 **chansons** and over 200 **madrigals** that survive illustrate this fact. *Il bianco e dolce cigno* (The white and gentle swan) was published in *Il primo libro de' madrigali a 4 voci*. It is the first madrigal in the book and it is the composers' best-known work. The text draws an analogy between the swan, who is thought to sing only at the moment of death, and the poet who sings of a much sweeter death that he would like to experience a thousand times a day if possible. The graceful musical setting is mostly **homophonic**, emphasizing the clear declamation of the text. There is a surprising chord on the word *piangendo* (weeping) and a series of imitations at the end illustrates the desire for a thousand deaths. These are two great examples of **word painting**.

Arcadelt, Jacques (c. 1505-1568)
Listening: *Il bianco e dolce cigno*

The English Madrigalists

In 1588 a book of Italian madrigals was published in England with the translated texts. The book, entitled, ***Musica transalpina*** (*Music from Beyond the Alps*) contributed to a new body of music known as the *English madrigal*. Some of the best known of the English madrigalists include John Farmer (c1570-1601), John Dowland (1563-1626), Thomas Morley (1558-1602), Francis Pilkington (ca.1570-1638), William Byrd (1543-1623), Orlando Gibbons (1583-1625), and Thomas Weelkes (1576-1623). Queen Elizabeth I herself was an accomplished lute player, and supposedly delighted in the songs and ayres of the madrigalists. While some English madrigalists continued in the Italian tradition of basing their works in aristocratic poetry dealing with spurned or unrequited love, others used less serious texts, limericks and nonsense syllables such as "fa-la-la." Weelkes' madrigal *Come, let's begin to revel't out* is a prime example of this cheerful and sprightly part-song.

Farmer, John (c. 1570 - 1601)

John Farmer was an English **madrigal** composer whose work followed the light, airy style of **Thomas Morely**. In 1595 he was appointed Organist and Master of The Children at Christ Church in Dublin and remained there until 1599 when he returned to London where he was known to live on Broad Street. He contributed to the *Triumphes of Oriana* (1601). Farmer usually composed for four voices as illustrated by *Faire Phyllis I saw sitting all alone*. This lively work with its' precise use of **word painting** and textual details has made it one of the most popular English madrigals from the period.

Farmer, John (c. 1570 – c. 1601)
Listening: *Fair Phyllis*

Chapter 21: Baroque (ca. 1600-1750)

Many of the historic events in Europe during the 17th and early 18th centuries are extensions of forces that shaped and defined the Renaissance. The explorations of the 16th century were followed by the establishment of more and more colonies in the New World. In the sphere of intellectual activity, the scientific methodologies and discoveries of Copernicus and Galileo laid the foundations for the work of Kepler and Newton, and the philosophers Descartes, Spinoza, and Locke embraced the Renaissance pursuit of truth through reason. Religious conflicts engendered by the Reformation continued to erupt throughout the 17th century. In the area that is now Germany, tensions between Protestants and Catholics following the Reformation ignited a catastrophic Thirty Years War, during the course of which half the population died. The history of England is also a violent one, with such bloody deeds as the beheading of Mary Queen of Scots and Charles I, both Catholics, and the posthumous hanging and dismemberment of Oliver Cromwell, a commoner and Puritan who became England's Lord Protector during the Commonwealth period. The powers of the absolute monarch reached new heights in France, whose citizens were heavily taxed to support Louis XIV and the 20,000 courtiers who lived at the extravagant palace he had built for himself at Versailles.

These were some of the contexts in which artists worked during the approximately 150-year period of the Baroque. As in the Renaissance, popes, cardinals, monarchs, and members of the aristocracy continued to use art as a symbol of power and wealth. But artists and musicians also created works for a wider public. The art, architecture, and music they created exhibit features that are characteristic of romantic expression—intense emotion, flamboyance, and dynamic movement. For subjects, painters and sculptors were drawn to dramatic moments from mythology, ancient history, and the Bible, which they depicted with elaborate decoration, vivid color, and bold use of light and shadow. They also portrayed scenes from everyday life that were displayed in the homes of the rising middle class. Architecture, often grandiose in scale, employed sweeping lines, high domes, columns, and statues, all overlaid with ornamental detail. The taste for dramatic expression in conjunction with the opening of public concert halls created a supportive climate for the emergence of opera and oratorio and of new instrumental genres independent of vocal music such as the sonata, concerto, and suite. In their pursuit of dramatic intensity, composers introduced strongly contrasting effects—between loud and soft, between soloist and large group, between voices and instruments—and developed a vocabulary of devices that associated particular keys, meters, rhythmic figures, and instruments with specific emotional states, such as anger, love, joy, and grief.

Milestones in Music

- Guilio Caccini, Nuove musiche, 1601; collection of songs for solo voice and instrumental accompaniment, establishing a **monodic** style used throughout the baroque period.
- Performance of Monteverdi's Orfeo, 1607, considered first important opera.
- Encyclopedia of music by German composer Michael Praetorius, 1620.
- First public opera house, Teatro San Cassiano, opens in Venice, 1637.
- Founding of Academic Royale des Operas, Paris, 1669.
- Opening of Paris Opera, 1671.
- First German opera house opens in Hamburg, 1678.
- Vivaldi appointed maestro di violono at orphanage for girls in Venice, 1703.
- Invention of the pianoforte by Bartolomeo Cristofori, Italian harpsichord maker, 1709.
- Handel settles permanently in London, 1711.
- Bach accepts position as cantor of St. Thomas Church, Leipzig, 1723.
- First public concerts in Paris, Concerts Spirituels, 1725.
- First performance of Handel's Messiah, Dublin, 1742.

Musical Genres

- **Opera**: large scale drama set to music for singers and instruments and acted on the stage with sets and costumes. Monteverdi is generally considered to be the most important composer of the early Baroque, Handel of the late Baroque.
- **Oratorio**: a story, usually religious, set to music but performed without staging. Oratorio, like opera, originated in Italy. Handel is the most important oratorio composer of the late Baroque.
- **Cantata**: multiple movement work for voice(s) and instrument(s) on a pastoral or religious text. Bach composed over 200 **sacred cantatas** for performance on Sundays throughout the Lutheran church year. Musically speaking, the sacred cantata was the Lutheran counterpart to the Catholic Mass.
- **Chorale**: setting of German sacred text; introduced by Renaissance church leader and composer Martin Luther for congregational singing in the Lutheran Church. J.S. Bach will continue to develop the choral during the Baroque era.
- **Concerto**: instrumental composition that pits one or more soloists against the orchestra. Vivaldi was a major figure in the standardization of the design and character of the solo concerto.
- **Prelude**: an introductory instrumental work that precedes a larger work.
- **Fugue**: a polyphonic composition, usually using four melodic lines called voices, based on one theme or subject that is developed in an imitative texture. The subject, or main melody, of the fugue, alternates between tonic (I) and dominant (V) keys as it is introduced by different voices or instruments. J.S. Bach's *The Art of Fugue* was designed to show how a single melody could be adapted in numerous fugal settings.

- **Sonata**: in the Baroque period, an instrumental chamber work for one or two melody instruments and continuo accompaniment. Arcangelo Corelli's sonatas for two violins and continuo are considered classic examples of the genre.
- **Suite**: a multi-movement collection of miscellaneous court dances for small orchestra. The dance movements differ in character and often national origin. Thus, the allemande from Germany, courante from France, gigue (jig) from the British Isles, sarabande from Spain. Suites were composed for the harpsichord and for chamber and orchestral ensembles. Couperin and Bach made major contributions to this repertory.

Musical Developments

- **Monody**: Literally "one song," it is a solo song with instrumental accompaniment, which would serve as the template for operatic arias.
- **Equal Temperament**: Adjusting the tuning of the 12 half-steps (or semitones) of the octave to be of equal distance. This allowed composers to write music in any key, and have it still sound "in tune." J.S. Bach's "*The Well-Tempered Clavier*" is a collection of keyboard pieces written to showcase this development.
- **Figured Bass**: A shorthand way of labeling chords in relation to a bass note. This practice was valued by both composers and performers during the Baroque era, as it saved time and space.
- **Basso Continuo**: The instrument or instruments performing figured bass lines. Composers did not often specify which instruments would be providing the accompanying harmony to an instrumental or vocal melody, so any instrumentalist(s) playing the accompaniment was seen as "continuo." The modern equivalent would be the rhythm guitar, keyboardist, and bass player in a rock band.
- **Exoticism**: Including elements of distant cultures in musical works. This is a result of the Age of Exploration. However, many of these "borrowed" cultural elements were often far from authentic.

Major Figures in Music

- **Claudio Monteverdi** (1567-1643): Italian composer of Orfeo of 1607, which is generally regarded as the first great opera; maestro di cappella at St. Mark's Venice 1613-1643.
- Nicola Amati (1596-1684): Italian violin maker.
- Jean-Baptiste Lully (1632-1675): Italian-born composer who dominated music at court of Louis XIV.
- Antonio Stradivari (1644-1737): Italian violin maker.
- Arcangelo Corelli (1653-1677): Italian composer of instrumental sonatas and concertos for violin.
- **Henry Purcell** (1659-1695): English composer of songs, religious choral music, instrumental and theatrical works, including the opera Dido and Aeneas, 1689.
- Francois Couperin (1668-1733): French composer and keyboard player at the court of Louis XIV and XV.

- **Antonio Vivaldi** (1675-1741): Italian composer and seminal figure in the development of the solo concerto; see Musician Biographies.
- Jean Philippe Rameau (1683-1764): French theorist and composer of operas and keyboard suites.
- **Johann Sebastian Bach** (1685-1750): North German composer, organist and choirmaster of Leipzig, Germany; see Musician Biographies.
- **George Frideric Handel** (1685-1759): North German composer of The Messiah, among other oratorios; see Musician Biographies.

Historic Context

- Founding of Jamestown, Virginia, 1607.
- King James Bible published, 1611; first authorized version of the Bible in English.
- Tobacco planted in Virginia, 1612.
- Thirty Years War in Germany, 1618-1648; almost half the population dies due to war, famine, and plague.
- First African slaves in North America arrive in Virginia, 1619.
- Pilgrims arrive in Massachusetts, 1620.
- Dutch West Indies Company purchases Manhattan Island from native Indians; colony of New Amsterdam founded, 1626.
- Founding of colony of Massachusetts, 1629.
- Founding of Harvard College, 1636.
- Bay Psalm Book, oldest surviving printed book in America, 1640.
- English Commonwealth, 1649-1660, under leadership of Oliver Cromwell.
- Restoration of English monarchy, 1660.
- Founding of Academic Royale de Danse by Louis XIV, 1661.
- Louis XIV begins building of Versailles, 1662.
- Plague in London kills 68,000, 1665.
- Founding of the College of William and Mary, Virginia, 1692.
- Inoculation against small pox introduced in England, 1717.
- Frederick the Great introduces freedom of the press and freedom of worship in Prussia, 1740.

The Beginnings of *Opera*

In the last years of the sixteenth century, a group of musicians and literati in Florence, Italy experimented with a new method of composing dramatic vocal music, modeling their ideas after the precepts of ancient Greek theater. Their intent was that this new music should prove more direct and communicative to an audience, as the complex *polyphony* of the **Renaissance** could very often obscure the text being sung. They instead set a single melodic line against a basic chordal accompaniment, and with this notion of *homophony*, a new era of music began. The **Florentine Camerata** was a group of aristocratic humanists in Florence Italy, whose goal was to resurrect the musical-dramatic

art of ancient Greece. They called this new form of musical-dramatic entertainment *opera*. The first operas were private affairs, composed for the Italian courts. But when in 1637 the first public opera house opened in Venice, Italy, opera became a commercial industry, and the genre in which many composers throughout history first tried out new ideas and new techniques of composition. The popularity of opera would eventually spread throughout Europe—in France, the epic productions introduced by Jean-Baptiste Lully, known as ***Tragedie Lyrique,*** were known for their extravagant sets and costumes, as well as epic on-stage battles and even ballet. Early English operas developed from **masques**, when singing and instrumental music was added to enhance pantomime plays performed by actors in costume.

Opera-Related Terms

- **Aria**. Italian for "air," it is a very emotional song featuring a soloist. Arias are the "showcase" sections of operas, oratorios, and even cantatas. A common form for arias is A-B-A, and is therefore known as a **Da Capo Aria** (Italian for "To the head"), where the initial melody (A) returns after the secondary one (B) is complete.
- **Recitative**. A vocal declamation usually in the narrative and dialogue parts of opera and oratorio, sung in the rhythm of ordinary speech with many words on the same note. Accompaniment to a recitative can be sparse (***secco***) usually only accompanied by harpsichord, or full (***accompagnato***), which is often accompanied by the entire orchestra for a greater dramatic effect.
- **Ensemble.** Duets, trios, quartets, and so on, in which characters pour out their emotional feelings. Ensembles may used to back up solo voices, or function independently as a group.
- **Overture.** A piece played by the orchestra at the very beginning of an opera (before the curtain is raised). Overtures often feature melodies that will be heard later on in the opera.
- **Sinfonia.** Similar to an overture, sinfonias are also pieces played by the orchestra, but occur within the opera itself—at the opening of a new act, during important scenes where the singers are silent, and so forth.
- **Libretto.** The text, or script, of an opera. Composers seldom write the libretto of an opera, so a **librettist** will often write the script to tell a story with a focus on dialogue and action, rather than narration. The equivalent in the film industry is a screenplay.

Monteverdi, Claudio (1567-1643)

Claudio Monteverdi was a revolutionary Italian composer; the transition from **Renaissance** to **Baroque** can be traced though his nine books of madrigals (c.1580 - 1630). He is also very important in the early history of **opera**. His ***Orfeo*** (1607) is a landmark in the genre and is the earliest opera that is consistently performed today. Monteverdi's career began in the town of his birth, **Cremona**. A little less than a century

later, legendary violin maker **Antonio Stradivari** would also be born and work in Cremona. Monteverdi moved to Mantua in 1592 were he was employed by the Gonzaga family. It was there that he composed *Orfeo* and directed the first performance. Little is known about the performance but singers and musicians were brought in from Florence and other towns so it might have been a grand production. Parts of the work were later performed in Cremona. Monteverdi was appointed *maestro di capella* of **St. Mark's Cathedral** in Venice in July of 1612 and remained in that position until his death.
The Greek myth of ***Orpheus in the Underworld*** has provided the storyline for many operas, Monteverdi's was definitely not the first. But the grand scale of the work was new; five acts with different scenes, and a large, for the time, group of instruments. Monteverdi's published score listed over 40 instruments: strings, **sackbuts, cornettos**, 2 **harpsichords**, harp, reed organ and more. The music of *Orfeo* is a mixture of **monody**, **madrigal**, and several types of instrumental music.

Plot summary:

Newlyweds Orpheus and Eurydice are met with tragedy when Eurydice dies by a snake bite on their wedding night. Overcome with grief, Orpheus sings his troubles to the joyous forest nymphs. He decides to travel to the Underworld in an attempt to retrieve Eurydice. He convinces Hades and Persephone to let her go, but the release comes with one condition: Eurydice must walk behind him as they ascend to the upper world, and Orpheus is forbidden from looking at her. This seems like a reasonable request.



Rubens: Orfeo and Eurydice

Unfortunately, Orpheus hears a loud noise behind him just as they reach the exit. He turns to look at Eurydice and she is immediately sent back to the Underworld, this time forever. Orpheus is again devastated and roams Greece playing sad songs.

Orpheus' father, the god Apollo, descends from the heavens. He encourages Orpheus to come with him to heaven, explaining, "…no earthly pleasure lasts forever." Orpheus joins his father who promises him that he will be able to embrace Eurydice while in heaven.

Monteverdi, Claudio (1567-1643)
Listening: *Orfeo*, Act I, scene I, Toccata (Overture)
Orfeo*, Act II, scene II - *In Questo Prato Adorno (In This Adorned Meadow)

Purcell, Henry (1659-1695)

Henry Purcell began his career at the court of Charles II (r. 1660-1685) and continued during the turbulent reign of James II (r. 1685-1688) and both Stuart Kings that followed. By the time he entered the reign of William and Mary (r. 1689-1702) he had served as singer, organist, composer, and even the Chorister Master at Westminster Abbey. He was a fine composer of dramatic works such as masques and operas. Among these is the first English opera, *Dido and Aeneas* which was written for a girl's boarding school where he taught in Chelsea.

Plot summary:

The plot of Dido and Aeneas is based on an episode of Virgil's Aeneid, an acient Roman epic story that recounts the adventures of the hero Aeneas after the fall of Troy. Aeneas' fleet is shipwrecked at Carthage where he meets and falls in love with the queen, Dido. Remembering that the gods have already told him of his destiny to become the founder of Rome, Aeneas decides that he must leave Carthage. Dido, angered and saddened by this builds a fire of Aeneas' belongings and throws herself upon a sword she had given him. The famous aria, "Dido's Lament," conveys to us the concept of word painting through the use of a descending, ostinato bass line (repeated 11 times) as the queen sings, "When I am laid in earth."

Purcell, Henry (1659-1695)
***Dido and Aeneas*, *Act III*, (excerpts)**
Listening: Prelude and Chorus *"Come Away"*
Listening: Recitative: *"Thy hand, Belinda,"* Aria: *"Dido's Lament"*

Bach, Johann Sebastian (1685–1750)

Johann Sebastian Bach was the most illustrious member of a musical dynasty in which his ancestors for several generations had been musicians and three of his own 20 children were important composers and performers.

Orphaned at the age of 10, Johann Sebastian took up residence with his 24 year-old brother's family. Like their father, his brother was a trained keyboardist and composer who taught Johann Sebastian the skills of his trade. At the age of 15 he enrolled in the prestigious St. Michael's School. While in attendance, Bach had access to the school's harpsichords and the organ at nearby St. John's Church.

Bach began his professional career at 18 taking short appointments at various courts and working for Protestant churches. At the age of 23 he landed his first long-term job as organist and later Director of Music for the Duke of Weimar. After 9 years, Bach had fallen out of favour with the Duke and insisted on being released from duty. In a rage, the Duke had him jailed for "forcing the issue of his dismissal." After 4 weeks he was freed and dismissed from duty. He quickly took a position with Leopold, the Prince of Anhalt-

Köthen where he remained for 5 years and composed some of his greatest works. In 1723 he accepted the post as head of music at the largest church in Leipzig Germany, St. Thomas' church, where he remained for 27 years until his death.

In some respects Bach was a provincial composer who spent his entire life in towns and moderate-size cities of northern Germany at a time when the great musical centers of Europe were London, Paris, Rome, Naples, and Venice. Moreover, although his creative output was vast, very few of his works were published during his lifetime. But while he was relatively unknown, he was both aware of and profoundly interested in the music of his predecessors and contemporaries. As a young man he walked 200 miles to experience at first hand the music of the aging organist and composer Dietrich Buxtehude. His justification for the three-month absence from his job was that he needed to "comprehend one thing and another about his art." A major reason for his move to Leipzig in 1723 was the cultural and educational opportunities available to himself and his family in a university city. Bach's large library of scores and theoretical writings also attests to the wide range of his musical interests, from Italian keyboard collections of the early Baroque to works by such contemporaries as the Frenchman Francois Couperin and the Italian Antonio Vivaldi. He also owned many writings on theological subjects, including the complete works of Martin Luther.

The relatively limited reputation Bach achieved during his lifetime was primarily as an organ virtuoso. In one contemporary account his playing on the pedals, for which he was especially renowned, was described as follows:

> "Bach deserves to be called the miracle of Leipzig as far as music is concerned. For if it pleases him, he can by the use of his feet alone (while his fingers do either nothing or something else) achieve such an admirable, lively, and rapid concord of sounds on the church organ that others would seem unable to imitate with their fingers. He ran over the pedals as if his feet had wings, making the organ resound with a fullness of sound that penetrated the ears of those present like a thunderbolt. Frederick, Prince of Cassel admired him with such astonishment that he drew a precious ring from his finger and gave it to Bach as soon as the sounds had died away. If Bach earned such a gift for the agility of his feet, what, I ask, would the Prince have given him if he had called his hands into service as well?"
>
> (Constantin Bellermann – 1743)

Bach's reply to such compliments was, "There is nothing remarkable about it. All one has to do is hit the right notes at the right time and the instrument plays itself."

Unfortunately, many of Bach's compositions that were preserved only in manuscript were lost in the years after his death. Nevertheless, the scholarly edition of his known surviving works fills almost 50 large volumes and a project to record them all in commemoration of the 300th anniversary of his birth in 1985 produced over 100 CDs. He made major contributions to every genre of the time except opera, and had he lived in a

major cosmopolitan area with an opera house, he would undoubtedly have composed operas as well.

The duties and circumstances of the different positions Bach held largely dictated the focus of his compositional activity. Thus, many of his works for organ date from the periods when he was a church organist, those for instrumental ensemble from when he served Prince Leopold of Anhalt-Cothen as director of chamber music, and his Lutheran church music from his 27 years as cantor and director of music of the four principal churches of Leipzig. The music for the Leipzig Sunday services, which began at 7 A.M. and lasted about three hours, included an organ prelude and postlude by Bach, often improvised, congregational singing of hymns selected by Bach, and a multi-movement cantata by Bach for soloists, choir, and instrumentalists on a text appropriate to that Sunday in the church calendar. In addition to providing music for church services and civic events, Bach's responsibilities included the musical training of the town's professional musicians, and daily instruction of the boys at the boarding school attached to the St. Thomas Church. Teaching was an important activity of Bach's professional life and a number of his compositions were at least partly didactic. On the title of page of one of his important collections of keyboard music, the first volume of The Well-Tempered Clavier, Bach writes that he has composed the 24 preludes and fugues "For the Use and Profit of Musical Youth Desirous of Learning as well as for the Pastime of those Already Skilled in this Study."

Bach's thousands of surviving works are considered pinnacles of the art of polyphony, the musical texture consisting of the interweaving of two or more independent but simultaneous melodies. As described by a contemporary:

> "The strands of his harmony are really concurrent melodies. They flow easily and expressively, never engross the hearer's attention, but divide his interest as now one, now the other becomes prominent. The combination of several melodies obliges the composer to use devices which are unnecessary in homophonic music. A single melody can develop as it pleases. But when two or more are combined each must be so delicately and cleverly fashioned that it can be interwoven with the others in this direction and that."

There is considerable documentary evidence that Bach's astonishing mastery of contrapuntal procedures was apparent not only in the works that survive in notation but in his ability to create complex polyphonic works extemporaneously. One famous incident occurred toward the end of his life when he was visiting his son, a musician at the court of the Prussian monarch Frederick the Great. Bach asked the king, who loved music and was a fairly accomplished flutist, to "give him a subject for a Fugue, in order to execute it immediately without any preparation. The King admired the learned manner in which his subject was thus executed extempore." Upon returning to Leipzig, Bach wrote out a series of contrapuntal elaborations on the royal theme that demonstrate every aspect of the art of counterpoint and dedicated them to the king with the title "Musical Offering."

Bach may have lived and worked in relative obscurity, but many of his contemporaries who achieved fame and celebrity during their lifetimes are now considered minor figures while Bach is regarded as one of the greatest musical geniuses of all time.

Bach, Johann Sebastian (1685-1750)
Listening: *Contrapunctus I*, from *The Art of Fugue*

Bach, Johann Sebastian (1685-1750)
Listening: Cantata No. 80, *A Mighty Fortress Is Our God* (excerpts)
No. 1. *Choral fugue*
No. 8. *Chorale*

Handel, George Frideric (1685–1759)

George Frideric Handel (or Händel) was born in Halle, a town in northern Germany where he received his early musical instruction from a local organist. In accordance with his father's wishes, he prepared for a career in law. On his father's death in 1703, Handel moved to Hamburg where his first two operas were successfully staged. In 1706 he accepted an invitation to Italy. The dramatic and Latin church music he composed during his three years in Florence, Rome, Naples, and Venice reveal the profound influence of his contacts with Italian musicians, particularly in his development of a richly expressive melodic style. In the words of one historian, "He arrived in Italy a gifted but crude composer with an uncertain command of form, and left it a polished and fully equipped artist." In 1709 Handel accepted a position in Hanover, Germany, but with the provision that he be granted a year's leave in London. He enjoyed considerable success with both the English nobility and public and in 1712 he returned to London, which became his home for the rest of his life.

Handel composed a phenomenal number of vocal and instrumental compositions, many of them intended for public performance for the rising English middle class. The pressures of continually producing new works led him to reuse his own material and to draw on that of others, generally without attribution. When asked about his borrowing from one particular composer, Handel is reported to have responded that the material in question was "much too good for him, he did not know what to do with it."

Handel was particularly drawn to composing operas on Italian librettos, which during the Baroque period favored stories from Greek mythology and ancient history. The plots provided a loose framework for extravagant display of vocal virtuosity that, along with lavish scenic effects, drew audiences to hear their favorite singers. Numerous contemporary accounts describe audiences talking, eating, and playing cards during the recitatives, waiting for their favorite singer's next aria. One of the bizarre manifestations of this superstar adulation was the **castrati**, male sopranos and altos whose change of voice had been surgically prevented during puberty. The practice, originally associated

with the choir of the Sistine Chapel in Rome, continued into the 19th century and is said to have produced voices with the purity and range of a boy but the strength and endurance of a man. The career of one of the most famous castrati of Handel's day is the subject of the 1995 film, Farinelli. Leading male roles were assigned to the castrati, for example, the role of Caesar in Handel's Guilio Cesare in Egitto (Julius Caesar in Egypt). In contemporary revivals of Baroque operas, castrati roles are either sung by a woman or by a countertenor or falsettist (a man with an alto range), or the music is transposed down to a normal male range.

Handel composed over 40 operas, most during his years as the musical director of London opera companies. In addition to providing new operas each season, either by himself or other composers, Handel made yearly trips to the continent to engage the sensational singers who the public would pay to hear. During intermission, audiences were treated to Handel performing his organ concertos.

Another important category of Handel's output is the **oratorio**, whose musical structure is similar to that of opera, but is based on a religious subject and performed without costumes, scenery, and acting. The Old Testament furnished the material for most of Handel's 25 oratorios—among them Saul, Israel in Egypt, Samson, Joshua, and Solomon—which were presented in public concert halls during Lent, when operas and other theatrical entertainments were banned from the stage. The texts of the oratorios are in English, which probably contributed to their enormous popularity with the English public. His instrumental works include concertos, the Water Music performed for King George I by musicians on a barge in the Thames, and Music for the Royal Fireworks for a fireworks display.

Handel, George Frideric (1685-1759)
Listening: *Messiah* (excerpts)
No. 18. *"Rejoice Greatly"*
No. 44. *"Hallelujah Chorus"*

The Baroque Dance Suite

By the time of the Baroque era, instrumental music had become as important as vocal music. String instruments were perfected during this period by famous makers such as Stradivari, Guarneri, and Amati, and became the heart of instrumental ensembles. Dance music was still an important aspect for instrumentalists, and composers such as Handel, along with J.S. Bach, Archangelo Corelli, Georg Philipp Telemann, and many others composed works known as **dance suites**—collections of original dances (usually in the same key) written in the style of the popular dances found throughout different regions of Europe. Some older dance styles remained popular, such as the Allemande from Germany, while other, new dance styles emerged:

- **Courante:** a French dance in triple meter at a moderate tempo
- **Sarabande**: a stately Spanish dance in triple meter at a slow tempo
- **Gigue** (or **Jig**): a lively British dance in duple meter at a fast tempo
- **Minuet**: a slow, stately ballroom dance from France in triple meter
- **Hornpipe:** a lively dance English and Irish dance associated with sailors

While composers such as J.S. Bach and François Couperin would write entire suites for solo keyboard, it is the orchestral suites or George Fridric Handel which remain the most popular to this day. His *Music for the Royal Fireworks* (1749) was commissioned by King George II of Great Britain to accompany a fireworks display that commemorated the end of the War of Austrian Succession. But even more famous is Handel's *Water Music* (1717), a set of 22 dances written for King George I of Great Britain, that was performed on the king's royal barge (which led a parade of boats) sailing down the Thames River in London.

Handel, George Frideric (1685-1759)
Listening: *Water Music*, Suite in D major (excerpt), Alla hornpipe

The Baroque Concerto

With the rise of purely instrumental music in the Baroque Age, there also arose a flowering of instrumental forms and virtuoso performers to play them. A popular instrumental form developed during the Baroque era was the **concerto**, a three movement composition for solo instrument(s) and orchestra. One of the earliest masters of the soon-to-be predominant form of the *concerto* was the Italian composer and violinist **Arcangelo Corelli (1653-1713)**. Corelli pioneered the form of the *concerto grosso*, in which the principle element of contrast between two independent groups of instruments is brought into play. The larger group is called the *ripieno* and usually consisted of a body of strings with harpsichord *continuo*, while a smaller group or *concertino* consisted of two to four solo instruments. The various sections of the concerto would alternate between fast and

slow tempos, or *movements*. Later composers of the period such as **Johann Sebastian Bach** and **Antonio Vivaldi** transformed this genre into the *solo concerto*, in which the solo instrument is of equal importance as the rest of the orchestra.

Vivaldi, Antonio (1678–1741)

Antonio Vivaldi was one of the most prolific and influential composers of the Italian Baroque. He received his musical education from his father, then at the age of 15 began his training for the priesthood. In 1703, the year of his ordination, he assumed the position of teacher of violin at the Pietá, a Venetian home for orphaned, illegitimate, and indigent girls. He spent most of the rest of his life in Venice, although productions of his operas took him to Rome, Mantua, Verona, and Prague. At the height of his popularity, his commissions and published works amassed him considerable wealth, but at the time of his death, in Vienna, he had become impoverished and was buried in a pauper's grave.

The list of Vivaldi's compositions is both large and diverse, encompassing orchestral and instrumental chamber works, masses and other sacred music, and operas. Of his over 40 operas, more than half have been lost and none are part of the standard operatic repertory today. On the other hand, his concertos, of which over 500 have been preserved, are firmly established in the instrumental literature. His music has been featured in numerous television commercials and in the scores of such recent films as *The Royal Tenenbaums, Sidewalks of New York, Being John Malkovich, The Talented Mr. Ripley, Final Cut*, and *Shine*.

Many of Vivaldi's concertos were written to be played by the more talented of his students at the Pietá. During one six-year period, from 1723 to 1729, the records of the Pietá show he was paid for 140 concertos, an astonishing twelve per month. These and other of his instrumental and sacred works would have been performed by the girls at concerts that became major events in the social life of the Venetian nobility and foreign visitors.

Vivaldi was a seminal figure in the history of the concerto, especially the violin concerto. About 200 of his 500 extant concertos are for one violin and another 30 or so for two or more violins, or violins with other solo instruments. His writing for the violin explores the instrument's virtuoso capabilities as well as its capacity to "sing." He standardized a three-movement design for the concerto as a whole, in which the fast tempo and animated character of the first and third contrast with a more lyrical and expressive slow movement in the middle. Vivaldi also established a formal pattern for the fast movements, called **ritornello form**, which involves a systematic alternation of solo and tutti forces.

He was a pioneer of program music, instrumental music that portrays a story, scene, or other nonmusical subject. The most famous of his programmatic works is *The Four Seasons*, a collection of four violin concertos, one devoted to each of the four seasons of the year. The first of the four concertos is entitled *Spring*. Slowly read the following poem that Vivaldi included with the first movement of *Spring* as the music plays:

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven,
Then they die away to silence, and the birds take up their charming songs once more.

Vivaldi, Antonio (1678-1741)
Listening: *Spring*, from *The Four Seasons* (excerpt)
I Allegro

Mouret, Jean-Joseph (1682-1738)

The son of a weaver, **Jean-Joseph Mouret** was a fine singer who gained great popularity not only for his voice but also for his compositions. A native of Avignon, France, he moved to Paris in 1707. Between 1708 and 1736, Mouret served as the superintendent of music at the nearby suburb of Sceaux. During this period he was also the theatre composer for the New Italian Opera which had just reopened in 1717. He served in this capacity until 1737. In 1720, Mouret was also in service to the king as a member of the King's chamber and was the director of the *Concert Spirituel* from 1728 until 1734. Apparently despondency grew towards him as his sanity escaped. He was institutionalized in 1737 and died eight months later.

Compositions by Mouret included nine operas, ballets and over four hundred **divertissements**—an early type of French **incidental music** that was meant to be inserted into an opera, ballet, or a play. Mouret's operas were one of the first French operas to contain elements of comedy, which was a departure from the extravagant, serious operas styled upon *Tragedie Lyrique* by composers such as **Jean Baptise Lully (1632-1687)**. He also made important contributions in the genres of the **cantata** and the **motet**. Instrumental compositions by Mouret include the two *Suites de Symphonies*, both written in 1729. The first of these two **dance suites** contains the famous **Rondeau** which was used as the theme music for PBS's *Masterpiece Theatre* for many years.

Mouret's *Rondeau*, whose overall structure is **A-B-A-C-A**, contains an initial theme that is repeated, alternating with contrasting sections of material. This form, which developed from the **ritornello** section of the Baroque **concerto**, can also have more complex variants, such as **A-B-A-C-A-B-A.** The **Rondeau** form—later more often referred to by its Italian equivalent of **Rondo**—would later serve as the basis of the fourth and final movement of the multi-movement works of **absolute music** of the Classical era, including **symphonies**, **concerti**, **sonatas**, **serenades**, **divertimenti**, and **string quartets.**

Mouret, Jean-Joseph (1682-1738)
Listening: Rondeau, from *Suite de symphonies*

The Rococo

The contrapuntal practices of the German Baroque began to give way in the first half of the eighteenth century to a highly ornamented style of melodic instrumental music, especially in France. This style has come to be called *Rococo*, after the same movement in the visual arts. The paintings of Boucher, Fragonard, and Watteau are prime examples of the visual style of the time. This refined but ornamented style could already be heard in the music of French composers Couperin and Rameau, and pervades the music of Italian composer **Giovanni Pergolesi (1710-1736)**. It is evident as well in the music of the two sons of Johann Sebastian Bach, **Carl Philipp Emanuel Bach (1714-1788)** and **Johann Christian Bach (1735-1782)**. J. C. Bach eventually made his home in London and became known as the "London" Bach in order to distinguish him from his older brother. Johann Christian's many keyboard *concertos* had a profound influence on the eight year old Mozart when the two met in London in 1764. Likewise, C. P. E. Bach's expressive keyboard *sonatas* came to influence the piano sonatas of later composers Franz Joseph Haydn and Ludwig van Beethoven. Each of these masters made the Austrian city of **Vienna** their home, thus equating the Classical style with the *Viennese* style.



Chapter 22: Classical Enlightenment (ca. 1750 - 1825)

The term classical, when used in the context of works of art, refers to features of proportion and symmetry that characterize the sculpture and architecture of ancient Greece and Rome. In later eras, the term classicists describe those who embrace the universal ideals of beauty and strive in art to achieve universality through the representation of ideal forms.

It is for this reason that the period that followed the Baroque, when the flamboyance and drama were supplanted by emotional restraint and formal balance and symmetry, is called Classical. The 18th century is also called the Enlightenment Period, because of the ideals of reason, objectivity, and scientific knowledge found in the writings of Diderot, Voltaire, and Lessing that permeated all aspects of European society and culture. Thomas Jefferson, John Adams, and Ben Franklin are among the Americans who shared the belief in human progress and natural rights, that is, the rights of the individual as opposed to the rights of the state, as embodied in a monarch. These ideas led to the American Revolution, then the French Revolution, with its slogan "Liberty, Equality, Fraternity."

Both the aesthetics of classicism and the Enlightenment world-view shaped the art of the second half of the 18th and early 19th centuries. As in the Renaissance, architects once again found inspiration in the proportion and grace of Greek and Roman temples. Robert Burns' poems in Scottish dialect, Jane Austen's novels about life in a country village, and Schiller's plays about aspirations for freedom and brotherhood are testaments to enlightenment notions of the dignity and worth of the common man.

Important developments during the period include expansion of the orchestra to thirty or forty players, improvements in the mechanisms of instruments, especially the piano, and greater public support through concerts and publication of music. Additionally **Turkish** military bands, also known as **Janissary Bands**, influenced the music of European composers as demonstrated by the introduction of cymbals, triangle, and bass drum to the orchestra.

From roughly **1750 to 1825**, artists, architects, and musicians moved away from the heavily ornamented styles of the Baroque and the Rococo, and instead embraced a clean, uncluttered style they thought reminiscent of Classical Greece. The newly established aristocracies were replacing monarchs and the church as patrons of the arts, and were demanding an impersonal, but tuneful and elegant music. Dances such as the *minuet* and the *gavotte* were provided in the forms of entertaining *serenades* and *divertimenti*.

At this time the Austrian capital of Vienna became the musical center of Europe, and works of the period are often referred to as being in the *Viennese style*. Composers came from all over Europe to train in and around Vienna, and gradually they developed and

formalized the standard musical forms that were to predominate European musical culture for the next several decades.

A reform of the extravagance of Baroque opera was undertaken by Christoph von Gluck. Johann Stamitz contributed greatly to the growth of the orchestra and developed the idea of the orchestral symphony. The Classical period reached its majestic culmination with the masterful *symphonies*, *sonatas*, and *string quartets* by the three great composers of the **Viennese school**: Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven whose careers all centered in Vienna, Austria. During the same period, the first voice of the burgeoning Romantic musical ethic can be found in the music of Viennese composer Franz Schubert.

Milestones in Music

- Mozart's first tour of Europe as six-year-old child prodigy, 1762.
- Handel's Messiah first performed in New York, 1770.
- Opening of La Scala opera house in Milan, 1778.
- English piano maker John Broadwood patents piano pedals, 1783.
- Charles Burney's History of Music, 1789.
- Founding of the Paris Conservatoire, 1795.
- Founding of Prague Conservatory, 1811.

Musical Genres

- **Concerto**: 3 movement instrumental work pitting a soloist against the orchestra. Mozart wrote a number of piano concertos featuring himself as the soloist. Concerti of the Classical era often features a **cadenza**, an unaccompanied, fanciful solo section in the manner of an improvisation.
- **Sonata**: multi-movement work (typical 3 movements) for 1-8 instruments. All composers of the period contributed to this genre. A popular sub-genre is the piano sonata, a multi movement work for solo piano.
- **String quartet**: four-movement work for two violins, viola, and cello favored by Haydn, who established the grouping as the premiere chamber medium.
- **Symphony**: four-movement work for orchestra. Haydn composed 104 symphonies, Mozart 41, and Beethoven 9.
- **Opera**: as in the baroque period, a large scale drama set to music and staged. Mozart was the most important opera composer of the period.

Major Figures in Music

- **Franz Joseph Haydn (1732–1809):** Viennese composer.
- **Wolfgang Amadeus Mozart (1756–1791):** Austrian composer.
- **Ludwig van Beethoven (1770–1827):** German late classical/early romantic composer.

Historic Context

- First playhouse opens in New York, 1750.
- King's College (Columbia University) founded 1754.
- Moscow University founded 1755.
- Boston Tea Party in protest against tea tax, 1773.
- Louis XVI assumes throne of France, 1774.
- Beginning of the American Revolution; Second Continental Congress in Philadelphia; George Washington made commander of American forces, 1775.
- U.S. Declaration of Independence, 1776.
- French Revolution, 1789.
- Louis XVI executed, 1793; beginning of Reign of Terror in France.
- Eli Whitney (1765-1825) invents the cotton gin, 1793.
- Slavery abolished in French colonies, 1794.
- Napoleon crowned emperor, 1804; King of Italy, 1805; King of Spain, 1808.
- England prohibits slave trade, 1807.
- War of 1812: Napoleon invades Russia; only 20,000 of his 550,000-member army survive.
- Mexico declares independence from Spain, 1813; becomes a republic, 1823.
- Napoleon abdicates and is exiled to Elba, 1814; returns to France, 1815; defeated in Battle of Waterloo by Wellington, 1815.
- Working day for juveniles limited to 12 hours in England, 1819.

Absolute Music and the Multi-Movement Cycle

It was during the Classical era that instrumental music truly flourished. Large-scale works, such as symphonies, concerti, string quartets, and so forth, would come to define the era and its famous composers—Beethoven, Mozart, and Haydn—all of which who worked in and around Vienna, Austria (hence their collective nickname of the **"Viennese School"**). But unlike operas or other types of programmatic music, these multi-movement instrumental compositions could not rely on any kind of story or imagery to give them their forms—these pieces were works of **absolute music**, or simply "music for the sake of music." Even their names were practical and logical—"Symphony No. 3 in E Flat Major" and "String Quartet in D Minor" are typical examples.

It was therefore up to the composers of the Viennese School to develop and perfect structural forms for these large, multi-movement works. Earlier forms of instrumental music, such as dance music and operatic overtures, were modified to create what is known as the **multi-movement cycle.**

Most of the compositions based off of the multi-movement cycle—symphonies, string quartets, divertimentos, and so forth, contain **four movements** (although some early symphonies may contain only three movements). Concertos, which were an already established genre, maintained their traditional **three-movement** formula by following the structures of the first, second, and fourth movements, as seen in the following chart:

Multimovement Cycle: General Scheme

Movement	Character	Tempo	Form	Music Examples
First	Long, dramatic	Allegro	Sonata-allegro	Mozart, *Eine kleine nachtmusik,* I Beethoven, Symphony No. 5, I
Second	Slow, lyrical	Andante or Adagio	Theme and Variations or A-B-A	Haydn, Symphony No. 100 (*Military*), II Haydn, String Quartet, (*Emperor*), II
Third (opt.)	Dancelike	Allegro or Allegretto	Menuet and Trio (18th c.) Scherzo and Trio (19th c.)	Mozart, *Eine kleine nachtmusik*, III Beethoven, Symphony No. 5, III
Fourth (last)	Lively, spirited	Allegro or Vivace	Rondo (or sonata-rondo, or sonata allegro)	Mozart, *Eine kleine nachtmusik*, IV

Movement I: Sonata-Allegro Form

The term **sonata** referred to a number of different types of instrumental compositions during the Baroque Era, but by the time of the Classical Era, its definition would narrow to specifically refer to a multi-movement work of instrumental chamber music. The first of these movements would follow a very specific pattern, and would be performed at a rather fast (*allegro*) tempo:

1). **Exposition** (played twice): where the **themes** (or main melodies) of the piece are presented to the audience. The two themes are almost always in different keys.

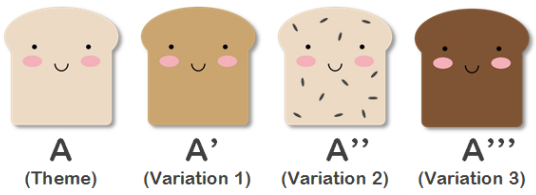
2). **Development**: where the composer manipulates and transforms the theme (or themes) found in the exposition.

3). **Recapitulation**: where the original themes are heard once again—often slightly altered, and now both in the same key. A short **Coda** (Italian for "tail") will then follow the recapitulation and bring the movement to its conclusion.

Movement II: Theme & Variations

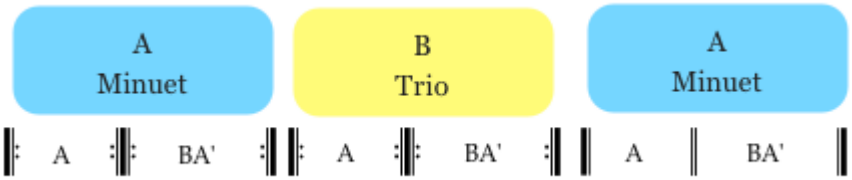
To contrast the rather brisk tempo of the first movement, the tempo of the second movement is usually much slower (often *andante* or even *largo*). Composers sometimes choose a simple A-B-A thematic formula for this movement, but the use of a **theme & variations** is just as common.

The idea of a theme & variations is simple—first present a theme (or melody), and then alter it in some way—rhythmically, harmonically, melodically, and so forth—to present a series of variations (where the original tune is different but is still recognizable).



Movement III: Minuet & Trio (or Scherzo)

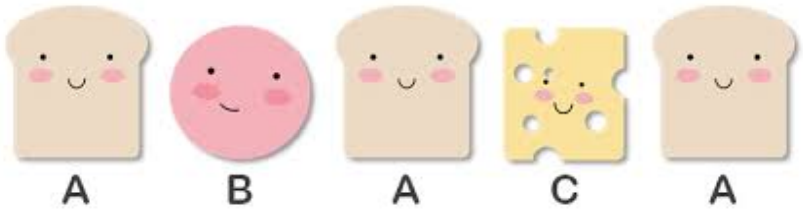
During the Baroque era, the **minuet** was a type of triple meter dance in a moderate tempo, originally performed by the French aristocracy. The popularity of this dance increased, and it eventually became popular throughout Europe. It was therefore logical to use this popular dance form as the basis of a movement of the multi-movement cycle. However, minuets are rather short in duration—perhaps averaging only 1 or 2 minutes in length. Therefore, a second, lighter minuet, known as the **trio** (due to the fact that its texture was often reduced to just three structural lines) was added. To further lengthen the movement, the original minuet was repeated once again, thus giving the overall movement the form of: **A (minuet) – B (trio) – A (minuet).**



By 1800, however, the concept of an aristocratic French dance was looked down upon by those who backed France's revolution, and so Beethoven and other politically-minded composers replaced the minuet with a very fast-paced, folk-derived dance in 6/8 meter called a **scherzo** (which means "a common joke" in Italian), thus creating the similar design of: **A (scherzo) – B (trio) – A (scherzo).**

Movement IV: Rondo

The final movement of the multi-movement cycle also comes from dance music—if you recall Mouret's *Rondeau* from the Baroque era, its overall form **was A-B-A-C-A.** During the Classical era, composers referred to this form more often by its Italian name—**rondo**—where an initial theme (or melody) continuously alternates with other themes. This form could also be elongated and modified—variations such as **A-B-A-C-A-D-A** and **A-B-A-C-A-B-A** were also possibilities. Mozart's famous "Rondo a la Turca" from his Piano Sonata in A Major, K. 331, and the final movement of his *Eine Kleine Nachtmusik,* K. 525, are excellent examples of this expanded formula.



The Classical Symphony, String Quartet, & Others

About the middle of the century in **Mannheim, Germany**, composer and conductor **Johann Stamitz (1717-1757)** and his followers began to develop the orchestra and the art of *orchestration*, basing their music on the Baroque *homophonic* style, but now with chords played in unison rather than contrapuntally. The Baroque *figured bass* was now fully written out in specific parts for all of the instruments, rather than being left to the discretion of the players. Basing these larger works on the Baroque three-part *sinfonia (overtures to operas)*, other elements were introduced, such as the contrasts of *dynamics* and *tempo* within movements. This kind music became the basis for the Classical symphony, as well as that of sonatas, string quartets, divertimenti, serenades, and concerti.

The Symphony

A **symphony—**a large, multi-movement work for a large instrumental ensemble—may now require over 100 performers today, but during the Classical era, most orchestras contained perhaps 30 to 40 members. Early symphonies were often only 3 movements in length (instead of the traditional 4) and had total performance times of just 15 to 20 minutes. By the time of Beethoven's Symphony No. 9 (the "Choral") in 1820, the length of the symphony had expanded greatly—when asked to determine the initial capacity of the newly-invented compact disc (CD) in the mid-1980s, the president of Sony corporation determined that they should hold 74 minutes of music, as it was the amount of time to perform Beethoven's 9th!

With a large orchestra, the amount of dynamic contrast is much greater than that of a small ensemble. Because of this, the Mannheim orchestra was famous for performing pieces which called for long, drawn-out crescendos which makes the audience feel as if they are getting run over by a massive, rolling "wave of sound." The **Mannheim roller effect** (sometimes referred to as the "**steamroller effect**") is where the contemporary electronic music group *Mannheim Steamroller* gets its name.

The String Quartet

The Classical era was the golden age of **chamber music**—music for ensembles that range from 2 up to 10 performers. And while music was written for several different chamber ensembles, it was the **string quartet** that was by far the most popular.

Although written for only 4 performers, the **string quartet** was still a work of considerable size—these four-movement works could take over half of an hour to perform. One common misconception is that string quartets are written for groups that contain one of each of the main four bowed string instruments (violin, viola, cello, and bass). However, the heavy sound of the bass is usually deemed unsuitable for such a small ensemble, and is thus omitted. Therefore, the typical instrumentation for a string quartet is that of: **2 violins, 1 viola, and 1 cello**.

The Concerto and Sonata

Concertos—works which feature a soloist accompanied by an orchestra—first appeared during the Baroque era. By the Classical era, however, the ***concerto grosso***, or "group" concerto, had fallen out of favor. However, the **solo concerto**, which featured one virtuoso, remained popular.

The overall form of a concerto—three movements (fast, slow, fast), could be easily adapted into the Classical era's multi-movement cycle by simply eliminating the form of the third movement (either minuet & trio, or scherzo & trio). However, composers also had to alter the form of the first movement (sonata-allegro form), as they needed to take the soloist into account. Therefore, two changes were made:

1). During the exposition, the orchestra will first present both themes without the soloist. When repeated, the soloist will then play the two themes, while the orchestra accompanies the soloist.

2). Just before the concluding *coda* section of the movement, the orchestra will pause, and allow the soloist to perform a **cadenza**—an unaccompanied, fanciful passage, in the manner of an improvisation that is often based off of the themes of the exposition. This cadenza can be written out by the composer or performer, or even improved by the performer. Once the soloist finishes the cadenza, the orchestra plays the coda as the soloist waits out the remainder of the movement in silence.

In its broadest definition, a sonata is a work for 1 to 8 instruments, usually in 3 movements. The **sonata** is the chamber music "cousin" of the concerto—although both genres are written to showcase one or more virtuosos, the sonata does not provide the soloist(s) with full orchestral accompaniment. Typically, the virtuoso soloist is accompanied by a piano. However, some sonatas are written for a single instrument. In the classical era, **piano sonatas** were quite popular. Since Beethoven and Mozart were highly skilled pianists in their own right, they would often perform their own piano sonatas. Famous examples include Mozart's Piano Sonata in A Major, K.331, whose final movement, Rondo a la Turca, is based off of the sounds of a Turkish Janissary band. Beethoven's "Moonlight" and "Pathetique" piano sonatas are two examples that call for **rubato**—the concept of inserting minor fluctuations in the tempo of a piece to make it sound more emotional.

Other Multi-Movement Forms

Two other types of multi-movement instrumental works should be mentioned, as they were popular at the time. The **divertimento** was often a light-hearted piece written to be performed at social functions, often for outdoor occasions just after dinner was served. The **serenade** was often written for special occasions, and could contain as many as ten movements that were based on a wide variety of forms. The most famous serenade is perhaps Mozart's *Eine Kleine Nachtmusik*, K.525, which was originally written for a string quartet with the addition of a double bass, although today it is often performed with

a larger ensemble. In fact, both serenades and divertimenti are often played by ensembles whose size was between that of a chamber music ensemble and that of a full orchestra—perhaps 12 to 18 total performers.

Mozart, Wolfgang Amadeus (1756–1791)

Wolfgang Amadeus Mozart was born in Salzburg, an Austrian cathedral town where his father was a violinist in the orchestra of the archbishop, an important official in the Roman Catholic Church. All evidence indicates that Mozart's natural musical gifts were phenomenal and became apparent at an early age. When he was six, his father took him on the first of several extended European tours, one lasting more than three years, during which he astonished audiences with his ability to compose, improvise, and perform at the keyboard and on the violin. The many surviving letters between members of the Mozart family and friends back home in Salzburg record the highs and lows of these trips, from the exhilaration of command performances before royalty to the dangers and discomforts of travel by coach and several serious illnesses that afflicted Mozart and his older sister, Nannerl, including typhoid fever. Herr Mozart's reference to Wolfgang cutting a tooth reminds us that these trips began when he was the age of a first grader of today.

After his experiences in London, Paris, Rome, Venice, Amsterdam, and other musical capitals of the time, Salzburg seemed provincial and confining. But when at the age of 17 he had not been offered a satisfactory position in any large city, Mozart grudgingly entered the service of the archbishop. He found his duties in Salzburg abhorrent and his treatment by the archbishop demeaning. Frequent disagreements ensued, culminating in a stormy encounter in 1781 during which the archbishop released him from service "with a kick on my behind," as Mozart reported in a letter.

Mozart spent the rest of his life in Vienna, the capital of the Hapsburg Empire, home of the Empress Maria Theresa and Emperor Joseph II, and one of Europe's major cultural centers. Although he held some minor court appointments, he was one of the first composers to seek a career as a free agent rather than in the employ of the church or aristocracy. For a few years he presented a series of very popular and lucrative concerts of his own works, among them 12 spectacular piano concertos in which he was featured as the soloist. He also received several commissions to compose operas, among them Marriage of Figaro and Don Giovanni, which premiered in Prague in 1786 and 1787, respectively. But Mozart's success was sporadic and short-lived. He died at age 35 and was buried in a common grave, his impoverished circumstances due in part to rebuking the **patronage system** (relying upon wealthy patrons to provide financial support for an artist) and his inability to manage his finances. In retrospect he also emerges as a tragic casualty of a society in transition, a man too proud and conscious of his own genius to abase himself in the service of the ruling class, yet too profound a musical thinker to be appreciated by the new bourgeois audience.

Mozart was an extraordinarily prolific composer, creating enduring works in virtually every genre of his day—operas, symphonies, piano sonatas, chamber music, works for the Roman Catholic Church. His operas fall into three categories:

1). **Opera seria** (serious opera): including *Ideomene* and *La Clemenza di Tito*

2). **Opera buffa** (comic opera): including *Don Giovanni, Cosi Fan Tutte* and *The Marriage of Figaro*

3). **Singspiel** (light opera with spoken sections): including *The Magic Flute* and *The Abduction from the Seralgio*

As a composer of the classical period, the ideals of clarity and balance inform Mozart's music, from his early piano pieces written at age six and seven through his great opera *The Magic Flute* and the unfinished Requiem Mass from the last year of his life. What sets him apart from his contemporaries is the mastery of counterpoint, intensity of developmental processes, expressive power, and sophisticated orchestration that characterize works written during Mozart's decade in Vienna. This maturing and deepening of his compositional craft, while also creating works that would be accessible, seems to have been a conscious pursuit. As he wrote to his father in 1782:

> These concertos are a happy medium between what is too easy and too difficult. They are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Two hundred and fifty years after his birth, Mozart's works remain staples of the concert repertory of artists and ensembles all over the world.

In 1862 a scholar named Ludwig Köchel published the **Köchel** (or **Koechel**) catalogue, a chronological and thematic register of the works of Mozart. Mozart's works are often referred to by their K-numbers (cf. opus number); for example, the "Jupiter" symphony, Symphony No. 41, K. 551. Mozart's final piece, completed by his student Sussmeyer after his death, was his **Requiem Mass** (a Mass for the dead), is K. 626.

Mozart, Wolfgang Amadeus (1756-1791)
Listening: Eine kleine Nachtmusik, K. 525(excerpt)
I. Allegro
II. Romanze
III. Menuetto
IV. Rondo_ Allegro

Mozart, Wolfgang Amadeus (1756-1791)
Listening: Piano Concerto in G major, K. 453 (excerpt)
I. Allegro
II. Andante (Not part of our listening)
III. Allegretto (Not part of our listening)

Mozart, Wolfgang Amadeus (1756-1791)
Listening: *Don Giovanni*, Act 1, Scene 2 (excerpts)
Aria – "*Ah, Chi Mi Dice Mai*"
Recitative – *"Chi È Là"*
Aria – "*Il Catalogo È Questo*" (*Catalog Aria*)

Haydn, Franz Joseph (1732–1809)

The details of Haydn's early life are sketchy. He was born in an Austrian village and came from a humble background. At about the age of eight he was chosen to join the choir of one of Vienna's most important cathedrals. After his voice changed, he supported himself by teaching and working as a freelance performer, then at the age of 29, entered the service of a wealthy and powerful Hungarian aristocratic family, the **Esterhazys**. Music was a central component of life at the Esterhazy estate in the Hungarian countryside and the household staff included orchestral musicians, opera singers, and a chapel choir. Haydn's contract specified that he was responsible to provide music as required by the prince, care for the musicians and instruments, and conduct himself "as befits an honest house officer in a princely court." For 30 years Haydn lived and worked at the Esterhazy palace, largely isolated from what was happening elsewhere. As he himself recalled, "My prince was content with all my works, I received approval, I could, as head of an orchestra, make experiments, observe what created an impression, and what weakened it, thus improving, adding to, cutting away, and running risks. I was set apart from the world, there was nobody in my vicinity to confuse and annoy me in my course, and so I had to become original." With the succession of a new Esterhazy prince in 1790, Haydn's life took a new direction. Although he continued to earn a salary, he was no longer required to live at the Esterhazy estate. He moved back to Vienna, one of the musical capitals of the time, where he met and befriended Mozart and for several years was the teacher of the young Beethoven. He also accepted invitations for two lengthy trips to London, for which he composed a number of important new works. In London, performances devoted to his music, including 12 brilliant new symphonies, were highlights of the concert season. He appeared before the royal family, was sought after as a guest at social occasions, and was awarded an honorary doctorate from Oxford University. In Vienna, where his monumental oratorios The Creation and The Seasons were enthusiastically received, he was named an honorary citizen. At his death at the age of 77, Haydn had become one of Europe's most celebrated figures.

Haydn's vast compositional output includes 52 piano sonatas, 104 symphonies, concertos for a variety of instruments, works for a variety of chamber groupings including 68 string quartets, masses and other sacred vocal music, operas, and oratorios. Written over more than a half century, his works document the transition from the late Baroque to the mature classical style, to which he himself made definitive contributions. In his works in sonata form, he deepened and extended practices of motivic development and he elevated the string quartet from one of many possible groupings to the most important chamber music ensemble. His late symphonies balance simplicity of themes with brilliant orchestration. And his musical language encompasses a broad spectrum of expressive content—folk-like innocence, intense passion, playfulness, high-spirited humor, tenderness, joyful exuberance, sorrow.

Haydn, Joseph (1732-1809)
Listening: Symphony No. 94 in G major *(Surprise)* (excerpt), II. Andante

Beethoven, Ludwig Van (1770–1827)

Ludwig van Beethoven was born in Bonn, an important intellectual and cultural center in Germany and the seat of a court that flourished with particular brilliance in the late 18th century. Beethoven's father, a court musician, recognized his son's unusual musical gifts and sought to exploit them to his own advantage. Yet despite his scheming, which included representing Beethoven as two years younger than he actually was, and despite the boy's extraordinary talents, Beethoven never achieved wide acclaim as a child wonder as had Mozart a couple of decades earlier. Indeed, it was not until after Beethoven had permanently settled in Vienna in 1792 that he earned public recognition, initially as a virtuoso pianist, and later as a composer.

Contemporary accounts of Beethoven's playing stress especially the compelling emotion of his performance and his spectacular improvisations. In the words of one witness:

> "His improvisation was most brilliant and striking. He knew how to achieve such an effect upon every listener that frequently not an eye remained dry, while many would break out into loud sobs, for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them."

The course of Beethoven's life was profoundly affected by deafness, whose first signs appeared a few years after his arrival in Vienna when he was in his mid-twenties. At first he tried to conceal his condition because, as he confessed in a will he drew up in 1802:

> "It was not possible for me to say: speak louder, shout, because I am deaf. Alas, how would it be possible for me to admit a weakness of the one sense that should be perfect to a higher degree in me than in others, the one sense which I once possessed in the highest perfection, a perfection

> that few others of my profession have ever possessed…. For me there is no recreation in the society of others, no intelligent conversation, no mutual exchange of ideas. Only as much as is required by the most pressing needs can I venture into society. I am obliged to live like an outcast."

Beethoven's hearing continued to deteriorate and during the last decade of his life he was almost totally cut off from experiencing the performance of music. At the premiere of his great Ninth Symphony in 1824, he sat among the performers, following the manuscript of the score, but hearing nothing. As reported in a contemporary account:

> "At the performance, a man went up to him at the end of each movement, tapped him on the shoulder and pointed to the audience. The motion of the clapping hands and the waving of handkerchiefs caused him to bow, which gave rise to great jubilation."

Beethoven's deafness brought his career as a pianist to a premature end. In his frustration at not being able to hear, he would strike the keys with such force that he broke hammers and strings, while in soft passages, he would play so lightly that no sound came out. He was also compelled to curtail his activities as a conductor because of incidents such as one where "the deaf composer caused the most complete confusion among the singers and orchestra and got everyone quite out of time, so that no one knew any longer where they went."

Beethoven's social relationships also suffered. Beethoven would speak, but the spontaneity of the conversation suffered because those with whom he spoke had to write down their words. Many of these conversation books have been preserved and are an important source of information about Beethoven's thoughts, personal relationships, and daily routine. Observers of the time frequently describe Beethoven as eccentric and coarse-mannered, and these qualities seem to have been accentuated by his deafness. For example, he spoke too loudly and often hummed to himself when out walking.

As Beethoven retreated more and more from the world, he directed his energies increasingly to composition, for though he could no longer hear with his physical ear, he experienced music and worked out his musical ideas in his hearing mind. According to his account:

> "I carry my ideas about with me for a long time, often for a very long time, before I write them down. In doing so, my memory is so trustworthy that I am sure I will not forget, even after a period of years, a theme I have once committed to memory. I change a great deal, eliminate much, and begin again, until I am satisfied with the result. The working-out, in extension, in paring down, in height and in depth begins in my head and, since I know what I want, the basic idea never leaves me. It mounts and grows, I hear and see the work in my mind in its full proportions, as though already accomplished, and all that remains is the labor of writing it

> out…. You will ask me where I get my ideas. That I cannot say with certainty. They come unbidden, indirectly, directly. I could grasp them with my hands. In the midst of nature, in the woods, on walks, in the silence of the night, in the early morning, inspired by moods that translate themselves into words for the poet and into tones for me, that sound, surge, roar, until at last they stand before me as notes."

During the last years of his life, Beethoven was in poor health off and on. Early in the winter of 1826 he became progressively weaker and died in March of 1827. His funeral, three days after his death, was attended by 20,000 people.

Beethoven has long been recognized as one of the towering geniuses in music and as one of the great figures in artistic expression generally. Probably more than any other composer, his music suggests the grappling of a courageous soul with universal meanings and truths. The originality and profundity of many of his works, especially those from the last decade of his life, still astonish and challenge performers and listeners today. His compositions include 9 symphonies, 32 piano sonatas, 16 string quartets, and one opera as well as numerous other orchestral, chamber, piano, and vocal compositions.

Beethoven, Ludwig van (1770-1827)
Listening: Symphony No. 5 in C minor, Op. 67(excerpt)
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro

Beethoven, Ludwig van (1770-1827)
Listening: Symphony No. 9 in D minor, Op. 125 *(Choral Symphony)* (excerpt)
I. Allegro Ma Non Troppo, un Poco Maestoso
II. Molto Vivace. Presto
III. Adagio Molto e Cantabile
V. Presto - O Freunde, Nicht Diese Töne! - Allegro Assai *(Ode to Joy)*

Beethoven, Ludwig van (1770-1827)
Listening: Piano Sonata in C-sharp minor, Op. 27, No. 2 (*Moonlight*) (excerpt)
I. Adagio Sostenuto
II. Allegretto (Not part of our listening)
III. Presto (Not part of our listening)

Chapter 23: Romantic (ca. 1820 – 1900)

In many respects, the social and political history of 19th century Europe and the United States is a continuation of trends and movements rooted in the previous century: secularization, industrialization, democratization. But the way in which artists perceived, interpreted, and expressed the world was informed by a romantic aesthetic. As a general descriptive, romantic is applied to literature, visual arts, and music that emphasize imagination over objective observation, intense emotion over reason, freedom and spontaneity over order and control, individual over universal experience. The romantics of the 19th century sought inspiration in nature (poetry of Wordsworth, paintings of Constable and Turner), mythology and folklore (stories of E. T. A. Hoffmann), and the past (Keats, Ode on a Grecian Urn; Dumas, The Three Musketeers). They idolized tragic heroic figures (Sir Walter Scott's novel Ivanhoe), and the artist as visionary (Walt Whitman, "I celebrate myself, and sing myself"). And they were fascinated by subjects associated with dreams (Goya's The Dream of Reason), oppression, injustice, and political struggle (novels of Dickens, Victor Hugo's Les Miserable), the macabre (stories of Edgar Allen Poe), and death (poems of Emily Dickinson). The lives of many romantics were marked by the restlessness, longing, and unhappy love relationships they depicted through their art (the English poets Byron and Shelley).

Music was in a number of respects the perfect romantic art form. In the words of the composer Franz Liszt, "Music embodies feeling without forcing it to contend and combine with thought…" Music was used as a vehicle for expression of personal emotion, for awakening nationalistic aspirations, and for the display of virtuosity. Composers continued to use genres they inherited from past, such as the symphony, concerto, piano sonata, and opera, but also developed repertories particularly associated with the 19th century, such as the art song and instrumental program music. Whatever the form, romantic composers spoke a musical language infused with poetic lyricism, harmonic complexity, and dramatic contrasts. The requirements of their orchestral scores led to the expansion of the orchestra, both in size, to eighty or more players, and in its palette of instrumental colors through the addition of trombones and tubas, piccolo and contrabassoon, harp, cymbals, triangle, and a variety of drums. The concept of what constituted a single work encompassed the extremes from short, intimate songs and piano miniatures of Schubert and Schumann intended to be performed in intimate surroundings, to the operas of Wagner and symphonies of the late romantic written for large concert halls and demanding enormous performing resources.

Milestones in Music

- Founding of Royal Academy of Music, London, 1822.
- Improvements in piano mechanism by French maker Erard, 1823.
- Patent of the saxophone by Belgian instrument maker Adolphe Sax, 1841.

- Founding of piano firm Steinway and Sons, New York, 1853.
- New York Symphony gives its first public concert, 1858.
- Metropolitan Opera House opens in New York, 1883.
- First magnetic sound recordings, 1899.

Musical Genres

- **Art song** (or **Lied**): setting of a poetic text, usually for voice and piano. Schubert and Schumann were both masters of the art song. Songs that share a common theme or collectively tell a larger story may also be grouped together in a **song cycle.**
- **Opera**: as in previous periods, a drama set to music; heavy emphasis on bel canto ("beautiful singing") and vocal virtuosity. The operas of Verdi, Puccini, and Wagner are standard repertory of opera companies today.
- The **short, lyric piano piece:** also known as a character piece, it is the instrumental equivalent of the art song, or lied, written for solo piano. Also akin to art songs, several of these pieces with share a common theme can be grouped together to create a **piano cycle**.
- **Concert Overture**: the overture definition broadens in Romantic era. The concert overture is a type of piece that is not associated with an opera. While it remains a single movement work for orchestra, it now is a piece performed in a concert that would often include patriotic or literary ideas, or evoke the scenery of a particular country.
- **Concerto**: as in previous eras, it is a work for instrumental soloist and orchestra with prominent display of virtuosity. The violinist Nicolo Paganini and the pianist Franz Liszt wrote concertos to show off their astonishing technical abilities.
- **Symphony**: as in the classical period, it is a large-scale work of absolute music for an orchestra. Symphonies by Schubert, Schumann, Mendelssohn, Brahms, Tchaikovsky, Dvorak, and Mahler are staples of the orchestral repertory.
- **Ballet music**: music to accompany a ballet, which tells a story through dance. French and Russian composers excelled in this genre.
- **Nationalistic music:** the result of mixing Romanticism and politics, these pieces can praise a country's military might (as with Tchaikovsky's *Overture 1812*), or promote the beauty of a region (as with Smetana's *The Moldau*).
- **Symphonic poem,** sometimes referred to as **tone poem**: a one-movement programmatic work for orchestra designed to develop an idea through the use of contrasting sections.

Major Figures in Music

- **Ludwig van Beethoven (1770-1827)**: German late classical/early romantic composer; see Musician Biographies.
- **Nicolo Paganini (1782-1840):** Italian composer and violin virtuoso.
- **Franz Schubert (1797-1828):** Austrian composer; see Musician Biographies.
- **Hector Berlioz (1803-1869):** French composer.
- **Frederic Chopin (1810-1849):** Polish-born composer and pianist.

- **Robert Schumann (1810-1856):** German composer.
- **Franz Liszt (1811-1886):** Hungarian-born composer known for his fiery piano concerts and good looks. He also transcribed the famous compositions of others so that they could be played by two pianists at the same time. This was known as **"four-hand piano music."**
- **Giuseppe Verdi (1813-1901):** Italian opera composer; see Musician Biographies.
- **Richard Wagner (1813-1883):** German opera composer.
- **Clara Wieck Schumann (1819-1896):** German pianist; see Musician Biographies.
- **Felix Mendelssohn (1803-1847):** German composer, conductor, pianist, and educator.
- **Fanny Mendelssohn Hensel (1805-1847):** German composer and pianist, and the sister of Felix Mendelssohn,
- **Stephen Foster (1826-1864):** American songwriter.
- **Johannes Brahms (1833-1897):** German composer.
- **Bedrich Smetana (1824-1884):** Czech nationalist composer.
- **Edvard Grieg (1843-1907):** Norwegian nationalist composer.
- **Jean Sibelius (1865-1957):** Finnish nationalist composer.
- **Sir Edward Elgar (1857-1934):** English nationalist composer, famous for the five *Pomp & Circumstance* marches.
- **Mily Balakirev (1837-1910):** Russian composer and leader of the "Mighty Five."
- **Cesar Cui (1835-1918):** Russian composer and member of the "Mighty Five."
- **Modest Mussorgsky (1839-1881):** Russian composer and member of the "Mighty Five."
- **Nicolai Rimsky-Korsakov (1844-1908):** Russian composer and member of the "Mighty Five."
- **Alexander Borodin (1833-**1887): Russian composer and member of the "Mighty Five."
- **Antonin Dvorak (1841-1904):** Czech composer; see Musician Biographies.
- **Peter Illich Tchaikovsky (1840-1893):** Russian composer.
- **Giacomo Puccini (1858-1924):** Post-Romantic Italian opera composer; see Musician Biographies.
- **Gustav Mahler (1860-1911):** Post-Romantic German composer.
- **Richard Strauss (1864-1949):** Post-Romantic German composer.
- **Claude Debussy (1862-1918):** French impressionist composer.
- **Maurice Ravel (1875-1937):** French impressionist composer

Historic Context

- Death of Napoleon I, 1821.
- Potato famine in Ireland, 1846.
- First U.S. women's rights convention in Seneca Falls, N.Y., 1848.
- Marx and Engels issue The Communist Manifesto, 1848.
- First California gold rush, 1848.

- Paris World's Fair, 1855; subsequent fairs in London, 1862; Vienna, 1873; Philadelphia, 1876; Paris, 1878; Melbourne, 1880; Moscow, 1882; Amsterdam, 1883; Chicago, 1893, Brussels, 1897; Paris, 1900.
- Republic proclaimed in Spain, 1873.
- First Impressionist exhibit, Paris, 1874.
- Thomas Edison invents the phonograph, 1877.

Schubert, Franz (1797–1828)

Franz Schubert received his earliest musical education from his father, a schoolmaster in a village outside Vienna, followed by formal study at a music school in Vienna and composition lessons with the composer Antonio Salieri (depicted as Mozart's rival in the play and movie *Amadeus*). For a brief period he taught at his father's school, but from the age of 18 to his death at 31, he was plagued by illness and poverty. Except for a few published piano pieces and songs for which he was miserably paid, his works had been heard by only a small group of friends and admirers and his genius was almost totally unrecognized for some time. Schubert produced a phenomenal number of works, from symphonies, operas, and church music to chamber works, piano pieces, and songs written for performance in the homes of the growing middle class. As he observed about himself, "I write all day and when I have finished one piece, I begin another."

Schubert was particularly successful in small, intimate forms, notably his piano pieces with such titles as *Moment Musicale* (musical moment) and impromptu, and his art songs. He is considered to be the father of the **art song** (or **lied**, as it is known in German), a composition for voice and instrumental accompaniment (most often piano) that flowered during the Romantic period. Unlike folk songs, which are passed on through oral tradition and usually of unknown authorship, art songs are notated (written down) songs in which a composer consciously seeks to develop expressive connections between poetry and music. The lyric poetry of **Johann Wolfgang von Goethe**, Friedrich Schiller, and Heinrich Heine in the late 18th century provided a rich source of texts for the outpouring of German art song in the 19th century. Since poems provided the source material for the lyrics, the overall forms of these lieder was often **strophic**—that is to say, the same musical material was repeated for each poetic stanza, or strophe. However, if the poem was more story-based, and therefore, demanded a constantly changing musical accompaniment, a **through-composed** structure (diagrammed as A-B-C-D-E-F-etc.) was employed. The concept of the art song was not Schubert's invention, but his over 600 songs demonstrate a facility for penetrating to the essence of a poem and forcefully enhancing its meaning and images that was unprecedented. He responded immediately and intuitively to poetry, often writing a song from start to finish in an afternoon. There is a story of friends leaving a poem lying out on a table for the unsuspecting to Schubert to happen upon, and returning a few hours later to discover it transformed into a completed song.

While Schubert's art songs set him apart from the earlier Viennese School composers, it is worth noting that much of his compositional output followed the Classical era forms

used by Haydn, Mozart, and Beethoven, among others. Schubert, like Beethoven, composed 15 string quartets and 9 symphonies, including the famous No. 8 (the "Unfinished"—so named because it only contains two movements, evidently the result of writer's block!). Therefore, Schubert is a composer who is often viewed by musicologists as a composer at the crossroads of the late Classical and early Romantic eras, which can be best exemplified by his art song, *The Trout,* the theme of which he later used in a theme & variations-based movement for piano and string quartet.

Schubert, Franz (1797–1828)
Listening: *Der Erlkönig* (*The Elfking*)

Schumann, Robert (1810–1856)

A master of the more intimate forms of musical compositions, Schumann is unique in music history as being one of the great composers who concentrated on one musical genre at a time, with the bulk of his earliest compositions being for the piano. Schumann's piano music (and later his songs) remain supreme examples of the Romantic style of the second quarter of the nineteenth-century. Immensely influenced by literature and poetry, it is the dreamy nature of his music which most affects the listener, as can be heard in the fifth movement from the piano suite entitled *Carnaval*. Aside from three piano sonatas, most of his work for the instrument is in the form of *suites* comprising short, poetic pieces, each expressing a different mood.

In 1840, Schumann was finally able to marry **Clara Wieck**, the daughter of his first music teacher, and who had opposed their union. Schumann's happiness found an outlet in the great number of *Lieder* he wrote during that year. The first number from his *song cycle* **Dichterliebe**, "*Im wunderschönen Monat mai*" ***(A Poet's Love:*** *"In the beautiful month of May")* is another example of the composer's harmonic and melodic style.
In order to publicize his own music and to stimulate and improve the musical tastes of the burgeoning concert-going public, Schumann founded **Die Neue Zeitschrift für Musik** (The New Journal for Music) in 1834, and remained active as its editor for ten years. In the pages of this publication, Schumann considerably raised the standards of music criticism and did much to promote the careers of young composers such as Frédéric Chopin, Hector Berlioz, and especially Johannes Brahms, who was to become a very close friend of Schumann.

Throughout his life, Schumann felt himself divided by two contrasting natures: the gentle, poetic, Apollonian side, which he called "Eusebius"; and the more forthright, dramatic and stormy side he named "Florestan". Because of this rift in his personality, he feared insanity for much of his life, and eventually did spend his last years in an asylum.

Schumann, Robert (1810–1856)
Listening: *Träumerei* (No.7) from *Kinderszenen*, Op.15

Schumann, Clara Wieck (1819-1896)

Clara Wieck Schumann is one of a small number of women prior to the second half of the 20th century whose musical activities included composition, a reflection of the relatively subordinate role women composers have played in the history of concert hall music. That their creative output has been less than that of men with respect to both quantity and quality is attributable to a number of factors, chiefly attitudes regarding women's appropriate role in society, presumptions about their inherent intellectual and emotional capacities, their lack of access of education and training, their financial dependence on men, and the exclusion of women from many forms of musical activity. The following assessment appeared in an 1891 article in Women's Journal:

> It is probably true that more women than men have received musical instruction of a sort, but not of the sort which qualifies anyone to become a composer. Girls are as a rule taught music superficially, simply as an accomplishment. To enable them to play and sing agreeably is the whole object of their music lessons. It is exceedingly rare that a girl's father cares to have her taught the underlying laws of harmony or the principles of musical composition.
> In Germany and Italy, the countries where the greatest musical composers have originated, the standard of women's education is especially low and the idea of woman's sphere particularly restricted. The German or Italian girl who should confess an ambition to become a composer would be regarded by her friends as out of her sphere, if not out of her mind. When women have had for several centuries the same advantages of liberty, education, and social encouragement in the use of their brains that men have, it will be right to argue their mental inferiority if they have not produced their fair share of geniuses. But it is hardly reasonable to expect women during a few years of liberty and half education to produce at once specimens of genius equal to the choicest men of all the ages.

Unlike most women of her day, Clara Wieck Schumann was carefully trained from the age of five as a pianist and musician by her father, Friedrick Wieck. In other areas, including the so-called feminine arts of sewing, knitting, or crocheting, her education was meager. She made her public debut in 1828, at age nine; the same year she met Robert Schumann, her future husband, who was then eighteen. Robert was to become one of the leading composers associated with musical romanticism. Between 1828 and 1838 Clara launched a highly promising career, and her friendship with Robert deepened into love. Her father vehemently opposed their relationship and, hoping to reassert his control, sent 19-year-old Clara to Paris with a total stranger as a chaperone. To his astonishment, and probably her own as well, she dismissed the chaperone and managed to support herself in the strange city. She presented herself to the French public through successful concerts she arranged, and she found students, composed music, and had her works published. Even today we would find this remarkable, but in 1839 it was an amazing act of courage, especially for a woman.

Schumann was considered the foremost woman pianist of her day and a peer of contemporary male virtuosi. Her concert programs and her high musical standards changed the character of the solo piano recital in the 19th century. She introduced much new music by her husband, and by Chopin and Brahms, and she was also distinguished as being the first pianist to perform many of Beethoven's sonatas in public. At the end of her long career, she had played over 1,300 public programs in England and Europe. Clara's training in composition was also excellent. Her compositions were published, performed and reviewed favorably during her lifetime, and she was encouraged by both her father and her husband.

Clara's marriage to Robert Schumann took place the day before her twenty-first birthday in 1840, after a lawsuit the couple brought against Wieck was decided in their favor. Both before and after her marriage, she wrote chiefly piano works and songs, genres considered appropriate for female creative expression since such works were intended primarily for performance in the home. Her output was also small, undoubtedly because of her hectic performing schedule and domestic responsibilities associated with raising eight children. With the exception of one work, Clara ceased composing after her husband's death in 1856.

Much of what is known about Clara's personal life after her marriage is found in her diaries, in her joint diaries with Robert, and in her letters. It is clear that, while she felt confident of her powers as a performer, she had ambivalent feelings toward her ability and skill as a composer. Comments such as the following from her 1839 diary reflect the prevailing notion of the time that women were unfit by nature for intellectual pursuits and limited to manners of expression which were inherently feminine in character.

> I once thought I possessed creative talent, but have given up this idea. A woman must not desire to compose – not one has been able to do it, and why should I expect to? It would be arrogance, although indeed, my father led me into it in earlier days.

Clara never intended to give up her concert career after her marriage, and Robert never seriously suggested it. Despite his desire for a quiet home and a woman to look after him and their children, he was aware of his wife's needs as an artist and his attitude toward her career was, for a man of his time, unusually enlightened and supportive. Clara's letters and diary entries indicate she recognized her importance as a pianist and considered herself first an artist and only afterward a parent. The conflicts between public concertizing and raising a family intensified in 1854 when Robert, suffering from mental illness and depression, entered a sanitarium where he died two years later. Clara was pregnant at the time he became terminally ill, and soon after the birth of their eighth child, she set out on the first of many concert tours that were to become a regular feature of her life for more than 30 years. She now bore the entire responsibility of providing for a large family. But she also seems to have felt a need for artistic self-expression, which she sought in performing. She may also have found comfort in bringing her husband's music to the attention of the public. As she wrote to a friend:

> You regard them [the concert tours] merely as a means of earning money. I do not. I feel I have a mission to reproduce beautiful works, Robert's above all, as long as I have the strength to do so, and even if I were not absolutely compelled to do so I should go on touring, though not in such a strenuous way as I often have to now. The practice of my art is definitely an important part of my being. It is the very air I breathe.

Schumann, Clara (1819–1896)
Listening: Scherzo No. 1, Op. 10

The Short, Lyric Piano Piece

Although the piano had been in existence since the early 1700s, it was during the early nineteenth century that the piano rose to become the dominant keyboard instrument. Technical innovations, including the inclusion of a cast-iron frame that allowed the addition of more strings and keys, as well as improvements to the mechanical action, allowed pianists to play music that the earlier pianos (often referred to as fortepianos) were simply not capable of producing. The industrial revolution led to more affordable pianos finding their way into many upper-middle class homes.

While the Classical era composers such as Mozart and Beethoven were certainly excellent pianists in their own rite, the Romantic Era produced even more piano virtuosos who also composed for their instrument. Such composers included Frederic Chopin, Franz Liszt, Franz Schubert, Robert & Clara Schumann, and Fanny Mendelssohn Hensel.

With the rise of these piano virtuosos came a new type of composition—the **short, lyric piano piece**—the instrumental equivalent to the art song, written for solo piano. These brief works—often only a few minutes in length—went by a wide variety of names, and were often published as an anthology. The names of these compositions included the following:

- **Preludes**: short, introductory pieces
- **Nocturnes**: "night" pieces
- **Impromptus:** pieces written to sound improvised
- **Waltzes:** a triple meter dance associated with Austria, Bavaria, and Bohemia
- **Mazurkas**: Polish peasant dances
- **Polonaises:** stately dances of the Polish aristocracy
- **Etudes**: "study" pieces designed to improve a pianist's technical ability

Chopin, Frederic (1810–1849)

Frederic Chopin was born near Warsaw, Poland, of a French father and a Polish mother. He was a precocious child but largely self-taught in music, receiving most of his formal training during his high school years at the Warsaw Conservatory. In 1829 he toured Germany and Italy as a pianist. On a second tour, which took him to France in 1831, he found Parisian life and society so congenial that he settled there for most of the remainder of his life. His extraordinary playing and personal charm won him many admirers among the aristocracy and in artistic circles. Among his artist friends was the novelist George Sand, the pen name of the novelist Aurore Dudevant, with whom he began a liaison in 1838. After their separation in 1847, tuberculosis, from which he had been suffering for many years, weakened his already frail constitution. He died in Paris.

Chopin's compositions are almost exclusively for the piano. Of the three major keyboard instruments (piano, harpsichord, organ), the piano is the most familiar and widely used today, and also the most recent. Its complete name is pianoforte, Italian for soft-loud, reflecting the fact that varying the pressure with which the keys are depressed directly influences the force of the hammers that strike the strings and thereby gives the player control over the volume of sound. The piano was invented in Italy in the early 18th century but did not attract serious attention from composers and performers until the time of Haydn and Mozart. At this early period it was a comparatively small, light-framed instrument of delicate tone. By the time of Chopin, at the height of the romantic period, its pitch and dynamic ranges had been expanded to essentially those of the modern piano.

During the 19th century, public concerts largely replaced aristocratic patronage as a major source of income for performers. Audiences of the time expected to be dazzled by the virtuosity of performers they went to hear and many of Chopin's works are technically very challenging. But despite his popularity and success as a concert artist, Chopin soon retired almost totally from public appearances, preferring to play for small groups of friends and admirers. As he observed about himself, "I am not the right person to give concerts. The public intimidates me. I feel asphyxiated by the breath of the people in the audience, paralyzed by their stares and dumb before that sea of unknown faces." Indeed, much of his music seems unsuited to a large concert hall setting. Contemporary observers refer to Chopin as a "tone poet" and typically stress the delicacy and sensitivity of both his music and his style of playing it. He was particularly known for his use of rubato, slight pushing forward and pulling back in tempo for expressive purposes. Even his flashiest, most virtuosic works, such as the concertos and etudes, require the performer to balance technical prowess with nuances of tempo, dynamics, and tone color.

Chopin, Frédéric François (1810-1849)
Listening: Polonaise in A major, Op. 40, No. 1 (*Military*)

Mendelssohn, Felix (1809-1847)

Having shown exceptional musical talent at an early age, Mendelssohn was encouraged by his family to study music and to make it his career. At the age of seventeen, he composed an overture based on Shakespeare's "A Midsummer Night's Dream" which was so successful that some years later he composed more music on the subject, resulting in a suite of pieces to be used in conjunction with productions of the play. Such a collection of pieces is known as **incidental music**, and the fleet and airy scherzo from "A Midsummer Night's Dream" is typical of the seemingly effortless and beguiling style of this composer. Mendelssohn responded to nature as did most composers of the period One of the results of nature's influence was the *Fingal's Cave Overture*, also known as ***The Hebrides***, which depicts the rocky, wind-swept coast and ancient caverns of Scotland. Mendelssohn's many travels also influenced two of his five symphonies, the third in A minor, known as the "Scottish" Symphony, and his popular Symphony no. 4 in A major, known as the "Italian" symphony, which incorporates melodies and dances that Mendelssohn heard while traveling in that country.

Felix's sister, **Fanny Mendelssohn Hensel (1805-1847)** was also a piano prodigy and gifted composer. However, while their father encouraged Felix to pursue a career in music, Fanny was told that she should focus on "the only calling of a young woman—that of a housewife." Nevertheless, Fanny continued to compose works for her friends and family, including the **piano cycle** *Das Jahr* (*The Year*), which includes twelve works, each depicting a month of the year, which were presented in performance along with a painting by her husband, and a quote from the poet Goethe. Sadly, Fanny died of a sudden stroke in 1847, and Felix—at the height of his musical career as the conductor of the famous *Gewandhaus* Orchestra in Leipzig—succumbed to the same fate only six months later.

Felix Mendelssohn's Violin Concerto in E Minor, Op. 64, is one of his most performed works, and it also demonstrates how the form of a concerto had evolved from its more rigid structure during the Classical era. Notable changes during the Romantic era include:

- During the first movement, the soloist no longer had to wait until the second time through the exposition to enter
- Cadenzas could now occur in other places besides the end of the first movement
- The three movements were often now performed without pause, often with cadenzas connecting the end of one movement to the start of the next

Mendelssohn, Felix (1809-1847) (excerpt)
Violin Concerto in E minor, Op. 64
I. Allegro molto appassionato (Listening)
II. Andante
III. Allegro non troppo - Allegro molto vivace

The Rise of Program Music

One of the defining characteristics of the Classical era was that of placing logic and reason above that of emotion. The **absolute music** compositions of that era—many of which were based off of the logical structure of the multi-movement cycle—reflect this concept. But by the early 1800s, the need for logic eventually gave way to that of emotion, and the Viennese composers found themselves breaking more of the compositional "rules" in order to bring forth an ever-increasing desire for emotion, story-telling, and imagery (especially Beethoven, which is why his later compositions are often considered early Romantic works). It is the traits of story-telling and/or imagery that define **program music** (or **programmatic music**), so named because composers would often include an explanation of the story or intended imagery in the program notes handed to the audience members at a concert. It is this reliance on additional textual or pictorial references that define program music and set it apart from earlier classical works of absolute music. Works of program music include the following:

- **(Concert) overture**: a one-movement programmatic work composed for an orchestra that is **not** connected with an opera. Tchaikovsky's *Overture 1812* is a well-known example.
- **Symphonic poem** (or **tone poem**): similar to a concert overture, it is also a one-movement programmatic work for orchestra that contains contrasting sections, develops a poetic idea, suggests a scene, or creates a mood. Smetana's *Má Vlast* (*My Country*) is a collection of six symphonic poems, which includes *The Moldau*. Debussy's *Prelude to the Afternoon of a Faun* is another famous example.
- **Incidental music:** original music that was composed with the intention of being inserted into a play. Norwegian composer Edvard Grieg composed 22 pieces of incidental music to be inserted into Henrik Ibsen's play about *Peer Gynt*.
- **Program symphony**: a multi-movement orchestral work that musically depicts a story, images, events, or other nonmusical subjects. Beethoven's Symphony No. 6 ("Pastoral") and Berlioz's *Symphonie Fantastique* exemplify this genre.

Berlioz, Hector (1803-1869)

Sent to Paris by his father to study medicine, Hector Berlioz instead studied music, supporting himself by writing about music and giving lessons. As a boy he had taken lessons on the flute, guitar, and possessed a self-described "pretty" soprano voice. By the age of twelve he had begun to compose, and by fifteen was sending works to publishers who politely refused his compositions. He persevered, and became interested in the vast possibilities of orchestration and the different combinations of instrumental sounds. In 1844, he wrote a book on orchestration (***Traite de l'Instrumentation*** **- Treatise on Orchestration**), which is still widely regarded as one of the best in the field. Berlioz'

advances in this area contributed greatly to the growth and development of the modern symphony orchestra.

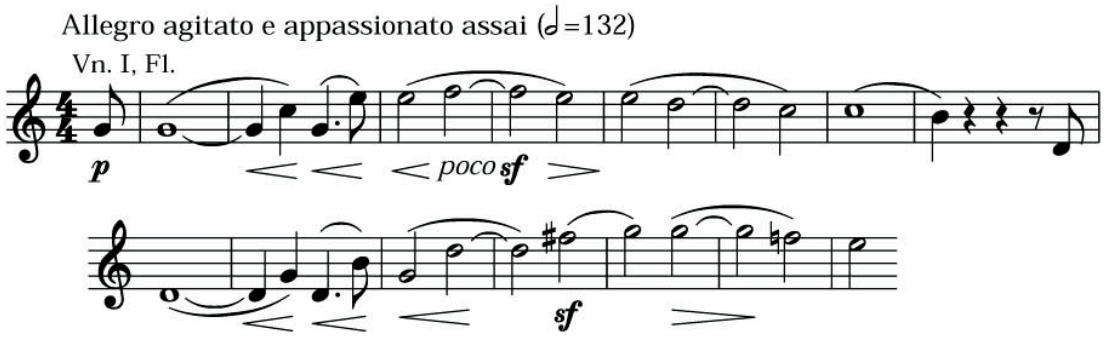
In 1830, only three years after the death of Beethoven, Berlioz composed his most famous work, the programmatic ***Symphonie Fantastique***. Having an autobiographical basis, the piece is a highly romantic **program symphony** in five movements, the story of which tells of an artist who, unhappy in love, takes an overdose of opium and dreams of his own passions and desires, his beloved, her murder, and his own death. Berlioz had seen the Irish actress **Harriet Smithson** perform in Shakespeare's *Hamlet* and had fallen passionately, even hysterically in love with her. He sent her numerous love letters, all of which went unanswered. When she left Paris they had still not met. He then wrote the symphony as a way to express his unrequited love.

The *Symphonie Fantastique* premiered in Paris on December 5, 1830, with the following notes by the composer printed in the program:

> "A young musician of a morbidly sensitive nature and a feverish imagination poisons himself with opium in a fit of lovesick despair. The narcotic dose, too weak to cause death, plunges him into a heavy sleep accompanied by the strangest visions…"

While the program notes never directly state that the work is about Berlioz's love for Harriet Smithson, it is quite clear that it was intended to be nothing less than his extravagant attempt to attract Harriet's attention. It is also worth noting that Berlioz was known to use opium on a regular basis.

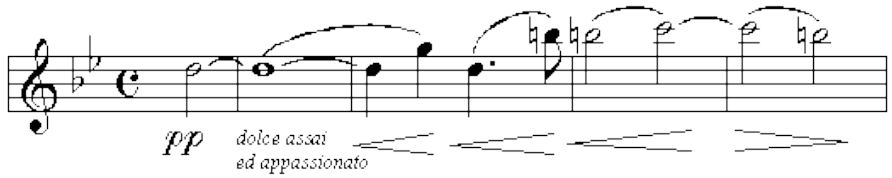
The artist's beloved is represented throughout the work by a melodic **theme** known as the ***idée fixe***, a device which serves to unify the five movements of the symphony.



Berlioz, *Symphonie Fantastique*, **Idee Fixe**, as first presented in Mvt. I, "Daydreams and Passions"

The fourth movement is entitled "**March to the Scaffold**," and depicts the protagonist's dream of his own execution for having killed his faithless beloved. As the walks his last steps to face the guillotine in the town square, the brass instruments and percussion play a bright fanfare-like march, representing the crowd that is cheering on the protagonist's

imminent execution. Just moments before the execution commences, a solo clarinet presents the opening measures ***idee fixe*** solemnly…



Berlioz, *Symphonie Fantastique*, **Idee Fixe**, as presented in Mvt. IV, "March to the Scaffold"

…when suddenly, it is interrupted by short, but very powerful orchestral chord, representing the fall of guillotine blade, followed by two **pizzicato** notes played by the strings which represent the bouncing of protagonist's severed head!

Upon its premiere in 1830, reactions were mixed. Most disappointingly, Harriet Smithson did not attend. However, she eventually did attend a much more successful performance in 1832 and realized Berlioz's genius. The two finally met, and they were married on October 3, 1833. Unfortunately, their marriage became increasingly bitter, and eventually they separated after several years of unhappiness.

Nevertheless, Berlioz' remarkable gift for orchestration resulted in sounds never before heard from a symphony orchestra. Greatly criticized during his lifetime for his orchestral extravagance (as lampooned in the illustration below), the brilliance and overwhelming effect of such instrumental excerpts as the *Rakoczy March* from the dramatic cantata *The Damnation of Faust* and the Royal Hunt and Storm from Berlioz' immense grand opera *Les Troyens* (*The Trojans*), have earned Berlioz lasting fame as a composer who was definitely ahead of his time.



His theories and creative use of the symphony orchestra influenced such composers as Franz Liszt and Richard Wagner, but his greatness was not clearly recognized in his own country until the rise of the French composers of the late nineteenth century.

Berlioz, Hector (1803-1869)
***Symphonie fantastique, Op. 14* (excerpt)**
I. *Rêveries. Passions* (Largo - Allegro agitato ed appassionato assai)
II. *Un bal* (Valse - Allegro non troppo)
III. *Scène aux champs* (Adagio)
(Listening) IV. *Marche au supplice* (Allegretto non troppo) *March to the Scaffold*
V. *Songe d'une nuit du Sabbat* (Larghetto - Allegro - Ronde du Sabbat_ Poco meno mosso) *Dream of the Night of the Sabbath*

Nationalism in Nineteenth-Century Music

The nineteenth century was part of the Age of Imperialism, when European powers colonized and subjugated territories throughout the world. Great Britain was by far the greatest empire of its day—the phrase, "The sun shall never set on the British Empire," refers not to its longevity, but to a more literal meaning—Britain controlled so much land at that time, that the sun was always shining upon one of its territories. Because art reflects the society around it, composers began writing music that blended Romanticism with politics, which led to works of **nationalism**.

Nationalistic music was not a new concept in the 1800s—any type of patriotic music, from a country's national anthem to a wartime-inspired tune like *Yankee Doodle* is considered a work of nationalism. But it was during the nineteenth century that major art music composers began writing a good number of works that contained political messages. One such case is that of Beethoven—after spending nearly two years working on his third symphony (the "Eroica") which was to be dedicated to his hero, Napoleon Bonaparte, Beethoven was disgusted to learn that Napoleon had crowned himself Emperor of France. Not only did Beethoven remove the dedication when the work was premiered, but he also mocked Napoleon's eventual defeat at Waterloo by composing the piece, *Wellington's Victory*, which contains the British anthems *God Save the King* and *Rule Britannia*. Another example is the *Overture 1812* by Tchaikovsky, which depicts the siege of Moscow by Napoleon's forces. After repeatedly presenting the French national anthem for most of the work, Tchaikovsky finally states the anthem of Czarist Russia near the end of the piece, accompanied by cannon fire—depicting the eventual victory of the Russian people.

While war is certainly a common thread of nationalistic music, composers would often write works that portrayed the beauty of their homelands, especially in times of revolution. Some notable nationalistic composers include:

- **Bedrich Smetana (1824-1884):** Bohemian (now Czech) nationalist composer.
- **Edvard Grieg (1843-1907):** Norwegian nationalist composer, famous for his incidental music to Henrik Ibsen's play, *Peer Gynt*
- **Jean Sibelius (1865-1957):** Finnish nationalist composer, noted for his tone poem, *Finlandia*
- **Sir Edward Elgar (1857-1934):** English nationalist composer, famous for the five *Pomp & Circumstance* marches.
- The **"Mighty Five"** of Russia, which include leader **Mily Balakirev (1837-1910)**, along with **Cesar Cui (1835-1918), Modest Mussorgsky (1839-1881), Nicolai Rimsky-Korsakov (1844-1908)** and **Alexander Borodin (1833-1887)**

Smetana, Bedřich (1824-1884)

Bedřich Smetana was the first Bohemian composer to gain fame throughout Europe. He attended school in Prague, a city rich in cultural heritage musical activity. During his early life Bohemia was occupied by Austria. Smetana, like so many other Nationalist composers, sought to remove the foreign occupiers; in 1848 he became involved in a series of revolutionary uprisings that were crushed by Austrian forces. With the Austrian occupier's growing hostility toward Bohemian revolutionaries such as Smetana, he left his homeland behind and accepted a conducting position in Sweden in 1856.

He returned to Bohemia several years later and continued to write Nationalistic works. The most famous of these works are a series of six symphonic poems entitled *My Country (Má Vlast)*. A **symphonic poem**, sometimes referred to as **tone poem**, is a one-movement programmatic work for orchestra, designed to develop an idea through the use of contrasting sections. Each of the six symphonic poems of *My Country (Má Vlast)* focus on particular source of Bohemian pride, an ancient castle, majestic river, peaceful woods, bustling city, rugged mountains, and even a legendary female warrior.

The second symphonic poem of *My Country* derives its name from one of Bohemia's great rivers, *The Moldau* (or its Czech name *Vltava*). In this piece, Smetana uses tone painting to evoke the scenes and sounds at several points along the river's path. In his own words:

> The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the historic fort of Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe River in Germany.



The Moldau flows past the historic fort of Vyšehrad in the Czech Republic city of Prague.

Smetana, Bedřich (1824-1884)
Listening: The Moldau from Má Vlast (My Country)
The Moldau

Romantic Symphony

Despite musical conservatism of composers such as Brahms, the absolute symphony was undergoing change during the 19th century. Changes include:

- The **overall length** of a symphony was increasing, especially that of the first movement, thanks to lengthier development sections. As a result, many composers wrote fewer symphonies during their lifetimes, as each was such a substantial undertaking.
- The **order of the movements** was often changed—Beethoven's Symphony No. 9 served as an early model for this, in which he switched the forms of the second and third movements.
- The **number of movements** was not always four—a fifth movement might be added (as Beethoven initiated with his Symphony No. 6), or it may have fewer than four (as is the case with Schubert's "Unfinished" Symphony No. 8—evidently due to writer's block)
- **New forms** and thematic source material were used, often during the final movement. Felix Mendelssohn used the Italian *saltarello* dance (Symphony No. 4, Mvt. IV), a Scottish-like dance rhythm (Symphony No. 3, Mvt. II), and even the Lutheran hymn *A Mighty Fortress is our God* (Symphony No. 5, Mvt. IV) as the basis of his symphonic movements.
- **Orchestration** was becoming increasingly important, as existing instruments were perfected and new ones were invented. The addition of the trombone, piccolo, contrabassoon in symphonies, along with Berlioz's *Treatise on Orchestration*, led composers to explore new possibilities. The third movement of Brahms' Symphony No. 3 presents the same melody by the cellos, then by the violins, followed by the horn, and then finally by the oboe.

Dvorak, Antonin (1841–1904)

The Czech composer Antonin Dvorak was one of Europe's most accomplished composers of the latter 19th century and one of the most influential figures of the nationalist movement in what is now the Czech Republic. His romantic orchestral, choral, and chamber works were often influenced by Slovic and other Eastern European folk music.

In 1892 Dvorak accepted a position at the National Conservatory of Music in New York to teach composition and orchestration and to conduct the choir and orchestra. The following year Dvorak composed one of his most famous pieces, **Symphony No. 9, "From the New World,"** which was premiered in Carnegie Hall in December of 1893. Based on simple pentatonic themes, which Dvorak believed were common to Native American and African American folk music, the piece occasionally evokes a feeling of African American spirituals and includes a fragment from "Swing Low, Sweet Chariot" in the G major theme of the work.

In 1893 Dvorak penned an article in the New York Herald in which he urged American composers to turn to their own folk music, particularly African American melodies and Native American chants, as source material for compositions that would reflect a distinctly "American" flavor. While a number of composers tried unsuccessfully to work with Native American materials, black spirituals influenced the works of a number of American composers including George Gershwin, Aaron Copland, William Grant Still, Harry Burleigh, and Duke Ellington.

Dvořák, Antonín (1841-1904)
Symphony No. 9 in E minor, "From the New World," Op. 95
I. Adagio - Allegro Molto
II. Largo (Listening)
III. Scherzo. Molto Vivace
IV. Allegro con Fuoco

Brahms, Johannes (1833-1897)

Born to a poor family in the slums of Hamburg, Germany, Brahms studied music as best he was able while supporting himself and his family by playing piano at bars and brothels and by turning out arrangements of light music. In 1853 Brahms presented a letter of introduction to Robert and Clara Schumann at their home in Dusseldorf. He began studying composition with Robert and remained friends with Robert and Clara throughout his life.

His early compositions continued in the progressive direction of the waning romanticism: huge *sonatas*, *piano trios*, and other works like the Piano Quartet in G minor, for the finale of which Brahms utilizes a flashy gypsy melody. But Brahms later abandoned this track, devoting himself instead to synthesizing the Classical forms with the almost by now forgotten early Romanticism, with its slowly unraveling sense of tonality. In so doing, Brahms created a repertoire of works that amounts to a glowing and majestic apotheosis of the musical traditions of the nineteenth-century.

This twilight quality is evident in the exquisite German Requiem, which was well known all over Europe by the 1870s. At this time, having written only chamber works, concertos, piano music, and choral pieces, Brahms finally turned to the *symphony*. The Symphony no. 1 in C minor, Op. 68 was dubbed "Beethoven's Tenth" by a famous conductor because of its magisterial and intense tone. It also contains in the fourth movement one of Brahms' best-loved melodies, which many compared to the famous theme of the finale of Beethoven's Ninth symphony.

Overall, Brahms is viewed as a musical conservative—that is to say, his works reflect those of the Viennese School of the Classical Era. This style clashed with that of the more progressive-minded composers of Franz Liszt and Richard Wagner, who formed a

"New German School," and this stylistic conflict led to what some call the "War of the Romantics."

Many of Brahms' later works are undoubtedly his best, including the **Four Serious Songs**, the **Quintet for Clarinet and Strings in B minor**, and the last two of his four symphonies. The symphonies contain much that is stirring, heroic, gentle and melancholy, as can be heard in the wistful third movement of the Symphony No. 3 in F major, Op. 90. It is ironic that despite all of these massive compositions during his later years, many people best remember him for his simple *Lullaby*, although variations of that melody were also used in the first movement of his second symphony.

Brahms, Johannes (1833-1897)
Listening: Symphony No. 3 in F major, Op. 90 (excerpt)
III. Poco Allegretto

Nineteenth-Century Opera

Opera developed in distinct, national styles in France, Germany, and Italy during the nineteenth century:

- **France: Lyric opera**, a combination of **grand opera** (large-scale productions which focused on serious, historical themes) and ***opera comique*** (smaller, lighter performances that featured spoken dialogue rather than recitatives). A good example of a lyric opera is *Carmen* by George Bizet.
- **Germany:** the **singspiels** of Mozart's time initially led to other operas with spoken dialogue, such as Carl Maria von Weber's *Die Freischütz* of 1821. But Richard Wagner would later take German opera in a truly epic direction with his music dramas.
- **Italy:** opera audiences were divided between wanting ***opera seria*** (serious opera) or ***opera buffa*** (comic opera). Giuseppe Verdi, and later Giocomo Puccini, would take Italian opera to its zenith.

New concepts were also being introduced throughout opera:

- ***Bel canto*:** Italian for "beautiful singing," these lyrical, soaring melodies were designed for virtuoso vocalists.
- ***Verismo*:** "Realism" in opera. Rather than focusing on mythology and kings and queens of long ago, operas with *verismo* dealt with contemporary themes and "everyday" people and events.
- ***Leitmotif:*** Recurring melodies found in Wagner's operas that are connected to a specific character, place, or concept. John Williams used a similar technique with the characters and concepts of the *Star Wars* films.
- **Exoticism:** although not a new concept to opera, many operas of this era were set in distant lands, including Verdi's *Aida* (Egypt), Bizet's *Carmen* (Spain),

Puccini's *Turandot* (China), Puccini's *Madame Butterfly* (Japan), and Puccini's *The Girl of the Golden West* (the Old West of the United States)

Verdi, Giuseppe (1813–1901)

Giuseppe Verdi was born in a village near Parma that, like the rest of northern Italy, was under Austrian control. His musical experiences up through his mid-twenties occurred close to home—early lessons with a local musician, church organist job at age 9, further private study after being denied admission to the Conservatory at Milan, a job giving instrumental and vocal lessons. A turning point in his life occurred in 1839 with the enthusiastic reception of his first opera, *Oberto*, in Milan. This led to a commission for three more operas, one of which, *Nabucco*, was produced in several major European cities and in New York in the 1840s. Once an obscure provincial musician, Verdi had achieved the international celebrity that he was to enjoy for the rest of his life, almost exclusively for his operas. Although openly critical of the Roman Catholic Church, he also composed several settings of religious texts.

Verdi's career coincides almost exactly with the Risorgimento, the nationalist movement that he passionately supported and that culminated with the unification of Italy under King Victor Emmanuele in 1861. Although the scenes and characters in Verdi's operas have no direct connection to contemporary events in Italy, the stories of tyranny, conspiracy, political assassination, and suppression of individual and national liberties struck a chord with the Italian public. The slogan of the unification movement became VIVA, VERDI, the letters of the composer's name standing for *Vittorio Emanuele, Re di Italia* (Victor Emmanuele, King of Italy). Toward the end of Verdi's life, opera was developing in new directions under the influence of German and younger Italian composers, but he was still beloved by his countrymen. The route of his burial procession in Milan was said to have been lined by as many as 200,000 people and an estimated 300,000 attended the official memorial service.

Almost 20 of Verdi's operas are staples of the romantic repertory today, among them *Macbeth, Rigoletto, Il Trovatore, La Traviata, Un Ballo in Maschera, La Forza del Destino, Don Carlos, Aida* and, from late in his life, *Otello* and *Falstaff*. With the exception of his first and last operas, which are comic, Verdi was drawn to passionate, eventful stories that are dark, violent, and end with the death of one or more major characters. In his words, "I want subjects that are novel, big, beautiful, varied and bold—as bold as can be." The librettos of three are based on Shakespeare, others on Friedrich Schiller, Voltaire, and the romantic writers Victor Hugo, Lord Byron, and Dumas. Having chosen his subject, Verdi worked closely with his librettists to construct fast-moving, eventful plots with vividly contrasting emotions. Conflicts between fear, love, jealousy, fidelity, patriotism create dramatic tension both between and within individual characters. As the libretto evolved, so did Verdi's ideas for the powerful melodies, energetic rhythms, and climactic buildups through which those passions would find

musical expression. In casting his operas, Verdi looked for singers who brought to their roles a combination of high level of vocal accomplishment and vivid stage presence, qualities that continue to be the hallmarks of the great interpreters of Verdi today. In the words of the soprano Renata Tebaldi: "Verdi suffered a great deal through his life and I hear it in his music as the expression of his own soul. Singers must remember to try and achieve the greatest 'expressione' in singing Verdi to do justice to this great Maestro."

Verdi, Giuseppe (1813-1901)
Listening: *Rigoletto*, (excerpt)
Act III, La donna è mobile

Wagner, Richard (1813-1883)

(Wilhelm) Richard Wagner was a German composer, conductor, theatre director and essayist, primarily known for his operas (or "music dramas", as they were later called). Unlike most other opera composers, Wagner wrote both the music and *libretto* for every one of his stage works. Famous extracts from his operas include the "Ride of the Valkyries" and the "Bridal Chorus" from *Lohengrin*, popularly known as the wedding march, "Here Comes the Bride."

Initially establishing his reputation as a composer of works such as *The Flying Dutchman* and *Tannhäuser* which were in the romantic traditions of **Carl Maria von Weber** and **Jacob Meyerbeer**, Wagner transformed operatic thought through his concept of the ***Gesamtkunstwerk*** ("total work of art"). This would achieve the synthesis of all the poetic, visual, musical and dramatic arts, and was announced in a series of essays between 1849 and 1852. Wagner realized this concept most fully in the first half of the monumental four-opera cycle, *Der Ring des Nibelungen* (often simply referred to as "***The Ring Cycle.***")

The Ring Cycle consists of four complete operas, which together tell an epic tale based on Norse mythology. The four operas are:
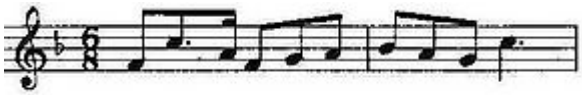
1). ***Das Rheingold*** ("The Rhine Gold")

2). ***Die Walküre*** ("The Valkyrie")

3). ***Siegfried*** (named after one of the main characters)

4). ***Götterdämmerung*** ("The Twilight of the Gods")

To unite the four operas musically, Wagner employed the use of ***leitmotifs***—musical themes associated with individual characters, places, ideas or plot elements. One can think of a *leitmotif* as an extension of Berlioz's *Idee Fixe*, which unites the five movements of his *Symphonie Fantastique*. While some of Wagner's leitmotifs only occur within one of the four operas, many of them can be found throughout the four-opera cycle. One of the most famous ***leitmotifs*** can be found below, symbolizing Siegfried, one of the main characters in the saga:



Leitmotif associated with the hero of Wagner's opera *Siegfried*

Several other prominent composers have since used Wagner's idea of the ***leitmotif*** in their music—Richard Strauss, Claude Debussy, and Arnold Schoenberg to name a few. Contemporary film composers, such as **John Williams** and **Howard Shore**, have used ***leitmotifs*** to unite the *Star Wars* and *Lord of the Rings* films, respectively.

Wagner pioneered advances in musical language, such as extreme **chromaticism** and quickly shifting tonal centers, which greatly influenced the development of European classical music. His *Tristan und Isolde* is sometimes described as marking the start of modern music. Wagner's influence spread beyond music into philosophy, literature, the visual arts and theatre. He had his own opera house built, the *Bayreuth Festspielhaus*, which contained many novel design features. It was here that *The Ring Cycle* and his later operas, such as *Parsifal,* received their premieres and where his most important stage works continue to be performed today in an annual festival run by his descendants. Wagner's views on conducting were also highly influential.

Wagner achieved all he did despite a life characterized, until his last decades, by political exile, turbulent love affairs, poverty and repeated flight from his creditors. His pugnacious personality and often outspoken views on music, politics and society made him a controversial figure during his life. He has remained one to this day because of his antisemitic writings, which—along with his music—had a direct influence on a young Adolf Hitler.

Wagner, Richard (1813-1883)
Listening: *Die Walküre*, (excerpt)
Act III, Scene I, Ride (opening)

Puccini, Giacomo (1858–1924)

Continuing in the Italian operatic tradition of Verdi, Puccini is remembered for having composed several of the most popular operas in the standard repertoire. His works largely fall into the realm of ***verismo***, or "realistic" opera, in which everyday characters live, love and suffer amidst contemporary settings. His works are noted for their gorgeous melodies, creative orchestration, and dramatic, even sentimental, plots. Puccini treats the orchestra as a continuous means of conveying the drama, with *arias, duets and ensembles* developing naturally out of the musical flow.

Giacomo Puccini was born in Lucca, Italy, into a family whose members had been prominent musicians, mostly church organists, for several generations. He was not a child prodigy and his early musical studies gave little promise that he would fulfill his mother's ambition that he follow in the family tradition. The turning point was apparently attending a performance of Verdi's Aida when he was 18, after which he decided to

devote himself to opera. For three years, 1880 to 1883, he studied seriously at the Milan Conservatory, but his early works were failures with audiences and critics and have not remained in the repertory. His third opera, *Manon Lescaut* of 1893, was a triumph and demonstrated the extraordinary sense of theater that was to characterize the six other full-length and three one-act operas he completed over the course of his life.

Puccini was drawn to stories of passionate relationships set in exotic locations. His reputation rests largely on three operas: *La Boheme* (1896) that takes place around 1830 in the Latin Quarter of Paris, *Tosca* (1900) in several historic sites in Rome, and *Madame Butterfly* (1904) on a hillside overlooking Nagasaki, Japan. Puccini's last opera, *Turandot*, is set during a legendary time in Peking (Beijing), China. Puccini, a chain smoker, developed throat cancer and died while he was working on the final scene, which was completed by another composer. At its premiere in 1926 in Milan, at the point in the score where Puccini had stopped working, the conductor, Arturo Toscanini, stopped the performance, turned to the audience and said, "Here the opera finishes, because at this point the Maestro died."

The power of Puccini's scores lies in his gift for writing music that evokes and intensifies the passions and atmosphere of each dramatic situation. A particularly effective device is recalling music associated with earlier moments in the story, but now heard in the new context of the evolving drama. His poetic imagination is also apparent in lush harmonic language and sensuous orchestration. Expressive melody is continuous, either sung in soaring arias that climax at the top of the singer's range or shifted to the orchestra during passages of vocal recitative. Puccini roles require singers with tremendous vocal strength, technical virtuosity, and emotional projection.

Puccini, Giacomo (1858-1924)
Listening: *Madame Butterfly*, (excerpt)
Aria *"Un bel di"*

Tchaikovsky, Pyotr Ilyich (1840-1893)

Tchaikovsky studied music sporadically early in his life, but took a job as a government clerk. Hating the post, he turned to music and studied at the newly founded music school in St. Petersburg. Here his compositions garnered much attention and Tchaikovsky was hailed as the hope of Russia's musical future. Yet much of Tchaikovsky's early works were harshly criticized by his peers and teachers, especially by the Russian nationalist composers comprising **"The Mighty Five."** But his music usually always found favor with the public. Such works include his first three symphonies, the **Violin concerto in D major**, and the immensely popular Piano Concerto no. 1 in B-flat minor. Tchaikovsky, always self-critical, felt he was unable to grasp the concepts of musical form, and so relied heavily on romantic melodies and colorful orchestration. This reliance on "the big tune" is apparent in his best works, and is largely responsible for his overwhelming popularity among newcomers to classical music and in concerts of "popular" classics.

Among his most popular works is the *Overture 1812*, composed in 1880 as part of the celebrations commemorating Russia's defeat of Napoleon.

In 1877, Tchaikovsky received some commissions from a wealthy widow, **Nadezhda von Meck**, whose continued patronage and financial gifts enabled Tchaikovsky to devote all of his time to composing. The **Symphony No. 4 in F minor** was the first of these later works, and although Madame von Meck and Tchaikovsky communicated almost daily by letters, during their fifteen-year relationship they never once met. One of his most successful and still popular works from this period is the opera **Eugene Onegin** . It was also at this time that Tchaikovsky, in anguish over his homosexuality, made the regrettable decision to marry. The union of the neurotic, hypersensitive homosexual and a mentally-disturbed and apparently sexually insatiable young girl was surely destined for disaster. The marriage was dissolved in only three months, after Tchaikovsky's mental breakdown and attempted suicide.

The romantic in Tchaikovsky found its greatest outlet in his three great ballet scores, all of which are eternally popular. **The Nutcracker** is a perennial Christmas favorite, and the well-known theme of the tragic Swan-Princess from Swan Lake seems to embody the intense, heartfelt, romanticized suffering which Tchaikovsky's music gives voice to so often. Nowhere is this sad, yearning quality more in evidence than in the first movement of his Symphony no. 6 in B minor, nicknamed by his brother Modeste "*Pathetique*". Tchaikovsky hinted that this symphony had a program of some kind, but never made clear what it was. That it is about suffering and tragedy is evident from this melody, one of the composer's greatest, and from the fact that the symphony's finale is in the highly unusual form of a brooding and sad lament. Tchaikovsky died soon after the premiere of the symphony, very likely from suicide, although the jury is still out on that.

For better or worse, Tchaikovsky's music influenced many Russian composers throughout the twentieth century. The ballets, concertos, and orchestral music of Rachmaninoff and Prokofiev owe something of a debt to Tchaikovsky, while Igor Stravinsky referred to him as "the most Russian of us all."

Tchaikovsky, Pyotr Ilyich (1840-1893)
Listening: *The Nutcracker Ballet, Op. 71* (excerpts)
***March*, from Act I**
Dance of the Sugar Plum Fairy

Chapter 24: Post-Romanticism and Impressionism

By the end of the nineteenth century, some artists felt that Romanticism had "run its course," and that it was time to strike out in a new artistic direction with music. Others, however, continued to follow the traditional concepts of Romanticism, even into the 20th century.

The **Post-Romantics** followed the "traditional path," retaining elements of Romanticism, and especially following the influence of Richard Wagner. Leading composers of this school include:

- **Giacomo Puccini (1858-1924):** As discussed earlier, he continued writing operas full of exoticism and *verismo* until the day he died, leaving *Turandot* incomplete.
- **Gustav Mahler (1860-1911):** German composer who continued the Viennese symphonic traditions in his nine (almost ten) symphonies. However, even Mahler experimented with new forms in his symphonies when he used a minor version of the round *Frere Jacques* as the theme of the second movement in his Symphony No. 1 ("The Titan").
- **Richard Strauss (1864-1949):** German composer wrote programmatic symphonic poems and operas, such as *Electra* and *Don Juan*. He later became (reluctantly) an official composer of Hitler's Third Reich. His best-known work is likely *Also Sprach Zarathustra*, thanks to its use at the beginning of Stanley Kubric's 1969 film, *2001: A Space Odyssey*.

The progressive alternative to Post-Romanticism was that of **Impressionism**. Like the Impressionist painters of the late 19th and early 20th centuries (Monet, Renoir, Degas, and others), Impressionist composers wrote music that creates a "first impression," and then goes on to "suggest" rather than "describe" a scene that would often be considered rather ordinary or mundane. Impressionist music, like that of Impressionist art, was centered in France, but Impressionism never gained quite enough momentum to be truly considered an overall era of music on its own. The major composers of Impressionism were the French composers **Maurice Ravel (1875-1937)**, famous for his hypnotically repetitive *Bolero*, and **Claude Debussy**.

Debussy, Claude (1862-1918)

Beginning piano lessons at a very young age, Debussy's progress was so remarkable that he was able to enter the **Paris Conservatory** at the age of eleven. He remained at the Conservatory for over ten years, alternately claiming prizes and perplexing his teachers with his harmonic ideas. He won the ***Grand Prix de Rome*** in 1884, and by 1887 had begun attending the meetings of the Symbolist poets in Montmarte. The credo of the

Symbolists was that art should appeal to the senses before the intellect. Debussy also fell under the influence of the French Impressionist painters of the day, in their concentration on color for its own sake and the play of light on surfaces. Both of these schools would become crucial to Debussy's developing musical style.

Debussy's earliest works are mostly pieces for voice or piano solo, including the very popular piano piece ***Clair de lune*** (***Moonlight***—not to be confused with Beethoven's "Moonlight" sonata). In 1894 he composed the orchestral tone poem ***Prelude to the Afternoon of a Faun***, one of the seminal works in western music history. To convey the images and atmosphere of Mallarmé's poem "***L'Après-midi d'un faune,***" Debussy employed a tonal palette of sighing and sensual diaphanous (delicate) harmonies. With the premiere of his only opera in 1902, **Pelléas et Mélisande**, the demand for more of his music increased. Most notable among these later pieces is a work that is the closest thing to a symphony that Debussy wrote, the symphonic suite, ***La Mer*** (***The Sea***). Comprised of three symphonic movements Debussy called "sketches," the work is a musical "impression" (for lack of a better term, and one that Debussy loathed) of the sights and sounds of the ocean.

Debussy remains well-known for his piano music, and his two books of piano **Preludes** contain much of his best writing. The descriptive titles of these pieces were added by the composer after their completion. "**Footsteps in the snow**" is the title given to the Prelude, Book I: no. 6 and is a fine example of Debussy's evocative writing for the piano.

Debussy, Claude (1862-1918)
Listening: ***Prelude to the "Afternoon of a Faun"***

Chapter 25: European and American Art Music: Modern Era (ca. 1900 - Present)



The Russian composer Igor Stravinsky

As has been true of all periods, music of the last hundred or so years is related to past traditions yet has developed modes of expression that are distinctly modern and depart from earlier practices. Works of art are always in some respect reflective of the time in which they were created and, conversely, shape our perception of the period in which they were produced. Some music readily speaks to us because we are in some way connected to its historical and cultural context, yet often the closer works of art are to us in time, the more alien and inaccessible they seem. This is not a new phenomenon. Artists have traditionally been visionaries, creators of new ways of experiencing and communicating that challenge our comprehension. Insight into the circumstances of a work's genesis and what the composer set out to accomplish can help us listen with more sympathy and understanding.

In the early decades of the 20th century, many creative artists were reacting against the aesthetics and values of Romanticism. These artists—along with much of the world—were appalled by the atrocities of what eventually came to be called World War I. As a result, many new genres of art were built off the need to escape the horrors of reality. Early genres of the Modern era in art and music include:

- **Dadaism:** Escaping reality by viewing the world through the innocent eyes of a child. The three *Gymnopédies* of the French composer **Erik Satie (1866-1925)** wrote in 1888 are excellent examples of this style.
- **Surrealism:** art that explores the world of dreams, exemplified by Salvador Dail's painting, *The Persistence of Memory*, famous for its limp pocket watches draped over random objects in a desert scene.
- **Cubism:** artwork created through the use of angular shapes. The paintings of Pablo Picasso are prime examples of this genre.
- **Expressionism:** the German answer to French Impressionism, it sought to reveal through art the irrational, subconscious reality and repressed primordial impulses postulated and analyzed in the writings of Freud. Edvard Munch's famous painting entitled *The Scream* is an excellent example.
- **Neoclassicism:** works of art and music that stylistically regress to the forms and ideals of the Classical era, where programmatic elements are removed, and the works reflect a more absolute type of art. Early twentieth century composers, such as **Igor Stravinsky (1882-1971)**, composed many works based on Classical forms.

Another important development during the early decades of the 20th century was awakening of interest among American visual artists, novelists, poets, playwrights, choreographers, and composers in creating works that reflected a distinctly American, as opposed to a European, sensibility. By the 1920s American composers like George Gershwin and Aaron Copland were incorporating the rhythms and blues tonality of jazz into their symphonic works. Gershwin's 1924 piece, Rhapsody in Blue, is the best-known work from this genre. During the 1930s and early 1940s, Copland, Gershwin, Virgil Thomson, and Roy Harris drew from an array of American folk styles including spirituals, blues, cowboy songs, folk hymns, and fiddle tunes in composing their populist symphonic works.

American composers of the early 20th century also sought to create distinctly new works by engaging in radical experimentation. Charles Ives, writing in the first two decades of the century, was the first American to move away from the Romantic European conventions of form and style by employing dissonance, atonality, complex rhythms, and nonlinear structures. These ideas were continued by the American experimental composers Henry Cowell, Conlon Nancarrow, Edgar Varèse, and Ruth Crawford Seeger in the 1920s and 1930s. By the 1940s and into the post–World War II years, American avant-garde composer John Cage would challenge listeners to completely rethink what constituted music and art through his radically experimental works that drew from new technology, performance art, and Eastern systems of thought and aesthetics. Cage paved the way for the so-called "downtown" New York experimental scene that broke down barriers between music, visual art, performance, and so forth. Cage's interest in non-Western music inspired the minimalist composers including Terry Riley, Steve Reich, and Philip Glass, who would draw on African and Asian musical systems in the 1960s and 1970s.

This interest in non-Western music in the last 50 years is a result of the unprecedented contact between different cultures. For most of human history, musical repertories have evolved largely in isolation from one another, so musical experiences have been principally confined to the music of an individual's own immediate culture. Today the opportunities to hear music and the types of music that are available have expanded dramatically as a result of modern technology and increased contact among peoples. Modern modes of travel and communication and technologies for recording music invented since the end of the 19th century have removed barriers that isolated different musical traditions and repertories from each other. A typical music store in the United States today has sections devoted to recordings covering the entire span of European classical music from the Middle Ages to the present, world music, and repertories that evolved during the 20th century such as jazz and rock. Music from distant times and places is also featured in the programming of some radio stations, television stations, and online music sites. Residents of large cities and those living near college campuses have opportunities to hear live performances by musicians trained in other cultural traditions or specializing in early music, as well as concerts by orchestras, opera companies, and soloists performing standard classical repertory. For musicians, the globalization of music has opened new doors and dissolved old boundaries. Performers study and gain mastery in repertoires of cultures other than their own, and composers can draw on literally the entire world of music in creating new crossover styles.

Modern technology has made possible not only the preservation and broad dissemination of music, but has also become a source for the generation and manipulation of musical sounds. One of the earliest devices that created musical sounds by electronic means, the **Theremin** (named after its inventor, the Russian scientist, Leon Theremin) was introduced in the early 1920s. Using the numerous technologies that were developed in the following decades, composers recorded musical tones or natural sounds that they transformed by mechanical and electronic means and sometimes supplemented with others generated electronically in a studio. This raw material was then assembled for playback, either as a self-sufficient composition or combined with live performance. Today, technology-based composition has become a widely available process through the storage of sound samples in home computers. Synthesized, sampled, and digitally altered sounds are commonly used for special effects in popular music, movie scores, and works for the concert hall. There is also a repertory in which the tone color dimension of sound is what the work is about. Comparable to the abstract painter whose materials are the basic elements of shape and color, the composer constructs a succession of aural events of unique tone color, dynamics, and registration.

Milestones in Music

- First phonograph recording by opera great Enrico Caruso, 1902.
- Manhattan Opera House built in New York, 1903.
- First recording of an opera, Verdi's *Ernani*, 1903.
- First radio transmission of music, 1904.
- Lev Theremin invents earliest electronic musical instrument, 1927.
- First annual Newport Jazz Festival, 1954.

- Stereophonic recordings introduced, 1958.
- Opening of the Rock Roll Hall of Fame, Cleveland, Ohio, 1995.

Major Figures In Music

- **Igor Stravinsky (1882-1971):** Russian composer, famous for his ballets, *The Rite of Spring* and *The Firebird*
- **Arnold Schoenberg (1874–1951):** Austrian-born composer; see Musician Biographies.
- **Charles Ives (1874–1954):** American composer; see Musician Biographies.
- **John Philip Sousa (1854-1932):** American composer and band leader.
- **William Grant Still (1895-**1978): African-American composer, noted for mixing elements of blues with that of Western art music.
- **Bela Bartok (1881–1945):** Hungarian composer; see Musician Biographies.
- **Edgard Varèse (1883–1965):** French avant-garde composer; see Musician Biographies.
- **Sergei Prokofiev (1891–1953):** Soviet composer.
- **Carl Orff (1895-1982):** German composer, famous for his massive cantata, *Carmina Burana*
- **Bessie Smith (1894–1937):** American blues singer; see Musician Biographies.
- **George Gershwin (1898–1937):** American composer; see Musician Biographies.
- **Lillian Hardin (1898–1971):** American pianist and composer; see Musician Biographies.
- **Paul Robeson (1898–1976):** American singer, actor, political activist.
- **Edward Kennedy "Duke" Ellington (1899–1974):** American jazz composer and bandleader; see Musician Biographies.
- **Aaron Copland (1900–1990):** American composer; see Musician Biographies.
- **Louis Armstrong (1901–1971):** American jazz composer and performer; see Musician Biographies.
- **Ruth Crawford Seeger (1901–1953):** composer and folk music transcriber; see Musician Biographies.
- **Earl Hines (1905–1983):** American jazz pianist and composer.
- **Dmitri Shostakovich (1906–1975):** Soviet composer.
- **Benny Goodman (1909–1986):** American clarinetist and jazz bandleader.
- **Woody Guthrie (1912–1967):** American folk singer.
- **Mahalia Jackson (1912–1972):** American gospel singer.
- **Billie Holiday (1915–1959):** American blues singer.
- **Thelonious Monk (1917–1982):** American jazz pianist and composer; see Musician Biographies.
- **Dizzy Gillespie (1917–1993):** American trumpeter.
- **Leonard Bernstein (1918–1990):** American composer and conductor; see Musician Biographies.
- **Pete Seeger (1919-2014):** New York City urban folk singer; see Musician Biographies.
- **Charlie Parker (1920–1955):** American jazz musician; see Musician Biographies.

- **Charles Mingus (1923–1979):** American jazz bassist and composer.
- **Ravi Shankar (1920-2012):** Indian sitar virtuoso and composer; see Musician Biographies.
- **Bill Haley (1925–1981):** American rock bandleader and composer.
- **BB King (1925-2015):** influential blues musician; see Musician Biographies.
- **John Coltrane (1926–1967):** jazz saxophonist; see Musician Biographies.
- **Miles Davis (1926–1991):** American jazz musician; see Musician Biographies.
- **Stephen Sondheim (b. 1930):** American musical theater composer.
- **Elvis Presley (1935–1977):** American rock-and-roll singer; see Musician Biographies.
- **Steve Reich (b. 1936):** American minimalist composer; see Musician Biographies.
- **John Lennon (1940–1980):** English pop musician and composer.
- **Frank Zappa (1940–1993):** American rock musician, bandleader, composer.
- **Bob Dylan (b. 1941):** American folk singer; see Musician Biographies.
- **Bob Marley (1945–1981):** Jamaican reggae musician.
- **Michael Jackson (1958-2009):** American rock singer and songwriter.

Historic Context

- First cubist exhibition in Paris, 1907.
- World War I, 1914-1918.
- Eighteenth Amendment to the U.S. Constitution prohibits manufacture, sale, or importation of alcoholic beverages, 1920; repealed 1933.
- Soviet states form USSR, 1922.
- Stock market crash, beginning of world economic crisis, 1929.
- United States enters World War II, 1940.
- United States drops atomic bombs on Hiroshima and Nagasaki, Japan, 1945; Japan surrenders.
- Berlin wall is constructed, 1961.
- Assassination of President John Fitzgerald Kennedy, 1963.
- Martin Luther King, Jr. wins Noble Peace Prize, 1964; assassinated, 1968.
- Apollo landing and moon walk, 1969.
- Paris Peace Accords to end Vietnam War, 1973.
- Tianemen Square massacre, 1989.
- Fall of the Berlin Wall, 1989.
- Reunification of Germany, 1990.
- Mikhail Gorbachev elected first president of the Soviet Union; awarded Nobel Peace Prize, 1990.
- Collapse of the Soviet Union, 1991.

Stravinsky, Igor (1882–1971)

Igor Stravinsky, probably the most influential European-born composer of the 20th century, was born outside Leningrad. His father was a bass singer at the Russian Imperial Opera, but Stravinsky was encouraged to pursue a career as a government lawyer, studying music on an amateur level. However, with the encouragement of his teachers, when he was 20 he began to study composition seriously. By the time he was 30, two brilliant and audacious works, *The Firebird* and *Petrushka*, had thrust him into the forefront of the modernist movement. Both were ballet scores commissioned by Sergei Diaghilev, director of one of the most important ballet companies of the early 20th century, the Paris-based *Ballet Russe* (Russian Ballet).

From 1911 to 1939, Stravinsky resided principally in France and Switzerland, touring Europe as a pianist and conductor of his own works. His third collaboration with Diaghilev, *The Rite of Spring (Le Sacre de Printemps)*, provoked a near riot at its premiere in 1913. The choice of subject, a pagan ritual in which a virgin is sacrificed to propitiate the gods, reflects a fascination with "primitive" or preliterate cultures that also inspired Picasso's collection of African sculpture and influenced the development of the Cubist style in art. This was also the period of Freud's writings about the fundamentally savage impulses of human nature. The raw sensuality and hypnotic musical repetition, paralleled by compulsively repeated choreographic movements, were among the features found offensive by members of the audience. One critic expressed the opinion that the work "constituted a blasphemous attempt to destroy music as an art." Others characterized it as "stupifying," "haunting," "a beautiful nightmare." Almost a century after its composition, *Rite of Spring* no longer stirs such impassioned controversy but continues to arrest listeners with the elemental power of the musical materials and the overwhelming force of their expression. One section of *Fantasia*, the pioneering 1940 animated film from the Disney Studios, is based on the score of *The Rite of Spring*.

In 1939, at the outbreak of World War II, Stravinsky was presenting a series of lectures at Harvard. Rather than return to Europe, he decided to settle in the United States, where he remained until his death. Over his long life, he completed a huge body of work encompassing virtually every musical genre—opera, ballet, symphony, concerto, choral, chamber. T. S. Eliot, Charlie Chaplin, and Pablo Picasso, who sketched a famous portrait of Stravinsky while sitting at a Paris café, were among his friends. He collaborated with many leading artists of his time, including Vaslav Nijinsky, George Balanchine, Jean Cocteau, Andre Gide, and W. H. Auden. He had an affair with Coco Chanel, gave autographs to Sinatra and the pope, and was honored at a White House dinner given by the Kennedys (whom he called "nice kids").

Like Pablo Picasso, Stravinsky went through different stylistic periods during which his works reflect a variety of past and contemporary traditions, most importantly the folk and classical music of his native Russia, the compositional practices of Bach and Mozart, jazz, and the serial technique of Arnold Schoenberg. Stravinsky seems to have been

conscious of how seminal such influences had been on his evolution as a composer. When in 1969 he was asked to explain why, at age 87, he was moving from Los Angeles to New York, he replied, "to mutate faster."

Nevertheless, Stravinsky's works as a whole do share several similar compositional techniques—techniques that were new to the Western art music at the beginning of the 20th century. Such techniques include:

- Complex rhythmic techniques, including the use of **irregular meters** (meters other than the usual duple, triple, and quadruple), the constant **changing of meters** within a single composition, and the use of **polyrhythm** (the simultaneous use of several rhythmic patterns).
- Advanced harmonic concepts, such as the use of **polychords** (complex chords constructed by the melding of two other chords), which, if used repeatedly, can result in **polyharmony** (where two or more streams of harmony are played against each other).
- New concepts in tonality, including **polytonality** (presenting two different key areas to the listener at the same time), as well as **atonality** (where tonality—the concept of using a key and a scale—is abandoned, and each of the twelve semitones found in an octave is treated with equal importance).
- Exploiting the use of different timbres, with an emphasis placed on wind instruments, as well as with instruments which did not normally play melodies, such as the viola, bassoon, and trombone.

Stravinsky would not be the only composer to use these new compositional techniques, nor was he necessarily the first composer to use them (for example, the concept of polyrhythm has been a part of the folk music of many non-western European cultures for centuries). But his use of so many of these techniques made him one of the most iconic and recognizable composers of the 20th century.

Stravinsky, Igor (1882-1971)
Listening: *Rite of Spring*, Part I (excerpts)
***Introduction* (end)**
Dance of the Youths and Maidens
Game of Abduction
Sacrificial Dance (The Chosen One)

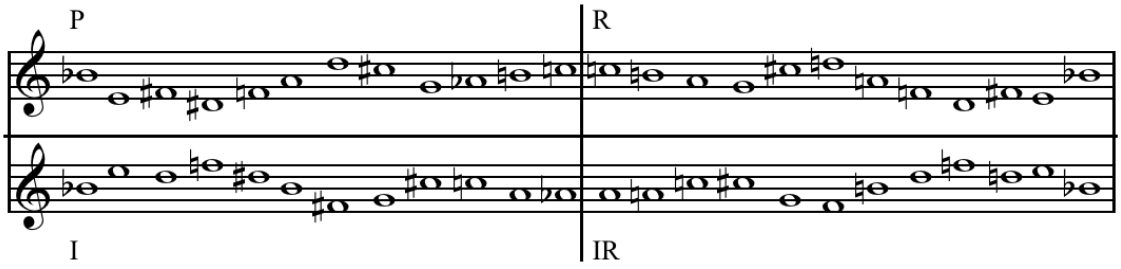
Schoenberg, Arnold (1874–1951)

Arnold Schoenberg was born in Vienna. He did not come from a musical family and was largely self-taught in music, learning the violin and cello without benefit of study with a good teacher. His formal education ended when financial circumstances following the death of his father forced him to take a job as a bank clerk, but he continued to pursue his interests in literature, philosophy, and music on his own. Schoenberg was drawn to the

ferment that characterized artistic and intellectual movements around the turn of the century, and allied himself with the Viennese avant-garde. His first compositions are clearly indebted to late Romantic influences, but a more personal style, characterized by extreme chromaticism and polyphonic complexity, emerged in an outpouring of works written in his thirties. Between 1915 and 1923, Schoenberg stopped composing, devoting himself to the formulation of his twelve-tone theory of composition on which all of his works after 1923 are based. In 1925 he was appointed a professor of composition at the Berlin Academy of Arts, which provided a supportive environment for experimental art. This situation changed radically when Hitler came to power in 1933. Schoenberg, vulnerable to persecution as an artist and because of his Jewish background, emigrated with his family from Germany, landing first in Great Brittan and eventually immigrating to the United States. He taught at the University of California at Los Angeles and the University of Southern California until his retirement in 1944, and continued to compose until his death.

One of the most radical departures from past music traditions was Arnold Schoenberg's "method of composing with twelve tones" that rejected principles of a key center and the distinction between consonance and dissonance that had been the foundation of Western music for centuries. Since medieval times, Western music theory had been based on the concept of a key center, or tonic, in melodies and harmonies, and on the distinction between consonance and dissonance in the relationship between voices in music of two or more parts. These are seminal principles that form the underpinnings of the religious music of the Renaissance, the fugues and cantatas of Bach, the symphonies of Beethoven, the operas of Mozart and Verdi, and other masterpieces of Western art music. At the end of the 19th century, however, there was a sense among progressive musicians that the major/minor system and the compositional procedures and forms it had produced had run their course. It was in this atmosphere of searching for alternative approaches that Schoenberg came up with a new theory of composition.

Perhaps it was Schoenberg's lack of formal training in a discipline where complex problems of form, counterpoint and harmony, instrumentation, and notation have traditionally required years of study with a master that freed him to think outside established conventions. In any case, Schoenberg's **twelve-tone** method of composing, also known as **serialism**, was a radical departure from traditional compositional procedures. Twelve-tone composition was strictly based on a unified tone row, using all the notes in an octave only once and performed in sequence. Central to the method is his revolutionary idea that all twelve tones into which the octave is divided in Western music should be treated as equal. In other words, no tone would dominate the others as a tonic. The composition of a work according to Schoenberg's method begins with the creation of a tone row containing all twelve pitches. This row, called the **prime row**, is the germinal cell from which all melodic, harmonic, and contrapuntal materials are derived. The advanced principles for configuring a tone row and the complex ways it can be manipulated are formulated in Schoenberg's theoretical writings, but the most common manipulations were that of retrograde, inversion, and retrograde inversion (see in the following example), as well as that of transposition.



Tone row used by Schoenberg in his *Variations for Orchestra*, Op. 31. Here, the original "**P**rime" form of the row can be also seen in its **R**etrograde (backwards), **I**nverted (upside-down), and **I**nverted **R**etrograde (both backwards and upside-down) forms.

Schoenberg's theoretical writings and his serial works have had great impact on subsequent generations of composers. While twelve-tone describes Schoenberg's compositional procedure, his style is classified as expressionist.

Because of the absence of a tonic, twelve-tone music is often viewed as a form of atonality, a term to which Schoenberg objected. While twelve-tone describes Schoenberg's compositional procedure, his style is classified as expressionist. Influenced by the Expressionist painters of the time, Schoenberg himself took up painting in 1908 and, over the course of his life, created imaginatively intense—if technically amateurish—pictures, including several self-portraits. In the music of Schoenberg and other Expressionist composers, relentless emotional intensity is attributable to jagged, highly disjunct melodic lines; instruments in extreme ranges; unresolved tension through avoidance of consonant sonorities (which he referred to as **the emancipation of dissonance**); texts dealing with violence and abnormal behavior; and exaggeration and distortion of the natural accents of speech.

Schoenberg applied the twelve-tone technique to every type of genre to which he contributed—opera; choral and solo vocal; orchestral, chamber and keyboard. His music, never readily accessible or easy to listen to, has always aroused controversy, even hostility, on both aesthetic and intellectual grounds. He was drawn to subjects and forms of expression that resonated with a devoted, if small, following, and he never sought to entertain or gain popularity with a wide public. In his own words:

> "There are relatively few people who are capable of understanding, purely musically, what music has to say. Such trained listeners have probably never been very numerous, but that does not prevent the artist from creating only for them. Great art presupposes the alert mind of the educated listener."

Nevertheless, Schoenberg's music had—and still has—its disciples. His two earliest followers were his fellow Austrian composers, **Alban Berg (1885-1935)** and **Anton Webern (1883-1945)**, who, together with Schoenberg, formed the **Second Vienesse School**. Like Schoenberg's *Pierrot Lunaire*, Berg's atonal opera, *Wozzeck*, features the concept of ***sprechstimme*** (German for "spoken

voice"), where the singers provide melodic lines which stylistically fall somewhere between that of singing and talking.

Schoenberg, Arnold (1874-1951)
Listening: *Pierrot lunaire* (excerpt)
No. 18 *The Moonfleck*
No. 18 *The Moonfleck* (English)

Schoenberg, Arnold (1874-1951)
Listening: *A Survivor from Warsaw*, Op. 46

Nationalism in Twentieth-Century Music

The newspaper photographs and reports of the atrocities during World War I had destroyed any remaining concept of Romanticism in war. Yet as the Age of Imperialism continued into the 20th century, composers still produced works of **nationalism**. Politics, of course, still played its part in these works, but the outdated concept of Romanticism was replaced with something else—that of authenticity. Actual performances of little-known folk songs from isolated villages and Romany (or Gypsy) camps could now be recorded onto wax cylinders (and later, onto discs) to ensure that composers would exactly quote every embellishment, vocal inflection, and subtle nuance of these melodies.

Nationalism was prevalent throughout many countries during the first half of the 20th century, as can be demonstrated by the following list:

France:

- **"Les Six":** a group of French composers which included **Darius Milhaud (1892-1974)** and **Francis Poulenc (1899-1963)**

Russia:

- **Sergei Rachmaninoff (1873-1943)**: Piano virtuoso and composer, including 4 piano concerti and *Variations on a Theme of Paganini*
- **Alexander Scriabin (1872-1915):** one of the innovators of new harmonies, his works have a subtle lyricism to them
- **Sergei Prokofiev (1891-1953):** famous for his pieces written for children, including *Peter & The Wolf*
- **Dmitri Shostakovich (1906-1975):** first major Russian composer that was completely a product of the Soviet Union, he often had to fight for creative control of his works

Great Britain:

- **Sir Edward Elgar (1857-1934):** English nationalist composer, famous for the five *Pomp & Circumstance* marches.
- **Ralph Vaughan Williams (1872-1958)**: incorporated numerous English folk songs into his symphonic compositions, including *Fantasia on Greensleeves* and *Fantasia on a Theme by Thomas Tallis*
- **Gustav Holst (1874-1934):** life-long friend of Vaughan Williams, he also used English folk songs in his pieces, including the first major works for the modern concert band
- **Benjamin Britten (1913-1976):** famous for his piece, *A Young Person's Guide to the Orchestra*, which is based off of a theme of the English Baroque-era composer, Henry Purcell

Germany:

- **Paul Hindemith (1895-1963)**: left Germany for America when Hitler came to power, taking a teaching position at Yale University. He wrote many concerti and sonatas for wind instruments
- **Kurt Weill (1900-1950):** a Jewish composer who also fled Germany for America during Hitler's rise to power. Weill wrote many works for the stage, including the musical *The Threepenny Opera*, which contains the jazz standard "Mack the Knife"
- **Carl Orff (1895-1982):** composer and percussionist famous for the massive cantata, *Carmina Burana*. Orff also strongly believed in teaching music—especially rhythmic concepts—to children, and started many "Orff schools" in Germany, which later became popular worldwide.

Hungary:

- **Béla Bartók (1881-1945)**: ethnomusicologist who mixed traditional Hungarian folk songs with European art music
- **Zoltán Kodály (1882**-1967): Most famous for his opera, Háry János (and the orchestral suite based off its music), he also established a music education program in Hungary known as the "Kodály method"

Bartok, Bela (1881–1945)

Bela Bartok was born in an area of Hungary that is now the westernmost tip of Romania. He began piano lessons at age five and in 1899 was admitted to the Budapest Academy of Music to study piano and composition. After his graduation in 1903, he embarked on a career unusually wide-ranging in its scope and impact. He was a concertizing pianist; a teacher of piano and member of the faculty of the Budapest Academy of Music; an internationally known composer; and a pioneer in the study of Eastern European folk music. In the 1930s, Bartok was among the many intellectuals and artists who came

under attack for their protests against fascism and in 1940 he emigrated to the United States, where he continued to perform, teach, compose, and pursue his ethnomusicological research until his death.

Ethnomusicology is the scientific study of music of oral tradition, encompassing tribal and folk music and the art music produced by various world cultures. The discipline, whose origins date back to the 1880s, draws on methodologies of musicology, the scholarly study of Western art music, and anthropology, whose subject is mankind and human culture. Throughout the history of Western music, art and folk music repertories have influenced and enriched each other. The conscious exploitation of folk materials was especially important among 19th-century composers involved in the nationalist movement, who sought to imbue their music with a folk flavor by incorporating folk-like elements and even quoting actual folk melodies. But to Bartok and other ethnomusicologists, folk music was not a source of exotic atmosphere but an expression of human culture worth documenting for its inherent value. Beginning in his early twenties, Bartok and his friend and fellow musician Zoltan Kodaly made numerous expeditions to remote parts of Hungary and neighboring Slavic regions, recording on wax cylinders thousands of peasant tunes. As recalled by one of the singers they recorded:

> "I was a girl. It happened one Sunday…. The professors…asked my mother to receive them and to agree to my singing into the gramophone for them. They called the machine a 'gramophone.' I sang one nice verse, and then another one. It came back sounding so beautiful. The whole village gathered around us. The whole village. Everyone was wanting to sing. The young men sang, the old women sang…. I remember that the professors asked me not to sing songs we'd learned from the soldiers, but only those from the mountain region here. So I only sang ones from the mountains."

From these recordings, the music and text of the songs were notated, analyzed, and codified. Bartok's published transcriptions of *Twenty Hungarian Folksongs* in 1906 was followed in 1908 by the first of his many musico-ethnological studies based upon his folk song research. He also composed numerous arrangements of folk songs—for piano, for voice and piano, for chorus—often publishing his settings alongside the notations of the tunes as recorded from the folk singers.

Bartok's folk music studies were seminal in the formulation of a strikingly personal language in which compositional practices of art music are fused with melodic, rhythmic, and harmonic materials of Eastern European folk music. Bartok was himself conscious of this profound influence, which he acknowledged in his many lectures and writings about his research and experiences in the field of folk music. As described by a scholar of Bartok's music:

> "His music was nourished by his folkloristic studies while the scientific profited by the musician's experience in both theoretical and practical issues. Viewing it from this angle Bartok was a very rare combination of

> scientist and artist….And Bartok himself considered his folk music research as entirely equal in importance to his creative activity as a composer."

That creative activity encompassed a broad range of musical genres—opera and ballet; orchestral, chamber, and solo piano works; songs and choral compositions. It is in the design and character of Bartok's melodies, rhythms, textures, and harmonies that the influence of Eastern European folk music is most apparent. Bartok's ethnographic music studies brought him in contact with melodies based on scales other than major and minor, which is evident in the modal flavor of many of his works. His use of irregular accents derives from the practice he encountered of grouping rhythms not into repeated patterns of two's and three's but into five's, seven's and other combinations of two's and three's. His textures reflect performance practices in many folk-music traditions that involve the addition of drone accompaniments and improvised countermelodies created through heterophony and parallel motion. And Bartok creates sonorities based on pitch combinations characteristic of Eastern European music in addition to those traditionally employed in Western classical music.

Bartok's most famous work acclaimed work is his *Concerto for Orchestra*. The concept of a "concerto for orchestra" may seem strange, but according to Bartok, the goal was "to treat the single orchestral instrument in a *concertante* or soloist manner," or more simply, to make the entire orchestra into a virtuoso through the means of lyrical solo lines and numerous cadenzas which are passed from one timbre to the next. The work is set in a rondo-like form (A-B-A'-C-B'-A"), where the "A" theme is a somewhat angular, pentatonic melody, contrasted by theme "B", which is more lyrical. Both themes "A" and "B" represent the Hungarian people, which theme "C"—borrowed from a piece by Shostakovich—represents the invasion of Hungary by the Nazi army. This "C" theme begins rather pleasantly, but quickly turns into a mockery, or parody, of a German march (hence the movement's nickname—the "Interrupted Intermezzo"). However, themes "A" and "B" do eventually return, perhaps demonstrating a musical plea by Bartok that some day the Nazi scourge would be pushed back and the Hungarian people would return to their folk songs and traditions (the war was still raging as the work was premiered in December of 1944).

Fortunately, Bartok was able to see Hitler's defeat and the end of World War II. Tragically, however, Bartok—who had by then emigrated to New York City—died less than a year later from leukemia. His last words were, "The trouble is, that I have to go with so much still to say." He died at age 64, leaving the final 17 measures of his third piano concerto unfinished.

Bartók, Béla (1881-1945)
Listening: *Concerto for Orchestra, Sz. 116* (excerpt)
IV. (Intermezzo Interrotto). Allegretto

Orff, Carl (1895-1982)

Carl Orff was born in Munich. Bavaria, and began playing the piano at age 5. By the time he was a teenager, he decided that he would rather be a composer than a performer, but having had no formal training in composition or even in basic harmony, he had to rely on his mother to write out his early songs in music notation. Orff began learning about composition techniques by studying art music masterworks on his own.

Orff soon became fascinated with musical forms of ages past (which led early on to his own adaptation of Monteverdi's opera, *Orfeo*). But it was the ***Carmina Burana***—a collection a medieval secular poetry that was located in a Bavarian monastery in 1803. The poems display a recurrent theme of the "wheel of fortune," where a turn of the wheel can change hope into grief or joy into bitterness. Orff selected 24 of these poems—some in Latin and others in Middle German—and set them to music, calling for the combined forces of a large symphony orchestra and a chorus that often numbers in the hundreds. The opening movement, *O Fortuna* (*O Fortune, Empress of the World*), is repeated to provide a 25th and final movement, and is without doubt the most famous of the movements of the cantata. *O Fortuna* can often be heard in television commercials, movie trailers, and has even been sampled by the rapper Nas.

<u>O Fortuna - translation</u>

O Fortuna	Oh Fortune
velut luna	like the moon
statu variabilis,	your state varies,
semper crescis	always either in ascendancy
aut decrescis;	or in descendancy;
vita detestabilis	detestable life
nunc obdurat	now hard
et tunc curat	and then providing
ludo mentis aciem,	with sharpness of mind in its game,
egestatem,	poverty,
potestatem	power
dissolvit ut glaciem.	reduced like melting ice.

Sors immanis	Fate inhuman
et inanis,	and empty,
rota tu volubilis,	you ever turning wheel,
status malus,	evil state,
vana salus	empty salutation
semper dissolubilis,	amounting to nothing,
obumbrata	in shadow
et velata	and in veil
michi quoque niteris;	you likewise advance upon me;
nunc per ludum	now with your games
dorsum nudum	bare-backed am I
fero tui sceleris.	by your wickedness.

Sors salutis	Personification of health
et virtutis	and virtue
michi nunc contraria,	now you are against me,
est affectus	inclined
et defectus	or disinclined
semper in angaria.	always in servitude.
Hac in hora	Come, now at this time
sine mora	without delay
corde pulsum tangite;	here to the stricken heart;
quod per sortem	since luck
sternit fortem,	strikes down fortune,
mecum omnes plangite!	everyone lament with me!

Carl Orff is also notable for his contribution to music education. Orff felt that children should learn about music at an early age, and that rhythm was one of its most important aspects. In 1924, he opened a school in collaboration with dance teacher Dorothee Günther which combined elements of gymnastics, dance, and music—and a great deal of the music component was having the children play percussion instruments, such as hand drums and tambourines, as well as simple xylophones and marimbas. The popularity of the *Orff Schulwerk* (Orff schoolwork) spread throughout the world, and many kindergarten and elementary school teachers still utilize "Orff instruments" in their classrooms to this day.

Orff, Carl (1895-1982)
Listening: *Carmina Burana*, (excerpt)
1. *O Fortuna*

The Development of American Art Music

In the years following the American Civil War (1861-1865), many of the military bands were reorganized into community bands, often playing marches and arrangements of orchestral works in gazebos during weekend concerts across the country. Many technical improvements had been made to wind instruments during the nineteenth century, such as the standardization of fingerings to flutes and clarinets (thanks to the German flautist and inventor Theobald Boehm), and the addition of valves to brass instruments which allowed them to play a full chromatic range of notes (thanks in large part to Adolphe Sax, who also invented the saxophone in the 1840s). Band music was indeed the music of America in the late 19th and early 20th centuries, and the patriotic marches of John Philip Sousa remain popular today.

Sousa, John Philip (1854–1932)

The son of a U.S. Marine Corps Band trombonist, Sousa demonstrated a great deal of musical talent at and early age when he started taking violin lessons at the age of six and was found to have perfect pitch. Sousa also learned to play several band instruments shortly afterward, including flute, cornet, baritone horn, trombone, and alto horn, and was enlisted by his father into the U.S. Marine Corps at age 13 as an apprentice to prevent him from joining a circus band.

Several years after his apprenticeship ended, Sousa joined a theatrical "pit" orchestra where he learned to conduct. He then returned to the U.S. Marine Band as its head in 1880 and remained as its conductor until 1892. After leaving "The President's Own" in 1892, Sousa organized his own professional band. The Sousa Band toured from 1892 to 1931, performing over 15,000 concerts both in America and around the world, including at the World Exposition in Paris, France and at the Royal Albert Hall in London.

Sousa's 137 marches are undoubtedly his most famous compositions, and *The Stars And Stripes Forever* is the official march of the United States of America. Other notable Sousa marches are *Semper Fidelis* (the official march of the U.S. Marine Corps) and the *Washington Post* (named after the newspaper). Sousa is also credited with the development of the sousaphone—a type of tuba that has a shape more convenient for marching bands.

Yet in some ways, Sousa was a victim of his own success. As a composer, Sousa wanted to write more large-scale, serious works, such as operettas (or "light" operas), overtures, and dance suites, but the public's desire for marches "pigeonholed" him into a person only known for works that are heard more often at parades than in the concert hall.

Sousa, John Philip (1854-1932)
Suggested Listening: *The Stars and Stripes Forever*

Ives, Charles (1874–1954)

Like Sousa, Charles Ives was the son of an American bandsman—in this case, the leader of the U.S. Army Band in Danbury, Connecticut. Young Charles was likely influenced by his father's music, but with live band music being so prevalent during those years, he likely heard other bands playing other tunes at the same time. This likely led Ives to develop a unique trait in his musical compositions—that of the "collage" effect, where unrelated countermelodies are presented simultaneously, regardless of the dissonant harmonic or rhythmic clashes they produce.

During his lifetime, Ives' main claim to fame was that of selling life insurance—in fact, he is often credited with devising unique payment methods for term life insurance that led to the modern practice of estate planning. Music composition was more of a hobby to him, but his musician friends found his works to be rather strange and very difficult to perform. Nevertheless, Ives continued composing throughout his life, and actually was able to publish some of his works. It was only after his death that many of his compositions were given serious consideration. Perhaps he was simply a composer ahead of his time, but much of the art music community has since come to view his works—especially his symphonies and his chamber piece, entitled *The Unanswered Question*—as masterpieces.

Nationalism, combined with the "collage" effect, can be found in his orchestral work, *Country Band March*, where the listener is asked to imagine what it would be like if they heard several wind bands concerts in a town gazebo at the same time. American patriotic tunes and folk songs, such as *Yankee Doodle*, *The Arkansas Traveler*, Sousa's *Semper Fidelis*, and Foster's *My Old Kentucky Home*, can be found throughout the work, as can many advanced rhythmic concepts such as changing meters, irregular meters, and polyrhythm.

Ives, Charles (1874-1954)
Suggested Listening: *Country Band March* (arranged for wind band)

Still, William Grant (1895–1978)

William Grant Still was an African-American composer who grew up in Little Rock, Arkansas, and began studying classical violin at age 15. He also taught himself to play clarinet, saxophone, oboe, double bass, cello and viola, and began composing and conducting during his college years. But it was in 1919 that famed blues musician and bandleader, W.C. Handy, hired Still to write arrangements for his band. This led Still to start mixing in elements of blues music into his art music compositions.

In 1931, Still's Symphony No. 1, dubbed the "Afro-American," was the first symphony composed by an African American to be premiered by a major American symphony, the Rochester Philharmonic Orchestra. After that, numerous commissions came his way,

including one from the New York Philharmonic. In 1934, he left New York for Los Angeles, and began composing music for film and the new medium of television, including the themes to T.V. shows *Perry Mason* and *Gunsmoke*. But Still continued to write art music as well, including additional symphonies, operas, and other large-scale orchestral works.

His *Suite for Violin and Piano* is an excellent example of a work where the elements of jazz and blues, such as that of **stride piano** (a "bouncy" accompaniment style made famous by ragtime pianists such as Jelly Roll Morton and Fats Waller) are included.

Still, William Grant (1895-1978)
Suggested Listening: *Suite for Violin and Piano, Mvt. III*

Copland, Aaron (1900–1990)

Aaron Copland was born in Brooklyn of Russian Jewish immigrant parents. He was the last of five children and the only child who was not given music lessons. However, he picked up the rudiments of the piano from an older sister and then, on his own initiative, began formal piano lessons and later studies in harmony and counterpoint. He also attended concerts at the Brooklyn Academy of Music. At age 20, Copland followed the path that had become traditional for young American artists: He set off for several years of study and travel in Europe. He returned to the United States in 1924, thoroughly trained in techniques of French modernism and strongly under the spell of Stravinsky, as evident in works composed at this time. But Copland had also become interested his own national heritage and shared with other American composers a desire to cultivate a style both modern and uniquely American. In his own words:

> "We wanted to find a music that would speak of universal things in a vernacular of American speech rhythms. We wanted to write music on a level that left popular music far behind—music with a largeness of utterance wholly representative of the country that Whitman had envisaged."

He saw his goal as creating "a musical vernacular, which, as language, would cause no difficulties to my listeners" while at the same time "composing in an idiom that might be accessible only to cultivated listeners." The attempt to reconcile "low brow" and "high brow" has challenged many American composers of the last century and led to new syntheses such as rock opera and symphonic jazz.

Copland's American orientation is reflected in the subjects of many of his compositions, for example, the ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944); his scores for films based on stories by John Steinbeck, Thornton Wilder, and Henry James; and orchestral works with such titles as *John Henry*, *Lincoln Portrait*, and *Fanfare for the Common Man*. His quotation of folk tunes and use of jazz rhythms, his

sturdy, wide-ranging melodies and energetic rhythms, and the openness and clarity of his orchestration are among the "American" features of his style.

At his death, Copland had become one of the most influential figures in American music. In addition to his composing activities, he was a leader in promoting new music through his books and articles, the concerts he organized and musician's groups he founded, his lectures at Harvard and The New School, and his teaching of young composers. His own creative work received crucial support through private patronage, prizes, and commissions. His many awards include a Pulitzer Prize, an Oscar, and the Presidential Medal of Freedom.

Copland, Aaron (1900-1990)
Listening: *Billy the Kid*, (excerpt)
Scene I, *Street in a Frontier Town*

Chavez, Carlos (1899-1978)

A native of Mexico City, Carlos Chavez was a distinguished Mexican composer and conductor who became one of the first exponents of nationalist music after the Mexican Revolution culminated in the free elections of 1920. Historical and national Mexican subject matter was the primary source of inspiration in many works of Chavez. But he rarely resorted to literal quotation of authentic folk melodies like Copland or Bartok. Instead he distilled the Mexican melodic and rhythmic style along with some Stravinsky-like elements into a vital and exciting musical style.

Xochipilli, an Imaginary Aztec Music (1940) is scored for piccolo, flute, clarinet, trombone and 6 percussionists. The three movements, played without pause, are: 1. *Allegro Animato* 2. *Lento* 3. *Vivo*. As is characteristic with much of Chavez's music, the works blends elements of Mexican, Indian, and Spanish culture. The numerous percussion parts create polyrhythm, and the wind instruments—though western European in origin, impersonate some of the traditional wind instruments found in Aztec culture. The woodwinds represent Aztec flutes that would have been carved out of wood or baked out of clay, whereas the trombone's *glissandos* are mimicking the sound of blowing into a conch shell.

Chávez, Carlos (1899-1978)
Listening: *Xochipilli, an Imagined Aztec Music*
I. Allegro Animato
II. Lento
III. Vivo

Chapter 26: Jazz
America's Indigenous Art Form

Jazz is a popular American musical style that arose during the early 20th century. Its two biggest characteristics are high levels of **syncopation** and **improvisation** (producing melodies in an impromptu fashion). Jazz draws heavy influence from African traditions as well as from the popular music and art music traditions of Western art music. Jazz, like traditional Western art music (which jazz musicians refer to colloquially as "legit" music), has many sub-genres, including **Dixieland, ragtime, swing, Latin, blues, bebop,** and **fusion**, many of which evolved from one another.

It goes without saying that the circumstances under which European-American and African musical traditions integrated were deeply tragic. The repercussions of centuries slavery are still being felt in the United States to this day. Yet even amongst these awful conditions, Americans—both black and white—created a style of music like no other—a truly unique American art form.

African tribal music, when compared to western European music, is much more rhythmically complex. In addition, African tribes encouraged everyone to be involved when music was performed—there was no such concept as that of an audience member, and music was not written down—tunes were passed on from one generation to the next through oral translation and rote memorization. It is no wonder, therefore, that African-Americans brought the concepts of rhythmic syncopation and improvisation with them when they were brought to America. As they learned English, they would sing **work songs** to pass the time during their long days in the fields.

However, the slaves did also assimilate the sounds of Western art music, as many were required to attend church by their masters, thus exposing them to European melodies and harmonies. There was also a Christian movement in the early 1800s known as "The Second Great Awakening," in which **camp meetings**—gatherings where whites and blacks (both free and slaves) would sing Christian songs of praise. These meetings resulted in the development of the **ring shout**, an extended call & response-based song that was originally developed by black slaves, but later also became popular with some Southern white churches. Another offshoot of the camp meetings was the **spiritual**—a folk-like, devotional, and usually monophonic song, first sung only by black slaves in separate **camp meetings**, often containing coded messages about earthly escape and subversive political endeavors (the spiritual *Swing Low, Sweet Chariot* is still popular in the United States among blacks and whites alike).

When it came to early instrumental jazz music, however, the two earliest forms were Dixieland and ragtime. **Dixieland** jazz is an early form of instrumental jazz music with a heterophonic texture. It first developed in the late 1800s in a section of New Orleans known as "Storyville," named after alderman Sidney Story, who legalized prostitution in

his section of New Orleans. The resulting brothels, bordellos, and burlesque houses would often be the only places that would employ recently-freed African American musicians. The instruments used in Dixieland are primarily European—many of which were either surplus military band instruments left over after the end of the American Civil War (cornets, clarinets, trombones, tubas, drums) or were built from scratch (guitars made from old apple crates, gut-bucket basses, banjos, etc.). However, these instrumentalists were NOT trained on how to play these instruments, and so the resulting music was highly improvised, and each instrument had their "role" to play. Most often, the cornet would be the "main" melody instrument, the clarinet or saxophone would play a fast-moving, high-pitched countermelody, and the trombone would provide a "tailgate" sound through the use of many glissandos. Collectively, the wind instruments playing the melody were called **front line** instruments, as they often formed the front line of a parade group. The rhythm section, usually a drum set with tuba or string bass, plus banjo or piano, would provide a rhythmic and harmonic foundation. When parading, the snare drummers would often improvise polyrhythmic figures with the music of the front line instruments. This became known as a **second line** drumming style. Tunes such as *When the Saints Go Marching In* and *Tiger Rag* are excellent examples of Dixieland jazz.

Ragtime, a corruption of "ragged rhythmic time," is highly-syncopated (but not improvised) composition for a piano soloist, although arrangements of popular ragtime tunes have been made for a variety of instrumental ensembles. Ragtime music, for the most part, follows traditional dance music forms, where a section that is often 16 measures in length—known as a **chorus**, **verse**, or **strain**—leads to another section of equal length. The most famous composer of ragtime music was the African-American composer, Scott Joplin.

Joplin, Scott (1868–1917)

Joplin was born and raised in Texarkana, on the border between Texas and Arkansas. His father, an ex-slave, scraped together enough money to buy a piano for his musically inclined son, who soon taught himself to play with remarkable facility. In his early teens Joplin left home to seek a musical career in St. Louis, Chicago, and Sedalia, Missouri, finally moving to New York in 1907. Joplin's compositions include about 50 rags for piano, a folk ballet, and two operas. Though the earliest of his operas, *A Guest of Honor*, has been lost, the second, *Treemonisha*, was completed in 1910 and though never fully staged at the time has since become a staple of the operatic repertoire. His early piano rags, especially *Maple Leaf Rag* of 1899, brought him considerable fame and fortune and earned him the title, the "King of Ragtime." But with the passing of the ragtime craze after the first decade of the new century, and the increasing complexity of his compositions, Joplin found little appreciation for his work. Afflicted by syphilis and depression, Joplin's health declined until his death in 1917. However, The use of Joplin's music as the soundtrack to the 1973 movie, *The Sting*, revived the interest in his music, and in particular, that of Joplin's ragtime tune, *The Entertainer*, which served as the main title music of the film.

Joplin, Scott (1867-1917)
Listening: *Maple Leaf Rag*

Jazz Moves Up-River

In 1917, the U.S. Government forced New Orleans to make prostitution illegal once again, and many of the African-American musicians who worked in the now-closed brothels and bordellos suddenly found themselves out of a job. As a result, many of them left New Orleans for other cities, such as New York, Chicago, and Kansas City. Yet despite their change of location, their style of music during the 1920s and early 1930s was often still referred to as **New Orleans jazz**. What set New Orleans jazz—or Chicago jazz—or Kansas City jazz—apart from earlier genres were the size of the bands. Instead of having just one player per instrument as in Dixieland music, these bands would have two or three trumpets, two or three reed instruments (the saxophone was becoming increasingly popular, often replacing the clarinet), and often an extra trombone or two. These larger bands were able to play more complex harmonies and countermelodies, and therefore the music had to be arranged and written out, unlike Dixieland music, whose melodies and chord progressions were learned by rote and whose solos were entirely improvised. Another new aspect to jazz music of this era was the rise of the first true "star" performers. While Sidney Bechet (1897-1959) dazzled audiences both on the clarinet and saxophone, it was the African-American trumpeter and singer Louis Armstrong that truly became an American jazz icon.

Armstrong, Louis (1901–1971)

Louis Armstrong was a jazz cornetist, trumpeter, singer, and entertainer. An early nickname was "Dipper" (or "Dippermouth") and somewhat later (and more famously) "Satchelmouth" or "**Satchmo**," both references not just to his physical characteristics but to the hugeness of his sound. Armstrong was one of the most important figures in the history of jazz. He was born in perhaps the worst slum of New Orleans, but surrounded from an early age by the rich and varied musical culture of that unique city. As a youngster he sang as part of a vocal quartet, and his first instrument was reportedly a tin horn given him by a Jewish family he worked for.

After being arrested in 1912 for firing a pistol on New Year's Eve, he was sent to the Home for Colored Waifs, where he began playing the cornet and had his first musical training. During his later teen years, Armstrong began playing with trombonist Kid Ory's Jazz Band, and in 1922 moved to Chicago where he joined the band of King Oliver, with whom he played second cornet. In 1924 he traveled to New York to play with Fletcher Henderson's band, a stint that had a startling impact on the large-ensemble jazz played in that city. In 1925, back in Chicago, he began a series of recordings under his own name that would become classics of early jazz (*Hotter Than That*, *West End Blues*, *Weather Bird*, and many others). By the end of the Twenties he had emerged as perhaps the

greatest trumpeter in jazz, and is largely credited for jazz's evolution from a collective style to a soloist's art. In 1929 he moved to New York, and in the next decade became an international superstar.

His appearance in almost 20 films and State Department-sponsored tours in the 1950s and 1960s brought jazz to international audiences and earned him the nickname "Ambassador Satch." Though he always considered himself first and foremost an entertainer, his solo trumpet playing is remarkable for its brilliance and virtuosity, hot tone, and fluid rhythmic sense. The rough, gravelly quality of his voice (in many ways similar to his trumpet technique) is instantly recognizable, as are his dazzling vocal improvisations. Known as **scat singing**, or simply "scatting," singers use "nonsense" syllables, called **vocables,** as the basis of their solos. Among his hits as a singer toward the end of his career were *What a Wonderful World* (featured in the movie *Good Morning Vietnam*), *Mack the Knife*, and especially *Hello, Dolly*, the immense popularity of which took him utterly by surprise (*Hello, Dolly* knocked The Beatles out of first place on the pop charts in 1964). Armstrong's generosity was legendary, and in later years he could often be found on the steps of his home in Corona, Queens (now a museum), playing his horn with neighborhood kids.

Armstrong, Louis (1901-1971)
Listening: *Hotter than That*

Blues is an American form of folk music based on a simple, repetitive, poetic-musical structure, and gained popularity among white and black audiences during the years of the Great Depression in the United States. "Blues" can refer to the style, the mood, or the musical form, all of which evolved from African American spirituals and the work songs of plantation slaves. The overall form is a series of choruses (or verses, or strains) that are usually 12 measures (or bars) in length, although you will also see 16-bar blues forms). Each chorus follows a somewhat standardized harmonic progression, as seen below:

- Measures 1 through 4 are built of off the tonic "seventh "chord (or I7 chord)
- Measures 5 and 6 use a subdominant "seventh" chord (IV7)
- Measures 7 and 8 return to the tonic "seventh" chord (I7)
- Measure 9 uses a "seventh" chord built off of the dominant (V7)
- Measure 10 returns to the subdominant "seventh" chord (IV7)
- Measure 11 returns to the tonic "seventh" chord (I7)
- Measure 12 can either remain on the tonic "seventh" chord (I7), or use a V7 chord to provide a "turn-around" for the next chorus

The melodic progression, along with the lyrics, usually are 4 measure phrases which follow the form of A-A-B. Blues progressions are most often found in jazz music, but are often used in rock and roll music, especially during its early days (good examples are *Johnny B Goode* by Chuck Berry, *The Twist* by Chubby Checker, and *Wipeout* by The Trashmen). When it comes to famous blues singers in jazz, some of the greats include

Ella Fitzgerald, Sarah Vaughan, and Billie Holiday.

Holiday, Billie (1915-1959)

Billy Holiday was one of the most popular and influential African-American blues singers of the 20th century. Born Elenora Fagan, she was the daughter of a guitar player who played for the Fletcher Henderson Band. Her early years were rough to say the least—her father abandoned her, and she then lived with relatives who mistreated her. She later moved to New York to live with her mother, and, without any formal education, most likely turned to prostitution to make ends meet.
Around 1930, she began singing in blues clubs and was discovered by a talent agent for Benny Goodman, which got her her first "break." By 1935, she was quite popular, recording with Count Basie's and Artie Shaw's big bands, thereby breaking down the color barrier by singing with a white jazz orchestra. Yet by the 1940s, Billie's alcoholism and abusive relationships with men led her down a dark path to opium and heroin abuse, and her voice suffered greatly for this as well. "**Lady Day**" died of cirrhosis of the liver in 1959 at the age of 44, and her story was immortalized in the 1972 film, *Lady Sings the Blues*, with Diana Ross portraying Billie Holiday. The lyrics of her song, *Billie's Blues*, allude to one of her abusive relationships.

Holiday, Billie (1915-1959)
Listening: *Billie's Blues*

By the mid-1930s, jazz ensembles had grown to include between 18 and 20 members, thus evolving to the instrumentation for the **big bands** that we see today. These big bands competed for gigs in various dance clubs throughout the United States, and the style of music they often played was now known as swing. **Swing** is an effect where the subdivisions of beats are played unevenly, causing a "bouncy" groove or feel. Swing music was played by "white" big bands (led by Glenn Miller, Tommy Dorsey, Artie Shaw) and by bands entirely comprised of African-Americans. Of these African-American big bands, the two most famous were that of **William "Count" Basie (1904-1984)**, famous for hits such as *April In Paris* and *One O'Clock Jump*, and his rival, **Edward Kennedy "Duke" Ellington.**

Ellington, Edward Kennedy "Duke" (1899–1974)

Ellington was born into a middle-class black Washington family. His father was a butler in the White House and had the means to provide his son with a solid education and cultural opportunities, including piano lessons. For a brief period after winning a high school poster designing contest, Ellington ran his own sign-making business. However, he soon gave up commercial art to play piano in Washington clubs, then in 1923 moved to New York where he became leader of a small combo. In the late 1920s his band began

a five-year stint at the famous Cotton Club in Harlem, which established him as a pianist, composer, and arranger of genius and originality. Recordings and international tours over the next decades spread the reputation of Ellington's band and at his death in 1974 he was widely recognized as perhaps the most versatile and accomplished creative force in the history of jazz. His many honors include presidential medals, honorary degrees, and keys to many cities all over the world. He earned the nickname "Duke" early in life because of his personal refinement and elegance.

Among the sources of Ellington's music are the blues, the "hot" style of solo improvisation, and images of urban life. Ellington's "signature" tune," called *Take the 'A' Train* (written by his friend and associate, **Billy Strayhorn**) and *Harlem Air-Shaft* are good examples of this imagery. Ellington was certainly prolific—his compositions have been estimated at **three thousand**, including popular songs, instrumental pieces, film scores, musical comedies, ballets, and an opera. He was the first jazz composer to enlarge the scope of jazz composition, extending the length of individual works and employing devices of thematic treatment associated with the Western classical tradition. In the last decade of his life he devoted himself especially to writing sacred music, a natural expression of his deep religious faith. Although he was an extraordinary pianist, Ellington generally gave himself only a modest role in his music, commenting that "my instrument is not the piano, it's the orchestra." Indeed, his compositions characteristically feature other members of his band. These included many of the best musicians of the time, and Ellington's arrangements and orchestrations were always heavily influenced by their personalities. As the membership of the band changed, so did Ellington's style so that many of his works have been recorded in quite different interpretations.

Strayhorn, Billy (1915-1967), Ellington, Edward Kennedy "Duke" (1899-1974)
Listening: *Take the "A" Train*

By the 1950s, rock and roll music was replacing jazz as the genre that defined American popular music. Yet jazz continued to evolve artistically—later jazz genres include:

- **Bebop**: also known as "bop", a jazz style which evolved as a reaction against big band "swing," it features fast tempos, quick melodic passages known as riffs, and often utilizes smaller ensembles known as **combos**. Pioneers in this genre include **John "Dizzy" Gillespie** (trumpet), and **Charlie "Bird" Parker** (saxophone).
- **Cool jazz**: usually performed by combos, the music sounds more restrained and less emotional than most other forms of jazz. Characteristics include lush harmonies, less extreme dynamic levels, moderate tempos, and a unique style of lyricism. The most famous innovators and performers of this style were **Miles Davis** (trumpet) and **Thelonius Monk** (piano).
- **West Coast jazz**: a subgenre of bebop and cool jazz, it is named after the West Coast of the United States, where it originated. It is usually performed by combos, and features many aspects of cool jazz, as well as complex rhythms, irregular meters, and contrapuntal improvisations. First appearing in the 1950s,

the major innovators were Dave Brubeck (piano—who, along with saxophonist Paul Desmond, produced the famous *Take 5*) and baritone saxophonist Gerry Mulligan.

- **Latin jazz**: the result of combining Latin dance rhythms (samba, salsa, etc.) and Latin percussion instruments (conga drum, timbales, bongos, etc.) with jazz improvisatory styles and harmonies, it was originally known as "Afro-Cuban" jazz. Dizzy Gillespie did much to combine Latin and African elements into his works, such as his tune, *A Night In Tunisia*.
- **Fusion:** The concept of melding elements of jazz with that of rock music. Especially popular in the late 1960s through the 1970s, the tune *Birdland* by the group Weather Report, along with pieces by groups such as Blood, Sweat and Tears and Chicago, are excellent examples.
- **Third-stream jazz**: a concept named by classical hornist Gunther Schuller in a 1957 lecture, which speaks of combining elements of Western art music (which he called the "first stream") with jazz music (which he called "second stream"). Third-stream jazz can either result of putting elements of jazz (harmonies, rhythms, improvisation, etc.) into traditional Western art music ensembles, or conversely by taking Western art music concepts and putting them into jazz ensembles. Duke Ellington's re-workings of Tchaikovsky's *Nutcracker Suite* and Grieg's *Peer Gynt Suite* for big band are excellent examples of third-stream music.

It is worth noting that although the term "third stream" only dates back to 1957, the concept of combining Jazz with Western Art Music goes back as far as Milhaud's *The Creation of the World of 1923* and the music of American composer George Gershwin.

Gershwin, George (1898–1937)

The son of Russian Jewish immigrants, Brooklyn-born George Gershwin began his musical career as a Tin Pan Alley pianist and songwriter, quickly rising to prominence as a writer for the Broadway stage and composer of orchestral works. Gershwin began taking formal piano lessons at the age of twelve, and as a teenager worked as a house pianist in a musical publishing house in Midtown's legendary Tin Pan Alley. There he absorbed the sounds of musical theater, Broadway popular songs, and ragtime. His first hit song, *Swanee* (written in 1919 with lyrics by B. G. DeSylvia) sold over a million copies when popularized by the famous singer Al Jolson, and propelled Gershwin onto the Broadway Stage where he would write some of America's most notable musicals. His most successful shows, including *Lady, Be Good* (1924), *Oh Kay* (1926), *Funny Face* (1927), and *Girl Crazy* (1930), were written in collaboration with his lyricist brother Ira Gershwin (1896–1983) and featured songs heavily influenced by the syncopated rhythms and blues tonality of ragtime and early jazz. Gershwin's musicals helped define the modern American musical that moved beyond the vaudeville-derived review to a show with an integrated plot and sophisticated musical score.

Although he lacked formal conservatory training in music theory, composition, and orchestration, Gershwin nonetheless was determined to write serious music. In 1924 his first extended orchestral composition, *Rhapsody in Blue*, premiered in a concert of new works billed as "An Experiment in Modern Music." Gershwin's *Rhapsody in Blue* was built around five distinctive themes that reflected his genius as writer of memorable melodies, and incorporated syncopated rhythms, blues tonalities, and jazzy instrumental shadings (such as the use of muted brass). The success of *Rhapsody in Blue,* and his subsequent compositions, *Concerto in F* (1925) and *An American in Paris* (1928) established him as a leading figure in the emerging symphonic jazz movement that sought to create extended compositions by fusing European orchestral forms and instrumentation with jazz-inflected rhythms and tonalities.

Gershwin, George (1898-1937)
Listening: *Rhapsody in Blue* (excerpt) - Original 1927 recording. George Gershwin with the Paul Whiteman Orchestra
Listening: *Rhapsody in Blue* (excerpt) - Bernstein with the L.A. Phil. Modern Recording

Gershwin's achievements with symphonic jazz in the 1920s and the sophisticated operettas of the 1930s—*Strike Up the Band* (1930), *Of Thee I Sing* (1931, the first musical comedy to win the Pulitzer Prize), and *Let'm Eat Cake* (1933)—led critics of both decades to cast him as a contender for the honor of creating the first distinctly American opera. In 1935 he premiered *Porgy and Bess*, based on the 1926 novel *Porgy*—DuBose Heyward's wistful tale of life, love, and death in "Catfish Row," a semi-fictitious black slum situated adjacent to the bustling docks of Charleston, South Carolina, the author's hometown. Part opera and part Broadway musical, *Porgy and Bess* remains one of America's most enduring staged works, and produced several of Gershwin's most memorable songs including "Summertime," "It Ain't Necessarily So," and "I Loves You Porgy."

In 1936 Gershwin relocated in Los Angeles and the following year wrote the soundtrack for the popular movie Shall We Dance staring Fred Astaire and Ginger Rogers. But that year Gershwin unexpectedly fell ill and died of a brain tumor at the age of 38. Today his songs, musicals, and opera endure and he remains one of America's most beloved songwriters and perhaps its most popular composer.

Gershwin, George (1898-1937)
Listening: *Porgy and Bess* (excerpt), *Summertime*

Chapter 27: Late 20th Century



Leonard Bernstein conducting

Bernstein, Leonard (1918–1990)

The beginning of Leonard Bernstein's career as one of the 20th-century's most remarkable figures in the world of serious music is usually dated as 1943 when, at the age of 25, he was called to substitute for the indisposed conductor of the New York Philharmonic. At this time, Bernstein had studied composition and conducting at Harvard, the Curtis Institute of Music in Philadelphia, and the Berkshire Music Center in Massachusetts; he had become involved with a circle of popular entertainers who performed at the Village Vanguard in New York City; and he had been employed as an arranger and transcriber of popular songs and jazz. His conducting of the nationally broadcast concert of the New York Philharmonic was praised in rave reviews on the front page of the New York Times and in other newspapers. This critical acclaim thrust him into public spotlight, a position he was to retain for the rest of his life.

Over the next decades, Bernstein conducted many of the world's greatest orchestras, including the Boston Symphony, Vienna Philharmonic, Metropolitan Opera, and the New York Philharmonic, of which he served as the first American-born music director from 1958 to 1969. His warm personality, engaging public manner, and dynamic style at the podium drew large and devoted audiences to his concerts. Millions also learned about music, from standard repertory to experimental styles and jazz, through his radio broadcasts, televised lectures, young people's concerts with the New York Philharmonic, and from his books on music. He was a particularly effective spokesman for music by American composers, which he programmed frequently. Like John Kennedy, a friend with whom he shared liberal political views, Bernstein embodied a particular image of the American character through his energetic enthusiasm, engaging freshness, photogenic good looks, and ability to communicate with all kinds of people.

Bernstein's creative output was wide-ranging, from major concert-hall, chamber, vocal music and opera to scores for film, dance and Broadway musicals. He drew upon many

musical styles, fusing elements from popular music and jazz with traditional art music practices. His own Jewish heritage finds voice in the thematic material of several important works, including the two symphonies subtitled *Jeremiah* and *Kaddish*. But he believed music was an international language and strove to transcend boundaries and reconcile differences through his work as a musician. In his own words, "I count the artist to be a citizen, a politic contributor to the art of living together in this lovely land and on this trembling planet." Among Bernstein's best-known works are Mass, which was commissioned by Jacqueline Kennedy Onassis for the opening of the John F. Kennedy Center for the Performing Arts in Washington in 1971; the film score for *On the Waterfront*; the comic opera *Candide*; and the musicals *Wonderful Town* and *West Side Story*. The latter opened in 1957 at the Winter Garden Theater and was Bernstein's greatest Broadway success.

Bernstein, Leonard (1918-1990)
Listening: *West Side Story* (excerpt), *Tonight* Ensemble

Cage, John (1912–1992)

John Cage was born in Los Angeles. By the time he was in his mid-twenties, he was at the forefront of experimental music both as a composer and as an exponent of new concepts in music. His originality as a thinker may be attributable in part to the fact that his father was an inventor. Cage was not the follower of any "school" of composition. Although he studied privately with Arnold Schoenberg and was a student in his music theory courses at UCLA, Cage's later music would transcend the total control implied by Schoenberg's serial techniques in favor of a music free of intention, memory, and personal likes and dislikes. Indeed, Cage's notions about the materials and experience of music were equally shaped by his study of Zen Buddhism and other Eastern philosophies as they were by his study of the compositional methods of Schoenberg and the music of Anton Webern. Contact with the music of non-Western cultures was also important in the formation of Cage's style. In the words of Henry Cowell, a pioneering American composer and theorist whose example profoundly influenced Cage, "the future progress for composers of the Western world must inevitably go toward the exploration and integration of elements drawn from more than one of the world's cultures."

Cage regarded all sounds, including noise, as legitimate materials for his compositions, so in addition to "normal" musical sounds he employed such untraditional sources as automobile brake drums, thunder sheets, and radios. While studying with Schoenberg, Cage worked in a book bindery and after hours started a percussion orchestra with his coworkers. Cage invented his own instruments for the group drawing on the waste materials found in and around the shop (scrap wood, metal objects, etc.). Years later, in Seattle, Cage was asked to compose percussion music for a dance, but only had a grand piano available to him. Remembering some of the piano pieces by Henry Cowell, Cage experimented with putting small objects between and around different strings of the piano, transforming its timbre so that it sounded like a percussion ensemble. This became one of Cage's best-known inventions, the prepared piano. Silence can be as important as

sound in a work of Cage. A prime example, inspired by the white paintings of Robert Rauschenberg, was *Four Minutes, Thirty-Three Seconds*, composed in 1952 and premiered that same year on August 29th in Woodstock, New York by the pianist David Tudor. In this performance Tudor came on stage, sat down at the piano, started a stopwatch, and closed the lid on the piano keyboard to begin the piece. He followed a musical score with a vertical line drawn on it showing the precise duration for each soundless event, turning the pages as time passed. After thirty-three seconds Tudor opened the keyboard lid and reset the stopwatch ending the first movement. For the second movement Tudor followed the same procedure of stopwatch and keyboard lid, ending after two minutes, forty seconds, and likewise for the third movement, which lasted one minute, twenty seconds.

Cage was, in effect, asking the audience to experience whatever aural events occurred during that period of time as being part of his composition, whether ambient sounds or silence. (In fact, one realizes very quickly that *Four Minutes, Thirty-Three Seconds* is anything but silent.) Cage's goal was to let sounds exist purely for their own sake within the time structure that he had established. In his words, the composer should "set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments." The Woodstock audience, a group of fellow artists and musicians normally sympathetic to the avant-garde, was perplexed by this piece and the first performance ended in a riot.

Four Minutes, Thirty-Three Seconds was the culmination of a search that began for Cage at the end of World War II when he saw what extreme human intention led to in Nazi Germany. He was "concerned about why one would write music at this time in this society?" It eventually became clear to him "that the function of art is not to communicate one's personal ideas or feelings, but rather to imitate nature in her manner of operation." Cage found in the *I Ching* (the Chinese Book of Changes), with its random procedure for obtaining an oracle numbered from one to sixty-four, an objective model of how nature operates. After 1950 Cage began to use the I Ching to determine the pitches, durations, and other essential aspects of his music; initially by using the coin oracle (tossing three copper coins six times) and later by programming a computer to generate a virtual coin oracle. The result was "chance music," in which significant aspects of composition and/or performance are governed through chance procedures, like the *I Ching*, in order to free the music from ego, memory, and taste. With *Four Minutes, Thirty-Three Seconds,* Cage used the *I Ching* to compose the piece "note by note," it just turned out that each note, according to the *I Ching*, was silent. His composition Radio Music is performed by tuning to chance (*I Ching*) determined stations on eight radios, producing a mixture of talk, music, and silence, depending on whatever is on the air at the moment.

Cage also experimented with giving performers greater freedom in their interpretation of his music. The instructions for one work read "for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities" (which could include dance and theater). These experiments were not always successful. At the premiere of Cage's Concert for Piano and Orchestra he found that some of the musicians

"introduced into their performance sounds of a nature not found in [his] notation characterized for the most part by their intention, which had become foolish and unprofessional."

The scores Cage composed as the music director of the Merce Cunningham Dance Company were conceived independently of the choreography, so in performance, music and dance simply coexist rather than being consciously shaped as a unified work. In addition to his long association with Cunningham, Cage was a close friend of the artists Robert Rauschenberg and Jasper Johns, both of whom depicted common objects in their paintings, for example, Johns' series of the American flag, or numbers and letters of the alphabet. In explaining this interest in everyday experience, Cage described his intention as "to affirm this life, not to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord."

Cage, John (1912-1992)
Listening: *Sonatas and Interludes* (excerpt), *Sonata V*

Cheng, Bright (b.1955)

Born in Shanghai, the composer began his musical studies at age 4.
During China's infamous **Cultural Revolution**, at fifteen he was sent to Qinghai—a Chinese province bordering Tibet—where for seven years he performed as a pianist and percussionist in the provincial music and dance theater, and studied folk music of the region. When China's universities reopened in 1978, he was among the first students admitted to the Shanghai Conservatory of Music where he studied composition from 1978-82. He moved to New York City in 1982; and, at Queens College, CUNY, he studied composition with George Perle and Hugo Weisgall, Schenkerian analysis with Carl Schachter, and earned his MA in 1984. He earned his DMA in 1993 from Columbia University where he studied composition with Chou Wen-Chung, Jack Beeson and Mario Davidovsky.
Sheng has been teaching composition at the University of Michigan since 1995, where he is the Leonard Bernstein Distinguished University Professor of Music.

Cheng' musical style often fuses East and West. He uses traditional Chinese instruments with the symphony orchestra in a lush, post romantic idiom. The symphonic suite ***China Dreams*** (1995) is cast in four movements and scored for large orchestra. The *Prelude* evokes Chinese folk music with pentatonic melodies in the winds and strings.

Sheng, Bright (1955-)
Listening: China Dreams: Prelude

Adams, John (b.1947)

American post-minimalist composer who has received wide acclaim for his historical operas especially ***Nixon in China*** (1987), *The Death of Klinghoffer* (1991), and *Doctor Atomic* (2005). He was awarded the **Pulitzer Prize** in 2003 for his 9/11 memorial piece *On the Transmigration of Souls*. Adams, like other minimalists, uses a steady pulse but his style is more developmental than Steve Reich or Phillip Glass. The composer discussing his work *Harmonium* noted: "rather than set up small engines of motivic materials and let them run free in a kind of random play of counterpoint, I used the fabric of continually repeating cells to forge large architectonic shapes, creating a web of activity that, even within the course of a single movement, was more detailed, more varied, and knew both light and dark, serenity and turbulence."

Williams, John (b.1932)

John Towner Williams (born February 8, 1932) is a prolific American composer, conductor, and pianist. In a career spanning six decades, he has composed many of the most recognizable film scores in the history of motion pictures, including those for *Jaws*, the *Star Wars* series, *Superman*, the *Indiana Jones* films, *E.T. the Extra-Terrestrial*, *Hook*, *Jurassic Park*, Schindler's List, *Home Alone*, and three *Harry Potter* films. He has composed the music for all but two of director Steven Spielberg's feature films. Other notable works by Williams include theme music for four Olympic Games, the *NBC Nightly News*, the rededication of the Statue of Liberty, the *DreamWorks Pictures* production logo, and the television series *Lost in Space*. Williams has also composed numerous classical concerti, and he served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993; he is now the orchestra's conductor laureate.

The son of jazz drummer Johnny Williams, he began studying piano at age eight, and took lessons with jazz pianist and arranger Bobby Van Eps after moving to Los Angeles. He studied composition at UCLA and piano at Juilliard, after which he began his professional career as a jazz pianist and session musician in New York City. After moving back to Hollywood in 1958, he started scoring for films and television shows. Some of his earliest film score successes come from the Irwin Allen “disaster movies” of the 1970s, including *The Poseidon Adventure* and *The Towering Inferno*.

Williams first worked with director Stephen Spielberg on *The Sugarland Express* in 1974, but the success of *Jaws* (1975) cemented their relationship, beginning a long collaboration that has since yielded a lengthy list of blockbusters. In all, the Spielberg-Williams partnership has produced almost 50 films. It was not long before Spielberg introduced Williams to George Lucas, and the two collaborated for the first time on the epochal *Star Wars: A New Hope* (1977). To this day, Williams continues to compose the music for all the sequels and prequels for this franchise.

Williams has won five Academy Awards, four Golden Globe Awards, seven BAFTA Awards, and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated person, after Walt Disney. Williams was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.

Williams, John (b.1932)
Listening: *Raiders March*, from *Raiders of the Lost Ark*

Appendix 1: Glossary

- Absolute music: instrumental music whose materials and structure have been conceived without influence from or reference to text, stories, pictures, or other nonmusical sources or meanings. Sonata, concerto, symphony, and string quartet are among the common titles assigned by composers to such works. Compare program music.
- Accent: emphasis of a note or chord, often through dynamic stress, that is marked increase in loudness.
- Accompaniment: the musical background for a principal part or parts. A musical texture consisting of melody and accompaniment is classified as homophonic. See Chapter 1: Elements of Sound and Music.
- Aria: a number for solo voice and orchestra most commonly associated with opera and oratorio. Arias are vehicles through which characters tell us about themselves and express their feelings and emotions. The text of an aria is often poetic and is set to a highly developed melody. Words and phrases may be repeated. The orchestra accompanies, but instruments may also function as wordless characters that counterpoint and converse with the voice.
- Art song: notated (written down) musical setting of a text authored by a known composer who consciously seeks to develop expressive connections between poetry and music. By contrast, folk songs are usually transmitted by oral tradition and their creators are unknown.
- Beat: the regular pulse underlying the unfolding of music in time. The rate at which the beat occurs is called tempo. See Chapter 1: Elements of Sound and Music.
- Blue notes: steps in the scale, usually the third and seventh, that are flattened, that is, slightly lowered in pitch, in performing blues.
- Blues: see Chapter 6: American Vernacular Music.
- Brass instrument: see Chapter 2: Musical Instruments and Ensembles.
- Bridge: a section that connects two themes, often bringing about a modulation, as in sonata form. See Chapter 1: Elements of Sound and Music.
- Cadence: the termination of a musical statement, analogous to a point of punctuation in prose. A complete or authentic cadence is characterized by the finality of a period or exclamation point at the end of an independent clause while the need for completion of a dependent clause, denoted by a comma or semicolon in prose, is the musical equivalent of an incomplete or half cadence.
- Cadenza: passage near the end of an aria or concerto movement performed by the soloist without the orchestra. The material of the cadenza is intended to show off the virtuosity of the soloist and in some periods was improvised. Defined on the test as “A unaccompanied, fanciful, solo passage in the manner of an improvisation.”
- Call and response: in jazz, gospel, and other music influenced by African practices, alternation between two performing entities, most commonly a single

performer and a group. See Chapter 6: American Vernacular Music and Chapter 7: Jazz.

- Cantata: from the Italian "cantare" to sing, a genre of vocal music based on either a secular or religious text set as recitatives and arias, and sometimes choruses. Cantatas may have dramatic qualities but are unstaged and are much shorter than operas and oratorios.
- Chamber music: see Chapter 2: Musical Instruments and Ensembles.
- Chance music: an approach to creating a unique musical work in which the composer intentionally relinquishes control over pitches, durations, and other essential musical elements. The performer(s) determines what will be played and how it will be played by such means as tossing dice or coins.
- Chant: monophonic setting of a sacred text. Chanting by a soloist or a choir in unison is practiced in many religious traditions, including Judaism, Christianity, Islam, and Buddhism. The intoning of sacred texts provides a manner of delivery that is differentiated from ordinary speech and can heighten the mystery and spiritual atmosphere of religious ritual.
- Choir: a choral ensemble, especially one that performs religious music, as in a church choir or a gospel choir. When applied to instruments, choir is usually synonymous with "section," as in woodwind choir, brass choir.
- Chord: three or more pitches sounding together that produce harmony.
- Chorus: when referring to performers, a chorus is a vocal ensemble. Choruses vary greatly in size, from chamber-like groups of eight to twelve to a hundred or more singers. The performance of choral music most commonly requires sopranos, altos, tenors, and basses (see Chapter 2: Musical Instruments and Ensembles, section on Human Voice as Instrument) but there is also important choral literature for women, men, children, and boys. The other use of the word chorus denotes a section of a musical work, either the refrain of a song or, in a jazz composition, the harmonic/melodic theme and its varied repetitions.
- Coda: from the Latin for "tail," a concluding section added to customary components of a musical form.
- Common practice period: the time in European art music between 1600 and 1900 when composers spoke, and audiences understood, a common musical language based on tonality (keys) and standard instrumental forms. The Baroque period began this era with refinements to the tonal system still in progress, in the Classical period tonal music and instrumental forms (such as sonata form) reached their highest level of development, and in the Romantic period these systems broke down as composers began to sacrifice formal purity in exchange for personal expression in their music.
- Concerto: an orchestral work in which the players are divided into two groups, one consisting of one or more soloists, the other being the full orchestra (called the tutti, meaning all the players). The term concerto derives from an Italian word that means both to join together in a cooperative manner and also to contend competitively. Much of the effect of the concerto derives from the virtuosity of the soloist and from contrasts of dynamics, mass of sound, and tone color made possible by the division into differently constituted groups

- Conjunct, disjunct: see Chapter 1: Elements of Sound and Music. Consonance, dissonance: simultaneous pitches that are experienced as pleasing or harmonious within a particular musical context are described as consonant while those experienced as harsh or clashing are described as dissonant.
- Continuo: in Baroque music, both the bass line that provides the harmonic foundation and the instruments that perform it. At least two players are generally required for the performance the continuo part: a cellist for the written-out bass line, and a harpsichordist or organist who plays the bass line with the left hand and improvises harmonies with the right hand. The continuo section is somewhat analogous to the rhythm section in jazz.
- Counterpoint : principles and rules used in composing multi-part music; adjective, contrapuntal.
- Development: in a general sense, the manipulation of musical material through such procedures as altering the melodic and rhythmic contours of a theme, stating motives derived from a theme in imitation or repeated at different pitch levels, stating the theme in different keys, and so on. In a more restricted sense, the section in a sonata form where musical ideas from the exposition are manipulated and elaborated.
- Dissonance: see Consonance.
- Downbeat: the first beat in a metric grouping, or measure. Patterns of arm motion used by the conductor signal the downbeat by a downward movement of the arm.
- Dynamics: degrees of loud and soft. Commonly used Italian terms are forte (loud), piano (soft), crescendo (getting gradually louder), and decrescendo (getting gradually softer). See Chapter 1: Elements of Sound and Music.
- Ensemble: from the French for "together," a group that performs together. Examples include an orchestra, band, opera, and chorus as well as groups with ensemble in their title, such as jazz ensemble, brass ensemble, and new music ensemble. In opera, an ensemble involves three or more soloists simultaneously singing different words and melodies, each conveying his or her view of a particular dramatic situation. See Chapter 2: Musical Instruments and Ensembles.
- Episode: a passage between statements of a theme or subject, as in a fugue or rondo.
- Ethnomusicology: from the Greek "ethno" (culture, people), the scientific study of music of oral tradition, encompassing tribal and folk music, and of the art music produced by various world cultures. The discipline, whose origins date back to the 1880s, draws on methodologies of musicology, the scholarly study of Western art music, and anthropology, whose subject is mankind and human culture.
- Exposition: the section of a work in which the principal thematic material is presented. See fugue and sonata form.
- Experimental music: music where the outcome is unknown until the piece is realized. Although the term did not exist when Charles Ives was active as a composer, due to his several musical innovations he is seen today as the father of American experimental music. Important experimental composers include Henry Cowell, John Cage, Cornelius Cardew, Annea Lockwood, Meredith Monk, Pauline Oliveros, and Laurie Anderson.

- Expressionism: an early 20th-century movement that sought to reveal through art the irrational, subconscious reality and repressed primordial impulses postulated and analyzed in the writings of Freud. See Chapter 5: European and American Art Music since 1900.
- Extended performance technique: non-traditional performance of an instrument (extended instrumental technique) or use of the voice (extended vocal technique) in order to extend its range and/or expand its timbre palette. This term is most often associated with American experimental music. It should be noted that a non-traditional performance technique in one culture may be a traditional performance method in another.
- Folk song: a song of unknown authorship that has been transmitted through oral tradition and usually exists in various versions as a result of being passed on over time. Compare art song. See Chapter 6: American Vernacular Music.
- Form: the structural aspect of music concerned with such factors as statement, repetition, contrast, and development of musical material. See Chapter 1: Elements of Sound and Music.
- Front line: the members of a jazz ensemble whose principal function is melodic, in contrast to the harmonic, rhythmic role of the rhythm section. See Chapter 7: Jazz.
- Fugue: title for a polyphonic musical work that is characterized by the development of a theme or subject through imitation. Most fugues are composed for four "voices," or independent lines in the texture, commonly identified by their relative ranges as soprano, alto, tenor, and bass. In the exposition, or opening section, the theme is presented by one of the voice parts alone and is then taken up by each of the other voice parts in turn. As each new voice enters, the others continue with counterpointing material and the texture becomes increasingly dense. In the entries—subsequent appearances of the theme in one or more voices—the theme may be stated in new key areas or altered form, for example, with durations of the pitches longer or shorter. Entries alternate with episodes in which fragments or motives from the theme are developed.
- Gamelan: percussion orchestra of Bali, Java, and other Indonesian islands. See Chapter 2: Musical Instruments and Ensembles.
- Gospel music: genre of American religious music. See Chapter 6: American Vernacular Music.
- Harmony: the vertical dimension of multi-part music through which simultaneous combinations of tones produces chords and successions of chords. See Chapter 1: Elements of Sound and Music.
- Heterophony: a variant of monophonic texture; adjective heterophonic. See Chapter 1: Elements of Sound and Music.
- Homophony: a musical texture comprised of two elements, a dominating melody and supporting accompaniment; adjective homophonic. See Chapter 1: Elements of Sound and Music.
- Imitation: the repetition, in close succession, of melodic and/or rhythmic material in one part by another part. See Chapter 1: Elements of Sound and Music.
- Impressionism: an artistic movement of the late 19th and early 20th century pioneered by French painters whose muted colors, blurred outlines, and sensuous

subjects influenced contemporary poets and musicians, most notably Claude Debussy.

- Improvisation: extemporaneous creation of music. Many Western European composers were renowned improvisers (see for example biographies of Bach, Beethoven, and Chopin) and the ability to improvise is essential in such traditions as Indian classical music, African tribal music, and some styles of jazz, where the performers are the composers and the performance is the work. Improvisation often takes place within established conventions, involving preexisting material that the performer is expected to flesh out in the course of performance. Improvisations are sometimes recorded, or later written down based on memory. See Chapter 3: Composer, Performer, Audience and Chapter 7: Jazz.
- Instruments/instrumental music: see Chapter 2: Musical Instruments and Ensembles.
- Interval: the distance between two pitches. Often expressed as a number of scale steps or as the ratio of relative frequencies. See Chapter 1: Elements of Sound and Music.
- Jazz: see Chapter 7: Jazz.
- Key: tonic plus scale type, for example, G major, A minor. See Chapter 1: Elements of Sound and Music.
- Mass: service in the Christian liturgy that culminates in Holy Communion, the re-creation of the Last Supper of Jesus and his disciples. Texts of the Mass have been set to music by composers from the Middle Ages through today.
- Melisma: in vocal music, a single syllable of text sung on a lengthy succession of pitches.
- Melody: succession of musical tones that is perceived as constituting a meaningful whole. See Chapter 1: Elements of Sound and Music.
- Meter: organization of time in which beats are arranged into recurring groupings of two's, three's, or some combination of two's and three's. See Chapter 1: Elements of Sound and Music. Mode: scale type, determined by the size and succession of intervals. Most music from the Western European tradition draws its pitch material from the major and minor modes.
- Modulation: change of key. See Chapter 1: Elements of Sound and Music.
- Motive: a short figure of distinctive melodic or rhythmic configuration that recurs throughout a composition or section and functions as a unifying element. The smallest recognizable melodic or rhythmic unit.
- Monophony: single-line melody; adjective monophonic. See Chapter 1: Elements of Sound and Music.
- Music theory: rules and principles of musical composition. Examples include rules of counterpoint associated with the Western European tradition, the principles governing the performance of raga and tala in Indian music, and practices of harmony and scales in jazz.
- Musical theater: a play set to music for singers and instruments and performed on the stage with costumes and scenery. Dance is an important component of many musical theater works. Musical theater differs from opera in that dialogue is spoken rather than sung in recitative.

- Opera: a large-scale dramatic production requiring solo singers, an orchestra, costumes, scenery, and often choruses and dancers. The word "opera," is the plural of "opus," the Latin for "work," suggesting the multidimensional nature of the form. China, Japan, Indonesia, and India are among the world cultures that have rich traditions combining music with other theatrical elements and performance arts for ceremonies and entertainment.
- Oratorio: similar to opera except that the subject is religious and the stage performance is without acting, costumes, and scenery.
- Orchestra: in its broadest sense, a large ensemble such as a symphony orchestra, marching band, and jazz band or orchestra. In addition to a size of about 12 to over 100 players, other features of orchestral ensembles are the division of the instruments into sections, direction of the ensemble by a conductor, and performance in comparatively large venues, such a concert halls or even outdoors. Counterparts to Western orchestral ensembles include the West Indian steel pan orchestra and the gamelan of Indonesia. See Chapter 2: Musical Instruments and Ensembles.
- Orchestration: the part of the creative process that involves designating particular musical material to particular instruments.
- Ostinato: from the Italian for obstinate or persistent, a clearly defined phrase or motive that is repeated persistently, usually at the same musical pitch and in the same musical part, throughout a section or passage.
- Overture: a self-contained instrumental piece intended as an introduction to another work such as an opera, oratorio, or musical theater.
- Percussion instrument: see Chapter 2: Musical Instruments and Ensembles.
- Performance artist: an artist that works in two or more disciplines at once, one of those disciplines being a performing art. An example would be a sculptor creating set pieces to include in a theatrical performance of their own creation.
- Performance practice: the conventions and customs associated with the performance of a particular musical repertory—for example, the instruments employed, techniques of singing, and the nature and extent of improvisation that are expected. See Chapter 3: Composer, Performer, Audience.
- Phrase: a fairly complete musical idea terminated by a cadence, which is comparable to a clause or sentence in prose. See Chapter 1: Elements of Sound and Music.
- Pitch: the location of a musical sound in terms of high and low. See Chapter 1: Elements of Sound and Music.
- Polyphony: from the Greek "poly" for many and "phono" for sound or voice, a musical texture comprised of two or more simultaneous melodies of fairly equal importance; adjective polyphonic. See Chapter 1: Elements of Sound and Music.
- Polyrhythm: musical texture comprised of two or more simultaneous and independent rhythmic lines; adjective polyrhythmic. See Chapter 1: Elements of Sound and Music.
- Prepared piano: the insertion of foreign objects (screws, bolts, erasers, plastic, etc.) between the strings of a piano to alter its timbre. See Appendix 1: John Cage.

- Program music: instrumental music that portrays a story, scene, or other nonmusical subject. Composers generally identify the subject in the title of the work. Compare absolute music.
- Raga: an ascending and descending pattern of melodic pitches used in music of the Indian subcontinent. See Chapter 8: World Music.
- Ragtime: a genre of instrumental music from around the turn of the 20th century that is an important predecessor of jazz. Most rags are for piano and are based on a steady one-two, or oom-pah, beat in the left hand supporting a highly syncopated melody in the right hand. Scott Joplin was one of the most prolific composers of piano rags.
- Recitative: a style of text setting, found especially in operas and oratorios, that closely follows the rhythm and accents of speech. Recitative is used primarily for narrative and dialogue and is characterized by melody of narrow range that follows the accents of the text, spare accompaniment, one pitch per syllable of text, little or no repetition of text.
- Rhythm: the durational and temporal dimension of musical sounds. See Chapter 1: Elements of Sound and Music. Rhythm section: in jazz, the instruments that keep the beat and provide harmonic support. Common members of the rhythm section are drum set, piano, string bass, and guitar.
- Ritornello: from the Italian for return, the opening section of a work, particularly of concertos and arias of the Baroque period, that recurs either as a whole or in part between sections of contrasting material.
- Rondo: a musical form involving a principal theme that is stated at least three times in the same key and intervening subordinate themes in contrasting keys. The rondo was a favorite design of final movements during the classical period.
- Rubato: a practice in performance involving changes in tempo for expressive purposes.
- Sampler: a device that allows the user to digitally store, manipulate, and play back recorded sounds.
- Scale: arrangement of the pitch material of a piece of music in order from low to high (and sometimes from high to low as well). Each element of a scale is called a "step" and the distance between steps is called an interval. See Chapter 1: Elements of Sound and Music.
- Score: the composite of all parts of a notated composition arranged one underneath the others, each on a different staff. Conductors work from scores while performers read only their particular part.
- Serialism: a compositional method in which the composer constructs a germinal cell, usually a series of pitches, which is then repeated over and over in various permutations throughout the course of a work.
- Solo: from the Italian for alone, the term is used for the part in ensemble music that is performed by a single player (the soloist), such as the solo part in a concerto, and also as descriptive of music intended to be performed by one player. In the Western tradition, the largest solo literature is for keyboard instruments or for members of the guitar family, all of which can create a complete musical texture without the participation of other instruments. There is also a small solo

repertory for unaccompanied violin, flute, and other instruments that usually perform as part of an ensemble.

- Sonata: from the Italian "sonare" the verb "to sound," a common designation for instrumental works to be performed by one player, for example, piano sonata, or a small group of instrumentalists, for example, sonata for violin and piano.
- Sonata form: a structural plan that evolved during the Classical period and has been used to the present day as the design of symphonic, chamber, and solo movements. A movement in sonata form consists of three sections: (1) exposition that presents two principal themes and key areas; (2) development in which thematic material from the exposition is manipulated, varied, and elaborated; (3) recapitulation that restates the themes of the exposition, but both in the home key. This basic plan can be expanded to include an introduction and a coda. See Chapter 1: Elements of Sound and Music
- Staff: the Western European system of horizontal lines and intervening spaces that has been used for the notation of pitch since the Middle Ages.
- String instrument: see Chapter 1: Musical Instruments and Ensembles.
- Strophic: a musical form in vocal music in which all verses of text are sung to the same music.
- Subject: a theme or melody that constitutes the basic material of a composition, especially a fugue.
- Symphony: a title applied mainly to orchestral music from the Classical period to the present.
- Syncopation: irregular or unexpected stresses in the rhythmic flow. See Chapter 1: Elements of Sound and Music.
- Tala: in music of the Indian subcontinent, the sequence of beats that underlies continuous cycle of rhythmic improvisations executed by a percussion player. See Chapter 8: World Music.
- Tempo: rate of speed in music, often indicated by Italian terms such as Allegro (fast), Andante (moderate, walking pace), and Large (slow).
- Texture: the quality of a musical fabric with respect to the number and relationship of simultaneous musical events. See Chapter 1: Elements of Sound and Music.
- Theme: musical material, often a melody, that functions as a principal idea for a musical work, comparable to the theme of an essay or speech. Fugues typically have one theme; works in sonata form typically have two. During the course of a work, the theme may recur in its entirety or broken up into shorter motives, and it may appear in its original form or with variations in one or more of its elements, such as rhythm, tempo, melodic design, orchestration, or key.
- Tone color: the distinctive sound quality of a voice or instrument. See Chapter 1: Elements of Sound and Music.
- Tonic: the starting pitch of a scale, also called keynote.
- Tutti: from the Italian for all, the full ensemble. In a concerto, passages for the soloist alternate with sections for the tutti.
- Variation: a broad concept encompassing a number of procedures that modify musical material. Ornamentation or decoration of a melody, repetition of a theme

with different orchestration or at a different tempo, reharmonization of a theme, including modulation from major to minor or vice versa are common techniques.
- Vibrato: wavering or fluctuation of pitch.
- Virtuoso: in general, a person of extraordinary skill and knowledge. In music, a highly accomplished musician.
- Voice/vocal music: see Chapter 2: Musical Instruments and Ensembles.
- Word painting: in vocal music, musical representation of individual words and textual images, for example, the use of high pitches for words like sky, low pitches for words like deep, and ascending pitches for rise.
- Woodwind instrument: see Chapter 2: Musical Instruments and Ensembles.

Appendix 2: Listening Examples

Recordings for Music 110 – Ver. 1.0

Medieval

Britten, Benjamin (1913-1976)
011. *The Young Person's Guide to the Orchestra*
https://itunes.apple.com/us/album/britten-young-persons-guide/id74437388

Hildegard of Bingen (1098-1179)
021. *Alleluia, O virga mediatrix*
https://itunes.apple.com/us/album/alleluia-o-virga-mediatrix/id342326677?i=342330142

Notre Dame School (c. 1060-1250)
031. Organum: *Gaude Maria virgo*
https://itunes.apple.com/us/album/gaude-maria-virgo/id216792116?i=216792704

Guillaume de Machaut (1300-1377)
041. *Puis qu'en oubli*
https://itunes.apple.com/us/album/songs-from-le-voir-dit-rondeau/id19640176?i=19640165

Renaissance

Josquin des Prez (c. 1450-1521)
051. *Ave Maria… virgo serena*
https://itunes.apple.com/us/album/ave-maria-for-four-voices/id128832756?i=128832989

Giovanni Pierluigi da Palestrina (1525-1594)
061. *Pope Marcellus Mass, Gloria*
https://itunes.apple.com/us/album/missa-papae-marcelli-gloria/id393331437?i=393331946

Susato, Tielman (*c*. 1510/15 – after 1570)
071. *Three Dances*
https://itunes.apple.com/us/album/art-music-rubens-music-his/id619256467

Arcadelt, Jacques (c. 1507-1568)
081. *Il bianco e dolce cigno*
https://itunes.apple.com/us/album/il-bianco-e-dolce-cigno/id454575896?i=454575933

Farmer, John (c. 1570 – c. 1601)
091. *Fair Phyllis*
https://itunes.apple.com/us/album/first-set-english-madrigals/id61759290?i=61759134

Baroque

Monteverdi, Claudio (1567-1643)
111. *Orfeo*, Act I, scene I, Toccata (Overture)
112. *Orfeo*, Act II, scene II - *In Questo Prato Adorno (In This Adorned Meadow)*
https://itunes.apple.com/us/album/lorfeo-favola-in-musica-opera/id307110324?i=307110361

Purcell, Henry (1659-1695)
Dido and Aeneas, *Act III*, (excerpts)
121. Prelude and Chorus *"Come Away"*
122. Recitative: *"Thy hand, Belinda," "Dido's Lament"*
https://itunes.apple.com/us/album/dido-aeneas-z.-626-act-iii/id586078672?i=586078685

Bach, Johann Sebastian (1685-1750)
131. *Contrapunctus I*, from *The Art of Fugue*
https://itunes.apple.com/us/album/die-kunst-der-fuge-contrapunctus/id218354447?i=218356491

Bach, Johann Sebastian (1685-1750)
Cantata No. 80, *A Mighty Fortress Is Our God*
141. No. 1. *Choral fugue*
148. No. 8. *Chorale*
https://itunes.apple.com/us/album/cantata-bwv-80-i.-ein-feste/id207524417?i=207524732

Handel, George Frideric (1685-1759)
Messiah
151. No. 18. *"Rejoice Greatly"*
152. No. 44. *"Hallelujah Chorus"*
https://itunes.apple.com/us/album/messiah-42.-chorus-hallelujah/id68970502?i=68970744

Handel, George Frideric (1685-1759)
161. *Water Music*, Suite in D major, Alla hornpipe
https://itunes.apple.com/us/album/water-music-suites-ii-iii/id4314336?i=4314097

Mouret, Jean-Joseph (1682-1738)
171. Rondeau, from *Suite de symphonies*
https://itunes.apple.com/us/album/suite-symphonies-no.-1-i./id561367312?i=561367518

Vivaldi, Antonio (1678-1741)
Spring, from *The Four Seasons*
181. I Allegro
https://itunes.apple.com/us/album/concerto-in-e-major-for-violin/id288519596?i=288519602

Classical

Mozart, Wolfgang Amadeus (1756-1791)
Eine kleine Nachtmusik, K. 525

Smaller, baroque ensemble – probably more authentic
191. I. Allegro
192. II. Romanze
193. III. Menuetto
194. IV. Rondo_ Allegro
https://itunes.apple.com/us/album/serenade-no.-13-in-g-major/id395711243?i=395711258

Academy of St. Martin in the Fields
195. I. Allegro
196. II. Romanze
197. III. Menuetto
198. IV. Rondo_ Allegro
https://itunes.apple.com/us/album/eine-kleine-nachtmusik-serenade/id4335713?i=4335580

Haydn, Joseph (1732-1809)
202. Symphony No. 94 in G major *(Surprise)*, II. Andante
https://itunes.apple.com/us/album/symphony-no.-94-in-g-major/id17676162?i=17673467

Beethoven, Ludwig van (1770-1827)
Symphony No. 5 in C minor, Op. 67
211. I. Allegro con brio
212. II. Andante con moto
213. III. Allegro
214. IV. Allegro

https://itunes.apple.com/us/album/symphony-no.-5-in-c-minor/id880709749?i=880713891

Beethoven, Ludwig van (1770-1827)
Symphony No. 9 in D minor, Op. 125 *(Choral Symphony)*
221. I. Allegro Ma Non Troppo, un Poco Maestoso
222. II. Molto Vivace. Presto
223. III. Adagio Molto e Cantabile
224a. Va. Presto *(Ode to Joy)*
224b. IVb. Presto - O Freunde, Nicht Diese Tӧne! - Allegro Assai *(Ode to Joy)*
https://itunes.apple.com/us/album/dimension-vol.-5-beethoven/id254380029

Mozart, Wolfgang Amadeus (1756-1791)
Piano Concerto in G major, K. 453
231. I. Allegro
232. II. Andante (Not part of our listening)
233. III. Allegretto (Not part of our listening)
https://itunes.apple.com/us/album/piano-concerto-no.-17-in-g/id151912033?i=151912090

Beethoven, Ludwig van (1770-1827)
Piano Sonata in C-sharp minor, Op. 27, No. 2 (*Moonlight*)
241. I. Adagio Sostenuto
242. II. Allegretto (Not part of our listening)
243. III. Presto (Not part of our listening)
https://itunes.apple.com/us/album/piano-sonata-no.-14-in-c-sharp/id161022856?i=161022859

Mozart, Wolfgang Amadeus (1756-1791)
Don Giovanni, Act 1, Scene 2
251. Aria – "*Ah, Chi Mi Dice Mai"*
252. Recititive – *"Chi È Là"*
253. Aria – "*Il Catalogo È Questo"* (*Catalog Aria*)
https://itunes.apple.com/us/album/mozart-don-giovanni/id187917144

Romantic

Schubert, Franz (1797–1828)
261. *Der Erlkönig* (*The Elfking*)
https://itunes.apple.com/us/album/erlkonig-d.-328-op.1-wer-reitet/id4562285?i=4562228

Schumann, Robert (1810–1856)
271. *Träumerei* (No.7) from *Kinderszenen*, Op.15
https://itunes.apple.com/us/album/kinderszenen-op.15-traumerei/id5164490?i=5164481

Schumann, Clara (1819–1896)

281. Scherzo No. 1, Op. 10
https://itunes.apple.com/us/album/scherzo-op.-10/id110643975?i=110643718

Chopin, Frédéric François (1810-1849)
291. Polonaise in A major, Op. 40, No. 1 (*Military*)
https://itunes.apple.com/us/album/polonaises-op.-40-no.-1-in/id1052723785?i=1052724568

Mendelssohn, Felix (1809-1847)
Violin Concerto in E minor, Op. 64
301. I. Allegro molto appassionato
302. II. Andante
303. III. Allegro non troppo - Allegro molto vivace
https://itunes.apple.com/us/album/violin-concerto-in-e-minor/id47123291?i=47123299

Berlioz, Hector (1803-1869)
Symphonie fantastique, Op. 14
311. I. *Rêveries. Passions* (Largo - Allegro agitato ed appassionato assai)
312. II. *Un bal* (Valse_ Allegro non troppo)
313. III. *Scène aux champs* (Adagio)
314. IV. *Marche au supplice* (Allegretto non troppo) *March to the Scaffold*
315. V. *Songe d'une nuit du Sabbat* (Larghetto - Allegro - Ronde du Sabbat_ Poco meno mosso) *Dream of the Night of the Sabbath*
https://itunes.apple.com/us/album/symphonie-fantastique-op./id379536551?i=379536737

316. IV. *March to the Scaffold (Alternate Recording)*
https://itunes.apple.com/us/album/symphonie-fantastique-op./id4658776?i=4658764

Smetana, Bedřich (1824-1884)
The Moldau from Ma Vlast (My Country)
322. *The Moldau*
https://itunes.apple.com/us/album/moldau-from-ma-vlast-my-country/id4705954?i=4705936

323. *The Moldau (Alternate Recording)*
https://itunes.apple.com/us/album/ma-vlast-my-country-ii.-vltava/id82118101?i=82118214

Dvořák, Antonín (1841-1904)
Symphony No. 9 in E minor, "From the New World," Op. 95
331. I. Adagio - Allegro Molto
332. II. Largo
333. III. Scherzo. Molto Vivace
334. IV. Allegro con Fuoco
https://itunes.apple.com/us/album/dvorak-symphony-no.-9-in-e/id344797717

Brahms, Johannes (1833-1897)
Symphony No. 3 in F major, Op. 90,
343. *III. Poco Allegretto*
https://itunes.apple.com/us/album/symphony-no.-3-in-f-op.-90/id386499873?i=386499960

Verdi, Giuseppe (1813-1901)
Rigoletto, (excerpt)
351. *Act III, La donna è mobile*
https://itunes.apple.com/us/album/rigoletto-act-iii-la-donna/id838487958?i=838487973

Wagner, Richard (1813-1883)
Die Walküre, (excerpt)
361. *Act III, Scene I, Ride (opening)*
https://itunes.apple.com/us/album/die-walkure-der-alte-sturm/id250336635?i=250337225

Puccini, Giacomo (1858-1924)
Madame Butterfly, (excerpt)
371. Aria *"Un bel di"*
https://itunes.apple.com/us/album/madama-butterfly-bel-di-vedremo/id82599015?i=82598516

Tchaikovsky, Pyotr Ilyich (1840-1893)
The Nutcracker Ballet, Op. 71 (Excerpts)
381. *March*, from Act I
382. *Dance of the Sugar Plum Fairy*
https://itunes.apple.com/us/album/nutcracker-ballet-op.-71-excerpts/id204122807?i=204122835

Modern

Debussy, Claude (1862-1918)
391. *Prelude to the "Afternoon of a Faun"*
https://itunes.apple.com/us/album/prelude-lapres-midi-dun-faune/id202681561?i=202685491

Stravinsky, Igor (1882-1971)
Rite of Spring, Part I
401. *Introduction* (end)
402. *Dance of the Youths and Maidens*
403. *Game of Abduction*
404. *Sacrificial Dance (The Chosen One)*
https://itunes.apple.com/us/album/le-sacre-du-printemps-revised/id881240687?i=881240694

Schoenberg, Arnold (1874-1951)
Pierrot lunaire
411. No. 18 *The Moonfleck*
412. No. 18 *The Moonfleck* (English)
https://itunes.apple.com/us/album/pierrot-lunaire-op.-21-i./id468326905?i=468326918

Schoenberg, Arnold (1874-1951)
421. *A Survivor from Warsaw*, Op. 46
https://itunes.apple.com/us/album/a-survivor-from-warsaw-op.-46/id380108190?i=380108392

Bartók, Béla (1881-1945)
Concerto for Orchestra, Sz. 116
431. IV. (Intermezzo Interrotto). Allegretto
https://itunes.apple.com/us/album/concerto-for-orchestra-sz./id263086364?i=263086642

Orff, Carl (1895-1982)
441. *Carmina Burana*, 1. *O Fortuna*
https://itunes.apple.com/us/album/carmina-burana-fortuna-imperatrix/id439922358?i=439922496

Copland, Aaron (1900-1990)
451. *Billy the Kid*, Scene I, *Street in a Frontier Town*
https://itunes.apple.com/us/album/billy-kid-street-in-frontier/id261668281?i=261669170

Chávez, Carlos (1899-1978)
Xochipilli, an Imaginary Aztec Music
461. *I. Allegro Animato*
462. *II. Lento*
463. *III. Vivo*
https://itunes.apple.com/us/album/xochipilli-imaginary-aztec/id287411873?i=287411878

Joplin, Scott (1867-1917)
471. *Maple Leaf Rag*
https://itunes.apple.com/us/album/the-entertainer/id304662614?i=304662624

Armstrong, Louis (1901-1971)
481. *Hotter than That*
https://itunes.apple.com/us/album/hotter-than-that/id311625526?i=311625637

Holiday, Billie (1915-1959)
491. *Billie's Blues*
https://itunes.apple.com/us/album/billies-blues-78rpm-version/id398981661?i=398981969

Strayhorn, Billy (1915-1967), Ellington, Edward Kennedy "Duke" (1899-1974)
501. *Take the "A" Train*
https://itunes.apple.com/us/album/take-the-a-train/id164149672?i=164150708

Gershwin, George (1898-1937)
511. *Rhapsody in Blue* - Original 1927 recording. George Gershwin with the Paul Whiteman Orchestra
https://itunes.apple.com/us/album/rhapsody-in-blue/id308105380?i=308105728

512. *Rhapsody in Blue* - Bernstein with the L.A. Phil. Modern Recording
https://itunes.apple.com/us/album/works-gershwin-rhapsody-in/id257645112

Gershwin, George (1898-1937)
521. *Summertime,* from *Porgy and Bess*
https://itunes.apple.com/us/album/porgy-and-bess-summertime/id27887763?i=27887765

Bernstein, Leonard (1918-1990)
West Side Story
531. *Tonight* Ensemble
https://itunes.apple.com/us/album/symphonic-dances-from-west/id186302499?i=186303264

Cage, John (1912-1992)
541. *Sonata V*, from *Sonatas and Interludes*
https://itunes.apple.com/us/album/sonata-v/id3322668?i=3322612

Sheng, Bright (1955-)
551. *China Dreams: Prelude*
https://itunes.apple.com/us/album/china-dreams-i.-prelude/id29776597?i=29776545

Williams, John (1932-)
561. *Raiders March*, from *Raiders of the Lost Ark*
https://itunes.apple.com/us/album/raiders-march/id294901986?i=294902070

This CD set is inexpensive and has 24hrs of acceptable performances. It includes several of our listening examples.
https://itunes.apple.com/us/album/symphony-no.-9-in-e-minor/id342326677?i=342327946

Attributions

Collection: Music Appreciation: Its Language, History and Culture
Edited by: Douglas Cohen, Emily Fairey, and miriam deutch
Edited by: Emily Fairey, Douglas Cohen, Emily Fairey, and Douglas Cohen
Translated by: Douglas Cohen and miriam deutch
URL: https://legacy.cnx.org/content/col11803/1.1/
Copyright: Douglas Cohen, Emily Fairey, and miriam deutch
License: http://creativecommons.org/licenses/by/4.0/

Module: Cover and Frontmatter
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55729/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Introduction
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55722/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 1: Elements of Music
By: Emily Fairey and Douglas Cohen
Edited by: Emily Fairey and Douglas Cohen
Translated by: Emily Fairey and Douglas Cohen
URL: https://legacy.cnx.org/content/m55670/1.2/
Copyright: Emily Fairey and Douglas Cohen
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 2: Musical Instruments and Ensembles
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55724/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 3: Composer, Performer, Audience
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55730/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 4: European Art Music: Middle Ages[…]”

Excerpt From: Douglas Cohen. “Music Appreciation: Its Language, History and Culture.” iBooks.
“URL: https://legacy.cnx.org/content/m55730/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 4: European Art Music: Middle Ages to Romantic
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55721/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 5: European and American Art Music since 1900
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55732/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 6: American Vernacular Music
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55737/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 7: Jazz
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55739/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Chapter 8: World Music
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55740/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Appendix 1: Musician Biographies
By: Emily Fairey
URL: https://legacy.cnx.org/content/m55802/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/

Module: Appendix 2: Glossary
By: Emily Fairey”

Excerpt From: Douglas Cohen. “Music Appreciation: Its Language, History and Culture.” iBooks. “
URL: https://legacy.cnx.org/content/m55734/1.1/
Copyright: Emily Fairey
License: http://creativecommons.org/licenses/by/4.0/”

Excerpt From: Douglas Cohen. “Music Appreciation: Its Language, History and Culture.” iBooks.“

About Connexions

Since 1999, Connexions has been pioneering a global system where anyone can create course materials and make them fully accessible and easily reusable free of charge. We are a Web-based authoring, teaching and learning environment open to anyone interested in education, including students, teachers, professors and lifelong learners. We connect ideas and facilitate educational communities. Connexions's modular, interactive courses are in use worldwide by universities, community colleges, K-12 schools, distance learners, and lifelong learners. Connexions materials are in many languages, including English, Spanish, Chinese, Japanese, Italian, Vietnamese, French, Portuguese, and Thai."

Excerpt From: Douglas Cohen. "Music Appreciation: Its Language, History and Culture." iBooks.