Medieval Music:
Boethius (d. 525)
- Treatise: De Musica
  - Three Levels of Music:
    - Musica humana: symmetry of the body and soul
    - Musica mundana: "music of the spheres" – harmony of the world about us
    - Musica instrumentalis: practical music (subject to the two higher levels)
      - Cantores: knew only the "how" (performers)
      - Musicus: understood the mathematical ratios
    - Music is number made audible (Pythagoras)
    - Music is a way of depicting the beauty and perfection of God
  - Greek System: Trivium: grammar, rhetoric and dialectic
    - Quadrivium: arthmetic, geometry, music and astronomy
      - (followed by philosophy and theology (highest level))

Hours:
- Greater: Matins, Lauds, Vespers and Compline
- Lesser: Prime, Terce, Sext and Nones
- (built around the singing of the psalms)

Mass:

Ordinary:	Proper:
Kyrie	Introit
Gloria	Offertory
Sanctus	Communion
Agnus Dei	Gradual
Credo	Alleluia

Missal: Texts for the ordinaries and propers of the mass
Graduale: Music for the ordinaries and propers of the mass
Breviary: Texts for the hours (except Matins)
Antiphonale: Music for the hours (except Matins)
Liber Usualis: One volume compendium including parts from the above plus Matins (prepared during the late 19th Century)

Pythagorean Tuning:
- Derived from fundamental proportions
  - 2:1   perfect octave
  - 3:2   perfect fifth
  - 4:3   perfect fourth
  - 9:8   perfect second
  - (all other intervals are derived through a process of addition and subtraction)

Modes:

		Range	Reciting tone/tenor				
Dorian	I	D-D	a	Hypodorian	II	A-A	f
Phyrgian	III	E-E	c	Hypophrygian	IV	B-B	a
Lydian	V	F-F	c	Hypolydian	VI	C-C	a
Mixolydian	VII	G-G	d	Hypomixolydian	VIII	D-D	c

Ambitus: range
Final of modes are their starting pitch final of hypo-modes are the same as their related mode

Non-Roman Rites
- Influenced by local tradtions, impact of foreign importations, changes due to oral tradition and distance from Rome
- Ambrosian Chant – Milan (St. Ambrose)
- Gallican Rite – France (most influential on development of Roman Rite)
- Mozarabic Rite – Spain
- Byzantine Rite- Eastern Europe
- Sarum – Salisbury, England
- Celtic Rite – Ireland – Act of piety and confession (Missal of Stowe)

Troubadours (Southern France)
- Noble musican-poets of secular music
- mid-11th Century
- Language: Provencal or langue d'oc
- Duke of Aquitaine, notable troubadour

Trouveres (Northern France)
- mid-12th Century
- Language: langue d'oil

Jongleur: special class of musician who performed the music of the troubadours
(movement disappeared in France around the beginning of the 13th Century)

music intended for aristocratic audience
poetry reflects the feelings of the author
principal subjects: Love
                       political satire
                       death songs
                       political debates
                       crusades

Fixed Forms:
    (13th-14th Century)
    Secular Monophony
        Rondeau   ABAAABAB
        Virelai   ABBAA
        Ballade   AAB

Minnesingers:
    Late 12th to Early 14th Century Germany-descendents of the troubadour/trouvere tradition
Bar Form: German version of the ballade (AAB)

Meistersingers:
    Guild-like organization of middle-class that took over the minnesinger tradition in Germany
    Survived into the 19th century
    Musician-poets, but primarily poets

Doctrine of Ethos:
    Ancient Greek
    Ethical character of various scales
    Dorian – masculine, represents the ancient tradition
    Phyrgian - passionate, ecstatic
    Lydian – femine, lascivious
    Mixolydian – sad, mournful

Cantus planus – plainsong, Gregorian chant (term not used until 13th Century)
Psalm: Book of psalm set to music and sung during offices
Sequence: orginally long melismas sung without text after the word alleluia
Conductus: (12th and 13th Century)
    Latin Strophic Song
    Secular, sacred, lyrical political texts
    Based on freely invented melodies
    Counterpart to troubador/trouvere songs
Chanson de geste: French epic poem of middle ages
    Long in length – often more than 10,000 lines of equal meter
Estampie: (13th and 14th Century)
    Instrumental form
    4-7 puncta (sections) which were repeated   AABBCCDD etc
    often different endings for the 1st and 2nd times (a+x, a+y, b+x, b+y, c+x, c+y, etc
Clausulae: (late 12th –Early 13th Century)
    Notre Dame School
    Short polyphonic works based on a melisma of a responsorial chant (gradual, alleluia, reponsory)
    Tenor has a portion of original text
    Led to the motet
Motet:
    Early 13th Century:
        Addition of a full text to the upper part (duplum) of the clausulae
        Tenor usually a melisma from a chant
        Later- rhythmic structure quicker patterns in upper voice, slower patterns in lower voice
    14th Century:
        Addition of secular texts in the vernacular
        Isorhythm (Machaut)
    15th Century:
        cantus firmus abandoned for "free composition" of tenor
    Renaissance:
        Choral piece in imitative style on a latin extra-liturgical text
        Still treble dominated (Burgundian school)
        Expanded in length (to 1 or 3 sections)
        Expanded number of voices (to 4 or 5)
        Polychoral (Venetian)
        Points of Imitation (Josquin)
Ligatures:
    13th –16th Century
    Notational style that combines two or more notes in a singly symbol
    Franco of Cologne – mensural notation – added rhythmic values to ligatures (13th Century)

Ars Antigua:	Ars Nova:
13th Century	14th Century (trecento)
triple divisions of beat	duple and triple divisions of beat
	compositions in the Roman defauvel
	Philip deVitry (duple divisions)
	More frequent use of thirds and sixths

Tempus perfectum:
       Principle of triple divisions of the beat dominating the 13th Century

Le Roman de Fauvel:
       14th Century Manuscript
       Paris
       Motets and monophonic songs inserted in a continuous narrative
       Ars Nova works

Isorhythmic Motet:
       14th Century
       reiterated scheme of valus for the presentation of the cantus firmus
       color-notes
       talea-rhythm
       Machaut

Caccia:
       14th Century
       Italian poetry and music
       Strict canon in 2 parts
       Subjects: hunting/fishing scenes, street vendor cries
       Often has supporting tenor line in long values (not involved in canon)

Ballata:
       14th Century
       Italian Secular Song
       Related to Virelai
       AbbaA form

Composers:

Leonin:	Perotin:	Machaut:
Late 12th Century	late 12th/early 13th Centuries	(1300-1377)
Magnus Liber Organi	revised Magnus Liber Organi	dominant French composer
(great book of organum)	(added 3rd and 4th parts)	of Ars Nova
2-part	contributed to development of	fixed forms
among first to employ modal	mensural notation	process of composing
rhythms	further developed modal rhythm	treble melody first
	work: "Viderunt omnes"	and then lower
	cantus firmus plus added voices-	voices (as opposed
	added voices only need to	to Cantus firmus
	correspond to cantus firmus not	technique
	to each other	1st to set complete
		Mass Ordinary –
		Notre Dame Mass
		(4 Voices)
		rhythmic variety-
		duple meter,
		prolation

       Landini:
            14th Century Italian Composer
            2-3 voice polyphony
            ornamented upper part over 1-2 less active lower parts
            Lanini Cadence: upward leap of a third in melodic line to create a perfect interval at cadence
            Lots of 3rds and 6ths (Ars Nova)

Neumes:
       9th Century
       / \ for marking direction of melodic line
       marked over text

Guido of Arezzo:
       11th Century
       Introduced four line staff
       Guidonian Hand – method for singing/learning intervals by pointing to location on hand

Madrigal:
       14th Century:
            secular song for 2 or 3 voices
            ornamented conductus style
            AAB form
            Major Composers: Jacopo da Bologna and Francesco Landini
            Ars Nova – use of thirds and sixths
                Triple and duple rhythm

(Madrigal):
    16th Century (Renaissance):
        secular song form
        4-6 voices
        contrasting chordal and imitative textures using poetry from 14th century models, but avoiding a fixed form or
            rhyme scheme
        sung in upper and upper-middle class social gatherings, meetings of academies and special occasions

RENAISSANCE MUSIC (15th and 16th Centuries):
    Music as an autonomous art (unshackled by Greek Thoery)
    Based on the interval of a third (rather than P4, P5, and octave)
    Simultaneously conceived counterpoint (rather than composed part by part against cantus firmus)
    <u>Fauxbourdon</u>: three voice singing basically in first inversion (frequently used by Dufay
    Tone-painting/text-painting
    French Chanson – air de cour
    Motet (Palestrina)
    Equality of Voices
    Expression of text important
    Imitation
    Concertato Style (Giovanni Gabrieli)
    Expressive use of chromaticism
    Freer use of dissonance
    Vocal polyphony
    Music that pleases the ear – important goal (as opposed to "philosopher king")

Instruments:

Medieval:	Renaissance:
Lute	Lute
Kithera	Keyboard
	Recorders
	Viols
	Crumhorns
	Cornetti
	Sackbuts

Instrumental Forms;

Medieval:	Renaissance:
Estampie	Fantasia (Luis Milan)
	Prelude
	Basse Dance
	Pavane-galliard
	Passamezzo-saltarello
	Ricercare
	Canzona
	Toccata (Merulo)

Mass:
    Sung ordinary (from medieval)
    1)   Requiem Mass
    2)   Organ Mass (polyphonic organ music in alternation with chant)
    3)   Plainsong Mass (uses appropriate chant as cantus firmus)
    4)   Cantus Firmus Mass (one basic melody, often borrowed from secular used as cantus firmus for all movements)
    5)   Motto Mass (same motive at the beginning of each movement)
    6)   Paraphrase Mass (a paraphrased or embellished cantus firmus from chant, chanson or motet is used)
    7)   Parody or Imitation Mass (borrowed polyphonic material, more than just melody, from motet, chanson or even
        madrigal
    8)   Prolation Mass (using more different meters for each voice (Ockeghem))
    *more than one technique could be used in the same composition
    **popularity of the Mass reflects the church's strong position as a patron

Chanson:
    14th Century:
        Secular song that developed out of the fixed forms
    15th Century (end of):
    "free (free of fixed forms)
    more imitation and canon
    polyphonic (imitation and counterpoint with some homophonic sections
    Dufay, Binshois, Lassus
    Sectional form
    Lead to the canzona

Anthem:
        English Motet
        Evolved from Latin motet after the Reformation
        Latin title, but sung in English
        Simpler and more homophonic than "motet"
        More faithful to conveying text clearly than "motet"
        Composer: Byrd

Verse Anthem:
        Alternates solo sections with full choir sections
        Anglican Church (new in Renaissance)
        Byrd

Lied:
        German polyphonic song
        Secular
        Finck

Ricercare:
        16th Century instrumental pieces
        work for keyboard or instrumental ensemble
        resembles motet in its points of imitation
        often composed on a single theme – continuously developed
        anticipates the fugue
        Frescobaldi

Frottola:
        Middle Renaissance
        Italian
        Secular song
        Usually set in treble dominated style and lighter in tone and texture than the Renaissance madrigal

Canzona:
        Instrumental compostion derived from Chanson retaining the sectional structure, varied features and lively rhythms
        Frescobaldi

Fantasia:
        Late 16th –17th Century improvisatory piece for Lute or Keyboard
        Luis Milan

Chorale: a protestant hymn cutlivated during Renaissance and Baroque periods

Carol:
        15th Century:
                Associated with form only – not subject
                Refrain form: Burden 1 , verse 1, Burden 2, verse 2, Burden 3, verse 3, etc   (burden + refrain)
        16th Century:
                Began to be associated with Christmas (maybe from Medieval French Carole – a round dance associated with
                    Pagan dances celebrating solstice)
                Gradually lost its association with a single form or style

Canon:
        A stated melody is repeated in it entirety in subsequent parts

Discantus (discant):
        12th-15th Centuries:
                 term for polyphonic music in which a part was composed against a plainsong (cantus firmus)
                 Perotin considered a skilled discanter
                 To 11th Century synonymous with organum…became associated with more elaborate types of organum later
                    (with melismas in upper voices)

L'Homme Arme:
        15th Century melody that became famous because of its use as a tenor of Polyphonic Masses.
        Readily used because of its long rhythms as scalar motion
        Masses by: Dufay, ockeghem, Obrecht, Josquin, Palestrina and others

Odhecaton:
        1501
        published by Petrucci (he printed 96 songs…even though title implies 100 songs)
        earlist printed publication of polyphonic songs
        includes Ockeghem, Obrecht, Isaac, Josquin and others

Missa Prolationum:
        Ockeghem (1420-1497)
        Each of the four voices sings in a different mensuration (time signature)
        2/4, ¾, 6/8, 9/8 respectively (in modern noation)

Musica Reservata:
        Term used by Adrian Coclico in his "Compsenium musices" (1552) to describe the music of Josquin and his followers as
                opposed to that of the preceding period (Ockeghem, Obrecht, Isaac)
        Expressing emotion in music within the reserved constraints of the aristocracy (moderation and detachment) – led to
                Baroque "Doctrine of Affections"

Choralis Constaninus:
      H. Isaac
      Large cycle litugical compositions written for the Cathedral of Constance (completed by his student Senfl and published
          posthumoulsly)
      3 vols.
      Settings of the proper for the Mass
Lauda:
      (13th –19th Centuries)
      Italian Hymns sung in Italian
      Origin and development connected to St. Francis of Assisi
      Refrain poem form
Lochamer Liederbuch (c. 1450):
      "German Songs" Collection
      most important collection of German folksong (vocal pieces)
Glogaur Liederbuch:
      Contains vocal and instrumental pieces
      German folksong collection
Quodilbet:
      Humorous type of music in which well-known melodies or texts are combined in an advisedly incongrous manner
      Polyphonic quodlibet: different melodies used simultaneously in different voice-parts
      Successive Quodlibet: melodies used in succession
      Textual Quodlibet: mixture of borrowed texts
Villancico:
      15th/16th Century Spanish poetry
      idyllic or amorous subjects
      refrain form (related to the ballata)
Toccata: a keyboard composition in free, idiomatic keyboard style employing full chords and running passages with or without the
      inclusion of sections in imitative style (A. Gabrieli)
Council of Trent:
      1545-1563
      Council of the Roman Church
      Attempt to compat theseculariztion of previous centuries
      Abolished all tropes and all but 4 sequences
      Endangered polyphonic music because they considered abolishing everything but plainsong in the service
Fitzwilliam Virginal Book:
      Most extensive collection of virginal music (containing 297 pieces by practically all of the major composers of the
          virginalist school)
      Byrd, Bull, Gibbons,
      Virginal: a form of harpsichord
Old Hall Manuscript:
      English
      Late 14th – Early 15th Century Manuscript (compiled c. 1410)
      Consists of sections devoted to settings of single sections of the mass ordinary
          (Kyrie missing)
      contains one work by Dunstable and works by other minor composers
Fall of Constanople (1453):
      Brought Byzantine scholars to Europe
      Spurred classic revival of the renaissance "rebirth of classic virtues of antiquity" – especially in art and literature
Dukes of Burgundy:
      Royal patrons of the arts (as opposed to the church)
      Duke Philip of Burgundy also a performer of note
      Busnois served in the courts of Burgundy
      (15th Century)

Early Renaissance Composers (Early 15th Century):

Dufay:	Dunstable:	Binchois:	Ockegham:
c.1400-1474	c.1390-1453	c.1400-1460	c.1420-1497
Franco-Flemish	English	Burgundian	Franco-Flemish
Fauxbourdon	3rds and 6ths combined	Fauxbourdon	3rds and 6ths
	W/French polyphonic tradition		
Burgundian Style (vertically	Influenced Burgundian style	treble-dominated style	Known for Cantus Firmus Mass:
Oriented music	Metric form common to	Contemporary of Dufay	Missa L'Homme Arme
Prominent in cyclic develop-	Dunstable:		Missa Caput
Ment of the Mass Ordinary	triple – duple – triple		Missa Prolationum
As large scale musically	(each meter being a		
Unified whole based on a	section of the work)		
Borrowed cantus firmus	English school – wrote almost		
(tenor mass) – brought to	exclusively sacred music		
Franco-Flemish School			
Perhaps 1st to use secular			
Melody "L'homme Arme"			

(Dufay):
developed a countertenor
   to cantus firmus creating
   a bass
Motet "Ave Regina Coelorum"
Burgundian Cadence

Middle Renaissance Composers (Late 15th Century-Early 16th Century):

Josquin:	Lassus:	Byrd:	Palestrina:
c. 1440-1521	1532-1594	1543-1623	c. 1525-1594
Franco-Flemish	Franco-Flemish	English	Italian
Musica Reservata	Culminating figure of Franco-Flemish school	Elizabethan Composer	Sacred polyphony at its height
1st to use systmatic points of imitation as a basis for composition	Free imitative technique, Parody	Perfected English Virginal style	Free Mass on original material "Missa Papae Marcelli"
4-5 interlocking parts	Leads to Baroque choral sound, chord progression and bass (strong structural use of tonality)	May have invented Verse Anthem	Refined and culminated Netherlands imatative technique
Chanson "Mille Regretz"		Vertical Chord alienments	Church music of Counter-Reformation - officially sanctioned by the church
Motet: "Ave verum" "Salve Regina"	No plainchant cantus firmus	Imitation	
Influenced Gombert and Willaert	"Requiem Mass"	3rds and 6ths	
Canon, Counterpoint, ostinato	Chanson "O Faible Espirit"		

English Style:
Full chords with third
Block chord passages
Uniformly consonant
Sacred Music dominates
Carefully controlled dissonance
Lighter

Franco-Flemish Style:
Points of Imitation
More contrapuntal
More Chormatic
Often heavier in style (except French Chanson)

Burgundian Cadence:
      Disguised V-I Cadence
      Three Voice
          Top voice-seventh moves to the octave
          2nd Voice-leaps up an octave (from dominant)
          lower voice-descends one step to tonic
      Dufay

BAROQUE MUSIC:
Doctrine of Affections: An aesthetic theory of the late baroque describing human affections and how they should be expressed in music. Music could create-recreate a given feeling (discussed in treatises by Quantz, Mattheson and others)
Basso Continuo (Thorough Bass) (Figured Bass): a method of notating accompanying parts by using bass notes together with numerical figures indicating intervals and chords above the bass. Continuo: clavier, organ or lute fills in chords while cello, bass gamba or bassoon reinforce the bass
Intermezzo: A light theatrical entertainment introduced between acts of a serious play or opera – predecessor to intermedi and opera buffa
Madrigal Comedy: Modern desination for a late 16th Century type in which an entire play was set to music in the form of madrigals or other types of contemporary polyphonic vocal music (Vecchi: l'Amfiparnaso (c. 1594))
Pastoral: 16th Century – a dramatic performance with an idyllic plot (shepherds, etc.). French forerunner to opera. (Lully: Les Festes de l'Amour et de Bacchus (1672))
Monody:
      Florentine Camerata (c. 1580) met at Count Bardi's palace
      An attempt to rediscover Greek expressive musical principles
      Monody: an expressive accompanied solo song somewhere between speech and singing with simple chordal accompaniment
      Led to the development of opera, oratorio and cantata
      Text has a speech rhythm of its own that polyphony interferes with – monody to use tones that would enhance the speech of a good orator
      Caccini/Peri: Euridice (pastoral, mythological subject) (first opera, written together for the marriage of Henry IV of France)
Stile rappresentativo (monody): (Italian) passages of melody in vocal or instrumental music characterized by freedom of rhythm, irregularity of phrasing, frequent pauses and other traits of recitative (which it led to)
Ritornello: 17th Century – instrumental refrain to an aria or song….appears in early opera
Episode: from fugue form, a secondary passage or section forming a digression from the main theme.
Recitative: a vocal style designed to imitate and emphasize the natural inflections of speech
      In opera, serves to carry the action between arias…functions as the narrative prose
      Florentine Recitative: possibly modeled after Greek reciting poetry to instrumental accompaniment (Kithara) – see monody
      Usually accompanied by chords rather than melodic material

Aria: a composition for solo voice (or duo) with accompaniment, developed out of monody
       Ostinato Aria: (c. 1630) somposed over a short basso ostinato
       Da capo Aria: (c. 1650) ABA' (tonic, dominant, tonic)
          Became mainstay of opera
       Developed into concerto instrumental form…..sonata allegro
Arioso: (recitative aria): a lyrical and expressive recitative (as opposed to narrative and speech-like)
       Florentine Opera (Peri, Monteverdi, Caccini)
       Predates speech-like recitative
Overture: instrumental composition serving as an introduction to opera, oratorio and similar works – originally composed and used
       with various operas (interchangable) – later uses specific material related to a particular opera
          French Overture (c. 1650)
              Slow intro – dotted rhythms – pompous style for entrance of the King
              Allegro in Imatative style on a shor canzona-like subject (imitative treatment not strictly maintained)
                 sometimes fast section ends with slow adagio section (Lully's operas)
         Italian Overture
            Three sections: Allegro – Adagio – Allegro
               1st section – some imitative treatment
               2nd section – predominantly homophonic
               3rd section – predominantly homophonic
            Often called "sinfonia"
            Led to the classical sonata and symphony
Commedia dell'arte: (Italian c. 1500) Commical stage presentation – had no music
       Characters became standard in comic opera:
          Venetian Merchant and his unfaithful wife
          Unscrupulous lawyer
          Bolognese doctor
          Comic Servant
     Mozart: Le Nozze di Figaro
     Pergolesi: La Serva Padrona
     Stravinsky: Pulcinella (ballet)
Ground Bass: a short melodic bass, sometimes inherited from 16th century dances or improvisatory pieces, repeated over and over
       again as a bassline with varying upper parts (can occur transposed or slightly varied) (Byrd)
Romanesca Bass: a homophonic bass (implies chord progressions) used for the composition of arie per cantar and dance variations
       (16th and 17th Century) (ostinato or isorhythmic pattern) In arie per cantar – singers improvised discant over bass. Typical
       bass figure: Bb, F, G, D, Bb, G, D, G
Chaconne – Passacaglia: distinction between the two blurred, ostinato bass in a tetrachord descending from dominant to tonic by steps
       or chromatically (became more elaborate) implying I-IV-V-I pattern….ostinato appearing in other voices as a variation
       (Purcell: Dido and Aeneas (1689) aria-extended chromatic descent
Stile Concertato:
       Concertato Style
       Contrast of one voice against another (concerto)
       Roots: polychoral works of Venetian school (Gabrieli: sonata a pian' e forte)
       Contrast of counterpoint and monody
       Growth of Concertato style can be traced through Books 5-8 of Monteverdi's Madrigals
Figurenlehre (17th and 18th Centuries): a German effort to codify in music the Doctrine of Affections, a codification of the musical
       practices used to produce the affections or emotional meaning in music

Prima Prattica:	Seconda Prattica:
Renaissance	Baroque
Text in service to music	Music serves text expression
Palestrina and Netherlanders	Monteverdi
Written in theoretical writings of Zarlino	
Restricted use of dissonance	Free use of dissonance to express feelings in text
Musica Reservata	Doctrine of Affections
Free Rhythm (madrigal, chanson)	Regular rhythm (aria) vs. free rhythm (recitative) (often in contrast
Imitation	- tocatta (free) and fugue (regular)
Equal voice polyphony	Treble and bass dominated

Strophic Variations: (early 17th Century) Same bass for every stanza – text and melody may vary (Monteverdi: L'Orfeo, aria
      "Possente spirto"
Stile rappresentativo: theater style, usually narrative text, recitatives and short speeches
Stile Concitato: style of dramatic expression and representation
Cantata: solo duet or chorus with ensemble accompaniment
       Sacred or secular text (secular came first)
       Aria and Recitative
       Dramatic, but not acted out (no props, etc)
       Off- spring of monodic style
       (Bach sacred and secular contatas)
Oratorio: sacred or contemplative narrative texts (no props, acting)
       Solo voices, chorus and orchestra (greater emphasis on chorus than opera) (Handel: Messiah)

Turba: In oratorios, passions, etc term for choral movement representing the Jews or heathens (usually allegro, fugal style with close imitation) (Bach's: St Matthew Passion)

Testo: narrator in Oratorios and Passions

Canzona: (16th and 17th Century) Instrumental form
- Developed from French Chanson (especially Josquin) – alternation of sections in differing meters/styles
- Sectional structure with contrasting characters (imitative vs. homophonic styles, triple vs. duple meter) occur juxtaposed in a single work
- Led to sonata
- Frescobaldi, Merulo

Fantasia: Instrumental form for keyboard or lute with an improvisatory character (Luis Milan)
- (Sweelinck: Chromatic Fantasia – continuous development of a single chromatic theme)

Sonata: a composition for a small group of instruments and continuo consisting of several sections or movements in contrasting textures and tempos

Sonata da chiesa:	Sonata da camera:	Trio Sonata:
Church sonata	Chamber sonata	4 instruments (2 upper instruments and continuo
Note in dance rhythms or titled as dance movements	Suite of stylized dances	writing essentially in three parts
Corelli: established slow-fast-slow-fast structure		1660 developed into sonata da chiesa and
Off-spring of the Italian Overture		Sonata da camara
*These two types became clearly distinguished after 1660.		(Corelli, Buxtehude, Handel)
		Established continuo as standard practice

Partita: variation (Froberger, Bach, Bohm)

Agrements: (17th Century) – French system of ornamentation – later accepted throughout Europe as standard ornamentations (turn, etc.)

Tragedie Lyrique: (ca. 1660)
- Louis XIV, France
- Lully: Alceste
- Blended elements of ballet and drama
- Quinault librettist
- Serious text on mythological subject – glorified the king and French nation
- Music reflected the pomp and splendor of the French Court
- In French language – Lully attempted to write music that reflected the rhythms of the French language
- French Overture

Opera Ballet: more ballet than opera, spectacle important (Rameau: Les Indes galantes (1735) (French)

Masque: (Late 17th Century) British Opera
- Similar to French Court Ballet
- Entertainment of the nobility
- Poetry, music, dancing and acting
- Mythical or allegorical subjects
- Originated in Italy and France (Forerunner to opera)
- (Ben Johnson)

Equal Tempermant: one of many systems of tuning used during the Baroque and earlier periods – became established as the norm.
- Divided the octave into 12 semi-tones (second square root of twelve)
- Possibly devised by Andreas Werckmeister (c. 1700)
- Bach: Well-Tempered Clavier

Fortspinnung: (German) melodic construction – process of continual development or working out of material (as opposed to repetition) – Baroque ideal

Orchestral Suite: a suite of music from opera, ballet or other larger works (Bizet: L'Arlesienne, Tchaikovsky: Suite from the Nutcracker)

Basse fondamentale: Rameau's theory of a ficticious bass line that consists of the roots of the chords ocuring in a succession of harmonies (demonstrated Rameau's novel theory of inverted chords)

Passion: a musical setting of the text of the passion according to one of the four evangelists (St. John, St. Mark, St. Matthew or St. Luke), exeisted in plainsong, polyphonic passion, Baroque passion, passion oratorio)..singers and ensemble
- Baroque Passion: (17th Century)
  - Aria, recitative and orchestra
  - Freer treatment of text (broadened, paraphrased, etc)
  - Approaching oratorio in magnitude (Schutz)
  - (Passion-Oratorio: Bach: St. Matthew Passion)

Querrelle des Bouffons: (French)
- "War of the Buffoons"
- 1752 , Paris
- French Serious Opera (Lully and Rameau) – counterpoint (supported by Louis XIV and Madame de Pompadour)
  - Vs.
- Italian Opera Buffa (Pergolesi: La Serva Padrona) (supported by the Queen, Rousseau, Diderot)
  - More natural melodic expression
- (Really Baroque vs. Roccoco)

Rameau:
- Treatise on Harmony (1722)
- Basse fondamentale (chords and inversions)

(Rameau):
        chord primary element – not the melodic line or interval
        derived the major triad from the overtone series
        posited building chords by triad
        posited functional harmony through dominance of the tonic, subdominant and dominant chords
        Modulation through pivot chords
        Harmony implying melody

BAROQUE STYLE:	CLASSICAL STYLE:
Continuous spun-out melodic motion	Phrases, periods and sections
Doctrine of Affections	Rational techniques of thematic development and drama of tonal relations
	Disciplined logic (from Greek)
	Intellectualism attracted Goethe and other intellectuals
	Encylopedists (Diderot)
	"raise man above the wordly realm to the realm of the spirit and higher morality" (Greek)
Irregular phrase structure	Symmetry and Balance (4 and 8 bar phrases)
Counterpoint	Theme and homophonic accompaniment
One basic melodic idea (affection) spun out	Contrast of Themes or melodic ideas (sonata allegro form)
One Basic Tonal Center	Contrast of Tonal Centers (sonata allegro form)

Pre-Classical Period Styles (Early 18th Century):
Style galant: France (rococo or gallant style)
        Light textured, elegant style
        Arose in courtly aristocratic circles
        Elegant, playful, witty, polished and ornate
        Baroque decorativeness (lots of ornamentation) without grandeur
        (JGB Neruda)
Enfindsamer Stil: German (style burgeouis or sensitive style) (1760-1770)
        CPE Bach
        Composite of Baroque and Classical Styles
        Expressive style that relies strongly on changes of mood and dynamics
        Middle class
        Not ornate
        Turns Baroque Affections into sentiments of the individual soul
        Chromaticism – sigh (motive ending portamento on a weak beat) – aim to express feelings naturally
        "sturm und drang" – abrubt shifts of harmony, strange modulations, expectant pauses, changes of texture, sudden sfz
            accents)
(**Both styles: Melody reigns supreme and bass loses its contrapuntal interest (inner-voices become chordal)

Scarlatti Keyboard (Harpsichord) Sonatas):
        (Late Baroque-Early Classical)
        two movements in same key (sometimes similar in mood and style)
        two sections each repeated:
            section 1: tonic – dominant
            section 2   modulating – tonic
        (tension near the middle (modulating section) (Classical) rather than near the end (cadence) (Baroque))
Classical Sonata:
        Haydn, Mozart, Beethove
        3-4 movements (sometimes 2)
        contrasting mood and tempo
        1st movement typically sonata form (sometimes slow movement and finale as well)
Symphony:
Precursors:
        Influenced by Italian Opera Overture (or sinfonia)
            Fast-slow-fast movement design
            Mvmt 1
            Mvmt 2 lyrical
            Mvmt 3 dance rhythm
            (not thematically related to the opera – began to be performed independently)
            ca. 1730 composers began to write independent "sinfonias" (not intended for opera, but to be performed alone)
        Suite (of dances) – multi-movement instrumental work - Minuett addition to the symphony
        Sonata da chiesa – multi-movement form – instrumental
        Concerto – idea of contrast – instrumental multi-movement work
        Pre-Classical Symphonists:
            Giovanni Battista Sammartini (Milan) (1701-1775)
                Symphony in G (forward looking) – 4 mvmts, fourth movement a Minuetto, opening "Allegro ma
                    non troppo" resembles sonata form

Matthias Monn (1717-1750) (Vienna)

    Symphony in D (1740) – typical four movement structure of classical symphony (allegro, aria, Menuetto, allegro)

Georg Christoph Wagenseil (1715-1777)

    Symphony in D (1746) – 3 mvmts – 1st mvmt comes close to sonata form

Mannheim School

    Composers: Johann Stamitz (1717-1757)
                    F. X. Richter (1709-1789)

    4 mvmt form

    lyrical second theme

    introduced orchestral crescendo and decrescendo

    tutti sound throughout

    prominence of wind scoring

Berlin (North German School):

    CPE Bach

    Contributed:

        Unified thematic development in quasi dramatic style

        Enriched symphonic texture with counterpoint

Symphonie Concertante (ca. 1770) (France):

    Symphonic work employing two or more solo instruments in addition to the regular orchestra

    Composers: Gossec and Cambini

Singspiel (German)/Opera Comic (France) – spoken dialogue – lighter plot, folk elements, ensemble finale

    Mozart: Die Zauberflote (singspiel)

Drama Giocoso: emphasis on ensemble singing

    More realistic characterization

    Balance of serious plot and comic elements

    Concert Ensemble finales

    Mozart: Don Giovanni

String Quartet: (emerged last 1/3 of 18th Century)

    Emergence of 2 vlns, va, vc as established ensemble (due to decline of trio sonata)

    Haydn brought to artistic level

    Important steps: equalization of parts
                    Four movement form
                    Use of thematic development and counterpoint

    Precursors: divertimento, Viennese serenade and other "entertaining forms" with no basso continuo

    Beethoven: expanded length, manner of expression, sonority

Opera Seria: (Italian)

    Pietro Metastasio (primary librettist – also Italian poet)

    3 acts

    recitative/aria alternations

    conflict of human passions based on a story from an ancient Greek or Latin poet (plot usually involves two pairs of lovers plus subordinates)

    chief musical interest in the aria (especially da capo aria form)

    Handel: Rinaldo; Handel: Giulio Cesare; Mozart: Idomeneo

Opera Reform: (mid 18th Century)

    Problems: emphasis on aria (singers often substituted arias without regard for narrative, etc)

        Extra melodic embellishment and cadenzas freely added by the singers to show virtuosity (without regard to narrative)

        Heavily slanted toward the coloratura

    Reform: Make opera more natural and flexible inorder to carry narrative more realistically

    Composers: Niccolo Jommelli and Tommaso Traetta

    Christoph Willibald Gluck (1714-1787)

        Consummation of international style in opera

        Operas: Alceste, Orfeo ed Euridice

        "music should serve narrative"

        Opera Reform

Mozart's Operas:

    The Abduction from the Seraglio (1782) (Singspiel)

    Idomeneo (Opera serie)

    Le nozze di Figaro

    Don Giovanni (drama giocoso)

    Cosi fan Tutti (Opera buffa)

    Die Zauberflote (German Opera) (Singspiel)

Symphony:

Haydn:

Wrote in seclusion of Esterhazy Palace

Patron: Princes of Esterhazy
Music similar to pre-classical symphonists
1781 befriended Mozart
"Esterhazy Symphonies" programmatic
      titles #6 Le Matin (Morning)
      #7 Le Midi (Noon)
      #8 Le soir (Evening)
Early Symphonies "Pre-Classical"
      3 Mvmt form (# 9 and # 19)
      (3 mvmt from It Ov.
      Last mvmt gigue or
      Minuet
      Sonata da chiesa style (4 mvmt
      s-f-s-f) (# 21 & #22)
35- # 38 appearance of swift rondo form
"sturm und drang" emotion (# 44, 45, 47)
      more dramatic – larger scale
      sforzandos, etc
Maturity – Paris Symphonies (# 82-87)
      (commission for Paris
      concert series)
      Oxford Symphonies (#88-92)
      Coincide with time he
      Received Dr. from
      Oxford University)
      (4 mvmts (Allegro, Adagio,
      Minuetto, Rondo)
London Symphonies – crowning
      Achievement
      # 94 Surprise
      #100 Military
Expanded Orchestra (tpts own parts – not
      Doubling horns – add clarinets)
      (Cellos independent of basses)
Expanded Harmonic Range (explores mediant
      Relationship between mvmts)
      Wide-ranging modulations
      Chromaticism (# 104)
Unlike Mozart, extensive changes in order
      And repetition of themes in
      Sonata form recapitulation
Wrote over 100 Symphonies

Mozart:

Cosmopolitan prodigy

Various positions w/wo patrons
angular lines/chromaticism

Italian Influence (K. 81/K.182)
      (Sammartini) (1770-73)

Haydn Influence (1781) (K. 133)

K. 183 – 1st Masterwork in symphonic
      Form
      "sturm un drang" (Haydn
      influence)
      Thematic unity –expansion
      of form (similar to
      k. 201)

Vienna Period (1781-)
      influenced by study of Bach: Art
      of the Fugue and WTC
      also still influenced by Haydn
      Apex: Haffner Symphony (K. 385)
      Prague Symphony (K. 504)
      Jupiter Symphony (K. 551)
      summation of aspects of Mozart's
      musical language
      (clarity, concise, musically
      mature)
Lyrical 2nd Theme in Sonata form
      (unlike Haydn)

Mozart – combination of Italian lightness
      and entertainment with German
      seriousness and intellectualism
      (counterpoint)

Wrote around 50 Symphonies

Beethoven:

Took lessons from Haydn (1792)
Performed for Mozart (1787)
No patron
culmination of classical forms

works basis of romantic style (forward
      looking)

music a direct outpouring of his
      personality

abrupt contrasts of mood (#5, #8)

music as a personal mode of expression
      (influenced romantic period)

expansion of form (#3 /I expo – 6 themes)

expansion of resources (#9 -
      chorus)

Wrote 9 Symphonies

Haydn Oratorios: The Creation and The Seasons

Beethoven:
Three Style Periods (so named by Vincent D'Indy):
      First Style Period (Imitation) (1770-1802):
            Dependence on "classical tradition":
                 Six String Quartets, Op. 18 (Haydn-like motivic development)
                 First 10 Piano Sonatas (4 mvmts instead of classical 3 – addition of Beethoven's characteristic
                 "scherzo" movement)
                 Symphony #1 (Haydn influence in technique – all mvmts "textbook" models of form)
                 Symphony #2 (Large Scale form suggests 2nd Period – Haydn influence in technique)
      Second Style Period (Externalization) (1802-1816):
                 Symphonies #3-8
                 Symphony #3 (Eroica) – unprecedented length and complexity (mvmt I expositon has 6
                 themes plus extended codas)
                 Fidelio
                 String Quartets, Op. 59 (emotional fire, new themes grow imperceptibly out of old ones, disquised
                 recapitulations, propulsive drive, complex developments, extended codas)
      Third Style Period (Reflection) (1816-1827):
                 Symphony #9 (Extremes meet (the sublime and the grotesque)) choral finale – new to symphony
                 Last five piano sonatas
                 Missa Solemnis
                 String Quartets, Opp. 127, 130-132, 135 and Grosse Fugue

Beethoven (Third Style Period):
>   Diabelli Variations
>   Deafness
>   Style: Intentionally blurring dividing lines between phrases and cadences
>   Working out of themes to their utmost potentialities (thematic variation – whole theme in
>   new guises rather than fragmenting theme)
>   Classical forms stretched beyond limits
>   Works have a meditative character (tranquil)
>   Language more concentrated and more abstract (extensive contrapuntal textures resulting
>   in new sonorities)

Beethoven's Influence on Romantic Period Symphony:
>   Two "Schools of Thought":
>   Symphonies # 4, 7, 8 led to absolute music in the classical forms (conservative)
>   Brahms: Symphonies #1-4 (absolute music, 4 mvmt form, no excessive displays of soloistic
>   virtuosity)
>   Schubert: Unfinished Symphony
>   Mendelssohn: Italian Symphony, Scotch Symphony
>   Bruckner: Symphonies 1-8 (4 mvmt form)
>   Symphonies # 5, 6, 9 led to program music and unconventional forms (radical)
>   R. Strauss and F. Liszt (Hamlet) – tone poems
>   Berlioz: Symphonie Fantastique (1830) – idee fixe – recurrence of a theme throughout a work
>   (occurs in all five mvmts of Symphonie Fantastique)

ROMANTIC PERIOD:

Romantic Style:	Classical Style:
Nationalism	Universal Musical Language
Emphasis on qualities of strangeness and remoteness	Symmetry and Balance
Seeks to transcend time (eternity	
Freedom, passion, movement	
Intentional obscurity (Beethoven: Sym #3 – 6 themes)	
Allusion and symbol (tone poems)	
Merging of arts (poetry, plastic arts and music (Wagner))	
Flood om impressions, thoughts, feelings	
Goal: communicate emotion (instrumental music unfettered	
By text best to do this with)	
Program Music (1st was Beethoven #6 "Pastoral" with its	
Descriptive program involving country life)	
Had to reach musically uneducated middle-class inorder to	Patronage System (expect Beethoven and Mozart later years)
Survive	
Composer as priest and poet bearing his soul and revealing	
The deeper meaning of life through music	
Accent on the individual	International Musical Language
Composer: A Heroic figure struggling against a hostile	Patronage System
Environment	
Age of Virtuoso Musician (Paganini, Liszt)	
Nature idealized (Schumann's Spring Symphony)	
Fascination with supernatural	
Nationalism versus socialist movements (Marx and Engels:	
Communist Manifesto (1848)	
Exoticism (foreign influences – esp, Asia and Turkey)	
Enfindsamer Stil (Sturm und Drang) – early pangs of	
Romanticism	
Chromaticism	
Distant Modulations	
Expanded Orchestral Color (and expanded orchestra)	
Tonal Ambiguity	
Chromatic Third Relationships	

Liszt: Symphonic Poems
>   One movement works with a programmatic (often literary) element
>   Cyclic treatment of themes
>   Hamlet

Grand Opera: (c. 1830) (France)
>   Emphasis on spectacle to "sell product" to the mass middle class audience taking over the concert hall
>   Large chorus and cast
>   Extensive set
>   Meyerbeer: Les Huguenots and Rossini: William Tell

Lyric Opera: (1860-)
>   Lyric melody with Romantic drama or fantasy plot
>   Smaller scale than grand opera, but larger than opera comique
>   All lines sung (no spoken dialogue)

Plot more serious than opera comique
Bizet: Carmen
Gounod: Faust

Verdi: refinement of Italian opera tradition
Opera as human drama
Form: 4 main divisions (either 4 acts or 3 acts with a prologue)
Elemental emotional force with balance and clarity
Operas: Il Trovatore
             La Traviata
             Aida
             Nabucco
             Falstaff
             Otello
             Rigoletto

Schubert (1797-1828):
Lieder: classical serenity and poise
Suspends tonality in long passages (hovers between major and minor triad quality)
Chromatic coloring within a diatonic context
Modulations to mediant and submediant
Accompaniment depicts text:
        Erlkonig (octaves in piano represent horse galloping)
        Gretchen am Spinnrad (accompaniment suggests whir of spinning wheel)
Wrote over 600 Lieder (some on texts by Goethe)
Song cycles: Der Winterreise (1827) and Die Schone Mullerin (1823)
Successors to Schubert's Lieder:
Robert Schumann: Liebeslied, Op. 51 (more romantic in lyric quality and harmonic color than Schubert)
Johannes Brahms: Wiegenlied (reflective style – accompaniments rarely pictoral)

Richard Wagner (1813-1883):
Significance: 1) brought German Romantic Opera to its consummation (like Verdi with Italian Opera)
        2) created a new form: Music Drama
        3) harmonic idiom of late works led towards the dissolution of classical tonality
Importance of music – to serve the ends of dramatic expression
Operas: Der Fliegend Hollander (The flying Dutchman) (Romantic Opera based on legend)
        Rienzi (5 Act Grand Opera)
        Tannhauser
        Lohengrin
        Parsifal
        Tristan und Isolde
Der Ring des Nibelungen:
        Das Rheingold
        Die Walkure
        Siegfried
        Gotterdammerung
Ideals: 1) absolute oneness of music and drama
        2) instrumental music portrays the "inner life" (leading to expressionism)
        3) sung words express the "outer life" of particular situations and events
        4) music continues throughout each act (not divided into recitatives, arias or other set numbers)
Two Principle Means of Achieving Articulation and Formal Coherence:
    1)   leitmotif: a musical theme or motive associated with a particular person, thing or idea in the drama
    2)   Acts written in sections or periods (each in a disguised but recognizable pattern such as AAB (bar form)
        or ABA (arch form)).
Tristan Und Isolde:
Tonal Ambiguity (tonality of work in E Major, but begins in A Major – Ends in B Major (key polarized
    between the subdominant and dominant (in fact, E Major is heard very little in the score)))
Extreme Chromaticism: Prelude modulates every phrase
Telescoping of Resolutions (one key resolves at the point another begins)
Blurring of progressions through suspensions and other non-harmonic tones
Gesamstkunstwerk (universal art-work): words, stage setting, visible action and music all working in closest harmony
    toward the central dramatic pupose
Wagner noted for use of mythology and symbolism

Gustav Mahler:
1)   Joins sophistication with simplicity (Austrian folk song, dance rhythms, chorale themes, marches)
2)   Juxtaposes vocal (solo and chorus) with orchestra in symphonies
3)   Practice of ending a symphony in a key other than the one it began in
4)   Freely transfers motives from one movement to another (but not to the extent of being cyclic)
5)   Expanded Romantic symphony and symphony-oratorio to their final point of dissolution
6)   Last in the line of German symphonists extending from Haydn, Mozart, Beethoven, Schubert, Brahms and Bruckner)

<u>Richard Strauss:</u>
1) Best known form his tone poems (Also Sprach Zarathustra, Don Juan, Til Eulenspiel) and operas (Salome, Elektra)
2) Tone poems from the tradition of Berlioz and Liszt
3) Also Sprach Zarathustra (Nietsche text) (1896) – fugue theme contains all twelve tones
4) Salome (libretto based on Oscar Wilde's decadent version of the Biblical Story)
5) Elektra – all harmony stems out of a single germinal chord

<u>Claude Debussy:</u>
Pelleas et Melidande (symbolism)
> Veiled allusions and images of text
> Modal harmonies
> Subdued orchestral colors
> Restrained expressiveness of music
> Continuous orchestral background
> Instrumental interludes connecting the scenes carry on the mysterious inner course of the drama

<u>Oliver Messiaen:</u>
1) Various scales or modes of eight tones to the octaves consisting of alternating half and whole steps in various combinations
2) Rhythmic Pedals – not lining up with melody (like isorhythm)
3) Add Rhythmic values resulting in assymetric patterns
4) Rhythmic pallendromes
5) Augmentation and diminution of melodic line
6) Use of Rhythms derived from Indian Talas
7) Complex vertical sound-aggregations (chords)
8) "bird songs"

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