MUSC 021 - VOCAB RIDDLES



David Saldana
Pasadena City College



MUSC 021 - Vocab Riddles

This text is disseminated via the Open Education Resource (OER) LibreTexts Project (https://LibreTexts.org) and like the thousands of other texts available within this powerful platform, it is freely available for reading, printing, and "consuming."

The LibreTexts mission is to bring together students, faculty, and scholars in a collaborative effort to provide an accessible, and comprehensive platform that empowers our community to develop, curate, adapt, and adopt openly licensed resources and technologies; through these efforts we can reduce the financial burden born from traditional educational resource costs, ensuring education is more accessible for students and communities worldwide.

Most, but not all, pages in the library have licenses that may allow individuals to make changes, save, and print this book. Carefully consult the applicable license(s) before pursuing such effects. Instructors can adopt existing LibreTexts texts or Remix them to quickly build course-specific resources to meet the needs of their students. Unlike traditional textbooks, LibreTexts' web based origins allow powerful integration of advanced features and new technologies to support learning.



LibreTexts is the adaptable, user-friendly non-profit open education resource platform that educators trust for creating, customizing, and sharing accessible, interactive textbooks, adaptive homework, and ancillary materials. We collaborate with individuals and organizations to champion open education initiatives, support institutional publishing programs, drive curriculum development projects, and more.

The LibreTexts libraries are Powered by NICE CXone Expert and was supported by the Department of Education Open Textbook Pilot Project, the California Education Learning Lab, the UC Davis Office of the Provost, the UC Davis Library, the California State University Affordable Learning Solutions Program, and Merlot. This material is based upon work supported by the National Science Foundation under Grant No. 1246120, 1525057, and 1413739.

Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the National Science Foundation nor the US Department of Education.

Have questions or comments? For information about adoptions or adaptions contact info@LibreTexts.org or visit our main website at https://LibreTexts.org.

The LibreTexts name, logo, and book covers are trademarked by LibreTexts, Inc. (a 501(c)(3) not-for-profit organization) and protected against unauthorized use.

This text was compiled on 08/24/2026

TABLE OF CONTENTS

Licensing

1: The Middle Ages & Renaissance (400-1600 AD)

1.1: EXPLORE. What Is Music?

1.2: STUDY. (Middle Ages)

1.2.1: Introduction & Historical Context

1.2.2: The Dimensions of Sound

1.2.3: Music in the Middle Ages

1.2.4: Music for Medieval Christian Worship

1.2.5: Music in Medieval Courts

1.2.6: Glossary

1.2.7: VOCABULARY LAB.

1.3: LISTEN. (Middle Ages)

1.3.1: LISTENING LAB.

1.4: EXPLORE. Why Does Music Matter?

1.5: STUDY. (Renaissance)

1.5.1: Introduction & Historical Context

1.5.2: Music of the Renaissance

1.5.3: Worship Music

1.5.4: Secular Music - Entertainment Music of the Renaissance

1.5.5: Glossary

1.5.6: Vocabulary Lab

1.6: LISTEN. (Renaissance)

1.6.1: LISTENING LAB.

2: The Baroque Period (1600-1750 AD)

2.1: EXPLORE. How Do We Categorize Music?

2.2: STUDY. (Baroque)

2.2.1: Introduction & Historical Context

2.2.2: Music in the Baroque Period

2.2.3: Birth of Opera

2.2.4: New Music for Instruments

2.2.5: Music of George Frideric Handel (1685-1759)

2.2.6: Music of Johann Sebastian Bach (1685-1750)

2.2.7: Glossary

2.2.8: Vocabulary Lab

2.3: LISTEN. (Baroque)

2.3.1: LISTENING LAB.

2.3.2: FEATURED WORK. "Dido and Aeneas"

3: The Classical Period (1750-1820 AD)

3.1: EXPLORE. Why Do Humans Make Music?

3.2: STUDY. (Classical)

3.2.1: Introduction & Historical Context

3.2.2: Music in the Classical Period

3.2.3: Music of Joseph Haydn (1732-1809)

3.2.4: Music of Wolfgang Amadeus Mozart (1756-1791)

3.2.5: Music of Ludwig van Beethoven (1770-1827)

3.2.6: Glossary

3.2.7: Vocabulary Lab

3.3: LISTEN. (Classical)

3.3.1: SYNOPSIS. "The Magic Flute"

3.3.2: FEATURED WORK. "Super Flute"

4: Nineteenth-Century Music and Romanticism (1810-1900 AD)

4.1: EXPLORE. Can Music Tell a Story?

4.2: STUDY. (Early Romantic)

4.2.1: Introduction & Historical Context

4.2.2: Music in the Nineteenth Century

4.2.3: Music of Franz Schubert (1797-1828)

4.2.4: Music of the Mendelssohns

4.2.5: Music of the Schumanns

4.2.6: Music of Fryderyk Chopin

4.2.7: Music of Franz Liszt

4.2.8: Music of Hector Berlioz

4.2.9: Music of Johannes Brahms (1833-1897)

4.2.10: Glossary

4.2.11: Vocabulary Lab

4.3: LISTEN. (Early Romantic)

4.3.1: LISTENING LAB.

4.3.2: FEATURED WORK. "La Sylphide"

4.4: STUDY. (Late Romantic)

4.4.1: Music of Nationalism

4.4.2: Music of Bedřich Smetana

4.4.3: Music of Antonín Dvořák

4.4.4: Music of Pyotr Tchaikovsky

4.4.5: Music of John Philip Sousa

4.4.6: Music of Guiseppe Verdi

4.4.7: Music of Richard Wagner

4.4.8: Glossary
4.4.9: Vocabulary Lab

4.5: LISTEN. (Late Romantic)
4.5.1: LISTENING LAB.
4.5.2: FEATURED WORK. "The Nutcracker"

5: Contemporary Music (1900 AD-Present)
5.1: EXPLORE. What Makes Music “Good”?

5.2: STUDY. (Modern Classical)
5.2.1: Introduction & Historical Context
5.2.2: Expressionism and Serialism
5.2.3: Primitivism in Music
5.2.4: Neoclassicism
5.2.5: Minimalism
5.2.6: The American Style
5.2.7: The Late Twentieth Century
5.2.8: Glossary
5.2.9: Vocabulary Lab

5.3: LISTEN. (Modern Classical)
5.3.1: LISTENING LAB.
5.3.2: FEATURED WORK. "the little match girl passion"

5.4: EXPLORE. What Can Music Be?

5.5: STUDY. (Popular Styles)
5.5.1: Introduction to Popular Music in the United States
5.5.2: Early American Popular Music – Or Not!
5.5.3: The R’s- Rock, Rhythm and Blues and Rap
5.5.4: Folk Music
5.5.5: Country Music
5.5.6: Music for the Stage
5.5.7: Glossary
5.5.8: Vocabulary Lab

5.6: LISTEN. (Popular Styles)
5.6.1: LISTENING LAB.
5.6.2: FEATURED WORK. "A Charlie Brown Christmas"

6: Page Templates
6.1: Textbook Reader Engine
6.2: Listening Lab Engine
6.3: Vocabulary Lab Engine

Detailed Licensing (1) (1)
Index
Glossary
Detailed Licensing

This page titled Music Appreciation is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

Licensing

A detailed breakdown of this resource's licensing can be found in ***Back Matter/Detailed Licensing***.

This page titled Licensing is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

1: THE MIDDLE AGES & RENAISSANCE (400-1600 AD)

1.1: EXPLORE. What Is Music?

1.2: STUDY. (Middle Ages)

1.2.1: Introduction & Historical Context

1.2.2: The Dimensions of Sound

1.2.3: Music in the Middle Ages

1.2.4: Music for Medieval Christian Worship

1.2.5: Music in Medieval Courts

1.2.6: Glossary

1.2.7: VOCABULARY LAB.

1.3: LISTEN. (Middle Ages)

1.3.1: LISTENING LAB.

1.4: EXPLORE. Why Does Music Matter?

1.5: STUDY. (Renaissance)

1.5.1: Introduction & Historical Context

1.5.2: Music of the Renaissance

1.5.3: Worship Music

1.5.4: Secular Music - Entertainment Music of the Renaissance

1.5.5: Glossary

1.5.6: Vocabulary Lab

1.6: LISTEN. (Renaissance)

1.6.1: LISTENING LAB.

This page titled 1: The Middle Ages & Renaissance (400-1600 AD) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

1.1: EXPLORE. What Is Music?

Understanding vs. Liking

https://upload.wikimedia.org/wikiped...ntent=original

Throughout this course, our goal is to **understand** music. That is different from deciding whether we *like* it.

Our personal tastes are real and valuable, but they are shaped by what we already know: the music we grew up with, the sounds we encounter regularly, our communities, and our previous experiences. When we encounter unfamiliar music, those expectations can become a poor measuring stick. Something may initially sound strange, simple, repetitive, noisy, or difficult simply because we do not yet understand the musical world it comes from.

> **Understanding asks a different question from liking: instead of "Do I enjoy this?" we ask, "What is important about this music, and why?"**

This does not mean that you have to like everything we study. You may understand a piece extremely well and still dislike it. You may also discover that learning more about unfamiliar music changes the way you hear it. Either outcome is useful.

Contexts: Frameworks for Understanding

Understanding unfamiliar music requires us to develop new **contexts**, or frameworks for listening. Each historical period and musical tradition we study has its own assumptions, practices, technologies, purposes, and sounds.

Rather than judging every piece according to the music we already know, we will practice asking what mattered within the musical world that produced it.

Some of the contexts we will use include:

- **Materials of Music** — How are melody, rhythm, harmony, texture, form, and timbre being used?
- **Historical Events** — What was happening when this music was created?
- **Instrumental Design** — What instruments and technologies were available, and what could they do?
- **Performance Practices** — Who performed this music, where, and how?
- **Compositional Trends** — What musical ideas and techniques were important at the time?
- **Traditional and Ritual Uses** — What social, spiritual, ceremonial, or cultural purposes did the music serve?

> **Before judging unfamiliar music by what you already know, learn what its listeners, performers, and creators knew.**

What Is Music?

At first, "music" seems easy to define. We know it when we hear it—or at least we think we do. But the boundaries become surprisingly difficult to draw once we start asking what *doesn't* count as music.

As you explore the examples below, don't worry about finding the "correct" answer. Instead, pay attention to **what criteria you are using**. Does music require a human creator? Intention? Instruments? Organization? Beauty? Emotion? Or does something become music simply because we listen to it that way?

Is Birdsong Music?

https://upload.wikimedia.org/wikiped...ntent=original

Birdsong can be beautiful, patterned, and memorable. Some birds learn songs from one another and develop distinct repertoires. They may also sing to communicate or attract mates—purposes that are not entirely different from reasons humans make music.

So what matters most? Must music be made by humans? Does the intention behind a sound determine whether it counts as music?

Can Everyday Noise Become Music?

Now consider the sounds of a city, a factory, or a junkyard. On their own, we might simply call them noise. But what happens when someone records, organizes, imitates, or performs those sounds?

Recorded Sound.

In 1964, Michael Siegel released *Sounds of the Junk Yard* on Folkways Records. The album documents real industrial sounds, including machinery, metal, and vehicles. These recordings later inspired musicians—including the rock band Sonic Youth—to imitate similar sounds in their own work.

https://www.youtube.com/embed/CC8q92pc-7Y

Does putting these sounds on an album make them music? What if another musician deliberately imitates them?

Organized Sound.

Composer John Cage went further. His 1952 work *Williams Mix* is constructed entirely from recorded real-world sounds that were selected, organized, and assembled into a composition.

https://www.youtube.com/embed/9ql4Ophbt7k

Imitated Sound.

Composers can also imitate everyday sound using traditional instruments. Henry Cowell's 1916 piano work *Dynamic Motion* evokes the mechanical force and noise of the New York subway. George Gershwin later incorporated actual automobile horns into his 1928 orchestral work *An American in Paris*.

https://www.youtube.com/embed/b_xr7wYhR6k

At what point does "noise" become music: when it is recorded, organized, imitated, performed, or simply heard differently?

Does Listening Make Something Music?

https://upload.wikimedia.org/wikiped...ntent=original

John Cage pushed this question even further with his 1952 composition *4′33″*.

At its premiere, pianist David Tudor came onto the stage, sat at the piano, and intentionally played no notes for the duration indicated by the title. Instead, the sounds of the performance came from the surrounding environment: movement in the audience, rustling programs, whispers, laughter, sounds from outside the hall, and anything else that happened to be audible.

Cage could not predict or control those sounds. His composition instead directed the audience's **attention** toward them.

> Perhaps a sound becomes music when we choose to listen to it as music.

If that is true, music might not be defined entirely by instruments, composers, or even intentional sound-making. The act of listening itself may play a role.

https://www.youtube.com/watch?v=AWVU...&start_radio=1

So How Should We Define Music?

Definitions of music tend to emphasize different qualities. Some focus on organized sound. Others emphasize beauty, expression, or artistic intention. Each definition captures something useful—but each also leaves something out.

For example, a definition that requires music to be beautiful immediately raises another question: **beautiful according to whom?** A definition that requires instruments or voices might exclude electronic music or works made from recorded sound. A definition centered only on organization might overlook music's ability to communicate identity, memory, emotion, community, or ritual.

For this course, we do not need to settle on one permanent definition. Instead, we will treat music as something people **create, organize, perform, hear, use, and interpret**.

> **As we move through different historical periods and musical traditions, keep returning to the same question: What makes this music—and who gets to decide?**

This page titled 1.1: EXPLORE. What Is Music? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 1.1: What is Music? by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

1.2: STUDY. (MIDDLE AGES)



STUDY: The Middle Ages

The Middle Ages spans nearly a thousand years, but only a fraction of its musical life survives in written sources. Much of what remains was preserved by institutions with the resources to write music down, especially the **Christian Church and aristocratic courts**. In this section, you will use those surviving sources to explore **chant, secular song, early notation, monophony, and the development of polyphony**—while remembering that the surviving record cannot represent everything people heard or performed during the period.

What should I expect?

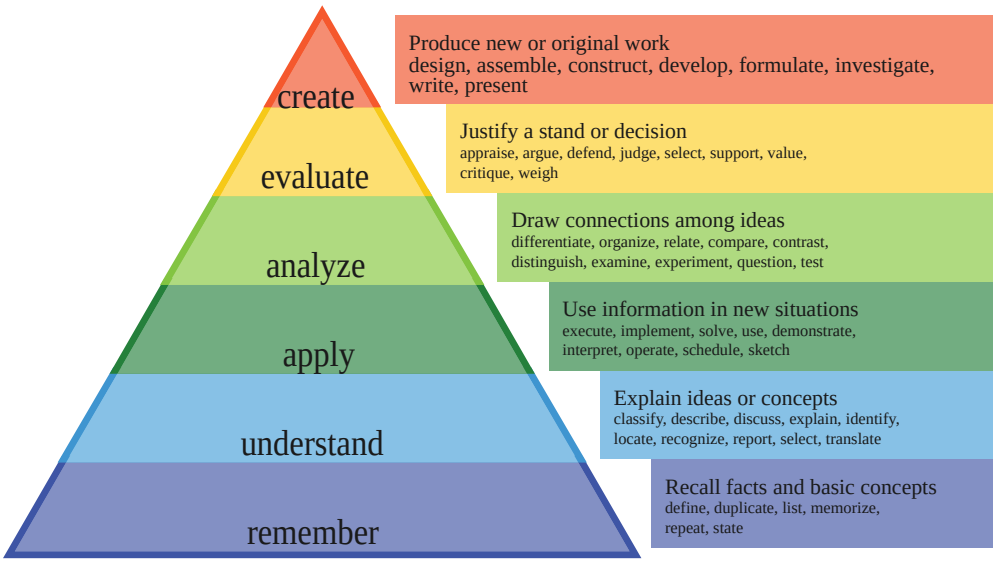
STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to music from the Middle Ages. The materials are divided into manageable sections; work through them in order until you reach the assessment.

READ	*Deep Dive* Podcast → Textbook → Glossary → Vocabulary Lab
5–6 hrs	
ASSESSMENT	10-question Canvas Quiz → Online Discussion
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

STUDY is the first part of this module. It builds the historical, musical, and vocabulary foundation you will need before moving into **LISTEN**.



YOU ARE HERE

STUDY: Remember → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **STUDY is complete.** The module then moves into **LISTEN**, where you will apply this foundation as you hear, compare, analyze, discuss, and write about the music.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 1.2: STUDY. (Middle Ages) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

1.2.1: Introduction & Historical Context

Introduction

https://upload.wikimedia.org/wikiped...ntent=original

What do you think of when you hear the term the Middle Ages (450-1450)? For some, the semi-historical figures of Robin Hood and Maid Marian come to mind. Others recall Western Christianity's Crusades to the Holy Land. Still others may have read about the arrival in European lands of the bubonic plague or Black Death, as it was called. For most twenty-first-century individuals, the Middle Ages seem far removed. Although life and music were quite different back then, we hope that you will find that there are cultural threads that extend from that distant time to now.

We normally start studies of Western music with the Middle Ages, but of course, music existed long before then. In fact, the term Middle Ages or medieval period got its name to describe the time in between (or "in the middle of") the ancient age of classical Greece and Rome and the Renaissance of Western Europe, which roughly began in the fifteenth century. Knowledge of music before the Middle Ages is limited but what we do know largely revolves around the Greek mathematician Pythagoras, who died around 500 B.C.E.

https://upload.wikimedia.org/wikiped...ntent=original

Pythagoras might be thought of as a father of the modern study of acoustics due to his experimentation with bars of iron and strings of different lengths. Images of people singing and playing instruments, such as those found on the Greek vases provide evidence that music was used for ancient theater, dance, and worship. The Greek word musicka referred to not music but also referred to poetry and the telling of history. Writings of Plato and Aristotle referred to music as a form of ethos (an appeal to ethics). As the Roman Empire expanded across Western Europe, so too did Christianity. Considering that Biblical texts from ancient Hebrews to those of early Christians, provided numerous records of music used as a form of worship, the Empire used music to help unify its people: the theory was that if people worshipped together in a similar way, then they might also stick together during political struggles.

Later, starting around 800 CE, Western music is recorded in a notation that we can still decipher today. This brief overview of these five hundred years of the Roman Empire will help us better understand the music of the Middle Ages.

Historical Context for Music of the Middle Ages (800–1400)

https://upload.wikimedia.org/wikiped...ntent=original

During the Middle Ages, as during other periods of Western history, sacred and secular worlds were both separate and integrated. However during this time, the Catholic Church was the most widespread and influential institution and leader in all things sacred. The Catholic Church's head, the Pope, maintained political and spiritual power and influence among the noble classes and their geographic territories; the life of a high church official was not completely different from that of a noble counterpart, and many younger sons and daughters of the aristocracy found vocations in the church. Towns large and small had churches, spaces open to all: commoners, clergy, and nobles. The Catholic Church also developed a system of monasteries, where monks studied and prayed, often in solitude, even while making cultural and scientific discoveries that would eventually shape human life more broadly. In civic and secular life, kings, dukes, and lords wielded power over their lands and the commoners living therein. Kings and dukes had courts, gatherings of fellow nobles, where they forged political alliances, threw lavish parties, and celebrated both love and war in song and dance.

https://upload.wikimedia.org/wikiped...ntent=original

Many of the important historical developments of the Middle Ages arose from either in the church or the court. One such important development stemming from the Catholic Church would be the developments of architecture. During this period, architects built increasingly tall and imposing cathedrals for worship through the technological innovations of pointed arches, flying buttresses, and large cut glass windows. This new architectural style was referred to as "gothic," which vastly contrast the Romanesque style, with its rounded arches and smaller windows. Another important development stemming from the courts occurred in the arts. Poets and musicians, attached to the courts, wrote poetry, literature, and music, less and less in Latin—still

the common language of the church—and increasingly in their own vernacular languages (the predecessors of today's French, Italian, Spanish, German, and English). However, one major development of the Middle Ages spanned sacred and secular worlds: universities shot up in locales from Bologna, Italy, and Paris, France, to Oxford, England (the University of Bologna begin the first). At university, a young man could pursue a degree in theology, law, or medicine. Music of a sort was studied as one of the seven liberal arts and sciences, specifically as the science of proportions. (Look for music in this twelfth-century image of the seven liberal arts from the Hortus deliciarum of the Herrad of Landsberg.

Musical Timeline

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
-1800	2nd millennium BCE	Music	First Hebrew Psalms	Sacred poetry and song become part of a long tradition of communal worship.	https://upload.wikimedia.org/wikipedia/commons/9/9b/David_playi
-650	7th century BCE	Music	Music in Greek & Roman life	Music accompanies entertainment, theater, worship, dance, and religious rites.	https://upload.wikimedia.org/wikipedia/commons/6/62/Attic_black figure_vase_with_man_playing_aulos_and_several_dancing_men_phc
-550	6th century BCE	Music	Pythagoras studies acoustics	Experiments with strings and proportions connect musical sound with mathematics.	https://upload.wikimedia.org/wikipedia/commons/a/a0/Gaffurio_Py
-350	4th century BCE	Music	Plato & Aristotle write about music	Greek philosophers debate how music can shape character, ethics, and society.	https://upload.wikimedia.org/wikipedia/commons/9/98/Sanzio_01_
50	1st century CE onward	History & Society	Christianity spreads through the Roman Empire	A growing religious community develops shared practices of worship across a vast territory.	https://upload.wikimedia.org/wikipedia/commons/b/bb/Chi-rho_me

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
350	4th century CE	History & Society	Christian monasticism develops	Monasteries become important centers for worship, study, literacy, and preservation.	https://upload.wikimedia.org/wikipedia/commons/4/49/Hortus_Deliciarum,_Die_Philosophie_mit_den_sieben_freien_K%C3
375	4th–9th centuries	Music	Christian chant develops	Regional worship traditions gradually develop and codify repertories of sacred chant.	https://upload.wikimedia.org/wikipedia/commons/9/9f/A_manual_of_Gregorian_chant_compiled_from_the_Solesmes_books Tournai_(Belgium)_Society_of_Saint_John_the_Evangelist_(1903)_(14
400	c. 400 CE	Music	St. Augustine writes about church music	Christian thinkers wrestle with music's power to move worshippers emotionally.	https://upload.wikimedia.org/wikipedia/commons/7/70/David_on_h
450	c. 450 CE	History & Society	Western Roman Empire falls	Political power fragments across Western Europe while the Church remains a major institution.	https://upload.wikimedia.org/wikipedia/commons/c/cc/Europe_100
800	c. 800 CE	Music	Readable Western notation emerges	Written signs increasingly help communities preserve and transmit musical practice.	https://upload.wikimedia.org/wikipedia/commons/4/47/The_Hand_

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1025	11th century	History & Society	Feudalism & the Three Estates	Church, nobility, and common people occupy interconnected but unequal social worlds.	https://upload.wikimedia.org/wikipedia/commons/4/49/Hortus_Deliciarum,_Die_Philosophie_mit_den_sieben_freien_K%C3
1026	11th century	Music	Guido of Arezzo advances notation & solfège	New teaching tools make written music easier to learn, remember, and reproduce.	https://upload.wikimedia.org/wikipedia/commons/4/47/The_Hand_
1050	11th century	History & Society	Marian devotion grows	Devotion to the Virgin Mary becomes increasingly visible in worship, art, poetry, and song.	https://upload.wikimedia.org/wikipedia/commons/5/53/Cantiga_33
1088	1088 CE	History & Society	University of Bologna founded	Universities emerge as powerful institutions for theology, law, medicine, and the liberal arts.	https://upload.wikimedia.org/wikipedia/commons/4/49/Hortus_Deliciarum,_Die_Philosophie_mit_den_sieben_freien_K%C3
1095	1095–1291	History & Society	The Crusades	Religion, political power, warfare, trade, and cultural contact become dramatically intertwined.	https://upload.wikimedia.org/wikipedia/commons/1/10/C_croisade1
1150	12th century	Music	Hildegard of Bingen composes sacred song	Her highly expressive chants show how much melodic variety could exist within medieval sacred music.	https://upload.wikimedia.org/wikipedia/commons/e/ee/Hildegard.j

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1163	1163–1240s	History & Society	Notre-Dame rises in Paris	Gothic architecture creates enormous new spaces for worship—and for resonant musical sound.	https://upload.wikimedia.org/wikipedia/commons/3/3d/Notre-Dam
1200	12th–13th centuries	Music	Polyphony expands	Multiple melodic lines increasingly become a major part of written European musical practice.	https://upload.wikimedia.org/wikipedia/commons/5/5f/Magnus_Lib
1275	c. 1275 CE	Music	Alfonso X's Cantigas de Santa María	Royal court culture, Marian devotion, storytelling, visual art, and music meet in an extraordinary manuscript tradition.	https://upload.wikimedia.org/wikipedia/commons/5/53/Cantiga_33
1300	14th century	Music	Rhythmic notation becomes more precise	Written notation increasingly records not only pitch, but how musical time is organized.	https://upload.wikimedia.org/wikipedia/commons/5/5f/Magnus_Lib
1325	1300–1377	Music	Guillaume de Machaut	Machaut writes both secular songs and sacred music, moving comfortably between courtly and church worlds.	https://upload.wikimedia.org/wikipedia/commons/8/81/Guillaume_de_Machaut,_Le_rem%C3%A8de_de_fortune_(dance),_P

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1349	1346–1353	History & Society	The Black Death	Plague devastates European communities and reshapes social, religious, and economic life.	https://upload.wikimedia.org/wikipedia/commons/9/93/1349_burni

This page titled 1.2.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.1: Introduction and Historical Context by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.2.2: The Dimensions of Sound

The Dimensions of Sound

https://upload.wikimedia.org/wikiped...ifestation.svg

Whether we are listening to noise or music, we will perceive the same elements: **rhythm**, **pitch**, **volume**, **articulation**, and **timbre**. These elements will combine in time to produce a sonic object of a given **texture** that either exhibits or lacks **form**. In the following sections, we will define each of these dimensions and explore the roles that each plays in the creation and perception of music.

Rhythm

https://upload.wikimedia.org/wikiped...usic_notes.svg

Rhythm is the temporal aspect of sound. It is the pattern of "on" and "off" states exhibited by any sound as time passes. Rhythm is by no means unique to music. When you speak, the consonants of your words produce rhythm. When a car drives by, the oscillating sounds of the tires and engines create rhythm.

Music often (although not always) features rhythmic patterns. The most basic of these is the **pulse**, which—like the pulse produced by your own heart—is a sequence of regularly-spaced sounds. The frequency of the pulses determines **tempo**, which can range from very slow to very fast. It makes sense that music should tend to be organized around a pulse, since our very existence is organized around pulses. Our hearts beat to a pulse, we often breathe to a pulse, we walk to a pulse, and we organize time into pulses (seconds). It is usually not difficult to detect the pulse in a musical work: simply tap your foot or clap your hands, and there it is.

https://www.youtube.com/embed/CMmhaI_XiBQ

Pulses, however, are usually not all of equal weight. Some have a greater musical significance than others. When pulses are organized into groups containing strong and weak beats, **meter** is established. Each metrical group is called a **measure** or **bar**. In notated music, these groups are physically separated by **bar lines**, which help performers to easily perceive how the pulses are grouped and to identify which is the strongest. While measures can contain any number of pulses, the most common grouping are two, three, and four. These groupings are termed **duple**, **triple**, and **quadruple meter**. Each measure in all three of these meters will begin with a strong pulse, termed the **downbeat**. In duple meter, the pattern of pulses is [strong-weak]. In triple, it is [strong-weak-weak]. And in quadruple, it is [strong-weak-medium-weak].Pitch

Pitch refers to the "highness" or "lowness" of sound. Sound, of course, is not physically located in high or low spaces, but most listeners can easily perceive the difference between a high-pitched sound and a low-pitched sound. Our use of the terms high and low to describe pitch reflects the characteristics of sound waves.

https://www.youtube.com/embed/3MuEfslLwUQ

All sounds are produced by vibrating bodies, which in turn produce sound waves that can be perceived by mechanisms in your ear and decoded by your brain. Pitch is determined by the frequency of those sound waves. A high pitch is produced by a high-frequency sound wave, and a low pitch is produced by a low-frequency sound wave. The frequency of sound waves is in turn determined by the characteristics of the vibrating body that sparks them into action. All other parameters being equal, a long string, once plucked and set into motion, will produce a lower pitch than a short string. Likewise, a thick string will produce a lower pitch than a thin string of the same length. The same principles apply when you blow across the ends of tubes, strike bells, or beat drums: the larger, longer, and heavier the vibrating body, the lower the sound it will produce.

https://www.youtube.com/embed/qNf9nzvnd1k

Music is usually characterized by the careful organization of pitches. To begin with, most musical systems recognize what is termed **octave equivalence**. This is the consensus that you can halve or double the frequency of the pitch without changing its essential identity. To see this principle in action, attend any birthday party at which both women and men are present. When the

guests sing “Happy Birthday,” they will not sing exactly the same pitches. Instead, the women will tend to sing in a high octave, and the men will tend to sing in a low octave. In technical terms, this means that the women will probably sing pitches that have frequencies equal to twice that of those sung by the men. However, all participants will agree that they are all singing the same pitches, or in **unison**. An octave is an example of an **interval**, which is the distance between two pitches.

https://www.youtube.com/embed/kiSp6_z5BaY

In the Western system, we acknowledge this phenomenon by using the same letter names to designate pitches in different octaves. For example, pitches at the frequencies of 110 hz, 220 hz, 440 hz, 880 hz, and 1,760 hz are all called “A.” However, specific frequencies are still important. Music that contains mostly high pitches has a different effect on listeners than music containing mostly low pitches, even if the rhythms and sequence of pitches are the same. Additionally, **melodic range** (the distance between low and high pitches) and changes in **register** (the use of high or low pitches) can be important musical elements.

The Western system—that is to say, the system of musical organization that was first developed in medieval Europe and continues to dominate global listening today—goes quite a bit further in its efforts to organize pitch. Let us return to the octave. Between the A at 220 Hz and the A at 440 Hz, there are a near-infinite assortment of possible frequencies at which an intermediary pitch might sound. However, we do not use all of those pitches when we create music. Instead, we identify a limited number of specific pitches to be used. The Western system is best represented by the piano keyboard, which is both familiar and useful.

https://upload.wikimedia.org/wikiped...ntent=original

As you can see, the space between the A at 220 Hz and the A at 440 Hz is divided across twelve piano keys. This is called the **chromatic** pitch set, and it includes all of the pitches used in Western music. However, composers only rarely use the entire chromatic pitch set. When you do hear music that uses every available note, you will probably find that it makes you uncomfortable. This is because we are used to hearing music built using a set of only seven pitches that is called a **scale**. Most music is based on one of two scales: the **major** scale and the **minor** scale. If the pitches in a piece of music are drawn from a major scale, it is described as being in the **major mode**. Likewise, if the pitches are drawn from a minor scale, it is in the **minor mode**. A scale can start on any pitch, which then determines the **key** of music that is based on that scale. For example, music created using pitches drawn from the A major scale is in the key of A major.

In most pieces of music, pitches are assigned to two different roles: **melody** and **harmony**. Melodies are constructed out of a sequence of pitches. This is the part of a musical work that you might sing along with or that might get stuck in your head. Melodies have various characteristics, including **shape** and **motion**, which can be **conjunct** (in which the melody primarily moves up and down the scale) and **disjunct** (in which the melody contains larger intervals and leaps). Harmonies are constructed out of groups of pitches that are usually sounded simultaneously and constitute **chords**, while a sequence of harmonies is termed a **chord progression**. In a musical work, the harmony is usually unobtrusive and might be repetitive. A melody and a harmony sound good together when they are based on the same scale and contain some of the same pitches. However, every melody can be harmonized in many different ways, using various chords. Likewise, a single harmony can be used to accompany many different melodies.

Although this text will not offer a technical explanation of harmony (which can become very complicated indeed), it is often central to the listening experience. A certain chord progression can surprise you, or excite you, or break your heart. It is not necessary to understand harmonies from a theoretical perspective to feel their impact. You also don’t need a theoretical background to understand the role harmony plays in establishing and then satisfying or frustrating expectations. As long as a piece of music is in a key, one chord—the chord built on the note that the key is named after—will serve as a home base, while other chords in the key will facilitate journeys away from or back towards that home base. We get used to hearing certain chord progressions and come to expect them, so we often have a sense of where the music is going to go. If we hear an unexpected chord or—most shocking of all—a chord that is not in the key of the piece of music, we tend to respond emotionally.

Volume

https://upload.wikimedia.org/wikiped...cs_example.png

Like pitch, volume—the loudness or softness of a sound—is a parameter of every soundwave. **Volume** is determined by the amplitude of the wave, such that waves with a large amplitude produce high-volume sound and waves with a small amplitude produce low-volume sounds. While volume is simple to understand and assess (we can all tell whether music is “loud” or “soft”), its significance in the creation of musical meaning cannot be overlooked. On the one hand, certain genres of music depend on

volume for their identity. You cannot appreciate the impact of heavy metal by listening to it with the dial turned down, just as you cannot sing a baby to sleep at the top of your voice. Changes in volume can also communicate meaning in music. A gradual increase in volume can indicate growing excitement, while a sudden change in volume can indicate a dramatic mood shift.

A few terms will help us to talk about volume, which is also referred to as **dynamic level**. An increase in volume is referred to as a **crescendo**, while a decrease is termed a **decrescendo** or **diminuendo**. Musicians in orchestras, bands, and choirs describe volume using Italian terms including **fortissimo** (very loud), **forte** (loud), **mezzo forte** (medium loud), **mezzo piano** (medium soft), **piano** (soft), and **pianissimo** (very soft). While this book will not employ these terms, you might encounter them elsewhere.

Articulation

https://upload.wikimedia.org/wikiped...rticulatie.jpg

Articulation has to do with how pitches are begun, sustained, and released, and it is driven primarily by changes in dynamic level. In music production language, this dimension of sound is referred to as the envelope. The envelope is independent of pitch, but it determines the character of that pitch. For example, a pitch might begin with a gentle increase in volume, or a sudden decrease, or no dynamic change. Once it has begun to sound, a pitch might be sustained for a long time, or it might be abruptly cut off. And when it is ended, it might be released with a decrease in volume, and increase in volume, or no dynamic change.

Although the preceding description was highly technical, the effects of articulation are easy to perceive. At one end of the spectrum, a series of pitches might be heavily punctuated, with forceful onsets and no sustain. The traditional Italian term for this articulation is **staccato**—a term that means short and accented, and which is difficult to replace with an English equivalent. At the other end, a series of pitches might be smoothly connected, with gentle onsets and a great deal of sustain. The term for this articulation is **legato**. Between these extremes are an enormous variety of approaches to beginning, sustaining, and releasing notes, many of which are unique to the instruments that produce them.

Timbre

https://upload.wikimedia.org/wikiped...nic_Series.png

The final characteristic that is universal to all sounds is **timbre** (TAM-ber), which describes the quality of a sound. Whether one has no musical training or is an accomplished performer, we are all skilled at identifying minor variations in timbre. This ability lets you know that your mother is calling you from the other room, not your sister. It helps you to tell the difference between a guitar and a piano. Not only does every voice and every instrument exhibit a unique timbre, but performers can alter the timbre they produce by changing their technique. Timbre is also integral to genre and style: A symphony orchestra produces one range of timbres, while a rock band produces another.

Variations in timbre are made possible by the existence of the **overtone series**, which is a sequence of higher-pitched frequencies that are activated every time a pitch is produced. When you strike a key on the piano, for example, you are not only sounding the pitch associated with that key, you are also activating dozens of pitches at set intervals above that pitch, each of which might sound at a relatively high or low volume. The combination of these **overtones** produces timbre. Two instruments playing the same pitch sound different, therefore, because they are activating different pitches in the overtone series at different volumes. The complexity of this process allows for near-infinite variety in timbres.

https://upload.wikimedia.org/wikiped...ntent=original

If you engage with every example in this volume, you will experience an extraordinary range of contrasting timbres. Audiences for various genres develop unique preferences and expectations for timbre, and timbre is often one of the most distinctive characteristics of a musical tradition. Variations in timbre are often not hard to identify: A piano trio, for example, had a different sound quality than a thrash metal band. These differences, however, can be very difficult to put in to words. While timbre is easy to perceive and measure, it is hard to describe.

For the most part, we will consider timbre in the context of individual examples. We will investigate different ways of producing sound with the human voice (which is capable of extraordinary diversity), the various instruments that are responsible for the characteristic sounds of non-Western classical traditions, and the electric instruments and sound processing techniques that have contributed to popular music of the last seventy years. There is one sound source in particular, however, that pervades this volume: the symphony orchestra. For an overview of the instruments that make up the orchestra, please see Appendix A.

Texture

https://upload.wikimedia.org/wikiped...mpositions.png

We are now really to move from sound to music, which usually exhibits some additional characteristics. One of these is **texture**18, which concerns the contents of and interactions between various layers or voices in a musical work. We use four basic terms to describe texture, although these terms can tell us little about what a piece of music actually sounds like. **Monophonic** music has a single melody line, performed by a soloist or in unison, with no accompaniment. If you add an accompaniment that has different pitches (probably chords) but that is secondary to the melody, you have **homophonic** music. In **polyphonic** music, every voice is independent but equally important, and there is no distinction between melody and harmony. And in **heterophonic** music, multiple instruments or voices each perform a unique version of the same melody, such that unison is not achieved. We will encounter these terms in the context of specific examples throughout this volume.

In addition, texture can be described using qualitative terms. It can be thick or dense, meaning perhaps that there are many independent and highly-active parts, or it can be thin or sparse, meaning perhaps that there are few instruments, each of which can be clearly identified and tracked. Consider, for example, two songs from *Sgt. Pepper's Lonely Hearts Club Band*, discussed in Chapter 8. The concluding thirty seconds of "Being for the Benefit of Mr. Kite" are irrefutably dense: There is so much going on that it is difficult to identify individual sources of sound, and the listener's focus is constantly attracted by new and varied voices. The first verse of "A Day in the Life," on the other hand, has a thin texture, made up only of guitar, bass, and shaker. It is possible to focus on individual instrumental parts and to hear the unique articulation of each.

Form

https://upload.wikimedia.org/wikiped...onata_form.png

Finally, we need a way to talk about how music unfolds over time. This element is known as **form**. Most musical compositions exhibit formal characteristics, although some pieces are very amorphous or difficult to describe in terms of form. At the very least, creators of music usually plan the formal dimensions of their work. John Cage's *4'33"* doesn't have form, per se, since its sonic contents are always different, but at least the composer decided how long the piece was going to last.

In most cases, the creators of music rely on three organizational principles that produce form. These are **repetition**, **variation**, and **contrast**. Repetition occurs when we hear the same thing twice, whether it is a long and complicated melody, a short melodic fragment, a rhythm, or a harmonic pattern. Variation occurs when musical material returns, but with alterations. Contrast, naturally, refers to musical material that has not been heard before.

Repetition is key to our ability to understand and enjoy music. When we hear something new, internal repetition allows the music to quickly become familiar and helps us to predict what is going to happen next. For this reason, all popular music features repetition of various kinds. When an unfamiliar song comes on the radio, you can expect to hear the chorus (the catchy part with words and melody that both repeat) several times. Most popular songs also have repetitive chord progressions and some sort of repeating accompaniment, known formally as an **ostinato**. Ostinatos are important in many types of music and will play a role throughout this book.

Variation and contrast are what make music interesting. We enjoy and rely upon repetition, but we can only take so much. However, music that contains constant variation or lacks repetition altogether requires more of the listener. Most people cannot relax and enjoy music that is constantly changing and that offers something new and different with each passing moment. At the same time, such music can communicate a great deal and be particularly rewarding for an engaged listener.

The degree to which music relies on repetition or contrast is often linked to its purpose. Dance music, for example, tends to be repetitive. When people are dancing, they don't want much contrast. They want the music to maintain a constant tempo, rhythmic character, and mood. Minor variations might make dancing more interesting, but major changes can make dancing impossible. In addition, when you're dancing you don't pay careful attention to the nuances of the music. Music belonging to a sung theater tradition, however, is much more likely to exhibit contrast. In the first place, it is probably being used to express emotions or to portray a nuanced character. Variation and contrast allow for more complex and meaningful communication. In the second, audience members are paying full attention to the music, and, therefore, have a higher tolerance for contrast and change.

This page titled 1.2.2: The Dimensions of Sound is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.1: The Dimensions of Sound by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

1.2.3: Music in the Middle Ages

Music in the Middle Ages

Not surprisingly, given their importance during the Middle Ages, both the Catholic Church and the network of aristocratic courts left a significant mark on music of the time. Much of the music from that era that was written down in notation and still exists comes from Christian worship or court entertainment. Churches and courts employed scribes and artists to write down their music in beautifully illuminated manuscripts such as this one that features Guillaume Machaut's "Dame, a vous sans retoller," discussed later. Churchmen such as the monk Guido of Arezzo devised musical systems such as "solfège" still used today.

https://commons.wikimedia.org/wiki/F...Fr1586_f51.jpg

What to Remember

As we study compositions from the Middle Ages, two major musical developments will be especially important:

- The development of musical texture from **monophony to polyphony**.
- The shift from music whose rhythm is hinted at by its words to music with what we refer to today as **meter**.

Other Things to Listen For

Although we know that instrumental music existed in the Middle Ages, most of the music that has survived is **vocal**.

Music Notation and Guido of Arezzo

Music notation is any visual system (written or printed or rendered digitally on a screen) that is used to indicate the pitches and rhythms of a piece of music. Therefore, notation allows a composer to write down ideas for songs or concertos or symphonies and, also, allows that music to be spread through space and time.

The development of music notation was absolutely critical to the rise of music that used more than just one melody. Everything that has developed in Western music after 1040 CE—from music of many independent voices (polyphonic) to solo voices with keyboard or group accompaniments, to the popular music we enjoy today—grew from this development.

Though modern scholars have found examples of written musical symbols as far back as 900 CE, the staff notation system developed by **Guido of Arezzo** and others who followed him allowed for the accurate preservation and distribution of music. Music notation also greatly contributed to the growth, development, and evolution of the many musical styles over the past one thousand years.

Guido of Arezzo and Staff Notation

Because of his contributions to the development of music notation, Guido of Arezzo is arguably the most important figure in the development of written music in the Western world. He developed a system of lines and spaces that enabled musicians to notate the specific notes in a melody.

The development of music notation made it possible for composers to notate their music accurately, allowing others to perform the music exactly the way each composer intended. This ability allowed polyphonic (many-voiced) music to evolve rapidly after 1040 CE. The video below explains Guido's contributions in more detail.

Guido of Arezzo

https://www.youtube.com/embed/LxkstaYPztM

From Guido's Staff to Modern Notation

In the 1400s, the staff evolved into a five-line/four-space system that we still use today. This is an example of Guido's "Do Re Mi" written with modern staff and notation.


https://upload.wikimedia.org/wikiped...ntent=original

The Development of Rhythmic Notation

The popularity of staff notation grew quickly after Guido paved the way for the development of a method to notate rhythm. The system of rhythmic notation we use today in Western music has evolved over many years.

https://www.youtube.com/embed/LVOjKCztqTs

The following college marching band arrangement is adapted from DJ Khaled's popular tune "All I Do is Win," which shows an example of modern notation and rhythmic writing.


https://upload.wikimedia.org/wikiped...ntent=original

This page titled 1.2.3: Music in the Middle Ages is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.2: Music in the Middle Ages- An Overview by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.
- 1.3: Music Notation by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.2.4: Music for Medieval Christian Worship

Chant and Medieval Catholic Worship

https://upload.wikimedia.org/wikiped...ntent=original

The earliest music of Catholic Christianity was chant, that is, monophonic a cappella music, most often sung in worship. As you learned in the first chapter of this book, monophony refers to music with one melodic line that may be performed by one or many individuals at the same time. Largely due to the belief of some Catholics that instruments were too closely associated with secular music, instruments were rarely used in medieval worship; therefore most chant was sung a cappella, or without instruments. As musical notation for rhythm had not yet developed, the exact development of rhythm in chant is uncertain. However, based on church tradition (some of which still exist), we believe that the rhythms of medieval chants were guided by the natural rhythms provided by the words.

Medieval Catholic worship included services throughout the day. The most important of these services was the **Mass**, at which the Eucharist, also known as communion, was celebrated (this celebration includes the consumption of bread and wine representing the flesh and blood of Jesus Christ). Five chants of the mass (the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) were typically included in every mass, no matter what date in the church calendar. Catholics, as well as some Protestants, still use this Liturgy in worship today.

In the evening, one might attend a Vespers service, at which chants called hymns were sung. Hymns, like most of the rest of the Catholic liturgy, were sung in Latin. Hymns most often featured four-line strophes in which the lines were generally the same length and often rhymed. Each strophe of a given hymn was sung to the same music, and for that reason, we say that hymns are in strophic form. **Hymns** like most chants generally had a range of about an octave, which made them easy to sing.

Throughout the Middle Ages, Mary the mother of Jesus, referred to as the Virgin Mary, was a central figure in Catholic devotion and worship. Under Catholic belief, she is upheld as the perfect woman, having been chosen by God to miraculously give birth to the Christ while still a virgin. She was given the role of intercessor, a mediator for the Christian believer with a petition for God, and as such appeared in many medieval chants.

Focus Composition: Hildegard of Bingen, Ave Generosa [Twelfth Century]

https://upload.wikimedia.org/wikiped...ntent=original

Many composers of the Middle Ages will forever remain anonymous. Hildegard of Bingen (1098-1179) from the German Rhineland is a notable exception. At the age of fourteen, Hildegard's family gave her to the Catholic Church where she studied Latin and theology at the local monastery. Known for her religious visions, Hildegard eventually became an influential religious leader, artist, poet, scientist, and musician. She would go on to found three convents and become an abbess, the chief administrator of an abbey.

Writing poetry and music for her fellow nuns to use in worship was one of many of Hildegard's activities, and the hymn "Ave Generosa" is just one of her many compositions. This hymn has multiple strophes in Latin that praise Mary and her role as the bearer of the Son of God. The manuscript contains one melodic line that is sung for each of the strophes, making it a strophic monophonic chant. Although some leaps occur, the melody is conjunct. The range of the melody line, although still approachable for the amateur singer, is a bit wider than other church chant of the Middle Ages. The melody also contains melismas at several places. A **melisma** is the singing of multiple pitches on one syllable of text. Overall, the rhythm of the chant follows the rhythm of the syllables of the text.

Chant is by definition monophonic, but scholars suspect that medieval performers sometimes added musical lines to the texture, probably starting with drones (a pitch or group of pitches that were sustained while most of the ensemble sang together the melodic line). Performances of chant music today often add embellishments such as occasionally having a fiddle or small organ play the drone instead of being vocally incorporated. Performers of the Middle Ages possibly did likewise, even if prevailing practices called for entirely a cappella worship.

Listening Guide

Composer: Hildegard of Bingen

Composition: Ave Generosa

Date: 12th century

Genre: Hymn (a type of chant)

Form: Strophic

Nature of Text: multiple, four-line strophes in Latin, praising the Virgin Mary [text and translation found at Norma Gentile, www.healingchants. com/contact2.html]

Performing Forces: small ensemble of vocalists

What to Remember

- It is chant.
- It is a cappella.
- Its rhythms follow the rhythms of the text.
- It is monophonic (although this performance adds a drone).

Other Things to Listen For

- Its melodic line is mostly conjunct.
- Its melody contains many melismas.
- It has a Latin text sung in a strophic form.

Hildegard of Bingen, Ave Generosa

https://www.youtube.com/watch?v=RJzeD4HHnxs

0:00

Strophe 1: Ave, generosa, “Hail generous one”

Solo vocalist enters with first line using a monophonic texture. The melody opens with an upward leap and then moves mostly by step: conjunct

0:10

Strophe 1 continues: Gloriosa et intacta puella… “Noble, glorious, and whole woman…”

Group joins with line two, some singing a drone pitch. The melody continues mostly conjunctly, with melismas added. Since the drone is improvised, this is still monophony.

0:49

Strophe 2: Nam hec superna infusio in te fuit… “The essences of heaven flooded into you…

Repetition of the melody to new words sung by all with monophonic texture (the drone continues)

1:37

Strophe 3: O pulsherrima et dulcissima… “O lovely and tender one…”

Repetition of the melody to new words sung by all with monophonic texture (the drone continues)

2:34

Strophe 4: Venter enim tuus gaudium havuit… “Your womb held joy…”

Repetition of the melody to new words sung by all with monophonic texture (the drone continues)

3:04

@stop

The Emergence of Polyphonic Music for the Medieval Church

Initial embellishments such as the addition of a musical drone to a monophonic chant were probably improvised during the Middle Ages. With the advent of musical notation that could indicate polyphony, composers began writing polyphonic compositions for worship, initially intended for select parts of the Liturgy to be sung by the most trained and accomplished of

the priests or monks leading the mass. Originally, these polyphonic compositions featured two musical lines at the same time; eventually, third and fourth lines were added. Polyphonic liturgical music, originally called organum, emerged in Paris around the late twelfth and thirteenth centuries. In this case, growing musical complexity seems to parallel growing architectural complexity.

https://upload.wikimedia.org/wikiped...ntent=original

Composers wrote polyphony so that the **cadences**, or ends of musical phrases and sections, resolved to simultaneously sounding perfect intervals. Perfect intervals are the intervals of fourths, fifths, and octaves. Such intervals are called perfect because they are the first intervals derived from the overtone series (see chapter one). As hollow and even disturbing as perfect intervals can sound to our modern ears, the Middle Ages used them in church partly because they believed that what was perfect was more appropriate for the worship of God than the imperfect.

In Paris, composers also developed an early type of rhythmic notation, which was important considering that individual singers would now be singing different musical lines that needed to stay in sync. By the end of the fourteenth century, this rhythmic notation began looking a little bit like the rhythmic notation recognizable today. Beginning a music composition, a symbol fell indicating something like our modern meter symbols (see chapter one). This symbol told the performer whether the composition was in two or in three and laid out the note value that provided the basic beat. Initially almost all metered church music used triple time, because the number three was associated with perfection and theological concepts such as the trinity.

Elsewhere in what is now France, Guillaume de Machaut (c. 1300-13) emerged as the most important poet and composer of his century. He is the first composer about which we have much biographical information, due in part to the fact that Machaut himself, near the end of his life, collected his poetry into volumes of manuscripts, which include a miniature image of the composer (see Figure 2.9 of Machaut at work from a fourteenth century manuscript). We know that he traveled widely as a cleric and secretary for John, the King of Bohemia. Around 1340, he moved to Reims (now in France), where he served as a church official at the cathedral. There he had more time to write poetry and music, which he seems to have continued doing for some time.

Focus Composition: Guillaume de Machaut, Agnus Dei from the Nostre Dame Mass [c. 1364]

We think that Machaut wrote his Mass of Nostre Dame around 1364. This composition is famous because it was one of the first compositions to set all five movements of the mass ordinary as a complete whole: these movements are the pieces of the Catholic liturgy comprising every Mass, no matter what time of the year. Movement in music refers to a musical section that sounds complete but that is part of a larger musical composition. Musical connections between each movement of this Mass cycle—the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei—suggest that Machaut intended them to be performed together, rather than being traded in and out of a Mass, based on the preferences of the priest leading the service. Agnus Dei was composed after the Machaut's brother death in 1372, this Mass was likely performed every week in a side chapel of the Reims Cathedral. Medieval Catholics commonly paid for Masses to be performed in honor of their deceased loved ones.

As you listen to the Agnus Dei movement from the Nostre Dame Mass, try imagining that you are sitting in that side chapel of the cathedral at Reims, a cathedral that looks not unlike the Cathedral of Notre in Paris. Its slow tempo might remind us that this was music that memorialized Machaut's dead brother, and its triple meter allegorized perfection. Remember that although its perfect intervals may sound disturbing to our ears, for those in the Middle Ages they symbolized that which was most appropriate and musically innovative.

Listening Guide

Oxford Camerata directed by Jeremy Summerly

Composer: Guillaume de Machaut Composition: Agnus Dei from the *Nostre Dame Mass* Date: c.1364 CE

Genre: Movement from the Ordinary of the Mass Form: A-B-A

Nature of Text: Latin words from the Mass Ordinary: Agnus Dei, qui tollis peccata mundi, Miserere nobis" (Lamb of God, who takes away the sin, have mercy on us) Performing Forces: small ensemble of vocalists

What to Remember

- It is part of the Latin mass.
- It uses four-part polyphony.
- It has a slow tempo

Other Things to Listen For

- Its melodies lines have a lot of melismas
- It is in triple meter, symbolizing perfection
- It uses simultaneous intervals of fourths, fifths, and octaves, also symbolizing perfection.
- Its overall form is A-B-A

Guillaume de Machaut, Agnus Dei from the Nostre Dame Mass

https://www.youtube.com/watch?v=mvIEA2dBKGA

24:52

A : Agnus Dei, qui tollis peccata mundi, Miserere nobis

Small ensemble of men singing in four-part polyphony; a mostly conjunct melody with a lot of melismas in triple meter at a slow tempo. The section ends with a cadence on open, hollow-sounding harmonies such as octaves and fifths.

26:03

B : Agnus Dei, qui tollis peccata mundi, Miserere nobis

This section begins with faster notes sung by the alto voice. Note that it ends with a cadence to hollowing-sounding intervals of the fifth and octave, just like the first section had

27:19

A : Agnus Dei, qui tollis pe

Same music as at the beginning.

28:38

@stop

This page titled 1.2.4: Music for Medieval Christian Worship is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.3: Music for Medieval Christian Worship by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.2.5: Music in Medieval Courts

Music in Medieval Courts

https://upload.wikimedia.org/wikiped...ntent=original

Like the Catholic Church, medieval kings, dukes, lords and other members of the nobility had resources to sponsor musicians to provide them with music for worship and entertainment. Individuals roughly comparable to today's singer-songwriters served courts throughout Europe. Like most singer-songwriters, love was a favored topic. These poet-composers also sang of devotion to the Virgin Mary and of the current events of the day.

Many songs that merge these two focus points appear in a late thirteenth-century manuscript called the Cantigas de Santa Maria (Songs for the Virgin Mary), a collection sponsored by **King Alfonso the Wise** who ruled the northwestern corner of the Iberian peninsula. Cantigas de Santa Maria also includes many illustrations of individuals playing instruments. The musician on the left in Figure 2.6.1 is playing a rebec and the one to the right a lute. Elsewhere in the manuscript these drummers and fifers appear (see Figure 2.6.2). These depictions suggest to us that, outside of worship services, much vocal music was accompanied by instruments. We believe such songs as these were also sung by groups and used as dance music, especially as early forms of rhythmic notation indicate simple and catchy patterns that were danceable. Other manuscripts also show individuals dancing to the songs of composers such as Machaut.

Focus Composition: Song of Mary, No. 181 — "The Virgin Will Aid Those Who Most Love Her"

"The Virgin will aid those who most love her," is one of over four hundred songs praising the Virgin Mary in the Cantigas de Santa Maria described above. "The Virgin will aid those who most love her" praises Mary for her help during the crusades in defeating a Moroccan king in the city of Marrakesh. It uses a verse and refrain structure similar to those discussed in chapter one. Its two-lined chorus (here called a **refrain**) is sung at the beginning of each of the eight four-lined strophes that serve as verses. The two-line melody for the refrain is repeated for the first two lines of the verse; a new melody then is used for the last two lines of the verse. In the recent recording done by Jordi Savall and his ensemble, a relatively large group of men and women sing the refrains, and soloists and smaller groups of singers perform the verses. The ensemble also includes a hand drum that articulates the repeating rhythmic motives, a medieval fiddle, and a lute, as well as medieval flutes and shawms, near the end of the excerpt below. These parts are not notated in the manuscript, but it is likely that similar instruments would have been used to accompany this monophonic song in the middle ages.

Performed by Jordi Savall and Ensemble; listen from 0:13 through 3:29.

Listening Guide

Composer: Anonymous

Composition: Song of Mary, No. 181: "The Virgin will aid those who most love her" (Pero que seja a gente d'outra lei [e]descreuda)

Date: c.1275

Genre: Song

Form: Refrain [A] & verses[ab] =A=ab

Nature of Text: Refrain and strophes in an earlier form of Portuguese, praising the Virgin Mary

Performing Forces: small ensemble of vocalists, men and women singing together and separately

What to Remember

- It is music for entertainment, even though it has a sacred subject.
- It is monophonic.
- Its narrow-ranged melody and repetitive rhythms make it easy for non-professionals to sing.

Other Things to Listen For

- In this recording, the monophonic melody is sung by men and women and is played by a medieval fiddle and lute; a drum plays the beat; near the end of the excerpt, you can also hear flutes and shawms.
- Its musical form is A-ab, meaning that the refrain is always sung to the same music

Song of Mary, No. 181: "The Virgin Will Aid Those Who Most Love Her"

https://www.youtube.com/watch?v=770O53MCpQo

0:00

A: Intro

Fiddles and lute playing melody for refrain; Drum playing rhythmic motive; monophonic texture throughout; Mostly conjunct melody with a narrow range; Repeated motive shifts back and forth between twos and threes

0:12

A: Refrain

Sung by men and women

0:23

a: First two lines of the first verse

One woman starts and then others join, singing monophonically the same the same melodic phrase as the refrain

0:37

b: Second two lines of the first verse

Several women singing with a monophonic texture a different melodic phrase

0:48

A: Refrain

Men and women; same melody as in the Refrain above

1:00

a: First two lines of the second verse

One man, joined by other men; same melody as in the first half of the verse above

1:14

b: Second two lines of the second verse

Several men; same melody as in the second half of the verse above

1:26

A: Refrain

Men and women; same melody as in the Refrain above

1:37

ab: Verse three

1:37 Women; same melody as the other verses; men join them for the b phrase of the melodic theme.

2:03

A: Refrain

Men and women

2:13

ab: Verse four

Men start and women sing the b-phrase of the melodic theme.

2:40

A: Refrain

Men and women

2:52

a: First two lines of the fifth verse

Played by flutes, medieval fiddle, lutes, drums, zither

3:05

b: Second two lines of the second verse

Played by same instruments as above

3:17

A: refrain

Played by the above instruments plus shawms.

3:29

@stop

Courtly Love and Secular Song

Medieval poet composers also wrote a lot of music about more secular love, a topic that continues to be popular for songs to the present day. Medieval musicians and composers, as well as much of European nobility in the Middle Ages, were particularly invested in what we call courtly love. Courtly love is love for a beloved, without any concern for whether or not the love will be returned. The speakers within these poems recounted the virtues of their beloved, acknowledging the impossibility of ever consummating their love and pledging to continue loving their beloved to the end of their days.

Focus Composition: Guillaume de Machaut, “Dame, à vous sans retollir” [Fourteenth Century]

Guillaume de Machaut, who wrote the famous Mass of Nostre Dame discussed above, also wrote many love songs, some polyphonic and others monophonic. In his “Lady, to you without reserve I give my heart, thought and desire,” a lover admires his virtuous beloved and pledges undying love, even while suspecting that they will remain ever apart. Like “The Virgin will aid,” its sung words are in the original French. Also like “The Virgin will aid,” it consists of a refrain that alternates with verses. Here the refrain and three verses are in a fixed medieval poetic and musical form that can be notated as Abba-Abba-Abba-Abba. Machaut’s song, written over fifty years after “The Virgin will aid,” shows medieval rhythms becoming increasingly complex. The notes are grouped into groups of three, but the accentuation patterns often change. We suspect that this song was also used as dance music, given the illustration of a group dancing in a circle appearing above its musical notation in Machaut’s manuscript. As we noted earlier, songs like this were most likely sung with accompaniment, even though this accompaniment wasn’t notated; the recording excerpt in the link below uses tambourine to keep the beat.

Listening Guide

Composer: Guillaume de Machaut

Composition: "Lady, to you without reserve I give my heart, thought and desire" (Dame, à vous sans retollir")

Date: Fourteenth century

Genre: song

Form: Refrain [A] & Verses [bba]

Nature of Text: French poem about courtly love with a refrain alternating with three verses.

Performing Forces: soloist alternating with small ensemble of vocalists

What to Remember

- It is a French song about courtly love.
- It is monophonic, here with tambourine articulating the beats
- Its form consists of an alternation of a refrain and verses

Other Things to Listen For

- Its melodic line is mostly conjunct, the range is a little over an octave, and it contains several short melismas.

Guillaume de Machaut, "Dame, à vous sans retollir"

https://www.youtube.com/watch?v=jjT5uo-Z5MY&list=RDjjT5uo-Z5MY&start_radio=1

0:00

A: Refrain

Small group of women singing in monophonic text with tambourine; Mostly conjunct melody with a narrow range; Notes fall in rhythmic groups of three, but the accent patterns change often

0:14

bba: Verse

Female soloist still in monophonic texture without tambourine; the b phrase is mostly conjunct, starts high and descends, repeats, then returns to the a phrase as heard in the refrain

0:40

A: Refrain above with the words of the refrain

Same music as in the A phrase

0:53

bba: Verse

Female soloist as heard above to new words

1:18

A: Refrain

As heard in the Refrain above, words and music

1:31

bba: Verse

As heard above verses, with new words

1:57

A: Refrain

As heard in the Refrain above, words and music

This page titled 1.2.5: Music in Medieval Courts is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.4: Music in Medieval Courts by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

A cappella – vocal music without instrumental accompaniment

Cadence – the ending of a musical phrase providing a sense of closure, often through the use of one chord that resolves to another

Chant – text set to a melody written in monophonic texture with un-notated rhythms typically used in religious worship

Courtly Love – love for a beloved, without any concern for whether or not the love will be returned, called “courtly” because it was praised by those participating in medieval courts

Drone – a sustained pitch or pitches often found in music of the middle ages or earlier and in folk music

Hymn – religious song most generally having multiple strophes of the same number and length of lines and using strophic form

Mass – Catholic celebration of the Eucharist consisting of liturgical texts set to music by composers starting in the middle ages

Melisma – multiple pitches sung to one syllable of text

Polyphony – musical texture that simultaneously features two or more relatively independent and important melodic lines

Refrain – a repeating musical section, generally also with repeated text; sometimes called a “chorus” Rhythm According to the

Text – rhythm that follows the rhythm of the text and is not notated

Song – a composition sung by voice(s)

Strophe – section of a poem or lyric text generally of a set number of lines and line length; a text may have multiple strophes

Strophic – musical form in which all verses or strophes of a song are sung to the same music

Syllabic – music in which each syllable of a text is set to one musical note Verse and Refrain

Form – a musical form (sometimes referred to as verse and chorus) in which one section of music is sung to all the verses and a different section of music is sung to the repeating refrain or chorus

This page titled 1.2.6: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.6: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.2.7: VOCABULARY LAB.

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 1.2.7: VOCABULARY LAB. is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

1.3: LISTEN. (MIDDLE AGES)



LISTEN: The Middle Ages

You have already built the historical context and vocabulary for this period. **LISTEN is where you use that foundation.** Medieval music can sound distant from music today, but the same broad human purposes remain: worship, entertainment, storytelling, dance, community, and expression. In this section, you will practice hearing how musical choices such as **texture, melody, form, rhythm, performing forces, and text** shape what a piece communicates.

What should I expect?

LISTEN is a spiral practice section. You will use the same listening process repeatedly with several pieces of repertoire. Each new piece gives you another chance to notice more, ask better questions, research what you do not yet know, and revise your understanding.

PRACTICE	Listening Guide → Listening Lab → 3–6 repertoire pieces
Spiral practice	

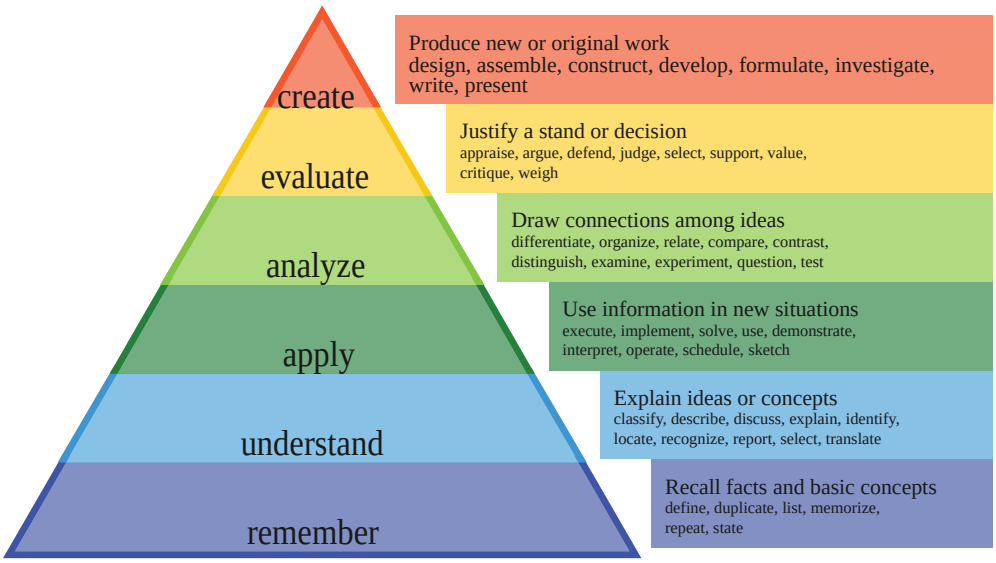
1.3.1: LISTENING LAB.

ASSESSMENT	Notebook Check → Written Assignment
Submit in Canvas	
What you will produce	
Notebook + Writing	

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this module. STUDY gave you vocabulary and context; now you will **apply, analyze, evaluate, and communicate** what you hear.



YOU ARE HERE

LISTEN: **Apply** → **Analyze** → **Evaluate** → begin to **Create**

Each notebook page gives you evidence to think with. The written assignment then asks you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** The writing is the culmination of the listening work you have already done.

Begin Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 1.3: LISTEN. (Middle Ages) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

1.3.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 1.3.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

1.4: EXPLORE. Why Does Music Matter?

Why Does Music Matter?

Although we might disagree about exactly what counts as music, there is little question that music matters. Music has played a role in documented human societies across history, and evidence of music-making reaches tens of thousands of years into the past.

https://upload.wikimedia.org/wikiped...%C3%ADtica.jpg

Why have humans spent so much time making, preserving, teaching, and listening to music? Part of the answer may lie in what music does to us. Music can shape attention, memory, movement, emotion, identity, and social connection. To understand why music can have such a powerful effect, it helps to look briefly at the human brain.

> **Music matters not only because of what it sounds like, but because of what humans use it to do.**

Music and the Human Brain

The brain receives and organizes enormous amounts of information every moment. Sound reaches the ears as vibrations, is converted into electrical signals, and is then interpreted by networks throughout the brain.

https://upload.wikimedia.org/wikiped...BrainLobes.png

https://upload.wikimedia.org/wikiped...Paul_Broca.jpg

Music and Language

Some brain regions became well known through the study of language. **Broca's area** is strongly associated with speech production, while **Wernicke's area** is strongly associated with language comprehension. Researchers have also found that music can engage regions involved in language, especially when we process patterns, expectations, syntax, and meaningful sequences of sound.

https://upload.wikimedia.org/wikiped...or&Sensory.png

https://upload.wikimedia.org/wikiped...._Wernicke.jpg

Music and speech share several important features. Both unfold through time. Both use changes in pitch, rhythm, emphasis, and pacing. Both also depend on patterns: listeners learn to recognize what kinds of sounds tend to occur together and what they might mean.

Try reading this sentence aloud as though you are asking a question. Your voice probably rises and falls in pitch, certain words receive more emphasis than others, and some syllables last longer than others. Speech already contains musical dimensions.

Music, however, is not processed in only one small region of the brain. Depending on what we are doing—listening, performing, moving, remembering, reading notation, improvising, or composing—music can engage networks involved in hearing, movement, attention, emotion, memory, prediction, and language.

> **Music is not something the brain processes in only one place. It recruits many systems at once.**

A Quick Map of the Brain

You do not need to memorize brain anatomy for this course, but a few broad regions help explain why musical experiences can feel so complex.

- **Cerebrum:** supports many higher functions, including sensory interpretation, reasoning, memory, emotion, language, and voluntary movement.
- **Cerebellum:** contributes to coordination, timing, and movement.
- **Brain stem:** regulates many automatic bodily functions and can also participate in responses to sound and music.

https://upload.wikimedia.org/wikiped...Structures.png

The cerebrum is further divided into lobes that participate in different kinds of processing. These regions do not work in isolation; complex activities depend on networks connecting many areas of the brain.

https://upload.wikimedia.org/wikiped...ptsLateral.png

https://upload.wikimedia.org/wikiped...or&Sensory.png

Music, Memory, and Emotion

One reason music can feel so powerful is that it is closely connected with memory and emotion. A familiar song can suddenly bring back a place, a person, or an experience that seemed forgotten. Music can also trigger emotional responses even without words.

Because musical experiences can involve sound, movement, emotion, language, attention, and memory at the same time, memories connected to music may be reinforced through several different pathways.

https://www.youtube.com/embed/EgNLLelQYwI

Music is also frequently used as a learning tool. Many people first learn the alphabet through song, and melodies can make otherwise disconnected information easier to remember. Rhythm, repetition, and musical structure give the brain additional ways to organize and retrieve information.

What Should We Take From This?

Music matters for more than one reason. It can entertain us, but it can also help organize memory, shape emotion, coordinate movement, support communication, strengthen social bonds, and become part of personal or cultural identity.

Throughout this course, we will encounter music created in very different places, times, and circumstances. As you listen, pay attention not only to *what the music sounds like*, but also to **what people use music to do**.

> **If music can affect memory, emotion, movement, language, and identity, what role does it play in being human?**

This page titled 1.4: EXPLORE. Why Does Music Matter? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 1.2: The Power of Music by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

1.5: STUDY. (RENAISSANCE)



STUDY: The Renaissance

The Renaissance is the **second era in Module 1**, continuing many musical practices you encountered in the Middle Ages while transforming them in new ways. As music circulated more widely through courts, churches, cities, and increasingly through print, composers developed richer approaches to **polyphony, imitation, text setting, sacred music, secular song, and instrumental music**. In this section, look for both **continuity and change**: what Renaissance musicians inherited from the medieval world, and what begins to sound distinctly new.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to music from the Renaissance. The materials are divided into manageable sections; work through them in order until you reach the assessment.

READ	*Deep Dive* Podcast → Textbook → Glossary → Vocabulary Lab
5–6 hrs	

1.5.1: Introduction & Historical Context

1.5.2: Music of the Renaissance

1.5.3: Worship Music

1.5.4: Secular Music - Entertainment Music of the Renaissance

1.5.5: Glossary

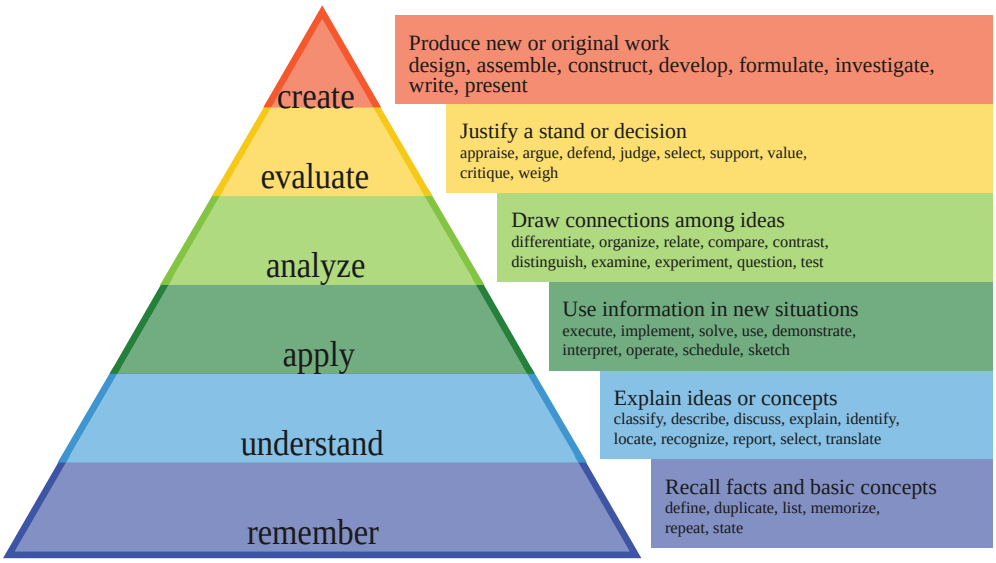
1.5.6: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz → Online Discussion
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

This is the second STUDY sequence in Module 1. You will build on the Middle Ages as you develop the historical, musical, and vocabulary foundation needed to understand Renaissance music before moving into **LISTEN**.



YOU ARE HERE

STUDY: Remember → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Renaissance STUDY is complete.** Module 1 then moves into the Renaissance **LISTEN** section, where you will apply this foundation as you hear, compare, analyze, discuss, and write about the music—and connect what you hear back to the Middle Ages.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 1.5: STUDY. (Renaissance) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

1.5.1: Introduction & Historical Context

What Is the Renaissance?

The term **Renaissance** literally means “rebirth.” As a historical and artistic era in Western Europe, the Renaissance spanned from the late 1400s to the early 1600s. The Renaissance was a time of waning political power in the church, somewhat as a result of the Protestant Reformation. Also during this period, the feudal system slowly gave way to developing nation-states with centralized power in the courts. This period was one of intense creativity and exploration. It included such luminaries as Leonardo da Vinci, Christopher Columbus, Ferdinand Magellan, Nicolaus Copernicus, and William Shakespeare. The previous medieval period was suppressive, firmly established, and pious. The Renaissance however, provided the thinkers and scholars of the day with a revival of Classical (Greek and Roman) wisdom and learning after a time of papal restraint. This “rebirth” laid the foundation for much of today’s modern society, where humans and nature rather than religion become the standard for art, science, and philosophy.

https://upload.wikimedia.org/wikiped..._of_Athens.jpg

Occurrences at the end of the Middle Ages accelerated a series of intellectual, social, artistic, and political changes and transformation that resulted in the Renaissance.

By the 1500s, Catholic liturgical music had become extremely complex and ornate. Composers such as Josquin des Prez and Palestrina were composing layered Masses that utilized musical textures such as polyphony and imitative counterpoint (more on these techniques later). The mass is a sacred choral composition historically composed as worship liturgy.

The complexity of the music in the Catholic Mass garnered criticism from **Martin Luther**, a Roman Catholic priest and the eventual father of the Protestant Reformation, who complained that the meaning of the words of the mass, formal worship liturgy, were lost in the beautiful polyphony of the music. Also, Catholic Masses were always performed in Latin, a language seldom used outside the church. Early Protestant hymns stripped away contrapuntal textures, utilized regular beat patterns, and set biblical texts in German. Martin Luther himself penned a few hymns, many of which the great classic composer Johann Sebastian Bach would revisit about 125 years later.

The School of Athens (1505), Figure 3.1.1, by Raphael demonstrates the strong admiration, influence, and interest in previous Greek and Roman culture. The painting depicts the Greek philosophers Aristotle and Plato (center), with Plato depicted in the likeness of Leonardo da Vinci.

Musical Timeline

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Text
1440	1440	History & Society	Gutenberg’s printing press	Movable-type printing accelerates the circulation of books, ideas, and eventually printed music.	https://upload.wikimedia.org/wikipedia/commons/9/96/Gutenberg_press.png	Replica Gutenb style m type pr press.

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Text
1453	1453	History & Society	Fall of Constantinople	The Ottoman conquest reshapes trade, politics, and the movement of Greek scholarship into Western Europe.	https://upload.wikimedia.org/wikipedia/commons/f/fa/Constantinople_1453.jpg	Fifteen century manus image depicti Ottom of Consta in 145
1456	1456	History & Society	Gutenberg Bible	One of Europe's first major books printed with movable type demonstrates the new power of mass reproduction.	https://upload.wikimedia.org/wikipedia/commons/6/6c/Loc-gutenberg-bible.jpg	A copy 42-line Gutenb Bible display the Lib Congre
1475	c. 1475	Music	Josquin des Prez: Ave Maria	Imitative polyphony becomes a defining Renaissance sound as voices enter with related melodic ideas.	https://upload.wikimedia.org/wikipedia/commons/8/8e/Josquin_des_Prez.jpg	Early p portrai traditio identifi Renais compo Josqui Prez.
1482	c. 1482	Music	Botticelli: La Primavera	Classical mythology and human-centered beauty become major subjects in Renaissance visual art.	https://upload.wikimedia.org/wikipedia/commons/8/88/Primavera_(Botticelli).jpg	Sandro Bottice Primav showin mythol figures garden
1492	1492	History & Society	Columbus reaches the Americas	European Atlantic expansion begins a new era of colonization, exchange, exploitation, and cultural contact.	https://upload.wikimedia.org/wikipedia/commons/b/b4/Landing_of_Columbus_(2).jpg	Histori depicti Christo Columb landing Americ

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Text
1503	c. 1503	Music	Leonardo da Vinci: Mona Lisa	Renaissance artists pursue lifelike human expression, proportion, and spatial realism.	https://upload.wikimedia.org/wikipedia/commons/7/73/Leonardo_da_Vinci_-_Mona_Lisa_(Louvre,_Paris).jpg	Leonar Vinci's Lisa.
1504	1504	Music	Michelangelo: David	The monumental nude revives Classical ideals while celebrating the expressive power of the human body.	https://upload.wikimedia.org/wikipedia/commons/a/a3/EB1911_Plate_I._24,_Fig_5.jpg	Head o Michel David, empha the scu focuse expres
1505	c. 1505	Music	Raphael: The School of Athens	Ancient Greek philosophy is recast as a Renaissance ideal of learning, reason, balance, and perspective.	https://upload.wikimedia.org/wikipedia/commons/f/f2/The_School_of_Athens_by_Raffaello_Sanzio_da_Urbino.jpg	Raphae School Athens philosc gathere monum classic interio
1517	1517	History & Society	Martin Luther and the Ninety-Five Theses	Luther's challenge to Catholic authority helps ignite the Protestant Reformation and transforms European worship.	https://upload.wikimedia.org/wikipedia/commons/b/b7/Martin_Luther_by_Cranach-restoration.jpg	Portrai Martin associa with Lu Cranac Elder.
1545	1545–1563	History & Society	Council of Trent	Catholic leaders respond to the Reformation and debate doctrine, worship, and the role of sacred music.	https://upload.wikimedia.org/wikipedia/commons/e/e6/Council_of_Trent_by_Pasquale_Cati.jpg	Pasqua Cati's depicti the Co Trent.

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Text
1558	1558–1603	History & Society	Elizabeth I rules England	England's political and religious identity stabilizes under a Protestant monarch while court culture flourishes.	https://upload.wikimedia.org/wikipedia/commons/7/7d/Elizabeth_I_Darnley_portrait_crop.jpg	The Da Portrai Queen Elizabe Englan
1563	1563	Music	Palestrina: Pope Marcellus Mass	Clear text setting and controlled polyphony become emblematic of Catholic sacred music after the Reformation.	https://upload.wikimedia.org/wikipedia/commons/1/18/Giovanni_Pierluigi_da_Palestrina.jpg	Portrai Renais compo Giovan Pierluig Palestr
1570	c. 1570	Music	Titian: Venus and the Lute Player	Classical subject matter, sensuality, and music meet in the visual culture of the late Renaissance.	https://upload.wikimedia.org/wikipedia/commons/4/45/Titian_-_Venus_and_the_lute_player_-_with_frame.jpg	Titian a worksh Venus a Lute Pl
1588	1588	History & Society	Spanish Armada defeated	England's defeat of the Spanish Armada shifts the balance of European political and naval power.	https://upload.wikimedia.org/wikipedia/commons/5/59/The_Spanish_Armada.jpg	Histori paintin Spanis Armad English 1588.
1597	1597	Music	Shakespeare: Romeo and Juliet	Renaissance theater turns human desire, conflict, and tragedy into popular public entertainment.	https://upload.wikimedia.org/wikipedia/commons/a/a2/Shakespeare.jpg	The Ch portrai traditio identifi William Shakes

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Text
1601	1601	Music	Thomas Weelkes: As Vesta Was Descending	The English madrigal combines word painting, lively imitation, and secular poetry for skilled amateur singers.	https://upload.wikimedia.org/wikipedia/commons/5/5f/Thomas_Morley-Madrigals_(1601).jpg	Title pa The Tri of Oria 1601 m collecti contair Thoma Weelke Vesta V from La Hill Descer

Renaissance Humanism

https://upload.wikimedia.org/wikiped...avid_plate.jpg

The Humanism movement is one which expressed the spirit of the Renaissance era that took root in Italy after eastern European scholars fled from Constantinople to the region bringing with them books, manuscripts, and the traditions of Greek scholarship. Humanism is a major paradigm shift from the ways of thought during the medieval era where a life of penance in a feudal system was considered the accepted standard of life. As a part of this ideological change there was a major intellectual shift from the dominance of scholars/clerics of the medieval period (who developed and controlled the scholastic institutions) to the secular men of letters. Men of letters were scholars of the liberal arts who turned to the classics and philosophy to understand the meaning of life.

Humanism has several distinct attributes as it focuses on human nature, its diverse spectrum, and all its accomplishments. Humanism syncretizes all the truths found in different philosophical and theological schools. It emphasizes and focuses on the dignity of man, and studies mankind's struggles over nature.

Rebirth of Ancient Civilizations

Predecessors to the Renaissance and the Humanist movement include Dante and Petrarch. In 1452, after the fall of Constantinople, there was considerable boost in the Humanist movement. Humanism was accelerated by the invention of

the printing press, which permitted mass reproduction of the classical text—once only found in hand-written manuscripts—the availability of literature improved immensely. Thus, literacy among the common people increased dramatically. The scholastic and intellectual stimulation of the general public facilitated by Humanism initiated a power and knowledge shift from the land-owning upper class and the church to the individual. This shift facilitated and contributed to the beginning of the Reformation. As mentioned above, Martin Luther was a leading religious re- former who challenged the authority of the central Catholic Church and its role in governance, education, and religious practices. Like most other European groups of the era, the Humanists at the time, were divided in their support of the Reformation and counter-reformation movements.

Renaissance Art & the Human Figure

https://upload.wikimedia.org/wikiped...Fir_JBU001.jpg

Symmetry and Perspective

The shift away from the power and authority of the church between the Medieval period and the Renaissance period is not

only evident in music but is also found in the visual arts. Artists and authors of the Renaissance became interested in classical mythology and literature. Artists created sculptures of the entire human body, demonstrating a direct lineage from ancient Greek culture to the Renaissance. In the Middle Ages, such depictions of the nude body were thought to be objects of shame or in need of cover. Artists of the Middle Ages were more focused on religious symbolism than the lifelike representation created in the Renaissance era. Medieval artists perceived the canvas as a flat medium/surface on which subjects are shown very two dimensionally. Painters of the Renaissance were more interested in portraying real life imagery in three dimensions on their canvas. See the evolution of the Virgin Mary from the Medieval period to the Renaissance period. You can see the shift from the religious symbolism to the realistic depiction of the human body features.

Raphael and Leonardo da Vinci focused on portraying realism, utilizing linear perspective and creating illusions of space in their works. A geometric system was effectively used to create space and the illusion of depth. This shift from the religious symbolism to the real portrayal of the human is representative of the decline of the church in the arts as well as music. Music outside of the church, secular music, increased in importance.

https://upload.wikimedia.org/wikiped...ith_Saints.jpg

https://upload.wikimedia.org/wikiped...rt_Project.jpg

https://upload.wikimedia.org/wikiped...ith_Angels.jpg

Reformation, Print & Expansion

https://upload.wikimedia.org/wikipedia/commons/b/b7/Martin_Luther_by_Cranach-restoration.jpg

The Protestant Reformation

In the Middle Ages, people were thought to be parts of a greater whole: members of a family, trade guild, nation, and church. At the beginning of the Renaissance, a shift in thought led people to think of themselves as individuals, sparked by Martin Luther's dissent against
several areas and practices within the Catholic Church. On October 31, 1517, Luther challenged the Catholic Church by posting The Ninety-Five Theses on the doors of the Castle Church in Wittenberg, Germany. The post stated Luther's various beliefs and interpretations of Biblical doctrine which challenged the many practices of the Catholic Church in the early 1500s. Luther felt that educated/literate believers should be able to read the scriptures and become individual church entities themselves. With the invention of the Gutenberg Press, copies of the scriptures and hymns became available to the masses which helped spread the Reformation. The empowerment of the common worshiper or middle class continued to fuel the loss of authority of the church and upper class.

The Gutenberg Press

Few inventions have had the significance to modernization as the Gutenberg Press. Up until the invention of the press, the earliest forms of the books with edge bounding, similar to the type we have today, called codex books were hand produced by monks. This process was quite slow, costly, and laborious, often taking months to produce smaller volumes and years to produce a copy of the Bible and hymn books of worship.

Gutenberg's invention of a much more efficient printing method made it possible to distribute a large amount of printed information at a much accelerated and labor efficient pace. The printing press enabled the printing of hymn books for the

middle class and further expanded the involvement of the middle class in their worship service-a key component in the reformation. Gutenberg's press served as a major engine for the distribution of knowledge and contributed to the Renaissance, Scientific Revolution, and Protestant reformation.

Columbus's Voyage and Renaissance Expansion

Columbus's discovery of the New World in 1492 also contributed to the spirit and spread of the Humanist movement. The discovering of new land and the potential for colonization of new territory added to the sense of infallibility and ego of the human race. The human spirit of all social classes was invigorated. The invigoration of the middle class influenced the arts and the

public's hunger for art and music for the vast middle class population.

This page titled 1.5.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 3.1: Introduction and Historical Context by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.5.2: Music of the Renaissance

Characteristics of Renaissance Music

https://upload.wikimedia.org/wikiped..._Choirbook.jpg

Characteristics of Renaissance music include: steady beat, balanced phrases (the same length), polyphony (often imitative), increasing interest in text-music relationships, Petrucci and the printing of music, and a growing merchant class singing and playing music at home. **Word painting** was utilized by Renaissance composers to represent poetic images musically. For example, an ascending melodic line would portray the text "ascension to heaven." Or a series of rapid notes would represent running.

Renaissance music was mostly polyphonic in texture. Comprehending a wide range of emotions, Renaissance music nevertheless portrayed all emotions in a balanced and moderate fashion. Extreme use of and contrasts in dynamics, rhythm, and tone color do not occur. The rhythms in Renaissance music tend to have a smooth, soft flow instead of a sharp, well-defined pulse of accents.

Composers enjoyed imitating sounds of nature and sound effects in their compositions. The Renaissance period became known as the golden age of *a cappella* choral music because choral music did not require an instrumental accompaniment.

What to Remember

- **Polyphony**, often using imitative polyphony, is a defining texture.
- Rhythm increasingly comes from **musical notation** rather than primarily from the text.
- **Thirds and triads** become increasingly common.
- The relationship between **music and text** becomes increasingly important, especially through word painting.
- Music publishing and a growing musically skilled merchant class expand participation in music.

Other Things to Listen For

- Balanced phrases and a generally smooth rhythmic flow.
- Imitation of nature and other sound effects.
- *A cappella* choral writing.

Secular Vocal Music and the Madrigal

https://upload.wikimedia.org/wikiped...92.152.142.jpg

Art music in the Renaissance served three basic purposes: (1) worship in both the Catholic and burgeoning Protestant Churches, (2) music for the entertainment and edification of the courts and courtly life, and (3) dance music. Playing musical instruments became a form of leisure and a significant, valued pastime for every educated person. Guests at social functions were expected to contribute to the evening's festivities through instrumental performance.

Much of the secular music in the Renaissance was centered on courtly life. Vocal music ranged from **chansons** (or songs) about love and courtly intrigue to madrigals about nymphs, fairies, and, well, you name it. Both chansons and madrigals were often set for one or more voices with plucked-string accompaniment, such as by the lute, a gourd-shaped instrument with frets, raised strips on the fingerboard, somewhat similar to the modern guitar.

The Madrigal

A **madrigal** is a musical piece for several solo voices set to a short poem. They originated in Italy around 1520. Most madrigals were about love. Madrigals were published by the thousands and learned and performed by cultured aristocrats. Similar to the motet, a madrigal combines both homophonic and polyphonic textures. Unlike the motet, the madrigal is secular and utilizes unusual harmonies and word painting more often. Many of the refrains of these madrigals utilized the text “Fa La” to fill the gaps in the melody or to possibly cover risqué or illicit connotations. Sometimes madrigals are referred to as Renaissance Fa La songs.

The English Madrigal

A volume of translated Italian madrigals was published in London during the year 1588, the year of the defeat of the Spanish Armada. This sudden public interest facilitated a surge of English madrigal writing as well as a spurt of other secular music writing and publication. This music boom lasted for thirty years and was as much a golden age of music as British literature was with Shakespeare and Queen Elizabeth I. The rebirth in both literature and music originated in Italy and migrated to England; the English madrigal became more humorous and lighter in England as compared to Italy.

Instrumental Music and Renaissance Consorts

https://upload.wikimedia.org/wikiped...hn_Dowland.jpg

Instrumental music in the Renaissance remained largely relegated to social purposes such as dancing, but a few notable virtuosos of the time, including the English lutenist and singer John Dowland, composed and performed music for Queen Elizabeth I, among others.

John Dowland and the Lute

Dowland was a lutenist in 1598 in the court of Christian IV and later in 1612 in the court of King James I. He is known for composing one of the best songs of the Renaissance period, *Flow, My Teares*. This imitative piece demonstrates the melancholy humor of the time period.

John Dowland, *Flow, My Teares*

https://www.youtube.com/watch?v=jkRrzAo9Wl4

For more information on Dowland and the lyrics to *Flow My Tears*, see the source’s reference to Genius.com.

Renaissance Consorts

The instruments utilized during the Renaissance era were quite diverse. Local availability of raw materials for the manufacture of the instrument often determined its assembly and accessibility to the public. A **Renaissance consort** is a group of Renaissance instrumentalists playing together. A **whole consort** is an ensemble performing with instruments from the same family. A **broken consort** is an ensemble comprised of instruments from more than one family.

The source also provides a reference to a collection of Medieval and Renaissance instruments from Iowa State University.

Style Overview: Medieval and Renaissance Music

https://upload.wikimedia.org/wikiped...-_WGA09516.jpg

Medieval Music

- Mainly monophony
- Majority of the music’s rhythm comes from the text
- Use of perfect intervals such as fourths, fifths, and octaves for cadences

- Most music comes from the courts or church
- Music instruction predominantly restricted to the church and patrons' courts

Renaissance Music

- Mainly polyphony; much is imitative polyphony or overlapped repetition
- Majority of the music's rhythms are indicated by musical notation
- Growing use of thirds and triads
- Music-text relationships become increasingly important with the use of word painting
- Invention of music publishing
- Growing merchant class increasingly acquires musical skills

This page titled 1.5.2: Music of the Renaissance is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 3.2: Music of the Renaissance by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.5.3: Worship Music

Sacred Choral Music in the Renaissance

https://upload.wikimedia.org/wikiped..._Choirbook.jpg

During the Renaissance from 1442 to 1483, church choir membership increased dramatically in size. The incorporation of entire male ensembles and choirs singing in parts during the Renaissance is one major difference from the Middle Ages' polyphonic church music, which was usually sung by soloists. As the Renaissance progressed, the church remained an important supporter of music although, musical activity gradually shifted to secular support. Royalty and the wealthy of the courts seeking after and competing for the finest composers replaced what was originally church supported. The motet and the mass are the two main forms of sacred choral music of the Renaissance.

Focus Composition: Josquin des Prez, Ave Maria...Virgo Serena [c. 1485]

https://upload.wikimedia.org/wikiped...n_des_Prez.jpg

The **motet**, a sacred Latin text polyphonic choral work, is not taken from the ordinary of the mass. A contemporary of Leonardo da Vinci and Christopher Columbus, **Josquin des Prez** was a master of Renaissance choral music. Originally from the region that is today's Belgium, Josquin spent much of his time serving in chapels throughout Italy and partly in Rome for the papal choir. Later, he worked for Louis XII of France and held several church music directorships in his native land. During his career, he published masses, motets, and secular vocal pieces, and was highly respected by his contemporaries.

Josquin's "Ave Maria ...Virgo Serena"("Hail, Mary ... Serene Virgin") ca. 1485 is an outstanding Renaissance choral work. A four part (Soprano, Alto, Tenor, Bass) Latin prayer, the piece weaves one, two, three and four voices at different times in polyphonic texture.

https://upload.wikimedia.org/wikiped...rgo_serena.png

Listening Guide

Composer: Josquin des Prez
Composition: Ave Maria...Virgo Serena
Date: c. 1485, possibly Josquin's earliest dated work
Genre: motet
Form: through composed in sections
Translation: Available at the following link: http://unam-ecclesiam.blogspot.com/2...utiful-ave-ma- ria-by-josquin.html
Performing Forces: four-part choir

What to Remember

The piece is revolutionary in how it presented the imitative weaving of melodic lines in polyphony. Each voice imitates or echoes the high voice (soprano).

Other Things to Listen For

After the initial introduction to Mary, each verse serves as a tribute to the major events of Mary's life—her conception, the nativity, annunciation, purification, and assumption. See above translation and listening guide.

https://www.youtube.com/watch?v=LUAgAF4Khmg

Catholicism, the Counter-Reformation, and the Renaissance Mass

https://upload.wikimedia.org/wikiped...Palestrina.jpg

In the sixteenth century, Italian composers excelled with works comparable to the mastery of Josquin des Prez and his other contemporaries. One of the most important Italian Renaissance composers was Giovanni Pierluigi da Palestrina (c. 1525-1594). Devoting his career to the music of the Catholic Church, Palestrina served as music director at St. Peter's Cathedral, composed 450 sacred works and 104 masses. His influence in music history is best understood with a brief background of the Counter-Reformation.

Protestant reformists like Martin Luther and others, sought to correct malpractices and abuses within the structure of the Catholic Church. The Reformation began with Martin Luther and spread to two more main branches: The Calvinist and The Church of England. The protestant reformists challenged many practices that benefitted only the church itself and did not appear to serve the lay members (parishioners). A movement occurred within the church to counter the protestant reformation and preserve the original Catholic Church. The preservation move- ment or "Counter-Reformation" against the protestant reform led to the development of the Jesuit order (1540) and the later assembling of the Council of Trent (1545-1563) which considered issues of the church's authority and organizational structure. The Council of Trent also demanded simplicity in music in order that the words might be heard clearly.

The Council of Trent discussed and studied the many issues facing the Catholic Church, including the church's music. The papal leadership felt that the music had gotten so embellished and artistic that it had lost its purity and original meaning. It was neither easily sung nor was its words (still in Latin) understood. Many accused the types of music in the church as being theatrical and more entertaining rather than a way of worship (something that is still debated in many churches today). The Council of Trent felt melodies were secular, too ornamental, and even took dance music as their origin. The advanced weaving of polyphonic lines could not be understood, thereby detracting from their original intent of worship with sacred text. The Council of Trent wanted a paradigm shift of religious sacred music back toward monophonic Gregorian chant. The Council of Trent finally decreed that church music should be composed to inspire religious contemplation and not just give empty pleasure to the ear of the worshipper.

Renaissance composer Palestrina heeded the recommendations from The Council of Trent and composed one of the period's most famous works, "Missa Papae Marcelli" (Pope Marcellus Mass). Palestrina's restraint and serenity reflect the recommendations of The Council of Trent. The text, though quite polyphonic, is easily understood. The movement of the voices does not distract from the sacred meaning of the text. Through history, Palestrina's works have been the standard for their calmness and quality.

Focus Composition: Palestrina, Missa Papae Marcelli — Kyrie [c. 1562]

Composer: Giovanni Pierluigi da Palestrina (1525-1594)
Composition: "Missa Papae Marcelli" (Pope Marcellus Mass)- 1. Kyrie

Date: c. 1562
Genre: Choral, Kyrie of Mass
Form: through-composed (without repetition in the form of verses, stanzas, or strophes) in sections
Nature of Text: Latin Text English Translation Kyrie eleison, Lord have mercy, Christe eleison, Christ have mercy, Kyrie eleison, Lord have mercy,
Performing Forces: Unknown vocal ensemble

What to Remember

Listen to the polyphony and how the voices move predominantly stepwise after a leap upward. After initial voice begins the piece, the other voices enter imitating the initial melody and then continue to weave the voices as more enter. Palestrina's mass would come to represent proper counterpoint/polyphony and become the standard for years to come.

Other Things to Listen For

even though the voices overlap in polyphony, the text is easily understood. The masses were written as to bring out the text and make it simple to understand. The significance of the text is brought out and easily understood.

https://www.youtube.com/watch?v=oeLIgzAe5sI

https://upload.wikimedia.org/wikiped...elli_kyrie.PNG

Music of the Protestant Reformation

https://upload.wikimedia.org/wikiped...estoration.jpg

As a result of the Reformation, congregations began singing strophic hymns in German with stepwise melodies during their worship services. This practice enabled full participation of worshipers. Full participation of the congregations' members further empowered the individual church participant, thus contributing to the Renaissance's Humanist movement. Early Protestant hymns stripped away contrapun- tal textures, utilized regular beat patterns, and set biblical texts in German.

Instead of a worship service being led with a limited number of clerics at the front of the church, Luther wanted the congregation to actively and fully participate, including in the singing of the service. Since these hymns were in German, members of the parish could sing and understand them. Luther, himself a composer, composed many hymns and chorales to be sung by the congregation during worship, many of which Johann Sebastian Bach would make the melodic themes of his Chorale Preludes 125 years after the original hymns were written. These hymns are strophic (repeated verses as in poetry) with repeated melodies for the different verses. Many of these chorales utilize syncopated rhythms to clarify the text and its flow (rhythms). Luther's hymn "A Mighty Fortress" is a good example of this practice. The chorales/hymns were usually in four parts and moved with homophonic texture (all parts changing notes in the same rhythm). The melodies of these four-part hymn/chorales used as the basis for many chorale preludes performed on organs prior to and after worship services are still used today.

An example of one such Chorale Prelude based on Luther's him can be found at:

Focus Composition: Martin Luther, A Mighty Fortress Is Our God [1529]

Composer: Martin Luther
Composition: "A Mighty Fortress Is Our God" (also known as the "Battle Hymn of the Reformation")
Date: 1529
Genre: Four-Part homophonic church anthem. This piece was written to be sung by the lay church membership instead of just by the church leaders as was practiced prior to the Reformation.
Form: Four part Chorale, Strophic
Nature of Text (topic, lyrics, translations): Originally in German so it could be sung by all church attendees.
Performing Forces: Congregation-This recording is the Mormon Tabernacle Choir
Translation: Translated from original German to English by Frederic H. Hedge in 1853. A mighty fortress is our God, a bulwark never failing; Our helper He, amid the flood of mortal ills prevailing: For still our ancient foe doth seek to work us woe; His craft and power are great, and, armed with cruel hate, On earth is not his equal. Did we in our own strength confide, our striving would be losing; Were not the right Man on our side, the Man of God's own choosing: Dost ask who that may be? Christ Jesus, it is He; Lord Sabaoth, His Name, from age to age the same, And He must win the battle. And though this world, with devils filled, should threaten to undo us, We will not fear, for God hath willed His truth to triumph through us: The Prince of Darkness grim, we tremble not for him; His rage we can endure, for lo, his doom is sure, One little word shall fell him. That word above all earthly powers, no thanks to them, abideth; The Spirit and the gifts are ours through Him Who with us sideth: Let goods and kindred go, this mortal life also; The body they may kill: God's truth abideth still, His kingdom is forever.

What to Remember

This chorale was designed for congregational participation: a strophic, four-part setting in the vernacular.

Other Things to Listen For

- Stepwise melody
- Syncopated rhythms centered around text

https://www.youtube.com/watch?v=V9uGNb8Zfic

The English Anthem and William Byrd

https://upload.wikimedia.org/wikiped...)_portrait.png

Composer **William Byrd** (1543 – 1623) became very distinguished from many of his contemporary composers because of his utilization of many different compositional tools that he used in his music. His works represent several musical personalities instead of one single style. As his career progressed, Byrd become more interested and involved in Catholicism. The influence of Catholicism through the use of biblical text and religious styles increasingly permeated his music. The mandates established and requirements imposed by the Council of Trent placed a serious stumbling block in the path of the development of church music compositional techniques after the reformation. Several denominations had to adapt to the mandates required by the Council of Trent. The music in the Catholic Church experienced relatively little change as the result of the reformation. This lack of change was the result composers such as Byrd who remained loyal to the religion and their refusal to change their "traditional catholic" style of composing.

https://upload.wikimedia.org/wikiped...yrie_score.png

In Byrd's Anglican Anthem, "Sing Joyfully Unto God," the opening phrase of the text is set with a single voice on each part. This technique is very similar to the Catholic Church settings of Chant incipits. This full anthem by Byrd is much more polyphonic in nature than that of verse anthems. It also borrows heavily from both madrigal and motet styles, though modified for the liturgy. "Sing Joyfully Unto God" is one of the most thoroughly motet-like of the many Byrd anthems. Within the anthem there is a new point of imitation for each new phrase of text. Byrd extensively uses the text depictions to creatively illustrate the music's meaning. Below is an example of how Byrd's "Sing Joyfully, Unto God" emphasizes the trumpet call of the text. All voices are singing together to depict the fullness of a trumpet fanfare, thickening the texture to illustrate the musical concept. This section begins with homophony, but polyphony is employed throughout the work. Byrd uses this technique primarily for a structural contrast device.

The use of imitation as a structural tool is maintained primarily within full anthems. Byrd also uses a technique called pairing of voices, which was highly popular within the Renaissance period.1

1 Mitchell, Shelley. "William Byrd: Covert Catholic Values with Anglican Anthems Comparison of Style to Catholic Gradualia." MA thesis. Indiana State University, 2008. Web. 15 December 2015.

Focus Composition: William Byrd, Sing Joyfully Unto God [c. 1580–1590]

Composer: William Byrd
Composition: *Sing Joyfully Unto God*
Date: circa 1580-1590
Genre: Choral (Anthem)
Form: Through-composed
Nature of Text: SSAATB Sing joyfully to God our strength; sing loud unto the God of Jacob! Take the song, bring forth the timbrel, the pleasant harp, and the viol. Blow the trumpet in the New Moon, even in the time appointed, and at our feast day. For this is a statute for Israel, and a law of the God of Jacob.
Performing Forces: six-part choir

What to Remember

This is a very much a motet-like sounding church anthem. It sounds very much like a mass but the text does not come from any of the five sections of the mass. The work incorporated many of the polyphony techniques used in the mass. Listen how the six voices interweave.

Significant points: One of the most popular pieces from the time period. The Psalm 81 text is set in English. Scored in SSAATB (two sopranos, two altos, one tenor, and one bass).

- imitative polyphony
- a cappella in English
- some word painting

https://www.youtube.com/watch?v=4mPkPnN-T9o

This page titled 1.5.3: Worship Music is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 3.3: Worship Music by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.5.4: Secular Music - Entertainment Music of the Renaissance

Music in Renaissance Courts and Towns

https://upload.wikimedia.org/wikiped...on_Concert.jpg

Royalty sought the finest of the composers to employ for entertainment. A single court, or royal family, might employ as many as ten to sixty musicians, singers, and instrumentalists. In Italy, talented women vocalists began to serve as soloists in the courts. Secular pieces for the entertainment of nobility and sacred pieces for the chapel were composed by the court music directors. Musicians were often transported from one castle to another to entertain the court's patron, traveling in their patron's entourage.

The Renaissance town musicians performed for civic functions, weddings, socials, and religious ceremonies/services. Due to market, that is, the supply and demand of the expanding Renaissance society, musicians experienced higher status and pay unlike ever before. The Flanders, Low Countries of the Netherlands, Belgium, and northern France became a source of musicians who filled many important music positions in Italy. As in the previous era, vocal music maintained its important status over instrumental music.

Germany, England, and Spain also experienced an energetic musical expansion. Secular vocal music became increasingly popular during the Renaissance. In Europe, music was set to poems from several languages, including English, French, Dutch, German, and Spanish. The invention of the printing press led to the publication of thousands of collections of songs that were never before available. One instrument or small groups of instruments were used to accompany solo voices or groups of solo voices.

Focus Composition: Thomas Weelkes, As Vesta Was From Latmos Hill Descending [1601]

https://upload.wikimedia.org/wikiped...(07_of_17).jpg

Thomas Weelkes, a church organist and composer, became one of the finest English madrigal composers. Thomas Weelkes' "As Vesta Was Descending" serves as a good example of word painting with the melodic line following the meaning of the text in performance.

Listening Guide

Composer: Thomas Weelkes
Composition: "As Vesta Was From Latmos Hill Descending"
Date: 1601
Genre: Madrigal
Form: Through-composed
Performing Forces: Choral ensemble

What to Remember

This composition is a great example of “word painting” where the text and melodic line work together. When the text refers to descending down a hill, the melody descends also.

https://upload.wikimedia.org/wikiped...by_Weelkes.png

Thomas Weelkes, As Vesta Was From Latmos Hill Descending

@https://www.youtube.com/watch?v=95DJ7oqTWK8

0:00

As Vesta was from Latmos hill descending,

Descending melodic/scales on “descending”

0:14

she spied a maiden queen the same ascending,

Ascending melodic/scales on “ascending”

0:31

attended on by all the shepherds swain,

Melody gently undulates, neither ascending nor descending.

0:45

to whom Diana’s darlings came running down amain.

Rapid imitative descending figures on running down

1:05

First two by two, then three by three together,

Two voices, three voices, and then all voices

1:12

leaving their goddess all alone, hasted thither,

solo voice or unison

1:24

and mingling with the shepherds of her train with mirthful tunes her presence entertain.

All voices in delicate polyphony

1:40

Then sang the shepherds and nymphs of Diana,

All voices unite to introduce the final proclamation

1:52

Long live fair Oriana!

Brief, joyful phrase imitated among voices is repeated over and over

2:08

@stop

Renaissance Dance Music

https://upload.wikimedia.org/wikiped..._Clown_Jig.jpg

With the rebirth of the Renaissance, came a resurgence of the popularity of dance. This resurgence led to instrumental dance music becoming the most widespread genre for instrumental music. Detailed instruction books for dance also included step orders and sequences that followed the music accompaniment.

The first dances started, similar to today's square dances, soon evolved into more elaborate and unique forms of expression. Examples of three types of Renaissance dances include the pavane, galliard, and jig.

The **pavane** is a more solemn stately dance in a duple meter (in twos). Its participants dance and move around with prearranged stopping and starting places with the music. Pavanes are more formal and used in such settings.

The **galliard** is usually paired with a pavane. The galliard is in triple meter (in threes) and provides an alternative to the rhythms of the pavane. The **jig** is a folk dance or its tune in an animated meter. It was originally developed in the 1500s in England. The instrumental jig was a popular dance number. Jigs were regularly performed in Elizabethan theatres after the main play. **William Kemp** actor, song and dance performer, and a comedian, is immortalized for having created comic roles in Shakespeare. He accompanied his jig performances with pipe and tabor and snare drum. Kemp's jig started a unique phrasing/cadence system that carried well past the Renaissance period.

Focus Composition: Kemp's Jig [Late Sixteenth Century]

Composer: Composer unknown but was performed by William Kemp. The piece became known as Kemp's Jig
Composition: "Kemp's Jig"
Date: late 1500s
Genre: Jig (Dance Piece instrumental)
Performing Forces: Lute solo instrumental piece

What to Remember

A jig is a light folk dance. It is a dance piece of music that can stand alone when played as an instrumental player. This new shift in instrumental music from strictly accompaniment to stand alone music performances begins a major advance for instrumental music.

Will Kemp was a dancer and actor. He won a bet that he could dance from London to Norwich (80 miles). "Kemps Jig" was written to celebrate the event.

Other Things to Listen For

This piece of dance music is evolving from just a predictable dance accompaniment to a central piece of instrumental music. Such alterations of dance music for the sake of the music itself are referred to as the stylization of dance music that has carried on through the centuries.

https://www.youtube.com/watch?v=YWO2UWOrV2o

This page titled 1.5.4: Secular Music - Entertainment Music of the Renaissance is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 3.4: Secular Music - Entertainment Music of the Renaissance by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Anthem – a musical composition of celebration, usually used as a symbol for a distinct group, particularly the national anthems of countries. Originally, and in music theory and religious contexts, it also refers more particularly to short sacred choral work and still more particularly to a specific form of Anglican

Church Music – Sacred music written for performance in church, or any musical setting of ecclesiastical liturgy, or music set to words expressing propositions of a sacred nature, such as a hymn. Church Music Director is a position responsible the musical aspects of the church's activities.

Chanson – is in general any lyric-driven French song, usually polyphonic and secular. A singer specializing in chansons is known as a "chanteur" (male) or "chanteuse" (female); a collection of chansons, especially from the late Middle Ages and Renaissance, is also known as a chansonnier.

Chapel Master – Director of music, secular and sacred, for the courts' official functions and entertainment.

Consort – A renaissance consort is a group of renaissance instrumentalists playing together. A whole consort is an ensemble performing with instruments from the same family. A broken consort is an ensemble comprised of instruments from more than one family.

Counter-Reformation – The preservation movement or "Counter-Reformation" against the protestant reform led to the development of the Jesuit order (1540) and the later assembling of the Council of Trent (1545-1563) which considered issues of the church's authority and organizational structure.

Dance Music [WM1] – is music composed specifically to facilitate or accompany dancing

Frets – is a raised strip on the neck of a stringed instrument. Frets usually extend across the full width of the neck and divide the string into half steps for most western musical instruments. Most guitars have frets.

Galliard – was a form of Renaissance dance and music popular all over Europe in the 16th century.

Jig – is the accompanying dance tune for an energetic fold dance usually in a compound meter.

Madrigal – a musical piece for several solo voices set to a short poem. They originated in Italy around 1520. Most madrigals were about love.

Motet – is a highly varied sacred choral musical composition. The motet was one of the pre-eminent polyphonic forms of Renaissance music.

Pavanne – is a slow processional dance common in Europe during the 16th century Renaissance.

Reformation – was a succession and division from the practices of the Roman Catholic Church initiated by Martin Luther. Led to the development of Protestant churches.

Word painting – was utilized by Renaissance composers to represent poetic images musically. For example, an ascending melodic line would portray the text "ascension to heaven." Or a series of rapid notes would represent running.

This page titled 1.5.5: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 3.6: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

1.5.6: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 1.5.6: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

1.6: LISTEN. (RENAISSANCE)



LISTEN: The Renaissance

The Renaissance was a period of **discovery, renewed interest in Greek and Roman culture, and major change in science, society, music, and the visual arts.** Musical life increasingly thrived beyond the church in **courts and public settings**, while sacred music continued to develop amid the changes of the **Protestant Reformation**. Many Renaissance traditions still feel familiar today: love songs, public music-making, debates between tradition and change, and the continued performance of older repertoire. In LISTEN, use the music to trace both **what changes and what remains** as musical practices evolve from the Middle Ages toward the Baroque.

What should I expect?

Listen for music as both continuity and change. Across several Renaissance works, you will hear how sacred and secular traditions develop alongside new cultural and religious conditions. Use the Listening Lab cycle to connect musical evidence—such as **texture, imitation, text setting, performing forces, form, and function**—to the larger historical patterns you studied. Keep asking what has changed since the Middle Ages, what has remained recognizable, and what begins to point toward later musical practices.

PRACTICE Listening Guide → Listening Lab → 3–6 Renaissance pieces

Spiral practice

1.6.1: LISTENING LAB.

ASSESSMENT Notebook Check → Written Assignment

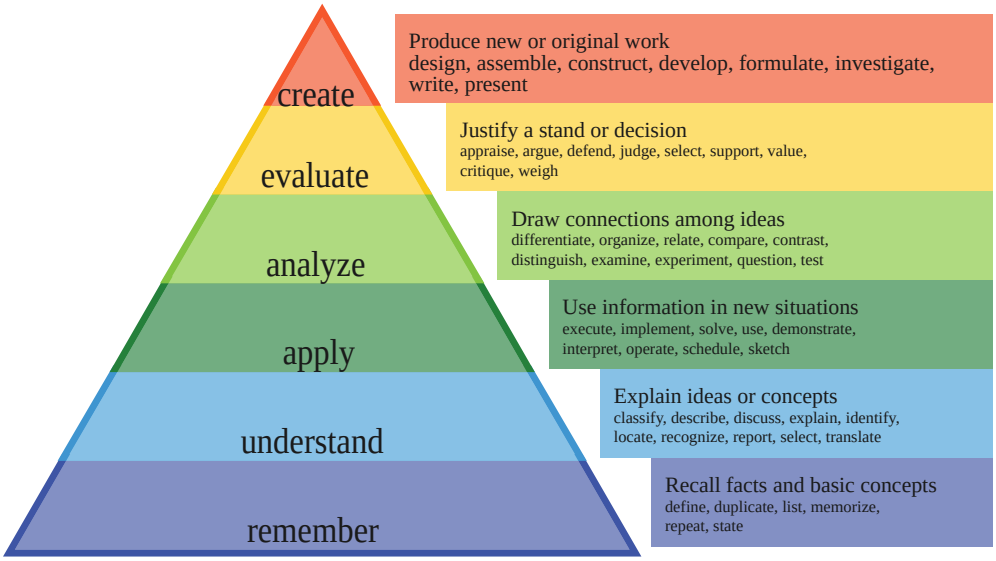
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Renaissance sequence. STUDY gave you vocabulary and historical context; now you will **apply, analyze, evaluate, and communicate** what you hear as you compare Renaissance repertoire and connect musical evidence to the ideas you have already studied.



YOU ARE HERE

LISTEN: Apply → Analyze → Evaluate → begin to Create

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to how Renaissance composers organize voices, shape text, and balance continuity with contrast. Your written work will ask you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Renaissance Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain what you hear using specific Renaissance musical evidence rather than relying only on preference or first impressions.

Begin Renaissance Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 1.6: LISTEN. (Renaissance) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

1.6.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 1.6.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

2: THE BAROQUE PERIOD (1600-1750 AD)

2.1: EXPLORE. How Do We Categorize Music?

2.2: STUDY. (Baroque)

2.2.1: Introduction & Historical Context

2.2.2: Music in the Baroque Period

2.2.3: Birth of Opera

2.2.4: New Music for Instruments

2.2.5: Music of George Frideric Handel (1685-1759)

2.2.6: Music of Johann Sebastian Bach (1685-1750)

2.2.7: Glossary

2.2.8: Vocabulary Lab

2.3: LISTEN. (Baroque)

2.3.1: LISTENING LAB.

2.3.2: FEATURED WORK. "Dido and Aeneas"

This page titled 2: The Baroque Period (1600-1750 AD) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

2.1: EXPLORE. How Do We Categorize Music?

How Do We Categorize Music?

What kinds of music do you listen to? Classical? Hip-hop? Country? EDM? Rock? R&B? We constantly sort music into categories. Streaming services, record stores, concert venues, radio stations, musicians, and listeners all use labels to help organize an enormous musical world.

These categories can be useful—but they can also be artificial, incomplete, and limiting. As we begin moving through historical periods in this course, it is important to remember that the labels we use to organize music are tools. They can help us notice patterns, but they do not always describe how music actually functioned for the people who created and heard it.

Classical, Popular, and Folk?

One common way of dividing music is into three broad categories: **classical**, **popular**, and **folk**. These labels can be convenient, but their boundaries quickly become difficult to defend.

Classical Music

If someone says they enjoy "classical" music, you might imagine orchestras, opera, concert halls, written scores, or music composed long ago. Those associations are understandable, but none of them provides a perfect definition.



Figure 2.1.1 : "Classical" music is often associated with conventions such as formal concert settings, written notation, orchestras, and choirs, but none of these characteristics is essential. Source: Pexels. Attribution: Pixabay. License: Pexels License.

Music we now call "classical" was not necessarily removed from popular culture when it was new. Mozart, for example, wrote music for paying audiences and depended on attracting listeners. At the same time, composers continue to write orchestral and concert music today, often using sounds that are dramatically different from Mozart's.

So does "classical" describe a sound, a historical tradition, a performance setting, an audience, or some combination of these?

Popular Music

"Popular music" usually refers to commercially distributed music intended to reach a broad audience. But popularity itself cannot

define the category: an experimental rock band might have very few listeners, while a centuries-old work by Mozart might be recognized around the world.

The label is still useful because many popular traditions share performance practices, technologies, venues, forms, and instruments. The important point is that the category describes more than whether a piece of music is literally popular.

Folk Music

“Folk music” can be even more difficult to define. The term is often used for music passed between people and generations within a community, sometimes without a single known composer. But many traditions complicate that definition.

Woody Guthrie, for example, is an icon of American folk music even though he wrote many of his own songs and had a professional career.



Figure 2.1.2 : Woody Guthrie, pictured in 1943, is strongly associated with American folk music, although he wrote many of the songs he performed and had a professional career. Source: Wikimedia Commons. Attribution: Al Aumuller. License: Public Domain.

There is another problem: whose traditions get to represent the “folk music” of a nation? American folk traditions include far more than the Anglo-American singer with an acoustic guitar. They also include traditions such as corridos in Mexican and Mexican-American communities, polka traditions in the Midwest, Indigenous musical practices, and many others.

Categories can help us organize music, but they can also hide the diversity that exists inside them.

Genre and Subgenre

A more specific way of categorizing music is by **genre**. Genres connect musical works and artists that share some combination of stylistic, formal, historical, technological, and cultural characteristics. Rock, hip-hop, country, string quartet, opera, and reggae can all function as genre labels—even though those labels tell us very different kinds of information.

Genres can contain more specialized **subgenres**. Electronic dance music (EDM), for example, includes many styles of electronically produced dance music, while labels such as house, techno, trance, and dubstep describe more specific musical practices and communities.



Figure 2.1.3 : Genre labels help listeners and businesses organize enormous amounts of music. Source: NeedPix. Attribution: StockSnap. License: CC0.

Genre can tell us about sound, instrumentation, audience, place, history, identity, or performance practice—but not every genre label tells us the same things. “String quartet,” for example, tells us very precisely about instrumentation: two violins, viola, and cello. It tells us much less about when the music was written or what it will sound like. A string quartet could have been composed in the eighteenth century or yesterday.

A label such as “French reggae,” by contrast, tells us something about musical style, cultural lineage, language, geography, and historical context, while leaving instrumentation somewhat flexible.

Genres are therefore useful clues rather than complete descriptions.

Who Creates Musical Categories?

Musical categories do not simply appear on their own. They are created and maintained by people: musicians, audiences, critics, scholars, record companies, streaming platforms, and other institutions.

In the commercial music industry, genre has often been used to market recordings to particular audiences. That can help listeners find music they enjoy and can help communities form around shared musical interests. But categories can also reinforce social divisions.

In the United States, the recording industry once marketed recordings by Black musicians as “race records” while marketing music by white Southern musicians through categories such as “hillbilly records.” Musical practices that shared significant stylistic roots were therefore separated partly according to assumptions about race and audience.

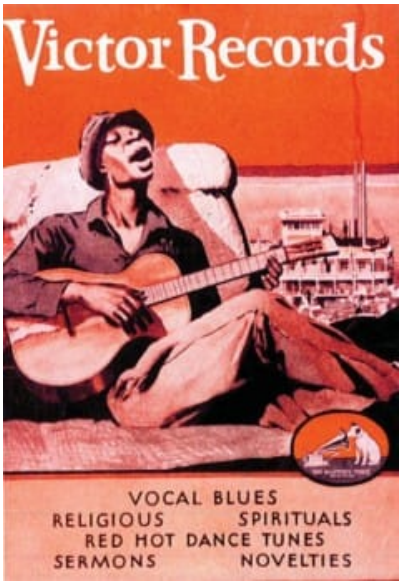


Figure 2.1.4 : A Victor “race records” catalog from the 1920s illustrates how the recording industry used categories to market music along racial lines. Source: Wikimedia Commons. Attribution: Unknown. License: Public Domain.

Whenever you encounter a genre label, it is therefore worth asking:

- What does this category tell me about the music?
- What does it leave out?
- Who created or popularized the label?
- Whose music or identity might not fit comfortably inside it?

Composition and Improvisation

Another useful way to compare musical traditions is to ask how much of a performance is determined in advance.

In a **fixed composition**, many musical decisions—such as pitch, rhythm, form, instrumentation, and length—are established before a performance. Written notation is one way to preserve these decisions, although fixed compositions do not have to be written down.

Improvisation, by contrast, involves creating or altering musical material during a performance. Improvisation does not mean "playing anything you want." Improvisers work within stylistic expectations, forms, patterns, harmonies, rhythms, or other agreed-upon boundaries.



Figure 2.1.5 : In the United States, improvisation is strongly associated with jazz. Coleman Hawkins is pictured improvising in 1947. Source: Wikimedia Commons. Attribution: William P. Gottlieb. License: Public Domain.

Different traditions balance these practices differently. A jazz musician might improvise melodies over a predetermined harmonic structure. North Indian classical musicians improvise within sophisticated systems of melodic and rhythmic organization. A Baroque performer might play a written composition while adding ornaments or flourishes according to the expectations of the style.



Figure 2.1.6 : North Indian classical musicians also engage extensively in improvisation, guided by principles different from those used in jazz. Source: Wikimedia Commons. Attribution: Joe Mabel. License: CC BY-SA 3.0.

This distinction will become especially important as we enter the **Baroque period**. Although much Baroque music survives in written notation, performers were often expected to improvise ornaments, realize accompaniments, and make musical decisions that were not completely specified by the composer.

Does Music Express Emotion?

For many listeners, emotional expression is one of the most important things music does. It is also difficult to explain. The same piece might make one listener cry, another feel energized, and another feel nothing at all.

Still, listeners who share musical and cultural experiences often develop similar expectations about what particular sounds communicate. Tempo, rhythm, mode, articulation, melodic shape, dynamics, and timbre can all influence the way we interpret a musical passage.

Consider music by the Baroque composer George Frideric Handel. In his 1740 work *L'Allegro, il Penseroso ed il Moderato* (*The Cheerful Person, the Thoughtful Person, and the Moderate Person*), contrasting characters advocate for different emotional states.



Figure 2.1.7 : Thomas Cole's representation of *L'Allegro*, or "The Cheerful Person." Handel uses contrasting musical characteristics to represent cheerful and thoughtful emotional states. Source: Wikimedia Commons. Attribution: Thomas Cole. License: Public Domain.



Figure 2.1.8 : Cole's representation of *Il Penseroso*, or "The Thoughtful Person." Source: Wikimedia Commons. Attribution: Thomas Cole. License: Public Domain.

The cheerful music moves quickly, uses lively rhythms, energetic articulation, and bright instrumental colors. The thoughtful music is slower, smoother, and more restrained. These musical differences can encourage contrasting emotional interpretations.

But there is an important complication: musical meaning is partly **cultural**. In many Western traditions, for example, listeners have learned to associate major-mode music with brightness or happiness and minor-mode music with sadness or seriousness. Those associations are not universal laws of nature. They are conventions reinforced through repeated cultural experience.

> **When music seems to "mean" something, ask how much comes from the sound itself—and how much you have learned to hear through culture.**

Music in the World

As we move through this course, we will use labels such as *Baroque*, *Classical*, *Romantic*, *jazz*, *rock*, and many others. These categories are useful because they help us organize history and recognize shared musical practices. But they should never become boxes that prevent us from seeing connections.

We will also keep asking questions that categories alone cannot answer: Who made this music? Who listened to it? What was it used for? How much did performers create in the moment? What emotions or ideas did listeners associate with its sounds? And how did culture shape the answers?

Those questions are especially useful as we enter the Baroque period, when many genres and performance practices that remain familiar today began to take recognizable forms.

This page titled 2.1: EXPLORE. How Do We Categorize Music? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 2.2: Music in the World by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

2.2: STUDY. (BAROQUE)



STUDY: The Baroque Period

The Baroque Period is the focus of **Module 2**. Compared with the first module, the reading load is shorter, but you will use that foundation to do more with your listening and writing. A central idea for this era is **ornamentation**: Baroque music often favors decoration, elaboration, contrast, virtuosity, and expressive excess. You might think of it as the historical equivalent of riffing, shredding, cursive singing, or being deliberately "extra." As you study, listen for how composers shape musical drama through **ornamented melody, basso continuo, contrast, sequence, terraced dynamics, and increasingly virtuosic instrumental and vocal writing**.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to Baroque music. The reading is somewhat lighter than in Module 1, but the goal is to prepare you for more detailed listening, comparison, and writing. Work through the materials in order until you reach the assessment.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
4–5 hrs	

2.2.1: Introduction & Historical Context

2.2.2: Music in the Baroque Period

2.2.3: Birth of Opera

2.2.4: New Music for Instruments

2.2.5: Music of George Frideric Handel (1685-1759)

2.2.6: Music of Johann Sebastian Bach (1685-1750)

2.2.7: Glossary

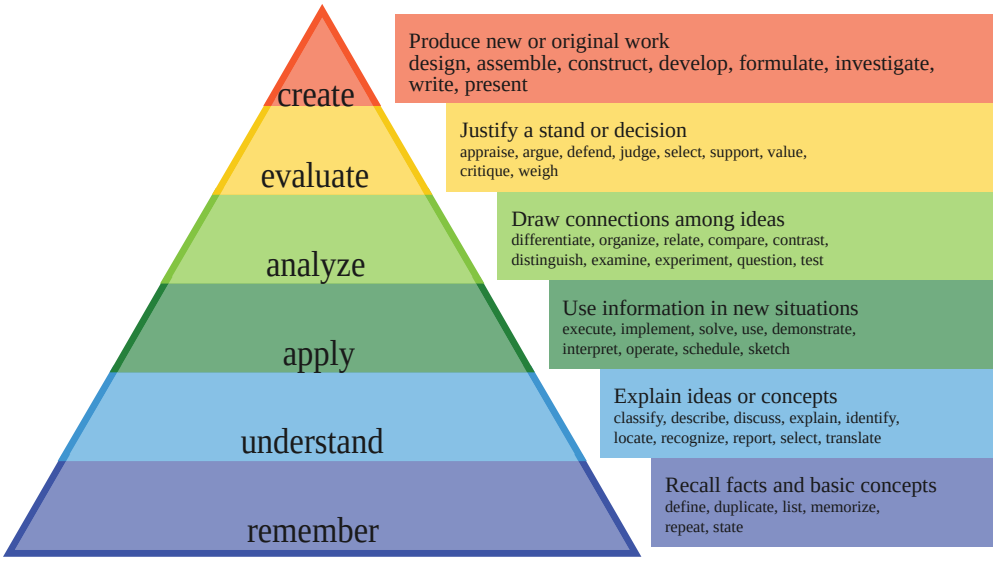
2.2.8: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz → Online Discussion
30–45 min	
Estimated Total	
4.5–5.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

Module 2 shifts from mostly building background knowledge toward using that knowledge more actively. You will still remember and understand the Baroque vocabulary and context, but you will begin applying those ideas more deliberately as you listen, compare, and prepare for writing in **LISTEN**.



YOU ARE HERE

STUDY: **Remember** → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Baroque STUDY is complete.** Module 2 then moves into **LISTEN**, where you will apply this foundation to complete listening guides, compare works, develop notebook evidence, and build toward the module's written assignment.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 2.2: STUDY. (Baroque) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

2.2.1: Introduction & Historical Context

What Is the Baroque?

The Baroque period lasted from about 1600–1750. It includes composers that remain familiar today, including Bach, Handel, Vivaldi, and Pachelbel. Their music still appears in films, television, commercials, ceremonies, and concert programs.

https://upload.wikimedia.org/wikipedia/commons/b/b3/David_by_Bernini,_1623-1624,_Villa_Borghese,_Rome.jpg

The Baroque was also an important period in the commercialization of music. Public opera developed into a major form of entertainment, and celebrated singers and composers became public personalities. Music increasingly circulated beyond exclusively religious and court settings.

The term **Baroque** has a disputed history. It may derive from the Italian *barocco*, associated with something irregular or outside ordinary logic, or from the Portuguese *barroco*, a term for an irregularly shaped pearl. Later writers used “Baroque” to describe an artistic style characterized by contrast, ornament, movement, drama, and departures from Classical restraint.

A Changing View of the World

Science

https://upload.wikimedia.org/wikipedia/commons/3/3b/Portrait_of_Sir_Isaac_Newton,_1689.jpg

Scientific discoveries transformed how Europeans understood nature and the universe. Johannes Kepler used astronomical observations to conclude that planets travel around the sun in elliptical rather than perfectly circular orbits. William Harvey’s anatomical research described the circulation of blood through the body.

Later in the century, **Isaac Newton** developed major ideas concerning motion and universal gravitation. These discoveries strengthened a growing confidence that the physical world could be investigated through observation, mathematics, and reason.

Philosophy and the Enlightenment

https://upload.wikimedia.org/wikipedia/commons/1/12/Frans_Hals,_Portrait_of_Ren%C3%A9_Descartes.jpg

René Descartes explored questions of knowledge, certainty, the relationship between mind and body, and the classification of human emotions. These interests paralleled a growing fascination among Baroque artists and musicians with the ability of art to produce powerful emotional responses.

John Locke became an important figure in Enlightenment philosophy. His writings emphasized natural rights, obligations of government toward citizens, and limits on political authority. Such ideas contributed to changing European understandings of the individual and the state.

Baroque Art: Movement and Drama

Baroque visual art frequently emphasizes motion, emotional intensity, theatricality, and dramatic contrasts. Italian sculptor and architect **Gian Lorenzo Bernini** became one of the defining artists of this style.

https://upload.wikimedia.org/wikipedia/commons/8/8b/%27David%27_by_Michelangelo_Fir_JBU001.jpg

Michelangelo and Bernini: Two Davids

https://upload.wikimedia.org/wikipedia/commons/b/b3/David_by_Bernini,_1623-1624,_Villa_Borghese,_Rome.jpg

Compare Michelangelo's Renaissance *David* (1501–1504) with Bernini's Baroque *David* (1623–1624). Michelangelo presents the figure before action: upright, balanced, and apparently absorbed in thought. Bernini instead captures a fleeting instant of physical action, with David twisting his body as he prepares to release the sling.

The contrast provides a useful visual analogy for Baroque music. Rather than avoiding order or structure, Baroque artists often used structure to intensify movement, tension, contrast, and emotional expression.

Art, Architecture, and Power

Elaborate architecture and formal gardens also communicated political power. In France, highly ordered gardens used geometry, symmetry, and enormous scale to suggest human control over nature. Such displays became closely associated with royal prestige and absolutist government.

Literature and the Theater of Emotion

https://upload.wikimedia.org/wikipedia/commons/e/e3/William_Shakespeare_Chandos.jpg

Baroque-era literature frequently explored dramatic conflicts and intense human emotions. William Shakespeare's plays continued to influence composers, and works such as *Hamlet* later became sources for opera and other musical adaptations.

Other important writers included **Miguel de Cervantes**, whose *Don Quixote* was published beginning in 1605; **Jean Racine**, known for psychologically intense tragedies; **John Milton**, author of *Paradise Lost*; **John Dryden**, whose theatrical works sometimes incorporated music by Henry Purcell; and **Jonathan Swift**, author of *Gulliver's Travels*.

This fascination with drama and emotional conflict has a direct musical parallel. During the Baroque period, genres such as **opera** and **oratorio** made storytelling, theatricality, and emotional expression central musical concerns.

Politics, Religion & Expansion

Power, Religion & Expansion

Absolutism and Patronage

https://upload.wikimedia.org/wikipedia/commons/7/7c/Rigaud_Louis_XIV_1701.jpg

Nation-states such as France and England developed into major European powers. Absolute monarchs accumulated wealth and authority and displayed both through architecture, ceremony, music, and the arts. Patronage therefore remained an important source of employment for composers and performers.

Religion

The religious divisions created during the Reformation continued to shape European music. Protestantism became firmly established across much of northern Europe. Johann Sebastian Bach, for example, spent his career in Lutheran Germany and composed a large repertory of music for Lutheran worship.

Colonialism and Global Trade

European colonial expansion accelerated during the seventeenth century. France and England established colonies in North America, while expanding trade networks connected Europe more intensely with Africa, Asia, and the Americas. These systems generated enormous wealth while also depending heavily on conquest, displacement, and the transatlantic slave trade.

Events including the English settlement at Plymouth (1620), the establishment of Boston (1630), and the founding of Harvard College (1636) occurred within this larger process of colonization and expansion.

Musical Timeline

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Alt Text
1597	1597	Music	Gabrieli: *Sacrae Symphoniae*	Multiple vocal and instrumental groups create dramatic spatial contrasts associated with the emerging Baroque style.	https://upload.wikimedia.org/wikipedia/commons/d/d3/Giovanni_Gabrieli_in_Ecclesiis.png	Page of Giovanni Gabrieli's polychoral music, illustrating multiple independent musical groups.
1605	1605	History & Society	Cervantes publishes *Don Quixote*	The landmark Spanish novel explores perception, identity, social change, and the tension between imagination and reality.	https://upload.wikimedia.org/wikipedia/commons/b/ba/Title_page_first_edition_Don_Quijote.jpg	Title page of the first 1605 edition of Miguel de Cervantes's Don Quixote.
1607	1607	Music	Monteverdi: *L'Orfeo*	Monteverdi's opera demonstrates how music, drama, poetry, and instrumental color could combine in the new genre of opera.	https://upload.wikimedia.org/wikipedia/commons/4/4c/Monteverdi's_L'Orfeo.PNG	Page from the 1609 Venice edition of Claudio Monteverdi's opera L'Orfeo.
1618	1618–1648	History & Society	Thirty Years' War	A devastating European conflict intertwines religious division, dynastic rivalry, and struggles for political power.	https://upload.wikimedia.org/wikipedia/commons/9/91/Peter_Snayers_-_The_siege_of_Armenti%C3%A8res_with_a_rainbow.jpg	Peter Snayers's painting of the siege of Armentières during the Thirty Years' War.

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Alt Text
1623	1623–1624	History & Society	Bernini: *David*	Bernini captures the biblical hero in motion, exemplifying Baroque drama, physical energy, and psychological intensity.	https://upload.wikimedia.org/wikipedia/commons/b/b3/David_by_Bernini,_1623-1624,_Villa_Borghese,_Rome.jpg	Bernini's marble David twists dynamically as he prepares to release his sling.
1642	1642–1651	History & Society	English Civil Wars	Conflict between monarchy and Parliament transforms English political authority.	https://upload.wikimedia.org/wikipedia/commons/1/12/Battle_of_Naseby.jpg	Historical painting of the 1645 Battle of Naseby, a decisive English Civil War battle.
1643	1643–1715	History & Society	Louis XIV rules France	The Sun King makes royal ceremony, architecture, dance, and music powerful instruments of absolutist rule.	https://upload.wikimedia.org/wikipedia/commons/7/7c/Rigaud_Louis_XIV_1701.jpg	Hyacinthe Rigaud's state portrait of Louis XIV in royal robes.
1678	1678	Music	Antonio Vivaldi born	The Venetian composer becomes one of the period's major figures in concerto writing and instrumental virtuosity.	https://upload.wikimedia.org/wikipedia/commons/9/98/Antonio_Vivaldi_portrait.jpg	Eighteenth-century portrait generally identified as composer and violinist Antonio Vivaldi.

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Alt Text
1685	1685	Music	Bach and Handel born	Johann Sebastian Bach and George Frideric Handel, two defining composers of the late Baroque, are born in German lands.	https://upload.wikimedia.org/wikipedia/commons/6/6a/Johann_Sebastian_Bach.jpg	Portrait of Johann Sebastian Bach by Elias Gottlob Haussmann; Bach and Handel were both born in 1685.
1687	1687	History & Society	Newton publishes *Principia*	Newton's mathematical account of motion and gravitation becomes a landmark of the Scientific Revolution.	https://upload.wikimedia.org/wikipedia/commons/3/3b/Portrait_of_Sir_Isaac_Newton,_1689.jpg	Portrait of Isaac Newton around the period in which his scientific work transformed European thought.
1741	1741–1742	Music	Handel: *Messiah*	Handel composes his English-language oratorio, first performed in Dublin in 1742.	https://upload.wikimedia.org/wikipedia/commons/f/ff/Handel's_Messiah.jpg	Page from George Frideric Handel's autograph manuscript of Messiah, composed in 1741.
1750	1750	Music	J. S. Bach dies	Bach's death is conventionally used as a convenient endpoint for the Baroque period.	https://upload.wikimedia.org/wikipedia/commons/6/6a/Johann_Sebastian_Bach.jpg	Portrait of Johann Sebastian Bach by Elias Gottlob Haussmann.

This page titled 2.2.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.1: Introduction and Historical Context by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.2: Music in the Baroque Period

Renaissance and Baroque Music: A Comparison

Renaissance Music	Baroque Music
• Much music with rhythms indicated by musical notation • Mostly polyphony (much is imitative polyphony) • Growing use of thirds and triads • Music – text relationships increasingly important with word painting • Invention of music publishing • Growing merchant class increasingly acquires musical skills	• Meter more important than before • Use of polyphony continues • Rise of homophony. Rise of instrumental music, including the violin family • New genres such as opera, oratorio, concerto, cantata, and fugue • Emergence of program music • First notation of dynamics and use of terraced dynamics • Continued presence of music at church and court • Continued increase of music among merchant classes

General Trends of Baroque Music

https://upload.wikimedia.org/wikiped...stian_Bach.jpg

The characteristics highlighted in the chart above give Baroque music its unique sound and appear in the music of Monteverdi, Pachelbel, Bach, and others. To elaborate:

1. Definite and regular rhythms in the form of meter and “motor rhythm” (the constant subdivision of the beat) appear in most music. Bar lines become more prominent.
2. The use of polyphony continues with more elaborate techniques of imitative polyphony used in the music of Handel and Bach.
3. Homophonic (melody plus accompaniment) textures emerge including the use of basso continuo (a continuous bass line over which chords were built used to accompany a melodic line)
4. Homophonic textures lead to increased use of major and minor keys and chord progressions (see chapter one)
5. The accompaniment of melodic lines in homophonic textures are provided by the continuo section: a sort of improvised “rhythm section” that features lutes, viola da gambas, cellos, and harpsichords. Continuo sections provide the basso continuo (continuous bass line) and are used in Baroque opera, concerti, and chamber music
6. Instrumental music featuring the violin family—such as suites, sonatas, and concertos emerge and grow prominent.
7. These compositions are longer, often with multiple movements that use defined forms having multiple sections, such as ritornello form and binary form.
8. Composers start to notate dynamics and often write abrupt changes between loud and softs, what are called terraced dynamics.

Genres of the Baroque Period

https://upload.wikimedia.org/wikiped...sar_Denner.jpg

Early and Late Baroque

Much great music was composed during the Baroque period, and many of the most famous composers of the day were extremely prolific. To approach this music, we’ll break the historical era into the early period (the first seventy-five years or so) and the late period (from roughly 1675 to 1750). Both periods contain vocal music and instrumental music.

The main genres of the early Baroque vocal music are: madrigal, motet, and opera. The main genres of early Baroque instrumental music include the canzona (also known as the sonata) and suite. The main genres of the late Baroque instrumental music are the concerto, fugue, and suite. The main genres of late Baroque vocal music are: Italian opera seria, oratorio, and the church cantata (which was rooted in the Lutheran chorale, already discussed in chapter three). Many of these genres will be discussed later in the chapter.

Solo and Chamber Music

Solo music of the Baroque era was composed for all the different types of instruments but with a major emphasis on violin and keyboard. The common term for a solo instrumental work is sonata. Please note that the non-keyboard solo instrument is usually accompanied by a keyboard, such as the organ, harpsichord or clavichord.

Small ensembles are basically named in regard to the number of performers in each (trio = three performers, etc.). The most common and popular small ensemble during the Baroque period was the trio sonata. These trios feature two melody instruments (usually violins) accompanied by basso continuo (considered the third single member of the trio).

Large Ensembles

The large ensembles genre can be divided into two subcategories, orchestral and vocal. The concerto was the leading form of large ensemble orchestral music. Concerto featured two voices, that of the orchestra and that of either a solo instrument or small ensemble. Throughout the piece, the two voices would play together and independently, through conversation, imitation, and in contrast with one another. A concerto that pairs the orchestra with a small ensemble is called a **concerto grosso** and a concerto that pairs the orchestra with a solo instrument is called a **solo concerto**.

The two large vocal/choral genres for the Baroque period were **sacred works** and **opera**. Two forms of the sacred choral works include the **oratorio** and the **mass**. The oratorio is an opera without all the acting. Oratorios tell a story using a cast of characters who speak parts and may include **recitative** (speak singing) and **arias** (sung solos). The production is performed to the audience without the performers interacting. The **Mass** served as the core of the Catholic religious service and commemorates the Last Supper. **Opera** synthesizes theatrical performance and music. Opera cast members act and interact with each other. Types of vocal selections utilized in an opera include recitative and aria. Smaller ensembles (duets, trios etc.) and choruses are used in opera productions.

Oratorio	Opera Seria	Cantata
• Similar to opera except: No costumes or staging • A lot of choral numbers • Typically on biblical topics • Some examples of Handel's biblical oratorios: *Saul*, *Solomon*, and *Judas Maccabeus* • Some examples of Handel's non-biblical oratorios: *Hercules*, *Acis and Galatea*, and *The Triumph of Time and Truth* • Vocal soloists perform in front instruments utilized for accompaniment	• Serious opera • Historical or Mythological plots • Lavish costumes • Spectacular sets • Showcased famous solo singers • All sung; no narration • Acted and performed on stage • Examples of Baroque opera: *L'Orfeo, L'Arianna, The Fairy Queen* (based on Shakespeare's *Midsummer Night's Dream*), and *Ottone in Villa*	• A work for voices and instruments • Either sacred, resembling a short oratorio or secular as a lyrical drama set to music. • Sacred cantata often involves church choirs and are not acted out • Can utilize narration • Example is Bach's famous Reformation *Cantata* BWV 80: *Ein feste Burg ist unser Gott* (A Mighty Fortress is Our God)

This page titled 2.2.2: Music in the Baroque Period is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.2: Music in the Baroque Period by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.3: Birth of Opera

The Birth of Opera

https://upload.wikimedia.org/wikiped...acopo_Peri.jpg

The beginning of the Baroque Period is in many ways synonymous with the birth of opera. Music drama had existed since the Middle Ages (and perhaps even earlier), but around 1600, noblemen increasingly sponsored experiments that combined singing, instrumental music, and drama in new ways. As we have seen in Chapter Three, Renaissance Humanism led to new interest in ancient Greece and Rome. Scholars as well as educated noblemen read descriptions of the emotional power of ancient dramas, such as those by Sophocles, which began and ended with choruses. One particularly active group of scholars and aristocrats interested in the ancient world was the Florentine Camerata, so called because they met in the rooms (or camerata) of a nobleman in Florence, Italy. This group, which included Vincenzo Galilei, father of Galileo Galilei, speculated that the reason for ancient drama's being so moving was its having been entirely sung to a sort of declamatory style that was midway between speech and song. Although today we believe that actually only the choruses of ancient drama were sung, these circa 1600 beliefs led to collaborations with musicians and the development of opera.

Less than impressed by the emotional impact of the rule-driven polyphonic church music of the Renaissance, members of the Florentine Camerata argued that a simple melody supported by sparse accompaniment would be more moving. They identified a style that they called recitative, in which a single individual would sing a melody line that follows the inflections and rhythms of speech (see figure one with an excerpt of basso continuo). This individual would be accompanied by just one or two instruments: a keyboard instrument, such as a harpsichord or small organ, or a plucked string instrument, such as the lute. The accompaniment was called the **basso continuo**.

Basso continuo is a continuous bass line over which the harpsichord, organ, or lute added chords based on numbers or figures that appeared under the melody that functioned as the bass line, would become a defining feature of Baroque music. This system of indicating chords by numbers was called figured bass, and allowed the instrumentalist more freedom in forming the chords than had every note of the chord been notated. The flexible nature of basso continuo also underlined its supporting nature. The singer of the recitative was given license to speed up and slow down as the words and emotions of the text might direct, with the instrumental accompaniment following along. This method created a homophonic texture, which consists of one melody line with accompaniment, as you might recall from chapter one.

Composers of early opera combined recitatives with other musical numbers such as choruses, dances, arias, instrumental interludes, and the overture. The choruses in opera were not unlike the late Renaissance madrigals that we studied in chapter three. Operatic dance numbers used the most popular dances of the day, such as pavanes and galliards. Instrumental interludes tended to be sectional, that is, having different sections that sometimes repeated, as we find in other instrumental music of the time. Operas began with an instrumental piece called the Overture.

Like recitatives, arias were homophonic compositions featuring a solo singer over accompaniment. Arias, however, were less improvisatory. The melodies sung in arias almost always conformed to a musical meter, such as duple or triple, and unfolded in phrases of similar lengths. As the century progressed, these melodies became increasingly difficult or virtuosic. If the purpose of the recitative was to convey emotions through a simple melodic line, then the purpose of the aria was increasingly to impress the audience with the skills of the singer.

Opera was initially commissioned by Italian noblemen, often for important occasions such as marriages or births, and performed in the halls of their castles and palaces. By the mid to late seventeenth century, opera had spread not only to the courts of France, Germany, and England, but also to the general public, with performances in public opera houses first in Italy and later elsewhere on the continent and in the British Isles. By the eighteenth century, opera would become almost as ubiquitous as movies are for us today. Most Baroque operas featured topics from the ancient world or mythology, in which humans struggled with fate and in which the heroic actions of nobles and mythological heroes were supplemented by the righteous judgments of the gods. Perhaps because of the cosmic reaches of its narratives, opera came to be called opera seria, or serious opera. Librettos, or the words of the opera, were to be of the highest literary quality and designed to be set to music. Italian remained the most common language of opera, and Italian opera was popular in England and Germany; the French were the first to perform operas in their native tongue.

Focus Composition: Monteverdi, “Tu se’ morta” from *L’Orfeo* [1607]

https://upload.wikimedia.org/wikiped...Monteverdi.jpg

One of the very first operas was written by an Italian composer named Claudio Monteverdi (1567-1643). (See Figure 4.4.) For many years, Monteverdi worked for the Duke of Mantua in central Italy. There, he wrote *Orfeo* (1607), an opera based on the mythological character of Orpheus from Ovid’s *Metamorphoses*. In many ways, Orpheus was an ideal character for early opera (and indeed many early opera composers set his story): he was a musician who could charm with the playing of his harp not only forest animals but also figures from the underworld, from the river keeper Charon to the god of the underworld Pluto. Orpheus’s story is a tragedy. He and Eurydice have fallen in love and will be

married. To celebrate, Eurydice and her female friends head to the countryside where she is bitten by a snake and dies. Grieving but determined, Orpheus travels to the underworld to bring her back to the land of the living. Pluto grants his permission on one condition: Orpheus shall lead Eurydice out of the underworld without looking back. He is not able to do this (different versions give various causes), and the two are separated for all eternity.

https://upload.wikimedia.org/wikiped...ntent=original

One of the most famous recitatives of Monteverdi’s opera is sung by Orpheus after he has just learned of the death of his beloved Eurydice.
The words of his recitative move from expressing astonishment that his beloved Eurydice is dead to expressing his determination to retrieve her from the underworld. He uses poetic images, referring to the stars and the great abyss, before, in the end, bidding farewell to the earth, the sky, and the sun, in preparation for his journey.

As recitative, Orpheus’s musical line is flexible in its rhythms. Orpheus sings to the accompaniment of the basso continuo, here just a small organ and a long-necked Baroque lute called the theorbo, which follows his melodic line, pausing where he pauses and moving on where he does. Most of the chords played by the basso continuo are minor chords, emphasizing Orpheus’s sadness. There are also incidents of word painting, the depiction of specific images from the text by the music.

Whether you end up liking “Tu se morta” or not, we hope that you can hear it as dramatic, as attempting to convey as vividly as possible Orpheus’s deep sorrow. Not all the music of *Orfeo* is slow and sad like “Tu se morta.” In this recitative, the new Baroque emphasis on music as expressive of emotions, especially tragic emotions such as sorrow on the death of a loved one, is very clear.

Interactive Listening Timeline

Composer: Claudio Monteverdi
Composition: “Tu Se Morta” (“You are dead”) from *Orfeo*
Date: 1607
Genre: recitative followed by a short chorus
Form: through-composed

Nature of Text: Lyrics in Italian

Tu se' morta, se morta, mia vita
ed io respiro, tu se' da me partita,
se' da me partita per mai piu,
mai piu' non tornare, ed io rimango-

no, no, che se i versi alcuna cosa ponno,

n'andra sicuro a' piu profondi abissi,
e, intenerito il cor del re de l'ombre,

meco trarotti a riverder le stelle,
o se cia negherammi empio destino,

rimarro teco in compagnia di morta.

Addio terra, addio cielo, e sole, addio

[Translation can be found at http://faculty.deanza.edu/mitchell/music1/sto- ries/storyReader$40]

Performing Forces: solo vocalist and basso continuo (here organ and theorbo), followed by chorus accompanied by a small orchestra

What we want you to remember about this composition:

- It is one of the first operas.
- It is homophonic, accompanied by basso continuo
- It uses word painting to emphasize Orfeo's sorrow

Other things to listen for:

- Its melodic line is mostly conjunct and the range is about an octave in range.
- Most of its chords are minor and there are some dissonances
- Its notated rhythms follow the rhythms of the text and are sung flexibly within a basic duple meter
- It is sung in Italian like much Baroque opera

Monteverdi, "Tu se' morta" from L'Orfeo

https://www.youtube.com/watch?v=_7Wo...&start_radio=1

8:02

"Tu se morta..."

Solo vocalist and basso continuo in homophonic texture; Singer registers sadness and surprise through pauses and repetition of words such as "never to return"

8:54

“ed io rimango…“

“No, No” (declaration to rescue Eurydice) intensified by being sung to high notes; melody descends to its lowest pitch on the word “abyss”

9:13

“e, intenerito il cor del re de l’ombre…”

Descending pitches accompanied by dissonant chords when referring to the king of the shadows; Melody ascends to high pitch for the word “stars”

9:32

“o se cia negherammi empio destino…"

Melody descends for the word “death”

9:55

“Addio terra, addio cielo, e sole, addio…”

“Earth,” “sky,” and “sun” are set on ever higher pitches suggesting their experienced position from a human perspective

10:30

Oh cruel destiny...

Chorus & small orchestra responds; Mostly homophonic texture, with some polyphony; Dissonance on the word "cruel."

11:19

@stop

This page titled 2.2.3: Birth of Opera is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.3: Birth of Opera by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.4: New Music for Instruments

Instrumental Music in the Baroque

The Baroque period saw an explosion in music written for instruments. Had you lived in the Middle Ages or Renaissance, you would have likely heard instrumental music but much of it would have been either dance music or vocal music played by instruments. Around 1600, composers started writing more music specifically for musical instruments that might be played at a variety of occasions. One of the first composers to write for brass instruments was Giovanni Gabrieli (1554-1612). His compositions were played by ensembles having trumpets and sackbuts (the trombones of their day) as well as violins and an instrument called the cornet (which was something like a recorder with a brass mouth piece). The early brass instruments, such as the trumpet and sackbut, as well as the early French horn, did not have any valves and were extremely difficult to play. Extreme mastery of the air column and embouchure (musculature around the mouth used to buzz the lips) were required to control the pitch of the instruments. Good Baroque trumpeters were highly sought after and in short supply. Often they were considered the aristocrats in the orchestra. Even in the wartime skirmishes of the Baroque era, trumpeters were treated as officers and given officer status when they became prisoners of war. Composers such as Bach, Vivaldi, Handel, and others selectively and carefully chose their desired instrumentation in order to achieve the exact tone colors, blend, and effects for each piece.

https://upload.wikimedia.org/wikiped..._Orchestra.jpg

Giovanni Gabrieli and Spatial Sound

Giovanni Gabrieli was an innovative composer of the late Renaissance Venetian School. His masterful compositional technique carried over and established technique utilized during the Baroque era. Giovanni succeeded Andrea Gabrieli, his uncle, at Venice's St. Marks Basilica as the organist following his uncle's death in 1586. Giovanni held the position until his death in 1612. Giovanni's works rep- resent the peak of musical achievement for Venetian music.

https://upload.wikimedia.org/wikiped...um_balcony.jpg

Gabrieli continued and perfected the masterful traditional compositional technique known as **cori spezzati** (literally, "split choirs")**.** This technique was developed in the sixteenth century at St. Mark's where composers would contrast different instrumentalists and groups of singers utilizing the effects of space in the performance venue, that is, the church. Different sub-ensembles would be placed in different areas of the sanctuary. One sub-ensemble would play the "call" and another would give the "response." This musical back and forth is called antiphonal performance and creates a stereophonic sound between the two ensembles. In- deed, this placement of performers and the specific writing of the parts created the first type of stereo sound and three-dimensional listening experiences for parishioners in the congregation. Many of Gabrieli's works were written for double choirs and double brass ensembles to perform

simultaneously. See the interior image of St. Mark's Basilica with its chamber on the left and right that are used for op- posing brass ensembles (Figure 2.2.4.1).

An example of one such piece with an eight-part setting is Gabrieli's *Jubilate*. The interior of the Basilica had multiple coves and lofts where musicians could be placed for performing Gabrieli's stereophonic works. In later years, Giovanni became known as a famous music teacher. His most recognized student was Heinrich Schütz of Germany.

Focus Composition:

Gabrieli, "sonata pian'e forte" from *Sacrae Symphoniae* (1597)

Another famous composition by Gabrieli in eight parts, consisting of two four- part groups, is the *Sonata pian'e forte* which is included in the *Sacrea Symphoniae* composed in 1597. This collection includes several instrumental **canzoni** for six- to eight-part ensembles. These, in addition to several **Toccatas** and **Ricercars,** have provided a great deal of interesting repertoire for brass players. Many of the original works by Gabrieli were written for sackbuts (early versions of the modern trombone) and cornetti (cupped shape mouth pieces on a curved wooden instrument) but have since been transcribed for various brass ensembles.

Let's listen to and study the *Sonata pian'e forte from* Gabrieli's *Sacrea Symphoniae*. This collection is pioneering in musical

scoring in that Gabrieli wrote specific louds and softs (volume) into the individual parts for the performers to ob- serve. Through the use of its two keyboards played simultaneously, the pian'eforte could achieve two relative dynamic (volume) levels, soft and loud. The introduction of writing in dynamics (volume p-soft to f-loud) into music by composers is a major step toward notating expression into the music score. Gabrieli also incorporated imitative polyphony and the use of **polychoral** techniques.

Listening Guide

For audio, go to:

https://www.youtube.com/watch?v=Jx2xgbBkjbg

As performed on instruments from the Renaissance/Baroque transition era, directed by Bernard Fabre-Garrus at the Festival des Cathedrales in Picardie (timings below correspond to this version).

Composer: Giovanni Gabrieli

Composition: *Sonata pian e forte for 8 parts, C. 176* from *Sacrea Symphoniae*

Date: 1597

Genre: Sonata

Form: through-composed in sections

Nature of Text: Antiphonal instrumental work in eight parts

Performing Forces: Two "choirs" **(**Double instrumental quartet—8 parts) of traditional instruments—sackbuts (early trombones) and wooden cornets

What we want you to remember about this composition:

- Antiphonal call and response;
- the use of musical **dynamics** (louds and softs written in the individual parts);
- and contrapuntal imitation

Other things to listen for:

- listen to the noted balance so the melody is heard throughout and how the instruments sound very "vocal" as from earlier time periods (the Renaissance)
- The piece's texture is the division of the forces into two alternating groups in polychoral style.

Gabrieli: Sonata pian'e forte — Interactive Listening Timeline

https://www.youtube.com/watch?v=Jx2xgbBkjbg

0:00

Strophe 1: Ave, generosa, “Hail generous one”

Choir 1 introduces the first theme in a piano dynamic in a slow tempo and duple meter. Like many early sonatas and canzonas, the composition starts with a repeated-note motive. The notes and harmonies come from the Dorian mode, a predecessor to the minor scale. The composition starts in the key of G.

0:29

Strophe 1 continues: Gloriosa et intacta puella…
“Noble, glorious, and whole woman…”

As the first choir cadences, the second choir begins, playing a new theme still at a piano dynamic and slow tempo. Later in the theme the repeated note motive (first heard in the first theme of the composition) returns.

0:52

Strophe 2: Nam hec superna infusio in te fuit…
“The essences of heaven flooded into you…”

Choirs 1 and 2 play together in a *tutti* section at a forte dynamic. The new theme features faster notes than the first two themes and the parts are more (The key moves to the Mixolydian mode, a predecessor to the major scale, and the key moves to C.)

1:02

Strophe 3: O pulsherrima et dulcissima…
“O lovely and tender one…”

Central antiphonal section. Choir 1 opens with a short phrase using a piano dynamics and answered by choir 2 with a different short phrase, also with a piano dynamics. This call and response continues. Some times, the phrases last for only two measures; other times they are as long as four measures. After each passage of antiphonal exchanges, there is music of three to four measures in length where the whole ensemble joins together, usually with different melodic material (e.g. 40-43). The tonal or key center shifts during this section. There is a new theme that uses dotted rhythms that starts in measure 60 (approximately 2:07 in the recording).

2:34

Strophe 4: Venter enim tuus gaudium havuit…
“Your womb held joy…”

Repetition of the melody to new words sung by all with monophonic texture (the drone continues)

To hear other Giovanni Gabrieli musical compositions, go to:

The Rise of the Orchestra and the Concerto

The Baroque period also saw the birth of the orchestra, which was initially used to accompany court spectacle and opera. In addition to providing accompa- niment to the singers, the orchestra provided instrumental only selections during such events. These selections came to include the overture at the beginning, the interludes between scenes and during scenery changes, and accompaniments for dance sequences. Other predecessors of the orchestra included the string bands employed by absolute monarchs in France and England and the town collegium musicum of some German municipalities. By the end of the Baroque period, com- posers were writing compositions that might be played by orchestras in concerts, such as concertos and orchestral suites.

https://upload.wikimedia.org/wikiped..._Orchestra.jpg

The makeup of the Baroque orchestra varied in number and quality much more than the orchestra has varied since the nineteenth century; in general, it was a small- er ensemble than the later orchestra. At its core was the violin family, with woodwind instruments such as the flute, recorder, and oboe, and brass instruments, such as the trumpet or horn, and the timpani for percussion filling out the texture. The Baroque orchestra was almost always accompanied by harpsichord, which together with the one or more of the cellos or a bassonist, provided a basso continuo.

The new instruments of the violin family provided the backbone for the Baroque orchestra (see Figures 4.4.1, 4.4.2, 4.4.3, and 4.4.4). The violin family—the violin, viola, cello (long form violoncello) and bass violin—were not the first bowed string instruments in Western classical music. The Middle Ages had its fiddle (see Figure 4.10), and the Renaissance had the viola da gamba (see Figure 4.11). Bowed strings attained a new prominence in the seventeenth century with the widespread and increased manufacturing of violins, violas, cellos, and basses. Some of these instruments, such as those made by Antonio Stradavari (1644-1737), are still sought after

today as some of the finest specimens of instruments ever made. With the popularity of the violin family, instruments of the viola da gamba family fell to the side- lines. Composers started writing compositions specifically for the members of the violin family, often arranged with two groups of violins, one group of violas, and a group of cellos and double basses, who sometimes played the same bass line as played by the harpsichord.

One of the first important forms of this instrumental music was the concerto. The word concerto comes from the Latin and Italian root *concertare*, which has connotations of both competition and cooperation. The musical concerto might be thought to reflect both meanings.
A concerto is a composition for an instrumental soloist or soloists and orchestra; in a sense, it brings together these two forces in concert; in another sense, these two forces compete for the attention of the audience. Concertos are most often in three movements that follow a tempo pattern of fast – slow – fast. Most first movements of concertos are in what has come to be called **ritornello form**. As its name suggests, a ritornello is a returning or refrain, played by the full orchestral ensemble. In a concerto, the ritornello alternates with the solo sections that are played by the soloist or soloists.

Vivaldi and The Four Seasons

One of the most important composers of the Baroque concerto was the Italian Antonio Vivaldi (1678-1741). His father taught him to play at a young age and he probably began lessons in music composition as a young teen.

https://upload.wikimedia.org/wikiped...i_portrait.jpg

Vivaldi began studying for the priesthood at age fifteen and, once ordained at age twenty-five, received the nickname of “The Red Priest” because of his hair color. He worked in a variety of locations around Europe, including at a prominent Venetian orphanage called the Opsedale della Pietà. There he taught music to girls, some of whom were illegitimate daughters of prominent noblemen and church officials from Venice. This orphanage became famous for the quality of music performed by its in- habitants. Northern Europeans, who would travel to Italy during the winter months on what they called “The Italian Tour”—to avoid the cold and rainy weather of cities such as Paris, Berlin, and London—wrote home about the fine performances put on by these orphans in Sunday afternoon concerts.

These girls performed concertos such as Vivaldi’s well known *Four Seasons*. The *Four Seasons* refers to a set of four concertos, each of which is named after one of the seasons. As such, it is an example of program music, a type of music that would become more prominent in the Baroque period. **Program music** is instrumental music that represents something extra musical, such as the words of a poem or narrative or the sense of a painting or idea. A composer might ask orchestral instruments to imitate the sounds of natural phenomenon, such as a babbling brook or the cries of birds. Most program music carries a descriptive title that suggests what an audience member might listen for. In the case of the *Four Seasons*, Vivaldi connected each concerto to an Italian sonnet, that is, to a poem that was descriptive of the season to which the concerto referred. Thus in the case of Spring, the first concerto of the series, you can listen for the “festive song” of birds, “murmuring streams,” “breezes,” and “lightning and thunder.”

Each of the concertos in the *Four Seasons* has three movements, organized in a fast – slow – fast succession. We’ll listen to the first fast movement of Spring. Its “Allegro” subtitle is an Italian tempo marking that indicates music that is fast. As a first movement, it is in ritornello form. The movement opens with the ritornello, in which the orchestra presents the opening theme. This theme consists of motives, small groupings of notes and rhythms that are often repeated in sequence. This ritornello might be thought to reflect the opening line from the son- net. After the ritornello, the soloist plays with the accompaniment of only a few instruments, that is, the basso continuo. The soloist’s music uses some of the same motives found in the ritornello but plays them in a more virtuosic way, showing off one might say.

As you listen, try to hear the alternation of the ritornellos and solo sections. Listen also for the motor rhythm, the constant subdivision of the steady beat, and the melodic themes that unfold through melodic sequences. Do you hear birds, a brook, and a thunderstorm? Do you think you would have associated these musical moments with springtime, if, instead of being called the Spring Concerto, the piece was simply called Concerto No. 1?

Listening Guide

For audio, go to:

https://www.youtube.com/watch?v=zW0pEIymWK8

be&list=PL0D30A7BBDC001432

Giuliano Carmignola (solo violin); Giorgio Fava (violin I); Gino Mangiocavallo (violin II); Enrico Parizzi (viola); Walter Vestidello (violoncello); Alberto Rasi (violone); Giancarlo Rado (archlute); Andrea Marcon (harpsichord); I Sonatori de la Gioiosa Marca / Giuliano Carmignola (conductor)

Composer: Antonio Vivaldi

Composition: The first movement of Spring from *The Four Seasons*

Date: 1720s

Genre: solo concerto and program music

Form: ritornello form

Nature of Text: the concerto is accompanied by an Italian sonnet about springtime. The first five line are associated with the first movement:

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.

Performing Forces: solo violinist and string orchestra

What we want you to remember about this composition:

- It is the first movement of a solo concerto that uses ritornello form
- This is program music
- It uses terraced dynamics
- It uses a fast allegro tempo

Other things to listen for:

- The orchestral ritornellos alternate with the sections for solo violin
- Virtuoso solo violin lines
- Motor rhythm
- Melodic themes composed of motives that spin out in sequences

https://www.youtube.com/watch?v=zW0pEIymWK8

0:00

“Coming of spring”

Orchestra plays the Ritornello. Repetitive motives played by all the violins; cellos subdivide the beat, provided the motor rhythm; Dy- namics terraced from loud to soft to loud to soft, every three measures; In E major

0:36

“Birds celebrate” with “festive song.”

Solo Section featuring the solo violin, joined by two other violins. Solo violin imitates the birds with repeated notes that are ornamented by trills and then repeated in short- er note values

1:08

“Murmuring streams” “caressed by the breezes”;

Ritornello starts with opening phrase. Opening phrase returns and then a softer new phrase with oscillating notes to depict the murmuring brook;
Forte for the return of the opening phrase; then forte repeated low notes foreshadowing the appearance of lightening.

1:49

“Thunderstorms…roar”

Solo section. Solo violinist playing rapid notes in groups of three to represent lightning; answered by low repeated note in other strings representing thunder

2:07

Opening theme (just three measures)

Orchestra plays the ritornello.

2:15

More chirping birds

Solo section: Solo violin + 2 violins; cello sustains a drone pitch. More high-pitched, ornamented and repeated notes to represent

2:33

Orchestra. Return of a motivic fragment from the opening phrase now more legato and repeated in a sequence.

2:45

Final reference to birds and streams

Solo violin + basso continuo. More fast, repeated and oscillating notes

2:58

Orchestra: ritornello. Forte for the first melodic phrase of the ritornello; last phrase ends piano

This page titled 2.2.4: New Music for Instruments is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.4: New Music for Instruments by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.5: Music of George Frideric Handel (1685-1759)

Handel and the English Oratorio

George Frideric Handel was one of the superstars of the late Baroque period He was born the same year as one of our other Baroque superstars, Johann Sebastian Bach, not more than 150 miles away in Halle, Germany. His father was an attorney and wanted his son to follow in his footsteps, but Handel decided that he wanted to be a musician instead. With the help of a local nobleman, he persuaded his father to agree. After learning the basics of composition, Handel journeyed to Italy to learn to write opera. Italy, after all, was the home of opera, and opera was the most popular musical entertainment of the day. After writing a few operas, he took a job in London, England, where Italian opera was very much the rage, eventually establishing his own opera company and producing scores of Italian operas, which were initially very well received by the English public. After a decade or so, however, Italian opera in England imploded. Several opera companies there each

competed for the public's business. The divas who sang the main roles and whom the public bought their tickets to see demanded high salaries. In 1728, a librettist name John Gay and a composer named Johann Pepusch premiered a new sort of opera in London called ballad opera. It was sung entirely in English and its music was based on folk tunes known by most inhabitants of the British Isles. For the English public, the majority of whom had been attending Italian opera without understanding the language in which it was sung, English language opera was a big hit. Both Handel's opera company and his competitors fought for financial stability, and Handel had to find other ways to make a profit. He hit on the idea of writing English oratorio.

https://upload.wikimedia.org/wikipedia/commons/3/3e/Handel-Mercier.jpg

From Italian Opera to English Oratorio

Oratorio is sacred opera that is not staged. Like operas, they are relatively long works, often spanning over two hours when performed in entirety. Like opera, oratorios are entirely sung to orchestral accompaniment. They feature recitatives, arias, and choruses, just like opera. Most oratorios also tell the story of an important character from the Christian Bible. But oratorios are not acted out. Historically-speaking, this is the reason that they exist. During the Baroque period at sacred times in the Christian church year such as Lent, stage entertainment was prohibited. The idea was that during Lent, individuals should be looking inward and preparing themselves for the death and resurrection of Christ, and attending plays and operas would distract from that. Nevertheless, individuals still wanted entertainment, hence, oratorios. These oratorios would be performed as concerts not in the church but because they were not acted out, they were perceived as not having a "detrimental" effect on the spiritual lives of those in the audience. The first oratorios were performed in Italy; then they spread elsewhere on the continent and to England.

Handel realized how powerful ballad opera, sung in English, had been for the general population and started writing oratorios but in the English language. He used the same music styles as he had in his operas, only including more choruses. In no time at all, his oratorios were being lauded as some of the most popular performances in London.

Messiah: Recitative and Aria

His most famous oratorio is entitled *Messiah* and was first performed in 1741. About the life of Christ, it was written for a benefit concert to be held in Dublin, Ireland. Atypically, his librettist, took the words for the oratorio straight from the King James Version of the Bible instead of putting the story into his own words.

Once in Ireland, Handel assembled solo singers as well as a chorus of musical amateurs to sing the many choruses he wrote for the oratorio. There it was popular, if not controversial. One of the soloists was a woman who was a famous actress. Some critics remarked that it was inappropriate for a woman who normally performed on the stage to be singing words from sacred scripture. Others objected to sacred scripture being sung in a concert instead of in church. Perhaps influenced by these opinions, *Messiah* was performed only a few times during the 1740s. Since the end of the eighteenth century, however, it has been performed more than almost any other composition of classical music. While these issues may not seem controversial to us today, they remind us that people still disagree about how sacred texts should be used and about what sort music should be used to set them.

https://upload.wikimedia.org/wikipedia/commons/f/ff/Handel%27s_Messiah.jpg

We've included three numbers from Handel's *Messiah* as part of our discussion of this focus composition. We'll first listen to a recitative entitled "Comfort Ye" that is directly followed by an aria entitled "Every Valley." These two numbers are the second and third numbers in the oratorio. Then we'll listen to the Hallelujah Chorus, the most famous number from the composition that falls at the end of the second of the three parts of the oratorio.

"Comfort Ye" and "Every Valley"

Composer	George Frideric Handel
Composition	"Comfort Ye" and "Every Valley" from Messiah
Date	1741
Genre	accompanied recitative and aria from an oratorio
Form	accompanied recitative—through composed; aria—binary form AA'
Nature of Text	English language libretto quoting the Bible
Performing Forces	solo tenor and orchestra
What we want you to remember about this composition	As an oratorio, it uses the same styles and forms as operas but is not staged The aria is very virtuoso with its melismas, and alternates between orchestral ritornellos and solo sections
Other things to listen for	The accompanied recitative uses more instruments than standard basso continuo-accompanied recitative, but the vocal line retains the flexibility of recitative Motor rhythm in the aria In a major key In the aria, the second solo section is more ornamented than the first, as was often the custom.
Accompanied Recitative	"Comfort Ye"

Listening Guide: "Comfort Ye" and "Every Valley" from Messiah

https://www.youtube.com/watch?v=GDEi38TxBME

0:00

Reduced orchestra playing pia- no repeated notes

0:13

Vocalist & light orchestral ac- companiment: "Comfort Ye my people"

Mostly stepwise, conjunct sung melody; Homophonic texture

0:27

Vocalist and light orchestral accompaniment: Comfort ye my people says your God; speak ye comforter of Jerusalem; and cry upon....that her iniquity is pardoned. A voice of him that cryeth in the wilderness. Prepare ye the way for the Lord. Make straight in the desert a highway for our God

Orchestra and vocalist alternate phrases until the recitative ends

2:22

Orchestra plays ritornello

Repeated motives; starts loud, ends with an echo

2:39

Tenor and orchestra: Every valley shall be exalted

Soloist presents melodic phrase first heard in the ritornello and the orchestra echoes this phrase

2:52

Tenor and orchestra: Shall be exalted And every mountain and hill made low

Long melisma on the word exalted...repeats High note on mountain and low note on "low"

3:17

Tenor and orchestra: The crooked straight

Repeated oscillation between two notes to represent crookedness; then one note is sustained on the word straight.

3:23

Tenor and orchestra: And the rough places plain

Repeated oscillation between two notes to represent roughness; then one note is sustained on the word plain.

3:38

Continued

Melismatic descending sequence on the word "Plain"

3:53

Tenor and Orchestra: "Every valley shall be exalted" (Repeti- tion of text and music)

Goes back to the beginning, but with even more ornamentation from the melismas

5:10

Orchestra: ritornello

Repeats the music of the ritornello one final time

Messiah: "Hallelujah" Chorus

https://upload.wikimedia.org/wikipedia/commons/thumb/b/bb/Messiah-autograph_composition_draft-Amen_Chorus.jpg/330px-Messiah-autograph_composition_draft-Amen_Chorus.jpg

The "Hallelujah" Chorus closes Part II of *Messiah*. Listen especially for Handel's shifts among homophonic, monophonic, and polyphonic textures, and for the repetition and sequencing of key motives.

Composer	George Frideric Handel
Composition	"Hallelujah" from Messiah
Date	1741
Genre	chorus from an oratorio
Form	sectional; sections delineated by texture changes

Nature of Text	English language libretto quoting the Bible
Performing Forces	solo tenor and orchestra
What we want you to remember about this composition	It is for four-part chorus and orchestra It uses a sectional form where sections are delineated by changes in texture
Other things to listen for	In a major key, using mostly major chords Key motives repeat over and over, often in sequence

Listening Guide: "Hallelujah" from Messiah

https://www.youtube.com/watch?v=ptBZwDYKA14

0:00

Orchestra: Introduces main musical motive in a major key with a homophonic texture where parts of the orchestra play the melody and other voices provide the accompaniment

0:09

Hallelujah

Chorus + orchestra: Here the choir and the orchestra provide the melody and accompaniment of the homophonic texture

0:26

For the Lord God omnipotent reigneth

Chorus + orchestra: Dramatic shift to monophonic with the voices and orchestra performing the same melodic line at the same time.

0:34

Hallelujah

Chorus + orchestra: Homophonic texture, as before.

0:38

For the Lord God omnipotent reigneth

Chorus + orchestra: Homophonic texture, as before.

0:45

Hallelujah

Chorus + orchestra: Homophonic texture, as before.

0:49

For the Lord God omnipotent reigneth

Chorus + orchestra: Texture shifts to non-imitative polyphonic with the initial entrance of the sopranos, then the tenors, then the altos.

1:17

The Kingdom of this world is begun

Chorus + orchestra: Homophonic texture, as before.

1:36

And he shall reign for ever and ever

Chorus + orchestra: Imitative polyphony starts in bass- es, then is passed to tenors, then to the altos, and then to the sopranos.

1:57

King of Kings

Chorus + orchestra: Homophonic texture, as before.

2:01

Forever, and ever hallelujah hallelujah

Chorus + orchestra: Homophonic texture, as before.

2:05

And Lord of Lords...Repeated alternation of the monophonic king of kings and lord of lords with homophonic for ever and ever

Chorus + orchestra: Each entrance is sequenced higher; the women sing the monophonic repeated melody motive Monophony alternating with homophony

2:36

King of kings and lord of lords

Chorus + orchestra: Homophonic texture

2:40

And he shall reign for ever and ever

Chorus + orchestra: Polyphonic texture (with some imitation)

2:52

King of kings and lord of lords alternating with “for ever and ever”

Chorus + orchestra: The alternation of monophonic and homophonic textures.

3:01

And he shall reign...Hallelujah

Chorus + orchestra: Mostly homophonic

Handel's *Water Music*

Suites and Stylized Dance

Although Handel is perhaps best known today for his operas and oratorios, he also wrote a lot instrumental music, from concertos like Vivaldi wrote to a kind of music called the suite. Suites were compositions having many contrasting movements. The idea was to provide diverse music in one composition that might be interesting for playing and listening. They could be written for solo instruments such as the harpsichord or for orchestral forces, in which case we call them orchestral suites. They often began with movements called overtures and modeled after the overtures played before operas. Then they typically consisted of **stylized dance** movements. By stylized dance, we mean a piece of music that sounds like a dance but that was not designed for dancing. In other words, a stylized dance uses the distinct characteristics of a dance and would be recognized as sounding like that dance but might be too long or too complicated to be danced to.

https://upload.wikimedia.org/wikipedia/commons/thumb/1/13/Canaletto%2C_Westminster_Bridge_from_the_North_on_Lord_Mayor%27s_Day%2C_1746-47%2C_detail.jpg/330px-Canaletto%2C_Westminster_Bridge_from_the_North_on_Lord_Mayor%27s_Day%2C_1746-47%2C_detail.jpg

Dancing was very popular in the Baroque period, as it had been in the Middle Ages and Renaissance. We have several dancing text- books from the Baroque period that mapped out the choreography for each dance. Some of the most popular dances included the saraband, gigue, minuet, and bourée. The saraband was a slow dance in triple meter, whereas the gigue (or jig) was a very fast dance with triple subdivisions of the beats. The minuet was also in triple time but danced at a much more stately tempo. The bourrée, on the other hand, was danced at a much faster tempo, and always in duple meter.

Music on the Thames

When King George I asked Handel to compose music for an evening's diversion, the suite was the genre to which Handel turned. This composition was for an event that started at 8pm on Wednesday the seventeenth of July, 1717. King George I and his noble guests would launch a barge ride up the Thames River to Chelsea. After disembarking and spending some time on shore, they re-boarded at 11pm and returned via the river to Whitehall Palace, from whence they came. A contemporary newspaper remarked that the king and his guests occupied one barge while another held about fifty musicians and reported that the king liked the music so much that he asked it to be repeated three times.

The bourée, as noted above, is fast and in duple time. The minuet is in a triple. Many of the movements that were played for the occasion were written down and eventually published as three suites of music, each in a different key. You have two stylized dance movements from one of these suites here, a bourée and a minuet. We do not know with any certainty in what order these movements were played or even exactly who played them on that evening in 1717, but when the music was published in the late eighteenth century, it was set for two trumpets, two horns, two oboes, first violins, second violins, violas, and a basso continuo, which included a bassoon, cello(s), and harpsichord.

The bourée, as noted above, is fast and in duple time. The minuet is in a triple meter and taken at a more moderate tempo. They use repeated strains or sections of melodies based on repeated motives. As written in the score, as well as interpreted today in the referenced recording, different sections of the orchestra—the strings, woodwinds, and sometimes brass instruments—each get a time to shine, providing diverse timbres and thus musical interest. Both are good examples of binary form.

Bourrée from *Water Music*

Composer	George Frideric Handel
Composition	Bourée from Water Music
Date	1717
Genre	stylized dance movement from a suite
Form	Binary form, AABB, performed here three times; B is twice as long as A
Performing Forces	Baroque orchestra: according to the musical score, 2 trumpets, 2 horns, 2 oboes, 1 bassoons, 1st violins, 2nd violins, violas, cello, and basso continuo (the cellos play the same music as the bassoon)

What we want you to remember about this composition	It's a stylized dance. It's in duple time and starts with a pick up (a note that appears before the first beat of the measure). It has a relatively fast tempo.
Other things to listen for	The A section is half the length of the B section; each section is repeated The strings and woodwind instruments alternate taking the lead in this performance The cello, bassoon, and harpsichord make up the basso continuo

Listening Guide: Bourrée from Water Music

https://www.youtube.com/watch?v=Se542KiZgN8

8:26

A, repeated

Strings, basso continuo, trumpet Short phrase A of four measures, repeated

8:36

B

Same instruments play an answer phrase B of eight measures with descending motivic sequences

8:52

A

Flute, oboe, bassoon, trumpets, strings Play the same A phrase as above

8:44

A

Repeated

9:01

B

Same instruments play the B phrase

9:09

B

Repeated

9:17

A, repeated

Strings, trumpets, flute, oboe bassoon, and basso continuo play the A phrase.

9:26

B

Same instruments play the B phrase.

9:34

B

Repeated

Minuet from *Water Music*

Composer	George Frideric Handel
Composition	Minuet from Water Music
Date	1717
Genre	Stylized dance from a suite
Form	AA BB, to be performed three times according to the score

Listening focus: Performing Forces: Baroque orchestral: according to the musical score, 2 trumpets, 2 horns, 2 oboes, 1 bassoons, 1st violins, 2nd violins, violas, cello, and basso continuo (the cellos play the same music as the bassoon) What we want you to remember about this composition: It is a stylized dance It is in triple meter and at a moderate and stately tempo Other things to listen for: It uses repeated sections or strains, A and B (A is half the length of B) We don't know exactly which instruments would have played it but probably different families of instruments would have taken different sections to provide contrast

Listening Guide: Minuet from Water Music

https://www.youtube.com/watch?v=Se542KiZgN8

9:49

A

Strings, trumpets: triple meter in a major key; Melody starts with repeated notes and is very conjunct; some ornaments on the first beats of some measures

9:59

A

Repeated

10:11

B

Starts with repeated notes in just strings, oboes, and bassoon and ascends and then the trumpets and horns join: melody ascends and descends, mostly by step; trumpet becomes more prominent new phrases with a three-note motive that repeatedly ascends and then descends by step

10:33

B

As with B above

10:55

A

Flute, oboes, bassoons, horns, trumpets, basso continuo including cello play the opening strain

11:07

A

Flute, oboes, bassoons, horns, trumpets, basso continuo including cello play the opening strain

11:18

A

First just double reeds, then adding horns

11:39

B

Repeated

12:02

A

Full orchestra

12:13

A

Repeated

12:24

B

First strings and then the full orchestra

12:46

B

First strings and then the full orchestra

This page titled 2.2.5: Music of George Frideric Handel (1685-1759) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.5: Music of George Frideric Handel (1685-1759) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.6: Music of Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach: Life and Career

https://upload.wikimedia.org/wikipedia/commons/thumb/6/6a/Johann_Sebastian_Bach.jpg/500px-Johann_Sebastian_Bach.jpg

Johann Sebastian Bach (B. 1685-1750) During the seventeenth century, many families passed their trades down to the next generation so that future generations may continue to succeed in a vocation. This practice also held true for Johann Sebastian Bach. Bach was born into one of the largest musical families in Eisenach of the central Germany region known as Thuringia. He was orphaned at the young age of ten and raised by an older brother in Ohrdruf, Germany. Bach's older brother was a church organist who prepared the young Johann for the family vocation. The Bach family, though great in number, were mostly of the lower musical stature of town's musicians and/or Lutheran Church organist. Only a few of the Bach's had achieved the accomplished stature of court musicians, but the Bach family members were known and respected in the region. Bach also in turn taught four of his sons who later became leading composers for the next generation.

Bach received his first professional position at the age of eighteen in Arnstadt, Germany as a church organist. Bach's first appointment was not a good philosophical match for the young aspiring musician. He felt his musical creativity and growth was being hindered and his innovation and originality unappreciated. The congregation seemed sometimes confused and felt the melody lost in Bach's writings. He met and married his first wife while in Arnstadt, marrying Maria Barbara (possibly his cousin) in 1707. They had seven children together; two of their sons, Wilhelm Friedemann and Carl Phillipp Emmanuel, as noted above, became major composers for the next generation. Bach later was offered and accepted another position in Műhlhausen.

He continued to be offered positions that he accepted and so advanced in his professional position/title up to a court position in Weimar where he served nine years from 1708-1717. This position had a great number of responsibilities. Bach was required to write church music for the ducal church (the church for the duke that hired Bach), to perform as church organist, and to write organ music and sacred choral pieces for choir, in addition to writing sonatas and concertos (instrumental music) for court performance for his duke's events. While at this post, Bach's fame as an organist and the popularity of his organ works grew significantly.

Bach soon wanted to leave for another offered court musician position, and his request to be released was not received well. This difficulty attests to the work relations of court musicians and their employers. Dukes expected and demanded loyalty from their court musician employees. Because musicians were looked upon somewhat as court property, the duke of the court often felt betrayed when a court musician wanted to leave. Upon hearing of Bach's desire to leave and work for another court for the prince of Cöthen, the Duke at Weimar refused to accept Bach's resignation and threw Bach into jail for almost a month for submitting his dismissal request before relenting and letting Bach go to the Cöthen court.

Bach's Professional Career

https://upload.wikimedia.org/wikipedia/commons/thumb/a/a4/Thomaskirche_in_Leipzig.jpg/330px-Thomaskirche_in_Leipzig.jpg

The Prince at Cöthen was very interested in instrumental music. The Prince was a developing amateur musician who did not appreciate the elaborate church music of Bach's past; instead, the Prince desired instrumental court music, so Bach focused on composing instrumental music. In his five year (1717-1723) tenure at Cöthen, Bach produced an abundance of clavier music, six concerti grossi honoring the Margrave of Brandenburg, suites, concertos and sonatas. While at Cöthen (1720), Bach's first wife Maria Barbara died. He later married a young singer, Anna Magdalena and they had thirteen children together. Half of these children did not survive infancy. Two of Bach's sons birthed by Anna, Johann Christoph and Johann Christian, also went on to become two of the next generation's foremost composers.

At the age of thirty-eight, Bach assumed the position as cantor of the St. Thom- as Lutheran Church in Leipzig, Germany. Several other candidates were considered for the Leipzig post, including the famous composer Telemann who refused the offer. Some on the town council felt that, since the most qualified candidates did not accept the offer, the less talented applicant would have to be hired. It was in this negative working atmosphere that Leipzig hired its greatest cantor and musician. Bach worked in Leipzig for twenty-seven years (1723-1750).

Leipzig served as a hub of Lutheran church music for Germany. Not only did Bach have to compose and perform, he also had

to administer and organize music for all the churches in Leipzig. He was required to teach in choir school in addition to all of his other responsibilities. Bach composed, copied needed parts, directed, rehearsed, and performed a cantata on a near weekly basis. Cantatas are major church choir works that involve soloist, choir, and orchestra. Cantatas have several movements and last for fifteen to thirty minutes. Cantatas are still performed today by church choirs, mostly on special occasions such as Easter, Christmas, and other festive church events.

Bach felt that the rigors of his Leipzig position were too bureaucratic and restrictive due to town and church politics. Neither the town nor the church really ever appreciated Bach. The church and town council refused to pay Bach for all the extra demands/responsibilities of his position and thought basically that they would merely tolerate their irate cantor, even though Bach was the best organist in Germany. Several of Bach's contemporary church musicians felt his music was not according to style and types considered current, a feeling which may have resulted from professional jealousy. One contemporary critic felt Bach was "old Fashioned."

Beyond this professional life, Bach had a personal life centered on his large family. He had seven children by his first wife, one by a cousin, and thirteen by his second wife, Anna Magdalena, who was also a singer. He wrote a little home school music curriculum entitled *The Notebook of Anna Magdalena Bach*. At home, the children were taught the fundamentals of music, music copying, performance skills, and other musical content. Bach's children utilized their learned music copying skills in writing the parts from the required weekly cantatas that Sebastian was required to compose. Bach's deep spirituality is evident and felt in the meticulous attention to detail of Bach's sacred works, such as his cantatas. Indeed, the spirituality of Bach's Passions and his Mass are unequaled by other composers.

Bach did not travel much, with the exception of being hired as a consultant with construction contracts to install organs in churches. He would be asked to test the organs and to be part of their inauguration ceremony and festivities. The fee for such a service ranged from a cord of wood or possibly to a barrel of wine. In 1747, Bach went on one of these professional expeditions to the Court of Frederick the Great in Potsdam, an expedition that proved most memorable. Bach's son, Carl Philipp Emanuel, served as the accompanist for the monarch of the court who played the flute. Upon Bach's arrival, the monarch showed Bach a new collection of pianos—pianos were beginning to replace harpsichords in homes of society. With Bach's permission, the king presented him with a theme/melody that Bach based one of his incredible themes for the evening's performance. Upon Bach's return to Leipzig, he further developed the king's theme, adding a trio sonata, and entitled it. *The Musical Offering* attesting to his highest respect for the monarch and stating that the King should be revered.

Bach later became blind but continued composing through dictating to his children. He had also already begun to organize his compositions into orderly sets of organ chorale preludes, preludes and fugues for harpsichord, and organ fugues. He started to outline and recapitulate his conclusive thoughts about Baroque music, forms, performance, composition, fugal techniques, and genres. This knowledge and innovation appears in such works as *The Art of Fugue*—a collection of fugues all utilizing the same subject left incomplete due to his death—the thirty-three *Goldberg Variations* for harpsichord, and the *Mass* in B minor.

Bach was an intrinsically motivated composer who composed music for himself and a small group of student and close friends. This type of composition was a break from the previous norms of composers. Even after his death, Bach's music was ignored nor valued by the musical public. It was, however, appreciated and admired by great composers such as Mozart and Beethoven.

Over the course of his lifetime, Bach produced major works, including *The Well-Tempered Clavier* (forty-eight preludes and fugues in all major and minor keys), three sets of harpsichord suites (six movements in each set), the *Goldberg Variations,* many organ fugues and chorale preludes (chorale preludes are organ solos based upon church hymns—several by Luther), the *Brandenburg Concertos,* and composite works such as *A Musical Offering* and *The Art of Fugue,* an excess of 200 secular and sacred cantatas, two Passions from the gospels of St. Matthew and St. John, a *Christmas Oratorio,* a *Mass* in B minor, and several chorale/hymn harmonizations, concertos, and other orchestral suites and sonatas.

Bach's Lutheran Cantata: *A Mighty Fortress Is Our God*

https://www.youtube.com/watch?v=fAt2LgpDnaA

https://upload.wikimedia.org/wikipedia/commons/thumb/5/5f/Einefesteburg.png/330px-Einefesteburg.png

Bach's *A Mighty Fortress Is Our God* (BWV 80) is a Lutheran church cantata built around Martin Luther's chorale. The opening movement transforms the hymn into dense imitative polyphony, while the final movement returns to the tune in a direct four-part chorale setting.

Composer	Johann Sebastian Bach
Composition	Ein feste Burg ist unser Gott translated to A Mighty Fortress is Our God from Bach Cantata 80 (BWV 80)
Date	1715-1740
Genre	First-movement polyphonic chorus and final movement chorale from a church cantata
Form	sectional, divided by statements of Luther's original melody line in sustained notes in the trumpets, oboes, and cellos.
Nature of Text	For a translation from the original German to English, go to: http://www.bach-cantatas.com/BWV80.htm
Performing Forces	choir and orchestra (vocal soloists appear elsewhere in the cantata)
What we want you to remember about this composition	• This is representative of Bach's mastery of taking a Martin Luther hymn and arranging it in imitative polyphony for all four voice parts and instrumental parts
Other things to listen for	them to the first verse or strophe of the hymn. He weaves these new melody lines into a beautiful polyphonic choral work. Most of the time the instruments double (or play the same music as) the four voice parts. He also has the trumpets, oboes, and cellos divide up Luther's exact melody into nine phrases. They present the first phrase after the first section of the chorus and then subsequent phrases throughout the chorus. When they play the original melody, they do so in canon: the trumpets and oboes begin and then the cellos enter after about a measure. Also listen to see if you can hear the augmentation in the work. The original tune is performed in this order of the voices: Tenors, Sopranos, Tenors, Sopranos, Basses, Altos, Tenors, Sopranos, and then the Tenors Figure 2.2.6.2: Ein' feste Burg ist unser Gott Sheet Music by "Drboisclair." Source: Wikimedia

Listen for the chorale melody appearing in long notes above and within the polyphonic texture, including canon and augmentation.

Bach and Baroque Keyboard Instruments

https://upload.wikimedia.org/wikipedia/commons/thumb/b/b7/ClavecinTodini.jpg/330px-ClavecinTodini.jpg

Bach was born into a century that saw great advancements in keyboard instruments and keyboard music. The keyboard instruments included harpsichord, clavichord, and organ. The harpsichord is a keyboard instrument whose strings are put into motion by pressing a key that facilitates a plucking of a string by quills of feathers (instead of being struck by hammers like the piano). The tone produced on the harpsichord is bright but cannot be sustained without re-striking the key. Dynamics are very limited on the harpsichord. In order for the tone to continue on the harpsichord, keys are replayed, trills are utilized, embellishments are added, and chords are broken into arpeggios. Harpsichords are used a great deal for counterpoint in the middle voices.

During the early Baroque era, the clavichord remained the instrument of choice for the home; indeed, it is said that Bach preferred it to the harpsichord. It produced its tone by a means of keys attached to metal blades that strike the strings. As we will see in the next chapter, by the end of the 1700s, the piano would replace the harpsichord and clavichord as the instrument of choice for residences.

Bach was best known as a virtuoso organist, and he had the opportunity to play on some of the most advanced pipe organs of his day. Sound is produced on the organ with the depression of one or more of the keys which activates a mechanism that opens pipes of a certain length and pitch through which wind from a wind chest rushes. The length and material of the pipe determines the tones produced. Levers called stops provide further options for different timbres. The Baroque pipe organ operated on relatively low air pressure as compared to today's organs, resulting in a relatively thin transparent tone and volume.

https://upload.wikimedia.org/wikipedia/commons/thumb/1/1f/S%C3%A9es_cathedral_-_organ.jpg/330px-S%C3%A9es_cathedral_-_organ.jpg

Most Baroque organs had at least two keyboards, called manuals (after the Latin word for hand), and a pedal board, played by

the two feet. The presence of multiple keyboards and a pedal board made the organ an ideal instrument for polyphony. Each of the keyboards and the pedal board could be assigned different stops and thus could produce different timbres and even dynamic levels, which helped define voices of the polyphonic texture. Bach composed many of his chorale preludes and fugues for the organ.

Bach's "Little" Fugue in G Minor

https://upload.wikimedia.org/wikipedia/commons/thumb/1/1f/S%C3%A9es_cathedral_-_organ.jpg/330px-S%C3%A9es_cathedral_-_organ.jpg

The fugue is one of the most spectacular and magnificent achievements of the Baroque period. During this era of fine arts innovation, scientific research, natural laws, and systematic approaches to imitative polyphony were further developed and standardized. Polyphony first emerged in the late Middle Ages. Independent melodic lines overlapped and were woven. In the Renaissance, the polyphony was further developed by a greater weaving of the independent melodic lines. The Baroque composers, under the influence of science, further organized it into a system—more on this later. The term fugue comes from the Latin word " fuga" that means running away or to take flight. The fugue is a contrapuntal (polyphonic) piece for a set number of musicians, usually three of four. The musical theme of a fugue is called the subject .

You may think of a fugue as a gossip party. The subject (of gossip) is introduced in one corner of the room between two people. Another person in the room then begins repeating the gossip while the original conversation continues. Then another person picks up on the story and begins repeating the now third-hand news and it then continues a fourth time. A new observer walking into the room will hear bits and pieces from four conversations at one time—each repeating the original subject (gossip). This is how a fugue works. Fugues begin with an exposition. This is when the subject is introduced until the original subject has been played or sung in all the voices or parts. Most fugues are in the four standard voices: soprano, alto, tenor, and bass. We will refer to the parts in these voices for both voices and instruments.

At the beginning of the fugue, any of the four voices can begin with the subject. Then another voice starts with the subject at a time dictated in the music while the first voice continues to more material. The imitation is continued through all the voices. The exposition of the fugue is over when all the voices complete the initial subject.

After the exposition is completed, it may be repeated in a different order of voices or it may continue with less weighted entrances at varying lengths known as episodes. This variation provides a little relaxation or relief from the early regiment systematic polyphony of the exposition. In longer fugues, the episodes are followed by a section in another key with continued overlapping of the subject. This episode and modulation can continue to repeat until they return to the original key.

Fugues are performed as a prelude to traditional worship on the pipe organ and are quite challenging to perform by the organist. Hands, fingers, and feet must all be controlled independently by the single organist and all at the same time. Often in non-fugal music, this type of polyphony is briefly written into a piece of music as an insert, called a fugato or fugato section. When voices overlap in a fugue, it is called stretto (similar to strata). When the original voice continues after the second voice jumps in, the first voice is said to be singing the countersubject . The development of musical themes or subjects by lengthening or multiplying the durations of the notes or pitches is called augmentation . The shortening or dividing the note and pitch durations is called diminution . Both augmentation and diminution are utilized in the development of the musical subjects in fugues and in theme development in other genres. The "turning up-side down" of a musical line from an ascending passage to a descending passage is called inversion.

Let's listen to one of Bach's most famous fugues. You may immediately recognize the piece from your past. The Little Fugue in G Minor is Bach's most famous organ piece.

Composer	Johann Sebastian Bach
Composition	Organ Fugue in G Minor (BWV 578)
Date	circa 1709
Genre	Organ Fugue
Form	Fugue

Nature of Text	Bach was able to take the earlier vocal polyphony of the renaissance period and apply it to the organ fugue. This is regarded as one of Bach's great achievements.
Performing Forces	Organ
What we want you to remember about this composition	• Listen to how Bach weaves and overlaps the subject throughout the piece.
Other things to listen for	The subject (tune) is introduced in the highest voices and then is imitated in each lower voice in order: soprano, alto, tenor and then bass in the pedals. After the exposition is completed in the bass pedals, the subject is introduced in the first voice. Upon the entrance of the second layer, the first voice goes into a counter subject. Just before the subject is introduced five more times, it is preceded by a brief episode. In each episode the subject is not played in its entirety. Even though the fugue is in G minor, the piece ends with a major chord, a practice utilized during the Baroque period. Major chords were thought more conclusive than minor chords.

Listening Guide: Bach, "Little" Fugue in G Minor, BWV 578

https://www.youtube.com/watch?v=PhRa3REdozw

00:00

Subject in soprano voice alone, minor key

00:18

Subject in alto, countersubject in running notes in soprano

00:42

Subject in tenor, countersubject above it; brief episode follows

01:01

Subject in bass (pedals), countersubject in tenor

01:17

Brief episode

01:28

Subject begins in tenor, continues in soprano

01:48

Brief episode, running notes in a downward sequence

01:56

Subject in alto, major key; countersubject in soprano

02:13

Episode in major, upward leaps and running notes

02:25

Subject in bass (pedals), major key, countersubject and long trill above it

02:42

Longer episode

03:00

Subject in soprano, minor key, countersubject below it

03:16

Extended episode

03:47

Subject in bass (pedals), countersubject in soprano; fugue ends with major chord

04:12

End (Source: www.austincc.edu/mwoodruf/music/Bach.htm)

Alternate score video: https://www.youtube.com/watch?v=z6Kq60w-AXk

This page titled 2.2.6: Music of Johann Sebastian Bach (1685-1750) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.6: Music of Johann Sebastian Bach (1685-1750) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Antiphonal – A genre of sacred music featuring multiple choirs, or a choir that has been divided into different groups that can perform call and responses.

Aria – Homophonic compositions featuring a solo singer over orchestral accompaniment. homophonic compositions featuring a solo singer over accompaniment. Arias are very melodic primarily utilized in operas, cantatas, and oratorios.

Basso continuo – continuous realization of harmony throughout a musical piece, usually by a harpsichord and/or cello. The Basso continuo provides a framework/template for harmonic accompaniments.

Cantata – A composite major church choir form from the Baroque period that involves soloist, choir, and orchestra. Cantatas have several movements and last for fifteen to thirty minutes. Cantatas are performed without staging but they utilize narration, arias, recitatives, choruses and smaller vocal ensembles.

Chorale – Originally the result from the German protestant church's reformation, the chorale is the hymn (tune) is a four part homophonic work that is sung by the church congregation. Chorales became the foundation for several cantatas and chorale preludes for organ.

Concerto – A musical composition for a soloist and orchestra.

Concerto Grosso – a musical composition for a small group of soloists and orchestra.

Cori spezzati – A divided choir that is utilized to perform in a polychoral style—able to perform "call and response". Large churches were designed with multiple choir seating sections to perform such works.

Fugue – perfected by J.S. Bach during the baroque period, fugues are a form written in an imitative contrapuntal style in multiple parts. Fugues are based upon their original tune that is called the **subject.** The subject is then imitated and overlapped by the other parts by the called the answer, countersubject, stretto, and episode

Homophony – Music where the melody is supported by a chordal accompaniment the move in the same rhythm. Homophony is generally the opposite of polyphony where the voices imitative and weave with each other.

Libretto – The text or actual words of an opera, musical, cantata or oratorio, written or compiled by a librettist

Melisma – More than one note sung during one syllable of the text. The melismatic style was used extensively in gregorian chant.

Motor rhythm – The constant repeated subdivision of the beat. The motor rhythm provide unity and stability within the musical piece.

Movement – a subsection or independent section/piece of a larger work. (Ex. A symphony is divided into movements.)

Opera – A staged musical drama for voices and orchestra. Operas are fully blocked and performed in costume with sets. Operas utilize arias and recitatives without no narration.

Oratorio – a major work with religious or contemplative character for solo voices, chorus and orchestra. Oratorios do not utilize blocking, costumes, or scenery.

Polychoral (style) – a compositional style where the chorus/choir is divided into two or more groups that can perform with or independently for each other (see antiphonal).

Polyphony – Two or more melodic voices or instruments combine weaving together.

Program music – instrumental Music written to portray an non-musical idea. A

descriptive piece.

Recitative – An operatic number using speech-like melodies and rhythms, performing using a flexible tempo, to sparse accompaniment, most often provided by the basso continuo. Recitatives are often performed between arias and have texts that tend to be descriptive and narrating.

Ritornello Form – Repeated unifying sections founds in between the solo sections of a concerto grosso

Sectional form – A piece where distinct sections can be identified due to changes in texture and other musical compositional techniques.

Solo – A musical piece that features on musician either with or without accompaniment. In larger scored piece, the solo is the main part that should be brought out while performing.

Sonata – a musical composition in multiple movements for solo instrument, usually accompanied by the piano.

Stylized dance – piece of music that sounds like a dance but that was not designed for dancing. In other words, a stylized dance uses the distinct characteristics of a dance and would be recognized as sounding like that dance but might be too long or too complicated to be danced to.

Subject – The main melody or tune of a fugue.
Suite – A multi-movement instrumental musical composition of baroque music—usually

in dance form.

Terraced dynamics – Used during the Baroque period, this is where the different sections have a piece of music have a set volume unique for that particular section. The next section may be written to be performed at another volume.

Through-composed – Songs or musical selections where new music is composed for each stanza or section with no repetition.

Tutti – Where the entire musical ensemble performs together as a whole as opposed to a soloist.

Word painting – the depiction of specific images from the text by vocal music. If the text refers to quickly running up a hill, the melody will ascend quickly to portray running up a hill musically.

This page titled 2.2.7: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 4.9: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

2.2.8: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 2.2.8: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

2.3: LISTEN. (BAROQUE)



LISTEN: The Baroque Period

The Baroque period, roughly **1600–1750**, saw the rise of major composers such as **G. F. Handel and J. S. Bach** alongside important new genres including **opera, oratorio, cantata, concerto, and fugue**. Instrumental music expanded as keyboard instruments such as the **harpsichord and organ** became increasingly sophisticated, while the flourishing violin family helped establish a new ensemble: the **orchestra**. In LISTEN, pay attention not only to the distinctive sound of Baroque music, but also to the genres, instruments, and ensembles that will continue developing into the Classical Period.

What should I expect?

Listen for how new genres and instrumental possibilities shape Baroque music. Across several works, use the Listening Lab cycle to connect what you hear to **ornamentation, basso continuo, instrumental color, contrast, virtuosity, texture, form, and performing forces**. Notice especially how voices, keyboards, strings, and the emerging orchestra create musical drama—and how genres such as opera, oratorio, concerto, and orchestral music establish practices that continue into the Classical Period.

PRACTICE Listening Guide → Listening Lab → 3–6 Baroque pieces

Spiral practice

2.3.1: LISTENING LAB.

2.3.2: FEATURED WORK. "Dido and Aeneas"

ASSESSMENT Notebook Check → Written Assignment

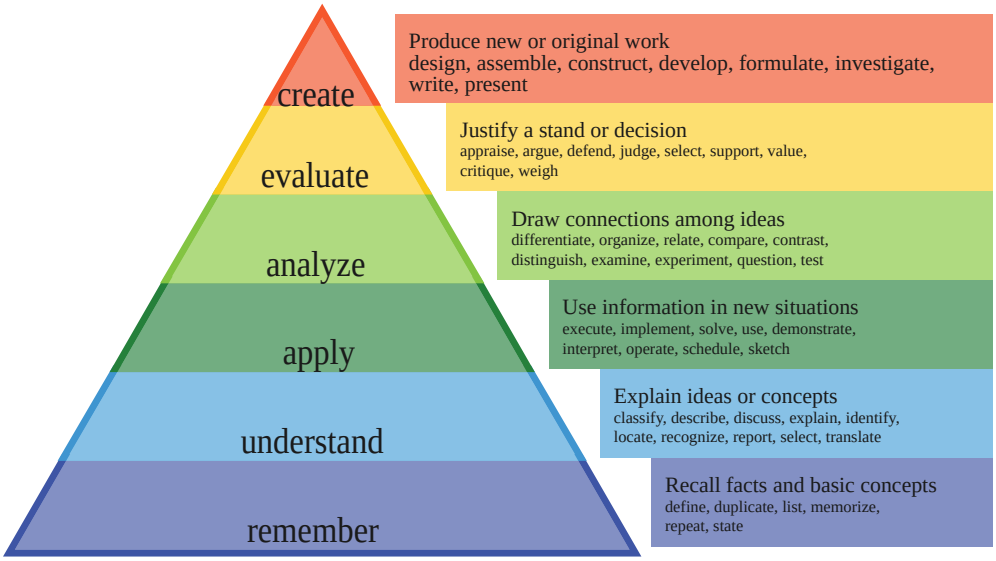
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Baroque sequence. STUDY gave you vocabulary, genres, instruments, and historical context; now you will **apply, analyze, evaluate, and communicate** what you hear as you connect musical evidence to the Baroque practices you have already studied.



YOU ARE HERE

LISTEN: **Apply** → **Analyze** → **Evaluate** → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to how Baroque composers use **ornamentation, texture, instrumental color, contrast, virtuosity, and form**. Your written work will ask you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Baroque Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain what you hear using specific Baroque musical evidence and to recognize how the period's genres, instruments, and ensembles establish traditions that continue into later classical music.

Begin Baroque Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 2.3: LISTEN. (Baroque) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

2.3.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 2.3.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

2.3.2: FEATURED WORK. "Dido and Aeneas"

Purcell's *Dido and Aeneas*

Henry Purcell's *Dido and Aeneas* (c. 1689) compresses an entire tragedy into a remarkably short English Baroque opera. This 2020 production from the Teatro Comunale Pavarotti-Freni in Modena follows Dido, Queen of Carthage, and the Trojan hero Aeneas as their relationship is destroyed by supernatural deception. Purcell builds on musical practices students have encountered across the Middle Ages and Renaissance—changing texture, imitation, consonance and dissonance, text setting, and cadence—while Baroque basso continuo, recitative, aria, ground bass, ornamentation, ritornello, chorus, and dance give the drama its distinctive sound.

Viewer Data: edit this single table in LibreTexts. Keep the first three columns (Time, Act, Musical Number / Scene). Add, remove, rena points derived from standard recorded durations, not verified timestamps for this specific Modena video. Update the Time column ag

Time	Act	Musical Number / Scene	Synopsis	Characters &
2:05	ACT I	Overture	The opera opens instrumentally before Dido's court appears.	Orchestra; bas
5:18	ACT I	"Shake the Cloud"	Belinda urges Queen Dido to cast off her sorrow, and the court joins her encouragement.	Belinda; choru basso continu
6:45	ACT I	"Ah! Belinda"	Dido confides that she is deeply troubled and afraid to reveal the source of her distress.	Dido; orchestr continuo
11:10	ACT I	"Grief Increases"	Belinda argues that hidden grief only becomes stronger.	Belinda; Dido; continuo

Time	Act	Musical Number / Scene	Synopsis	Characters &
11:47	ACT I	"When Monarchs Unite"	The chorus imagines the happiness created when rulers and nations are united.	Chorus; orche continuo
12:57	ACT I	"Whence Could So Much Virtue Spring?"	Dido acknowledges Aeneas's virtue while revealing her fear of giving herself to love.	Dido; Belinda; continuo
15:04	ACT I	"Fear No Danger"	Belinda and the court reassure Dido that loving Aeneas will bring happiness rather than danger.	Belinda; Secor chorus; orches continuo
16:38	ACT I	"See Your Royal Guest"	Aeneas enters Dido's court.	Belinda; Aenea continuo
17:35	ACT I	"Cupid Only Throws the Dart"	The chorus comments on the power of love as Dido and Aeneas move toward one another.	Chorus; orche continuo
18:36	ACT I	"If Not for Mine"	Aeneas asks Dido to accept him, appealing to both love and political destiny.	Aeneas; Dido continuo

Time	Act	Musical Number / Scene	Synopsis	Characters &
19:00	ACT I	"Pursue Thy Conquest, Love"	Belinda encourages Love itself to complete the union between Dido and Aeneas.	Belinda; orche continuo
19:49	ACT I	"To the Hills and the Vales"	The court celebrates the couple and prepares to leave for the countryside.	Chorus; orche
20:55	ACT I	The Triumphing Dance	Instrumental dance closes the act in celebration.	Orchestra
22:07	ACT II	Prelude for the Witches	The scene shifts away from Dido's court to the supernatural world of the Sorceress and witches.	Orchestra
23:10	ACT II	"Harm's Our Delight"	The witches announce that destruction and suffering are their pleasure.	Sorceress; wit orchestra

Time	Act	Musical Number / Scene	Synopsis	Characters &
24:23	ACT II	"The Queen of Carthage"	The Sorceress reveals a plan to destroy Dido's happiness.	Sorceress; bas
24:50	ACT II	"Ho! Ho! Ho!"	The witches answer the plot with mocking laughter.	Witches / cho
25:01	ACT II	"Ruin'd Ere the Set of Sun"	The Sorceress promises that Dido will be ruined before sunset.	Sorceress; wit continuo
26:17	ACT II	"Ho! Ho! Ho!"	The witches answer the plot with mocking laughter.	Witches / cho
26:33	ACT II	"But, Ere We This Perform"	The witches coordinate the deception that will separate Aeneas from Dido.	Two Witches;
28:04	ACT II	"In Our Deep Vaulted Cell"	The witches celebrate their scheme and summon the supernatural forces needed to carry it out.	Witches / cho

Time	Act	Musical Number / Scene	Synopsis	Characters &
30:06	ACT II	Echo Dance of Furies	An instrumental dance extends the witches' supernatural world.	Orchestra
31:16	ACT II	Ritornelle	A short instrumental transition moves the drama from the witches to the countryside.	Orchestra
32:09	ACT II	"Thanks to These Lonesome Vales"	Dido's court enjoys the countryside, temporarily removed from the threatening supernatural plot.	Belinda; choru basso continu
35:34	ACT II	"Oft She Visits This Lone Mountain"	A courtier tells a pastoral story as the hunt continues.	Second Woma basso continu
37:17	ACT II	"Behold, Upon My Bended Spear"	Aeneas describes the animal he has killed during the hunt.	Aeneas; bassc
37:53	ACT II	"Haste, Haste to Town"	A sudden storm forces the court to hurry back toward town.	Belinda; choru

Time	Act	Musical Number / Scene	Synopsis	Characters &
38:42	ACT II	"Stay, Prince"	A false messenger, sent by the witches, tells Aeneas that Jupiter commands him to leave Carthage.	Spirit / false M Aeneas; bassc
41:14	ACT III	"Come Away, Fellow Sailors"	Aeneas's sailors prepare enthusiastically to depart.	Sailor; sailors orchestra
45:58	ACT III	The Sailors' Dance	The sailors' preparations become an instrumental dance.	Orchestra
46:50	ACT III	"See the Flags"	The witches observe that Aeneas's departure is underway.	Sorceress; wit continuo
48:14	ACT III	"Our Next Motion Must Be to Storm"	The Sorceress turns immediately toward further destruction.	Sorceress; bas
38:20	ACT III	"Destruction's Our Delight"	The witches celebrate the success of their scheme.	Witches / cho

Time	Act	Musical Number / Scene	Synopsis	Characters &
49:39	ACT III	The Witches' Dance	Their celebration culminates in an instrumental dance.	Orchestra
51:45	ACT III	"Your Counsel All Is Urged in Vain"	Dido confronts Aeneas. His willingness to remain cannot undo the betrayal she now feels.	Dido; Aeneas; continuo
55:44	ACT III	"But Death, Alas!"	After Aeneas leaves, Dido recognizes that she cannot return to the life she had before him.	Dido; Belinda; continuo
56:21	ACT III	"Great Minds Against Themselves Conspire"	The chorus reflects on the self-destructive power of great passions.	Chorus; orche
57:25	ACT III	"Thy Hand, Belinda"	Dido asks Belinda to support her as her strength fails.	Dido; Belinda; continuo
58:16	ACT III	"When I Am Laid in Earth"	Dido asks to be remembered without blame as she prepares for death.	Dido; strings;

Time	Act	Musical Number / Scene	Synopsis	Characters &
1:01:55	ACT III	With Drooping Wings	The chorus mourns Dido and asks the cupids to watch over her tomb.	Chorus; orche continuo
1:06:24	ACT III	@stop		

This page titled 2.3.2: FEATURED WORK. "Dido and Aeneas" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

3: THE CLASSICAL PERIOD (1750-1820 AD)

3.1: EXPLORE. Why Do Humans Make Music?

3.2: STUDY. (Classical)

3.2.1: Introduction & Historical Context

3.2.2: Music in the Classical Period

3.2.3: Music of Joseph Haydn (1732-1809)

3.2.4: Music of Wolfgang Amadeus Mozart (1756-1791)

3.2.5: Music of Ludwig van Beethoven (1770-1827)

3.2.6: Glossary

3.2.7: Vocabulary Lab

3.3: LISTEN. (Classical)

3.3.1: SYNOPSIS. "The Magic Flute"

3.3.2: FEATURED WORK. "Super Flute"

This page titled 3: The Classical Period (1750-1820 AD) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

3.1: EXPLORE. Why Do Humans Make Music?

Music Beyond Entertainment

Music can entertain us, help us celebrate, accompany movement, shape memory, and connect us with other people. It can also be used intentionally in clinical and educational settings. One of the clearest examples is **music therapy**: the evidence-based use of music interventions by trained professionals to support individualized therapeutic goals.

Music therapy reminds us of an important idea for this course: music is not only an object that we listen to and analyze. It is also something that people **use**. Across cultures and throughout history, humans have used music to support movement, communication, memory, emotion, identity, ritual, and community.

What Is Music Therapy?

Music therapy is a professional health discipline, not simply listening to a favorite playlist to relax. Credentialed music therapists receive specialized education and clinical training so that they can select and adapt musical experiences for specific therapeutic goals.

Depending on the individual and setting, those goals might involve communication, movement, cognition, emotional wellbeing, or social interaction. Music therapists work in settings that can include hospitals, rehabilitation programs, schools, mental-health services, and long-term care.



Figure 3.1.1 : A music therapist works with a patient recovering from traumatic brain injury. Source: Military Health System. Attribution: Caitlin Russell. License: Public Domain.

Why can music be useful in these settings? Musical activity can engage systems involved in hearing, movement, attention, memory, emotion, and communication. A steady pulse, for example, can provide an external timing cue for movement. Singing can combine language, breathing, memory, and motor activity. Familiar music can also provide powerful cues for autobiographical memory.

Music, Movement, and Wellbeing

Rhythm has a particularly direct relationship with movement. When we hear a strong beat, we may tap a foot, nod our head, dance, or unconsciously adjust the timing of our movements. Therapists can make purposeful use of this connection when working toward

movement and coordination goals.

Music can also influence mood, attention, stress, and social connection. Singing or making music with other people combines musical activity with shared timing, breathing, listening, and cooperation. These experiences can contribute to a sense of belonging and connection.



Figure 3.1.2 : A music therapist visits Renown Children's Hospital in Reno, Nevada. Source: Wikimedia Commons. Attribution: Dara Crockett. License: CC BY-SA 4.0.

The important distinction is between the broad benefits people may experience from everyday music-making and **music therapy as a clinical practice**. Singing with friends, playing an instrument, or listening to music may be meaningful and beneficial without being music therapy. Therapy involves a trained professional, an individualized goal, and a structured therapeutic process.

Why Do Humans Make Music?

The usefulness of music raises a much larger question: **Why do humans make music at all?**

Humans were making musical instruments long before the development of modern recording technology and long before most of the musical traditions we will study in this course. Archaeological discoveries such as prehistoric bone flutes show that music-making reaches deep into human history.

We cannot know exactly why early humans made music. Music may have supported social bonding, coordinated movement, ritual, communication, play, courtship, storytelling, or other activities. It may also simply have been pleasurable. Most likely, music has never served only one purpose.



Figure 3.1.3 : Musical participation can combine listening, movement, memory, communication, and social interaction. Source: Wikimedia Commons. Attribution: F. Rodricks. License: CC BY-SA 4.0.

Instead of asking only "What does this music sound like?", we can also ask "What are people using this music to do?"

Musical Ability: Aptitude and Achievement

People sometimes describe musical ability as though it were something you either possess or do not possess: someone is "musical," "talented," or "tone deaf." A more useful distinction is between **aptitude** and **achievement**.

Aptitude describes a person's capacity or readiness for learning, while **achievement** describes the skills that person has actually developed through experience, practice, instruction, and participation. The two are not the same.



Figure 3.1.4 : Musical ability develops through a combination of individual capacities, experience, participation, and learning. Source: Wikimedia Commons. Attribution: Sungmin Yun. License: CC BY-SA 2.0.

Someone who learns an instrument, sings regularly, creates music, practices listening, or studies musical concepts develops musical skills over time. Prior experience certainly matters, but unfamiliarity with musical notation or performance does not mean that a person is incapable of understanding music.

That distinction matters in a music appreciation course. You do not need to arrive already knowing how to sing, read notation, identify chords, or play an instrument. The purpose is to develop your ability to **notice, describe, interpret, and connect** what you hear.

Music Is Learned Through Culture

Humans begin learning about musical sound long before taking a music class. Through repeated exposure, we become familiar with the rhythms, timbres, melodic patterns, performance practices, and expectations that surround us.

This process is similar in some ways to language. Long before learning formal grammar, children become familiar with the sounds and patterns of the languages spoken around them. Likewise, listeners develop expectations about music through participation and repeated listening.

This also means that what sounds "natural" in music is often partly **learned**. A musical pattern that feels obvious, stable, emotional, or unusual to one listener may be interpreted differently by someone whose listening experience comes from another musical tradition.

As we encounter unfamiliar music in this course, the goal is therefore not to judge it according to what already feels familiar. Instead, we will practice learning what its sounds mean within the musical and cultural world that produced them.

Music and Human Flourishing

Music can be a profession, an art form, a social activity, a therapeutic tool, a cultural tradition, a form of entertainment, or simply something people enjoy doing together. None of these roles cancels out the others.



Figure 3.1.5 : Musical participation can continue throughout life. Source: Flickr. Attribution: Garry Knight. License: CC BY 2.0.

This is one reason music appreciation is about more than learning composers, dates, and vocabulary. Those things can help us understand what we hear, but the larger goal is to understand **why music has mattered to people**—and why it continues to matter.

> **As you encounter new music, ask not only whether you like it, but what role it plays in the lives of the people who make, perform, and hear it.**

This page titled 3.1: EXPLORE. Why Do Humans Make Music? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 1.3: Music and Human Development, Learning, and Wellness by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

3.2: STUDY. (CLASSICAL)



STUDY: The Classical Period

The Classical Era is often associated with **clarity, balance, and formal organization**, especially when compared with the dense textures and ornamentation of the Baroque. Composers such as Haydn and Mozart helped establish musical forms built around proportion, contrast, and clearly organized musical ideas, while Beethoven shows how those same structures could be pushed toward greater drama, scale, and complexity. Many works from this period remain some of the most familiar pieces in the Western classical tradition, so you may recognize more of this repertoire than you expect.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to music from the Classical Period. Work through the materials in order to prepare for the listening, comparison, analysis, discussion, and writing that follow in **LISTEN**.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
5–6 hrs	

3.2.1: Introduction & Historical Context

3.2.2: Music in the Classical Period

3.2.3: Music of Joseph Haydn (1732-1809)

3.2.4: Music of Wolfgang Amadeus Mozart (1756-1791)

3.2.5: Music of Ludwig van Beethoven (1770-1827)

3.2.6: Glossary

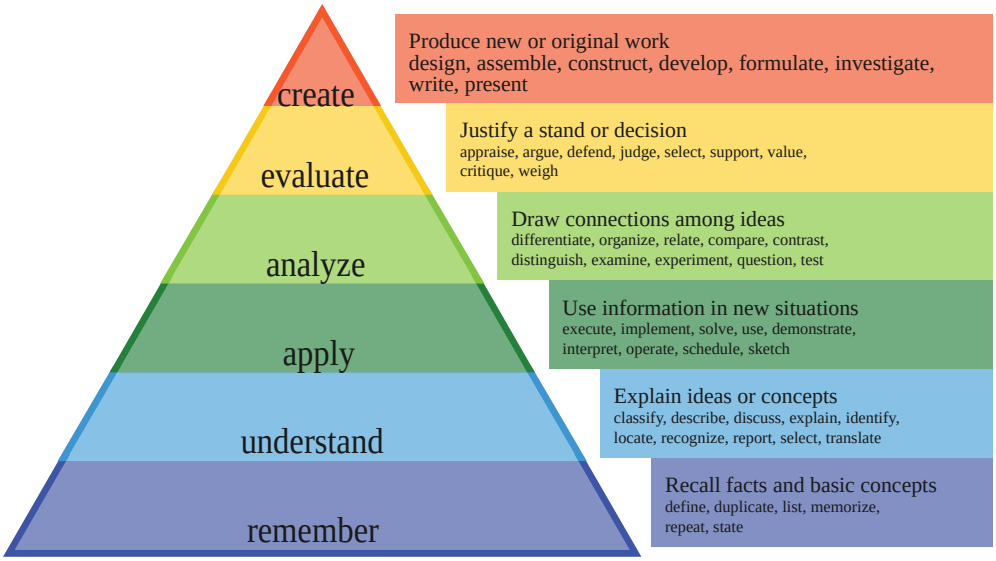
3.2.7: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

STUDY gives you the vocabulary and formal concepts needed to recognize how Classical music organizes musical ideas. You will remember and understand the period's historical context, then begin applying concepts such as clarity, balance, contrast, phrase structure, and form as you prepare to listen more analytically in **LISTEN**.



YOU ARE HERE

STUDY: Remember → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Classical STUDY is complete.** The module then moves into **LISTEN**, where you will apply this foundation as you hear, compare, analyze, discuss, and write about the music.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 3.2: STUDY. (Classical) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

3.2.1: Introduction & Historical Context

The Classical Period

Of all the musical periods, the Classical period is the shortest, spanning less than a century. Its music is dominated by three composers whose works are still some of the best known of all Western art music: Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). Although born in different European regions, all three spent a substantial amount of time in Vienna, Austria, which might be considered the European musical capital of the time.

Music scholars have referred to this time as the Classical period in music for several reasons. For one, the music of Haydn, Mozart, and Beethoven has served as the model for most composers after their time and is still played today; in this way, the music is "classic" in that it has provided an exemplar and has stood the test of time. As we will also see, this music has often been perceived as emulating the balance and portion of ancient Greek and Roman art, the time period to which the word "classical" is affixed within literature and art history, as well as the wider field of history.

Our use of the Classical period to refer to music of roughly 1750 to 1815, however, should not be confused with our broader use of the term "classical music" to refer to art music (music that does not otherwise fall within the spheres of popular music or folk music).

The Enlightenment

https://upload.wikimedia.org/wikiped...ntent=original

Beginning toward the end of the sixteenth century, Europeans increasingly questioned traditional politics, wealth, aristocratic authority, and inherited systems of knowledge. Philosophers and scientists argued that society could improve through observation, reason, and evidence. This intellectual shift became known as the **Age of Reason**, or the **Enlightenment**.

The seeds for the Enlightenment can be found in England in approximately the 1680s. In that decade, Newton published *Principia Mathematica* and John Locke published his "Essay Concerning Human Understanding." These two works provided the philosophical, mathematical, and scientific foundation for the Enlightenment's great developments. Locke stressed that knowledge is gained through accumulated life experience rather than by acquired outside truth. Newton's mathematics and optical theory showed that humans can observe, study, define, and test the world around them and can also mathematically measure and prove natural occurrences.

Other Enlightenment thinkers included Voltaire, Montesquieu, Jean-Jacques Rousseau, Benjamin Franklin, and Immanuel Kant. Their writings emphasized reason, common sense, liberty, justice, and what they understood as universal human rights. Many also challenged unquestioned religious and political authority.

Being able to solve and understand many of the mysteries of the universe in a quantifiable manner using math and reason, was empowering. Much of the educated middle class applied these learned principles to improve society. Enlightenment ideals led to political revolutions throughout the Western world. Governmental changes such as Britain's embrace of constitutional democratic form of government and later the United States of America's establishment of democratic republic completely changed the outlook of the function of a nation/state. The overall well-being and prosperity of all in society became the mission of governance.

Power Shifts: Aristocracy to Middle Class

Up until the mid-1700s art, including music, was under the direct control or patronage of the monarchy/aristocracy, the class whose unquestioned rule was founded on divine hereditary right. The arts were their (and the church's) privilege, luxury, and adornment for generations to come. In its infancy, the Enlightenment's power shift toward the middle class was neither perceived nor anticipated by those in power. America's successful revolution against England landed a devastating blow to the doctrine of the divine ruling rights of kings. Shortly afterward, the ensuing French Revolution had an unintentional impact on the arts and is one of the greatest influences on Western classical music.

Society, Revolution & Neoclassicism

Neoclassicism

Artists and architects of the second half of the eighteenth century looked to classical antiquity as its model; their work is referred to as neoclassical. You can see this interest when one compares the Parthenon in Athens to the columns of the White House. While in power, aristocrats and their wealthy peers exalted the Hellenism that protected them from getting too involved in the current issues of life. The aristocrats saw the ancient Roman gods, heroes, and kings assemblances of themselves. They viewed themselves in the same light as super humans entitled to rule, possess great wealth, and be powerful. This detachment shaped their relationship with the arts in architecture and the visual arts. The rising middle class, on the contrary, viewed and interpreted neoclassical arts as representations of Roman and Greek city-states. This view assisted their resolve to rebel against the tyrants and abolish despotism. Here musical terminology diverges from that used by art historians (Neoclassicism in music would have to wait for the 20th century). As we have few musical exemplars from classical antiquity and as the music of Haydn, Mozart, and Beethoven would become the model for nineteenth century music, music historians have referred to this period as a time of Musical Classicism.

https://upload.wikimedia.org/wikiped...nklin_1759.jpg

Industrial Revolution and a New Public

The mid and second half of the 18th century saw a revolutionary political and economic shift in Europe. Here the dramatic paramount shift of power from the aristocracy to the middle class began and strengthened. The wealth of the middle class had been expanding due to growing capitalism from the Industrial Revolution. This revolution resulted from a series of momentous inventions of the mid-1700s, including the Watt Steam Engine, James Hargreaves's spinning jenny, Edmund Cartwright's power loom, and Eli Whitney's cotton gin.

The following decades witnessed great scientific achievements and discoveries including: electricity by Benjamin Franklin, medical smallpox vaccination by Edward Jenner, the discovery of oxygen by Joseph Priestly, the advancement of the mechanistic view of the universe by Pierre-Simon Laplace, and the invention of the voltaic pile (battery) by Alessandro Volta Pierre Laplace (b. 1749-1827) a gifted and talented scientist and mathematician, felt that due to scientific explanation for the planets, their motion, and possibly how they began, humans no longer had any need for God. This mindset even further reduces the influence of the church on society and music.

During the Enlightenment, the growing middle class became an increasingly important audience for art and music. Rising literacy encouraged newspapers, periodicals, novels, concert reviews, and published music, giving us a richer record of how eighteenth-century audiences encountered and discussed music.

The Visual Arts and Architecture

The visual arts developed two major styles in the Enlightenment. Both are representative of the dualism found in the arts during the classical era. As the aristocracy tried to adhere to the Greek and Roman mythological antiquity, artists such as the painter Jacques-Louis David (b.1748-1835), of the French revolution adorned his canvases with themes of Roman and Athenian democracy. David's paintings were admired by Thomas Jefferson, but David's painting *The Death of Marat* (1793) received particular praise. Marat, to whom the painting refers, is the murdered Jean-Paul Marat, an influential French revolutionary leader. Marat's previous influence paired with his murder and David's painting instantly transposed him into a political martyr. David's painting thus became a symbol of sacrifice in the name of the republic.1

Architecture in the late eighteenth century leaned toward the clean lines of ancient buildings such as the Athenian Parthenon and away from the highly ornate decorative accents of Baroque and Rococo design. One might also argue that the music of Haydn, Mozart, and early Beethoven aspires toward a certain simplicity and calmness stemming from ancient Greek art.

Source Note

1 “Jacques-Louis David.” *Biography.com*. A&E Television Networks, n.d. Web. 18 December 2015.

Composers and a Changing Musical World

Vienna: A Musical Capital

The three most important composers of the Classical period were Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Although they were born in different places, all three composers spent the last years of their lives in Vienna, Austria, a city which might be considered the musical capital of the Classical period (see map below).

https://upload.wikimedia.org/wikiped...urope_1789.svg

Their music careers illustrate the changing role of the composer during this time. The aristocratic sponsors of the Classical artists—who were still functioning under the patronage system—were more interested in the final product than in the artists' intrinsic motivations for creating art for its own sake.

Haydn: Patronage to Public Concerts

For most of his life, Haydn worked for the aristocracy composing to order and wearing the livery of the Esterházy family, who were his patrons. Though successful working under their patronage, Haydn had more freedom to forge his own career after Prince Nikolaus Esterházy's death and staged concerts for his own commercial benefit in London and Vienna.

Beethoven: A New Kind of Independence

Beethoven, the son of a court musician, was sent to Vienna to learn to compose. By 1809, he had succeeded in securing a lifetime annuity (a promise from local noblemen for annual support). Beethoven did not have to compose music for them; he simply had to stay in Vienna and compose. In some ways, the role of aristocratic patron and composer was turned on its head. When philosophically compatible with a sponsor, the artist flourished and could express his/her creativity.

Mozart: The Risks of Freelancing

But in Mozart's case, the patronage system was stifling and counterproductive to his abilities. Mozart was also born and raised by a father who was a court musician, though his father was a court musician for the Archbishop of Salzburg. It was expected that Mozart would also enter the service of the Archbishop; instead, he escaped to Vienna, where he attempted the life of a freelancer. After initial successes, he struggled to earn enough money to make ends meet and died a pauper in 1791. The journey through the Classical period is one between two camps, the old and the new: the old based upon an aristocracy with city states and the new in the rising and more powerful educated middle class. The traditional despotism is dying while the new class system increasingly thrives.

Musical Timeline

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1732	1732	Music	Joseph Haydn born	Haydn becomes a central architect of the Classical symphony and string quartet.	https://upload.wikimedia.org/wikipedia/commons/e/e5/Joseph_Haydn,_portrait_by_Thomas_Hardy.jpg
1750	1750	Music	J. S. Bach dies	Bach's death is often used as a convenient marker between the Baroque and Classical periods.	https://upload.wikimedia.org/wikipedia/commons/6/6a/Johann_S
1756	1756	Music	Wolfgang Amadeus Mozart born	Mozart becomes one of the defining composers of the Classical style.	https://upload.wikimedia.org/wikipedia/commons/c/cf/Mozart-sm
1762	1762	History & Society	Rousseau publishes *Émile*	Rousseau's writing on education reflects Enlightenment debates about reason, nature, and society.	https://upload.wikimedia.org/wikipedia/commons/a/ae/Portrait_de_J._J._Rousseau,_en_Suisse,_G.38633.jpg
1770	1770	Music	Ludwig van Beethoven born	Beethoven's career will bridge the Classical tradition and the emerging Romantic era.	https://upload.wikimedia.org/wikipedia/commons/b/be/Beethover
1776	1776	History & Society	U.S. Declaration of Independence	Enlightenment ideas about rights and government become part of a revolutionary political project.	https://upload.wikimedia.org/wikipedia/commons/f/f9/Declaration_of_Independence_(1819),_by_John_Trumbull.jpg

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1781	1781	Music	Mozart settles in Vienna	Mozart leaves Salzburg and pursues a more independent career in Vienna.	https://upload.wikimedia.org/wikipedia/commons/c/cf/Mozart-sm
1789	1789	History & Society	French Revolution begins	The storming of the Bastille becomes a symbol of revolution against aristocratic power.	https://upload.wikimedia.org/wikipedia/commons/8/8f/La_R%C3%A9g%C3%A9n%C3%A9ration_de_la_Nation_Fran%C_Hommage_au_Patriotisme_des_Repr%C3%A9sentants_de_la_Na
1791	1791	Music	Mozart dies	Mozart dies in Vienna at age thirty-five after a brief but extraordinarily productive career.	https://upload.wikimedia.org/wikipedia/commons/c/cf/Mozart-sm
1791.1	1791–1795	Music	Haydn travels to London	Haydn's London visits show the growing importance of public concerts and commercial musical life.	https://upload.wikimedia.org/wikipedia/commons/e/e5/Joseph_Haydn,_portrait_by_Thomas_Hardy.jpg
1792	1792	Music	Beethoven moves to Vienna	Beethoven settles in Vienna, where he studies, performs, and builds his career.	https://upload.wikimedia.org/wikipedia/commons/b/be/Beethover
1793	1793–1794	History & Society	Whitney's cotton gin	The cotton gin becomes a major technology of the Industrial Revolution—and intensifies the expansion of enslaved cotton labor in the United States.	https://upload.wikimedia.org/wikipedia/commons/9/9a/Eli_Whitney's_Cotton_Gin_Patent_Drawing,_03-14-1794,_Page_1_(5

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL
1809	1809	Music	Haydn dies	Haydn dies in Vienna after a career spanning aristocratic patronage and an expanding public concert culture.	https://upload.wikimedia.org/wikipedia/commons/e/e5/Joseph_Haydn,_portrait_by_Thomas_Hardy.jpg
1827	1827	Music	Beethoven dies	Beethoven dies after pushing Classical forms toward the scale and expressive intensity associated with Romanticism.	https://upload.wikimedia.org/wikipedia/commons/b/be/Beethover

This page titled 3.2.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 5.1: Introduction and Historical Context by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

3.2.2: Music in the Classical Period

Music Comparison Overview


https://upload.wikimedia.org/wikipedia/commons/thumb/8/8f/Concert_in_the_park_18c.jpg/330px-Concert_in_the_park_18c.jpg

Compare several broad characteristics of Baroque and Classical music before exploring Classical style in greater detail.

Baroque Music

- Rise of homophony; polyphony still used
- Rise of instrumental music, including the violin family
- Meter more important than before
- New genres such as opera, oratorio, concerto, cantata, and fugue
- Emergence of program music
- Continued presence of music at church and court
- Continued increase of music among merchant classes
- Motor rhythm

Classical Music

- Mostly homophony, but with variation
- New genres such as the symphony and string quartet
- Use of crescendos and decrescendos
- Question-and-answer (also called antecedent/consequent) phrases that are shorter than earlier phrases
- New emphasis on musical form: for example, sonata form, theme and variations, minuet and trio, rondo, and first-movement concerto form
- Greater use of contrasting dynamics, articulations, and tempos

General Trends of Classical Music


https://upload.wikimedia.org/wikipedia/commons/thumb/b/bf/FortepianoAntonWalter.JPG/250px-FortepianoAntonWalter.JPG

Musical Style

The Classical style of music embodies balance, structure, and flexibility of expression, arguably related to the noble simplicity and calm grandeur that the eighteenth-century art historian Johann Joachim Winckelmann saw in ancient Greek art. In the music of Haydn, Mozart, and the early Beethoven, we find tuneful melodies using question-and-answer or antecedent/consequent phrasing; flexible deployment of rhythm and rests; and slower harmonic rhythm (harmonic rhythm is the rate at which the chords or harmonies change).

Composers included more expressive marks in their music, such as the crescendo and decrescendo. The homophony of the Classical period featured predominant melody lines accompanied by relatively interesting and independent lines. In the case of a symphony or operatic ensemble, the texture might be described as homophony with multiple accompanying lines or polyphony with a predominant melodic line.

Performing Forces

The Classical period saw new performing forces such as the piano and the string quartet and an expansion of the orchestra. Initially called the fortepiano, then the pianoforte, and now the piano, it was capable of dynamics from soft to loud; the player needed only to adjust the weight applied when depressing a key. This feature was not available in the Baroque harpsichord. Although the first pianos were developed in the first half of the eighteenth century, most of the technological advancements that led the piano to overtaking all other keyboard instruments in popularity occurred in the late eighteenth century.

Listen for this

Unlike the harpsichord, the piano allows performers to shape dynamics through touch. That change made gradual crescendos, decrescendos, and more flexible expressive phrasing increasingly practical.

Besides the keyboard instruments, the string quartet was the most popular new chamber music ensemble of the Classical period and comprised two violins, a viola, and a cello. In addition to string quartets, composers wrote duets, trios, quintets, and even sextets, septets, and octets. Whether performed in a palace or a more modest middle-class home, chamber music, as the name implies, was generally performed in a chamber or smaller room.

In the Classical period, the orchestra expanded into an ensemble that might include as many as thirty to sixty musicians distributed into four sections. Its four principal sections were strings, woodwinds, brass, and percussion. Classical composers explored the individual unique tone colors of the instruments and they did not treat the instrumental sections interchangeably.

An orchestral Classical piece utilizes a much larger tonal palette and more rapid changes of the ensemble's timbre through a variety of orchestration techniques. Each section in the Classical orchestra has a unique musical purpose as penned by the composer. The string section still holds its prominence as the centerpiece for the orchestra. Composers continue to predominantly assign the first violins the melody and the accompaniment to the lower strings.

The woodwinds are orchestrated to provide diverse tone colors and often assigned melodic solo passages. By the beginning of the nineteenth century, clarinets were added to the flutes and oboes to complete the woodwind section. To add volume and to emphasize louder dynamics, horns and trumpets were used. The horns and trumpets also filled out the harmonies. Brass instruments were usually not assigned the melody or solos. The kettle drum or timpani were used for volume highlights and for rhythmic pulse.

Overall, the Classical orchestra matured into a multifaceted tone-color ensemble that composers could utilize to produce their most demanding musical thoughts acoustically through an extensive tonal palette. General differences between the Baroque and Classical (1750–1815) orchestras are summarized in the following comparison.

Baroque Orchestras

- Strings at the core
- Woodwind and brass instruments such as flutes or oboes and trumpets and horns doubled themes played by the strings or provided harmonies
- Any percussion was provided by timpani
- Harpsichord, sometimes accompanied by cello or bassoon, provided the basso continuo
- Generally led by the harpsichord player

Classical Orchestras

- Strings at the core
- More woodwind instruments—flutes and oboes and increasingly clarinets—which were sometimes given their own melodic themes and solo parts
- More brass instruments, including, after 1808, trombones
- More percussion instruments, including cymbals, the triangle, and other drums
- Phasing out of the basso continuo
- Generally led by the concertmaster (the most important first violinist) and increasingly by a conductor

Emergence of New Musical Venues

The Classical period saw performing ensembles such as the orchestra appearing at an increasing number of concerts. These concerts were typically held in theaters or in the large halls of palaces and attended by anyone who could afford the ticket price, which was reasonable for a substantial portion of the growing middle class. For this reason, the birth of the public concert is often traced to the late eighteenth century. At the same time, more music was incorporated into a growing number of middle-class households.

The redistribution of wealth and power of this era affected the performing forces and musical venues in two ways. First, although the aristocracy still employed musicians, professional composers were no longer exclusively employed by the wealthy. This meant that not all musicians were bound to a particular person or family as their patron or sponsor. Therefore, public concerts shifted from performances in the homes and halls of the rich to performances for the masses, which evolved the symphony into a genre for the public concert as they were eventually written for larger and larger ensembles.

Second, middle-class families incorporated more music into their households for personal entertainment. For example, middle-class households would have their children take music lessons and participate in chamber music or small musical ensembles. Musicians could now support themselves through teaching lessons, composing and publishing music, and performing in public venues, such as public concerts. Other opportunities included the public opera house, which was the center for vocal music experimentation during the Classical era. Composers also continued to write music for the church.

Musical Form

https://upload.wikimedia.org/wikipedia/commons/thumb/5/50/K330_allegro_moderato.png/330px-K330_allegro_moderato.png

As musical compositions of the Classical period incorporated more performing forces and increased in length, a composition's structure became more important. As an element of organization and coherence, form helps give meaning to a musical movement or piece. We have some evidence to suggest that late eighteenth- and early nineteenth-century audiences heard form in music that was especially composed to play on their expectations.

Sonata Form

The most important innovation in form during the Classical period is what we call **sonata form**. This form got its name from being used as the first movement of most piano sonatas of the Classical period. Consisting of three sections—exposition, development, and recapitulation—it was also used for the first movements (and sometimes final movements) of almost all Classical symphonies and string quartets.

Exposition
Presents the primary themes and establishes contrasting keys.

↓

Development
Transforms motives and moves through changing, unstable keys.

↓

Recapitulation
Returns the primary themes in the home key.

The **exposition** of a sonata form presents the primary themes and keys of the movement. After the first theme is presented in the home or tonic key, the music modulates to a different key during a subsection that is called a “transition.” Once the new key is established, subsequent themes appear. The exposition generally ends with a rousing confirmation of the new key in a subsection called the “closing.” The exposition then often repeats.

As its name implies, the **development** “develops” the primary themes of the movement. The motives that comprise the musical themes are often broken apart and given to different parts of the orchestra. These motives are often repeated in sequences, and these sequences often lead to frequent modulations from one musical key to another that contribute to an overall sense of instability. Near the end of the development, there is sometimes a subsection called the “retransition” during which the harmonies, textures, and dynamics of the music prepare the listener for the final section of the form, the recapitulation.

Also true to its name, the **recapitulation** brings back the primary themes and home key of the movement. A simultaneous return of the first theme and home key generally marks its beginning. In the recapitulation, the listener hears the same musical themes as first presented in the exposition. The main difference between the exposition and the recapitulation is that the recapitulation stays in the home key. After all, the movement is about to end and ending in the home key provides the listener a sense of closure. Recapitulations often end with subsections called codas. The **coda**, or “tail,” of the movement is a subsection that re-emphasizes the home key and that generally provides a dramatic conclusion.

Starting in the late eighteenth century, there are reports of listeners recognizing the basic sections of sonata form, and contemporary music theorists outlined them in music composition treatises. Their descriptions are generalizations based on the multitudinous sonata-form movements composed by Haydn, Mozart, and Beethoven. Although the sonata-form movements of Haydn, Mozart, and Beethoven share many of the characteristics outlined above, each sonata form is slightly different. Perhaps that is what makes their music so interesting: it takes what is expected and does something different. In fact, composers continued to write sonata forms through the nineteenth and twentieth centuries. By the end of the nineteenth century, some of these sonata forms were massive, almost-hour-long movements. You will have the opportunity to hear sonata form in several of our focus compositions from the Classical period.

Other Important Forms in Classical Music

Theme and Variations

Theme and Variations form consists of the presentation of a theme and then variations upon it. The theme may be illustrated as A with any number of variations following it: A′, A″, A‴, A⃰, and so forth. Each variation keeps enough of the original theme to remain recognizable while changing melodies, harmonies, rhythms, instrumentation, or ornamentation.

Minuet and Trio

Minuet and Trio form, found in many Classical symphonies and string quartets, stems from stylized dances of the Baroque period. Its larger design is ABA. The return of the A section was often indicated by the words **da capo**, meaning "to the head." By the beginning of the nineteenth century, composers increasingly replaced the minuet with faster ABA movements called **scherzos**.

Rondo

The **rondo** is another popular instrumental form of the late eighteenth and early nineteenth centuries. Rondo consists of the alternation of a refrain "A" with contrasting sections ("B," "C," "D," etc.). Rondos are often the final movements of string quartets, Classical symphonies, concerti, and sonatas.

Genres

https://upload.wikimedia.org/wikipedia/commons/thumb/4/46/Croce_MozartFamilyPortraitFXD.jpg/330px-Croce_MozartFamilyPortraitFXD.jpg

We normally classify musical compositions into genres by considering their performing forces, function, the presence and quality of any text, and their musical style and form. Changes in any of these factors can lead to changes in genres. The two most important new genres of the Classical period were the symphony and the string quartet; instrumental genres that continued from the Baroque period include the concerto.

Although one might trace its origins to the opera overture, the symphony developed as an orchestral composition for the public concert. By the end of the Classical period, it typically had four movements. The first movement was generally fast in tempo and in sonata form. The final movement was normally fast in tempo and used sonata, rondo, or theme-and-variations form. The interior movements consisted of a slow and lyrical movement and a moderate-tempo dance-like movement generally using the style of the minuet, a popular eighteenth-century dance.

The string quartet became one of the most popular genres of Classical chamber music. Its overall structure and form was exactly like the symphony. However, it was always performed by two violins, one viola, and one cello (thus its name) and commonly used as entertainment in the home, although on occasion string quartets were performed in public concerts. Also popular for personal diversion was the piano sonata, which normally had only three movements, generally lacking the minuet movement found in the string quartet and the symphony.

The most pronounced change in Classical-period vocal music was the growing popularity of **opera buffa**, or comic opera, over the more serious plot and aristocratic characters of Baroque opera seria. Opera buffa portrayed the lives of middle-class characters and often mixed tragedy with comedy; as we will see, Mozart would produce some of the most famous opera buffa of all time. As a side note, Mozart also transformed the opera overture into a preview of the musical themes to follow in the opera proper. Composers Haydn and Beethoven also continued to write oratorios.

This page titled 3.2.2: Music in the Classical Period is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

3.2.3: Music of Joseph Haydn (1732-1809)

Life and Career

Born in 1732, Joseph Haydn grew up in a small village that was located about a six-hour coach ride east of Vienna (today the two are about an hour apart by car). His family loved to sing together, and perceiving that their son had musical talent, apprenticed six-year-old Joseph Haydn to a relative who was a schoolmaster and choirmaster. As an apprentice, Haydn learned harpsichord and violin and sang in the church. So distinct was Haydn's voice that he was recommended to Vienna's St. Stephen's Cathedral's music director.

https://upload.wikimedia.org/wikiped...ntent=original

In 1740 Haydn became a student of St. Stephen's Cathedral. He sang with the St. Stephen's Cathedral boys' choir for almost ten years, until his voice broke (changed). After searching, he found a job as valet to the Italian opera composer Nicola Porpora and most likely started studying music theory and music composition in a systematic way at that time. He composed a comic musical and eventually became a chapel master for a Czech nobleman. When this noble family fell into hard times, they released Haydn. In 1761, he became a Vice-Chapel Master for an even wealthier nobleman, the Hungarian Prince Esterházy. Haydn spent almost thirty years working for their family. He was considered a skilled servant, who soon became their head Chapel Master and was highly prized, especially by the second and most musical of the Esterházy princes for whom Haydn worked.

The Esterházys kept Haydn very busy: he wrote music, which he played both for and with his patrons, ran the orchestra, and staged operas. In 1779, Haydn's contract was renegotiated, allowing him to write and sell music outside of the Esterházy family. Within a decade, he was the most famous composer in Europe. In 1790, the musical Prince Nikolaus Esterházy died and his son Anton downsized the family's musical activities. This shift allowed Haydn to accept an offer to give a concert in London, England, where his music was very popular. Haydn left Vienna for London in December. For the concerts there, he composed an opera, symphonies, and chamber music, all of which were extremely popular. Haydn revisited London twice in the following years, 1791 to 1795, earning—after expenses—as much as he had in twenty years of employment with the Esterházys. Nonetheless, a new Esterházy prince decided to reestablish the family's musical foothold, so Haydn returned to their service in 1796. In the last years of his life, he wrote two important oratorios (he had been much impressed by performances of Handel's oratorios while in London) as well as more chamber music.

Overview of Haydn's Music

Like his younger contemporaries Mozart and Beethoven, Joseph Haydn composed in all the genres of his day. From a historical perspective, his contributions to the string quartet and the symphony are particularly significant: in fact, he is often called the Father of the Symphony. His music is also known for its motivic construction, use of folk tunes, and musical wit. Central to Haydn's compositional process was his ability to take small numbers of short musical motives and vary them in enough ways so as to provide interesting music for movements that were several minutes long. Folk-like as well as popular tunes of the day can be heard in many of his compositions for piano, string quartet, and orchestra. Contemporary audiences and critics seemed to appreciate this mixing of musical complexity and the familiar. Ernst Ludwig Gerber (1790-92), an important eighteenth-century musical connoisseur, wrote that Haydn "possessed the great art of *appearing* familiar in his themes" (*Historisch-biographisches Lexikon der Tonkünstler* of 1790-1792). Additionally, many of his contemporaries remarked on Haydn's musical wit, or humor. Several of his music compositions play on the listeners' expectations, especially through the use of surprise rests, held out notes, and sudden dynamic changes.

Focus Composition: Haydn, String Quartet in D Major, Op. 20, No. 4 (1772)

The string quartet was one of the important performing forces and genres of the Classical period, and Haydn was one of its most important composers. Over the course of his life, Haydn wrote sixty-eight quartets, many of which were played both by Haydn's aristocratic patrons and published and available for the amateur musician to purchase and play. In fact, many late eighteenth century writers (including the famous German poet Goethe) referred to the string quartet as "a conversation between four intelligent people," in this case, the four people being the first and second violinist, violist, and cellist.

The string quartet by Haydn which we will study is one of six quartets that he wrote in 1772 and published as opus twenty quartets

in 1774 (roughly speaking, the “twenty” meant that this was Haydn’s twentieth publication to date). In many ways, this follows the norms of other string quartets of the day. It is in four movements, with a fast first movement in sonata form, a slow second movement that uses a theme and variations form, a moderate-tempo third movement that is like a minuet, and a fourth fast movement, here in sonata form. As we will see, the third movement is subtitled “alla Zingarese,” or “in the style of the Hungarians” (a good example of Haydn being “folky”). The entire quartet comprises a little over twenty minutes of music.

First Movement: Allegro di molto

First, we will listen to the first movement, which is marked “allegro di molto,” or very fast, and is in D major, as expected given the string quartet’s title. It uses sonata form, and as stated earlier, in the exposition, the home key and musical themes of the movement are introduced, or “exposed.” In the development, those themes are broken apart and combined in new and different ways, or “developed.” In the recapitulation, the home key and original musical themes return; in other words, they are “recapitulated” or “recapped.”

The exposition, development, and recapitulation are further broken into subsections to correspond to modulations in keys and the presentation of new and different themes. For the time being, simply listen for the main sections of sonata form in the first movement of Haydn’s string quartet. You might also listen for Haydn’s motivic style. In the first musical theme, you’ll hear three motives. The first motive, for example, repeats the same pitch three times. The second motive consists of an arched musical phrase that ascends and descends and outlines the pitches of an important chord of the movement. The final motive that Haydn packs into his opening musical theme is a musical turn, or a series of notes that move by rapids. Each of these motives is heard repeatedly through the rest of the movement.

What to Remember

- It uses sonata form: exposition, development, and recapitulation
- It is in D major
- Haydn’s style here is very motivic

Other Things to Listen For

- The interplay of the two violins, viola, and cello, in ways that might remind you of a “conversation between four intelligent people.”
- The subsections of the sonata form

Haydn, String Quartet in D Major, Op. 20, No. 4 (1772), Mov. 1 Allegro di molto

https://www.youtube.com/watch?v=d_Ly7d-wjc0

0:00

EXPOSITION: First theme

First theme in D major consists of three motives, including a first repeated note motive; first heard in the first violin and then passed to the other instruments, too.

0:38

transition

Uses fast triplets (three notes per beat) in sequences to modulate to the key of A major

1:12

Second theme and closing theme

New combinations of motives in themes in A major: starts with three-note motive, then a rapidly rising scale in the first violin, then more triplets, a more lyrical leaping motive, and ending with more triplets.

2:22

EXPOSITION repeats; see above

See above

4:44

DEVELOPMENT

Sequences the repeated note motive

5:12

Sounds like the first theme in the home key, but then shifts to another key. Repeated note and fast triplet motives follow in sequences, modulating to different keys (major and minor).

5:44

A pause and the first motive, but not in the home key of D major; triplets, the more lyrical leaping motive and then a pause and the first motive, but still not in the home key.

7:04

RECAPITULATION: First theme major

After a pause, the first theme in D

7:25

Transition-like section

Uses fast triplets like the exposition's transition section, followed by more lyrical motives, but it does not modulate away from D major.

7:48

Second theme and closing theme

Return of the three-note motive followed by a rapidly rising scale in the first violin, then more triplets, a more lyrical leaping motive, and ending with more triplets but still in D major (was in A major in the exposition).

Third Movement: Allegretto alla zingarese

The third movement of Haydn's String Quartet in D major, Op. 20, no. 4 uses a moderate tempo (it is marked "allegretto," in this case, a slow allegro) and the form of a minuet. Keeping with the popular culture of the day, a great number of Haydn's compositions included minuet movements.

Here, however, we see Haydn playing on our expectations for the minuet and writing a movement that is *alla zingarese*. The minuet was not a Hungarian dance, so the listener's experience and expectations are altered when the third movement sounds more like a lively Hungarian folk dance than the stately western-European minuet. (For comparison's sake, you can listen to the second movement of Haydn's String Quartet in E flat, Op. 20, no. 1, which is a much more traditional-sounding minuet.) Haydn retains the form of the stylized minuet, which consisted of a minuet and a trio. The trio consists of musical phrases that contrast with what was heard in the minuet: the trio got its name from an earlier practice of assigning this music to a group of three wind players. Here the entire string quartet plays throughout. After the trio, the group returns to the minuet, resulting in a minuet (A)—trio (B)— minuet (A). As was the custom, Haydn did not write out the minuet music at its return—remember paper was much more expensive 200 years ago than it is today. Instead, Haydn wrote two Italian words: "da capo" . As these words were used by all composers of the day, the players knew immediately to flip to the beginning of the movement and repeat the minuet, generally without repeats.

What to Remember

- It is in triple time and a moderate tempo, like most minuets
- The music for the repeat of the minuet is not written out; instead, Haydn writes "da capo" at the end of the Trio

- Instead of sounding like a stately minuet, it sounds more like a lively Hungarian dance

Other Things to Listen For

- It hardly sounds like triple meter, because Haydn writes accents on beats two and three instead of mainly on beat one

Haydn, String Quartet in D Major, Op. 20, No. 4 (1772), Mov. 3 Allegretto alla zingarese

https://www.youtube.com/watch?v=d_Ly7d-wjc0

0:00

MINUET: A

Lots of unexpected accents on beats two and three of the triple time meter; homophonic texture: the first violin gets the solo and the other voices accompany; in D major

0:09

a repeats

"

0:17

B

Similar to a, but the melody is even more disjunct, with more leaps.

0:27

b repeats

"

0:41

TRIO: Cc

Accents back on the first beat of each measure (that is, of each measure of the triple meter); homophonic texture: the cello gets the solo and the other voices accompany; still in D major

0:57

dd

Similar to c; note the drone pitches in the 2nd violin and viola accompaniment at the beginning of the phrase

1:14

MINUTE: A

See above

1:20

B

See above

Focus Composition: Haydn, Symphony No. 94 in G major, “Surprise”

Haydn is also often called the Father of the Symphony because he wrote over 100 symphonies, which, like his string quartets, span most of his compositional career. As already noted, the Classical orchestra featured primarily strings, with flutes and oboes (and, with Haydn’s last symphonies, clarinets) for woodwinds, trumpets and horns for brass, and timpani (and occasionally another drums or the cymbals or triangle) for percussion. The symphony gradually took on the four-movement form that was a norm for over a century, although as we will see, composers sometimes relished departing from the norm.

Haydn wrote some of his most successful symphonies for his times in London. His Symphony No. 94 in G Major, which premiered in London in 1792, is a good example of Haydn’s thwarting musical expectations for witty ends. Like most symphonies of its day, the first movement is in sonata form. (Haydn does open the symphony with a brief, slow introduction before launching into the first movement proper.)

Second Movement: Andante

Haydn’s sense of humor is most evident in the moderately slow andante second movement which starts like a typical theme and variations movement consisting of a musical theme that the composer then varies several times. Each variation retains enough of the original theme to be recognizable but adds other elements to provide interest. The themes used for theme and variations movements tended to be simple, tuneful melody lines. In this case, the theme consists of an eight-measure musical phrase that is repeated. This movement, like many movements of Classical symphonies and string quartets, ends with a coda.

Why did Haydn write such a loud chord at the end of the second statement of the *a* phrase of the theme? Commentators have long speculated that Haydn may have noticed that audience members tended to drift off to sleep in slow and often quietly lyrical middle movements of symphonies and decided to give them an abrupt wakeup. Haydn himself said nothing of the sort, although his letters, as well as his music, do suggest that he was attentive to his audience’s opinions and attempted at every juncture to give them music that was new and interesting: for Haydn, that clearly meant playing upon his listener’s expectations in ways that might even be considered humorous.

What to Remember

- It is in theme and variations form
- The very loud chord that ends the first phrase of the theme provides the “surprise”

Other Things to Listen For

- The different ways that Haydn varies the theme: texture, register, instrumentation, key

Haydn, Symphony No. 94 in G major, “Surprise”, Mov. 2 Andante

https://www.youtube.com/watch?v=PhxZhDV9KHM

8:46

Theme: aa

Eight-measure theme with a question and answer structure. The “question” ascends and descends and then the “answer” ascends and descends, and ends with a very loud chord (the answer). In C major and mostly consonant. In homophonic texture, with melody in the violins and accompaniment by the other strings; soft dynamics and then very soft staccato notes until ending with a very loud chord played by the full orchestra, the “surprise.”

9:21

b

Contrasting more legato eight-measure phrase ends like the staccato motives of the a phrase without the loud chord;

9:39

b

Repetition of b

9:57

Variation 1: aa

Theme in the second violins and violas under a higher-pitched 1st violin countermelody. Still in C major and mostly consonant

Ascending part of the theme is forte and the descending part of the phrase is piano; the first-violin countermelody is an interesting line but the overall texture is still homophonic

10:30

bb

Similar in texture and harmonies; *piano* dynamic throughout

11:05

Variation 2: aa

The first four measures are in unison monophonic texture and very loud and the second four measures (the answer) are in homophonic texture and very soft; In C minor

11:41

Develops motives from a and b phrases

In C minor with more dissonance; very loud in dynamics; The motives are passed from instrument to instrument in polyphonic imitation.

12:20

Variation 3: aa

Back in C major.
The oboes and flutes get the *a* phrase with fast repeated notes in a higher register; the second time, the violins play the
a phrase at original pitch; uses homophonic texture throughout.

12:56

bb

The flutes and oboes play counter-melodies while the strings play the theme.

13:27

Variation 4: ab

The winds get the first a phrase and then it returns to the first violin; very loud for the first statement of a and very soft for the second statement of a; homophonic texture throughout.

14:01

bb + extension

Shifting dynamics

14:50

Coda

15:25

@stop

The third movement of Haydn's "Surprise" Symphony is a rather traditional minuet and trio movement.

Fourth Movement: Finale — Allegro molto

The fourth movement is equally traditional; it uses a light-hearted form called the rondo. As stated above, in a rondo, a musical refrain, labeled as “A,” alternates with other sections, alternately called B, C, D, etc. See if you can hear the recurrence of the refrain as you listen to this joyful conclusion to the symphony.

What to Remember

- This movement uses a rondo form
- It is at a very fast tempo
- It uses a full orchestra

Other Things to Listen For

- The alternation of the different sections of the rondo form
- The changes in key and texture

Haydn, Symphony No. 94 in G major, “Surprise”, Mov. 4 Finale — Allegro molto

https://www.youtube.com/watch?v=PhxZhDV9KHM

19:17

A

Fast and tuneful theme in duple time in homophonic texture; in G major, with more dissonances as the music modulates to...

20:19

B

D major for a different tuneful theme B that opens descending motion;

20:42

A'

Returns to G major and the first theme; texture becomes more polyphonic as it...

20:49

C

modulates through several keys.

21:17

A

Return to the first theme in G major A

21:26

D

Opening motive of the first theme in minor and then sequences on other motives that modulate through minor keys.

21:47

A and coda

Back in G major with the first theme and other music of A that is extended into a coda that brings back b momentarily and juxtaposes *forte* and *piano* dynamics before its rousing close.

23:05

@stop

Haydn's symphonies greatly influenced the musical style of both Mozart and Beethoven; indeed, these two composers learned how to develop motives from Haydn's earlier symphonies. Works such as the Surprise Symphony were especially shaping for the young Beethoven, who, as we will later discuss, was taking music composition lessons from Haydn about the same time that Haydn was composing the Symphony No. 94 before his trip to London.

This page titled 3.2.3: Music of Joseph Haydn (1732-1809) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 5.3: Music of Joseph Haydn (1732-1809) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

3.2.4: Music of Wolfgang Amadeus Mozart (1756-1791)

Early Life & Career

Wolfgang Amadeus Mozart (b. 1756-91) was born in Salzburg, Austria. His father, Leopold Mozart, was an accomplished violinist of the Archbishop of Salzburg's court. Additionally, Leopold had written a respected book on the playing of the violin. At a very young age, Wolfgang began his career as a composer and performer. A prodigy, his talent far exceeded any in music, past his contemporaries. He began writing music prior to the age of five. At the age of six, Wolfgang performed in the court of Empress Maria Theresa.

https://upload.wikimedia.org/wikiped...ntent=original

Mozart's father was quite proud of his children, both being child prodigies. At age seven, Wolfgang, his father, and his sister Maria Anna (nicknamed "Nannerl") embarked on a tour featuring Wolfgang in London, Munich, and Paris. As was customary at the time, Wolfgang, the son, was promoted and pushed ahead with his musical career by his father. While his sister, the female, grew up traditionally, married, and eventually took care of her father Leopold in his later years. However, while the two siblings were still performing, these tours occurred from when Wolfgang was between the ages of six and seventeen. The tours, though, were quite demeaning for the young musical genius in that he was often looked upon as just a superficial genre of entertainment rather than being respected as a musical prodigy. He would often be asked to identify the tonality of a piece while listening to it or asked to sight read and perform with a cloth over his hands while at the piano. Still, the tours allowed young Mozart to accumulate knowledge about musical styles across Europe. As a composer prior to his teens, the young Mozart had already composed religious works, symphonies, solo sonatas, an opera buffa, and *Bastien and Bastienne*, an operetta; in short, he had quickly mastered all the forms of music.

Back in Salzburg, Mozart was very unhappy due to being musically restrained by the restrictions of his patron the Archbishop of Salzburg, Hieronymus von Colloredo. At approximately the age of twenty-five, he moved to Vienna and became a free artist (agent) and pursued other opportunities. Another likely reason for Wolfgang's ultimate departure to Vienna was to become independent of his father. Though Leopold was well-meaning and had sacrificed a great deal to ensure the future and happiness of his son, he was an overbearing father. Thus at the age of twenty-five, Mozart married Constance Weber. Mozart's father did not view the marriage favorably and this marriage served as a wedge severing Wolfgang's close ties to his father.

Later Life & Career

Wolfgang's new life in Vienna however was not easy. For almost ten years, he struggled financially unable to find the secure financial environment in which he had grown up. The music patronage system was still the main way for musicians to prosper and thrive: several times, Mozart was considered for patron employment but was not hired. Having hired several other musicians ahead of Mozart, Emperor Joseph II hired Mozart to basically compose dances for the court's balls. As the tasks were far beneath his musical genius, Mozart was quite bitter about this assignment.

https://upload.wikimedia.org/wikiped...ntent=original

While in Vienna, Mozart relied on his teaching to sustain him and his family. He also relied on the entertainment genre of the concert. He would write piano concertos for annual concerts. Their programs would also include some arias, solo improvisation, and possibly an overture of piece by another composer.

The peak of Mozart's career success occurred in 1786 with the writing of *The Marriage of Figaro* (libretto by Lorenza da Ponte). The opera was a hit in Prague and Vienna. The city of Prague, so impressed with the opera, commissioned another piece by Mozart. Mozart, with da Ponte again as librettist, then composed *Don Giovanni*. The second opera left the audience somewhat confused. Mozart's luster and appeal seemed to have passed. As a composer, Mozart was trying to expand the spectrum, or horizons, of the musical world. Therefore, his music sometimes had to be viewed more than once by the audience in order for them to understand and appreciate it. Mozart was pushing the musical envelope beyond the standard entertainment expected by his aristocratic audience, and patrons in general did not appreciate it. In a letter to Mozart, Emperor Joseph II wrote of *Don Giovanni* that the opera was perhaps better than *The Marriage of Figaro* but that it did not set well on the pallet of the Viennese. Mozart quickly fired back, responding that the Viennese perhaps needed more time to understand it.

In the final year of his life, Mozart with librettist (actor/poet) Emanuel Schikaneder, wrote a very successful opera for the Viennese theatre, *The Magic Flute*. The newly acclaimed famous composer was quickly hired to write a piece (as well as attend) the coronation of the new Emperor, Leopold II, as King of Bohemia. The festive opera that Mozart composed for this event was called *The Clemency of Ti- tus.* Its audience, overly indulged and exhausted from the coronation, was not impressed with Mozart's work. Mozart returned home depressed and broken, and began working on a Requiem, which, coincidentally, would be his last composition.

The *Requiem* was commissioned by a count who intended to pass the work off as his own. Mozart's health failed shortly after receiving this commission and the composer died, just before his thirty sixth birthday, before completing the piece. Mozart's favorite student, Franz Xaver Sűssmayr, completed the mass from Mozart's sketch scores, with some insertions of his own, while rumors spread that Mozart was possibly poisoned by another contemporary composer. In debt at the time of his death, Mozart was given a common burial. As one commentator wrote:

Thus, "without a note of music, forsaken by all he held dear, the remains of this Prince of Harmony were committed to the earth, not even in a grave of their own, but in the common fosse affected to the indiscriminate sepulture of homeless mendicants and nameless waifs."

Overview of Mozart's Music

From Mozart's youth, his musical intellect and capability were unmatched. His contemporaries often noted that Mozart seemed to have already heard, edited, listened to, and visualized entire musical works in his mind before raising a pen to com- pose them on paper. When he took pen in hand, he would basically transcribe the work in his head onto the manuscript paper. Observers also said that Mozart could listen and carry on conversations with others while transcribing his music to paper.
Mozart was musically very prolific in his short life. He composed operas, church music, a Requiem, string quartets, string quintets, mixed quintets and quartets, concertos, piano sonatas, and many lighter chamber pieces (such as divertimentos), including his superb *A Little Night Music* (*Eine kleine Nachtmusik).* His violin and piano sonatas are among the best ever written both in form and emotional content. Six of his quartets were dedicated to Haydn, whose influence Mozart celebrated in their preface.

Mozart additionally wrote exceptional keyboard music, particularly since he was respected as one of the finest pianists of the Classical period. He loved the instrument dearly and wrote many solo works, as well as more than twenty pia- no concertos for piano and orchestra, thus contributing greatly to the concerto's popularity as an acceptable medium. Many of these concerti were premiered at Mozart's annual public fundraising concerts. Of his many piano solo pieces, the *Fantasia in C minor* K 475 and the *Sonata* (in C minor) K 457 are representative of his most famous.

And Mozart composed more than forty symphonies, the writing of which extend- ed across his entire career. He was known for the full and rich instrumentation and voicing of his symphonies. His conveying of emotion and mood are especially portrayed in these works. His final six symphonies, written in the last decade of his life, are the most artistically self-motivated independent of art patronage and supervision that might stifle creativity. Mozart's late and great symphonies include the *Haffner* in D (1782), the *Linz* in C (1783), the *Prague* in D (1786), and his last three symphonies composed in 1788. Mozart's final symphony probably was not performed prior to his death. In addition to the symphonies and piano concertos, Mozart composed other major instrumental works for clarinet, violin and French horn in concertos.

Focus Composition: Mozart, Don Giovanni [1787]

The plot for Don Giovanni may be found at:

http://www.geocities.jp/wakaru_opera...ngiovanni.html

Listening Guide

For audio, go to:

http://semprelibera.altervista.org/w...rt/don-giovan- ni/deh-vieni-alla-finestra/

Composer: Wolfgang Amadeus Mozart
Librettist: Lorenzo Da Ponte

Composition: Deh, vieni alla finestra, Testo (Aria) from *Don Giovanni*, in Italian
Date: 1787, First performed October 29, 1787
Genre: Aria for baritone voice
Form: binary

Nature of Text: Originally in Italian Translation from Italian to English available at:

http://semprelibera.altervista.org/w...rt/don-giovan- ni/deh-vieni-alla-finestra/

What to Remember

This is a really a beautiful love-song where the womanizer Don Giovanni tries to woo Elvira's maid. The piece in D major begins in a 6/8 meter. The musical scoring includes a mandolin in the orchestra with light plucked accompaniments from the violins which supplement the feel of the mandolin. The atmosphere created by the aria tends to convince the audience of a heartfelt personal love and attraction The piece is written in a way to present a very light secular style canzonetta in binary form, which tends to help capture the playfulness of the Don Giovanni character.

Other Things to Listen For

Performing Forces: Baritone and Classical Orchestra

This piece could very easily be used in a contemporary opera or musical.

Focus Composition: Mozart, Piano Concerto No. 20 in D Minor, K. 466 [1785]

Classical composers like Mozart took the Baroque concerto for soloist and orchestra and expanded it into a much larger form. Like Vivaldi's concertos, Mozart's concertos were generally in three movements, with fast, slow, and fast tempos, respectively. The first movements of Mozart's concertos also featured the alternation of ritornello sections and solo sections, like we heard in the concerto by Vivaldi in the previous chapter. Mozart, however, also applied the dynamics of sonata form to the first movements of his concertos, resulting in a form that we now call **double exposition form**. In double exposition form, the first statement of the exposition was assigned to the orchestra, and the second statement of the exposition was assigned to the soloist with orchestral accompaniment in the background. The alternation between orchestra and soloist sections continues in the development and recapitulation. Near the end of the recapitulation and during the final orchestra exposition, the orchestra holds a suspenseful chord, at which point the soloist enters and the orchestra drops out. For a minute or longer, the soloist plays a **cadenza.** A cadenza is a solo section that sounds improvised, though sometimes composers or performers wrote these ahead of time, as is the case with this concerto (the recording cited by the text features a cadenza that was written by Beethoven). A cadenza normally ends with the pianist sustaining a chord (often with a trill) signaling the orchestra's final entrance in the piece, playing the last phrase of the ritornello to bring the movement to a conclusion. You can see an example how ritornello form and sonata form were merged in a double exposition form:

Table 3.2.4.1: Double Exposition Form

Ritornello Form	Ritornello	Solo Section	Ritornello	Solo Section	Ritornello	Solo Section	Ritornello (including cadenza)

Sonata	[Orchestral] EXPOSITION	[Solo] EXPOSITION	DEVELOPMENT	RECAPITULATION

The first movement of Mozart's *Concerto No. 20* in D minor, K. 466 is a good example of double exposition form. As the program annotator for the Burgess Hill Symphony Orchestra puts it:

The orchestral tutti opens with the D minor first subject. This suggests dark threatening skies, emphasised [sic] by syncopation and dynamic contrasts. For a brief while the louring mood is relieved by the second subject, which has modulated into F major. The solo piano makes its entry with a plaintive new theme back in D minor - a little theme that refuses to go away. As the development progresses Mozart reviews all his themes, and press- es onwards to a rather stormy climax leading to the cadenza. Mozart left no written cadenzas for this work. When the score came into the hands of Beethoven, he immediately decided that such a dramatic movement as this sorely needed one. He promptly sat down and wrote the shadowed bril- liance that will be played by today's soloist. (3. footnote)

footnote: 3 "Mozart: Piano Concerto no 20 in D Minor." *Burgess Hill Symphony Orchestra.* Burgess Hill Sympho- ny Orchestra, n.d. Web. 18 December 2015

You might also listen to and take notes on to the lecture recital about the first movement of the concerto at:

http://www.bbc.co.uk/programmes/p01yh30s.

Listening Guide

Composer: Wolfgang Amadeus Mozart
Composition: Piano Concerto No. 20 in D minor, K466, First Movement 1. Allegro (Cadenzas by Beethoven)
Date: 1785
Genre: Piano Concerto
Form: Double exposition form
Performing Forces: piano soloist and Classical orchestra

What to Remember

- It is in double exposition form.
- At the end of the recapitulation, in the final ritornello, the orchestra drops out and the soloist plays a cadenza that sounds improvised.
- The movement (like the concerto as a whole) starts and ends in D minor and is one of only two Mozart concertos in a minor key

https://www.youtube.com/watch?v=UGldgW6mDnY&t=517s

0:00

Orchestral Exposition

Orchestra alone, in a minor key Orchestral Exposition throughout.

2:18

Solo Exposition

Spotlight on the solo piano, with some accompaniment from the orchestra; the key modulates to F majors.

5:05

Development

Focus switches back and forth from solo piano and the orchestra while the music develops the themes, motives, and harmonies from the exposition.

7:23

Recapitulation: Ritornello & solo sections

Back in D minor with the first themes from the exposition. Frequent alternation between the soloist and orchestra as they share the themes.

10:17

Recapitulation: Final ritornello

Orchestra begins the final ritornello and then sustains a suspenseful chord.

10:35

Recapitulation: Cadenza

The pianist plays in a improvisatory manner, shifting suddenly between different motives, tempos, and styles. Listen for many ornaments such as trills and rapid and virtuosic scales. After a final, extended series of trills (starting at 12:17), the orchestra returns for...

12:30

Recapitulation: Ritornello con- cludes

the final phrase of the ritornello and movement (which ends in D minor).

Focus Composition: Mozart, Symphony No. 41 in C Major, K. 551 "Jupiter" [1788]

Like Haydn, Mozart also wrote symphonies. Mozart's final symphony, the Symphony No. 41 in major, K. 551 is one of his greatest compositions. It very quickly acquired the nickname "Jupiter," a reference to the Greek god, perhaps because of its grand scale and use of complex musical techniques. For example, Mozart introduced more modulations and key changes in this piece than was typical. The symphony opens with a first movement in sonata form with an exposition, development, and recapitulation. Listen to the first movement with the listening guide below.

You can also find an animated listening guide providing guidance to various sections and identifying the different musical elements as they are introduced at:

Listening Guide

Composer: Wolfgang Amadeus Mozart
Composition: Symphony No. 41 in C Major, K. 551 — 1st Movement, Allegro Vivace
Date: 1788
Genre: Symphony

Form: Sonata form
Performing Forces: Classical orchestra

What to Remember

- Listen to the different sections identified in sonata form.
- During the development section you will feel the instability of the piece induced by the key changes and ever changing instrument voicings.

Other Things to Listen For

- Its melodic line is mostly conjunct.
- Its melody contains many melismas.
- It has a Latin text sung in a strophic form.

Mozart, Symphony No. 41 in C Major, K. 551 "Jupiter", Mov. 1 Allegro vivace

https://www.youtube.com/watch?v=YgUf2eMdi28

0:00

EXPOSITION: Opening triplet motive

Full orchestra. Stated twice-First loud and then soft short responses.

0:18

First theme in C major

The forte dynamic continues, with emphasis on dotted rhythms. Winds perform opening melody followed by staccato string answer; Full bowed motion in strings.

1:30

Pause followed by second theme of the exposition

Motive of three notes continues; Soft lyrical theme with moving ornamentation in accompaniment.

2:08

Second Pause followed by transition to build tension

Sudden forte dynamic. Energy increases until sudden softening to third pause; Brass fanfares with compliment of the tympani.

2:41

After the third pause, the third theme is introduced

Theme played in the strings with grace notes used. Melody builds to a closing; A light singable melody derived from Mozart's aria "Un baccio di mano"

3:12

The entire exposition repeats itself

6:21

DEVELOPMENT SECTION: Transition to third theme

Transition played by flute, oboe and bassoon followed by third theme in strings; Music.

6:40

Modulation to the minor

Modulations in this section add to the instability of the section; Starts like the exposition but with repetition in different keys.

7:21

Implied recapitulation: “Tran- sition”

Slight introduction of third theme motif; Quiet and subdued.

8:05

Recapitulation in original key: First theme

Now started by the oboes and bas- soons; Now in C minor, not E flat major, which provides a more ominous tone.

9:29

Pause followed by second theme

10:39

Third Theme

After a sudden piano articulation of the SSSL motive, suddenly ends in a loud and bombastic manner: Fate threatens; Re-emphasizes C minor.

10:53

Closing material similar to exposition

11:09

Closing cadence for the movement

Full orchestra at forte dynamic.

It is impossible to know how many more operas and symphonies Mozart would have written had he lived into his forties, fifties, or even sixties. Haydn's music written after the death of Mozart shows the influence of his younger contemporary, and Beethoven's early music was also shaped by Mozart's. In fact, in 1792, a twenty-something Beethoven was sent to Vienna with the expressed purpose of receiving "the spirit of Mozart from the hands of Haydn."

This page titled 3.2.4: Music of Wolfgang Amadeus Mozart (1756-1791) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 5.4: Music of Wolfgang Amadeus Mozart (1756-1791) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

3.2.5: Music of Ludwig van Beethoven (1770-1827)

Life and Career

Beethoven was born in Bonn in December of 1770. As you can see from the map at the beginning of this chapter, Bonn sat at the Western edge of the German- ic lands, on the Rhine River. Those in Bonn were well-acquainted with traditions of the Netherlands and of the French; they would be some of the first to hear of the revolutionary ideas coming out of France in the 1780s. The area was ruled by the Elector of Cologne. As the Kapellmeister for the Elector, Beethoven's grandfather held the most important musical position in Bonn; he died when Beethoven was three years old. Beethoven's father, Johann Beethoven, sang in the Electoral Chapel his entire life. While he may have provided his son with music lessons at an early stage of Ludwig's life, it appears that Johann had given into alcoholism and depression, especially after the death of Maria Magdalena Keverich (Johann's wife and Ludwig's mother) in 1787.

Although hundreds of miles east of Vienna, the Electorate of Cologne was un- der the jurisdiction of the Austrian Habsburg empire that was ruled from this Eastern European city. The close ties between these lands made it convenient for the Elector, with the support of the music-loving Count Ferdinand Ernst Gabriel von Waldstein (1762-1823), to send Beethoven to Vienna to further his music training. Ferdinand was the youngest of an aristocratic family in Bonn. He greatly support- ed the arts and became a patron of Beethoven. Beethoven's first stay in Vienna in 1787 was interrupted by the death of his mother. In 1792, he returned to Vienna for good.

Perhaps the most universally-known fact of Beethoven's life is that he went deaf. You can read entire books on the topic; for our present purposes, the timing of his hearing loss is most important. It was at the end of the 1790s that Beethoven first recognized that he was losing his hearing. By 1801, he was writing about it to his most trusted friends. It is clear that the loss of his hearing was an existential crisis for Beethoven. During the fall of 1802, he composed a letter to his brothers that included his last will and testament, a document that we've come to know as the "Heiligenstadt Testament" named after the small town of Heiligenstadt, north of the Viennese city center, where he was staying.
To view the Testament go to https://en.wiki-pedia.org/wiki/Heili...nstaedter_Tes-tament.jpg

The "Heiligenstadt Testament" provides us insight to Beethoven's heart and mind. Most striking is his statement that his experiences of social alienation, connected to his hearing loss, "drove me almost to despair, a little more of that and I have ended my life—it was only *my art* that held me back." The idea that Beethoven found in art a reason to live suggests both his valuing of art and a certain self-awareness of what he had to offer music. Beethoven and his physicians tried various means to counter the hearing loss and improve his ability to function in society. By 1818, however, Beethoven was completely deaf.

Beethoven had a complex personality. Although he read the most profound philosophers of his day and was compelled by lofty philosophical ideals, his own writing was broken and his personal accounts show errors in basic math.

https://upload.wikimedia.org/wikipedia/commons/thumb/b/be/Beethoven_1820.jpg/250px-Beethoven_1820.jpg

He craved close human relationships yet had difficulty sustaining them. By 1810, he had secured a lifetime annuity from local noblemen, meaning that Beethoven never lacked for money. Still, his letters—as well as the accounts of contemporaries—suggest a man suspicious of others and preoccupied with the compensation he was receiving.

Overview of Beethoven's Music

Upon arriving in Vienna in the early 1790s, Beethoven supported himself by playing piano at salons and by giving music lessons. Salons were gatherings of literary types, visual artists, musicians, and thinkers, often hosted by noblewomen for their friends. Here Beethoven both played music of his own composition and improvised upon musical themes given to him by those in attendance.

In April of 1800 Beethoven gave his first concert for his own benefit, held at the important Burgtheater.

As typical for the time, the concert included a variety of types of music, vocal, orchestral, and even, in this case, chamber music. Many of the selections were by Haydn and Mozart, for Beethoven's music from this period was profoundly influenced by these two composers.

Scholars have traditionally divided Beethoven's composing into three chronological periods: early, middle, and late. Like all efforts to categorize, this one pro- poses boundaries that are open to debate. Probably most controversial is the dating of the end of the middle period and the beginning of the late period. Beethoven did not compose much music between 1814 and 1818, meaning that any division of those years would fall more on Beethoven's life than on his music.

In general, the music of Beethoven's first period (roughly until 1803) reflects the influence of Haydn and Mozart. Beethoven's second period (1803-1814) is sometimes called his "heroic" period, based on his recovery from depression documented in the "Heiligenstadt Testament" mentioned earlier. This period includes such music compositions as his Third Symphony, which Beethoven subtitled "*Ero- ica*" (that is, heroic), the Fifth Symphony, and Beethoven's one opera, *Fidelio*, which took the French revolution as its inspiration. Other works composed during this time include
Symphonies No. 3 through No. 8 and famous piano works, such as the sonatas "Waldstein," "Appassionata," and "Lebewohl" and Concertos No. 4 and No. 5. He continued to write instrumental chamber music, choral music, and songs into his heroic middle period. In these works of his middle period, Beethoven is often regarded as having come into his own because they display a new and original musical style. In comparison to the works of Haydn and Mozart and Beethoven's earlier music, these longer compositions feature larger performing forces, thicker poly- phonic textures, more complex motivic relationships, more dissonance and de- layed resolution of dissonance, more syncopation and **hemiola** (hemiola is the momentary simultaneous sense of being in two meters at the same time), and more elaborate forms.

https://upload.wikimedia.org/wikipedia/commons/thumb/4/4f/Michaelerplatz_altes_Burgtheater.jpg/330px-Michaelerplatz_altes_Burgtheater.jpg

When Beethoven started composing again in 1818, his music was much more experimental. Some of his contemporaries believed that he had lost his ability to compose as he lost his hearing. The late piano sonatas, last five string quartets, monumental *Missa Solemnis*, and Symphony No. 9 in D minor (*The Choral Symphony*) are now perceived to be some of Beethoven's most revolutionary compositions, although they were not uniformly applauded during his lifetime. Beethoven's late style was one of contrasts: extremely slow music next to extremely fast music and extremely complex and dissonant music next to extremely simple and consonant music.

Although this chapter will not discuss the music of Beethoven's early period or late period in any depth, you might want to explore this music on your own. Bee- thoven's first published piano sonata, the Sonata in F minor, Op. 2, No. 1 (1795), shows the influence of its dedicatee, Joseph Haydn. One of Beethoven's last works, his famous Ninth Symphony, departs from the norms of the day by incorporating vocal soloists and a choir into a symphony, which was almost always written only for orchestral instruments. The Ninth Symphony is Beethoven's longest; its first three movements, although innovative in many ways, use the expected forms: a fast sonata form, a *scherzo* (which by the early nineteenth century—as we will see in our discussion of the Fifth Symphony—had replaced the minuet and trio), and a slow theme and variations form. The finale, in which the vocalists participate, is truly revolutionary in terms of its length, the sheer extremes of the musical styles it uses, and the combination of large orchestra and choir. The text or words that Beethoven chose for the vocalists speak of joy and the hope that all humankind might live together in brotherly love. The "Ode to Joy" melody to which Beethoven set these words was later used for the hymn "Joyful, Joyful, We Adore Thee."

Focus Composition: Beethoven, Symphony No. 5 in C Minor, Op. 67 [1808]

In this chapter, we will focus on possibly Beethoven's most famous composition, his Fifth Symphony (1808). The premier of the Fifth Symphony took place at perhaps the most infamous of all of Beethoven's concerts, an event that lasted for some four hours in an unheated theater on a bitterly cold Viennese evening. At this time, Beethoven was not on good terms with the performers, several who refused to rehearse with the composer in the room. In addition, the final number of the performance was finished too late to be sufficiently practiced, and in the concert, it had to be stopped and restarted. Belying its less than auspicious first performance, once published the Fifth Symphony quickly gained the critical acclaim it has held ever since.

The most famous part of the Fifth Symphony is its commanding opening. This opening features the entire orchestra playing in unison a musical motive that we will call the short-short-short-long (SSSL) motive, because of the rhythm of its four notes. We will also refer to it as the Fate motive, because at least since the 1830s, music critics have likened it to fate knocking on the door, as discussed at http:// www.npr.org/templates/story/story.php?storyId=5473894. The short notes repeat the same pitch and then the long, held-out note leaps down a third. After the orchestra releases the held note, it plays the motive again, now sequenced a step lower, then again at the original pitches, then at higher pitches. This sequenced phrase, which has become the first theme of the movement, then repeats, and the fast sonata-form movement starts to pick up steam. This is the exposition of the movement.

After a transition, the second theme is heard. It also starts with the SSSL motive, although the pitches heard are quite different.

The horn presents the question phrase of the second theme; then, the strings respond with the answer phrase of the second theme. You should note that the key has changed—the music is now in E flat major, which has a much more peaceful feel than C minor—and the answer phrase of the second theme is much more legato than anything yet heard in the symphony. This tuneful legato music does not last for long and the closing section returns to the rapid sequencing of the SSSL motive. Then the orchestra returns to the beginning of the movement for a repeat of the exposition.

The development section of this first movement does everything we might expect of a development: the SSSL motive appears in sequence and is altered as the keys change rapidly. Also, we hear more polyphonic imitative in the development than elsewhere in the movement. Near the end of the development, the dynamics alternate between piano and forte and, before the listener knows it, the music has returned to the home key of C minor as well as the opening version of the SSSL motive: this starts the recapitulation. The music transitions to the second theme—now still in the home key of C minor—and the closing section. Then, just when the listener expects the recapitulation to end, Beethoven extends the movement in a coda. This coda is much longer than any coda we have yet listened to in the music of Haydn or Mozart, although it is not as long as the coda to the final movement of this symphony. These long codas are also another element that Beethoven is known for. He often restates the conclusive cadence many times and in many rhythmic durations.

https://upload.wikimedia.org/wikipedia/commons/thumb/6/6f/Beethoven_symphony_5_opening.svg/330px-Beethoven_symphony_5_opening.svg.png

The second movement is a lyrical theme and variations movement in a major key, which provides a few minutes of respite from the menacing C minor; if you listen carefully, though, you might hear some reference to the SSSL fate motive. The third movement returns to C minor and is a scherzo. Scherzos retain the form of the minuet, having a contrasting trio section that divides the two presentations of the scherzo. Like the minuet, scherzos also have a triple feel, although they tend to be somewhat faster in tempo than the minuet.

This scherzo third movement opens with a mysterious, even spooky, opening theme played by the lower strings. The second theme returns to the SSSL motive, although now with different pitches. The mood changes with a very imitative and very polyphonic trio in C major, but the spooky theme reappears, alongside the fate motive, with the repeat of the scherzo. Instead of making the scherzo a discrete movement, Beethoven chose to write a musical transition between the scherzo and the final movement, so that the music runs continuously from one movement to another. After suddenly getting very soft, the music gradually grows in dynamic as the motive sequences higher and higher until the fourth movement bursts onto the scene with a triumphant and loud C major theme. It seems that perhaps our hero, whether we think of the hero as the music of the symphony or perhaps as Beethoven himself, has finally triumphed over Fate.

The fourth movement is a rather typical fast sonata form finale with one exception. The second theme of the scherzo (b), which contains the SSSL fate motive, ap- pears one final time at the end of the movement's development section, as if to try one more time to derail the hero's conquest. But, the movement ultimately ends with a lot of loud cadences in C major, providing ample support for an interpretation of the composition as the overcoming of Fate. This is the interpretation that most commentators for almost two hundred years have given the symphony. It is pretty amazing to think that a musical composition might express so aptly the human theme of struggle and triumph. Listen to the piece and see if you hear it the same way.

Listening Guide

For audio of the first and second movements performed by the Orchestre Révo- lutionnaire et Romantique (on period instruments) conducted by John Eliot Gardiner, go to:

https://www.youtube.com/watch?v=jUrd2WPmQfY

For audio of the third and fourth movements performed by the NBC Orchestra in 1952, conducted by Arturo Toscanini, go to:

www.youtube.com/watch?v=9Mt7NIPFgQk www.youtube.com/watch?v=-mZ4_aWfH7s

Composer: Beethoven
Composition: Symphony No. 5 in C minor, Op. 67
Date: 1808
Genre: symphony

Movement I: Allegro con brio

For a guided analysis by Gerard Schwarz of the first movement go to:

www.khanacademy.org/partner-...orchestra/mas- terpieces-old-and-new/beethoven-fifth-symphony/v/ludwig-van-beetho- ven-part-1

Form: Four movements as follows: I. Allegro con brio – fast, sonata form II. Andante con moto – slow, theme and variations form III. Scherzo. Allegro – Scherzo and Trio (ABA) IV. Allegro – fast, sonata form
Performing Forces: piccolo (fourth movement only), two flutes, two oboes, two clarinets, two bassoons, contrabassoon (fourth movement only), two horns, two trumpets, three trombones (fourth movement only), timpani, and strings (first and second violins, viola, cellos, and double basses)

What to Remember

- Its fast first movement in sonata form opens with the short-short- short-long motive (which pervades much of the symphony): Fate knocking at the door?
- The symphony starts in C minor but ends in C major: a triumphant over fate?

What to Remember

- Its fast first movement in sonata form opens with the short-short- short-long motive (which pervades much of the symphony): Fate knocking at the door?

- Its C minor key modulates for a while to other keys but returns at the end of this movement
- The staccato first theme comprised of sequencing of the short-short- short-long motive (SSSL) greatly contrasts the more lyrical and legato second theme
- The coda at the end of the movement provides dramatic closure.

Beethoven, Symphony No. 5 — Movement I: Allegro con brio

https://www.youtube.com/watch?v=jUrd2WPmQfY

0:00

EXPOSITION: First theme

Full orchestra in a mostly homo- phonic texture and forte dynamic. Melody starts with the SSSL motive introduced and then suspended with a fermata (or hold). After this happens twice, the melody continues with the SSSL motive in rising sequences.

0:21

Transition

The forte dynamic continues, with emphasis from the timpani. Falling sequences using the SSSL rhythm.

0:40

Second theme

After the horn call, the strings lead this quieter section. A horn call using the SSSL motive introduces a more lyrical theme— now in a major key.

1:01

Closing

SSSL rhythms passes through the full orchestra that plays at a forte dynamic. The SSSL rhythm returns in down- ward sequences.

1:17

EXPOSITION: Repeats

2:32

DEVELOPMENT

Some polyphonic imitation; lots of dialogue between the low and high instruments and the strings and winds. Rapid sequences and changing of keys, fragmentation and alternation of the original motive.

3:23

Retransition

Music moves from louds to softs

3:40

RECAPITULATION: First theme

but ends with a short oboe cadenza. Starts like the exposition.

4:09

“Transition”

Similar to the transition in the ex- position but does not modulate.

4:28

Second theme

Now started by the oboes and bas- soons. Now in C minor, not E flat major, which provides a more ominous tone.

4:53

Closing

As above

5:08

Coda

After a sudden piano articulation of the SSSL motive, suddenly ends in a loud and bombastic manner: Fate threatens. Re-emphasizes C minor.

0:00 [6:32]

Theme: a and b

Mostly homophonic. Consists of two themes, the first more lyrical; the second more march-like.

1:40 [8:12]

Variation 1: a and b

More legato and softer at the beginning, although growing loud for the final statement of b in the brass before decrescendoing to piano again. Violas subdivide the beat with fast running notes, while the other instruments play the theme.

3:15 [9:47]

Variation 2: a and b

Starts with a softer dynamic and more legato articulations for the “a” phrase and staccato and louder march-like texture when “b” enters, after which the music decrescendos into the next variation. Even more rapid subdivision of the beat in the lower strings at the beginning of “a.” Then the “b” phrase returns at the very end of the section.

5:30 [12:02]

Variation 3: a

Lighter in texture and more staccato, starting piano and crescendoing to forte for the final variation. The “a” phrase assumes a jaunty rhythm and then falls apart .

24:11 [4:35]

C major.

Performing forces are as before.

24:43 [5:08]

Does not modulate.

Performing forces are as before.

25:14 [5:39]

Second theme

As before

25:39 [6:04]

Closing theme

Starts softly with the woodwinds and then played forte by the whole orchestra. Does not modulate.

26:11 [6:40]

CODA

Notice the dramatic silences, the alternation of of legato and stac- cato articulations, and the sudden increase in tempo near the coda's conclusion: full orchestra. Lengthy coda starting with motive from second theme, then proceed- ing through with a lot of repeated cadences emphasizing C major and repetition of other motives until the final repeated cadences.

Movement II: Andante con moto

For a guided analysis by Gerard Schwarz of the first movement from an orches- tra conductor's perspective, go to:

www.khanacademy.org/partner-...hestra/master- pieces-old-and-new/beethoven-fifth-symphony/v/gerard-schwarz-gives-a-conducting-lesson-beethoven-5th-part-1Andante

For a guided analysis by Gerard Schwarz of the second movement, go to:

www.khanacademy.org/partner-...hestra/master- pieces-old-and-new/beethoven-fifth-symphony/v/ludwig-van-beethoven-symphony-no-5-analysis-by-gerard-schwarz-mov-2

What to Remember

- It is a slow theme and variations movement

- Its major key provides contrast from the minor key of the first movement

Beethoven, Symphony No. 5 — Movement II: Andante con moto

https://www.youtube.com/watch?v=jUrd2WPmQfY

6:05 [12:37]

Variation 4: A

The full orchestra plays forte and then sections of the orchestra trade motives at a quieter dynamic. The violins play the first phrase of the melody and then the winds respond with its answer.

6:46 [13:17]

Coda

Full orchestra plays, soft at first, and then crescendoing, decrescendoing, and crescendoing a final time to the end of the movement. Motives are passed through the orchestra and re-emphasized at the very end of the movement.

Beethoven, Symphony No. 5 — Movement III: Scherzo. Allegro

https://www.youtube.com/watch?v=9Mt7NIPFgQk

15:26

Scherzo (A): A

Lower strings and at a quiet dynamics. Rapidly ascending legato melody.

15:49

B

Presented by the brass in a forte dynamic. Fate motive.

16:05

a b a b

17:09

Trio (B): c c d d

Polyphonic imitation lead by the lower strings. Fast melody.

18:30

Scherzo (A): A

Now the repetitious SSSL theme is played by the bassoons, staccato. Fast melody.

18:49

B

Strings are playing pizzicato (pluck- ing) and the whole ensemble playing at a piano dynamic. Fate motive but in the oboes and strings.

19:31

Transition to the fourth movement

Very soft dynamic to begin with and then slowly crescendos to the forte opening of the fourth movement. Sequenced motive gradually ascends in register.

Beethoven, Symphony No. 5 — Movement IV: Allegro

https://www.youtube.com/watch?v=-mZ4_aWfH7s

20:02 [0:31]

EXPOSITION: First theme

Forte and played by the full orchestra (including trombones, contra- bassoon and piccolo). Triumph triadic theme in C major.

20:41

Transition

Full orchestra, led by the brass and then continued by the strings. The opening motive of the first theme sequenced as the music modulates to the away key.

21:05 [1:31]

Second theme

Full orchestra and slightly softer. Triumphant, if more lyrical, using triplet rhythms in the melody and in G Major.

21:34 [2:11]

Closing theme

Full orchestra, forte again. Repetition of a descending them.

22:03 [2:29]

DEVELOPMENT

Motives passed through all sections of the orchestra. Motives from second theme appear, then motives from the first theme.

23:36 [4:00]

Return of scherzo theme

Piano dynamic with the theme in the winds and the strings accompanying. Using the fate motive

This page titled 3.2.5: Music of Ludwig van Beethoven (1770-1827) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 5.5: Music of Ludwig van Beethoven (1770-1827) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Cadenza – section of a concerto in which the soloist plays alone without the orchestra in an improvisatory style

Chamber music – music—such as art songs, piano character pieces, and string quartets— primarily performed in small performing spaces, often for personal entertainment

Coda – optional final section of a movement that reasserts the home key of the movement and provides a sense of conclusion

Da capo – instruction—commonly found at the end of the B section or Trio of a Minuet and Trio, to return to the "head" or first section, generally resulting in an A - B - A form

Development – the middle section of a sonata-form movement in which the themes and key areas introduced in the exposition are developed;

Double-exposition form – form of the first movement of a Classical period concerto that combines the exposition, development, and recapitulation of sonata form with the ritornello form used for the first movements of Baroque concertos; also called first-movement concerto form

Exposition – first section of a sonata form movement, in which the themes and key areas of the movement are introduced; the section normally modulates from the home key to a different key

Hemiola – the momentary shifting from a duple to a triple feel or vice versa

Minuet and trio form – form based on the minuet dance that consists of a Minuet (A), then a contrasting Trio (B), followed by a return to the Minuet (A)

Opera Buffa – comic style of opera made famous by Mozart

Opera Seria – serious style of eighteenth-century opera made famous by Handel generally features mythology or high-born characters and plots

Pizzicato – the plucking of a bowed string instrument such as the violin, producing a percussive effect

Recapitulation – third and final second of a sonata-form movement, in which the themes of the exposition return, now in the home key of the movement

Rondo – instrumental form consisting of the alternation of a refrain "A" with contrasting sections ("B," "C," "D," etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).

Scherzo – form that prominently replaced the minuet in symphonies and strings quartets of the nineteenth century; like the minuet, scherzos are ternary forms and have a triple feel, although they tend to be somewhat faster in tempo than the minuet.

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts—exposition, development, and recapitulation

String quartet – performing ensemble consisting of two violinists, one violinist, and one Page | 158

Understanding MUsic MUsic of the classical Period

cellist that plays compositions called string quartets, compositions generally in four movements

Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featurings two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Theme and Variation form – the presentation of a theme and then variations upon it. The theme may be illustrated as A, with any number of variations following it – A', A'', A''', A'''', etc.

This page titled 3.2.6: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 5.7: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

3.2.7: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 3.2.7: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

3.3: LISTEN. (CLASSICAL)



LISTEN: The Classical Period

The Classical Period was shaped by roughly **75 years of extraordinary innovation** associated with composers such as **Haydn, Mozart, and Beethoven**. Their approaches to musical genre, style, and form helped shape Western classical music for the next two centuries. Composers developed and expanded genres such as the **symphony, string quartet, concerto, and opera**, while forms such as **sonata form and theme and variations** became important ways of organizing musical ideas. In LISTEN, consider not only how this music is constructed, but also the **performance culture** surrounding it: music-making in the home, public concerts, theaters, orchestras, and the audiences that sustained these traditions.

What should I expect?

Listen for how Classical composers organize and develop musical ideas. Across several works, use the Listening Lab cycle to connect what you hear to **form, phrase structure, melody, harmony, texture, contrast, development, and performing forces**. Pay particular attention to how musical ideas return, change, balance, and interact over time. As you listen, also consider why live music-making—in homes, theaters, and concert halls—became such an important part of Western musical culture and whether elements of that culture remain recognizable today.

PRACTICE Listening Guide → Listening Lab → 3–6 Classical pieces

Spiral practice

3.3.1: SYNOPSIS. "The Magic Flute"

3.3.2: FEATURED WORK. "Super Flute"

ASSESSMENT Notebook Check → Written Assignment

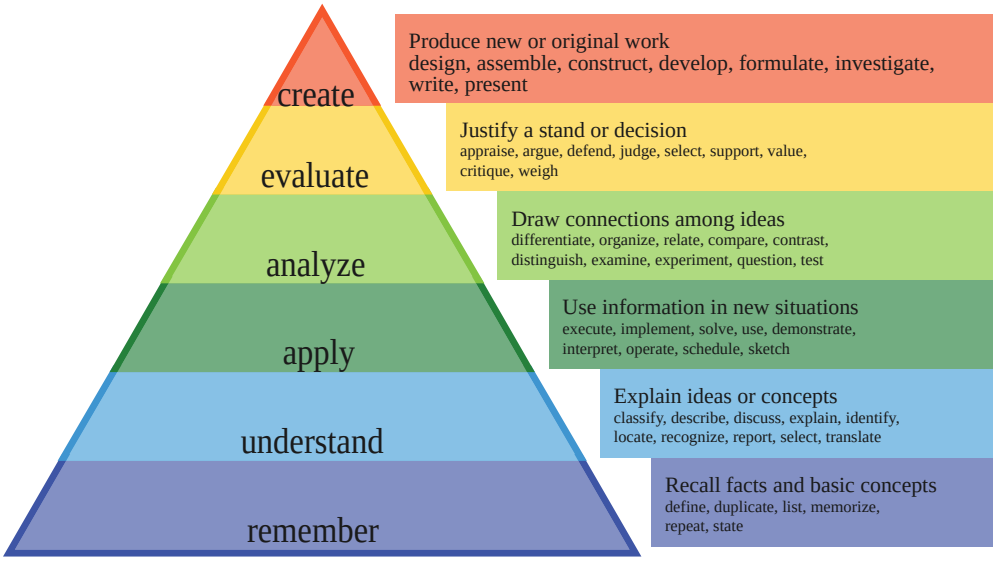
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Classical sequence. STUDY gave you vocabulary, genres, forms, and historical context; now you will **apply, analyze, evaluate, and communicate** what you hear as you trace how Classical composers organize, develop, contrast, and return to musical ideas.



YOU ARE HERE

LISTEN: **Apply** → **Analyze** → **Evaluate** → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to **form, balance, contrast, development, repetition, and the relationship between musical ideas**. Your written work will ask you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Classical Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain what you hear using specific Classical musical evidence while connecting musical form, genre, and performance practice to traditions that continued shaping Western music long after the period ended.

Begin Classical Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 3.3: LISTEN. (Classical) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

3.3.1: SYNOPSIS. "The Magic Flute"

Before You Watch

Wolfgang Amadeus Mozart's *The Magic Flute* is a *Singspiel*: a German-language theatrical work that combines spoken dialogue with sung musical numbers. Its music can shift quickly between comic simplicity, dazzling virtuosity, intimate lyricism, and serious ensemble writing.

This synopsis is designed to help you follow the story during our **Featured Work** viewing. You do not need to memorize every plot detail. Use this page to keep track of the characters, remind yourself what is happening, and locate major musical numbers as you watch.

Composer
Wolfgang Amadeus Mozart

Genre
Singspiel (song-play)

Structure
Two acts

One useful thing to notice: Mozart gives very different kinds of music to different characters. As you watch, listen for how vocal range, musical complexity, ensemble writing, and style help establish personality and social position.

Meet the Characters

The plot can become complicated quickly, so start with the people you will encounter most often. These images are temporary placeholders; each card currently uses the same portrait of Mozart until production-specific character images are added.



Tamino

Prince · tenor

Rescued from a serpent, he falls in love with Pamina after seeing her portrait and sets out to find her.



Three Ladies

Servants of the Queen of the Night

They rescue Tamino, give him Pamina's portrait, and later equip Tamino and Papageno for their journey.



Papageno

Bird catcher · baritone

Comic and impulsive, he travels with Tamino, carries magic bells, and longs for a companion of his own.



Queen of the Night

High soprano

Pamina's mother. She sends Tamino to rescue her daughter and later orders Pamina to kill Sarastro.



Monostatos

Servant of Sarastro · tenor

He pursues Pamina and later joins the Queen of the Night's attack on Sarastro's temple.



Pamina

Daughter of the Queen of the Night · soprano

She is caught between her mother and Sarastro, falls in love with Tamino, and ultimately faces the final trials with him.



Sarastro

Priest of the Sun · bass

Leader of the temple. Tamino gradually learns that Sarastro is not the villain the Queen described.



Three Boys

Three child spirits

They guide Tamino and Papageno and later intervene at crucial moments to help Pamina and Papageno.



Papagena

Old lady transformed young · soprano

She first appears to Papageno as an old woman, then reveals herself as the companion he has been hoping to find.

Act I

In a mythical land between the sun and the moon, **Three Ladies** in the service of the Queen of the Night save **Prince Tamino** from a serpent. When they leave to report to the Queen, the bird catcher **Papageno** appears and falsely boasts that he killed the creature.

The Ladies return and show Tamino a portrait of the Queen's daughter, **Pamina**, who they say has been enslaved by the supposedly evil **Sarastro**. Tamino immediately falls in love with her image. The Queen appears and commands him to rescue Pamina. To protect the travelers, the Ladies give Tamino a **magic flute** and Papageno **silver bells**; the **Three**

Boys will guide them.

Meanwhile, Sarastro's servant **Monostatos** pursues Pamina, but Papageno frightens him away. Papageno tells Pamina that Tamino loves her and is coming to rescue her.

When Tamino reaches Sarastro's temple, however, a priest tells him that the Queen's version of events is misleading: Sarastro may not be the villain after all. Tamino uses the magic flute to charm wild animals. Papageno later uses his bells to stop Monostatos and his men. Sarastro finally enters in great ceremony, punishes Monostatos, and assures Pamina that she will eventually be free. Tamino and Pamina briefly see one another before Tamino and Papageno are led into the temple.

Major Musical Numbers

1. **Overture & Opening Credits**
2. **Introduction:** "To my aid! To my aid! Otherwise I am lost" — Tamino, Three Ladies
3. **Aria:** "I am the bird catcher" — Papageno
4. **Aria:** "This image is enchantingly beautiful" — Tamino
5. **Recitative and aria:** "O tremble not, my dear son" — Queen of the Night
6. **Quintet:** "Hm Hm Hm" — Tamino, Papageno, Three Ladies
7. **Trio:** "You fine little dove, come in!" — Monostatos, Pamina, Papageno
8. **Duet:** "For men who feel love" — Pamina and Papageno
9. **Finale I:** "This path will lead you to your goal"
    - "How powerful is not your magic tone"
    - "Swift feet, swift courage ... That sounds so glorious"
    - "Long live Sarastro"

Act II

Sarastro tells the priests that Tamino will undergo **initiation rites**. At the same time, Monostatos approaches the sleeping Pamina but is interrupted by the sudden appearance of the Queen of the Night. The Queen gives Pamina a dagger and orders her to murder Sarastro.

Sarastro finds Pamina in distress and consoles her, telling her that he does not seek revenge. Tamino and Papageno begin their trials and are ordered to remain silent and avoid food. Papageno immediately struggles with the rules, while Tamino stays silent even when Pamina appears. She interprets his silence as rejection and becomes heartbroken.

Tamino is eventually told that only two trials remain. Papageno gives up on initiation and admits that what he really wants is a wife. An old woman appears; when he promises fidelity, she transforms into the young **Papagena**—and then disappears again.

Pamina and Tamino are reunited and face the final ordeals of **water and fire** together, protected by the magic flute. Papageno, despairing that he has lost Papagena, is stopped from harming himself by the Three Boys, who remind him to use his magic bells. Papagena returns, and the pair joyfully imagine their future together.

Finally, the Queen of the Night, the Three Ladies, and Monostatos attack the temple. They are defeated and banished. Sarastro blesses Pamina and Tamino as the company celebrates the triumph of **courage, virtue, and wisdom**.

Major Musical Numbers

1. **March of the Priests**
2. **Aria with chorus:** “O Isis and Osiris” — Sarastro
3. **Duet:** “Beware of women’s wiles” — Second Priest, Speaker
4. **Quintet:** “How? You in this terrible place?” — Three Ladies, Tamino, Papageno
5. **Aria:** “Everything feels the joys of love” — Monostatos
6. **Aria:** “Hell’s vengeance boils in my heart” — Queen of the Night
7. **Aria:** “In these holy halls” — Sarastro
8. **Trio:** “Welcome to us a second time” — Three Boys
9. **Aria:** “Ah, I feel it, it has vanished” — Pamina

10 **Chorus:** “O Isis and Osiris” — Priests

11 **Trio:** “Shall I see you, dear one, no more?” — Pamina, Tamino, Sarastro

12 **Aria:** “A girl or a woman” — Papageno

13 **Finale II:** “Soon it will shine, heralding the morning”

- “He who travels this road full of affliction”
- “My Tamino! … Triumph, triumph! You noble pair! You have conquered the danger!”
- “Papagena! … Pa-Pa-Pa-Pa-Pa”
- “Only silence”
- “The rays of the sun drive away the night … Strength has triumphed”

Our Version: SUPERFLUTE

For our Featured Work, we are using Pacific Opera Project’s ***The Magic Flute*** **AKA “SUPERFLUTE.”** This production reimagines Mozart’s opera inside the visual world of **1990s video games**. Tamino, Papageno, Pamina, and the other characters move through the familiar plot as though they have entered a game world filled with trials, enemies, transformations, and rewards.

The production uses an **English adaptation of the libretto**, making the dialogue and story more immediately accessible while retaining Mozart’s music. The new setting changes the visual language and some of the comic framing, but the central characters, relationships, trials, and musical landmarks in the synopsis above remain your guide.

> **Watch the adaptation as an interpretation.** Ask what the video-game concept helps communicate about the story. Which characters or situations become clearer? Which moments feel more comic, dramatic, strange, or contemporary because of the staging?

Open SUPERFLUTE on YouTube

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

SUPERFLUTE, Pacific Opera Project’s video-game-inspired adaptation of Mozart’s *The Magic Flute*.

This page titled 3.3.1: SYNOPSIS. "The Magic Flute" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

3.3.2: FEATURED WORK. "Super Flute"

ACT I: The Magic Flute (Super Flute)

Welcome to *Super Flute*, a contemporary reimagining of Mozart's *The Magic Flute* that transforms its fantasy world into a video-game adventure. Tamino begins a quest to rescue Pamina, meeting a colorful cast of allies and enemies while gradually discovering that the story may be more complicated than he was told. Watch with annotations: the cue rail, current musical number, and notes update automatically as the video plays.

Viewer Data: edit this table in LibreTexts. Keep the first four columns (Time, Act, Label, Musical Number / Scene). The Label is printed columns after them. End this viewing segment with @stop in the Musical Number / Scene column.

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
0:00	ACT I	Overture	Overture	The opera opens instrumentally, establishing the ceremonial and comic-adventure world before the story begins.	Orchestra
7:10	ACT I	No. 1	Introduction — "Help Me! Protect Me!"	Tamino is pursued by a monster, loses control of the situation, and collapses. The Three Ladies defeat the threat and save him.	Tamino; Three
13:34	ACT I	Dialogue	Spoken Dialogue — Tamino Meets Papageno	Tamino wakes and meets Papageno, whose comic self-presentation immediately contrasts with Tamino's heroic seriousness. Papageno falsely takes credit for defeating the monster.	Tamino; Papa
13:42	ACT I	No. 2	Aria — "I Am the Birdcatcher"	Papageno introduces himself as an ordinary, pleasure-loving comic character who wants food, companionship, and an uncomplicated life.	Papageno
16:39	ACT I	Dialogue	Spoken Dialogue — The Ladies Return	The Three Ladies expose Papageno's lie, enforce his punishment, and give Tamino more information about Pamina. The rescue plot begins to take shape.	Tamino; Papa Ladies

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
21:59	ACT I	No. 3	Aria — “This Portrait Is Enchantingly Beautiful”	Tamino sees an image of Pamina and becomes emotionally committed to rescuing her before they have ever met.	Tamino
25:50	ACT I	Dialogue	Spoken Dialogue — The Queen Approaches	The Ladies prepare Tamino for the Queen of the Night’s appearance. The story is still being presented from the Queen’s point of view.	Tamino; Three of the Night
26:39	ACT I	No. 4	Recitative — The Queen Tells Her Story	The Queen presents herself as a grieving mother and describes Pamina as the victim of Sarastro’s power.	Queen of the
30:04	ACT I	No. 4	Aria — The Queen Sends Tamino on the Quest	The Queen’s grief turns into command: Tamino must rescue Pamina, and success will be rewarded.	Queen of the
31:35	ACT I	Dialogue	Spoken Dialogue — The Quest Is Accepted	Tamino accepts the rescue mission, while Papageno is reluctantly pulled into it. The Three Ladies prepare the heroes for the journey.	Tamino; Papa Ladies
31:42	ACT I	No. 5	Quintet — “Hm! Hm! Hm! Hm!”	Papageno’s punishment is removed. Tamino receives the magic flute, Papageno receives magic bells, and the Three Spirits are identified as guides.	Tamino; Papa Ladies
38:20	ACT I	Interlude	Orchestral Interlude — Scene Change	The story shifts from Tamino and Papageno receiving their magical objects to Pamina’s captivity and Monostatos’s control of her surroundings.	Orchestra / sc forces

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
39:09	ACT I	No. 6	Trio — “You Fine Little Dove, Come In”	The action shifts to Pamina’s captivity. Monostatos and his attendants guard her as Papageno searches for her; he and Monostatos are startled by one another, creating a comic reversal.	Monostatos; F Papageno
41:01	ACT I	Dialogue	Spoken Dialogue — Papageno Explains the Rescue	Papageno tells Pamina about Tamino and explains that the prince has seen her portrait and come to rescue her. Pamina begins to imagine a person she has not yet met.	Pamina; Papa
44:23	ACT I	No. 7	Duet — “In Those Who Feel Love”	Pamina and Papageno reflect on love, companionship, and the human need for connection.	Pamina; Papa
48:05	ACT I	Interlude	Orchestral Interlude — Toward the Temple	The action leaves Pamina and Papageno and returns to Tamino as he approaches Sarastro’s temple complex.	Orchestra / sc forces
48:52	ACT I	No. 8	Finale — The Three Spirits Guide Tamino	The Three Spirits tell Tamino that he must be steadfast, patient, and discreet as he approaches the temples.	Tamino; Three
50:36	ACT I	No. 8	Finale — Tamino at the Temple Gates	Tamino tries to enter the temples and begins to discover that the Queen’s version of the story may be incomplete.	Tamino; Spea
52:00	ACT I	No. 8	Finale — Tamino Learns Pamina Is Alive	Tamino’s fear turns to hope when he receives confirmation that Pamina is alive.	Tamino; offsta temple forces
53:27	ACT I	No. 8	Finale — Tamino Plays the Magic Flute	Tamino plays the flute and its sound transforms the world around him. He hopes the instrument will help him locate Pamina.	Tamino; orche creatures

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
56:46	ACT I	No. 8	Finale — Pamina and Papageno Hurry Toward Tamino	Pamina and Papageno hear or respond to Tamino's signal and try to reach him.	Pamina; Papa
57:55	ACT I	No. 8	Finale — Monostatos Catches Them	Monostatos intercepts Pamina and Papageno before they can escape.	Pamina; Papa Monostatos; a
58:20	ACT I	No. 8	Finale — The Magic Bells	Papageno uses the magic bells. Their sound changes the behavior of Monostatos and his attendants and allows the escape to continue.	Papageno; Pa Monostatos; a
1:00:57	ACT I	No. 8	Finale — Sarastro Arrives	Sarastro and his community enter. Pamina admits that she tried to escape but explains why.	Sarastro; Pam chorus
1:04:25	ACT I	No. 8	Finale — Tamino and Pamina Meet	Tamino is brought before Sarastro and sees Pamina for the first time. Their rescue story becomes a trial-and-initiation story instead.	Tamino; Pami Papageno; Mo chorus
1:05:48	ACT I	No. 8	Finale — Act I Conclusion	The assembled company closes the act as Sarastro's order takes control of the situation and the next stage of the story is established.	Full ensemble
1:07:41	ACT I		@stop		

ACT II: The Magic Flute (Super Flute)

The adventure continues as the rescue quest gives way to a series of trials that test the characters in very different ways. Tamino and Pamina confront increasingly serious challenges while Papageno follows his own much more comic quest, bringing Mozart's contrasting musical worlds together as the story races toward its final level. Watch with annotations: the cue rail, current musical number, and notes update automatically as the video plays.

Viewer Data: edit this table in LibreTexts. Keep the first four columns (Time, Act, Label, Musical Number / Scene). The Label is printe columns after them. End this viewing segment with @stop in the Musical Number / Scene column.

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
1:07:42	ACT II	No. 9	March of the Priests	Sarastro's community gathers to consider Tamino's initiation and the trials ahead.	Orchestra
1:08:50	ACT II	Dialogue	Spoken Dialogue — The Priests Deliberate	Sarastro and the priests discuss Tamino, Pamina, and initiation. Their conversation reframes the story around reason, discipline, and the trials ahead.	Sarastro; Pries
1:10:56	ACT II	No. 10	Aria with Chorus — "O Isis and Osiris"	Sarastro asks for protection and wisdom for Tamino as he begins the trials.	Sarastro; Pries
1:13:30	ACT II	Dialogue	Spoken Dialogue — Rules of the Trial	Tamino and Papageno enter the trial space and receive instructions. Silence becomes a test of self-control, although the two characters respond very differently.	Tamino; Papa
1:16:06	ACT II	No. 11	Duet — "Beware of Women's Wiles"	Two priests warn the heroes about the dangers they believe may distract them from the trials.	Two Priests
1:17:38	ACT II	Interlude	Orchestral Interlude — The Trial Continues	A brief musical transition carries the action from the priests' warning into the Three Ladies' attempt to disrupt the trial.	Orchestra / tra
1:17:55	ACT II	No. 12	Quintet — The Three Ladies Interrupt the Trial	The Three Ladies appear and try to persuade Tamino and Papageno to speak, threatening the trial of silence.	Tamino; Papa Ladies
1:21:22	ACT II	Dialogue	Spoken Dialogue — After the Ladies	The priests react to the trial, and the action prepares to shift away from Tamino and Papageno toward Pamina and Monostatos.	Tamino; Papa transition

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
1:21:50	ACT II	No. 13	Aria — Monostatos and the Sleeping Pamina	Monostatos approaches the sleeping Pamina and complains that he is excluded from love.	Monostatos
1:23:18	ACT II	Dialogue	Spoken Dialogue — The Queen Confronts Pamina	The Queen appears to Pamina and turns her anger at Sarastro into a direct demand: Pamina must choose between obedience to her mother and her own judgment.	Pamina; Quee
1:24:03	ACT II	No. 14	Aria — “Hell’s Vengeance”	The Queen gives Pamina a weapon and commands her to kill Sarastro, threatening to reject her if she refuses.	Queen of the
1:27:29	ACT II	Dialogue	Spoken Dialogue — Pamina, Monostatos, and Sarastro	Pamina is horrified by the Queen’s command. Monostatos tries to exploit her vulnerability, but Sarastro intervenes and hears what has happened.	Pamina; Monc Sarastro
1:28:14	ACT II	No. 15	Aria — “Within These Sacred Halls”	Sarastro tells Pamina that his community rejects revenge and that reconciliation, not retaliation, should govern their actions.	Sarastro
1:31:45	ACT II	Dialogue	Spoken Dialogue — Tamino and Papageno Continue	Tamino remains committed to the trial, while Papageno is increasingly distracted by hunger, comfort, and the possibility of companionship.	Tamino; Papa attendants
1:33:50	ACT II	Dialogue	Spoken Dialogue — Papageno Meets the Old Woman	Papageno speaks with the mysterious old woman, who hints at a personal connection to him. The encounter turns his desire for companionship into part of the plot.	Papageno; Ol Papagena

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
1:36:18	ACT II	No. 16	Trio — The Three Spirits Return	The Three Spirits return with encouragement and practical help as the heroes continue the trials.	Three Spirits
1:37:59	ACT II	Dialogue	Spoken Dialogue — Pamina Misreads the Silence	Pamina approaches Tamino, but his vow prevents him from answering her. She interprets his silence as rejection rather than discipline.	Pamina; Tami
1:38:26	ACT II	No. 17	Aria — “Ah, I Feel It, It Has Vanished”	Pamina believes Tamino no longer loves her and gives voice to despair.	Pamina
1:42:39	ACT II	No. 18	Chorus — “O Isis and Osiris, What Joy!”	The priests celebrate Tamino’s progress and declare him worthy to approach the final stage of initiation. Pamina is then brought forward for the farewell that follows.	Chorus of Prie temple comm
1:43:14	ACT II	No. 19	Trio — “Shall I See You, Dear One, No More?”	Pamina, Tamino, and Sarastro confront the possibility that the final trial may separate the lovers permanently.	Pamina; Tami
1:46:18	ACT II	Dialogue	Spoken Dialogue — Papageno Chooses a Different Goal	Separated from Tamino’s heroic path, Papageno admits that initiation matters less to him than food, drink, safety, and finding a partner.	Papageno; Pri
1:47:50	ACT II	No. 20	Aria — “A Girl or a Woman”	Papageno wishes for a partner and imagines the ordinary happiness he wants from life.	Papageno
1:52:07	ACT II	Dialogue	Spoken Dialogue — Papagena Is Revealed	Papageno agrees to accept the old woman as a partner; she is revealed as Papagena, but the reunion is immediately interrupted because his trials are not yet complete.	Papageno; Pa / Speaker

Time	Act	Label	Musical Number / Scene	Synopsis	Characters &
1:53:16	ACT II	No. 21	Finale — The Three Spirits Find Pamina	The Three Spirits discover Pamina in despair and intervene before she harms herself.	Pamina; Three
1:59:27	ACT II	No. 21	Finale — The Armored Men Announce the Trial	The guardians describe the dangerous path through the elemental trials.	Two Armored Pamina
2:07:08	ACT II	No. 21	Finale — Trial by Fire and Water	Pamina rejoins Tamino to pass through the elemental dangers together, protected and guided by the magic flute.	Tamino; Pami
2:09:40	ACT II	No. 21	Finale — Triumph After the Trials	Tamino and Pamina successfully complete the trials and are welcomed after surviving the danger together.	Tamino; Pami forces
2:10:42	ACT II	No. 21	Finale — Papageno's Despair	Papageno believes he has lost Papagena and gives up hope until the Three Spirits remind him that he still has the magic bells.	Papageno; Th
2:16:03	ACT II	No. 21	Finale — "Pa-Pa-Pa"	Papageno and Papagena are reunited and excitedly imagine a future together.	Papageno; Pa
2:18:46	ACT II	No. 21	Finale — The Villains' Final Attack	The Queen, Monostatos, and their allies make one last attempt to overthrow Sarastro's order.	Queen of the Monostatos; T allies
2:20:44	ACT II	No. 21	Finale — The Villains Are Defeated	The attack fails and the opposing forces are driven away or destroyed as light replaces darkness.	Full opposing
2:21:15	ACT II	No. 21	Finale — Final Chorus	The community celebrates the triumph of courage, perseverance, and the successful completion of the trials.	Full company
2:25:06	ACT II		@stop		

This page titled 3.3.2: FEATURED WORK. "Super Flute" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4: NINETEENTH-CENTURY MUSIC AND ROMANTICISM (1810-1900 AD)

4.1: EXPLORE. Can Music Tell a Story?

4.2: STUDY. (Early Romantic)

4.2.1: Introduction & Historical Context

4.2.2: Music in the Nineteenth Century

4.2.3: Music of Franz Schubert (1797-1828)

4.2.4: Music of the Mendelssohns

4.2.5: Music of the Schumanns

4.2.6: Music of Fryderyk Chopin

4.2.7: Music of Franz Liszt

4.2.8: Music of Hector Berlioz

4.2.9: Music of Johannes Brahms (1833-1897)

4.2.10: Glossary

4.2.11: Vocabulary Lab

4.3: LISTEN. (Early Romantic)

4.3.1: LISTENING LAB.

4.3.2: FEATURED WORK. "La Sylphide"

4.4: STUDY. (Late Romantic)

4.4.1: Music of Nationalism

4.4.2: Music of Bedřich Smetana

4.4.3: Music of Antonín Dvořák

4.4.4: Music of Pyotr Tchaikovsky

4.4.5: Music of John Philip Sousa

4.4.6: Music of Guiseppe Verdi

4.4.7: Music of Richard Wagner

4.4.8: Glossary

4.4.9: Vocabulary Lab

4.5: LISTEN. (Late Romantic)

4.5.1: LISTENING LAB.

4.5.2: FEATURED WORK. "The Nutcracker"

This page titled 4: Nineteenth-Century Music and Romanticism (1810-1900 AD) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.1: EXPLORE. Can Music Tell a Story?

Can Music Tell a Story?

Throughout this course, we have heard music communicate in many different ways. Songs can use words. Opera can combine music with characters, dialogue, costumes, and staged action. But what happens when the words and images disappear?

Can **sound alone** tell a story?

This question becomes especially important as we enter the nineteenth century. Romantic composers increasingly explored music's ability to suggest characters, places, events, emotions, memories, landscapes, and stories—even when no one was singing and nothing was happening onstage.

Instrumental music has an obvious limitation as a storytelling medium: it is not very specific. A melody cannot easily tell us a character's name, provide detailed dialogue, or explain a complicated sequence of events. But music has other strengths. It can create expectation, tension, surprise, motion, atmosphere, and powerful emotional responses. It can also imitate sounds from the world around us or refer to sounds and styles that listeners already recognize.

To understand how composers do this, we will focus on three useful techniques: **mimesis**, **quotation**, and **musical topics**.

Mimesis: Imitating the World

Mimesis occurs when music imitates or evokes recognizable sounds from the physical world.

A composer might suggest:

- birdsong or animal calls,
- footsteps or galloping horses,
- trains or machinery,
- thunder, wind, or storms,
- bells, horns, or other sounds associated with a place or event.

The imitation does not have to be exact. It only needs to be recognizable enough for listeners to make a connection between the musical sound and something outside the music.

In this way, instrumental music can begin to construct a scene. We may not know precisely *where* we are or *who* is present, but the sounds can encourage us to imagine a physical world.

> **When music reminds you of a sound from the real world, you may already be hearing a story begin.**

Quotation: Music Referring to Music

Music can also communicate by referring to something listeners already know. **Quotation** occurs when one musical work incorporates recognizable material from another.

A quotation can carry meaning with it. A familiar melody might remind listeners of a song's words, a national or religious identity, a historical event, a person, or a particular place. The composer can therefore communicate an idea without stating it directly.

American composer Charles Ives, for example, frequently incorporated familiar music into his compositions. In his *Concord Sonata*, references to other music help evoke the cultural and intellectual world surrounding the Alcott family. A quotation becomes more than borrowed notes: it can function like a memory appearing inside another piece of music.

Of course, quotation depends on recognition. If you do not know the music being quoted—or the associations that once surrounded it—you may hear the passage without understanding the reference. Musical storytelling therefore often depends on

shared cultural knowledge.

Musical Topics: Sounds With Associations

Composers do not always need to quote a specific piece. Sometimes a recognizable **style** is enough.

Musical topics are familiar musical styles, gestures, or conventions that listeners associate with particular places, activities, characters, or situations.

For example:

- a **military march** might suggest soldiers, ceremony, or conflict;
- a **waltz** might suggest dancing or a ballroom;
- a **hymn-like texture** might suggest worship or solemnity;
- horn calls and galloping rhythms might suggest a **hunt**;
- rapid scales, dynamic swells, and sudden accents might suggest a **storm**.

Some topics developed through centuries of theater and concert music. A pastoral scene involving shepherds, for example, might use drones, flutes, or double-reed instruments because generations of composers used those sounds to represent the countryside. A storm might use rushing scales and sudden dynamic changes partly because those gestures resemble wind and thunder, but also because audiences have repeatedly heard those gestures used for storms.

This means musical topics often combine **mimesis** with **cultural convention**. We recognize the sound not only because it resembles something in the world, but because we have learned what that musical gesture is supposed to mean.

How Do We Learn What Music "Means"?

Musical storytelling depends on listeners as much as composers.

Think about music in a film. Even without seeing the screen, many listeners can recognize when the soundtrack is signaling danger, romance, suspense, triumph, or sadness. Those associations can feel immediate, but they are also partly learned through repeated exposure.

The same was true for nineteenth-century audiences. Listeners brought expectations formed by opera, dance, church music, military music, folk traditions, public ceremonies, and everyday life. Composers could draw on those expectations to suggest meaning without using words.

> **Music does not always contain a story by itself. Sometimes the story emerges from the relationship between sound and what listeners have learned to associate with it.**

Program Music and Absolute Music

During the nineteenth century, questions about musical storytelling became part of a larger debate about what instrumental music *should* do.

Program music is instrumental music associated with a story, image, idea, place, event, or other **extramusical** content. A composer might provide a title, written program, or other clue that helps listeners connect the sounds with something beyond the music itself.

Other musicians and critics defended the ideal of **absolute music**: instrumental music that does not depend on a specific external story or program and can instead be appreciated through its musical relationships, structures, and sounds.

The distinction is not always as clear as it seems. A piece without an official story can still cause listeners to imagine one, while a piece with a detailed program can still be appreciated simply for its musical construction.

Romantic composers explored both possibilities. Some embraced stories, landscapes, literature, characters, and philosophical ideas. Others continued to work with abstract musical forms. The tension between these approaches became one of the defining

conversations of nineteenth-century concert music.

Listen for the Story

As we move into Romantic music, listen for the ways composers create meaning without relying entirely on words.

When a passage seems to suggest a character, place, action, or emotion, ask yourself:

- **Is the music imitating a real-world sound?**
- **Is it quoting something listeners might recognize?**
- **Is it using a familiar musical topic or convention?**
- **What information comes from the music itself?**
- **What meaning am I supplying as a listener?**

These questions will become especially useful when we encounter nineteenth-century **program music**, where composers increasingly invited audiences to hear instrumental sound as landscape, drama, memory, character, and story.

> **If music cannot tell us exactly what happened, how much of a story can it make us imagine?**

This page titled 4.1: EXPLORE. Can Music Tell a Story? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.1: Introduction by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

4.2: STUDY. (EARLY ROMANTIC)



STUDY: Early Romanticism

The Romantic Era contains so much surviving music and historical documentation that we will divide it into **two STUDY sections**. This first section focuses on **Early Romanticism** and the growing emphasis on individual expression, imagination, emotion, virtuosity, and the expansion of Early Romantic-era musical forms. During the nineteenth century, improvements in printing, publishing, transportation, and communication also helped music circulate to increasingly large audiences. As you study, pay attention to how composers use **melody, harmony, dynamics, instrumental color, rubato, programmatic ideas, and larger expressive contrasts** to create music that feels increasingly personal and dramatic.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to music from the Early Romantic Period. Work through the materials in order to prepare for the listening, comparison, analysis, discussion, and writing that follow in **LISTEN**.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
5–6 hrs	

4.2.1: Introduction & Historical Context

4.2.2: Music in the Nineteenth Century

4.2.3: Music of Franz Schubert (1797-1828)

4.2.4: Music of the Mendelssohns

4.2.5: Music of the Schumanns

4.2.6: Music of Fryderyk Chopin

4.2.7: Music of Franz Liszt

4.2.8: Music of Hector Berlioz

4.2.9: Music of Johannes Brahms (1833-1897)

4.2.10: Glossary

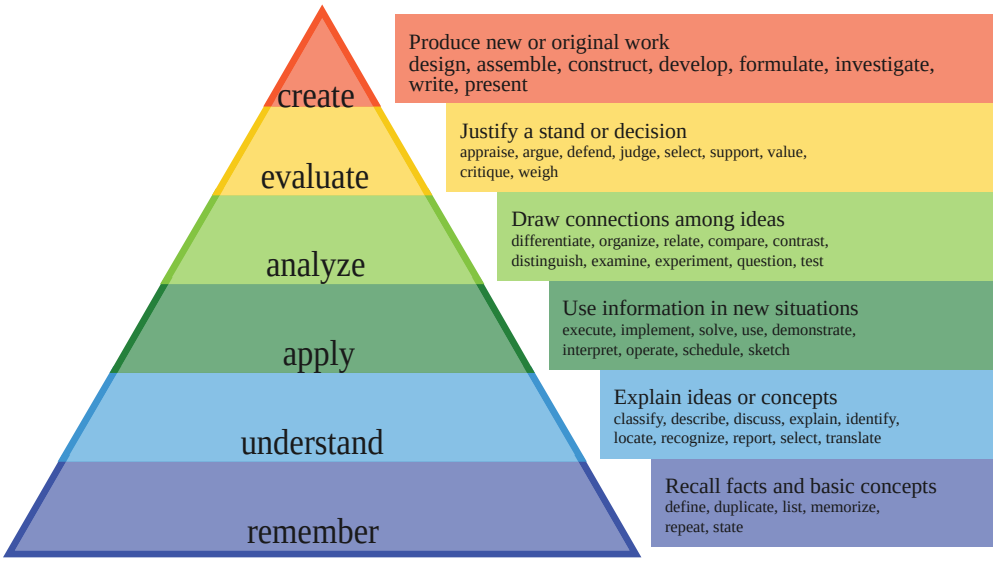
4.2.11: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

This is the first of two Romantic-era STUDY sequences in this module. Because the nineteenth century gives us an unusually large surviving repertoire, we will build the foundation in stages. Early Romanticism establishes the expressive language and musical developments you will need before the second section turns toward **Late Romanticism and nationalist identities**.



YOU ARE HERE

STUDY: **Remember** → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Early Romantic STUDY is complete.** You will move into the Early Romantic **LISTEN** section, where you will apply this foundation as you hear, compare, analyze, discuss, and write about music from the first half of the Romantic Era.

Begin Early Romantic Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's *revised taxonomy* by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 4.2: STUDY. (Early Romantic) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.2.1: Introduction & Historical Context

The Early Romantic Era (c. 1800–1850)

This chapter considers music of the nineteenth century, a period often called the "Romantic era" in music. Romanticism might be defined as a cultural movement stressing emotion, imagination, and individuality. It started in literature around 1800 and then spread to art and music. By around 1850, the dominant aesthetic (artistic philosophy) of literature and visual art began to shift to what is now often called a time of realism (cultural expressions of what is perceived as common and contemporary). Cultural Nationalism (pride in one's culture) and Exoticism (fascination with the other) also became more pronounced after 1850, as reflected in art, literature, and music. Realism, nationalism, and Exoticism were prominent in music as well, although we tend to treat them as sub-categories under a period of musical Romanticism that spanned the entire century.

In his Preface to the second edition of the *Lyrical Ballads* (1801), English poet William Wordsworth declared that "all good poetry is the spontaneous overflow of powerful feelings." The power and expression of emotion exalted by literary Romanticism was equally important for nineteenth-century music, which often explicitly attempted to represent every shade of human emotion, the most prominent of which are love and sorrow. Furthermore, the Romantics were very interested in the connections between music, literature, and the visual arts. Poets and philosophers rhapsodized about the power of music, and musicians composed both vocal and instrumental program music explicitly inspired by literature and visual art. In fact, for many nineteenth-century thinkers, music had risen to the top of the aesthetic hierarchy. Music was previously perceived as inferior to poetry and sculpture, as it had no words or form. In the nineteenth century, however, music was understood to express what words could not express, thus transcending the material for something more ideal and spiritual; some called this expression "absolute music."

As we listen to nineteenth-century music, we might hear some similarities with music of the classical era, but there are also differences. Aesthetically speaking, classicism tends to emphasize balance, control, proportion, symmetry, and restraint. Romanticism seeks out the new, the curious, and the adventurous, emphasizing qualities of remoteness, boundlessness, and strangeness. It is characterized by restless longing and impulsive reaction, as well as freedom of expression and pursuit of the unattainable. There are many parallels between what was going on historically in society and what was occurring in music. We cannot study one without studying the other because they are so inter-related, though music will be our guiding focus.

Revolution, Nationalism & the Individual

The Early Romantic era grew out of revolution and war. The French Revolution was followed by the Napoleonic Wars, and Napoleon's conquests helped intensify nationalist feeling across Europe. After his defeat, the **Congress of Vienna (1814–1815)** attempted to restore political stability, but revolutions continued—including the widespread uprisings of **1848**. At the same time, industrialization, rail travel, and a growing middle class were changing who held social and economic power. Composers increasingly wrote for public audiences rather than only courts and churches.

Political nationalism also shaped the period. Napoleon's conquests encouraged Italians, Austrians, Germans, Eastern Europeans, and Russians to think more intensely about cultural identity. Nationalism was connected to the rise of the middle class, republicanism, and ideas about individual rights. These forces would become even more important after 1850, but their roots are already visible in Early Romantic art and music.

Philosophy

Romantic thinkers inherited the philosophical questions of **Immanuel Kant** and developed them in new directions. **G. W. F. Hegel** described history and ideas as developing through conflict and resolution, while **Arthur Schopenhauer** emphasized the limits of reason and the importance of inner experience. Such ideas helped elevate music: because instrumental music did not need to describe a concrete object, Romantic writers increasingly imagined it as uniquely capable of expressing an inner or spiritual reality beyond words.

Nature, Science & the Romantic Imagination

Science and Technology

Science and technology changed the experience of distance and time. Railroads and steamships increased mobility, while the commercial telegraph of the 1830s allowed information to travel faster than people. Early photography appeared during the first half of the nineteenth century. These technologies could feel exciting, destabilizing, or even uncanny—exactly the kinds of emotional tensions Romantic artists explored.

https://upload.wikimedia.org/wikiped...dubon_1826.jpg

Romantics were fascinated by nature—not simply as scenery, but as something vast, mysterious, beautiful, and sometimes frightening. Naturalists such as **John James Audubon** carefully documented the living world. **Charles Darwin** belongs slightly beyond our 1850 boundary, but his 1830s voyages and later evolutionary work grew from the same expanding culture of observation and scientific inquiry.

https://upload.wikimedia.org/wikiped...les_Darwin.jpg

The Sublime, the Gothic & the Supernatural

https://upload.wikimedia.org/wikiped...-_WGA08332.jpg

Romantics were fascinated by the imaginary, the grotesque, and by that which was chronologically or geographically foreign. Emphasis on these topics began to appear in such late eighteenth-century works as Swiss painter Henry Fuseli's *Nightmare* from 1781. Romantics were also intrigued by the Gothic style: a young Goethe raved about it after visiting the Gothic Cathedral in Strasbourg, France. His writings in turn spurred the completion of the Cathedral in Cologne, Germany, which had been started in the Gothic style in 1248 and then completed in that same style between the years of 1842 and 1880.

https://upload.wikimedia.org/wikiped...r_Dom_1855.jpg

Romantic interest in the individual, nature, and the supernatural is also very evident in nineteenth-century landscapes, including those of Caspar David Friedrich (1774-1840). One of his most famous paintings, *Wanderer Above the Sea of Fog* (1818), shows a lone man with his walking stick, surrounded by a vast horizon. The man has progressed to the top of a mountain, but there his vision is limited due to the fog. We do not see his face, perhaps suggesting the solitary reality of a human subject both separate from and somehow spiritually attuned to the natural and supernatural.

https://upload.wikimedia.org/wikiped...ea_of_Fog.jpeg

Revolution, Literature & Musical Life

Revolution on Canvas

https://upload.wikimedia.org/wikiped..._-_WGA6177.jpg

In France, Eugène Delacroix (1798-1863) captured the revolutionary and nationalist fervor of the time in such paintings as *Liberty Leading the People* (1830). He was also a good friend with musicians Fryderyk Chopin and Hector Berlioz, whom he immortalized in portraits.

https://upload.wikimedia.org/wikiped...T_DP817382.jpg

Francisco de Goya (1746 -1828) was born in Fuendetodos, Spain. He painted for the Spanish Royal court, producing portraits of nobility. However, he also painted works criticizing the social and political problems of his era.

https://upload.wikimedia.org/wikiped..._en_Madrid.jpg

One of Goya's personal projects, *Disasters of War*, however, was commissioned by no one. It was Goya's private project, which

he never even published in his lifetime. *Disasters of War* unflinchingly depicts mutilation, torture, rape, and many other atrocities indiscriminately inflicted on Spanish citizens by French and Spanish alike. In The Third Day of May, Goya commemorated the Spanish resistance to Napoleon's Armies in 1808 in the Peninsular War. It portrays an execution by Napoleon's Troops.

By mid-century, Romanticism increasingly overlapped with new realist approaches to contemporary life. That later development belongs more fully to the second half of the nineteenth century.

Literature

Literature was central to Romantic culture. **Goethe's Faust** explored knowledge, desire, and the supernatural. **Mary Shelley's *Frankenstein* (1818)** connected new scientific possibilities with an older story about the human desire to control nature. Poets including Wordsworth, Coleridge, Byron, and Keats emphasized imagination, emotion, memory, nature, and the extraordinary within ordinary experience.

German writers such as Goethe, Schiller, Heine, Novalis, Tieck, and E. T. A. Hoffmann became especially important to musicians. Their poems, stories, and dramas supplied texts and subjects for songs, operas, and instrumental program music.

Music Moves into Public Life

Music became increasingly important to the expanding middle class. Amateur music making flourished in homes, salons, and local societies, with the piano at the center of domestic musical life. Music magazines and published scores circulated widely, while salons and soirées—often organized by upper-middle-class and aristocratic women—created important spaces for private performance and artistic exchange.

Public concerts also expanded. Audiences heard solo recitals, chamber music, and increasingly large orchestras. Conservatories professionalized musical training, while touring virtuosos such as **Clara Wieck, Franz Liszt, and Fryderyk Chopin** helped create a new kind of musical celebrity.

Romantic aesthetics tended to conceptualize musicians as highly individualistic and often eccentric. Beethoven modeled these concepts and was the most influential figure of nineteenth-century music, even after his death in 1827. His perceived alienation from society, the respect he was given, and the belief in the transformative power of music that was often identified in his compositions, galvanized romantic perceptions. His music, popular in its own day, only became more popular after his death. Subsequent composers looked to his innovations in symphonic compositions, especially his use of recurring motives and themes, as we heard in the Fifth Symphony. For them, Beethoven was also something of a problem: how might one compose in the shadow of such a musical giant?

Musical Timeline

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image A Text
1801	1801	History & Society	Wordsworth defines Romantic feeling	The preface to *Lyrical Ballads* describes poetry as the "spontaneous overflow of powerful feelings," a useful summary of Romantic aesthetics.	https://upload.wikimedia.org/wikipedia/commons/f/f5/Wordsworth_portrait.png	Portrait o English Romantic poet Willi Wordswo

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Alt Text
1814	1814–1815	History & Society	Congress of Vienna	European leaders redraw borders after Napoleon and attempt to restore political stability and monarchical power.	https://upload.wikimedia.org/wikipedia/commons/a/a5/CongressVienna.jpg	Delegates gathered the Cong of Vienna
1815	1815	Music	Schubert: *Erlkönig*	Schubert turns Goethe's supernatural poem into an intensely dramatic art song, with one singer portraying multiple characters.	https://upload.wikimedia.org/wikipedia/commons/f/f9/Possible_portrait_of_the_young_Franz_Schubert.jpg	Possible portrait o the young Franz Schubert.
1818	1818	History & Society	Mary Shelley publishes *Frankenstein*	The novel connects Romantic fascination with emotion and the supernatural to contemporary anxieties about science and controlling nature.	https://upload.wikimedia.org/wikipedia/commons/3/35/Frankenstein_1818_edition_title_page.jpg	Title page the 1818 edition of Mary Shelley's Frankens
1818.1	c. 1818	History & Society	Friedrich: *Wanderer above the Sea of Fog*	A solitary figure confronts a vast landscape, embodying Romantic ideas of nature, mystery, isolation, and the sublime.	https://upload.wikimedia.org/wikipedia/commons/a/af/Caspar_David_Friedrich_-_Wanderer_above_the_Sea_of_Fog.jpeg	Caspar D Friedrich' Wanderer above the Sea of Fo
1827	1827	Music	Beethoven dies	Beethoven's death reinforces his growing image as the independent, heroic composer whose music became a model for the Romantic generation.	https://upload.wikimedia.org/wikipedia/commons/b/be/Beethoven_1820.jpg	Portrait o Ludwig va Beethove Joseph K Stieler.

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image Alt Text
1829	1829	Music	Mendelssohn revives Bach's *St. Matthew Passion*	The celebrated Berlin performance helps renew nineteenth-century interest in J. S. Bach and in music of the past.	https://upload.wikimedia.org/wikipedia/commons/5/5b/Portrait_of_Felix_Mendelssohn-Bartholdy,_composer_(1809-1847)_-_Archivio_Storico_Ricordi_ICON010733.jpg	Nineteen century portrait o Felix Mendelss
1830	1830	History & Society	Delacroix: *Liberty Leading the People*	Delacroix transforms revolutionary conflict into a dramatic Romantic image of liberty, violence, and collective action.	https://upload.wikimedia.org/wikipedia/commons/2/21/Eug%C3%A8ne_Delacroix_-_Liberty_Leading_the_People_(28th_July_1830)_-_WGA6177.jpg	Eugène Delacroix Liberty Leading t People.
1830.1	1830	Music	Berlioz: *Symphonie fantastique*	Berlioz uses a recurring melody and an enormous orchestra to tell a hallucinatory autobiographical story without sung words.	https://upload.wikimedia.org/wikipedia/commons/5/5c/Hector_Berlioz_portrait.jpg	Portrait o French Romantic compose Hector Berlioz.
1831	1831	Music	Chopin settles in Paris	Political turmoil in Poland brings Chopin to Paris, where he builds a career centered on the piano, salons, publication, and an international artistic circle.	https://upload.wikimedia.org/wikipedia/commons/9/9a/Eug%C3%A8ne_Delacroix_-_Fr%C3%A9d%C3%A9ric_Chopin_-_WGA06194.jpg	Eugène Delacroix portrait o Fryderyk Chopin.
1835	1830s	Music	Virtuoso performers become celebrities	Clara Wieck and Franz Liszt tour widely, showing how public concerts and virtuosity could create a new kind of musical fame.	https://upload.wikimedia.org/wikipedia/commons/2/29/A_Kneisel_nach_C_Brand_-_Clara_Schumann_geb._Wieck_(Lithographie_1838).jpg	1838 lithograp pianist ar compose Clara Wie later Clar Schuman

Sort Year	Date	Type (History & Society / Music)	Title	Description	Image URL	Image A Text
1840	1840	Music	Clara Wieck and Robert Schumann marry	Their marriage joins two major Romantic musical careers: Clara as a virtuoso pianist and composer, Robert as a composer and critic.	https://upload.wikimedia.org/wikipedia/commons/2/25/E_Kaiser_-_Robert_%2B_Clara_Schumann_(Litho_1847).jpg	1847 lithograp depicting Robert ar Clara Schuman
1848	1848	History & Society	Revolutions of 1848	A wave of uprisings across Europe challenges monarchies and intensifies debates over nationalism, political representation, and individual rights.	https://upload.wikimedia.org/wikipedia/commons/2/21/Eug%C3%A8ne_Delacroix_-_Liberty_Leading_the_People_(28th_July_1830)_-_WGA6177.jpg	Delacroix Liberty Leading t People, u here as a emblem nineteent century revolutio politics.

This page titled 4.2.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.1: Introduction and Historical Context by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.2: Music in the Nineteenth Century

Nineteenth-Century Musical Style

Classical Music	Nineteenth-Century Music
• Mostly homophony, but with variation • New genres such as the symphony and string quartet • Use of crescendos and decrescendos • Question and answer (aka antecedent consequent) phrases that are shorter than earlier phrases • New emphasis on musical form: for example, sonata form, theme and variations, minuet and trio, rondo, and first-movement concerto form • Greater use of contrasting dynamics, articulations, and tempos	• Lyrical melodies, often with wider leaps • Homophonic style still prevalent, but with variation • Larger performing forces using more diverse registers, dynamic ranges, and timbres • More rubato and tempo fluctuation within a composition • More chromatic and dissonant harmonies with increasingly delayed resolutions • Symphonies, string quartets, concertos, operas, and sonata-form movements continue to be written • Newly important miniature genres and forms such as the *Lied* and short piano composition • Program music increasingly prominent • Further development in performers' virtuosity • No more patronage system

What to Remember

- Nineteenth-century music retained many Classical genres and forms while expanding melody, harmony, dynamics, timbre, and performing forces.
- Harmony became increasingly chromatic and dissonant, often delaying resolution and moving through multiple keys.
- Romantic composers increasingly explored emotion and connections between music and other arts, contributing to the growth of program music.

Other Things to Listen For

- Lyrical melodies with wider leaps and predominantly homophonic textures.
- Rubato, tempo fluctuation, crescendos, decrescendos, and wider dynamic ranges.
- Larger and more varied orchestras with expanded instrumental colors.

Musical Style, Performing Forces, and Forms

The nineteenth century is marked by a great diversity in musical styles, from the conservative to the progressive. As identified by the style comparison chart above, nineteenth century melodies continue to be tuneful and are perhaps even more songlike than classical style melodies, although they may contain wider leaps. They still use sequences, which are often as a part of modulation from one key to another. Melodies use more chromatic (or "colorful") pitches from outside the home key and scale of a composition. Along with the continuing emphasis on tuneful melodies comes predominantly homophonic textures, although as

compositions use more instruments, there are also increasing numbers of accompanying, but relatively interesting, musical lines.

Harmony

Harmonies in nineteenth-century music are more dissonant than ever. More chords add a fourth note to the triad, making them more dissonant and chromatic. These dissonances may be sustained for some time before resolving to a chord that is consonant. One composition may modulate between several keys, and these keys often have very different pitch contents. Such modulations tend to disorient the listening and add to the chaos of the musical selection. Composers were in effect "pushing the harmonic envelope."

Scale, Dynamics, and the Piano

The lengths of nineteenth-century musical compositions ran from the minute to the monumental. Songs and short piano pieces might be only a couple of minutes long, although they were sometimes grouped together in cycles or collections. On the other hand, symphonies and operas grow in size. By the end of the century, a typical symphony might be an hour long, with the operas of Verdi, Wagner, and Puccini clocking in at several hours each. Performing forces reflected similar extremes. There is much nineteenth-century music for solo piano or solo voice with piano accompaniment. The piano achieved a modern form, with the full eighty-eight-note keyboard that is still used today and an iron frame that allowed for greater string tension and a wider range of dynamics. Crescendos and decrescendos became more common, alongside more tempo fluctuations, even within compositions. As we will see, Fryderyk Chopin was the first composer to make prevalent use of rubato as a performance instruction in his musical scores.

New and Improved Instruments

During the nineteenth century, the industrial revolution facilitated and enabled marked improvements to many musical instruments besides the piano with its improved and updated iron frame and tempered metal strings. Efficient valves were added to the trumpet and a general improvement in metal works tightened tolerances and metal fittings of all brass instruments. Along with the many improvements to instruments, new instruments were researched and created, including the piccolo, English horn, tuba, contrabassoon, and saxophone.

The Expanding Orchestra and Program Music

Orchestras also increased in size and became more diverse in makeup, thereby allowing composers to exploit even more divergent dynamics and timbres. With orchestral compositions requiring over fifty (and sometimes over 100) musicians, a conductor was important, and the first famous conductors date from this period. In fact, generally-speaking, the nineteenth-century orchestra looked not unlike what you might see today at most concerts by most professional orchestras (see Figure 6.9). Nineteenth-century composers knew well the forms and genres used by their predecessors, most prominently the music of Beethoven, but also the music of composers such as Mozart, Handel, Haydn, and Bach. They continued to compose in these forms and genres, while sometimes transforming them into something quite different, especially among those composers who identified themselves as progressives, as opposed to conservatives. The wider nineteenth-century interest in emotion and in exploring connections between all of the arts led to musical scores with more poetic or prose instructions from the composer. It also led to more program music, which as you will recall, is instrumental music that represents something "extra musical," that is, something outside of music itself, such as nature, a literary text, or a painting. Nineteenth-century critics and philosophers sustained expansive debates about ways in which listeners might hear music as related to the extra musical. Extra musical influences, from the characteristic title to a narrative attached to a musical score, guided composers and listeners as they composed and heard musical forms.

https://upload.wikimedia.org/wikipedia/commons/thumb/a/a1/Diagram_Modern_symphony_orchestra-en.svg/330px-Diagram_Modern_symphony_orchestra-en.svg.png

Genres of Instrumental Music

Some nineteenth-century compositions use titles similar to those found in classical style music, such as "Symphony No. 3," "Concerto, Op. 3," or "String Quartet in C Minor." These compositions are sometimes referred to as examples of absolute music (that is, music for the sake of music). Program music with titles came in several forms. Short piano compositions were

described as “character pieces” and took on names reflecting their emotional mood, state, or reference. Orchestral program music included the program symphony and the symphonic poem (also known as the tone poem). The program symphony was a multi-movement composition for orchestra that represented something extra musical, a composition such as Hector Berlioz’s *Symphonie fantastique* (discussed below). A symphonic or tone poem was a one-movement composition for orchestra, again with an extra musical referent, such as Bedřich Smetana’s *Moldau*.

Genres of Vocal Music

Opera continued to be popular in the nineteenth century and was dominated by Italian styles and form, much like it had been since the seventeenth century. Italian opera composer Giacomo Rossini even rivaled Beethoven in popularity. By the 1820s, however, other national schools were becoming more influential. Carl Maria von Weber’s German operas enhanced the role of the orchestra, whereas French grand opera by Meyerbeer and others was marked by the use of large choruses and elaborate sets. Later in the century, composers such as Giuseppe Verdi and Richard Wagner would synthesize and transform opera into an even more dramatic genre.

Other large-scale choral works in the tradition of the Baroque cantata and oratorio were written for civic choirs which would sometimes band together into larger choral ensembles in annual choral festivals. The song for voice and piano saw revived interest, and art songs were chief among the music performed in the home for private and group entertainment. The art song is a composition for solo voice and piano that merges poetic and musical concerns. It became one of the most popular genres of nineteenth-century Romanticism, a movement that was always looking for connections between the arts. Sometimes these art songs were grouped into larger collections called song cycles or, in German, *Liederkreis*. Among the important composers of early nineteenth-century German *Lieder* were Robert and Clara Schumann, Johannes Brahms, and Franz Schubert.

This page titled 4.2.2: Music in the Nineteenth Century is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.2: Music in the Nineteenth Century by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.3: Music of Franz Schubert (1797-1828)

Franz Schubert and the Art Song

Franz Schubert lived a short but prolific musical life. Like Joseph Haydn, he performed as a choirboy until his voice broke. He also received music lessons in violin, piano, organ, voice and musical harmony: many of his teachers remarked on the young boy's genius. Schubert followed in his father's footsteps for several years, teaching school through his late teens, until he shifted his attention to music composition fulltime in 1818. By that time he had already composed masterpieces for which he is still known, including the German *Lied*, *Der Erlkönig* (in English, *The Erlking*), which we will discuss.Schubert spent his entire life in Vienna in the shadow of the two most famous composers of his day: Ludwig van Beethoven, whose music we have already discussed, and Gioachino Rossini, whose Italian operas were particularly popular in Vienna in the first decade.

https://upload.wikimedia.org/wikipedia/commons/thumb/0/0d/Franz_Schubert_by_Wilhelm_August_Rieder_1875.jpg/500px-Franz_Schubert_by_Wilhelm_August_Rieder_1875.jpg

Inspired by the music of Beethoven, Schubert wrote powerful symphonies and chamber music, which are still played today; his "Great" Symphony in C major is thought by many to be Schubert's finest contribution to the genre. He wrote the symphony in 1825 and 1826, but it remained unpublished and indeed perhaps unperformed until Robert Schumann discovered it in 1838. Schumann famously remarked on the "heavenly length" of this composition that can take almost an hour to perform. One reason for its length is its melodic lyricism, although the symphony also reflects the motivic developmental innovations of Beethoven.

Schubert also wrote operas and church music. His greatest legacy, however, lies in his more than 600 *Lieder,* or art songs. His songs are notable for their beautiful melodies and clever use of piano accompaniment and bring together poetry and music in an exemplary fashion. Most are short, stand alone pieces of one and a half to five minutes in length, but he also wrote a couple of song cycles. These songs were published and performed in many private homes and, along with all of his compositions, provided so much entertainment in the private musical gatherings in Vienna that these events were renamed as Schubertiades (see the famous depiction of one Schubertiade by the composer's close friend Moritz Schwind (painted years after the fact from memory in 1868). Many of Schubert's songs are about romantic love, a perennial song topic. Others, such as *The Erlking*, put to music romantic responses to nature and to the supernatural. *The Erlking* is strikingly dramatic, a particular reminder that music and drama interacted in several nineteenth-century genres, even if their connections can be most fully developed in a lengthy composition, such as an opera.

https://upload.wikimedia.org/wikipedia/commons/thumb/b/b6/Moritz_von_Schwind_Schubertiade.jpg/330px-Moritz_von_Schwind_Schubertiade.jpg

Focus Composition: Franz Schubert, The Erlking [1815]

Schubert set the words of several poets of his day, and *The Erlking* (1815) is drawn from the poetry of the most famous: Johann Wolfgang von Goethe. *The Erlking* tells the story of a father who is rushing on horseback with his ailing son to the doctor. Delirious from fever, the son hears the voice of the Erlking, a grim reaper sort of king of the fairies, who appears to young children when they are about to die, luring them into the world beyond. The father tries to reassure his son that his fear is imagined, but when the father and son reach the courtyard of the doctor's house, the child is found to be dead.

As you listen to the song, follow along with its words. You may have to listen several times in order to hear the multiple connections between the music and the text. Are the ways in which you hear the music and text interacting beyond those pointed out in the listening guide?

What to Remember

- It is an art song that sets a poem for solo voice and piano

- The poem tells the story of three characters, who are depicted in the music through changes in melody, harmony, and range.
- The piano sets general mood and supports the singer by depicting images from the text.

Other Things to Listen For

- Piano accompaniment at the beginning that outlines a minor scale (perhaps the wind)
- Repeated fast triplet pattern in the piano, suggesting urgency and the running horse
- Shifts of the melody line from high to low range, depending on the character "speaking"
- Change of key from minor to major when the Erlking sings
- The slowing note values at the end of the song and the very dissonant chords

Listening Guide

Composer: Franz Schubert
Composition: *The Erlkönig* (in English, *The Erlking*)
Date: 1815
Genre: art song
Form: through-composed

Nature of Text:

Original Text

Wer reitet so spät dur ch Nacht und Wind? Es ist der Vater mit seinem Kind.
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht? Siehst Vater, du den Erlkönig nicht!
Den Erlenkönig mit Kron' und Schweif?
Mein Sohn, es ist ein Nebelstreif.

Du liebes Kind, komm geh' mit mir!
Gar schöne Spiele, spiel ich mit dir, Manch bunte Blumen sind an dem Strand, Meine Mutter hat manch gülden Gewand.

Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht?
Sei ruhig, bleibe ruhig, mein Kind,
In dürren Blättern säuselt der Wind.

Willst feiner Knabe du mit mir geh'n?
Meine Töchter sollen dich warten schön, Meine Töchter führen den nächtlichen Reihn Und wiegen und tanzen und singen dich ein.

Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düsteren Ort?
Mein Sohn, mein Sohn, ich seh'es genau:
Es scheinen die alten Weiden so grau.

Ich lieb dich, mich reizt deine schöne Gestalt, Und bist du nicht willig, so brauch ich Gewalt! Mein Vater, mein Vater, jetzt faßt er mich an, Erlkönig hat mir ein Leids getan.

Dem Vater grauset's, er reitet geschwind, Er hält in den Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not,

In seinen Armen das Kind war tot.

Translation:

Who rides there so late through the night and

wind?
The father it is, with his infant so dear;
He holds the boy tightly clasped in his arm, He holds him safely, he keeps him warm.

"My son, why do you anxiously hide your face?" "Look, father, is it not the Erlking!
The Erlking with crown and with train?"
"My son, it is the mist over the clouds."

"Oh, come, dear child! oh, come with me!
So many games I will play there with thee;
On my shoreline, lovely flowers their blossoms

unfold,
My mother has many a gold garment."

"My father, my father, and do you not hear
The words that the Erlking softly promises me?" "Be calm, stay calm, my child,
The wind sighs through the dry leaves."

"Will you come with me, my child?
My daughters shall wait on you;
My daughters dance each night,
And will cradle you and dance and sing to you."

"My father, my father, and do you not see,
The Erl-King's daughters in this dreary place?" "My son, my son, I see it aright,
The old fields appear so gray."

"I love you, I'm charmed by your lovely form! And if you're unwilling, then force I'll employ." "My father, my father, he seizes me fast,
Full sorely the Erl-King has hurt me at last."

The father, horrified, rides quickly,
He holds in his arms the groaning child:
He reaches his courtyard with toil and trouble,— In his arms, the child was dead.

Performing Forces: solo voice and piano

Franz Schubert, The Erlking

https://www.youtube.com/watch?v=5XP5RP6OEJI

0:00

Piano introduction
Opens with a fast tempo melody that begins low in the register, ascends through the minor scale, and then falls. Accompanied by repeated triplet octaves. The ascending/ descending melody may represent the wind. The minor key suggests a serious tone. The repeated octaves using fast triplets may suggest the running horse and the urgency of the situation.

0:24

Narrator:
Who rides so late through night and wind?

Voice and piano from here to the end; Performing forces are voice and piano in homophonic texture from here to the end.

Melody falls in the middle of the singer's range and is accompanied by the repeated octave triplets.

0:56

Father:
My son, why are you frightened?

Melody drops lower in the singer's range.

1:03

Son: Do you see the Erlking, father?

Melody shifts to a higher range

1:19

Father:
It is the fog.

Melody lower in range.

1:28

The Erlking:
Lovely child, come with me...

The key switches to major, perhaps to suggest the friendly guise assumed by the Erlking. Note also the softer dynamics and lighter arpeggios in the piano accompaniment

1:52

Son:
My father, father, do you not hear it...

Back in minor the melody hovers around one note high in the singer's register; the minor mode reflects the son's fear, as does the melody, which repeats the same note, almost as if the son is unable to sing another

2:03

Father:
Be calm, my child, the wind blows the dry leaves...

Melody lower in range

2:13

The Erlking:
My darling boy, won't you come with me...

Back to a major key and *piano* dynamics for more from the Erlking

2:30

Son:
My father, can you not see him there?

Back to a minor key and the higher-ranged melody that hovers around one pitch for the son's retort.

2:41

Father:
My son, I see well the moonlight on the grey meadows....

Melody lower in range and return of the louder repeated triplets

2:58

The Erlking:
I love you...if you do not freely come, I will use force...

Momentarily in major and then back to minor as the Erlking threatens the boy

3:09

Son:
My father, he has seized me...

Back to a minor key and the higher-ranged melody that hovers around one pitch.

3:22

Narrator: The father, filled with horror, rides fast

Back to a mid-range melody; the notes in the piano get faster and louder.

3:37

Narrator: They arrive at the courtyard. In his father's arms, the child was dead.

Piano accompaniment slows down; dissonant and minor chords pervasive; song ends with a strong cadence in the minor key; Slowing down of the piano accompaniment may echo the slowing down of the horse. The truncated chords and strong final minor chords buttress the announcement that the child is dead.

Looking Ahead

The next generation of nineteenth-century composers—born in the first two decades of the century—included a number of talented pianists: Felix and Fanny Mendelssohn, Robert and Clara Schumann, Fryderyk Chopin, and Franz Liszt. They were joined by orchestra composer Hector Berlioz and a slightly younger composer who might be considered Berlioz's alter ego, Johannes Brahms.

This page titled 4.2.3: Music of Franz Schubert (1797-1828) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.3: Music of Franz Schubert (1797-1828) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.4: Music of the Mendelssohns

Felix Mendelssohn-Bartholdy

https://upload.wikimedia.org/wikipedia/commons/c/ca/Felix_Mendelssohn_Bartholdy_-_Aquarell_von_James_Warren_Childe_1839.jpg

In terms of musical craft, few nineteenth-century composers were more accomplished than Felix Mendelssohn-Bartholdy (1809-1847). Growing up in an artistically-rich, upper-middle class household in Berlin, Germany, Felix Mendelssohn received a fine private education in the arts and sciences and proved himself to be precociously talented from a very young age. He would go on to write chamber music for piano and strings, art songs, church music, four symphonies, and oratorios as well as conduct many of Beethoven's works as principal director of the Leipzig Gewandhaus Orchestra. All of his music emulates the motivic and organic styles of Beethoven's compositions, from his chamber music to his more monumental compositions. Felix was also well-versed in the musical styles of Mozart, Handel, and Bach.

Felix descended from a family of prominent Jewish intellectuals; his grandfather Moses Mendelssohn was one of the leaders of the eighteenth-century German Enlightenment. His parents, however, seeking to break from this religious tradition, had their children baptized as Reformed Christians in 1816. Anti-Semitism was a fact of life in nineteenth-century Germany, and such a baptism opened some, if not all, doors for the family. Most agree that in 1832, the failure of Felix's application for the position as head of the Berlin *Singakadmie* was partly due to his Jewish ethnicity. This failure was a blow to the young musician, who had performed frequently with this civic choral society, most importantly in 1829, when he had led a revival of the *St. Matthew Passion* by Johann Sebastian Bach. Although today we think of Bach as a pivotal figure of the Baroque period, his music went through a period of neglect until this revival.

Initially, Felix's father was reluctant to see his son become a professional musician; like many upper-middle class businessmen, he would have preferred his son enjoy music as an amateur. Felix, however, was both determined and talented, and eventually secured employment as a choral and orchestral conductor, first in Düsseldorf, and then in Leipzig, Germany, where he lived from 1835 until his death. In Leipzig, Felix conducted the orchestra and founded the town's first music conservatory.

Felix's music was steeped in the styles of his predecessors. Although he remained on good terms with more experimental composers of his day, including Hector Berlioz and Franz Liszt, he was not fond of their music. It is not surprising, then, that he composed in genres passed down to him, including the symphony, string quartet, and oratorio.

Focus Composition: Felix Mendelssohn, Excerpts from *Elijah* [1846]

https://upload.wikimedia.org/wikipedia/commons/c/c0/Manuscript_of_Mendelssohn%27s_Oratorio_%27Elijah%27.jpg

One of his last works, his oratorio *Elijah,* was commissioned by the Birmingham Festival in Birmingham, England. The Birmingham Festival was one of many nineteenth-century choral festivals that provided opportunities for amateur and professional musicians to gather once a year to make music together. Mendelssohn's music was very popular in England, and the Birmingham Festival had already performed another Mendelssohn oratorio in the 1830s, giving the premier of *Elijah* in English in 1846.

Elijah is interesting because it is an example of music composed for middle-class music-making. The chorus of singers was expected to be largely made up of musical amateurs, with professional singers brought in to sing the solos. The topic of the oratorio, the Hebrew prophet Elijah, is interesting as a figure significant to both the Jewish and Christian traditions, both of which Felix embraced to a certain extent. (In general, Felix was private about his religious convictions, and interpretations of *Elijah* as representing the composer's beliefs will always remain somewhat speculative.) This composition shows Felix's indebtedness to both Baroque composers Bach and Handel, while at the same time it uses more nineteenth-century harmonies and textures.

The following excerpt is from the first part of the oratorio and sets the dramatic story of Elijah's calling the followers of the pagan god Baal to light a sacrifice on fire. Baal fails his devotees; Elijah then summons the God of Abraham to a display of power with great success. The excerpt here involves a baritone soloist who sings the role of Elijah and the chorus that provides commentary. Elijah first sings a short accompanied recitative, not unlike what we heard in the music of Handel's *Messiah*. The first chorus is highly polyphonic in announcing the flames from heaven before shifting to a more homophonic and deliberate style that uses

longer note values to proclaim the central tenet of Western religion: “The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.” After another recitative and another chorus, Elijah sings a very melismatic and virtuoso aria.

Elijah was very popular in its day, in both its English and German versions, both for music makers and musical audiences, and continues to be performed by choral societies today.

Elijah — “O Thou, who makest,” “The Fire Descends,” and “Is Not His Word Like a Fire!” Performed by the Texas A&M Century Singers with orchestra and baritone soloist Weston Hurt.

https://youtu.be/pUOxpjiltGU?list=PL2DA5013E20B3E14A

- **Composer**: Felix Mendelssohn-Bartholdy
- **Composition**: Excerpts from Elijah
- **Date**: 1846
- **Genre**: Recitative, choruses, and aria from an oratorio
- **Form**: Through-composed

> Elijah (recitative): O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!
>
> The People (chorus): The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God, the Lord is God! O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.
>
> Elijah (recitative): Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon’s brook, and there let them be slain.
>
> The People (chorus): Take all the prophets of Baal and let not one of them escape us: bring all and slay them!
>
> Elijah (aria): Is not His word like a fire, and like a hammer that breaketh the rock into pieces! For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

What to Remember

- It’s an oratorio composed for amateurs and professionals to perform at a choral festival.
- It uses traditional forms of accompanied recitative, chorus, and aria to tell a dramatic story.

Other Things to Listen For

- A much larger orchestra than heard in the oratorios of Handel.
- A very melismatic and virtuoso aria in the style of Handel’s arias.
- More flexible use of recitatives, arias, and choruses than in earlier oratorios.
- More dissonance and chromaticism than in earlier oratorios.

Listening Guide

Felix Mendelssohn, Elijah — “O Thou, who makest,” “The Fire Descends,” and “Is Not His Word Like a Fire!”

https://youtu.be/pUOxpjiltGU?list=PL2DA5013E20B3E14A

0:00

Accompanied recitative:
O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!

Solo Baritone (Elijah); Orchestra. Minor key, orchestra punctuates the ends of each of singer's phrases.

0:32

Chorus:
The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall!

Chorus and Orchestra.
Very forte and polyphonic until the end, when it becomes homophonic (with rests between phrases) and quieter in dynamics.

1:29

Chorus:
"The Lord is God..."

Chorus and Orchestra.
Very homophonic and legato with longer note values: a more deliberate style for central claim of Western faith.

2:25

Accompanied recitative:
Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.

Soloist and Orchestra. Melody and texture as before.

2:40

Chorus:
Take all the prophets of Baal and let not one of them escape us: bring all and slay them!

Chorus and Orchestra. Homophonic, minor key.

2:51

Aria:
Is not His word like a fire, and like a hammer that breaketh the rock into pieces! For God
is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

Soloist and Orchestra.
Minor key and homophonic, with
a frantic orchestral accompaniment; melody has a wide range with melismas.

Fanny Mendelssohn

https://upload.wikimedia.org/wikipedia/commons/7/7b/Fannymendelssohn.jpg

Felix was not the only musically precocious Mendelssohn in his household. In fact, the talent of his older sister Fanny (1805-1847) initially exceeded that of her younger brother. Born into a household of intelligent, educated, and socially-sophisticated women, Fanny was given the same education as her younger brother. But for her, as for most nineteenth-century married women from middle-class families, a career as a professional musician was frowned upon. Her husband, Wilhelm Hensel supported her composing and presenting her music at private house concerts held at the Mendelssohn's family residence. Felix also supported Fanny's private activities, although he discouraged her from publishing her works under her own name. In 1846, Fanny went ahead and published six songs without seeking her husband's or brother's permission.

Musicians today perform many of the more than 450 compositions that Fanny wrote for piano, voice, and chamber ensemble. Among some of her best works are the four-movement Piano Trio in D minor, Op. 11, and several volumes of songs and piano compositions. This piano trio holds its own with the piano trios, piano quartets, piano quintets, and string quartets composed by other nineteenth-century composers, from Beethoven and Schubert to the Schumanns, Johannes Brahms, and Antonin Dvorak.

This page titled 4.2.4: Music of the Mendelssohns is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.4: Music of the Mendelssohns by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.5: Music of the Schumanns

Robert and Clara Schumann

https://upload.wikimedia.org/wikipedia/commons/thumb/2/25/E_Kaiser_-_Robert_%2B_Clara_Schumann_%28Litho_1847%29.jpg/500px-E_Kaiser_-_Robert_%2B_Clara_Schumann_%28Litho_1847%29.jpg

Husband and wife Robert and Clara Schumann were another prominent musical pair of the nineteenth century. The couple became acquainted after Robert (1810- 1856) moved to Leipzig and started studying piano with Friedrich Wieck, the father of the young piano prodigy Clara (1819-1896). The nine-year-old Clara was just starting to embark on her musical career. Throughout her teens, she would travel giving concerts, dazzling aristocratic and public audiences with her virtuosity. She also started publishing her compositions, which she often incorporated into her concerts. Her father, perhaps realizing what marriage would mean for the career of his daughter, refused to consent to her marriage with Robert Schumann, a marriage she desired as she and Robert had fallen in love. They subsequently married in 1840, shortly before Clara's twenty-first birthday, after a protracted court battle with her father.

Once the two were married, Robert's musical activities became the couple's first priority. Robert began his musical career with aims of becoming a professional pianist. When he suffered weakness of the fingers and hands, he shifted his focus to music journalism and music composition. He founded a music magazine dedicated to showcasing the newer and more experimental music then being composed. And he started writing piano compositions, songs, chamber music, and eventually orchestral music, the most important of which include four symphonies and a piano concerto, premiered by Clara in 1846. While Robert was gaining recognition as a composer and conductor, Clara's composition and performance activities were restricted by her giving birth to eight children. Then in early 1854, Robert started showing signs of psychosis and, after a suicide attempt, was taken to an asylum. Although one of the more progressive hospitals of its day, this asylum did not allow visits from close relatives, so Clara would not see her husband for over two years and then only in the two days before his death. After his death, Clara returned to a more active career as performer; indeed, she spent the rest of her life supporting her children and grandchildren through her public appearances and teaching. Her busy calendar may have been one of the reasons why she did not compose after Robert's death.

The compositional careers of Robert and Clara followed a similar trajectory. Both started their compositional work with short piano pieces that were either virtuoso showpieces or reflective character pieces that explored extra musical ideas in musical form. Theirs were just a portion of the many character pieces, especially those at a level of difficulty appropriate for the enthusiastic amateur pianist, published throughout Europe. After their marriage, they both merged poetic and musical concerns in *Lieder*—Robert published many song cycles, and he and Clara joined forces on a song cycle published in 1841. They also both turned to traditional genres, such as the sonata and larger four-movement chamber music compositions.

Focus Composition: Robert Schumann, "Chiarina" from Carnaval [1837]

https://upload.wikimedia.org/wikipedia/commons/thumb/f/fa/Robert_Schumann_1839.jpg/960px-Robert_Schumann_1839.jpg

We'll listen to two character pieces from the 1830s. Robert Schumann's "Chiarina," was written between 1834 and 1835 and published in 1837 in a cycle of piano character pieces that he called *Carnaval*, after the festive celebrations that occurred each year before the beginning of the Christian season of Lent. Each short piece in the collection has a title, some of which refer to imaginary characters that Robert employed to give musical opinions in his music journalism. Others, such as "Chopin" and "Chiarina," refer to real people, the former referring to the popular French-Polish pianist Fryderyk Chopin, and the later referring to the young Clara. At the beginning of the "Chiarina," Robert inscribed the performance instruction "*passionata,"* meaning that the pianist should play the piece with passion. "Chiarina" is little over a minute long and consists of a two slightly contrasting musical phrases.

Played by Daniel Barenboim.

https://www.youtube.com/watch?v=ihs68fFnT4Y

- Composer: Robert Schumann

- Composition: “Chiarina” from Carnaval
- Date: Published 1837
- Genre: piano character piece
- Form: aaba’ba’
- Nature of Text: The title refers to Clara
- Performing Forces: solo piano

What to Remember

- This is a character piece for solo piano.
- A dance-like mood is conveyed by its triple meter and moderately fast tempo.

Other Things to Listen For

- A leaping melody in the right hand accompanied by chords in the left hand.
- Two slightly different melodies.

Listening Guide

Robert Schumann, “Chiarina” from Carnaval

https://www.youtube.com/watch?v=ihs68fFnT4Y

0:00

a

Forte rising, leaping melody, in homophonic texture throughout

0:09

a

Fortissimo (very loud) rising, leaping melody now doubled in octaves

0:19

b

Mezzo-forte melody has leaps but a smaller range and descends slightly

0:28

a

Played once and then crescendos as a it is repeated in octaves

0:46

b

Melody has leaps but a smaller b range and descends slightly

0:57

a

Played once and then repeated in a octaves

Focus Composition: Clara Schumann, Ballade in D minor, Op. 6, No. 4 [1836]

https://upload.wikimedia.org/wikipedia/commons/thumb/f/f9/Clara_Schumann_1853.jpg/500px-Clara_Schumann_1853.jpg

The second character piece is one written by Clara Schumann between 1834 and 1836 and published as one piece in the collection *Soirées Musicales* in 1836 (a soirée was an event generally held in the home of a well-to-do lover of the arts where musicians and other artists were invited for entertainment and conversation). Clara called this composition Ballade in D minor. The meaning of the title seems to have been vague almost by design, but, most broadly considered, a ballade referred to a composition thought of as a narrative. As a character piece, it tells its narrative completely through music. Several contemporary composers wrote ballades of different moods and styles; Clara's "Ballade" shows some influence of Chopin.

Clara's Ballade like Robert's "Chiarina," has a homophonic texture and starts in a minor key. A longer piece than "Chiarina," the Ballade in D minor modulates to D major, before returning to D minor for a reprise of the A section. Its themes are not nearly as clearly delineated as the themes in "Chiarina." Instead phrases start multiple times, each time slightly varied. You many hear what we call musical embellishments. These are notes the composer adds to a melody to provide variations. You might think of them like jewelry on a dress or ornaments on a Christmas tree. One of the most famous sorts of ornaments is the trill, in which the performer rapidly and repeatedly alternates between two pitches. We also talk of turns, in which the performer traces a rapid stepwise ascent and descent (or descent and ascent) for effect. You should also note that as the pianist in this recording plays, he seems to hold back notes at some moments and rush ahead at others: this is called rubato, that is, the robbing of time from one note to give it to another. We will see the use of rubato even more prominently in the music of Chopin.

Listening Guide

Composer: Clara Wieck Schumann
Composition: Ballade in D minor, Op. 6, no. 4
Date: 1836
Genre: piano character piece
Form: ABA
Nature of Text: This is a ballade, that is, a composition with narrative premises
Performing Forces: piano

What to Remember

- A lyrical melody over chordal accompaniment making this homophonic texture
- A moderate to slow tempo
- In duple time (in this case, four beats for each measure)

Other Things to Listen For

- Musical themes that develop and repeat but are always varied

- Musical embellishments in the form of trills and turns

Clara Schumann, Ballade in D minor, Op. 6, No. 4

https://www.youtube.com/watch?v=wB34wOV3XYs

0:00 [10:21]

A

Theme starts three times before taking off; melody ascends and uses ornaments for variations; in D minor. *Piano* dynamics, slow tempo, duple time.

0:55

Transitional idea using trills (extended ornaments).

2:09

Transitional idea returns. Slightly louder.

1:26

New musical idea repeated a couple of times with variation.
Ascending phrases crescendo and descending phrases decrescendo.

2:24

Repeated note theme .
More passionate and louder then subsiding in dynamics.

2:50

B

First theme returns in D minor and then is varied .
***Piano* with a crescendo to fortissimo and then a return to *piano*.**

4:19

A'

***Piano* dynamics quickly altered by crescendos and decrescendos.**

4:40

Coda

Return of rhythmic motive from opening.

A section and then varied Dynamics move from soft to loud to soft.

This page titled 4.2.5: Music of the Schumanns is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.5: Music of the Schumanns by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.6: Music of Fryderyk Chopin

Fryderyk Chopin

https://upload.wikimedia.org/wikipedia/commons/thumb/9/9a/Eug%C3%A8ne_Delacroix_-_Fr%C3%A9d%C3%A9ric_Chopin_-_WGA06194.jpg/500px-Eug%C3%A8ne_Delacroix_-_Fr%C3%A9d%C3%A9ric_Chopin_-_WGA06194.jpg

Fryderyk Chopin (1810-1849) grew up in and around Warsaw, Poland, son of a French father and Polish mother. His family was a member of the educated middle class; consequently, Chopin had contact with academics and wealthier members of the gentry and middle class. He learned as much as he could from the composition instructors in Warsaw—including the keyboard music of Bach, Mozart, and Beethoven—before deciding to head off on a European tour in 1830. The first leg of the tour was Vienna, where Chopin expected to give concerts and then head further west. About a week after his arrival, however, Poland saw political turmoil in the Warsaw uprising, which eventually led to Russian occupation of his home country. After great efforts, Chopin secured a passport and, in the summer of 1831, traveled to Paris, which would become his adopted home. Paris was full of Polish émigrés, who were well received within musical circles. After giving a few public concerts, Chopin was able to focus his attention on the salons, salons being smaller, semi-private events, similar to soirées, generally hosted by aristocratic women for artistic edification. There and as a teacher, he was in great demand and could charge heavy fees.

Much like Robert and Clara Schumann, Chopin's first compositions were designed to impress his audiences with his virtuoso playing. As he grew older and more established, his music became more subtle. Also, like the Schumanns, he composed pieces appropriate in difficulty for the musical amateur as well as work for virtuosos such as himself. Unlike many of the other composers we have discussed, Chopin wrote piano music almost exclusively. He was best known for character pieces, such as mazurkas, waltzes, nocturnes, etudes, ballades, polonaises, and preludes.

Focus Composition: Chopin, Mazurka in F Minor, Op. 7, No. 1 [1832]

https://upload.wikimedia.org/wikipedia/commons/thumb/6/61/Mazurkas%2C_Op.7_%28IA_imslp-op7-chopin-frdric%29.pdf/page1-500px-Mazurkas%2C_Op.7_%28IA_imslp-op7-chopin-frdric%29.pdf.jpg

The composition on which we will focus is the Mazurka in F minor, Op. 7, no. 1, which was published in Leipzig in 1832 and then in Paris and London in 1833. The mazurka is a Polish dance, and mazurkas were rather popular in Western Europe as exotic stylized dances. Mazurkas are marked by their triple meter in which beat two rather than beat one gets the stress. They are typically composed in strains and are homophonic in texture. Chopin sometimes incorporated folk-like sounds in his mazurkas, sounds such as drones and augmented seconds. A drone is a sustained pitch or pitches. The augmented second is an interval that was commonly used in Eastern European folk music but very rarely in the tonal music of Western European composers.

All of these characteristics can be heard in the Mazurka in F minor, Op. 7, No. 1, together with the employment of rubato. Chopin was the first composer to widely request that pianists use rubato when playing his music.

Listening Guide

Composer: Fryderyk Chopin
Composition: Mazurka in F minor, Op. 7, no. 1
Date: 1836
Genre: piano character piece
Form: aaba'ba'ca'ca'
Nature of Text: the title indicates a stylized dance based on the Polish mazurka
Performing Forces: solo piano

What to Remember

- This mazurka is in triple time with emphasis on beat two
- The texture is homophonic
- Chopin asks the performer to use rubato

Other Things to Listen For

- Its “c” strain uses a drone and augmented seconds
- Its form is aaba’ba’ca’ca’

Fryderyk Chopin, Mazurka in F Minor, Op. 7, No. 1

https://www.youtube.com/watch?v=nKgM1SkMiqY

8:23

aa

Triple-meter theme ascends up the scale and then descends and then repeats; brief ornaments on beat two of the measure.

In F minor, with homophonic boom-chuck texture.

8:57

ba’

After a contrasting theme that oscillates, part of the first theme returns in a’.

9:24

'ba

9:53

c

Folk-like melody using augmented seconds.
Listen for the drone as well as rubato (which Chopin asks for here).

9:36

a

9:53

ca

C returns, then a

This page titled 4.2.6: Music of Fryderyk Chopin is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.6: Music of Fryderyk Chopin by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.7: Music of Franz Liszt

Franz Liszt

https://upload.wikimedia.org/wikipedia/commons/thumb/a/a3/Barab%C3%A1s_Portrait_of_Franz_Liszt.jpg/500px-Barab%C3%A1s_Portrait_of_Franz_Liszt.jpg

Franz Liszt (b. 1811-1886) was born in Doborján, Hungary (now Raiding, Austria). His father, employed as a steward for a wealthy family, was an amateur musician who recognized his son's talent. A group of Hungarian noblemen sponsored him with a stipend that enabled Franz to pursue his musical interest in Paris. There, he became the friend of Mendelssohn, Hugo, Chopin, Delacroix, George Sand, and Berlioz; these friends influenced him to become part of the French Romanticism movement.

Also in Paris in 1831, Liszt attended a performance of virtuoso violinist Paganini, who was touring. Paganini's style and success helped make Liszt aware of the demand for a solo artist who performed with showmanship. The ever growing mass public audience desired gifted virtuoso soloists performers at the time. Liszt, one of the best pianists of his time, became a great showman who knew how to energize an audience. Up until Liszt, the standard practice of performing piano solos was with the solo artist's back to the audience. This limited—and actually blocked—the audience from viewing the artist's hands, facial expression, and musical nuance. Liszt changed the entire presentation by turning the piano sideways so the audience could view his facial expressions and the manner in which his fingers interacted with the keys, from playing loud and thunderously to gracefully light and legato. Liszt possessed great charisma and performance appeal; indeed, he had a following of young ladies that idolized his performances. During his career of music stardom, Liszt never married and was considered one of the most eligible bachelors of the time. But he did have several "relationships" with different women, one of whom was the novelist Countess Marie d'Agoult who wrote under the pen name of Daniel Stern. She and Liszt travelled to Switzerland for a few years and they had three children, including Cosima who ultimately married Wagner.

While at the height of his performance career, Liszt retreated from his piano soloist career to devote all his energy to composition. He moved to Weimer in 1948 and assumed the post of court musician for the Grand Duke, remaining in Weimer until 1861. There, he produced his greatest orchestral works. His position in Weimer included the responsibility as director to the Grand Duke's opera house. In this position, Liszt could influence the public's taste in music and construct musical expectations for future compositions. And he used his influential position to program what Wagner called "Music of the Future." Liszt and Wagner both advocated and promoted highly dramatic music in Weimer, with Liszt conducting the first performances of Wagner's *Lohengrin,* Berlioz's *Benevenuto Cellini,* as well as many other contemporary compositions.

While in Weimer, Liszt began a relationship with a woman who had a tremendous influence on his life and music. A wife of a nobleman in the court of the Tsar, Princess Carolyne Sayn-Wittenstein met and fell in love with Liszt on his final performance tour of Russia. Later she left her husband and moved to Weimer to be with Liszt. She assisted Liszt in writing literary works, among which included a fabricated biography by Liszt on the *Life of Chopin* and a book on "Gypsy," a book also considered eccentric and inaccurate.

While Liszt had an eventful romantic life, he remained a Roman Catholic, and he eventually sought solitude in the Catholic Church. His association with the church led to the writing of his major religious works. He also joined the Oratory of the Madonna del Rosario and studied the preliminary stage for priesthood, taking his minor orders and becoming known as the Abbé Liszt. He dressed as a priest and composed Masses, oratorios, and religious music for the church.

Still active at the age of seventy-five, he earned respect from England as a composer and was awarded an honor in person by Queen Victoria. Returning from this celebration, he met Claud Debussy in Paris then journeyed to visit his widowed daughter Cosima in Bayreuth and attended a Wagnerian Festival. He died during that festival, and even on his death bed, dying of pneumonia, Liszt named one of the "Music of the Future" masterpieces: Wagner's *Tristan*.

The Symphonic Poem

https://upload.wikimedia.org/wikipedia/commons/thumb/2/27/Portraitfoto_Franz_Liszt%2C_c._1886.jpg/500px-Portraitfoto_Franz_Liszt%2C_c._1886.jpg

Liszt's primary goal in music composition was pure expression through the idiom of tone. His freedom of expression necessitated his creation of the **symphonic poem**, sometimes called a tone poem--a one movement program piece written for orchestra that portrays images of a place, story, novel, landscape or non-musical source or image. This form utilizes transformations of a few themes through the entire work for continuity. The themes are varied by adjusting the rhythm, harmony, dynamics, tempos, instrumental registers, instrumentation in the orchestra, timbre, and melodic outline, or shape. By making these slight-to-major adjustments, Liszt found it possible to convey the extremes of emotion—from love to hate, war to peace, triumph to defeat—within a thematic piece. His thirteen symphonic poems greatly influenced the nineteenth century, an influence that continues through to- day. Liszt's most famous piece for orchestra is the three portrait work *Symphony after Goethe's Faust (*the portraits include Faust, Gretchen, and Mephistopheles). A similar work, his *Symphony of Dante's Divine Comedy,* has three movements: *Inferno*, *Purgatory*, and *Vision of Paradise*. His most famous of the symphonic poems is *Les Preludes* (The Preludes) written in 1854.

His best known works include nineteen Hungarian Rhapsodies (Liszt's Hungarian Rhapsody No. 2 may be heard at the following link: www.52compos- ers.com/liszt.html), Piano concertos (Piano concerto No. 1, Part 1 may be heard at the following link: www.52composers.com/liszt.html), Mephisto Waltzes, Faust Symphony (*Mephisto* from *Faust Symphony* Part 1 may be heard at follow- ing link: www.52composers.com/liszt.html), and Lieberstaumes (may be heard at the following link: www.52composers.com/liszt.html).

Focus Composition: Franz Liszt, Hungarian Rhapsody No. 2 [1847]

https://upload.wikimedia.org/wikipedia/commons/0/0d/Hungarian_Rhapsody_No._2_Liszt_first_edition.jpg

Listening Guide

Composer: Franz Liszt
Composition: Hungarian Rhapsody No. 2
Date: 1847
Genre: The second of a set of 19 Hungarian Rhapsodies
Performing Forces: Piano solo

What to Remember

- Widely popular, this piece offers the pianist the opportunity to reveal exceptional skill as a virtuoso, while providing the listener with an immediate and irresistible musical appeal.
- Listen to the dance rhythms and strong pulse even at the slower tempos

Other Things to Listen For

- The piece begins with the "lasson", a brief dramatic introduction that is followed by the "friska", an energy building section that build to a tempest of sound and momentum.
- This piece was used in many animated cartoons in contemporary culture, "Tom and Jerry", "Bugs Bunny", "Woody Woodpecker" and several others.
- Interest in this piece is rooted in the period's interests in "Exoticism" (music from other cultures).

Franz Liszt, Hungarian Rhapsody No. 2

https://www.youtube.com/watch?v=LdH1hSWGFGU

0:00

Lasson

The lasson opens at a slow tempo

4:26

Friska

The friska follows and builds feverishly. Dance rhythms with heavy pulse.

positions written for entire orchestras.

This page titled 4.2.7: Music of Franz Liszt is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.7: Music of Franz Liszt by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.8: Music of Hector Berlioz

Hector Berlioz

https://upload.wikimedia.org/wikipedia/commons/thumb/0/0a/Portrait_de_Berlioz%2C_Hector%2C_%281803-1869%29%2C_%28compositeur%29%2C_PH47134_%281_of_2%29.jpg/330px-Portrait_de_Berlioz%2C_Hector%2C_%281803-1869%29%2C_%28compositeur%29%2C_PH47134_%281_of_2%29.jpg

Hector Berlioz (b. 1803-1869) was born in France in La Côte-Saint-André, Isère near Grenoble. His father was a wealthy doctor and planned on Hector's pursuing the profession of a physician. At the age of eighteen, Hector was sent to study medicine in Paris. Music at the Conservatory and at the Opera, however, became the focus of his attention. A year later, his family grew alarmed when they realized that the young student had decided to study music instead of medicine.

At this time, Paris was in a Romantic revolution. Berlioz found himself in in the company of novelist Victor Hugo and painter Delacroix. No longer receiving financial support from his parents, the young Berlioz sang in the theater choruses, performed musical chores, and gave music lessons. As a young student, Berlioz was amazed and intrigued by the works of Beethoven. Berlioz also developed interest in Shakespeare, whose popularity in Paris had recently increased with the performance of his plays by a visiting British troupe. Hector became impassioned for the Shakespearean characters of Ophelia and Juliet as they were portrayed by the alluring actress Harriet Smithson. Berlioz became obsessed with the young actress and also overwhelmed by sadness due to her lack of interest in him as a suitor. Berlioz became known for his violent mood swings, a condition known today as manic depression.

In 1830, Berlioz earned his first recognition for his musical gift when he won the much sought-after Prix de Rome. This highly-esteemed award provided him a stipend and the opportunity to work and live in Paris, thus providing Berlioz with the chance to complete his most famous work, the *Symphonie Fantastique*, that year.

Upon his return to Rome, he began his intense courtship of Harriet Smithson. Both her family and his vehemently opposed their relationship. Several violent and arduous situations occurred, one of which involved Berlioz's unsuccessfully attempting suicide. After recovering from this attempt, Hector married Harriet. Once the previously unattainable matrimonial goal had been attained, Berlioz's passion somewhat cooled, and he discovered that it was Harriet's Shakespearean roles that she performed, rather than Harriet herself, that really intrigued him. The first year of their marriage was the most fruitful for him musically. By the time he was forty, he had composed most of his famous works. Bitter from giving up her acting career for marriage, Harriet became an alcoholic. The two separated in 1841 Berlioz then married his long time mistress Marie Recio, an attractive but average singer who demanded to perform in his concerts.

To supplement his income during his career, Berlioz turned to writing as a music critic, producing a steady stream of articles and reviews. He successfully utilized this vocation as a way to support his own works by persuading the audience to accept and appreciate them. His critical writing also helped to educate audiences so they could understand his complex and innovative pieces. As a prose writer, Berlioz wrote *The Treatise on Modern Instrumentation and Orchestration*. He also wrote '*Les Soirées de l'Orchestre'* (Evenings with the Orchestra), a compilation of his articles on musical life in nineteenth-century France, and an autobiography entitled *Mémoires*. Later in life, he conducted his music in all the capitals of Europe, with the exception of Paris. It was one location where the public would not accept his work; the Paris public would read his reviews and learn to welcome lesser composers, but they would not accept Berlioz's music. As over the years Berlioz saw his own works neglected by the public of Paris while they cheered and supported others, he became disgusted and bitter from the neglect. His last final work composed to gain acceptance by the Parisian audiences was the opera *Béatrice et Bénédict* with his own libretto based upon Shakespeare's *Much Ado about Nothing*. But the Parisian public did not appreciate it. After this final effort, the disillusioned and embittered Berlioz composed no more in his seven remaining years, dying rejected and tormented at the age of sixty-six. Only after his death would France appreciate his achievements.

His operas include *Benvenuto Cellini*, *Le Troyens* (to hear and view an excerpt, go to the link on www.52composers.com/ berlioz.html)*, Béatrice et Bénédict, Les francs-juges (incomplete), Grande Messe des morts (Requiem)* (to view and hear the tuba mirum from the Requiem, go to the link found at www.52composers.com/ berlioz.html)*, La damnation de Faust, Te Deum,* and *L'enfance du Christ*.

His major orchestral compositions include *Symphonie fantastique* (to hear the fifth movement, go to the link on

www.52composers.com/berlioz.ht- ml), *Harold en Italie, Romeo et Juliette* (to hear and view an excerpt, go to the link on www.52composers.com/berlioz.html), *The Corsair, King Lear,* and *Grande symphonie funèbre et triomphale*. Berlioz is credited for changing the modern sound of orchestras.

Focus Composition: Berlioz, Symphonie fantastique, I. "Reveries – Passions" [1830]

https://upload.wikimedia.org/wikipedia/commons/thumb/2/26/Symphonie_Fantastique.png/500px-Symphonie_Fantastique.png

Berlioz's *Symphonie fantastique* is important for several reasons: it is a program symphony, it incorporates an *idée fixe* (a recurring theme representing an ideology or person that provides continuity through a musical work), and it contains five movements rather than the four of most symphonies.

Listening Guide

Composer: Hector Berlioz
Composition: Symphonie Fantastique, Op.14: 1st movement Reveries – Passions
Date: 1830
Genre: Symphony, First movement
Form: Sonata form
Performing Forces: large Romantic symphony orchestra

What to Remember

- The largo (slow) opening is pensive and expressive, depicting the depression, the joy, and the fruitless passion Berlioz felt. It is followed by a long and very fast section with a great amount of expression, with the idée fixe (a short recurring musical theme/motive associated with a person, place or idea) indicating the appearance of his beloved.
- The title for the movement is "Dreams, Passions." It represents his uneasy and uncertain state of mind. The mood quickly changes as his love appears to him. He reflects on the love inspired by her. He notes the power of his enraged jealousy for her and of his religious consolation at the end.

Other Things to Listen For

- Berlioz is known for being one of the greatest orchestrators of all time. He even wrote the first comprehensive book on orchestration. He always thought in terms of the exact sound (tone or timbre) of the orchestra and the mixture of individual sounds to blend through orchestration. He gave very detailed instructions to the conductor and individual performers in regards to articulations and how he wanted them to play. Listen to the subtleties and nuance of the performance. Berlioz left little up to chance since he was so thorough in his compositions.

Hector Berlioz, Symphonie fantastique, I. "Reveries – Passions"

https://www.youtube.com/watch?v=l7chHNocFAc

00:12

Introduction

Measures 3-6: The introductory four-bar phrase played by the violin one forms the basis for the following three phrases to bar sixteen, most of the music being played on muted strings. Here the composer portrays both depression and elation. fig 6.10.1

1:45

Measures 17-71: The key changes from C major to Eb major to C minor and finally arriving to C major with a cadence in measure 62

5:30

Exposition

Measures 72-111: Exposition-Allegro He sees his beloved and is overcome with many different emotions. First subject— id é e fixe— played by the flute and first violin. See the music insert 2 for idée fixe notation. [Subject/ idée fixe , bars 72-111] The major key of C is established by dominant pedal point. fig 6.10.2

6:33

Transition

Measures 133-149: Transition section that provides rising tension in the approach to the dominant.

6:47

Second Subject

Measures 150-166a: Second subject introduced and established in the key of G major at measure 160. See Music insert 3 for second subject notation. [Second Subject found in bars 160-166] fig 6.10.3

8:36

Recapitulation

Measures 167-228: Development Section—this section includes recapitulations and further developments. Two new motifs (musical segments) are featured in this section of the first movement. The first has become known as the "sigh motif." This motif musically represents the sighing figure of a long note followed by a shorter note. See music insert 4 for sighing motif notation. fig 6.10.4 [Sigh motif notations, measure 87.] The second motif has become known as the "heart beat motif." It is heard as a pair of detached pulses/quavers. These are brought out dynamically (volume emphasis) and represent heartbeats. See music insert 5 for heartbeat motif notation. fig 6.10.5 [Heartbeat motif notations, measure seventy-eight]

9:33

Recapitulation

Measures 232-278: Recapitulation in the dominant key of G major

10:20

Second Subject

Measures 278- 311: Transitional Passage to upcoming second subject

10:51

Second Subject

Measures 311-329: Second subject resolving fortissimo in C major

11:50

Development

Measures 358-409: Further development section continues and gradually increased tension setting up next unison section.

12:40

Measures 410-439: The full orchestra plays the first subject in C major

13:08

Measures 440-474: Further orchestral build up

13:43

Coda

Measures 475-526: Coda section: The final chords musically representing the consolation of religion ending with a plagal cadence (traditional Amen progression/ending).

This page titled 4.2.8: Music of Hector Berlioz is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.8: Music of Hector Berlioz by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.9: Music of Johannes Brahms (1833-1897)

Johannes Brahms

https://upload.wikimedia.org/wikipedia/commons/thumb/a/a2/Johannes_Brahms_portrait.jpg/500px-Johannes_Brahms_portrait.jpg

Whereas Berlioz's program symphony might be heard as a radical departure from earlier symphonies, the music of Johannes Brahms is often thought of as breathing new life into classical forms. For centuries, musical performances were of compositions by composers who were still alive and working. In the nineteenth century that trend changed. By the time that Johannes Brahms was twenty, over half of all music performed in concerts was by composers who were no longer living; by the time that he was forty, that amount increased to over two-thirds. Brahms knew and loved the music of forebears such as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, and Schumann. He wrote in the genres they had developed, including symphonies, concertos, string quartets, sonatas, and songs. To these traditional genres and forms, he brought sweeping nineteenth-century melodies, much more chromatic harmonies, and the forces of the modern symphony orchestra. He did not, however, compose symphonic poems or program music as did Hector Berlioz and Franz Liszt.

Brahms himself was keenly aware of walking in Beethoven's shadow. In the early 1870s, he wrote to conductor friend Hermann Levi, "I shall never compose a symphony." Continuing, he reflected, "You have no idea how someone like me feels when he hears such a giant marching behind him all of the time." Nevertheless, some six years later, after a twenty-year period of germination, he premiered his first symphony. Brahms's music engages Romantic lyricism, rich chromaticism, thick orchestration, and rhythmic dislocation in a way that clearly goes beyond what Beethoven had done. Still, his intensely motivic and organic style, and his use of a four movement symphonic model that features sonata, variations, and ABA forms is indebted to Beethoven.

The third movement of Brahms's First Symphony is a case in point. It follows the ABA form, as had most moderate-tempo, dance-like third movements since the minuets of the eighteenth-century symphonies and scherzos of the early nineteenth-century symphonies. This movement uses more instruments and grants more solos to the woodwind instruments than earlier symphonies did (listen especially for the clarinet solos). The musical texture is thicker as well, even though the melody always soars above the other instruments. Finally, this movement is more graceful and songlike than any minuet or scherzo that preceded it. In this regard, it is more like the lyrical character pieces of Chopin, Mendelssohn, and the Schumanns than like most movements of Beethoven's symphonies. But, it does not have an extra musical referent; in fact, Brahms' music is often called "absolute" music, that is, music for the sake of music. The music might call to a listener's mind any number of pictures or ideas, but they are of the listener's imagination, from the listener's interpretation of the melodies, harmonies, rhythms, and textures written by Brahms. In this way, such a movement is very different than a movement from a program symphony such as Berlioz's *Symphonie fantastique*. Public opinion has often split over program music and absolute music. What do you think? Do you prefer a composition in which the musical and extra musical are explicitly linked, or would you rather make up your own interpretation of the music, without guidance from a title or story?

Focus Composition: Brahms, Symphony No. 1 in C Minor, Op. 68, III. "Un poco allegretto e grazioso" [1876]

https://upload.wikimedia.org/wikipedia/commons/thumb/b/be/Brahms_1.png/500px-Brahms_1.png

Listening Guide

Composer: Johannes Brahms
Composition: Symphony No. 1 in C minor, Op. 68, III. Un poco allegretto e grazioso [a little allegretto and graceful]
Date: 1876
Genre: Symphony
Form: ABA moderate-tempoed, dancelike movement from a symphony

Performing Forces: Romantic symphony orchestra, including two flutes, two oboes, two clarinets, two bassoons, one contrabassoon, four horns, two trumpets, three trombones, timpani, violins (first and second), violas, cellos, and double basses

What to Remember

- Its lilting tuneful melodies transform the scherzo mood into something more romantic
- It is in ABA form
- It is in A-flat major (providing respite from the C minor pervading the rest of the symphony)

Other Things to Listen For

- The winds as well as the strings get the melodic themes from the beginning

Johannes Brahms, Symphony No. 1 in C Minor, Op. 68, III. "Un poco allegretto e grazioso"

https://www.youtube.com/watch?v=dekswN0JqCs

0:00

A

Clarinet solo with descending question phrases answer phrase in the flutes.
(sparse string accompaniment)

1:01

Second theme: starts with a clarinet solo and then with the whole woodwind section.
Faster note values in the strings provide increased musical tension

1:26

Return of opening theme (clarinet solo)

1:41

B

New theme introduced and repeated by different groups in the orchestra.
Gradually building dynamic and layers of the texture (more brass); phrase ends with hemiola. Climaxes to a forte dynamic

3:17

'A'

First theme returns answer theme in the strings (varied form). Sparser accompaniment again Softer dynamic

3:32

Second theme: This time it is extended using sequences

4:00

Coda

Ascending sequential treatment of Coda motives from the movement

As noted at the beginning of this chapter, political and cultural nationalism strongly influenced many creative works of the nineteenth century. We have already observed aspects of nationalism in the piano music of Chopin and Liszt. Later nineteenth-century composers invested even more heavily in nationalist themes.

This page titled 4.2.9: Music of Johannes Brahms (1833-1897) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.9: Music of Johannes Brahms (1833-1897) by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Art song – a composition setting a poem to music, generally for one solo voice and piano accompaniment; in German, a Lied

Chamber music – music--such as art songs, piano character pieces, and string quartets-- primarily performed in small performing spaces, often for personal entertainment

Chromaticism – use of "colorful," dissonant pitches, that included in the key of the composition

Concerto – a composition for a soloist or a group of soloists and an orchestra, generally in three movements with fast, slow, and fast tempos, respectively

Conductor – individual who leads an orchestra

drone – a sustained pitch or pitches often found in music of the middle ages or earlier and in folk music

Idée fixe – a famous melody that appears in all five movements of Berlioz's Symphonie fantastique to represent the beloved from the program

Leitmotiv – "guiding motive" associated with a specific character, theme, or locale in a music drama, and first associated with the music of Richard Wagner

mazurka – a Polish dance in triple time, with emphasis on beat 2

Nationalism – pride in one's nation or cultural identity, often expressed in art, literature, and music

Opera – a drama almost entirely sung to orchestral accompaniment, with accompanying costumes and staging

Plagal cadence – ending of a composition that consists of a IV chord moving to a I chord and most often associated with church music

Program music – instrumental music intended to represent a something extra musical such as a poem, narrative, drama, or picture, or the ideas, images, or sounds therein

Program symphony – program music in the form of a multi-movement composition for orchestra

Rubato – the momentary speeding up or slowing down of the tempo within a melody line, literally "robbing" time from one note to give to another

Scena ad aria – nineteenth-century operatic combination of a recitative ("scena") plus aria; here the aria generally has two parts, a slower cantabile and a faster cabaletta

Sonata – composition for a solo instrument or an instrument with piano accompaniment, generally in three movements with fast, slow, and fast tempos, respectively

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts – exposition, development, and recapitulation

Song cycle – a collection of art songs, unified by poet, narrative, musical style, or composer

String quartet – performing ensemble consisting of two violinists, one violinist, and one cellist that plays compositions called string quartets, compositions generally in four movements

Strophic – a composition that uses the repetition of the same music ("strophes") for successive texts

Symphonic poem – program music in the form of a single-movement composition for orchestra; sometimes called a tone poem

Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featurings two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Through-composed – a movement or composition consisting of new music throughout, without repetition of internal sections

This page titled 4.2.10: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.18: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.2.11: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 4.2.11: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

4.3: LISTEN. (EARLY ROMANTIC)



LISTEN: Early Romantic

Nineteenth-century music became increasingly **diverse and pervasive in everyday life**. Middle-class children received music education, concerts became important social events, and composers responded to the broader aesthetic movement of **Romanticism**. While many continued genres inherited from the Baroque and Classical periods—such as the **concerto, symphony, opera, and oratorio**—others explored increasingly personal relationships between music, poetry, drama, and visual art. New genres such as the **art song, piano character piece, program symphony, and symphonic poem** gave composers new ways to connect musical sound with emotion, imagery, narrative, and individual expression.

What should I expect?

Listen for how Romantic composers stretch familiar musical traditions toward greater expression. Across several works, use the Listening Lab cycle to connect what you hear to **singable melody, chromatic harmony, expressive dynamics, rubato, expanded instrumental color, programmatic ideas, and relationships between music and other arts**. Notice what composers preserve from the Classical Period and what they transform as musical expression becomes increasingly personal, dramatic, and imaginative.

PRACTICE Listening Guide → Listening Lab → 3–6 Early Romantic pieces

Spiral practice

4.3.1: LISTENING LAB.

4.3.2: FEATURED WORK. "La Sylphide"

ASSESSMENT Notebook Check → Written Assignment

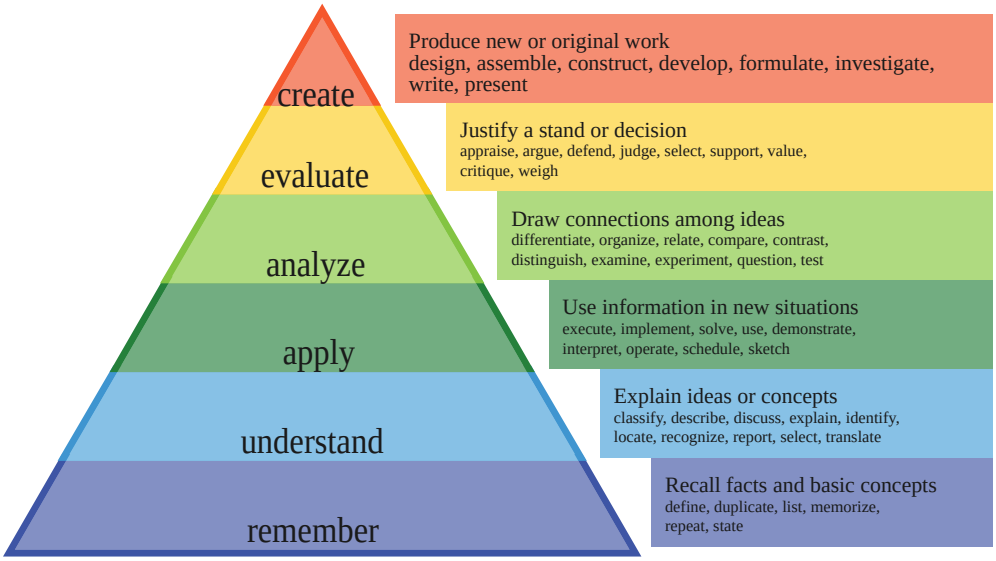
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Early Romantic sequence. STUDY gave you vocabulary, genres, aesthetic ideas, and historical context; now you will **apply, analyze, evaluate, and communicate** what you hear as you investigate how Romantic composers reshape inherited forms and use musical sound for increasingly expressive purposes.



YOU ARE HERE

LISTEN: **Apply** → **Analyze** → **Evaluate** → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to **melody, chromaticism, expressive timing, dynamics, instrumental color, form, and connections between music and poetry, narrative, drama, or imagery**. Your written work will ask you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Early Romantic Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain how specific musical choices create Romantic expression while recognizing the continuing relationship between nineteenth-century music and the forms and practices inherited from earlier periods.

Begin Early Romantic Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 4.3: LISTEN. (Early Romantic) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

4.3.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 4.3.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.3.2: FEATURED WORK. "La Sylphide"

"La Sylphide" — Act II

***La Sylphide* is one of the defining works of Romantic ballet.** This 2008 Bolshoi performance presents Act II of August Bournonville's 1836 version, set to music by Herman Severin Løvenskiold. The act leaves the human world of the Scottish wedding behind for a supernatural forest populated by sylphs. Its *ballet blanc*, corps de ballet, pointework, elevation, and illusion of weightlessness make visible the Romantic fascination with fantasy and the supernatural, while pantomime continues the tragedy of James, the Sylph, Effie, Gurn, and Madge.

Viewer Data: edit this single table in LibreTexts. Keep the first three columns (Time, Act, Musical Number / Scene). Type only the scen

Time	Act	Musical Number / Scene	Synopsis	Characters & Forc
0:00	ACT II	Madge, the Witches & the Magic Scarf	In the forest, Madge prepares her revenge on James. She and the witches conjure a scarf that will later allow James to hold the otherwise untouchable Sylph.	Madge; witches; orc
4:20	ACT II	The Forest Glade	The witches disappear and the forest transforms into the airy realm of the sylphs.	Corps de ballet of s orchestra
6:10	ACT II	James & the Sylph	The Sylph welcomes James into her forest home, offering him its pleasures while continuing to evade his desire to possess her.	James; the Sylph; o
9:40	ACT II	Dance of the Sylphs	The Sylph summons her sisters, expanding James's private encounter into a full vision of the supernatural community.	The Sylph; James; c ballet; orchestra
13:10	ACT II	Grand Pas	James and the Sylph dance within the larger community of sylphs, turning their attraction into the act's major display of Bournonville technique.	James; the Sylph; c ballet; orchestra

Time	Act	Musical Number / Scene	Synopsis	Characters & Forc
20:00	ACT II	The Search for James	Gurn, Effie, and the wedding party enter the forest searching for James, bringing the human world back into the supernatural setting.	Gurn; Effie; weddinç Madge; orchestra
23:10	ACT II	Gurn Proposes to Effie	Believing James has abandoned her, Effie accepts Gurn's proposal.	Effie; Gurn; Madge; party; orchestra
25:25	ACT II	James, Madge & the Magic Scarf	Frustrated that he cannot hold the Sylph, James accepts Madge's scarf after she promises it will bind the spirit to him.	James; Madge; orch
27:15	ACT II	Pas de Deux: James & the Sylph	The Sylph returns, delighted by the scarf. James uses it to turn their elusive relationship into physical contact.	James; the Sylph; o
30:20	ACT II	Death of the Sylph	The poisoned scarf takes effect. The Sylph's wings fall, and she dies as James realizes what he has done.	The Sylph; James; c ballet; orchestra
32:45	ACT II	Ascension of the Sylph	The corps de ballet carries the dead Sylph away as James is left behind in the forest.	The Sylph; James; c ballet; orchestra
34:00	ACT II	Effie & Gurn's Wedding Procession	In the distance, Effie and Gurn's wedding procession passes as James confronts the consequences of abandoning his human life.	James; Effie; Gurn; wedding processior orchestra
35:16	ACT II	@stop		

This page titled 4.3.2: FEATURED WORK. "La Sylphide" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.4: STUDY. (LATE ROMANTIC)



STUDY: Late Romanticism & National Identities

Late Romanticism continues the expressive intensity of the nineteenth century while expanding its musical scale, orchestral color, harmonic language, and cultural reach. In this section, we will pay particular attention to **national and cultural identities**: the ways composers used folk traditions, dances, stories, landscapes, language, and ideas about nationhood to construct musical identity. As you study, consider both the musical techniques you hear and the larger question of **who or what the music claims to represent**.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to Late Romantic music. This second Romantic section has its own readings and assessment, with special attention to expanded orchestration, chromatic harmony, large-scale expression, nationalism, folk influence, and cultural identity. Work through the materials in order before moving into the Late Romantic LISTEN section.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
5–6 hrs	

4.4.1: Music of Nationalism

4.4.2: Music of Bedřich Smetana

4.4.3: Music of Antonín Dvořák

4.4.4: Music of Pyotr Tchaikovsky

4.4.5: Music of John Philip Sousa

4.4.6: Music of Guiseppe Verdi

4.4.7: Music of Richard Wagner

4.4.8: Glossary

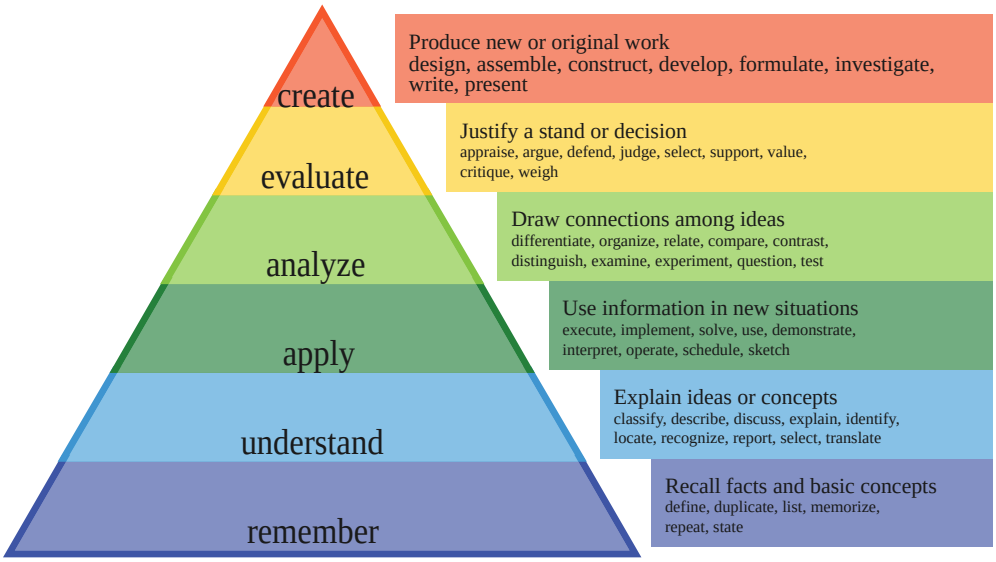
4.4.9: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

This is the second Romantic STUDY sequence. You will build on the expressive language of Early Romanticism while examining how later nineteenth-century composers expanded musical scale and used music to articulate **national, regional, and cultural identities**. These ideas become the foundation for the listening, comparison, discussion, and writing that follow.



YOU ARE HERE

STUDY: **Remember** → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Late Romantic STUDY is complete.** You will move into the Late Romantic **LISTEN** section, where you will apply this foundation as you hear, compare, analyze, discuss, and write about music shaped by expanded Romantic expression and questions of national and cultural identity.

Begin Late Romantic Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's *revised taxonomy* by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 4.4: STUDY. (Late Romantic) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.4.1: Music of Nationalism

Nationalism in Nineteenth-Century Music

Nationalism, found in many genres, is marked by the use of folk songs or nationalist themes in operas or instrumental music. Nationalist composers of different countries include Russian composers such as Modest Mussorgsky, Alexander Borodin, and Nicolai Rimsky-Korsakov (members of the “Kuchka”); Bohemian composers such as Antonin Dvorak and Bedřich Smetana; Hungarian composers such as Liszt; Scandinavian composers such as Edvard Grieg and Jean Sibelius; Spanish composers such as Enrique Granados, Joaquin Turina, and Manuel de Falla; and British composers such as Ralph Vaughn Williams.

Composers looked to their native as well as **exotic** (from other countries) music to add to their pallet of ideas. Nationalism was expressed in several ways:

How Nationalism Was Expressed

- songs and dances of native people
- mythology: dramatic works based on folklore of peasant life (Tchaikovsky’s Russian fairy-tale operas and ballets)
- celebration of a national hero, historic event, or scenic beauty of country

What to Remember

- Nationalism could appear in many musical genres.
- Composers incorporated folk songs, dances, folklore, national heroes, historical events, and landscapes associated with particular countries.
- Composers also drew on music they regarded as **exotic**, meaning music from other countries.

This page titled 4.4.1: Music of Nationalism is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.10: Music of Nationalism by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.2: Music of Bedřich Smetana

Bedřich Smetana

https://upload.wikimedia.org/wikipedia/commons/6/60/Smetana.jpg

Bedřich Smetana (b. 1824-1884) was born in Litomsyl, Bohemia while under Austrian rule (now the Czech Republic). Smetana was the son of a brewer and violinist and his father's third wife. Smetana was a talented pianist who gave public performances from the age of six. Bohemia under Austrian rule was politically very volatile. In 1848 Smetana aligned himself with those seeking independent statehood from Austria. After that revolution was crushed, Prague and the surrounding areas were brutally suppressed—especially those areas and people suspected of being sympathetic to Bohemian nationalism. In 1856, Smetana left for Sweden to accept a conductorship post. He hoped to follow in the footsteps of such music predecessors as Liszt. He thus expresses his admiration, "By the grace of God and with His help, I shall one day be a Liszt in technique and a Mozart in composition."(footnote 1)

footnote 1 Taken from his *diary, 23 January, 1845 found at* www.quotesquotations.com/biography.

As a composer, Smetana began incorporating nationalist themes, plots, and dances in his operas and symphonic poems. He founded the Czech national school after he left Sweden and was a pioneer at incorporating Czech folk tunes, rhythms, and dances into his major works. Smetana returned to Bohemia in 1861 and assumed his role as national composer. He worked to open and establish a theatre venue in Prague where performances would be performed in their native tongue. Of his eight original operas, seven are still performed in native tongue today. One of these operas, *The Bartered Bride*, was and is still acclaimed. To hear Smetana's *Bartered Bride Overture,* go to www.52composers.com/smetana.html and click on the link. He composed several folk dances, including polkas for orchestra. These polkas incorporated the style and levity of his Bohemian culture. To hear his *Louisa's Polka,* go to www.52composers.com/smetana.html and click on the link.

Má vlast (My Country)

https://upload.wikimedia.org/wikipedia/commons/c/c6/M%C3%A1_vlast_-_plak%C3%A1t_k_prvn%C3%ADmu_p%C5%99edstaven%C3%AD.jpg

Smetana also is known for composing the cycle of six symphonic poems entitled *My Country*. These poems are program music, representing the beautiful Bohemian countryside, Bohemian folk dance and song rhythms, and the pageantry of Bohemian legends. The first of these symphonic poems is called *Má vlast (My Fatherland)* and is symbolic program music representing his birthplace. To hear Smetana's *My Fatherland*, go to www.52composers.com/smetana.html and click on the link.

Focus Composition: Smetana, The Moldau (Vltava) [1874]

https://upload.wikimedia.org/wikipedia/commons/thumb/0/03/Vltava_Smetana_fragment.svg/330px-Vltava_Smetana_fragment.svg.png

The second of these, *Vltava, (The Moldau)* is recognized as Smetana's greatest orchestral work. Notes in the conductor's score state

The Moldau" represents an exceptional expression of patriotic or nationalistic music. The musical poem reflects the pride, oppression, and hope of the Bohemian people. . . .

Two springs pour forth in the shade of the Bohemian Forest, one warm and gushing, the other cold and peaceful. Their waves, gaily flowing over rocky beds, join and glisten in the rays of the morning sun. The forest brook, hastening on, becomes the river Vltava (Moldau.) Coursing through Bohemia's valleys, it grows into a mighty stream. Through thick woods it flows, as the gay sounds of the hunt and the notes of the hunter's horn are heard ever nearer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles—witnesses of bygone days of knightly splendor and the vanished glory of fighting times. At the St. John Rapids the stream races ahead, winding through the cataracts, heaving on a path with its foaming waves through

the rocky chasm into the broad river bed— Flowing on in majestic peace toward Prague—finally. Flowing on in majestic peace toward Prague and welcomed by time-honored Vysehrad (castle.) Then it vanishes far beyond the poet's gaze." (footnote 2)

footnote 2:Preface to the original score, Philharmonic Symphony Society of New York, *The Concert Companion* p. 672

Listening Guide

Composer: Bedřich Smetana (1824-1884)
Composition: The Moldau (*Vlatava*)
Date: 1874
Genre: Symphonic poem
Form: Symphonic Poem (Tone Poem)
Performing Forces: piccolo, two flutes, two oboes , two clarinets, two bassoons, four French horns, two trumpets, three trombones, tuba, timpani, bass drum, triangle, cymbals, harp, strings

What to Remember

- The Moldau (Vlatava) is a programmatic symphonic poem portraying the story of the main river in Bohemia as it flows through Smetana's homeland countryside. Each section portrays a different scene, often contrasting, that the river encounters.
- This piece is a good representation of Czech nationalism and also of a romantic setting of nature.
- The composer wrote the work following a trip he took down the river as part of a larger cycle of six symphonic poems written between 1874 and 1879 entitled Má Vlast (My Country).
- Note that each section of the work has its own descriptive title in bold print.

Bedřich Smetana, The Moldau (Vltava)

https://www.youtube.com/watch?v=hY0BJOcEiOM

0:00

Two Springs (Source of the River)

Two Springs.(Source of the river)
Flutes begin with a flowing/rippling melodic passage soon joined by the clarinets. The harp and strings (pizzicato) are heard periodically.

1:06

Two Springs (Source of the River)

Rippling notes moves to lower strings that lead to the main river theme.

1:16

The River Theme

The River Theme.
Violins present the river theme in a minor key (e minor). Melody moves step-wise with running-note accompaniment in strings. Repeated.

1:31

The River Theme

River theme repeated.

1:46

The River Theme

Melodic answer to the river theme.

2:11

The River Theme

The river theme is expanded (note the triangle with orchestral crescendos).

2:18

The River Theme

Return of the river theme.

2:35

The River Theme

Answer to river theme.

2:52

The River Theme

Expansion/elaboration of river theme.

3:01

The River Theme

Return of the river theme.

3:20

Forest Hunting Scene

Forest Hunting Scene. French horns and trumpets, hunting calls.

4:10

Forest Hunting Scene

Rippling continues (in strings); dies down to gently rocking motion. Transition to next section (strings). Repeated notes in strings lead to rustic folk tune, staccato in strings and woodwinds

4:38

Peasant Wedding

Peasant Wedding. Strings present a dance-like tune (polka). Closes with repeated single note in strings

6:15

Moonlight: Dance of Water Nymphs

Moonlight: Dance of Water Nymphs. Woodwinds, sustained tones.

6:35

Moonlight: Dance of Water Nymphs

Flute passage (similar to opening of work). Rippling figures in flutes; muted string theme with harp, punctuated by French horn; brass crescendo, fanfare

7:02

Moonlight: Dance of Water Nymphs

Muted violins in high register with a legato melody.

9:06

Moonlight: Dance of Water Nymphs

Intensification.

9:29

Moonlight: Dance of Water Nymphs

Violins present the river theme. Played in the minor mode

10:17

Moonlight: Dance of Water Nymphs

River theme reappears in the major mode

10:29

St. John's Rapids

St. John's Rapids. Full orchestra, ff. Brasses, timpani roll, piccolo, cymbal crashes.

12:09

The River at its Widest Point

River theme, Full orchestra, Loudest dynamic/volume. *The River at its Widest Point*.
Full orchestra, river theme in major key. Faster tempo.

12:45

The Ancient Castle

The Ancient Castle. The brasses and woodwinds portray Vyšehrad, the ancient castle in a hymn-like melody.

Slow then Accelerates

14:05

River Dies Away

River Dies Away, Strings slow down, lose momentum

Final Cadence

Final Cadence

Two forceful closing chords.

This page titled 4.4.2: Music of Bedřich Smetana is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.11: Music of Bedřich Smetana by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.3: Music of Antonín Dvořák

Antonín Dvořák

https://upload.wikimedia.org/wikipedia/commons/9/94/Anton%C3%ADn_Dvo%C5%99%C3%A1k,_portrait.jpg

Antonín Dvořák (b. 1841-1904) was born in a Bohemian village of Nelahozeves near Prague. Following in Smetana's footsteps, Dvořák became a leading composer in the Czech nationalism music campaign. Indeed, Dvořák and Smetana are considered the founders of the Czech national school. Dvořák, at the age of sixteen, moved to Prague. As a young aspiring violinist, Dvořák earned a seat in the Czech national Theater. Dvořák learned to play viola and became a professional violist; for a time in his career, he performed under Smetana. Dvořák became recognized by Brahms who encouraged Dvořák to devote his energy to composing. Early in his career he was musically under the German influence of Beethoven, Brahms, and Mendelssohn. Later, however, Dvořák explored his own culture, rooting his music in the dances and songs of Bohemia. Indeed, he never lost touch with his humble upbringing by his innkeeper and butcher father.

Dvořák's compositions received favorable recognition abroad and reluctant recognition at home. From 1892 to 1895, Dvořák served as director of the National Conservatory in the United States. During this time his compositions added American influences to the Bohemian. He fused "old world" harmonic theory with "new world" style. Very interested in American folk music, Dvořák took as one of his pupils an African-American baritone singer named Henry T. Burleigh who was an arranger and singer of spirituals. To hear Harry T. Burleigh sing the spiritual "Go Down Moses," go to the recording linked below. Dvořák's admiration and enthusiasm for the African-American spiritual is conveyed as he stated,

https://www.youtube.com/watch?v=a7kpcps-7Jx0

I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.(footnote 3)

footnote 3 Gutmann, Peter. "Dvorak's "New World" Symphony". *Classical Classics. Classical Notes*. Retrieved 2012-09-09.

The spirituals, along with Native American and cowboys songs, interested Dvořák and influenced his compositions for years to come. His love for this American folk music was contagious and soon spread to other American composers. Up until this point, American composers were under the heavy influence of their European counterparts. Dvořák's influence and legacy as an educator and composer can be traced in the music of Aaron Copland and George Gershwin. Although he gained much from his time in America, Dvořák yearned for his homeland to which he returned after three years away, resisting invitations from Brahms to relocate in Vienna. Dvořák desired the more simple life of his homeland where he died in 1904, shortly after his last opera, *Armida*, was first performed.

Music for Orchestra

https://upload.wikimedia.org/wikipedia/commons/a/a0/Dvorak_1882.jpg

During his lifetime, Dvořák wrote in various music forms, including the symphony. He composed nine symphonies in all, with his most famous being the ninth, *From the New World (*1893). This symphony was commissioned by the New York Philharmonic who premiered it in New York on December 16, 1893, the same year as its completion. The symphony was partially inspired from a Czech translation of Henry Wadsworth Longfellow's poem *Hiawatha*.

Dvořák also composed a cello concerto for solo instrument and orchestra, a violin concerto, and a lesser known piano concerto. Dvořák received recognition for *Romance* for solo violin and orchestra and *Silent Woods* for cello and orchestra. These two pieces make significant contributions to the solo repertoire for both string instruments.

Dvořák composed several piano duets that he later orchestrated for symphony orchestra. They include his ten *Legends,* two sets of *Slavonic Dances,* and three *Slavic Rhapsodies*. His overtures include *In nature's realm, My Home, Carnival, Hussite,* and *Othello*. He also composed a polonaise *Scherzo capriccioso* and the much admired *Serenade for Strings*. His symphonic poems poems include *The World Dove, The Golden Spinning-Wheel, and The Noonday Witch*.

Music for Chamber Ensembles

https://upload.wikimedia.org/wikipedia/commons/9/94/Anton%C3%ADn_Dvo%C5%99%C3%A1k,_portrait.jpg

Dvořák also composed chamber music, including fourteen string quartets. No 12, the “American” Quartet, was written in 1893, the same year as the *New World Symphony*. Also from the American period, Dvořák composed the G major Sonatinas for violin and piano whose second movement is known as “Indian Lament.” Of the four remaining found Dvořák piano trios, the *Dumky* trio is famous for using the Bohemian national dance form. His quintets for piano and strings or strings alone for listening enjoyment are much appreciated, as are his string sextet and the trio of two violins and viola, *Terzetto*.

Humoresque in G-flat major is the best known of the eight Dvorak’s piano pieces placed in a set. He also composed two sets of piano duets entitled *Slavonic Dances*.

Operas

https://upload.wikimedia.org/wikipedia/commons/a/ab/Poster_for_the_premiere_of_Rusalka_in_Prague,_31_March,_1901..jpg

From 1870 to 1903, Dvořák wrote ten operas. The famous aria ‘O Silver Moon’, 1900) from *Rusalka* is one of his most famous pieces. Dvořák wrote many of his operas with village theatres and comic village plots in mind—much the same as Smetana’s *The Bartered Bride*. Other opera were based upon Czech legend.

Choral and Vocal Works

https://upload.wikimedia.org/wikipedia/commons/a/a0/Dvorak_1882.jpg

Several of Dvořák’s choral works were composed for many of the amateur choral societies such as those found in Birmingham, Leeds, and London in England. The oratorio *St. Ludmilla* was composed for such societies, as were settings of the Mass, Requiem Mass, and the *Te Deum* which was first performed in 1892 in New York. Earlier choral works and settings, such as *Stabat Mater* and Psalm CXLIX, were performed in Prague 1879-1880.

Dvořák composed several songs, including the appreciated set of *Moravian Duets* for soprano and contralto. The most famous of his vocal pieces is the “Songs My Mother Taught Me” which is the fourth in the *Seven Gypsy Songs,* opus 55, set.

Focus Composition: Dvořák, Symphony No. 9 “From the New World,” II. Largo [1893]

https://upload.wikimedia.org/wikipedia/commons/9/94/Anton%C3%ADn_Dvo%C5%99%C3%A1k,_portrait.jpg

Listening Guide

Composer: Antonin Dvorak
Composition: From the New World, Symphony 9, movement 2 Largo
Date: 1893
Genre: Symphony Orchestra
Performing Forces: Chicago Symphony Orchestra, Sir George Solti, conductor

What to Remember

- The theme. The “coming home theme” is said to possibly be from a negro spiritual or Czech folk tune. It is introduced in what some call the most famous English horn solo.

Other Things to Listen For

- The weaving of these very beautiful but simple melodies. Listen to how “western American” the piece sounds at times. The influence of American (western, spirituals, and folk) had a profound influence on Dvorak’ compositions.

Antonín Dvořák, Symphony No. 9 “From the New World,” II. Largo

https://www.youtube.com/watch?v=EvV0nSkfho0

0:00

Brass choral with string chord transition

0:45

Theme 1

English horn solo (theme 1) then woodwind transition to brass chords.

1:41

Theme is passed around then returns to English horn

5:34

Theme 2

Flute and oboe perform theme 2 over string tremolo, then clarinet duet above pizzicato strings. String then perform theme 2 to a transition

8:10

Theme 3

Theme/melody 3 played by violins-very smooth and connected

9:21

Oboe, clarinet , then the flute perform yet another theme, violins, cellos and basses-Light folk dance style in nature

9:47

Trombones enter with the first theme from the first movement-then trumpets and strings overlap with other earlier themes from the work. These style and compositional techniques create a very “western” sounding work.

10:28

Theme 1

English horn solo reintroduced followed by imitations in the strings (two silences) then scored reduction to a trio

11:40

Violin, viola, and cello trio. Transition in winds and strings

12:59

Return of Opening

Opening chords without trumpets it is much darker sounding

13:29

Winds and strings pass the melodies around with ascension

13:51

Final Cadence

Final three part chord in the double basses

You are encouraged to listen the entire symphony. For more information and a narrative guided tour of the Symphony no. 9 "*From the New World*", go to:

- Antonín Dvořák: Symphony no. 9 "*From the New World*" analysis by Gerard Schwarz Part 1 First movement: www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/ dvorak-symphony-9/v/dvorak-one
- Antonín Dvořák: Symphony no. 9 "*From the New World*" analysis by Gerard Schwarz Part 2 Second Movement: www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/ dvorak-symphony-9/v/dvorak-two
- Antonín Dvořák: Symphony no. 9 "*From the New World*" analysis by Gerard Schwarz Part 3 Third Movement: www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/ dvorak-symphony-9/v/dvorak-three
- Antonín Dvořák: Symphony no. 9 "*From the New World*" analysis by Gerard Schwarz Part 4: www.khanacademy.org/partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/dvorak-four
- Another interpretation of the "*From the New World*", a commentary (from literature) by Joseph Horowitz: https://www.khanacademy.org/ partner-content/all-star-orchestra/masterpieces-old-and-new/dvorak-symphony-9/v/joseph-horowitz-on-dvorak-minilecture

This page titled 4.4.3: Music of Antonín Dvořák is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.12: Music of Antonín Dvořák by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.4: Music of Pyotr Tchaikovsky

Pyotr Ilyich Tchaikovsky

Pyotr (Peter) Ilyich Tchaikovsky (1840-1893) was born in Votinsk, a small mining town in Russia. He was a son of a government official, and started taking piano at the age of five, though his family intended him to have a career as a government official. His mother died of cholera when he was fourteen, a tragedy that had a profound and lasting effect on him. He attended the aristocratic school in St. Petersburg called the School of Jurisprudence and, upon completion, obtained a minor government post in the Ministry of Justice. Nevertheless, Pyotr always had a strong interest in music and yearned to study it.

https://upload.wikimedia.org/wikipedia/commons/1/1e/Peter_Tschaikowski.jpg

Training and Early Career

At the age of twenty-three, he resigned his government post and entered the newly created Conservatory of St. Petersburg to study music. From the age of twenty-three to twenty-six, he studied intently and completed his study in three years. His primary teachers at the conservatory were Anton Rubinstein and Konstantin Zarembe, but he himself taught lessons while he studied. Upon completion, Tchaikovsky was recommended by Rubinstein, director of the school as well as teacher, to a teaching post at the new conservatory of Moscow. The young professor of harmony had full teaching responsibilities with long hours and a large class. Despite his heavy workload, his twelve years at the conservatory saw the composing of some of his most famous works, including his first symphony. At the age of twenty-nine, he completed his first opera *Voyevoda* and composed the *Romeo and Juliet* overture. At the age of thirty-three, he started supplementing his income by writing as a music critic, and also composed his second symphony, first piano concerto, and his first ballet, *Swan Lake*.

The reception of his music sometimes included criticism, and Tchaikovsky took criticism very personally, being prone as he was to (attacks of) depression. These bouts with depression were exacerbated by an impaired personal social life. In an effort to calm and smooth that personal life, Tchaikovsky entered into a relationship and marriage with a conservatory student named Antonina Ivanovna Miliukova in 1877. She was star struck and had fallen immediately and rather despairingly in love with him. His pity for her soon turned into unmanageable dislike to the point that he avoided her at all cost. Once in a fit of depression and aversion, he even strolled into the icy waters of the Moscow River to avoid her. Many contemporaries believe the effort was a suicide attempt. A few days later, nearly approaching a complete mental breakdown, he sought refuge and solace fleeing to his brothers in St. Petersburg. The marriage lasted less than a month.

Nadezhda von Meck and Creative Independence

At this darkest hour for Tchaikovsky, a kind, wealthy benefactress who admired his music became his sponsor. Her financial support helped restore Tchaikovsky to health, freed him from his burdensome teaching responsibilities, and permitted him to focus on his compositions. His benefactor was a widowed industrialist, Nadezhda von Meck, who was dominating and emotional and who loved his music. From her secluded estate, she raised her eleven children and managed her estate and railroads. Due to the social norms of the era, she had to be very careful to make sure that her intentions in supporting the composer went towards his music and not towards the composer as a man; consequently, they never met one another other than possibly through the undirected mutual glances at a crowded concert hall or theater. They communicated through a series of letters to one another, and this distance letter-friendship soon became one of fervent attachment.

In his letters to Meck, Tchaikovsky would explain how he envisioned and wrote his music, describing it as a holistic compositional process, with his envisioning the thematic development to the instrumentation being all one thought. The secured environment she afforded Tchaikovsky enabled him to compose unrestrainedly and very creatively. In appreciation and respect for his patron, Tchaikovsky dedicated his fourth symphony to Meck. He composed that work in his mid-thirties, a decade when he premiered his opera *Eugene Onegin* and composed the *1812 Overture* and *Serenade for Strings*.

International Recognition

Tchaikovsky's music ultimately earned him international acclaim, leading to his receiving a lifelong subsidy from the Tsar in 1885.

He overcame his shyness and started conducting appearances in concert halls throughout Europe, making his music the first of any Russian composer to be accepted and appreciated by Western music consumers. At the age of fifty, he premiered *Sleeping Beauty* and *The Queen of Spades* in St. Petersburg. A year later, in 1891, he was invited to the United States to participate in the opening ceremonies for Carnegie Hall. He also toured the United States, where he was afforded impressive hospitality. He grew to admire the American spirit, feeling awed by New York's skyline and Broadway. He wrote that he felt he was more appreciated in America than in Europe.

While his composition career sometimes left him feeling dry of musical ideas, Tchaikovsky's musical output was astonishing and included at this later stage of his life two of his greatest symphonies: *The Nutcracker* and *Iolanta*, both of which premiered in St. Petersburg. He conducted the premiere of his sixth symphony, *Pathétique*, in St. Petersburg as well, but received only a lukewarm reception, partially due to his shy, lack-luster personality. The persona carried over into his conducting technique that was rather reserved and subdued, leading to a less than emotion-packed performance by his orchestra.

A few days after the premiere, while he was still in the St. Petersburg, Tchaikovsky ignored warnings against drinking unboiled water, warnings due to the current prevalence of cholera there. He contracted the disease and died within a week at the age of fifty-three years old. Immediately upon his tragic death, the *Symphonie Pathétique* earned great acclaim that it has held ever since.

Musical Style and Legacy

In the nineteenth century and still today, Tchaikovsky is among the most highly esteemed of composers. Russians have the highest regard for Tchaikovsky as a national artist. Igor Stravinsky stated, "He was the most Russian of us all!" (Taken from http://www.tchaikovsky-research.net/...orum0291.html.) Tchaikovsky incorporated the national emotional feelings and culture—from its simple countryside to its busy cities—into his music. Along with his nationalism influences, such as Russian folk song, Tchaikovsky enjoyed studying and incorporating German symphony, Italian opera, and French Ballet. He was comfortable with all of these disparate sources and gave all his music lavish melodies flooding with emotion.

Tchaikovsky composed a tremendously wide spectrum of music, with ten operas including *Eugene Onegin, The Maid of Orleans, Queen of Spades,* and *Iolanthe;* internationally-acclaimed ballets, including *Swan Lake, The Sleeping Beauty, The Nutcracker , Snow Maiden,* and *Hamlet;* six symphonies, three piano concertos, various overtures, chamber music, piano solos, songs, and choral works.

Focus Composition: Tchaikovsky, 1812 Overture [1882]

https://upload.wikimedia.org/wikipedia/commons/3/35/1812_%28first_bars%29.gif

Listening Guide

Composer: Pyotr (Peter) Ilyich Tchaikovsky (b. 1840-1893)
Composition: *1812* Overture
Date: 1882
Genre: Symphonic Overture
Form: Two-part overture—Choral and Finale
Performing Forces: Large orchestra, including a percussion section with large bells and a battery of cannons

What to Remember

- The piece depicts preparation for war, the actual conflict, and victory after the war is ended. It is quite descriptive in nature.

- Tchaikovsky's 1812 Overture is one of the most famous and forceful pieces of classical music. The 1812 Overture is particularly famous for its epic finale.
- It was made famous and mainstream to the public in the United States through public concerts on July 4th by city orchestras such as the Boston Pops.
- Though the piece was written to celebrate the anniversary of Russia's victory over France in 1812, the piece's finale is very often used for the 4th of July during fireworks displays.

Pyotr Ilyich Tchaikovsky, 1812 Overture

https://www.youtube.com/watch?v=-BbT0E990IQ

0:00

Russian Hymn

The Russian hymn "Spasi, Gospodi, Iyudi Tvoya" ("O Lord, Save Thy People") is performed in the strings

2:14

Preparation for Conflict

The music morphs into a more suspenseful style creating tension of possible upcoming conflict.

3:46

Military Theme

Snare drums set a military tone as the overture's theme is introduced. Listen how the rhythms line up clear and precise.

4:45

French Attack / "La Marseillaise"

An energetic disjunctive style portrays an attack from the French. Brief motives of La Marseillaise, the French national anthem are heard. The energy continues to build. The tension diminishes.

6:39

Lyrical Section

A reference to a lyrical section is heard contrasting the previous war scene.

8:10

Russian Folk Dance: "U vorot"

A traditional folkdance tune "U vorot" ("At the gate") from Russia is introduced into the work.

8:55

Conflict Returns

The energetic conflicting melodies are reintroduced depicting conflict.

10:26

Lyrical Section

The lyrical peaceful tune is reintroduced.

11:11

Lyrical Section

The lyrical peaceful tune is reintroduced.

11:31

French Theme Returns

The French Marseillaise motive appears again in the horns. The tension and energy again build.

12:05

Climax of Conflict

Percussion and even real cannons are used to depict the climax of the war conflict. This is followed by a musical loss of tension through descending and broadening lines in the strings.

12:56

Russian Victory

The Russian Hymn is heard again in victory with the accompaniment of all the church bells in celebration commemorating victory throughout Russia.

13:59

French Retreat

The music accelerates, portraying a hasty French retreat

14:11

Finale: Russian Victory

The Russian anthem with cannons/percussion overpowers the French theme, The church bells join in again symbolic of the Russian victory.

This page titled 4.4.4: Music of Pyotr Tchaikovsky is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.13: Music of Pyotr Tchaikovsky by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.5: Music of John Philip Sousa

John Philip Sousa

https://upload.wikimedia.org/wikipedia/commons/thumb/3/34/JohnPhilipSousa-Chickering.LOC.jpg/500px-JohnPhilipSousa-Chickering.LOC.jpg

John Philip Sousa, (b. Nov. 6, 1854-1939) was born in Washington, D.C. to a father, John Antonio Sousa, who played trombone in the U.S. Marine band and a mother, Maria Elisabeth Trinkaus, of Bavarian descent. The young Sousa was raised in a very musical environment and began studying voice, violin, piano, flute, baritone, trombone, and alto horn when his peers were just beginning first grade.

Sousa was an adventurous young man. At the young age of thirteen, he unsuccessfully tried to run away to join a circus band. Immediately after this episode, his father enlisted him in the Marines as a band apprentice in the Marine Band. There he remained until he reached the age of twenty, complementing his Marine Band training in music by studying composition and music theory with the locally highly acclaimed orchestra leader, George Felix Benkert. During these early years with the Marine Band and under the music mentorship of Benkert, Sousa composed his first piece, *Moonlight on the Potomac Waltzes*.

From Violinist to Marine Band Leader

Upon his honorable discharge from the Marines in 1875, the twenty-one year old Sousa began performing on violin and touring. While playing violin, Sousa performed under the baton of Jacques Offenbach at the Centenary Exhibition in Philadelphia and Sousa's music later showed Offenbach's influence. While playing the violin in various theater orchestras, Sousa learned to conduct, a skill he would use for the remainder of his career. This period of Sousa's career eventually led to his conducting Gilbert and Sullivan's *H. M. S. Pinafore* on Broadway in New York. In 1879, while conducting in Broadway, Sousa met Jane van Middlesworth whom he married in December of that year. About a year later,

Sousa assumed the leadership post of the Marine Band with the couple moving to Washington, D.C. Sousa conducted the Marine Band for the following twelve years, under the

presidential administrations of Rutherford Hayes, James Garfield, Grover Cleveland, Chester Arthur, and Benjamin Harrison. Sousa composed and performed repertoire at the request of these presidents and their respective first families.

In 1895, Sousa successfully debuted his first opera. In 1886, *The Gladiator,* using his most recognizable music form of the march, received national recognition from military bandleaders. Two years later, he dedicated his newly composed march *Semper Fidelis* to the officers and men of the Marine Corps; that piece now is traditionally known as the "official" march of the Marine Corps.

Recording, Touring, and the Sousa Band

The Marine Band made its first recordings under Sousa's leadership. The phonograph had just recently been invented, and the Columbia Phonograph Company, seeking a military band to record, selected the Marine Band. They first released sixty recording cylinders and, within the decade, recorded and released for sale more than 400 different titles. These recordings made Sousa's marches and their performance by the Marine Band among the most popular to be recorded.

Having achieved stardom, the Marine Band went on two limited but successful tours in 1891-92. After completing these tours, promoter David Blakely convinced Sousa to resign his post to organize a civilian concert band. Sousa did so, forming the New Marine Band which was a concert rather than a marching band. After receiving criticism from Washington for using the word "Marine" in the title of his civilian band, Sousa eventually dropped it from its name. The new band's first performance was on September 26, 1892 in Stillman Music Hall in Plainfield, New Jersey. Two days prior to the concert, acclaimed bandmaster, Patrick Gilmore, died in St. Louis. Eventually nineteen former musicians from Gilmore's band joined Sousa's band. The names of many of these nineteen musicians are still recognized today, including Herbert L. Clark on cornet and E. A. Lefebre on saxophone.

While conducting this new band, Sousa also continued to compose music. When vacationing in Europe with his wife in 1896, he received news that David Blakely had died. The couple immediately departed for home. During this time travelling back to the

United States, Sousa wrote his most famous composition, *The Stars and Stripes Forever*.

From 1900 to 1910, the Sousa band toured extensively. Tours included performances in the United States, Great Britain, Europe, South Africa, Australia, Canada, New Zealand, Hawaii, and the South Pacific in the Canary Islands. These performances and tours contributed to Sousa's band's reputation as the most admired American band of its time.

Later Career and Legacy

After WWI, Sousa continued to tour with his band and became a champion and advocate for music education for all children; he also testified for composer's rights before Congress in 1927 and 1928. His success won him many titles and honorary degrees. Other successes included his serving as guest speaker and conductor for the Marine Band in Washington, D.C. in 1932, performing *The Stars and Stripes Forever*. Later that same year, following a rehearsal of the Ringgold Band in Reading, Pennsylvania, the seventy-seven year old Sousa passed away.

Sousa had composed 136 marches, many on the fly in preparation for a performance in the next town. Sousa's best known marches include *The Stars and Stripes Forever , Semper Fidelis , The Washington Post, The Liberty Bell, Daughters of Texas, The Thunderer , King Cotton ,* and *Manhattan Beach*.

Sousa also wrote ten operas, including *El Capitan, The Queen of Hearts, The Smugglers*, and *Desiree,* as well as a series of music suites and seventy songs. Besides writing music, he authored several articles and letters to the editors on various subjects and wrote three novels, *The Fifth String, Pipedown Sandy,* and *The Transit of Venus*. *Marching Along* was his comprehensive autobiography.

A sign of his continuing fame, dedications and recognitions to the Sousa name include: a memory dedication of the newly-built 1939 Pennsylvania Avenue Bridge across the Anacostia River in Washington D.C., renaming of the of the Marine Barracks band hall in his honor in 1974, and many others. In 1987, *The Stars and Stripes Forever* march was designated as the national march of the United States. Sousa became known as the "March King."

For more information on Sousa, Read his obituary at:

http://www.nytimes.com/learning/gene...bday/1106.html

Focus Composition: Sousa, The Stars and Stripes Forever [1896]

https://upload.wikimedia.org/wikipedia/commons/thumb/6/6d/Stars_and_Stripes_Forever_1.jpg/500px-Stars_and_Stripes_Forever_1.jpg

Listening Guide

Composer: John Philip Sousa
Composition: *The Star and Stripes Forever*
Date: 1896
Genre: March
Performing Forces: large military band

What to Remember

- It is the official National March of the United States

Other Things to Listen For

- After the march introduction, the sections of the march are called strains and then a trio section. The trio sections often have a contrasting section traditionally called a dogfight strain. These often are representative of a traditional silent movie battle scene. The “fight scene” is staged between the different sections of the band (upper and lower voices, brass against the woodwind, brass, woodwind and percussion). The complete form unfolds as follows: (Intro) aabbcdcdc

John Philip Sousa, The Stars and Stripes Forever

https://www.youtube.com/watch?v=a-7XWhyvIpE

00:00

March Introduction

Brief lecture introduction by the conductor

00:59

First Strain

Starts in Eb major with the entire band and plays ff (fortissimo, or very loud)

01:03

First Strain

The first strain remains loud. Notes are quick and detached/separated, and include cymbal crashes. Notice the sudden softness and crescendos (gradually gets louder).

01:19

First Strain

The first strain then repeats itself.

01:33

Second Strain

Starts piano (soft volume) the first time, melody has longer notes. Woodwind melody is heard. Euphonium complements piccolo and woodwinds on the melody.

01:50

Second Strain

The second strain repeats itself. Volume brought up to f (loud) on the repeat. Brass and percussion are prominent.

02:05

Trio

With key change/pitch center to Ab. P (Piano) soft volume with flowing and connected (legato style) melody in the clarinets and saxophones being heard. The bells complement woodwind on the melody.

02:37

Dogfight Strain

The Dog Fight Strain depicts two opposing forces battling one another musically. In this case, separated articulated accents descending between upper and lower voices in battle with one another. The fight goes back and forth between upper and lower voices. Percussion adds gun/cannon fire sounds to contribute to the battle scene. Then entire band descends to the potential final strain.

03:00

Final Strain of Trio

Final Strain of the Trio
Begins softly (p) with the famous and easily recognized piccolo solo above the previously introduced woodwind trio melody. This section features the woodwind section. But instead of ending, the woodwinds set up a repeat back to the dogfight strain.

03:33

Dogfight Strain

Repeated Dog Fight Strain

03:58

Final Strain of Trio

Final Strain of the trio and march-with the
full complement of the brass. The brass complement and the piccolo solo to the end. Band plays fff (very very loud-fortississimo). Trumpets on the melody with trombones and euphoniums on the counter melody (polyphonic).

04:29

Stinger

Stinger—The march ends with the traditional musical exclamation point called the march stinger.

We conclude this chapter with a consideration of two nationalist composers who made enduring contributions to the opera form. Some critics consider the opera form quintessential to the nineteenth century music world.

This page titled 4.4.5: Music of John Philip Sousa is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.14: Music of John Philip Sousa by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.6: Music of Guiseppe Verdi

Giuseppe Verdi

https://upload.wikimedia.org/wikipedia/commons/thumb/9/9a/Giuseppe_Verdi_by_Ferdinand_Mulnier_BW.jpg/500px-Giuseppe_Verdi_by_Ferdinand_Mulnier_BW.jpg

Giuseppe Verdi (1813-1901) succeeded Giacomo Rossini as the most important Italian opera composer of his day. Living during a time of national revolution, Verdi's music and name became associated with those fighting for an Italy that would be united under King Emmanuel. A chorus from one of his early operas about the ancient enslaved Hebrews would become a political song for Italian independent fighters. His last name, V.E.R.D.I. would become an acronym for a political call to rally around King Emmanuel. Although Verdi shied away from the political limelight, he was persuaded to accept a post in the Italian parliament in 1861.

Training and Early Career

As was the case with many sons of nineteenth-century middle-class families, Verdi was given many and early opportunities to further his education. He began music instruction with local priests before his fourth birthday. Before he turned ten, he had become organist of the local church, and he continued music lessons alongside lessons in languages and the humanities through his adolescence. He assumed posts as music director and then in 1839 composed his first opera. Like his predecessor, Rossini, Verdi would prove to be a prolific composer, writing 26 operas in addition to other large-scale choral works. Like Rossini's music, Verdi's music used recitatives and arias, now arranged in the elaborate scena ad aria format, with an aria that contained both slower cantabile and faster cabaletta. Verdi, however, was more flexible in his use of recitatives and arias and employed much larger orchestras than previous Italian opera composers, resulting in operas that were as dramatic as they were musical. His operas span a variety of subjects, from always popular mythology and ancient history to works set in his present that participated in a wider artistic movement called *verismo,* or realism.

Focus Composition:

Focus Composition: Verdi, Excerpt from La Traviata [1853]

https://upload.wikimedia.org/wikipedia/commons/thumb/3/30/Verdi_-_La_traviata_-_Amelita_Galli-Curci_as_Violetta_%E2%80%93_The_Victrola_book_of_the_opera.jpg/500px-Verdi_-_La_traviata_-_Amelita_Galli-Curci_as_Violetta_%E2%80%93_The_Victrola_book_of_the_opera.jpg

A good example of his operatic realism can be found in *La Traviata,* or *The Fallen Woman* (1853). This opera was based on a play by Alexandre Dumas. Verdi wanted it to be set in the present, but the censors at La Fenice, the opera house in Venice that would premiere the opera, insisted on setting it in the 1700s instead. Of issue was the heroine, Violetta—a companion-prostitute for the elite aristocrats of Parisian society—with whom Alfredo, a young noble, falls in love. After wavering over giving up her independence, Violetta commits herself to Alfredo, and they live a blissful few months together before Alfredo's father arrives and convinces Violetta that she is destroying their family and the marriage prospects of Alfredo's younger sister. In response, Violetta leaves Alfredo without telling him why and goes back to her old life. Alfredo is angry and hurt and the two live unhappily apart. A consumptive, that is, one suffering from tuberculosis, Violetta declines and her health disintegrates. Alfredo's father has a crisis of conscience and confesses to his son what he has done. Alfredo rushes to Paris to reunite with Violetta. The two sing a love duet, but it is soon clear that Violetta is very ill, and in fact, she dies in Alfredo's arms, before they can go to the church to be married. In ending tragically, this opera ends like many other nineteenth-century tales.

Verdi's Operatic Style

Verdi wrote this opera mid century with full knowledge of the Italian opera before him. Like his contemporary, Richard Wagner, Verdi wanted opera to be a strong bond of music and drama. He carefully observed how German opera composers such as Carl Maria von Weber and French Grand Opera composers such as Giacomo Meyerbeer had used much larger orchestras than had previous opera composers, and Verdi himself also employed a comparably large ensemble for *La Traviata*. Verdi also believed in flexibly using the operatic forms he had inherited, and so although *La Traviata* does have arias and recitatives, the recitatives are

more varied and lyrical than before and the alternation between the recitatives, arias, and other ensembles, are guided by the drama, instead of the drama having to fit within the structure of recitative-aria pairs. A good example is “La follie…Sempre libera” from the end of Act I in which Violetta debates whether she is ready to give up her independence for Alfredo. Although at the end of the aria it seems that she has decided to remain free, Act II begins with the two lovers living happily together, and we know that the vocal injections sung by Alfredo as part of Violetta’s recitative and aria of Act I have prevailed. This piece is also a good example of how virtuoso opera had gotten by the end of the nineteenth century. Earlier Italian opera had been virtuoso in its use of ornamentation. Verdi, however, required a much wider range of his singers, and this wider range is showcased in the scene we’ll watch. Violetta has a huge vocal range and performers must have great agility to sing the melismas in her part. As an audience, we are awed by her vocal prowess, a fitting response, given her character in the opera.

Listening Guide

Composer: Verdi
Composition: “Follie” and “Sempre libera” from *La Traviata*
Date: 1853
Genre: recitatives and aria from an opera
Form: alternates between singing styles of accompanied recitative, with some repetition of sections
Nature of Text: libretto by Francesco Maria Piave; Translation available at the following link: http://www.murashev.com/opera/La_tra...nglish_Italian
Performing Forces: soprano (Violetta), tenor (Alfredo), and orchestra

What to Remember

- The virtuoso nature of Violetta’s singing
- The subtle shifts between recitative and aria, now less pronounced than in earlier opera
- A large orchestra that stays in the background

Other Things to Listen For

- Alfredo’s more lyrical melody in distinction to Violetta’s virtuosity

Giuseppe Verdi, “Follie” and “Sempre libera” from La Traviata

https://www.youtube.com/watch?v=Pzt-BCTO4NY

0:00

Accompanied recitative: Follie! follie! Delirio vano è questo!
Povera donna, sola, abbandonata in questo popoloso deserto

che appellano Parigi.
Che spero or più?
Che far degg'io? Gioire,
di voluttà ne' vortici perir.

Violetta sings a very melismatic and wide-ranged melody with flexible rhythm; the orchestra provides sparse accompaniment

0:26

Accompanied recitative: Gioir! (Pleasure!)

Violetta sings wide leaps, long melismas, and high pitches to emphasize these words

1:07

Aria:
Sempre libera degg'io folleggiare di gioia in gioia, vo' che scorra il viver mio pei sentieri del piacer. Nasca il giorno, o il giorno muoia,
sempre lieta ne' ritrovi,
a diletti sempre nuovi
dee volare il mio pensier.

Stronger orchestral accompaniment as Violetta sings a more tuneful melody in a lilting meter with a triple feel

2:06

Alfredo's melody:
Amore, amor è palpito . . . dell'universo intero – Misterioso, misterioso, altero, croce, croce e delizia,
croce e delizia, delizia al cor.

Alfredo sings a more legato and lyrical melody in a high tenor range (this melody comes from earlier in the opera)

2:41

Accompanied recitative and then aria:
Follie . . .
Sempre libera

Violetta sings her virtuoso recitative and then transitions into her aria style

3:56

Alfredo and Violetta sing: Repetition of text above

Alfredo sings his lyrical melody and Violetta responds after each phrase with a fast and virtuosic melisma

This page titled 4.4.6: Music of Guiseppe Verdi is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.15: Music of Guiseppe Verdi by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.7: Music of Richard Wagner

Richard Wagner

If Verdi continued the long tradition of Italian opera, Richard Wagner provided a new path for German opera. Wagner (1813-1883) may well have been the most influential European composer of the second half of the nineteenth century. Never shy about self-promotion, Wagner himself clearly thought so. Wagner's influence was both musical and literary. His dissonant and chromatic harmonic experiments even influenced the French, whose music belies their many verbal denouncements of Wagner and his music. His essays about music and autobiographical accounts of his musical experiences were widely followed by nineteenth-century individuals, from the average bourgeois music enthusiast to philosophers such as Friedrich Nietzsche. Most disturbingly, Wagner was rabidly anti-Semitic, and generations later his writing and music provided propaganda for the Nazi Third Reich.

Born in Leipzig, Germany, Wagner initially wanted to be a playwright like Goethe, until as a teenager he heard the music of Beethoven and decided to become a composer instead. He was particularly taken by Beethoven's Ninth Symphony and the addition of voices as performing forces into the symphony, a type of composition traditionally written for orchestra. Seeing in this work an acknowledgement of the powers of vocal music, Wagner set about writing vocal music. Coming to age during a time of rising nationalism, Wagner criticized Italian opera as consisting of cheap melodies and insipid orchestration unconnected to its dramatic purposes, and he set about providing a German alternative. He called his operas music dramas in order to emphasize a unity of text, music, and action; and declared that they would be *Gesamtkunstwerk*, or "total works of art." As part of his program, he wrote his own librettos and aimed for what he called unending melody: the idea was for a constant lyricism, carried as much by the orchestra as by the singers.

Perhaps most importantly, Wagner developed a system of what scholars have come to call Leitmotifs. Leitmotifs, or "guiding motives," are musical motives that are associated with a specific character, theme, or locale in a drama. Wagner integrated these musical motives in the vocal lines and orchestration of his music dramas at many points. Wagner believed in the flexibility of such motives to reinforce an overall sense of unity within his compositions, even if primarily at a subconscious level. Thus, while a character might be singing a melody line using one leitmotiv, the orchestration might incorporate a different leitmotiv, suggesting a connection between the referenced entities.

https://upload.wikimedia.org/wikipedia/commons/0/03/Richard_Wagner_by_Caesar_Willich_ca_1862.jpg

Wagner also designed and built a theatre for the performance of his own music dramas. The Festival Theatre in Bayreuth, Germany was the first to use a sunken orchestra pit, and its huge backstage area allowed for some of the most elaborate sets of Wagner's day. It was here that his famous cycle of music dramas, *The Ring of the Nibelungen*, was performed, starting in 1876. *The Ring of the Nibelungen* consists of four music dramas with over fifteen hours of music. Wagner took the story from a Nordic mythological legend that stems back to the Middle Ages. In it, a piece of gold is stolen from the Rhine River and fashioned into a ring, which gives its bearer ultimate power. The cursed ring changes hands, causing destruction around whoever possesses it. Eventually the ring is returned to the Rhine River, thereby closing the cycle. Into that story, which some may recognize from the much later fiction of J. R. R. Tolkien's *Lord of the Rings*, Wagner interwove stories of the Norse gods and men. Wagner's four music dramas trace the saga of the king of the gods, Wotan, as he builds Valhalla, the home of the gods, and attempts to order the lives of his children, including that of his daughter, the valkyrie warrior Brünnhilde.

Focus Composition: Wagner, Conclusion to The Valkyrie [1876]

https://upload.wikimedia.org/wikipedia/commons/5/52/Ring34.jpg

In the excerpt we'll watch from the end of *The Valkyrie*, the second of the four music dramas, Brünnhilde has gone against her father, and, because Wotan cannot bring himself to kill her, he puts her to sleep before encircling her with flames, a fiery ring that both imprisons and protects his daughter. This excerpt provides several examples of the *Leitmotifs* for which Wagner is so famous. Their presence, often subtle, is designed to guide the audience through the drama. They include melodies, harmonies, and textures that represent Wotan's spear, the god Loge—a shape shifting life force that here takes the form of fire—sleep, the magic sword, and fate. The sounds of these motives is discussed briefly below and accompanied by excerpts from the musical score for those of you who can read musical notation.

The first motive heard in the video you will watch is **Wotan's Spear**. The spear represents Wotan's power. In this scene, Wotan is pointing it toward his daughter Brünnhilde, ready to conjure the ring of fire that will both imprison and protect here. Representing a symbol of power, the spear motive is played at a *forte* dynamic by the lower brass. Here it descends in a minor scale that reinforces the seriousness of Wotan's actions.

Wotan commands Loge to appear and suddenly the music breaks out in a completely different style. **Loge's music**—sometimes also referred to as the magic fire music—is in a major key and appears in upper woodwinds such as the flutes. Its notes move quickly with staccato articulations suggesting Loge's free spirit and shifting shapes.

Depicting Brünnhilde's descent into sleep, Wagner wrote a chromatic musical line that starts high and slowly moves downward. We call this phrase the Sleep motive:

After casting his spell, Wotan warns anyone who is listening that whoever would dare to trespass the ring of fire will have to face his spear. As the drama unfolds in the next opera of the tetralogy, one character will do just that: Siegfried, Wotan's own grandson. He will release Brünnhilde using a magic sword. The melody to which Wotan sings his warning with its wide leaps and overall disjunct motion sounds a little bit like the motive representing Siegfried's sword.

One final motive is prominent at the end of *The Valkyrie*, a motive which is referred to as Fate. It appears in the horns and features three notes: a sustained pitch that slips down just one step and then rises the small interval of a minor third to another sustained pitch.

Now that you've been introduced to all of the leitmotivs in the excerpt, follow along with the listening guide. As you listen, notice how prominent the huge orchestra is throughout the scene, how it provides the melodies, and how the strong and large voice of the bass-baritone singing Wotan soars over the top of the orchestra (Wagner's music required larger voices than earlier opera as well as new singing techniques). See if you can hear the *Leitmotifs*, there to absorb you in the drama. Remember that this is just one short scene from the midpoint of the approximately fifteen-hour-long tetralogy.

Listening Guide

Composer: Richard Wagner
Composition: *The Valkyries*, Final scene: Wotan's Farewell
Date: 1870
Genre: music drama (or nineteenth-century German opera)
Form: through-composed, using *Leitmotifs*
Performing Forces: Bass-baritone Wotan, large orchestra

What to Remember

- It uses Leitmotifs
- The orchestra provides an "unending melody" over which the characters sing

Other Things to Listen For

- Listen for the specific Leitmotifs

Richard Wagner, Conclusion to The Valkyrie: Wotan's Farewell

https://www.youtube.com/watch?v=4tDP-K1dQ-M

13:53

Wotan's spear: Just the orchestra

Descending melodic line played in octaves by the lower brass

14:06

Löge, hör! Lausche hieher! Wie zuerst ich dich fand, als feurige Glut, wie dann einst du mir schwandest, als schweifende Lohe; wie ich dich band

Wotan sings a motivic phrase that ascends; the orchestra ascends, too, supporting his melodic line

14:29

Fire music:
Herauf, wabernde Loge, umloder mir feurig den Fels! Loge! Loge! Hieher!

Trills in the strings and a rising chromatic scale introduce Wotan's striking of his spear and producing fire introducing the . . .

14:29

Spear again:
Bann ich dich heut'!

Appears as Wotan transitions to new words still in the lower brass

15:03

Fire music:
Just the orchestra

fire music played by the upper woodwinds (flutes, oboes, and clarinets).

15:36

Sleep:
Just the orchestra

Slower, descending chromatic scale in the winds represents Brünnhilde's descent into sleep

16:04

Sword motive:
Wer meines Speeres Spitze fürchtet, durchschreite das Feuer nie!

As Wotan sings again, his melodic line seems to allude to the sword motive, doubled by the horns and supported by a full orchestra.

16:31

Sword motive; fire music continues:
Just the orchestra

Lower brass prominently play the sword motive while the strings and upper woodwinds play motives from the fire music; a gradual decrescendo

17:42

Fate motive:
Just the orchestra

The horns and trombones play the narrow-ranged fate melody as the curtain closes

This page titled 4.4.7: Music of Richard Wagner is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.16: Music of Richard Wagner by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Art song – a composition setting a poem to music, generally for one solo voice and piano accompaniment; in German, a Lied

Chamber music – music--such as art songs, piano character pieces, and string quartets-- primarily performed in small performing spaces, often for personal entertainment

Chromaticism – use of "colorful," dissonant pitches, that included in the key of the composition

Concerto – a composition for a soloist or a group of soloists and an orchestra, generally in three movements with fast, slow, and fast tempos, respectively

Conductor – individual who leads an orchestra

drone – a sustained pitch or pitches often found in music of the middle ages or earlier and in folk music

Idée fixe – a famous melody that appears in all five movements of Berlioz's Symphonie fantastique to represent the beloved from the program

Leitmotiv – "guiding motive" associated with a specific character, theme, or locale in a music drama, and first associated with the music of Richard Wagner

mazurka – a Polish dance in triple time, with emphasis on beat 2

Nationalism – pride in one's nation or cultural identity, often expressed in art, literature, and music

Opera – a drama almost entirely sung to orchestral accompaniment, with accompanying costumes and staging

Plagal cadence – ending of a composition that consists of a IV chord moving to a I chord and most often associated with church music

Program music – instrumental music intended to represent a something extra musical such as a poem, narrative, drama, or picture, or the ideas, images, or sounds therein

Program symphony – program music in the form of a multi-movement composition for orchestra

Rubato – the momentary speeding up or slowing down of the tempo within a melody line, literally "robbing" time from one note to give to another

Scena ad aria – nineteenth-century operatic combination of a recitative ("scena") plus aria; here the aria generally has two parts, a slower cantabile and a faster cabaletta

Sonata – composition for a solo instrument or an instrument with piano accompaniment, generally in three movements with fast, slow, and fast tempos, respectively

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts – exposition, development, and recapitulation

Song cycle – a collection of art songs, unified by poet, narrative, musical style, or composer

String quartet – performing ensemble consisting of two violinists, one violinist, and one cellist that plays compositions called string quartets, compositions generally in four movements

Strophic – a composition that uses the repetition of the same music ("strophes") for successive texts

Symphonic poem – program music in the form of a single-movement composition for orchestra; sometimes called a tone poem

Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featurings two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Through-composed – a movement or composition consisting of new music throughout, without repetition of internal sections

This page titled 4.4.8: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 6.18: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

4.4.9: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 4.4.9: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

4.5: LISTEN. (LATE ROMANTIC)



LISTEN: Late Romanticism & Nationalism

As the nineteenth century continued, Romantic music became increasingly **expansive, chromatic, dramatic, and connected to questions of cultural identity**. Composers worked across German, French, Italian, Czech, Polish, American, Russian, and other musical cultures, sometimes drawing on **folk traditions, language, history, landscape, dance, and national stories** as musical resources. At the same time, orchestras and other performing forces grew larger, harmony became increasingly adventurous, and composers continued transforming inherited genres such as the **symphony, concerto, opera, and orchestral tone poem**. In LISTEN, consider how music can express both an individual Romantic voice and a larger sense of **place, community, culture, or nation**.

What should I expect?

Listen for how Late Romantic composers use an expanded musical language to create identity and expression. Across several works, use the Listening Lab cycle to connect what you hear to **chromatic harmony, large-scale dynamics, orchestral color, leitmotif or recurring themes, programmatic ideas, folk or dance influences, and musical references to place or culture**. When nationalism is part of a work's context, ask how musical choices help construct or communicate cultural identity rather than assuming that a musical style naturally belongs to a nation.

PRACTICE Listening Guide → Listening Lab → 3–6 Late Romantic pieces

Spiral practice

4.5.1: LISTENING LAB.

4.5.2: FEATURED WORK. "The Nutcracker"

ASSESSMENT Notebook Check → Written Assignment

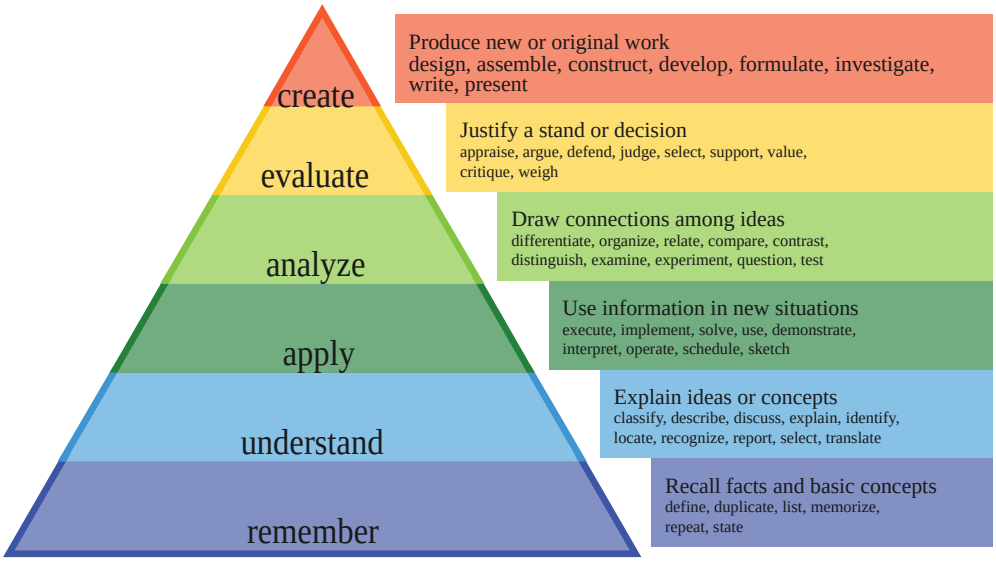
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Late Romanticism & Nationalism sequence. STUDY gave you vocabulary, historical context, and frameworks for Romantic expression and cultural identity; now you will **apply, analyze, evaluate, and communicate** what you hear as you investigate how composers use musical sound to represent emotion, drama, place, community, and nation.



YOU ARE HERE

LISTEN: Apply → Analyze → Evaluate → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to **chromaticism, orchestration, recurring themes, form, expressive intensity, folk or dance references, and musical signs of place or cultural identity**. Your written work will ask you to use that evidence to make a clear, supported musical argument.

For each piece: complete the Late Romantic Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain how specific Late Romantic musical choices create expression and identity, while recognizing that ideas such as **national style and cultural identity are constructed through particular musical, historical, and social choices**.

Begin Late Romantic Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 4.5: LISTEN. (Late Romantic) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

4.5.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 4.5.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

4.5.2: FEATURED WORK. "The Nutcracker"

"The Nutcracker" Ballet

This 25-minute *Nutcracker* condenses a ballet that normally runs more than two hours, preserving excerpts from Tchaikovsky's original score while shortening, rearranging, or omitting scenes and dances. Created by UNCSA for film in 2020, it pairs this abridged score with new choreography and cinematic storytelling. *The Nutcracker* is also a cornerstone of American ballet: annual holiday productions can provide a substantial share of a company's performance revenue and help support the rest of its season.

Viewer Data: edit this single table in LibreTexts. Keep the first three columns (Time, Act, Musical Number / Scene). Type only the actu Add, remove, rename, or reorder annotation columns after them. End the entire viewing with @stop in the Musical Number / Scene col ignored.

Time	Act	Musical Number / Scene	Synopsis	Characters & Forces
3:14	ACT I	Introduction Narration	An opening narration introduces the story world before Tchaikovsky's ballet music takes over.	Narrator; Dr. Drosselm orchestra
4:30	ACT I	Overture	Tchaikovsky's miniature overture opens the ballet proper as the film introduces Drosselmeyer in his workshop.	Drosselmeyer; Orchest
5:39	ACT I	Clara and the Nutcracker	Christmas Eve is established, Clara encounters Drosselmeyer and the Nutcracker, and the Mouse King foreshadows the conflict to come.	Clara; Dr. Drosselmeye Mouse King; family / p guests; orchestra
6:42	ACT I	The Nutcracker	Drosselmeyer's magic draws Clara more fully into the Nutcracker's world, turning the Christmas gift into the center of the fantasy.	Clara; Dr. Drosselmeye Nutcracker; orchestra

Time	Act	Musical Number / Scene	Synopsis	Characters & Forces
8:55	ACT I	The Battle	The Nutcracker comes to life and leads the toys against the Mouse King and his mice; Clara becomes an active participant in the conflict.	Clara; Nutcracker; Mou King; toy soldiers; mice orchestra
11:35	ACT I	The Nutcracker Becomes a Prince	With the battle resolved, the Nutcracker is revealed as a prince and Clara's journey moves from conflict toward wonder.	Clara; Nutcracker Princ Drosselmeyer; orchestr
12:35	ACT I	Waltz of the Snowflakes	The winter landscape blossoms into a large ensemble waltz as the Snowflakes surround Clara and the Prince.	Snowflakes; Clara; Nutcracker Prince; orch
15:11	ACT I	Pine Forest / Snow Scene	Clara and the Prince enter an enchanted winter landscape on their journey away from the Christmas room.	Clara; Nutcracker Princ orchestra
15:20	ACT II	Kingdom of Sweets	Clara and the Prince arrive in the magical kingdom, where the action gives way to a succession of dances presented in celebration.	Clara; Nutcracker Princ Sugar Plum Fairy; cour orchestra
16:45	ACT II	Dance of the Sugar Plum Fairy	The Sugar Plum Fairy is introduced through one of the ballet's most distinctive musical colors.	Sugar Plum Fairy; celes orchestra

Time	Act	Musical Number / Scene	Synopsis	Characters & Forces
19:00	ACT II	Spanish Dance (Chocolate)	The celebration moves into the Spanish Dance, traditionally identified with chocolate.	Spanish dancers; orche
19:57	ACT II	Arabian Dance (Coffee)	The Arabian Dance, traditionally associated with coffee, slows the divertissement into a sustained and atmospheric contrast.	Arabian dancers; orche
21:37	ACT II	Chinese Dance (Tea)	The Chinese Dance, traditionally associated with tea, provides a brief, sharply profiled contrast.	Chinese Dance perforr woodwinds; orchestra
22:20	ACT II	Dance of the Mirlitons (Reed Pipes)	The Dance of the Mirlitons introduces a lighter, pastoral sound within the Act II sequence.	Mirlitons / reed-pipe dancers; flutes; orches
23:02	ACT II	Russian Dance (Trepak)	The Russian Dance, or Trepak, drives the celebration into a fast and athletic burst of energy.	Russian Dance perforn orchestra
23:31	ACT II	Waltz of the Flowers	The individual character dances give way to a large ensemble waltz, expanding the celebration into one of the ballet's major set pieces.	Flower ensemble; orch

Time	Act	Musical Number / Scene	Synopsis	Characters & Forces
25:30	ACT II	Clara Is Asked to Stay	After the extended celebration, the film returns to Clara's personal story as she is invited to remain in the magical world.	Clara; Nutcracker Princ Sugar Plum Fairy; cour orchestra
26:37	ACT II	Finale — Return to Reality	Clara returns from the magical kingdom to ordinary reality, while the ending preserves some ambiguity about the experience she has just had.	Clara; Dr. Drosselmeye Nutcracker; orchestra
27:45	ACT II	@stop		

This page titled 4.5.2: FEATURED WORK. "The Nutcracker" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5: CONTEMPORARY MUSIC (1900 AD-PRESENT)

5.1: EXPLORE. What Makes Music “Good”?

5.2: STUDY. (Modern Classical)

5.2.1: Introduction & Historical Context

5.2.2: Expressionism and Serialism

5.2.3: Primitivism in Music

5.2.4: Neoclassicism

5.2.5: Minimalism

5.2.6: The American Style

5.2.7: The Late Twentieth Century

5.2.8: Glossary

5.2.9: Vocabulary Lab

5.3: LISTEN. (Modern Classical)

5.3.1: LISTENING LAB.

5.3.2: FEATURED WORK. "the little match girl passion"

5.4: EXPLORE. What Can Music Be?

5.5: STUDY. (Popular Styles)

5.5.1: Introduction to Popular Music in the United States

5.5.2: Early American Popular Music – Or Not!

5.5.3: The R’s- Rock, Rhythm and Blues and Rap

5.5.4: Folk Music

5.5.5: Country Music

5.5.6: Music for the Stage

5.5.7: Glossary

5.5.8: Vocabulary Lab

5.6: LISTEN. (Popular Styles)

5.6.1: LISTENING LAB.

5.6.2: FEATURED WORK. "A Charlie Brown Christmas"

This page titled 5: Contemporary Music (1900 AD-Present) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.1: EXPLORE. What Makes Music “Good”?

What Is “Good” Music?

After spending a semester listening to music from different historical periods, traditions, genres, and communities, you might expect us to have arrived at an answer to a simple question: **What makes music “good”?**

Unfortunately—or perhaps fortunately—there is no single answer. Music is too diverse in its purposes and practices for one universal standard of quality. A symphony, dance track, film score, protest song, string quartet, and improvised jazz performance might all be excellent while accomplishing completely different things.

That does not mean that every judgment about music is meaningless. It means that instead of simply asking whether music is “good” or “bad,” we need to ask **better questions**.

Does the Music Accomplish Its Purpose?

One place to begin is with **purpose**. What is this music trying to do?

- Make people dance?
- Tell a story?
- Support a ritual or ceremony?
- Express or provoke emotion?
- Create a sense of identity or community?
- Encourage patriotism or political resistance?
- Challenge listeners intellectually?
- Simply provide pleasure or entertainment?

Once we understand a musical work on its own terms, we can ask a more useful question: **How successfully does it accomplish what it sets out to do?**

This helps us avoid comparisons that tell us very little. Asking whether a Beethoven symphony is “better” than an Appalachian fiddle tune ignores the fact that these kinds of music can serve different purposes, emerge from different communities, and operate according to different expectations.

> **Before judging music, ask what the music is trying to accomplish.**

What Does Its Musical Community Value?

We can also evaluate music in relation to other music from the same tradition, genre, or practice. But doing so requires us to understand the values of that musical community.

For example, complexity might be highly valued in one musical tradition while simplicity, directness, groove, virtuosity, improvisation, emotional expression, or communal participation might matter more in another. None of these values is automatically superior to the others.

Even standards that seem well established can change over time. Johann Sebastian Bach is now treated as one of the central figures of Western classical music, and generations of musicians have learned composition and performance partly through studying his work. But his current status also shapes the standards by which we judge other composers.

That creates an interesting problem: if the music we call “great” has also helped define what generations of students have been taught to recognize as greatness, how neutral can our judgments really be?

Does It Do Something Distinctive?

Originality can be another useful criterion, although originality does not necessarily mean creating something with no connection to the past.

Music usually works within conventions. Pop songs share recognizable structures. Eighteenth-century string quartets share stylistic expectations. Hip-hop tracks participate in established practices of rhythm, production, flow, sampling, and performance. Musical traditions become recognizable precisely because musicians share certain conventions.

What often attracts our attention is the balance between **familiarity and difference**: music participates in a recognizable tradition while doing something distinctive within it.

What counts as innovative therefore depends on context. A musical choice can be radical in one time, place, or genre and completely ordinary in another.

How Skillfully Is It Made or Performed?

Another possible criterion is **craft**. Some musical practices require highly specialized compositional or performance skills, and listeners familiar with those practices can evaluate how successfully those skills are demonstrated.

But composition and performance do not have the same relationship in every musical tradition. Western classical music often treats the composition as something that can be separated from an individual performance: we might praise a Beethoven symphony while criticizing a particular orchestra's performance of it.

In other traditions, the distinction is less useful. Consider jazz saxophonist John Coltrane. His musical legacy depends not simply on melodies or compositions that could be written on a page, but on extraordinary recorded performances created with other musicians. Improvisation, interaction, tone, timing, and interpretation are part of the musical work we value.

> **Sometimes the "music" is not only what was composed. It is what happened in the performance.**

Who Gets Remembered?

We might also judge music by its **influence**: Did it affect later musicians? Did it change a genre? Did it become important to a community or society?

Influence matters, but it creates another problem. Musical history is not a perfectly fair competition in which the "best" music automatically survives.

Richard Wagner, for example, had enormous influence on later composers and remains central to histories of nineteenth-century music. But his legacy was shaped not only by his compositions. His social position, access to patronage, opportunities to stage ambitious works, and the institutions that continued performing and teaching his music all contributed to his historical prominence.

That raises difficult questions. What happens to excellent music when its creators lack access to publishers, patrons, concert halls, recording technology, education, or powerful institutions? How much music has disappeared because the people who created it were excluded from the systems that preserve musical history?

The music that survives is therefore not necessarily a complete record of the "best" music. It is also a record of **whose music had opportunities to be preserved, circulated, performed, recorded, and taught.**

Does Popularity Make Music Good?

Popularity creates another tempting measure. If millions of people love a piece of music, surely that tells us something important about it.

It does—but popularity and quality are not identical. Marketing, technology, access, social identity, historical circumstance, and

cultural institutions all affect which music reaches large audiences.

At the same time, dismissing popular music simply because it is commercially successful or temporary creates the opposite problem. People use music to form memories, relationships, identities, and communities. A song can matter profoundly to listeners even if critics or historians never consider it a masterpiece.

So perhaps the better question is not whether popularity *proves* that music is good, but what its popularity tells us about the people and culture that value it.

Your Ears Have Changed

At the beginning of this course, you may have approached unfamiliar music primarily through preference: **Do I like this?**

There is nothing wrong with that question. Personal taste matters. But music appreciation asks us to add more questions:

- **What am I hearing?**
- **What is this music trying to do?**
- **Who made it, and for whom?**
- **What does its musical community value?**
- **What historical or cultural circumstances shaped it?**
- **How skillfully does it work within—or challenge—its conventions?**
- **Why might this music matter to someone else, even if I do not enjoy it?**

You still do not have to like everything you hear. Appreciation does not require approval. It requires the ability to listen beyond immediate preference and make a thoughtful judgment based on context, evidence, and attentive listening.

So, What Is Good Music?

There may never be a universal definition. “Good” can describe craft, originality, expression, effectiveness, cultural importance, personal meaning, influence, performance, or many other qualities—and different musical traditions will weigh those qualities differently.

The goal is therefore not to leave this course with a list of music you have been told is great. It is to leave with **better ears and better questions**.

Keep listening beyond what is familiar. Ask what a piece of music is doing before deciding what it is worth. Learn enough about unfamiliar traditions to understand their values before measuring them against your own. And remember that your perspective, like everyone else’s, is shaped by what you have had the opportunity to hear.

> **You do not need to like every kind of music. But before deciding whether music is “good,” make sure you have learned how to listen to what it is trying to be.**

This page titled 5.1: EXPLORE. What Makes Music “Good”? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Esther M. Morgan-Ellis with Contributing Authors (University of North Georgia Press) via source content that was edited to the style and standards of the LibreTexts platform.

- 13.1: What is Good Music? by Esther M. Morgan-Ellis with Contributing Authors is licensed CC BY-SA 4.0. Original source: https://ung.edu/university-press/books/resonances-engaging-music.php.

5.2: STUDY. (MODERN CLASSICAL)



STUDY: Modern Classical & National Identities

Modern Classical music spans the **20th and 21st centuries**, a period in which composers increasingly stopped working within one shared musical language. Instead, they developed many different movements and approaches to answer a basic question: **what can classical and concert music become?** In this section, you will encounter changing approaches to **tonality, dissonance, rhythm, timbre, form, technology, performance, and repetition**. Rather than searching for one defining "modern sound," focus on how different composers respond to the musical traditions they inherited—sometimes extending them, sometimes challenging them, and sometimes rebuilding them from the ground up.

What should I expect?

STUDY introduces the movements, vocabulary, historical context, and listening concepts you will need for Modern Classical music. Because the 20th and 21st centuries contain many contrasting styles, the goal is not to memorize a single set of musical rules. Instead, learn to recognize the **different problems, priorities, and possibilities** that shape each movement, then use those ideas when you listen.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
5–6 hrs	

5.2.1: Introduction & Historical Context

5.2.2: Expressionism and Serialism

5.2.3: Primitivism in Music

5.2.4: Neoclassicism

5.2.5: Minimalism

5.2.6: The American Style

5.2.7: The Late Twentieth Century

5.2.8: Glossary

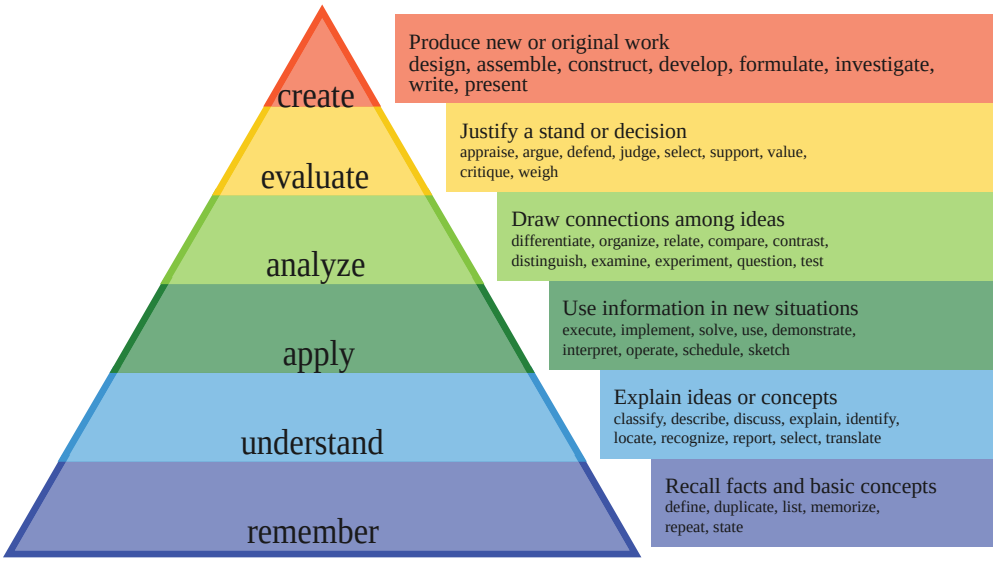
5.2.9: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz
30–45 min	
Estimated Total	
5.5–6.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

Modern Classical music asks you to become comfortable comparing very different musical systems. During STUDY, you will remember and understand the vocabulary and ideas associated with major 20th- and 21st-century movements, then begin to **apply** those frameworks by identifying how composers organize pitch, rhythm, timbre, form, technology, and musical process.



YOU ARE HERE

STUDY: **Remember** → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **Modern Classical STUDY is complete.** You will move into the Modern Classical **LISTEN** section, where you will apply these different frameworks to actual works—comparing how composers use sound, rhythm, harmony, form, technology, repetition, and experimentation to create radically different musical experiences.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's *revised taxonomy* by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 5.2: STUDY. (Modern Classical) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.2.1: Introduction & Historical Context

The Twentieth Century: New Sounds and New Ideas

Music, like the other arts, does not occur in a vacuum. Changes brought on by advances in science, and inventions resulting from these advances, affected composers, artists, dancers, poets, writers, and many others at the turn of the twentieth century. Inventions from the late Romantic era had a great impact on economic and social life in the twentieth century. These inventions included the light bulb, the telephone, the automobile, and the phonograph. Thomas Edison invented the phonograph in 1877 and patented it in 1878. While researching means to improve the telegraph and telephone, Edison developed a way to record sound on tinfoil-coated cylinders. He would speak into a mouthpiece and the recording needle would indent a groove into the cylinder. The playing needle would then follow the groove, and the audio could be heard through a horn speaker (in the shape of a large cone). Edison improved his invention and formed the Edison Speaking Phonograph Company to market the invention. Edison's phonograph had an especially great influence on the spread of music to larger audiences; he also advertised the device's usefulness for dictation and letter writing, recording books for the blind, recording and archiving family members' voices, music boxes, toys, and clocks that verbally announce the time with prerecorded voices. In 1917, such audio phonograph devices were purchased by the U.S. Army for $60 each and used to make troops feel closer to home during World War I. Listen to this rare audio clip of Edison expressing his thanks to the troops for their service and sacrifice: www. americaslibrary.gov/assets/aa/edison/aa_edison_phonograph_3.wav

What defines twentieth-century music? Clearly, the twentieth century was a time of great upheaval in general, including in music. The sense of rapid change and innovation in music and art of this period is a reflection of the dramatic changes taking place in the world at large. On a political level, the twentieth century was one of the bloodiest and most turbulent periods in history. While wars are a constant throughout all of human history, the global nature of twentieth-century politics resulted in conflicts on a scale never before seen; World War II alone is widely regarded as the deadliest conflict in human history in terms of total deaths, partly due to advancements in technology such as machine guns, tanks, and eventually the atom bomb.

It's no surprise that music of this period mirrored the urgency and turmoil in the world at large. For many composers, the raw emotion and sentimentality reflected in the music of the nineteenth century had grown tiresome, and so they began an attempt to push the musical language into new areas. Sometimes, this meant bending long-established musical rules to their very limits, and, in some cases, breaking them altogether. One of the by-products of this urgency was fragmentation. As composers rushed to find new ways of expressing themselves, different musical camps emerged, each with their own unique musical philosophies. We now categorize these musical approaches with fancy terms ending in "-ism," such as "primitivism," "minimalism," "impressionism," etc. We will discuss many of these individual movements and techniques as well as address what makes them unique, but before we do this, let's first talk about those things that most (but not all) music of the twentieth century has in common.

Melody

One of the ways in which composers deviated from the music of the nineteenth century was the way in which they constructed melodies. Gone were the singable, sweeping tunes of the Romantic era. In their place rose melodies with angular shapes, wide leaps, and unusual phrase structures. In some cases, melody lost its status as the most prominent feature of music altogether, with pieces that featured texture or rhythm above all else.

Harmony

The most obvious difference between twentieth-century music and what preceded it is the level of harmonic dissonance. This is not a new phenomenon. The entire history of Western music can be viewed in terms of a slowly increasing acceptance of dissonance, from the hollow intervals of the Middle Ages all the way to the lush chords of the nineteenth century. However, in the twentieth century the use of dissonance took off like a rocket ship. Some composers continued to push the tolerance level for dissonance in the context of standard tonal harmony. One example is through the use of **polytonality**, a technique in which two tonal centers are played at the same time. Some composers sought to wash their hands of the rules of the past and invented new systems of musical organization. Often, this resulted in music that lacked a tonal center, music that we now refer to as **atonal**. Some composers such as Igor Stravinsky even tried their hand at more than one style.

Rhythm

In preceding centuries, music was typically relegated to logical, symmetrical phrases that fell squarely into strict meters. That all changed at the dawn of the twentieth century. Igor Stravinsky's *Rite of Spring* famously undermined the audience's expectation of the role of rhythm by abandoning strict meter for rapidly changing time signatures. Instead of the steady familiar time signatures containing three or four beats, Stravinsky peppered in measures containing an odd number of beats such as five or seven. This created a sense of unease in the audience by removing something from the music that they had previously taken for granted: a steady and unwavering sense of meter. In America, the rhythmic innovations of ragtime and jazz influenced both Western art music and popular music from that time on. Especially important was the use of syncopation, which was addressed in the first chapter.

Texture and Timbre

As memorable melodies and traditional harmonies began to break down, some composers looked to new tonal colors through the use of new instruments such as **synthesizers**, instruments that electronically generate a wide variety of sounds. In other cases, traditional instruments were used in nontraditional ways. For example, John Cage famously composed piano pieces that called for objects such as coins and tacks to be placed on the strings to create unique effects.

The Role of Music

Music has had many roles throughout history. The music of Josquin helped enhance worship. The works of Haydn and Mozart reflected the leisurely life of the aristocracy. Opera served as a form of musical escapism in the daring and ambitious works of composers such as Wagner. In the twentieth century, music began to move away from entertainment into the realm of high art. Composers sought to challenge the listener to experience music in new ways and in some cases to reevaluate their fundamental notions of what music is. This sense of revolution was not limited to music; it was also taking place throughout the art world. As we discuss the many "-isms" in music, we will see direct parallels with the visual arts.

Compositional Styles: The "-isms"

Near the beginning of the twentieth century, numerous composers began to rebel against the excessive emotionalism of the later Romantic composers. Two different styles emerged: the Impressionist style led by Claude Debussy and Maurice Ravel, and the atonal Expressionist style led by Arnold Schoenburg. Both styles attempted to move away from the tonal harmonies, scales, and melodies of the previous period. The impressionists chose to use new chords, scales, and colors while the expressionists developed a math-based **twelve-tone** system that attempted to completely destroy tonality.

Impressionism

The two major composers associated with the Impressionist movement are Claude Debussy and Maurice Ravel. Both French-born composers were searching for ways to break free from the rules of tonality that had evolved over the previous centuries. **Impressionism** in music, as in art, focused on the creator's impression of an object, concept, or event. The painting labeled Image 7.1, by the French impressionist painter Claude Monet, suggests a church or cathedral, but it is not a clear portrait. It comprises a series of paint daubs that suggest something that we may have seen but that is slightly out of focus.

In the painting labeled Image 7.2, we see how Monet distilled a scene into its most basic elements. The attention to detail of previous centuries is abandoned in favor of broad brushstrokes that are meant to capture the momentary "impression" of the scene. To Monet, the objects in the scene, such as the trees and boats, are less important than the interplay between light and water. To further emphasize this interplay, Monet pares the color palate of the painting down to draw the focus to the sunlight and the water.



Figure 5.2.1.1: *Rouen Cathedral: The Portal (Sunlight)* by Claude Monet. Source: Met Museum



Figure 5.2.1.2: *Impression, soleil levant* (Impression Sunrise) by Claude Monet. Source: Wikimedia

Similarly, Impressionist music does not attempt to follow a "program" like some Romantic compositions. It seeks, rather, to suggest an emotion or series of emotions or perceptions.

Listen to the example of Debussy's *La Mer* (The Sea) linked below. Pay particular attention to the way the music seems to rise and fall like the waves in the sea and appears to progress without ever repeating a section. Music that is written this way is said to be "**through-composed**." The majority of impressionist music is written in this manner. Even though such music refrains from following a specific program or story line, *La Mer* as music *suggests* a progression of events throughout the course of a day at sea. Note that Debussy retained the large orchestra first developed by Beethoven and used extensively by Romantic composers. This music, unlike the **Expressionism** we will visit next, is tonal and still uses more traditional scales and chords.

Claude Debussy, La Mer

debussy, *La Mer* https://www.youtube.com/watch?v=hlR9rDJMEiQ

Impressionist composers also liked using sounds and rhythms that were unfamiliar to most Western European musicians. One of the most famous compositions by Maurice Ravel is entitled *Bolero*. A Bolero is a Spanish dance in three-quarter time, and it provided Ravel with a vehicle through which he could introduce different (and exotic, or different sounding) scales and rhythms

into the European orchestral mainstream. This composition is also unique in that it was one of the first to use a relatively new family of instruments at the time: the saxophone family. Notice how the underlying rhythmic pattern repeats throughout the entire composition, and how the piece gradually builds in dynamic intensity to the end.

Maurice Ravel, Bolero

maurice ravel, *Bolero* https://www.youtube.com/watch?v=A2BYkJS8GE0

Unlike composers such as Bach, Ravel was not born into a family of musicians. His father was an engineer, but one who encouraged Ravel's musical talents. After attending the Paris Conservatory as a young man, Ravel drove a munitions truck during World War I. Throughout all this time, he composed compositions of such lushness and creativity that he became one of the most admired composers in France, along with Claude Debussy. His best known works are the aforementioned Bolero, Concerto in D for Piano, La valse, and an orchestral work entitled Daphnes et Chloe.

Daphnis et Chloé was originally conceived as a ballet in one act and three scenes and was loosely based on a Greek drama by the poet Longus. The plot on which the piece is based concerns a love affair between the title characters Daphnis and Chloe. The first two scenes of the ballet depict the abduction and escape of Chloe from a group of pirates. However, it is the third scene that has become so immortalized in the minds of music lovers ever since. "Lever du jour," or "Day- break," takes place in a sacred grove and depicts the slow build of daybreak from the quiet sounds of a brook to the birdcalls in the distance. As dawn turns to day, a beautiful melody builds to a soaring climax, depicting the awakening of Daphnis and his reunion with Chloe.

After the ballet's premier in June of 1912, the music was reorganized into two suites, the second of which features the music of "Daybreak." Listen to the recording below and try to imagine the pastel colors of daybreak slowly giving way to the bright light of day.

What to Remember

- Twentieth-century composers increasingly experimented with melody, harmony, rhythm, texture, timbre, and the role of music itself.
- Impressionist composers such as Claude Debussy and Maurice Ravel used new colors, scales, harmonies, and orchestral effects while generally retaining tonality.
- Impressionist music often suggests an atmosphere or perception rather than following a detailed program or story.

Other Things to Listen For

- Ambiguous tonal centers and lush harmony.
- Orchestral color and unusual instrumental combinations.
- Through-composed structures and gradual changes in texture and dynamics.

Focus Composition: Maurice Ravel, Daphnis and Chloe, Suite No. 2 — "Lever du jour" [1913]

Listening Guide

Composer: Maurice Ravel
Composition: *Daphnis and Chloe, Suite No. 2: "Lever du jour"*
Date: 1913
Genre: Orchestral Suite

Form: Through-composed
Performing Forces: orchestra/chorus

Maurice Ravel, Daphnis and Chloe, Suite No. 2 — “Lever du jour”

https://www.youtube.com/watch?v=tPuzMJNz9c8

0:00

Murmuring figures depicting a brook.
Woodwinds, strings and harps, with more instruments entering periodically. Languid and flowing. Tonal, with ambiguous key centers and lush harmony typical of much Impressionistic music

0:52

Sweeping melody reaches first climax, and then dies down slowly. Strings over murmuring accompaniment.

1:09

Strings and clarinet enter with song-like melody. Melody over murmuring strings.

1:30

Flute enters with dance-like melody. Melody over murmuring strings

1:48

Clarinet states a contrasting melody. Melody over murmuring strings.

2:13

Chorus enters while strings continue melody. Melody over murmuring strings and “Ah” of chorus.

2:53

Melody rises to a climax and then slowly diminishes. Full Orchestra and Chorus.

3:13

Sweeping melody enters in strings to a new climactic moment. Full Orchestra.

3:19

Motif starts in low strings and then rises through the orchestra. Full Orchestra.

4:05

Chorus enters for a final climactic moment, then slowly dies away. Full Orchestra and Chorus.

4:34

Oboe enters with repeating melody.

4:58

Clarinet takes over repeating melody and the piece slows to a stop.
As the piece comes to an end, the texture becomes more Spartan with fewer instruments.

This page titled 5.2.1: Introduction & Historical Context is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.1: Introduction and Historical Context- 1900 to today by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.2: Expressionism and Serialism

Expressionism and Atonality

While the Impressionist composers attempted to move further away from romantic forms and romantic harmony, some Expressionist composers succeeded in completely eliminating harmony and tonal melody (melody based on a particular key) from their music. The resultant sounds were often not very melodically and harmonically pleasant to hear and, as a result, the Expressionist style of music did not (and still does not) appeal to the majority of audiences. The name of this style period can be confusing for some. The Expressionist period was not a time when composers sought to express themselves emotionally in a romantic, beautiful, or programmatic way. Due to the nature of the sounds produced by the system of composition described below, Expressionism seems more appropriate for evoking more extreme, and sometimes even harsh, emotions. Using this experimental style of writing, composers such as Arnold Schoenberg (1874-1951) attempted to intentionally eliminate what we call tonality; music that is based on scales and the progression (movement) of chords from one to another.

https://upload.wikimedia.org/wikipedia/commons/3/34/Edvard-Munch-The-Scream.jpg

In Edward Munch's famous painting, The Scream (Figure 7.2.1), we see an excellent example of the parallel movement of expressionism taking place in the visual arts. Expressionists looked inward, specifically to the anxiety they felt towards the outside world. This was in stark contrast to the impressionists, who looked to the beauty of nature for inspiration. Expressionist paintings relied instead on stark colors and harsh swirling brushstrokes to convey the artist's reaction to the ugliness of the modern world. Abstract Expressionism took this concept to a greater extreme, by abandoning shape altogether for pure abstraction. This style is typified by the works of the American painter Jackson Pollock (see Image 7.2.2).

Many of the early works of Austrian-born Arnold Schoenberg (1874-1951) exemplified an expressionistic musical style. He is most famous for his experiments with atonality, that is, music without a tonal center. His music was highly dissonant and sounded quite radical when compared to earlier music, which utilized dissonance only as a means to eventually return to the stasis of consonance. However, Schoenberg saw dissonance not as a means to an end, but as the end itself. His music invited the listener to revel in various levels of dissonance, and many listeners were never able to adjust.

Born in Austria, and of Jewish descent, Schoenberg was already composing by the age of nine. While in his teens, he studied composition with the Austrian composer and conductor Alexander Zemlinsky. In 1901 he moved to Berlin where he was befriended and mentored by the German composer Richard Strauss. Three years later in 1903, Schoenberg returned to Austria and began a long association with the renowned composer Gustav Mahler who became one of his strongest supporters.

In 1909, Schoenberg composed the first complete work that completely did away with tonality. This piano composition was one of three that together are listed as his Opus 11 and was the first piece we now refer to as being completely atonal (without tonality). Schoenberg's most-important atonal compositions include: Five Orchestral Pieces (1909), Pierrot Lunaire (1912), Die Jakobsleiter (Jacob's Ladder - begun in 1917 but never finished), Die glückliche Hand (The Lucky Hand - 1924), and Erwartung (Expectation - 1924) for soprano and orchestra.

Schoenberg famously developed a system whereby the twelve notes of the chromatic scale were randomly organized into scale units that he called the **twelve-tone** row. These rows could then be further "serialized" (organized in random fashion) by a number of different techniques. This idea of assigning values to musical information is called **serialism**. In 1921 Schoenberg composed his Piano Suite opus 25, the first composition written using the 12-tone method. Each 12-tone composition is built from a series of 12 different pitches that may be arranged in a number of different ways. The original row may be played forward, backwards (retrograde), upside down (inverted), and backwards and inverted (retrograde inversion). All of the melodies and harmonies in a 12-tone piece must be derived in some way from the original row or from fragments of the original row.

In 1925 Schoenberg was hired by the Prussian Academy of Arts in Berlin to teach composition, and he would most likely have continued his career as teacher and composer in Europe were it not for the rise of the Nazi party and their subsequent persecution of European Jews. In 1933 he was released from the Academy and moved first to Paris and then to Boston. In 1934 he settled in California and held teaching positions first at the University of Southern California (1935-36) and then the University of Central Los Angeles (1936-44).

After immigrating to the United States, Schoenberg reconnected with the Jewish faith he had abandoned as a young man. The

sadness he felt because of the personal accounts of the horrible treatment experienced by so many Jews during World War II led to his composition of A Survivor from Warsaw, which was composed for orchestra, male chorus, and narrator. The piece was completed in September 1947 and the entire piece is built on a twelve-tone row. This important work is Schoenberg's dramatization of a tragic story he heard from surviving Polish Jews who were victims of Nazi atrocities during World War II. Schoenberg created a story about a number of Jews who survived the war by living in the sewers of Warsaw. Interestingly, among Schoenberg's many and very specific performance instructions is the request that the narrator not attempt to sing his part throughout the performance.

What to Remember

- Expressionism moved away from traditional tonality and often used dissonance to evoke extreme or harsh emotions.
- Arnold Schoenberg experimented with atonality: music without a tonal center.
- Schoenberg's twelve-tone method organizes all twelve chromatic pitches into a row that can generate a composition.

Other Things to Listen For

- Dissonance without the expectation of resolving to consonance.
- Irregular rhythms and instrumental colors derived from twelve-tone material.
- Ways music changes with the dramatic intensity of a text or story.

Focus Composition: Arnold Schoenberg, A Survivor from Warsaw [1947]

https://upload.wikimedia.org/wikipedia/commons/d/d6/Arnold-Schoenberg.jpg

Listening Guide

Composer: Arnold Schoenberg
Composition: A Survivor from Warsaw
Date: 1947
Genre: 12-tone composition for small orchestra, male chorus, and narrator
Form: through-composed
Nature of Text: Narration of Germans' treatment of Jews in Warsaw during WWII
Performing Forces: orchestra, male chorus, and narrator

Arnold Schoenberg, A Survivor from Warsaw

https://www.youtube.com/watch?v=rGWai0SEpUQ

0:35

Trumpet introductory fanfare built from 12-tone row.

Trumpets, snare drum, clarinets.

Irregular rhythmic figures built from 12-tone row.

12-tone chordal structures built from 12-tone row.

0:46

Celli (cellos) enter with rhythmic motif.

Brief melodic motifs move between celli, woodwinds, trumpets, and strings.

Rhythms are derived from the 12-tone row and are irregular.

12-tone based chordal structures continue throughout piece.

1:06

Xylophone added.

1:16

Clarinet added.

Clarinet completes instrumental introduction.

1:21

Narrator enters.

Instrumentation and dynamics are altered to match rise and fall of phrases in narration.

1:57

French Horn enters.

2:19

Narration.

Narration much more intense and trumpet fanfare underscores this change.

3:09

Narration.

Bass drum begins a steady pulse with snare drum and xylophone irregular rhythms as drama in narration increases.

3:19

Narration switches to German.

Narrator begins to shout in German.

3:38

Narration switches back to English. Strings play tremolo in background.

4:05

Narration becomes more introspective.

Strings become more lyrical to underscore change in story.

4:20

Orchestra.

Orchestra interlude decreases the intensity of the moment.

4:38

Narrator returns. 7:41 Brass join chorus. Intensity in Chorus and Orchestra build. 7:52 Brass continue as chorus ends. Brass and strings build to big climactic moment and conclude piece at 8:01.

6:01

Narration.

As narrator says “faster and faster” the music begins to accelerate as well.

6:19

Male chorus.

Men begin to sing the Jewish prayer Shema Yisroel accompanied by strings. Brass and woodwinds are used as interjections throughout this section.

7:41

Brass join chorus.

Intensity in Chorus and Orchestra build.

7:52

Brass continue as chorus ends.

Brass and strings build to big climactic moment and conclude piece at 8:01.

The Second Viennese School and Alban Berg

https://upload.wikimedia.org/wikipedia/commons/2/26/Portrait_of_Alban_Berg.jpg

Schoenberg’s ideas were further developed by his two famous students, Alban Berg and Anton Webern. Together, the three came to be known as the Second Viennese School, in reference to the first Viennese School, which consisted of Haydn, Mozart, and Beethoven. Born in Vienna, Alban Berg began studying with Schoenberg at the age of 19 and soon became known for his unique compositional style, which fused post-romantic concepts with Schoenberg’s cutting edge twelve-tone techniques. Heavily influenced by Richard Wagner, Berg held on to techniques such as the leitmotif and sought to couch his harmonic ideas in tried-and-true forms such as the sonata and fugue. Although he composed many famous pieces, such as his Violin Concerto and his unfinished opera Lulu, he initially made his fame with Wozzeck, an opera based on the drama Woyzeck by German playwright

Georg Buchner. Berg served during World War I, and much of Wozzeck was composed in 1917, during a period of leave from the Austro-Hungarian Army. The opera consists of three acts, each with five scenes organized around the variations of a musical idea, such as the variations of a theme, a chord, or a rhythmic pattern. Berg himself adapted the libretto from Buchner's original play.

The story of the opera centers on the title character Wozzeck. Like the main character in many romantic operas, he is a tragic figure. However, whereas the operas of the nineteenth century often depicted gods and mythical figures, the story of Wozzeck is couched in a sense of realism and addresses the type of societal problems that Berg may himself have encountered during World War I, problems such as apathy and human cruelty. The character of Wozzeck is that of a pitiful and unremarkable soldier who is tormented by his captain and used for and subjected to medical experiments by a sadistic doctor. Wozzeck, who is often given to hallucinations, eventually goes mad and kills his love interest, Marie, who has been unfaithful. The opera ends after Wozzeck drowns trying to clean the murder weapon in a pond and wading out too far.

Listen to the recording below of act 3, scene 2, the scene in which Wozzeck kills Marie. The scene features a variation on a single note, namely B.

Focus Composition: Alban Berg, Wozzeck — Act III, Scene 2 [1924]

https://upload.wikimedia.org/wikipedia/commons/2/26/Portrait_of_Alban_Berg.jpg

Listening Guide

Composer: Alban Berg
Composition: Wozzeck
Date: 1924
Genre: Opera
Form: variation on a single note
Nature of Text: Wozzeck and Marie walk by a pond. Wozzeck stabs Marie in throat with a knife.
Performing Forces: orchestra, singers

Alban Berg, Wozzeck — Act III, Scene 2

https://www.youtube.com/watch?v=702knK1mop0

0:00

Orchestra.

Instrumental introduction evoking a low, and ominous feeling.

0:24

Marie: Dort links geht's in die Stadt. 's ist noch weit. Komm schneller!

Wozzeck: Du Sollst dableiben, Marie. Kom, setz' Dich.

Marie: Aber ich muss fort.

Wozzeck and Marie enter.

Marie wishes to leave. A syrupy melody in the strings reflects Wozzeck's pleas to Marie to sit down.

0:45

Wozzeck: Komm. Bist weit gegangen, Marie. Sollst Dir die Fusse nicht mehr wund laufen. ‘s ist still hier! Und so dunkel. – Weisst noch, Marie, wi lang’ es jetzt ist, dass wir uns kennen?

Marie: Zu Pfingsten drei Jahre.

Wozzeck: Und was meinst, wie lang’ es noch dauern wird?

Marie: Ich muss fort.

Wozzeck: Furchst Dich, Marie? Und bist doch fromm! Und gut! Und true!

Marie leaps up, saying, “I must go!” and low ominous notes play underneath as Wozzeck lures her back.

2:06

Wozzeck: Was Du fur susse Lippen hast, Marie! Den Himmel gab’ ich drum und die Seligkeit, wenn ich Dich noch of so kussen durft! Aber ich darf nicht! Was zitterst?

A sweet melody in the strings evokes the line by Wozzeck “What sweet lips you have, Marie.”

2:57

Marie: Der Nachttau fallt.

Wozzeck: Wer kalt ist, den friert nicht meher! Dich wird beim Morgentau nicht frieren.

Marie: Was sagst Du da? Wozzeck: nix.

Wozzeck says, “Those who are cold shiver no more. You will not shiver in the morning dew,” fortelling Marie’s death. She asks what he means and the music ceases creating a tense silence.

3:40

Marie: Wie der Mond rot aufgeht!

Wozzeck: Wie ein blutig Eisen!

Marie: Was zitterst? Was Willst?

The music begins to build as Wozzeck prepares to kill Marie.

4:07

Wozzeck: Ich nicht, Marie! Und kein Andrer auch nicht!

Marie: Hilfe!

Wozzeck: Tot!

The music echoes Wozzeck word by word as he says, “No one, Marie! If not me, then no one!” After the act is done, the orchestra dies down to a single note and Wozzeck exclaims, “Dead!”

5:00

Orchestra

Orchestral interlude

This page titled 5.2.2: Expressionism and Serialism is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.2: Expressionism and Serialism by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.3: Primitivism in Music

Primitivism and Igor Stravinsky

https://upload.wikimedia.org/wikipedia/commons/0/0a/Igor_Stravinsky_LOC_32392u.jpg

The brilliant Igor Stravinsky (1882–1971) was truly a cosmopolitan figure, having lived and composed in Russia, France, Switzerland, and the United States. His music influenced numerous composers, including the famed French composition teacher Nadia Boulanger.

Stravinsky caused quite a stir when the ballet entitled *The Rite of Spring* premiered in Paris in 1913. He composed the music for a ballet that was choreographed by Sergei Diaghilev, and it was so new and different that it nearly caused a riot in the audience. The orchestral version, without the dancing, has become one of the most admired compositions of the twentieth century.

Stravinsky's use of "primitive"-sounding rhythms to depict several pagan ritual scenes makes the term **primitivism** seem appropriate. Use the listening guide below to follow Stravinsky's *The Rite of Spring*.

What to Remember

- **Primitivism** is associated here with Stravinsky's use of forceful, "primitive"-sounding rhythms to depict pagan ritual scenes.
- *The Rite of Spring* was composed as **ballet music**, with musical passages accompanying changes in choreography.
- The work makes extensive use of the **full orchestra** and strong rhythmic contrasts.

Other Things to Listen For

- Repeated rhythmic patterns and irregular rhythms.
- Sharp changes in dynamics, texture, and instrumentation.
- Fanfare-like brass writing, percussion, and recurring orchestral ideas.

Focus Composition: Igor Stravinsky, The Rite of Spring — "Sacrificial Dance" [1913]

https://upload.wikimedia.org/wikipedia/commons/3/3a/Le_Sacre_du_printemps_by_Roerich_01.jpg

Listening Guide

Composer: Igor Stravinsky
Composition: *The Rite of Spring*, "Sacrificial Dance"
Date: 1913
Genre: Ballet music
Form: Specific passages accompany changes in choreography
Performing Forces: Full orchestra

Igor Stravinsky, The Rite of Spring — "Sacrificial Dance"

https://www.youtube.com/watch?v=s7pV2cX0qxs

0:00	Flute repeated pattern based on scale tones. Wind and soft plucked stringed accompaniment. Steady slower pulse in accompaniment.
0:22	Muted trumpets state theme. Wind and plucked stringed accompaniment continues.
0:45	Violins enter softly. Wind and plucked stringed accompaniment continues.
0:56	Loud French horn entrance on fanfare-like part. French horn, bass drum, strings.
1:09	Oboe melody alternates with orchestra. Oboe, strings, brass, bassoons.
1:40	Restatement of loud French horn entrance. French horn, bass drum, cymbals, strings.
1:57	Low flute. English horn, flute, clarinet, bass clarinet, muted brass, drum.

2:45

Strings. String section with percussion. Short, hard notes, irregular rhythms.

3:16

Strings. Winds and soft plucked stringed accompaniment.

3:28

Trombones. Winds and soft plucked stringed accompaniment. Triplet trombone fanfare over plucked string parts. Muted trumpets and strings answer.

3:45

Strings.

Plucked stringed accompaniment becomes immediately loud.

3:50

Trumpet fanfare.

Plucked stringed accompaniment remains loud.

3:59

French horns join fanfare section.

Plucked stringed accompaniment remains loud.

4:06

Plucked stringed accompaniment becomes the melody.

4:17

Winds and soft plucked stringed accompaniment.

4:31

Violins. Scale patterns become very fast and loud.

4:40	Silence.
4:41	Strings and percussion. Restatement of section at 2:50.
5:09	Brass and percussion. Brass and percussion. Percussion faster and louder.
5:43	Horn riffs up to high notes. Add high clarinet.
5:49	Silence.
5:50	Strings and percussion. Restatement of section at 2:50 and 4:41.
5:55	Full orchestra. Multiple loud fanfare-like parts in many sections. Piece builds.
6:19	Strings. Similar to 2:50, 4:41, 5:50 but more intense.
6:59	Brass. Full orchestra. Rhythmic figure carries intensity of the dance to end.

This page titled 5.2.3: Primitivism in Music is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.3: Primitivism in Music by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.4: Neoclassicism

Neoclassicism

https://upload.wikimedia.org/wikipedia/commons/0/0a/Igor_Stravinsky_LOC_32392u.jpg

In the decades between World War I and World War II, many composers in the Western world began to write in a style we now call **Neoclassicism**. When composing in a neoclassical manner, composers attempted to infuse many of the characteristics of the Classical period into their music, incorporating concepts like balance of form and phrase, economy of material, emotional restraint, and clarity in design. They also returned to popular classical forms like the fugue, concerto grosso, and symphony.

What to Remember

- **Neoclassicism** revived ideas associated with earlier Western concert music while using a modern twentieth-century musical language.
- Neoclassical composers emphasized **balance, clarity, economy, and emotional restraint**.
- Composers also returned to older forms such as the **fugue, concerto grosso, and symphony**.

Other Things to Listen For

- Older musical styles combined with modern harmony and rhythm.
- Clear contrasts between sections and instrumental groups.
- The influence of folk traditions alongside twentieth-century concert techniques.

Igor Stravinsky and Pulcinella

Numerous well-known composers incorporated neoclassical techniques and philosophy into their compositions. Stravinsky was among them, and his ballet entitled *Pulcinella* (1920) is an early example of neoclassical style. It was based on music that Stravinsky originally thought was written by the Baroque composer Giovanni Pergolesi. Music historians later deduced that the compositions were actually written by contemporaries of Pergolesi and not by Pergolesi himself.

Stravinsky borrowed specific themes from these earlier works and combined them with more modern harmonies and rhythms. Listen to how, in some sections, the music closely approximates the style and sounds of Baroque composers, while in other sections it sounds much more aggressive, primitive, and modern.

Igor Stravinsky — *Pulcinella* [1920]

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Béla Bartók: Folk Music and Modernism

https://upload.wikimedia.org/wikipedia/commons/6/66/Bart%C3%B3k_B%C3%A9la_1927.jpg

One composer who was able to combine elements of Neoclassicism with the traditions of his homeland was **Béla Bartók** (1881–1945). Bartók was born in Nagyszentmiklós, Hungary, and was an important figure in the music of the early twentieth century. A noted composer, teacher, pianist, and ethnomusicologist, he was appointed to a position in the Royal Academy of Music in Budapest in 1907 and worked there until 1934.

Along with his friend and colleague Zoltán Kodály, Bartók enthusiastically researched and sought out the music of Hungarian peasants. Both composers transcribed the music they found for piano, as well as using it as inspiration for their own original compositions.

Bartók's Musical Style

In addition to Hungarian folk music, Bartók's style was also influenced by the Romantic music of Strauss and the Hungarian composer Franz Liszt. He was also influenced by Debussy's Impressionism and the more modern music of Igor Stravinsky and Arnold Schoenberg. As a result of all of these influences, his music was often quite rhythmic, and it incorporated both tonal and chromatic elements.

Bartók composed numerous piano works, six string quartets, and an opera titled *Duke Bluebeard's Castle*, as well as a ballet entitled *The Wooden Prince* (1916), and a pantomime entitled *The Miraculous Mandarin* (1919). His string quartets and his *Concerto for Orchestra* have become part of the standard repertoire of professional performing groups around the world.

Focus Composition: Béla Bartók, Concerto for Orchestra — Fifth Movement "Finale" [1944]

https://upload.wikimedia.org/wikipedia/commons/4/4e/B%C3%A9la_Bart%C3%B3k_1946.jpg

Listening Guide

Composer: Béla Bartók
Composition: *Concerto for Orchestra* — Movement Five, "Finale"
Date: 1944
Genre: Orchestral composition featuring the different sections of the orchestra
Form: Concerto in five movements — this is the fifth movement only
Performing Forces: Full orchestra

Béla Bartók, Concerto for Orchestra — Movement Five, "Finale"

https://www.youtube.com/watch?v=bLtEnXinTbU

26:01

Chord tones.

French horns.

Tonal scales.

26:20

Violins.

Strings and timpani.

Fast scale patterns.

Tonal scales.

26:38

Violins.
Adds flute background figures.

Fast scale patterns.

Tonal scales.

Violins.

Adds muted brass background figures.

Fast scale patterns.

Violins.

Adds full brass and woodwind fanfare-like accompaniment.

Violin scales with other instruments playing chords.

Oboes.

Brief interlude figure.

Celli.

Scale patterns.

Violas.

Scale patterns.

Violins.

Very fast and high scale patterns.

This page titled 5.2.4: Neoclassicism is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.4: Neoclassicism by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.5: Minimalism

Minimalism

https://upload.wikimedia.org/wikipedia/commons/d/da/Steve_Reich.jpg

Minimalism is a movement that began in New York during the 1960s, and it stands in stark contrast to much of the music of the early twentieth century. Minimalist composers sought to distill music down to its fundamental elements. Minimalist pieces were highly consonant, unlike the atonal music of earlier composers, and often relied on the familiar sounds of triads.

Instead of featuring rhythmic complexity, minimalist composers established a steady meter. Unlike twelve-tone music, which avoided repetition, minimalist composers made repetition the very focus of their music. Change was introduced very slowly through small variations of repeated patterns, and, in many cases, these changes were almost imperceptible to the listener.

Arguably the two most famous composers associated with the minimalist style were **Steve Reich** (b. 1936) and **Philip Glass** (b. 1937). Glass composed pieces for small ensembles comprised of wind instruments, voices, or organ, while Reich's music often featured various percussion instruments.

What to Remember

- Minimalist music often relies on **repetition, consonance, and a steady meter**.
- Change usually happens **gradually** through small variations of repeated patterns.
- Rather than avoiding repetition, minimalist composers make repetition a central structural feature.

Other Things to Listen For

- Slow changes in **texture, rhythmic density, and instrumental range**.
- Repeated melodic motifs layered over simple harmonic patterns.
- A hypnotic effect created by repetition with gradual change.

Minimalism in Music and Visual Art

https://upload.wikimedia.org/wikipedia/commons/a/a7/Music-for18-musicians-performance.jpg

Minimalism was not confined to music. In Barnett Newman's (1905–1970) painting *Voice of Fire* (1967), many of the same concepts of simplification applied to the visual arts. Minimalist painters such as Newman created starkly simple artwork consisting of basic shapes, straight lines, and primary colors. This was a departure from abstract expressionists such as Jackson Pollock in the same way that Steve Reich's compositions were a departure from the complexity of Arnold Schoenberg's music.

Steve Reich and Music for 18 Musicians

Steve Reich's *Music for 18 Musicians* is a composition featuring eleven related sections performed by an unorthodox ensemble consisting of mallet instruments, women's voices, woodwinds, and percussion. Section VII below is constructed from a steady six-beat rhythmic pattern established at the beginning of the piece.

Over this unfaltering rhythmic pattern, various instruments enter with their own repeated melodic motifs. The main changes take place through very slow variations of rhythmic density, overall texture, and instrumental range. The melodic patterns fit into a simple three-chord pattern that is also repeated throughout the piece. This repetition results in music with a hypnotic quality, but

with enough gradual change to hold the listener's interest.

Focus Composition: Steve Reich, Music for 18 Musicians [1976]

https://upload.wikimedia.org/wikipedia/commons/6/63/Music_for_18_Musicians.jpg

Listening Guide

Composer: Steve Reich
Composition: *Music for 18 Musicians*
Date: 1976
Genre: Minimalist composition comprising eleven sections
Performing Forces: ensemble of mallet percussion, pianos, voices, strings, woodwinds, and percussion

Steve Reich, Music for 18 Musicians

https://www.youtube.com/watch?v=3hML1TuDcRI

0:00

Opening Pattern

Six-beat motif repeated by marimbas, mallet percussion, pianos, and shaker.

Steady meter is established throughout the piece. Only the texture changes.

Single tonic minor chord.

0:20

Texture Expands

Strings, woodwinds, and voices enter with repeated motifs, creating a denser texture.

Mallet percussion, pianos, shaker, strings, women's voices, and clarinets.

0:40

Three-Chord Pattern

Vibraphone enters; voice, woodwind, and string parts begin to change, rising and becoming denser.

Underlying three-chord motif is established and repeated.

3:05

Apex

The piece reaches its apex. From here, the string, voice, and woodwind melody slowly descends and becomes less rhythmically dense.

3:40

Return to Opening Texture

The piece returns to the original texture of mallet instruments.

Mallet percussion, pianos, and shaker with a simple closing melody played by vibraphone.

Returns to a single minor chord.

This page titled 5.2.5: Minimalism is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.5: Minimalism by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.6: The American Style

Creating an American Sound

https://upload.wikimedia.org/wikipedia/commons/7/72/Portrait_of_George_Gershwin_LCCN2004662906.jpg

As we will see in a later chapter, jazz is a uniquely American style. American orchestral composers were becoming aware of jazz in the early twentieth century, and George Gershwin (1898–1937) was no exception. Gershwin was a brilliant talent who dropped out of school at the age of fifteen to begin a professional career playing piano in New York's "Tin Pan Alley." After several years of success as a performer and composer, he was asked by the famous band leader Paul Whiteman to compose a work that would help raise people's perceptions of jazz as an art form. The resulting work, *Rhapsody in Blue*, combines the American blues style with the European symphonic tradition into a brilliant composition for piano and orchestra.

What to Remember

- American composers sought distinctive musical voices by combining **European concert traditions with American musical styles**.
- **George Gershwin** incorporated elements of jazz, blues, and folk music into concert works and opera.
- **Aaron Copland** developed an expansive orchestral sound associated with the American landscape.

Other Things to Listen For

- The use of familiar American musical styles within orchestral music.
- Open-sounding intervals such as **perfect fourths and perfect fifths**.
- Ways composers use musical style to evoke place, identity, and national imagery.

George Gershwin and Jazz

George Gershwin — *Rhapsody in Blue* [1924]

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Porgy and Bess

In addition to *Rhapsody in Blue*, George Gershwin is also known for his opera *Porgy and Bess*. Although not a true opera in the strict sense of the term—Gershwin dubbed it a "folk opera"—the piece is considered one of the great American operatic works of the century. The story is set in a tenement in Charleston, South Carolina. Based on DuBose Heyward's novel *Porgy*, the opera incorporated classically trained Black singers to depict the tragic love story between the two main title characters. Gershwin based the music for the opera on elements of folk music, referring to Southern Black musical styles such as the blues

and spirituals. Drawing on the nineteenth-century opera tradition, Gershwin made use of leitmotifs to represent people or places. Near the beginning of the opera, we hear the famous aria “Summertime,” which depicts the hot, hazy atmosphere in which the story is set.

George Gershwin — “Summertime”

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Aaron Copland and the American Landscape

https://upload.wikimedia.org/wikipedia/commons/3/3e/Aaron_Copland_in_1962.jpg

Like Gershwin, American-born Aaron Copland (1900–1990) was instrumental in helping to define a distinct American sound by combining his European musical training with jazz and folk elements. As an early twentieth-century composer, Copland was active during the Great Depression, writing music for the new genres of radio, the phonograph, and motion pictures. *El Salón México* (1935), *Fanfare for the Common Man* (1942), and *Appalachian Spring* (1944) are three of Copland’s most famous works. He won a Pulitzer Prize for his music for the ballet *Appalachian Spring* and was also an Oscar-winning film composer.

Appalachian Spring

Appalachian Spring is a ballet depicting a pioneer wedding celebration in a newly built farmhouse in Pennsylvania. It includes the now well-known Shaker song *Simple Gifts*.

Aaron Copland — *Appalachian Spring* [1944]

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Rodeo

Copland’s unique style evokes images of the landscape of the West, as we can hear in his score for the ballet *Rodeo* (1942).

Aaron Copland — *Rodeo* [1942]

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

The Open Sound

One of the ways in which Copland was able to capture the sense of vastness of the American landscape was through his use of certain harmonic intervals—that is, two notes played together—which sound "hollow" or "open." These intervals, called **perfect fourths** and **perfect fifths**, have been used since medieval times and were named so due to their simple harmonic ratios. The result is music that sounds vast and expansive. Perhaps the best example of this technique is found in Copland's famous *Fanfare for the Common Man*.

While fanfares are typically associated with heralding the arrival of royalty, Copland wanted to create a fanfare that celebrated the lives of everyday people during a trying time in American history. The piece was premiered by the Cincinnati Symphony Orchestra on March 12, 1943, at the height of World War II. The piece came to define Copland's uniquely American compositional style and remains one of the most popular patriotic pieces in the American repertoire.

Focus Composition: Aaron Copland, Fanfare for the Common Man [1942]

https://upload.wikimedia.org/wikipedia/commons/3/3e/Aaron_Copland_in_1962.jpg

Listening Guide

Composer: Aaron Copland
Composition: *Fanfare for the Common Man*
Date: 1942
Genre: Fanfare
Performing Forces: brass and percussion sections of symphony orchestra

Aaron Copland, Fanfare for the Common Man

https://www.youtube.com/watch?v=FLMVB0B1_Ts

0:00

Introduction

Opening crash heralds introduction by bass drum and timpani that slowly dies down.
Slow and deliberate.

0:31

Fanfare Theme

Slow fanfare theme enters. The melody itself is comprised of many perfect fourths and perfect fifth intervals which convey a sense of openness. Unison trumpets.
Slow tempo.

No harmonic accompaniment creates a sense of starkness.

1:05

Theme Expands

After brief notes from the percussion section, French horns enter, moving a perfect fifth below the trumpets.
Trumpets and French horns, with periodic hits from the percussion. Built primarily on perfect fourths and fifths.

1:46

Introduction Returns

Repeat of material from the introduction.

Percussion.

1:48

Contrasting Melody

Clarinet states a contrasting melody.

Melody over murmuring strings.

1:59

Main Theme

Low brass enters with the main theme and is imitated by the horns and trumpets.
Full brass and percussion.

3:01

Augmentation and Climax

Melody is restated at half speed (augmentation) and ends on a climactic chord.

Full brass and percussion.

This page titled 5.2.6: The American Style is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.6: The American Style by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.7: The Late Twentieth Century

Electronic Music and New Technologies

Modern electronic inventions continue to change and shape our lives. Music has not been immune to these changes. Computers, synthesizers, and massive sound systems have become common throughout the western world. In this unit, we will touch on some of the important trends that started in the 1940s and 1950s and continue to the present. We will also look at an important genre, movie music!

Musique Concrète

Musique concrète (a French term meaning "concrete music") is a type of electro-acoustic music that uses both electronically produced sounds (like synthesizers) and recorded natural sounds (like instruments, voices, and sounds from nature). Pierre Schaeffer (in the 1940s) was a leader in developing this technique. Unlike traditional composers, composers of *musique concrète* are not restricted to using rhythm, melody, harmony, instrumentation, form, and other musical elements. The video linked below offers an excellent narrative on *musique concrète*.

Musique concrète

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Below is a link to one of Pierre Schaeffer's *musique concrète* compositions.

Pierre Schaeffer, *Études de bruits* (1948)

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Elektronische Musik

Elektronische Musik (German term meaning "electronic music") is composed by manipulating only electronically-produced sounds (not recorded sounds.) Like Expressionism, both *musique concrète* and *elektronische Musik* did not last long as popular techniques. Karlheinz Stockhausen was a leader in the creation of *elektronische Musik*.

The link below is to an example of *elektronische Musik*.

Stockhausen: *Kontakte* (electronic version complete)

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Laptop Orchestras

With the development of laptop computers, a new wave of interest has sprung up world-wide in electronic music of all types. Musicians can now easily link laptops together to form ensembles; they can also link laptops in other locations, even around the globe. Software is being developed that allows for all types of *musique concrète* and *elektronische musik* compositions and combinations. The Princeton Laptop Orchestra is a leader in this area of experimental composition and performance.

Princeton laptop orchestra

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Film Music

Although modern audiences may no longer visit the local symphony or opera house on a regular basis, they do visit the local movie theater. In this way, symphonic music lives on in our everyday lives in the form of music for film, as well as for television shows, commercials, and video games.

More than any other form of media in the twentieth century, film has made an indelible mark on our culture. The first known public exhibition of film with accompanying sound took place in Paris in 1900, but not until the 1920s did talking pictures, or "talkies," become commercially viable. Inevitably, part of the magic of film is due to its marriage with music. After opera, film music was the next step in the evolution of music for drama. In fact, film music follows many of the same rules established by the nineteenth-century opera and before, such as the use of overtures, leitmotifs, and incidental music. Many of the most famous themes in the history of film are known throughout the world in the same way that an aria from a famous opera would have been known to the mass audiences of the previous century. For example, who of us cannot sing the theme from *Star Wars*?

Unlike the music of forward-thinking twentieth-century composers such as Schoenberg and Webern, music for film is not designed to push musical boundaries; instead, it draws on compositional devices from across the vast history of Western music. Music for a film depicting a love story might rely on sweeping melodies reminiscent of Wagner or Tchaikovsky. A science fiction movie might draw on dense note clusters and unconventional synthesized sounds to evoke the strangeness of encountering beings from another world. A documentary might feature music that is emotionally detached, such as the twentieth-century minimalistic style of Phillip Glass. It all depends on what style best complements the visuals.

The following example is one of the most famous melodies in cinema history, the main theme from *Star Wars*, composed by John Williams. Because *Star Wars* tells a story in a galaxy far, far away, its music should logically sound futuristic, but director George Lucas opted for an entirely different approach. He asked the film's John Williams to compose something romantic in nature so as to ground the characters of this strange universe in something emotionally familiar. Williams achieved this goal by creating a musical landscape deeply rooted in the style of Wagner, especially in his use of heroic themes and leitmotifs. Listen to the example below and pay special note to the sense of adventure it evokes.

Focus Composition: John Williams, Star Wars Main Title [1977]

Listening Guide

Composer: John Williams
Composition: Star Wars Main Title
Date: 1977
Genre: Motion Picture Soundtrack
Performing Forces: orchestra

John Williams, Star Wars Main Title

https://www.youtube.com/watch?v=_D0ZQPqeJkk

0:00

Opening Fanfare

Opening Fanfare: Use of perfect fourths to evoke heroism. Orchestral: trumpets and brass.
Triplet figures create a sense of excitement.
Opens on a loud tonic chord to convey strength.

0:08

Main Theme

Main Theme.
High brass alternating with strings. Heroic march.
Strong tonal center.

1:11

Transition

Transition to space battle music as Imperial Star Destroyer looms over a smaller ship.
Ascending strings followed by lone flute solo and stabbing brass notes Floating time followed by jarring triplet figures.

Moves towards dissonance to create sense of impending danger.

2:03

Battle Music

Battle Music: Melody spells out a diminished chord, evoking conflict. Low brass takes over melody.
Faster march creates a sense of urgency.
Minor key depicts danger.

2:14

Main Theme

Main theme returns.
Melody switches to the French horns. Heroic march.
Returns to major key.

3:19

Leia's Theme

Leia's Theme.
Sweeping romantic melody in strings. Slow moving tempo.
Lush romantic chords.

4:06

Main Theme

Main Theme returns.

4:39

Battle Music

Battle Theme returns.

5:17

Closing Section

Closing Section (Coronation Theme). Full Orchestra.
Slow and majestic.
Ends on a strong tonic chord.

We talked about leitmotifs in our chapter on nineteenth-century music. The music of *Star Wars* relies heavily on this technique, and most of its characters have their own unique themes, which appear in different forms throughout the movies. Perhaps the most famous of these leitmotifs is the "Force Theme." The link below is a compilation of the various uses of this theme throughout the trilogy.

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Music for New Media

Although the movies continue to flourish in the twenty-first century, new technologies bring new media, and, with it, new music. One of the fastest growing examples of new media comes in the form of video games. The music of the first commercially-available video games of the 1970s was rudimentary at best. Fast-forward to the twenty-first century, and video games feature complex and original musical backdrops which complement incredibly realistic graphics and gameplay. These games require a cinematic style of music that can adapt to the actions of the player.

Listen to the example below from the original for the Nintendo Entertainment System. Early video game music is not unlike the music of the Renaissance in that it was limited to polyphony between a small number of voices. The original NES system put significant restraints on composers, as it was only possible to sound three to four notes simultaneously, and a great deal of effort was put into getting as rich a sound as possible within these constraints. Listen below to the two versions of the main Zelda theme (called the "Overworld Theme"). Conceived by acclaimed video game composer Koji Kondo, it is one of the most famous video game themes of all time. This theme has been featured in almost all of the Legend of Zelda games. Notice how the composer uses imitative polyphony to create the illusion of a full texture. Notice also the piece's similarity to Ravel's *Bolero,* which we heard earlier in this chapter. Kondo originally planned to use his own arrangement of Ravel's *Bolero* as the main theme for the game. However, in the end he chose to write instead an original piece with similar characteristics. Notice that both are built on a steady repeated percussive pattern.

Focus Composition: Koji Kondo, The Legend of Zelda "Overworld Theme" [1986]

Listening Guide

Composer: Koji Kondo
Composition: *The Legend of Zelda (Overworld Theme)*
Date: 1986
Genre: Video Game Music
Performing Forces: orchestra

Koji Kondo, The Legend of Zelda "Overworld Theme" [1986]

https://www.youtube.com/watch?v=lpEzYEoV9qY

0:00

Introduction

Introduction.
Synthesized sounds.
Heroic march implied by rudimentary percussion sounds. Basic chord structure implied through limited polyphony.

0:07

Main Theme

Main Theme.
Synthesized sounds.
Heroic march.
Imitative polyphony creates a sense of full texture.

The second version of the theme is a testament to the advances made in the technological capabilities of video game music. An updated arrangement of the theme from Nintendo's 2011 release, *The Legend of Zelda: Skyward Sword*, it features the "Overworld Theme" in the game's credits sequence. If you didn't know this music belonged to a video game, you could imagine it as a soundtrack to a blockbuster adventure movie.

Focus Composition: The Legend of Zelda "Overworld Theme" [2011 Arrangement]

Listening Guide

Composer: Koji Kondo
Composition: *The Legend of Zelda (Overworld Theme)*
Date: 1986 (2011 arrangement)
Genre: Video Game Music
Performing Forces: orchestra

The Legend of Zelda "Overworld Theme" [2011 Arrangement]

https://www.youtube.com/watch?v=5h2x18CtgZQ

0:00

Introduction

Introduction.
Orchestral: Strings with brass hits.
Heroic march.
Rising chords create sense of anticipation.

0:14

Main Theme

Main Theme.
Trumpets take melody followed by strings.

Heroic march.

This page titled 5.2.7: The Late Twentieth Century is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.7: The Late Twentieth Century by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Atonal – Music that seeks to avoid both the traditional rules of harmony and the use of chords or scales that provide a tonal center

Chromaticism – a style of composition which uses notes that are not a part of the predominant scale of a composition or one of its sections.

Elektronische Musik - (German term meaning “electronic music”) Music composed by manipulating only electronically-produced sounds (not recorded sounds.)

Expressionism – Style of composition where composers intentionally use atonality. Arnold Schoenberg devised a system of composing using twelve tones. His students Alban Berg and Anton Webern composed extensively in this twelve-tone style.

Impressionism – music composed based on the composer’s impression of an object, concept, or event. This style included the use of chromaticism, whole-tone scales and chords, exotic scales, new chord progressions, and more complex rhythms

Laptop orchestra – an ensemble formed by linking laptop computers and speakers together to generate live and/or recorded performances using both synthesized and pre-recorded sounds

Musique Concrète – a type of electro-acoustic music that uses both electronically produced sounds (like synthesizers) and recorded natural sounds (like instruments, voices, and sounds from nature)

Neoclassicism – A musical movement that arose in the twentieth century as a reaction against romanticism and which sought to recapture classical ideals like symmetry, order, and restraint. Stravinsky’s music for the ballet Pulcinella (1920) is a major early neoclassical composition.

Polytonality – a compositional technique where two or more instruments or voices in different keys (tonal centers) perform together at the same time

Primitivism – A musical movement that arose as a reaction against musical impressionism and which focused on the use of strong rhythmic pulse, distinct musical ideas, and a tonality based on one central tone as a unifying factor instead of a central key or chord progression.

Serialism – composing music using a series of values assigned to musical elements such as pitch, duration, dynamics, and instrumentation. Arnold Schoenberg’s 12-tone technique is one of the most important examples of serialism.

Synthesizers - instruments that electronically generate a wide variety of sounds. They can also modify electronic or naturally produced recorded sounds

Through-Composed – Music that progresses without ever repeating a section

Twelve-tone Technique - Compositional technique developed by Arnold Schoenberg that derives musical elements such as pitch, duration, dynamics, and instrumentation from a randomly produced series of the twelve tones of the chromatic scale (the 12-tone row)

This page titled 5.2.8: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 7.9: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.2.9: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 5.2.9: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

5.3: LISTEN. (MODERN CLASSICAL)



LISTEN: Modern Classical

Modern Classical music does not have one defining sound. Instead, composers across the **20th and 21st centuries** pursued strikingly different answers to what concert music could become. **Debussy and Ravel** explored Impressionism; **Schoenberg, Berg, and others** developed Expressionist approaches to harmony; **Stravinsky** became associated with both Primitivism and Neoclassicism; and Minimalist composers returned to fundamental rhythmic and melodic materials, consonant sonorities, repetition, and steady meter. In the United States, **Aaron Copland and George Gershwin** developed contrasting approaches to an American concert sound. At the same time, recorded, electronic, and eventually digital technologies expanded the very materials from which music could be made—from **musique concrète and elektronische Musik** to laptop ensembles, film scores, and video-game music.

What should I expect?

Do not listen for one "Modern Classical" style. Instead, listen for the different musical problems composers choose to explore and the different solutions they create. Across several works, use the Listening Lab cycle to investigate changes in **harmony, rhythm, meter, timbre, repetition, dissonance and consonance, orchestration, form, technology, and the definition of a musical instrument itself**. The contrasts between these works are part of the point: modern composers increasingly work with multiple musical languages rather than one shared style.

PRACTICE Listening Guide → Listening Lab → 3–6 Modern Classical pieces

Spiral practice

5.3.1: LISTENING LAB.

5.3.2: FEATURED WORK. "the little match girl passion"

ASSESSMENT Notebook Check → Written Assignment

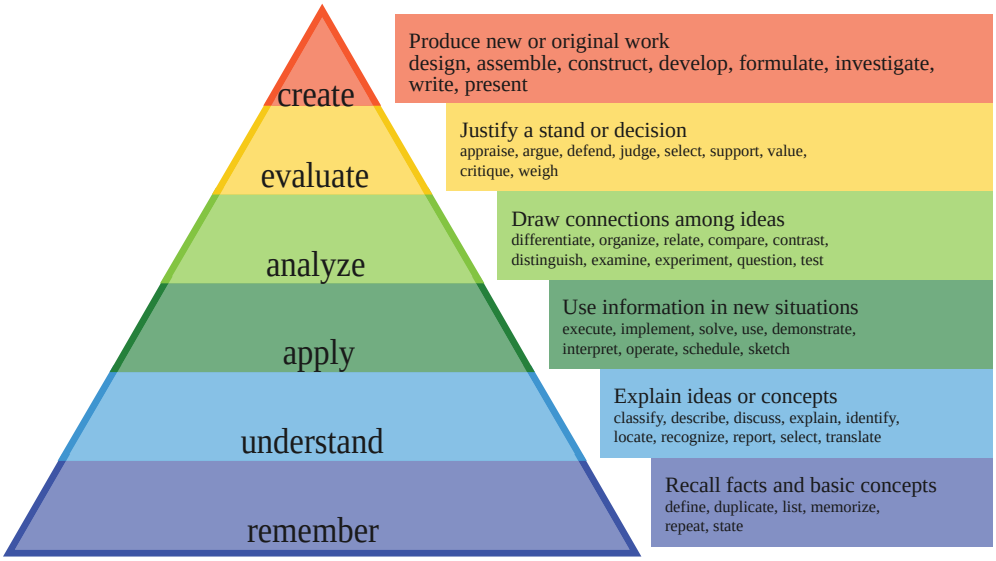
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Modern Classical sequence. STUDY introduced the movements, vocabulary, technologies, and historical context; now you will **apply, analyze, evaluate, and communicate** what you hear as you compare radically different approaches to musical organization and sound.



YOU ARE HERE

LISTEN: Apply → Analyze → Evaluate → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to **what each composer treats as important**: harmony, rhythm, timbre, repetition, texture, technology, form, atmosphere, or musical process. Your written work will ask you to use those differences as evidence for a clear, supported musical argument.

For each piece: complete the Modern Classical Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to compare how different Modern Classical works redefine musical possibilities—through new approaches to **harmony, rhythm, timbre, form, repetition, technology, and media**—rather than searching for a single sound that represents the entire period.

Begin Modern Classical Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 5.3: LISTEN. (Modern Classical) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

5.3.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 5.3.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.3.2: FEATURED WORK. "the little match girl passion"

David Lang — *the little match girl passion*

David Lang's *the little match girl passion* (2007) retells Hans Christian Andersen's devastating 1845 story through the structural idea of a Baroque Passion. Rather than writing a conventional opera with characters acting out the plot, Lang alternates **narrative**—telling us what happens to the girl—with **reflection**, in which the singers respond to her suffering. The model is J. S. Bach's *St. Matthew Passion*: Lang borrows its dramatic function, not Bach's music. In Lang's words, there is "no Bach" and "no Jesus" in the piece; the suffering of the Match Girl takes the place normally occupied by Christ's Passion.

The story: On a freezing New Year's Eve, an impoverished child walks barefoot through the streets trying to sell matches. No one buys from her. Afraid to return home without money, she shelters beside a wall and lights the matches one by one for warmth. Each flame produces a vision: a warm stove, a feast, a Christmas tree, and finally her beloved grandmother. When the final vision begins to disappear, she lights the entire bundle so that her grandmother will remain. In Andersen's story, the grandmother carries her away from cold and hunger; the next morning, passersby find the child frozen to death. Lang makes the audience confront the gap between the beauty of her visions and the social reality that everyone around her failed to help.

How to listen: This is postminimalist music built from extraordinarily limited materials. Listen for **repetition, small cells, gradual accumulation, silence, restrained harmony, speech-like declamation, and sparse percussion**. The repeated patterns can feel objective or ritualistic, but their emotional meaning changes as the narrative becomes more unbearable. This Norwegian Soloists' Choir performance expands Lang's original conception for four SATB singers into a choral body, making the "crowd" and communal response especially vivid.

> **Sung Text:** The final annotation box contains the complete text of the current movement, using the libretto supplied from David Lang's site.

Listening Guide: Lang's 15 movements alternate between NARRATIVE sections drawn from Andersen's story and REFLECTION sections layers: What is happening to the girl? and How are we being asked to respond?

Time	Function	Movement	Narrative / Dramatic Context	St Co
0:00	REFLECTION	1. Come, daughter	Before Andersen's story begins, Lang asks us to look at the girl and mourn. We enter the work already knowing that what we are about to witness is suffering.	Th fu op *M* co wi "[Pa ar to ch

Time	Function	Movement	Narrative / Dramatic Context	St Co
3:20	NARRATIVE	2. It was terribly cold	New Year's Eve. Snow is falling. A poor girl walks barefoot through the streets after losing the oversized slippers that had belonged to her mother.	Al lik in st co st
4:26	NARRATIVE	2. It was terribly cold	New Year's Eve. Snow is falling. A poor girl walks barefoot through the streets after losing the oversized slippers that had belonged to her mother.	Al lik in st co st
6:15	REFLECTION	3. Dearest heart	The action pauses. Instead of asking what the girl did next, the music asks why she deserves such punishment at all.	Th ch co na m
7:09	NARRATIVE	4. In an old apron	She carries matches in an apron. She has sold nothing and received no money. Cold and hungry, she continues through a prosperous city that does not intervene.	Al de co La ra it.

Time	Function	Movement	Narrative / Dramatic Context	St Co
8:29	REFLECTION	5. Penance and remorse	The witnesses turn inward. The girl's suffering becomes an accusation: observation is no longer morally neutral.	La ro Th ov it te
10:07	NARRATIVE	6. Lights were shining	Warm lights shine from windows and the smell of food fills the street. The girl sits in a corner between houses, afraid to go home because she has sold no matches.	Th wi it ci he
11:01	NARRATIVE	6. Lights were shining	Warm lights shine from windows and the smell of food fills the street. The girl sits in a corner between houses, afraid to go home because she has sold no matches.	Th wi it ci he
11:52	REFLECTION	7. Patience, patience!	A tiny interruption suspends the story just before the girl begins using the matches herself.	Li Pa co fo ca ur

Time	Function	Movement	Narrative / Dramatic Context	St Co
12:27	NARRATIVE	8. Ah! perhaps	Desperate for warmth, she lights a match. In its glow she imagines a great warm stove. When the flame dies, the vision disappears.	Th st → Ea te br de
13:16	NARRATIVE	8. Ah! perhaps	Desperate for warmth, she lights a match. In its glow she imagines a great warm stove. When the flame dies, the vision disappears.	Th st → Ea te br de
14:15	REFLECTION	9. Have mercy, my God	The narrative pauses at the point where the girl's visions become increasingly desperate. The witnesses plead for mercy.	Th th Pa fr ar

Time	Function	Movement	Narrative / Dramatic Context	St Co
19:23	NARRATIVE	10. She lighted another match	Another match produces another vision: food, warmth, and the magnificent Christmas tree. The visions grow more abundant as the girl's physical condition worsens.	Al tra th ur wo oc sp
19:56	NARRATIVE	10. She lighted another match	Another match produces another vision: food, warmth, and the magnificent Christmas tree. The visions grow more abundant as the girl's physical condition worsens.	Al tra th ur wo oc sp
20:35	PASSION PARALLEL	11. From the sixth hour	For a moment, Andersen's narrative gives way directly to the language of Christ's Passion: darkness covers the land and the cry "Eli, Eli" is heard.	Th br ac ov ap tra Ch
23:12	NARRATIVE	12. She again rubbed a match	The girl sees her dead grandmother—the only person who had loved her. Knowing the vision will vanish, she lights the entire bundle. Her grandmother takes her upward, away from cold, hunger, and pain.	Th tra fra Ch pr th ur ar

Time	Function	Movement	Narrative / Dramatic Context	St Co
23:51	NARRATIVE	12. She again rubbed a match	The girl sees her dead grandmother—the only person who had loved her. Knowing the vision will vanish, she lights the entire bundle. Her grandmother takes her upward, away from cold, hunger, and pain.	Th tra fra Ch pr th ur ar
24:39	REFLECTION	13. When it is time for me to go	The story pauses before death is confirmed. The perspective becomes intimate: a frightened human voice asks not to be abandoned at the moment of dying.	Th de pe co he wi
28:39	NARRATIVE	14. In the dawn of morning	Morning reveals what the visions concealed: the girl is dead against the wall, surrounded by burnt matches. Passersby conclude only that she “tried to warm herself.” They never know what she experienced.	Th de co m th be ev
31:29	REFLECTION / CLOSING CHORUS	15. We sit and cry	The action is over. The witnesses remain behind to mourn the child and ask where she can rest.	Th co fu of *Pa* re
34:00	END	@stop		

This page titled 5.3.2: FEATURED WORK. "the little match girl passion" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.4: EXPLORE. What Can Music Be?

Music, Sound, and Acoustics

Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. Most of us would agree that not all sounds are music! Examples of sounds not typically thought of as music include noises such as alarm sirens, dogs barking, coughing, the rumble of heating and cooling systems, and the like. But, why? One might say that these noises lack many of the qualities that we typically associate with music.

We can define **music** as the intentional organization of sounds in time by and for human beings. Though not the only way to define music, this definition uses several concepts important to understandings of music around the world. "Sounds in time" is the most essential aspect of the definition. Music is distinguished from many of the other arts by its temporal quality; its sounds unfold over and through time, rather than being glimpsed in a moment, so to speak. They are also perceptions of the ear rather than the eye and thus difficult to ignore; as one can do by closing his or her eyes to avoid seeing something. It is more difficult for us to close our ears. Sound moves through time in waves. A sound wave is generated when an object vibrates within some medium like air or water. When the wave is received by our ears it triggers an effect known as sound, as can be seen in the following diagram:

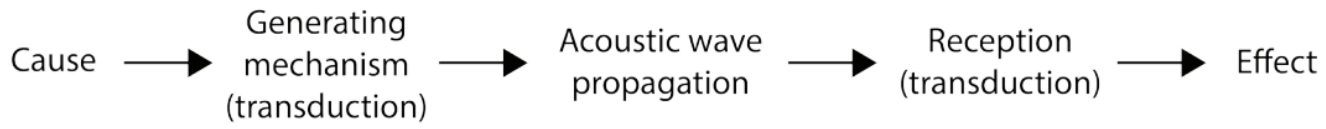


Figure 5.4.1: Movement of a sound wave by Corey Parson Source: Original Work

As humans, we also tend to be interested in music that has a plan, in other words, music that has intentional organization. Most of us would not associate coughing or sneezing or unintentionally resting our hand on a keyboard as the creation of music. Although we may never know exactly what any songwriter or composer meant by a song, most people think that the sounds of music must show at least a degree of intentional foresight. A final aspect of the definition is its focus on humanity. Bird calls may sound like music to us; generally, the barking of dogs and the hum of a heating unit do not. In each of these cases, though, the sounds are produced by animals or inanimate objects, rather than by human beings; therefore the focus of this text will only be on sounds produced by humans.

Acoustics

Acoustics is "the science of sound." It investigates how sound is produced and behaves, elements that are essential for the correct design of music rehearsal spaces and performance venues. Acoustics is also essential for the design and manufacture of musical instruments. The word itself derives from the Greek word acoustikos which means "of hearing." People who work in the field of acoustics generally fall into one of two groups: **Acousticians**, those who study the theory and science of acoustics, and **acoustical engineers**, those who work in the area of acoustic technology. This technology ranges from the design of rooms, such as classrooms, theatres, arenas, and stadiums, to devices such as microphones, speakers, and sound-generating synthesizers, to the design of musical instruments like strings, keyboards, woodwinds, brass, and percussion.

Sound and Sound Waves

As early as the sixth century BCE (500 years before the birth of Christ), Pythagoras reasoned that strings of different lengths could create harmonious (pleasant) sounds (or tones) when played together if their lengths were related by certain ratios. Concurrent sounds in ratios of two to three, three to four, four to five, etc. are said to be harmonious. Those not related by harmonious ratios are generally referred to as **noise**. About 200 years after Pythagoras, Aristotle (384-322 BCE) described how sound moves through the air—like the ripples that occur when we drop a pebble in a pool of water—in what we now call waves. Sound is basically the mechanical movement of an audible pressure wave through a solid, liquid, or gas. In physiology and psychology, sound is further defined as the recognition of the vibration caused by that movement. **Sound waves** are the rapid movements back and forth of a vibrating medium—the gas, water, or solid—that has been made to vibrate.

Pitch

Another element that we tend to look for in music is what we call “definite pitch.” A definite **pitch** is a tone that is composed of an organized sound wave. A note of definite pitch is one in which the listener can easily discern the pitch. For instance, notes produced by a trumpet or piano are of definite pitch. An indefinite pitch is one that consists of a less organized wave and tends to be perceived by the listener as **noise**. Examples are notes produced by percussion instruments such as a snare drum.

Numerous types of music have a combination of definite pitches, such as those produced by keyboard and wind instruments, and indefinite pitches, such as those produced by percussion instruments. That said, most tunes are composed of definite pitches, and, as we will see, melody is a key aspect of what most people hear as music.

The sound waves of definite pitches may come in many frequencies.

Frequency refers to the repetitions of a wave pattern over time and is normally measured in **Hertz** or **cycles per second (cps)**. Humans normally detect types of sound called musical tones when the vibrations range from about twenty vibrations per second (anything slower sounds like a bunch of clicks) to about 20,000 vibrations per second (anything faster is too high for humans to hear.) Watch the first five minutes of this excellent explanation of how different types of sounds result from the combination of the **partials** above the basic tone. In actuality, all sounds result from different variations of this process, as it naturally occurs in our environment.

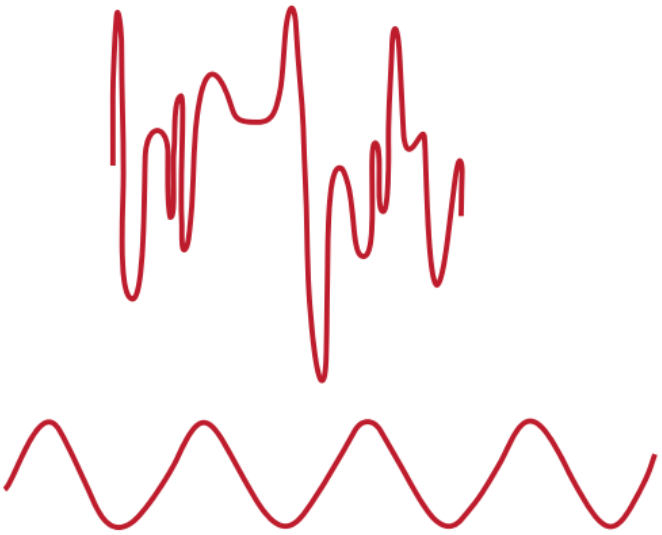


Figure \({5{.}4{.}\eatSpaces{2} \endSpaces}\): Two sound waves, the first an indefinite pitch and the second a definite pitch by Corey Parson Source: Original Work

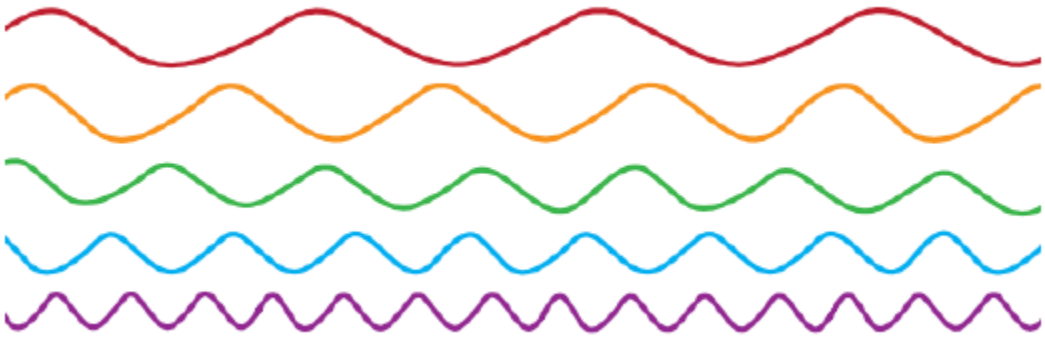


Figure \({5{.}4{.}\eatSpaces{3} \endSpaces}\): Sine waves of varying frequencies by Corey Parson Source: Original Work

Ex. 5.4.1 : The Audio Kitchen; Sawtooth and Square Waves (2012)

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

http://www.youtube.com/watch?v=A1gwC8Y0yMU

The Musical Alphabet

In the Western world, musicians generally refer to definite pitches by the “musical alphabet.” The musical alphabet consists of the letters A-G, repeated over and over again (...ABCDEFGABCDEFGABCDEFG...), as can be seen from this illustration of the notes on a keyboard. These notes correspond to a particular frequency of the sound wave. A pitch with a sound wave that vibrates 440 times each second, for example, is what most musicians would hear as an A above middle C. (Middle C simply refers to the note C that is located in the middle of the piano keyboard.) As you can see, each white key on the keyboard is assigned a particular note, each of which is named after the letters A through G. Halfway between these notes are black keys, which sound the sharp and flat notes used in Western music. This pattern is repeated up and down the entire keyboard.

How Waves Behave

- **Reflection** – sound waves reflect off of hard surfaces
- **Absorption** – sound waves are absorbed by porous surfaces
- **Amplitude** – refers to how high a wave appears on an oscilloscope; i.e., how much energy it has and therefore how loud it is
- **Frequency** – refers to how many times a wave vibrates each second. This vibrating speed is measured using cycles per second (cps) or the more modern Hertz (Hz)

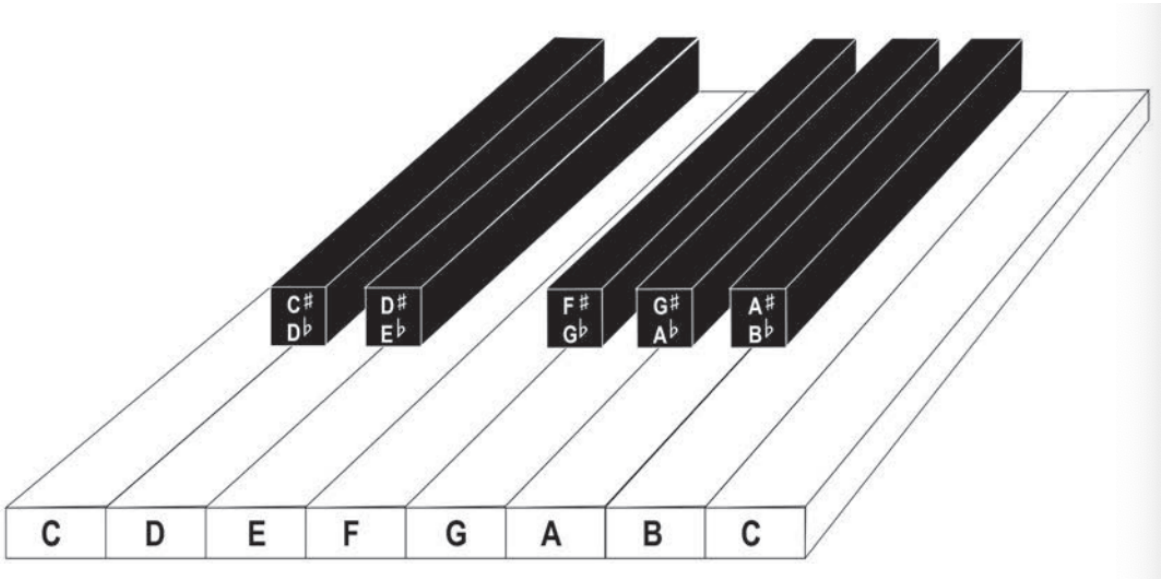


Figure \({5{.}4{.}\eatSpaces{4} \endSpaces}\): The keyboard and the musical alphabet by Corey Parson Source: Original Work

Fundamental Pitch, Overtones, and the Harmonic Series

When a sound wave is generated, it often generates other waves or ripple effects, depending on the medium through which it travels. When a string of a certain length is set into motion, for example, its waves may also set other strings of varying lengths into motion.

The vibration with the lowest frequency is called the **fundamental pitch**. The additional definite pitches that are produced are called **overtones**, because they are heard above or “over” the fundamental pitch (tone). Our musical alphabet consists of seven letters repeated over and over again in correspondence with these overtones. Please see Figure 1.3.6 for the partials for the fundamental pitch C:

To return to the musical alphabet: the first partial of the overtone series is the loudest and clearest overtone heard “over” the fundamental pitch. In fact, the sound wave of the first overtone partial is vibrating exactly twice as fast as its fundamental tone. Because of this, the two tones sound similar, even though the first overtone partial is clearly higher in pitch than the fundamental pitch. If you follow the overtone series, from one partial to the next, eventually you will see that all the other pitches on the keyboard might be generated from the fundamental pitch and then displaced by **octaves** to arrive at pitches that move by **step** (refer to Figure \({5{.}4{.}\eatSpaces{6} \endSpaces}\)).

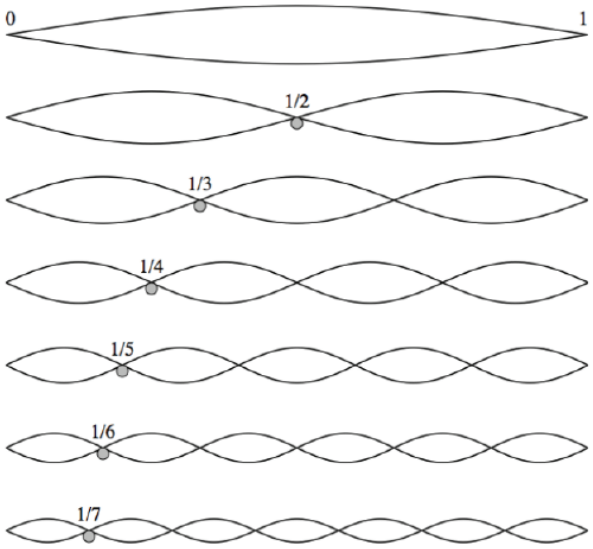


Figure \({5{.}4{.}\eatSpaces{5} \endSpaces}\): Overtones of a vibrating string by “Qef” Source:Wikimedia License | Public Domain

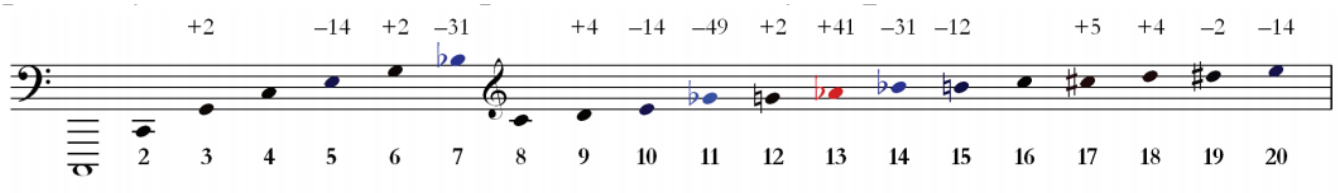


Figure 5.4.6: Partials of C by “MusicMaker5376” Source: Wikimedia

Watch these two videos for an excellent explanation of the harmonic series from none other than Leonard Bernstein himself, famous conductor of the New York Philharmonic and composer of the music of West Side Story.

Ex. 5.4.2: **The Harmonic Series**

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Intro To The Harmonic Series

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Bernstein: The Harmonic Series / Norton Lectures

Intervals

The distance between any two of these notes is called an interval. On the piano, the distance between two of the longer, white key pitches is that of a step. The longer, white key pitches that are not adjacent are called leaps. The interval between C and D is that of a second, C and E that of a third, the interval between C and F that of a fourth, the interval between C and G that of a fifth, the interval of C to A is a sixth, the interval of C to B is a seventh, and the special relationship between C and C is called an octave.

Dynamics, Articulation, and Timbre

The volume of a sound is referred to as **dynamics**; it corresponds with the **amplitude** of the sound wave. The **articulation** of a sound refers to how it begins and ends, for example, abruptly, smoothly, gradually, etc. The **timbre** of a sound is what we mean when we talk about tone color or tone quality. Because sound is somewhat abstract, we tend to describe it with adjectives typically used for tactile objects, such as “gravelly” or “smooth,” or adjectives for visual descriptions, such as “bright” or “metallic.” It is particularly affected by the ambiance of the performing space, that is, by how much echo occurs and where the sound comes from. Timbre is also shaped by the **equalization (EQ)**, or balance, of the fundamental pitch and its overtones.

The video below is a great example of two singers whose voices have vastly different timbres (as well as styles). How would you describe Ed Sheeran’s voice? Perhaps you would call it “nasal" or “sinewy.” How would you describe Andrea Bocelli’s voice? Perhaps it could be called “centered” or “open.”

Ex. 5.4.3: Ed Sheeran - "Perfect Symphony" featuring Andrea Bocelli

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

This page titled 5.4: EXPLORE. What Can Music Be? is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 1.1: What is Music? by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5: STUDY. (POPULAR STYLES)



STUDY: Popular Styles

Popular music in the United States contains **far more repertoire and stylistic diversity than we could cover in a single course**. Rather than trying to memorize every artist, song, or genre, focus on how popular styles develop through **musical exchange, changing audiences, and new technologies**. Across the chapter, pay attention to recurring musical ideas such as **rhythm and groove, syncopation, improvisation, instrumentation, performance practices, and the ways styles influence one another**.

What should I expect?

STUDY builds the vocabulary, historical context, and musical concepts you will use when listening to popular music in the United States. Rather than trying to memorize every style in this wide-ranging chapter, focus on how popular music develops through **musical exchange, changing audiences, and new technologies**. Pay particular attention to **rhythm and groove, syncopation, improvisation, instrumentation, performance practices, and the ways styles influence one another**.

READ	*Deep Dive* Podcast → Textbook → Educational Video → Glossary → Vocabulary Lab
4–5 hrs	

5.5.1: Introduction to Popular Music in the United States

5.5.2: Early American Popular Music – Or Not!

5.5.3: The R's- Rock, Rhythm and Blues and Rap

5.5.4: Folk Music

5.5.5: Country Music

5.5.6: Music for the Stage

5.5.7: Glossary

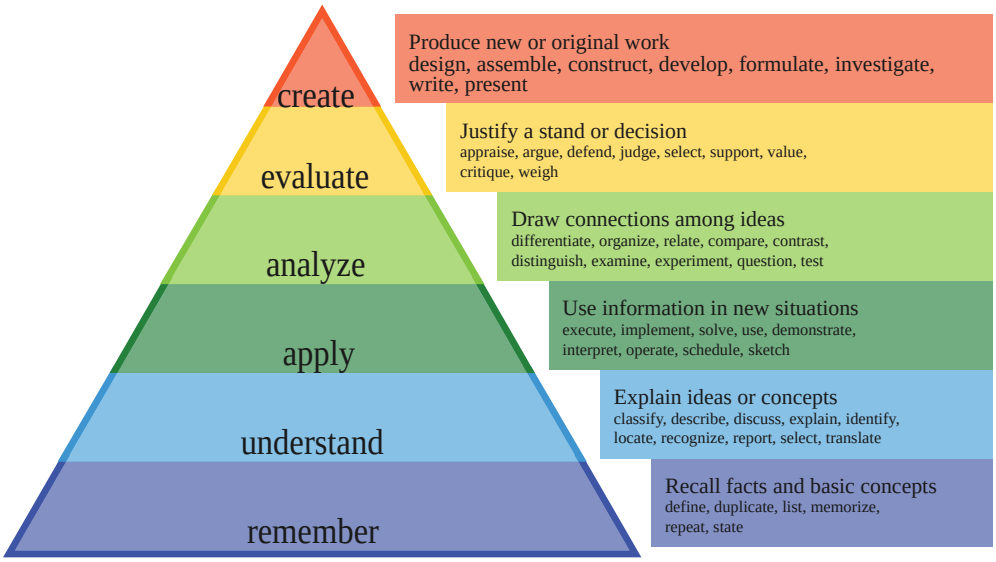
5.5.8: Vocabulary Lab

ASSESSMENT	10-question Canvas Quiz
30–45 min	
Estimated Total	
4.5–5.75 hrs	

Work through this section **in order: READ → ASSESSMENT.**

STUDY: Cognitive Tasks

Popular Styles asks you to organize a huge repertoire by musical relationships rather than by memorizing a chronology of songs. During STUDY, you will remember and understand important vocabulary, styles, technologies, and historical contexts, then begin to **apply** those ideas by recognizing recurring musical features, tracing influences between styles, and connecting changes in performance and sound to broader changes in technology and audiences.



YOU ARE HERE

STUDY: **Remember** → **Understand** → Begin to **Apply**

Recall is not the final goal—it gives us something to think with. Once these ideas are familiar, **LISTEN** moves upward into **applying** , **analyzing** , **evaluating** , discussing, and writing about what you hear.

Then: LISTEN

After the quiz, **STUDY is complete.** The module then moves into **LISTEN**, where you will apply this foundation as you hear, compare, analyze, discuss, and write about popular music.

Begin Reading →

Attribution

Checklist by Freepik, sourced from Flaticon , used under the Flaticon License .

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons , licensed under CC BY 4.0 .

This page titled 5.5: STUDY. (Popular Styles) is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.5.1: Introduction to Popular Music in the United States

Popular Music and Mass Media

Popular music is, by definition, music that is disseminated widely. As such, it became particularly significant with the twentieth-century proliferation of recording technologies and mass media. Before recording and playback technology allowed music to spread through records in the 1920s, a tune had to circulate through word of mouth, traveling performers, or music notation. Printed music might appear in a music magazine or newspaper, or as sheet music purchased through general stores, catalogs, and music stores.

What to Remember

- **Popular music** is music that is disseminated widely.
- Before recordings, music spread through **oral transmission, live performance, and printed notation**.
- Recording technology and mass media dramatically changed how music could reach large audiences.

The Popular Music Industry

The success of a popular music artist has often been measured by how many songs or recordings they sell. In the past, that meant record and CD sales; with digital distribution, downloads became another important measure. Recording industry executives determine which artists to record and distribute largely based on their perceived ability to sell units.

Popular Music and Cultural Memory

Popular music is also often thought of as **ephemeral**, meaning that it may remain in the consciousness of a group of people for only a limited time. For this chapter, we have chosen popular music that has either transcended that boundary or was so important in, or exemplary of, its time and place that its discussion helps us understand music, history, and culture more broadly.

These examples represent only a sampling of the enormous body of popular music that has existed in the United States since roughly the Colonial period. As you listen, consider whether you can think of similar examples of popular music that you know.

This page titled 5.5.1: Introduction to Popular Music in the United States is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 8.1: Introduction to Popular Music in the United States by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.2: Early American Popular Music – Or Not!

Foundations of American Popular Music

https://upload.wikimedia.org/wikipedia/commons/a/ac/ScottJoplin.jpeg

As music with the power to connect with large groups of people, popular music has sometimes been censored. In Colonial times, popular (pop) music was discouraged and, often, even illegal. Later, after church leaders began to lose some of their political power, with the separation of church and state, composers began to write popular music intended for singing at home by amateurs with some instrumental accompaniment. One popular political song of the 1700s was "Chester" by William Billings.

The birth and early development of Ragtime, New Orleans Jazz (Dixieland), and the Blues are all critical to the creation and growth of the popular music we enjoy today. The rhythm, melody, harmony, and instrumentation of all three styles were foundational to the big band, jazz, bebop, and rock and roll styles that followed.

https://www.youtube.com/watch?v=E_St8bsx31A

The syncopated rhythms and the importance of a steady dance-like beat in ragtime, and the styles that followed originated in the African cultures accompanying the slaves brought to the American South. The use of scales, chords, and the rules of Western harmony—as well as the use of orchestral instruments like clarinets, saxophones, trumpets, trombones, tubas, pianos, and snare and bass drums—were all borrowed from the Western European tradition. The combination of these different musical cultures occurred almost exclusively in New Orleans, a city that included French, Spanish, English, Creole (Native American), and African populations in an environment that was unusually cooperative and open-minded for the late 1800s and early 1900s.

We must remember that most musical styles do not disappear when new styles evolve; they just fade in popularity. Ragtime, New Orleans jazz, and the Blues are still performed today—not only in New Orleans and St. Louis, but also across the United States, in Europe, and even parts of Asia.

Ragtime

https://upload.wikimedia.org/wikipedia/commons/d/dc/Maple_Leaf_Rag_1st_ed_2.jpg

One important point to realize is that most popular music from the 1890s on is heavily influenced by the dominance of syncopation. **Syncopation** is the act of disrupting the normal pattern of accents in a piece of music by emphasizing what would normally be weak beats. For instance, in a march in quadruple meter, the musicians would typically emphasize beats one and three. However, in Ragtime, the emphasis would be placed on beats two and four (or the "upbeats"). We attribute this practice largely to the music and culture of the Africans who were sold into slavery in the American South. Syncopation and the emphasis on beats two and four permeate ragtime, Dixieland jazz, the blues, and most of the rock music that follows these styles.

The style of piano playing known as **"ragtime"** greatly influenced the development of American popular music. Indeed, all of our popular music styles grew out of ragtime and its New Orleans-based cousin, jazz. Before the establishment of the recording industry, musicians supplied all live musical entertainment and background music. Music for these musicians to play was published in its written form for piano and other non-electric instruments.

Ragtime was first published as written piano sheet music in the 1890s; by the early 1900s, it had almost taken over the music publishing industry. In fact, ragtime was so popular that it even increased the sale of pianos and energized the early music recording industry.

After the Civil War much of the Midwest, particularly Missouri, sported numerous saloons, dance halls, and brothels. These establishments offered work to piano players because of the need for live music—remember there was no recorded music industry at that time. Many African American businessmen at this time came to enjoy financial success in a section of St. Louis called Chestnut Valley, one such man being John L. Turpin from Savannah who moved to St. Louis and opened the Silver Dollar saloon. Ten years later, in 1897, Turpin's son, a self-taught pianist, published "Harlem Rag," a defining piece of piano Ragtime and a model for future composers. That same year, W. H. Krell published "Mississippi Rag."

One of the most important ragtime composers, **Scott Joplin** was born sometime late 1867 and early 1868, probably in the northern part of Texas. Although most of the details of his early life are uncertain, his name appears in the 1880 census, listing him as twelve years of age. His father was a former slave and his mother worked in the home of a well-to-do white family in Texarkana. Scholars believe that Joplin probably had access to a piano in the home of his mother's employer and began at that time to learn the rudiments of music. While in Texarkana, Joplin's ability gained notice, and he began to study with Julius Weiss, a German-born music teacher. Scott later attended high school in Sedalia, Missouri then alternated between Texarkana, where in 1891 he was performing with a minstrel show, and Sedalia, where for several years he continued to perfect his compositional technique. In 1899, he convinced Civil War veteran, music lover, and music store owner John Stark to publish "Maple Leaf Rag"—a piece destined to become the most popular ragtime composition. By 1914, it had sold over 1 million copies.

Click on the links below to listen to Cory Hall perform two of Scott Joplin's better known compositions, "Maple Leaf Rag" and "The Entertainer." Pay attention to the steady beat of the music and then notice that many of the accented notes are not on the beat. Those are the syncopated notes, and they are what make the time sound "ragged." In the late 1800s and early 1900s, musicians often called music that was written with different beat patterns by the name of the purpose for which it was composed. For example, music written for dancing that was grouped in three beats per measure was called "waltz-time," and music written in two beats per measure for marching was called "march-time." So it seems reasonable that music written with many notes off the beat, or syncopated, would be called "ragged-time" or "ragtime."

***Maple Leaf Rag* – Scott Joplin**

https://www.youtube.com/watch?v=fagH03fxY7c

***The Entertainer* – Scott Joplin**

https://www.youtube.com/watch?v=t9gzZJ344Co

Arthur Pryor was the most famous trombone soloist of his era and a member of the world renowned band of John Philip Sousa. Prior was born in Missouri and wrote numerous successful ragtime compositions. When the Sousa Band toured Europe in 1900, Arthur Pryor's ragtime compositions did much to spread the fame of ragtime to Europe.

By the early 1900s, ragtime enjoyed tremendous popularity and could be found in many different forms, including the early example of mass-produced recorded music, the phonograph record. Listen to the following phonograph recording of the Sousa Band from 1906.

Sousa Band, "Arkansaw Huskin' Bee"

https://www.youtube.com/watch?v=JCDhpPGzCC4

The syncopated feel of ragtime encourages a feeling of movement—perhaps a desire to tap your foot, or bob your head, or dance. Many older people perceived this feeling as a threat that would lead young people down the road to sin and degradation; they associated the music with saloons, dance halls, and bordellos. Need- less to say, they didn't approve! We will later see many similar warnings about the rock music of the 1960s.

You may have also noticed that "Maple Leaf Rag" and "The Entertainer" comprise sections that repeat. These three or four repeated sections make up the "form" of the vast majority of ragtime compositions. Music of all styles can either be built of sections that repeat (a repeating form), or be written in a way that does not repeat (through-composed). We will talk more about form later.

The Blues

https://upload.wikimedia.org/wikipedia/commons/a/a7/W._C._Handy_(1941_Van_Vechten_portrait).jpg

The term "the blues" may have originated in two possible ways. The first possibility is that as early as the 1790s the term "blue devils" was used to refer to feelings of suffering and sadness. The term first appeared in print in Hart Wand's piece, "Dallas Blues" (1912), the first copyrighted blues composition. The second possibility suggests it derives from the mysticism associated with many West African cultures that used the Blue Indigo plant to dye the garments of those who were in mourning after the death of a loved one. The indigo plant was grown on many Southern plantations, and its use could have strengthened the slaves' connecting "blue" indigo with suffering.

Whatever the source, the term “the blues” became universally associated with a style of music that at the turn of the twentieth century began to form out of African American work songs, field hollers, and spirituals. Today, the word “blues” is used loosely and can mean several different things, like feeling sad or down. It can also describe any song played in a bluesy style.

In musical circles, the term “blues” most commonly describes a song that follows a blues form, which is a twelve-bar strophic song form. This musical structure of the blues has influenced the development of jazz, rock, techno, and other popular styles of music and is based on a few basic and recurring composition- al and performance techniques. The form of the blues is repeating. It is usually eight, twelve, or sixteen bars in length, although some pieces vary this somewhat, and those sections are repeated several times. The blues uses a limited number of chords, usually three or four. Specific notes within these chords are often lowered (the third, fifth, and seventh notes above the root of the chord), and the scales associated with these “blue note” alterations are called “blues scales.” Musicians often “bend” the pitch of these notes to give them their bluesy quality.

Over the years, the blues has found its way into many different styles of popular music. First, listen to two examples of traditional blues selections: **Robert Johnson** performs “Cross Road Blues,” and **B. B. King** performs “How Blue Can You Get”

Robert Johnson – “Cross Road blues”

https://www.youtube.com/watch?v=GsB_cGdgPTo

B.B. King - “How Blue Can you Get”

https://www.youtube.com/watch?v=6jCNXASjzMY

Next listen to Stevie Ray Vaughn perform a number of blues selections that use rock as the rhythmic basis, including a composition by Jimi Hendrix.

https://www.youtube.com/watch?v=smSiCjYIvrM

More than any other musical style, the blues is the foundation of all American music. It appears in virtually every other native musical style, including jazz, rock, rhythm and blues, and hip hop.

New Orleans Jazz

https://upload.wikimedia.org/wikipedia/commons/9/90/ODJBcard.JPG

New Orleans has, for centuries, been a city of many different cultural and ethnic groups. French, Spanish, Italian, German, and Irish immigrants all settled there before and during the 1800s, and it is in this city where their musical styles mixed with the different musical influences infused by the descendants of African slaves.

New Orleans jazz has its roots in Storyville, an area of New Orleans (NO-LA) known for its bars, dance halls,
and brothels—like Missouri’s Chestnut Valley. In the early part of the 1900s, African American musical styles such as ragtime, blues, spirituals, and marches merged together to create a unique art form. Although jazz borrows much of its harmony and instrumentation from Europe, it differs fundamentally from European styles in its rhythmic makeup. Jazz emphasized syncopation and swing. **Swing** is a term used to describe the rhythmic bounce that characterizes the jazz style.

One of the most important aspects of the jazz style is that it often depends on performers being able to improvise. Improvisation is the act of creating melodies and harmonies on the spot without reading the music off a page. The blending of written and improvised performance has become an integral part of jazz performance and has continued in the later evolution of rock and other popular styles. Early jazz musicians learned to improvise entire new melodies over the chord structures of existing tunes.

Unlike with ragtime, which is largely a piano performance style, jazz musicians often provided music for dancing. By the early 1900s, dance music group instrumentation had changed from mostly string orchestras to jazz bands using instruments borrowed from marching bands; the band instruments were louder and more suited to noisy dance halls. Different combinations of trumpets, clarinets, saxophones, trombones, and tubas joined with drums, piano, guitar, and banjo to form the common jazz band instrumentation. However, piano players often traveled from city to city looking for work and it is easy to see how the music of these popular ragtime pianists influenced early jazz development in NOLA.

In 1917, Storyville was closed down due to the efforts of religious leaders in NOLA, so jazz musicians were forced to move to Chicago, New York, Los Angeles, Memphis, St. Louis, and other big cities to find work. Around this same time, the recording

industry began to flourish, particularly in Chicago and New York. Soon groups like the **Original Dixieland Jazz Band** began recording New Orleans style jazz. Jazz eventually became part of a performing and recording revolution that swept the country (and Western world) and changed popular music and culture forever.

Charles "Buddy" Bolden is widely recognized as the first major figure in the early development of jazz in NOLA. Bolden, like most of the other top jazz performers at that time, was of African descent, a fact which points to the central importance of African Americans to the development of New Orleans jazz and later American popular music from this point forward. Unfortunately, no known recordings of Bolden exist. The Original Dixieland Jazz Band, an ensemble comprised of white musicians, is widely considered to have made the first recording of jazz. This recording sold over one million copies in the first six months of its release and did much to associate New Orleans with "jazz" in the new recording industry. Phonograph records soon replaced sheet music as a favorite way to experience new music because records allowed the listener to hear the subtle jazz performance practices that could not be accurately put down on paper.

Listen to the Original Dixieland Jazz Band's recording of "Livery Stable Blues" which was recorded in New York in 1917, linked below.

Original Dixieland Jazz Band – "Livery Stable Blues"

https://www.youtube.com/watch?v=5WojNaU4-kI

This early style of jazz, now known as **New Orleans Jazz**, or "**Dixieland**," is based almost entirely on the tradition of improvisation. The mature Dixieland style was in full swing by the 1920s and included syncopated rhythms, improvised solos and harmonies, as well as a common instrumentation that included trumpet, clarinet, saxophone, trombone, tuba, banjo, piano, guitar, and drums. The form of most Dixieland tunes, like almost all popular music, was based on repeated sections.

The late 1920s saw the rise of a New Orleans native who transformed jazz from a somewhat loose style with many parts being improvised at the same time, into a style that featured soloists taking turns playing improvised solos. **Louis Armstrong**, whose nickname was "Satchmo," became an international jazz superstar and movie and television personality in a career that stretched from the 1920s to the 1960s.

Armstrong was born in 1901 in a section of New Orleans with a violent reputation, so much so that it was called "The Battlefield." At the age of 11, Armstrong was arrested for firing a gun in the air to celebrate the New Year and was subsequently sent to the Colored Waif's Home for Boys. It was here that Armstrong learned to play the cornet (an early version of the trumpet). He quickly realized his aptitude for music and, upon being released two years later, soon began to build a reputation as one of the best trumpet players in New Orleans, performing everywhere from the seedy bars of Storyville to the riverboats that traveled up and down the Mississippi River.

Armstrong eventually moved to Chicago to join the band of his old mentor, Joe "King" Oliver. From 1925 to 1928, Armstrong made a series of recordings as a leader known as the "Hot Fives" and "Hot Sevens" that would cement his status as one of the most important jazz artists of the twentieth century. His innovations include the following: he established jazz as a solo art form firmly rooted in the blues and which celebrated individual expression; he introduced a jazz singing style, which included a loose phrasing style; he defined the new rhythmic feel of jazz known as swing; and he expanded the possibilities of the trumpet through bends and other techniques that allowed him to mimic the human voice.

Listen to "West End Blues" recorded by Louis Armstrong, America's first popular music superstar, in Chicago in 1928 (linked below.) In addition to common Dixieland instrumentation and improvised solos, this selection also contains a vocal solo by Louis Armstrong using a technique called "scat singing." Scat singing occurs when a vocalist improvises a melody using seemingly nonsense syllables, often in an attempt to imitate the style of a wind instrument.

Focus Composition: Louis Armstrong, "West End Blues" [1928]

https://upload.wikimedia.org/wikipedia/commons/f/f6/Louis_Armstrong.jpg

Listening Guide

Composer: Joe "King" Oliver
Composition: Louis Armstrong: "West End Blues"

Date: 1928
Genre: Early jazz or "Dixieland"
Form: 12-bar blues
Performing Forces: Early New Orleans Jazz Instrumentation: Louis Armstrong – trumpet and vocal; Fred Robinson – trombone; Jimmy Strong – clarinet; Earl Hines – piano; Mancy Cara – banjo; Zutty Singleton – drums

What to Remember

- Much of the piece is improvised over a repeating 12-bar blues form
- It features Armstrong's virtuosity on trumpet as well as his unique interpretation of the melody on trumpet and on vocals

Other Things to Listen For

- Each time the twelve bar form is repeated, it is called a "chorus"
- Each chorus is an opportunity for a new soloist or a new ensemble passage
- Armstrong's vocals are "scat singing," and incorporate syllables instead of text
- The piano, banjo, and drums are collectively called the "rhythm section"

Louis Armstrong, "West End Blues"

https://www.youtube.com/watch?v=W232OsTAMo8

0:00

Opening Cadenza

Trumpet.
Improvised lines incorporate dramatic leaps, chromaticism, triplet figures, and elements of the blues.

0:13

Chorus 1

Full band.
Trumpet plays the melody while clarinet and trombone improvise supporting parts.

0:50

Chorus 2

Trombone with rhythm section.

Trombone plays the melody.

1:25

Chorus 3

Clarinet and voice with rhythm section.

Call-and-response melody between clarinet and voice.

2:00

Chorus 4

Rhythm section featuring piano.

Improvised piano solo.

2:34

Chorus 5

Full band.
Improvised trumpet solo supported by full band.

2:57

Chorus 6

Full band.
Piano followed by trumpet.

Later Jazz Styles

https://upload.wikimedia.org/wikipedia/commons/e/e3/Louis_Armstrong_NYWTS.jpg

No unit on New Orleans jazz would be complete without mentioning the Marsalis family. Father Ellis (piano) and sons Branford (saxophone), Wynton (trumpet), Delfeayo (trombone), and Jason (drums) are all artists of the first rate and world-renowned as individual jazz musicians. Listen to the Marsalis family continue the New Orleans jazz tradition as they perform "Struttin' with Some Barbeque."

***Struttin' With Some Barbeque* – The Marsalis Family**

https://www.youtube.com/watch?v=gUnWt21HxMQ

Big Bands and Swing

https://upload.wikimedia.org/wikipedia/commons/c/cb/(Portrait_of_Duke_Ellington,_between_1938_and_1948)_(LOC)_(5269524408).jpg

By the 1930s, jazz was the most popular music in the country. Most jazz ensembles at this time featured a large group of fifteen to twenty musicians. This increase in size was needed mainly because the larger venues used for dancing made it difficult to hear small combos over the noises in the room. Before long, the standard instrumentation of the performing dance band had become five saxophones, five trombones, five trumpets, a rhythm section (piano, bass, and drum set), and oftentimes one or more singers. The larger number of instruments made the normal improvised Dixieland parts impractical; fifteen musicians improvising at the same time just sounded like noise. Therefore, band leaders began to either arrange parts for the different sections (as

Duke Ellington did) or hire arrangers to do it for them (as did Glenn Miller, Stan Kenton, and others). The standard big band instrumentation that resulted survives to this day.

Throughout the later 1930s, the 1940s, and to some extent the 1950s, big bands enjoyed enormous popularity performing both for dances and as concert performing groups. Today the terms dance band and big band are used interchangeably. During the heyday of big band popularity, a number of superstars rose with the tide. Many times the leaders of these bands became famous; Duke Ellington, Count Basie, Stan Kenton, Tommy Dorsey, and Glenn Miller were just a few that became household names. Listen to the traditional big band sound of Glenn Miller and his orchestra as they perform their number one hit "In the Mood."

Glenn Miller – "In The Mood"

https://www.youtube.com/watch?v=_CI-0E_jses

One of the most important figures in the big band era was **Duke Ellington**, a bandleader and composer who created some of most unique and innovative sounding music of the era. Ellington sought out musicians with their own personal sounds to incorporate into his orchestra. Some famous musicians from the Ellington band include trumpeter Cootie Williams, who created interesting vocal effects with a plunger mute; Cat Anderson, who could hit high notes that most trumpeters thought impossible, and alto saxophonist Johnny Hodges, a master at bending notes to create beautiful expressive melodies. Ellington was able write music that wove these unique playing styles together into a musical tapestry that was complex and dissonant, yet beautiful and accessible. Ellington wrote many big band hits of the 1930s and 1940s, such as the example below, "It Don't Mean A Thing If It Ain't Got That Swing."

Stan Kenton was an innovative big band leader who liked to incorporate music from other cultures into his repertoire. Listen to the Latin influence in his recording of "Malaga."

Stan Kenton – "Malaga"

https://www.youtube.com/watch?v=HEt13RIL0ko

This recording of the **Count Basie** band is a great example of the traditional swing style of jazz in a contemporary arrangement of "Sweet Georgia Brown."

Count Basie – "Sweet Georgia Brown"

https://www.youtube.com/watch?v=EbbBeU1vHew

Numerous vocalists also became stars in the Big Band movement. One of the most famous also became a movie star: **Frank Sinatra**.

Frank Sinatra – "New York, New York"

https://www.youtube.com/watch?v=odNmQiSC6dY

Ella Fitzgerald became world famous as a jazz vocalist and recording artist, and enjoyed a long and illustrious career as one of the leading jazz recording artists of all time.

Ella Fitzgerald – "The lady is a Tramp"

https://www.youtube.com/watch?v=k9mssKqk6YE

The big band tradition continues to this day with vocal artists such as **Michael Bublé** recording and performing live concerts. Here Michael Bublé performs his hit "Moon Dance."

Michael Bublé - "Moon Dance"

https://www.youtube.com/watch?v=PBCJWJXeFzk

Focus Composition: Duke Ellington, “It Don’t Mean a Thing (If It Ain’t Got That Swing)” [1931]

https://upload.wikimedia.org/wikipedia/commons/a/a0/(Portrait_of_Duke_Ellington,_Zanzibar,_New_York,_N.Y.,_ca._July_1946)_(LOC)_(4932368614).jpg

Listening Guide

Composer: Duke Ellington
Composition: *It Don’t Mean A Thing If It Ain’t Got That Swing*
Date: 1931 (recorded 1932)
Genre: Big Band Jazz
Form: AABA
Nature of Text: an upbeat song celebrating swing music
Performing Forces: Early Big Band Instrumentation: Arthur Whetsel, Freddie Jenkins, Cootie Williams – trumpet; Joe Nanton, Juan Tizol – trombone; Barney Bigard, Johnny Hodges, Harry Carney – woodwinds; Duke Ellington – piano, Fred Guy – banjo; Wellman Braud – bass; Sonny Greer – drums; Ivie Anderson – vocals

What to Remember

- The original song follows a standard AABA form, which is repeated over and over. Much like the blues, each time through the form is called a “chorus.”
- Take a look at the words to the song below to follow along with the form.

A It don’t mean a thing, if it ain’t got that swing
(doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)

A It don’t mean a thing, all you got to do is sing
(doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)

B It makes no difference if it’s sweet or hot Just give that rhythm everything you’ve got

A It don’t mean a thing, if it ain’t got that swing
(doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)

Other Things to Listen For

Duke Ellington, “It Don’t Mean a Thing (If It Ain’t Got That Swing)”

https://www.youtube.com/watch?v=YbwDRdRXP3k

0:00

Introduction

Upright bass and vocals.

Bluesy “scat singing” riff in vocals.

0:13

First “chorus” of AABA form

Trombone with rhythm section. Improvised solos alternating with original melody.

0:47

Second chorus of AABA form

Full Band.
Main melody which includes a call and response between vocalist and horns.

1:23

Interlude

Alto sax solo over horn backgrounds. Improvised solo.

1:58

First two A sections of third chorus

Alto sax solo.

Improvised solo.

2:07

B section of fourth chorus

Sax section.

New melodic material written in a soloistic manner.

2:16

Last A section of third chorus

Alto sax solo over horn backgrounds. Improvised solo.

2:25

First two A sections of fourth chorus

Full Band (Shout Chorus).
New melodic material written in a soloistic manner.

2:42

B section of fourth chorus

Vocalist with rhythm section. Improvised "scat" solo.

2:52

Last A section of fourth chorus

Full Band.
Main melody which includes a call and response between vocalist and horns.

Bebop and Fusion

https://upload.wikimedia.org/wikipedia/commons/6/61/Charlie_Parker,_Tommy_Potter,_Miles_Davis,_Max_Roach_(Gottlieb_06941).jpg

At this same time, several important musicians, including Dizzy Gillespie, Bud Powell, and Thelonious Monk, began meeting at such clubs in uptown New York City as Minton's Playhouse. During late night jam sessions, they began exploring new ways to improvise in a small group setting. The bebop style developed when **Charlie Parker** arrived in New York from Kansas City. His nickname was "Bird," and he soon became perhaps the most influential bebop player. Bebop was a dramatic departure from the jazz that came before it in several ways. The music featured more complex, faster moving harmonies, angular melodies, and highly complex rhythms that were not conducive to dancing. Most importantly, bebop marked the beginning of the modern jazz era. From this point on, jazz was no longer perceived as a popular music. Dance halls gave way to basement clubs where jazz enthusiasts would come to sit and listen. While jazz never regained its initial popularity, musicians such as John Coltrane, Miles Davis, and others carried on the jazz tradition into the 1950s and beyond, creating some of the most groundbreaking recordings in American music.

Listen for the complex melodies and complex chords in the following selection.

Charlie Parker – "Donna Lee"

https://www.youtube.com/watch?v=02apSoxB7B4

In the late 1960s and 1970s, some acoustic jazz musicians became interested in incorporating electronic instruments and rock

beats into the jazz idiom. This style is often called **fusion** as it "fuses" jazz with other styles. A truly outstanding group from this era is **Weather Report**. The composition entitled "Birdland" from Weather Report's 1977 *Heavy Weather* studio album, *Heavy Weather* received numerous awards, as well as ranking #1 on the Billboard jazz charts. Although the title of the song pays tribute to an acoustic jazz club in New York City named after Charlie Parker, the music itself features a rock instrumentation, a straight beat, and electronic instruments. The group's bass player Jaco Pastorius is considered by many to be the best electric bassist of all time.

Weather Report – "Birdland"

https://www.youtube.com/watch?v=cH-WXR-Y2xs

This page titled 5.5.2: Early American Popular Music – Or Not! is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by LibreTexts.

- 8.2: Early American Popular Music – Or Not! by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.3: The R's- Rock, Rhythm and Blues and Rap

Contemporary Popular Music

https://upload.wikimedia.org/wikipedia/commons/5/58/Ray_Charles.jpg

The popular styles of music that we hear today, like most other Western musical styles, grew out of combinations of elements borrowed from the styles that preceded them. Rhythm and blues (R&B), rock and roll, and rap all resulted from combinations and changes of music practices that were borrowed from jazz, gospel, country, and the blues.

Elements of Contemporary Popular Music (the popular music we hear today) are the following: it is easy to listen to; its melody and lyrics, that is, words, are most important; it has a simple structure and strong melody; it is easy to sing and repetitive, with the form comprising repeating sections; it has a strong beat (with Rap, it IS the beat) and clear/regular phrases; and it uses few chords.

Rhythm and Blues

https://upload.wikimedia.org/wikipedia/commons/2/2a/Ray_Charles_1976_portrait_photograph.webp

The term **"Rhythm and blues (R&B)"** was first used by *Billboard* magazine in 1948 to refer to music recorded by Black musicians and intended for use by the African American community. It has changed definitions several times over the years and is now very much in the mainstream. At one point, the term encapsulated several different musical styles, including soul and funk. Early rhythm and blues ensembles often featured a twelve-bar blues form with a strong backbeat (emphasis on beats two and four.) These early groups typically consisted of a rhythm section augmented by a saxophone or background vocalists. Georgia native **Ray Charles** was one of the early innovators of R&B.

Ray Charles – "Hit the Road Jack"

https://www.youtube.com/watch?v=Q8Tiz6INF7I

"Contemporary R&B" generally refers to music with jazz, gospel, and funk roots that uses electronic instruments, drums, horns, and vocals. This **Earth, Wind & Fire** example of contemporary R&B includes a rock rhythm section, brass, and synthesizer—plus a great groove. Many other excellent examples exist from groups like Kool and the Gang and The Ohio Players.

Earth, Wind & Fire – "In the Stone"

https://www.youtube.com/watch?v=rNNaK0hSkrA

Rock and Roll

https://upload.wikimedia.org/wikipedia/commons/0/02/Chuck_Berry_circa_1958.jpg

Early rock and roll grew directly out of the tradition of rhythm and blues. The term "rock and roll" is widely credited to the disk jockey Alan Freed, who used it to describe the R&B records he played on Cleveland's **WJW radio station**. Rock and Roll was marketed and consumed primarily by a teenage audience. Eventually, the term "rock and roll" was shortened to "rock" and evolved into an all-encompassing international music with a wide variety of subgenres such as glam rock, heavy metal, new wave and grunge. The cultural impact of rock influenced almost every facet of popular culture, from fashion to language.

Although early rock and roll bands often featured a variety of wind instruments such as the saxophone, by the 1950s, the typical rock and roll band was defined by the electric guitar. Invented in 1931, the instrument used an electronic device called a pickup to convert the vibration of the strings into electronic signals run to a speaker. The earliest electric guitars were merely used as a means of amplification, but rock and roll guitarists began to experiment with various effects, such as distortion that would alter the sound of the instrument.

A typical rock and roll band often included two guitarists. One guitarist typically played “rhythm guitar,” which meant supporting the band by strumming the chords of the song. The second guitarist played “lead guitar,” which meant playing solos in between the vocal lines or in open solo sections. These two guitarists were backed by a drum set and a bass. Often, one of the guitarists doubled as the lead vocalist, while other members might sing background harmonies. Like R&B, rock and roll music places a strong emphasis on the backbeat. These accents are very noticeable in Chuck Berry’s “rock and roll music,” which features snare drum accents on beats two and four.

Chuck Berry – “Rock and Roll Music”

https://www.youtube.com/watch?v=0XSaKQlBZuE

Elvis Presley was one of the most important figures in the history of rock and roll, and one of the most celebrated recording artists of the twentieth century. He was born in Tupelo, Mississippi but grew up in Memphis, Tennessee. His recording career began in Memphis in 1954 when he worked with Sam Phillips, the owner of Sun Records. Elvis combined the sounds of country music and rhythm and blues into a style that was initially called **rockabilly**. Elvis soon moved to the RCA label, and his first single record “Heartbreak Hotel,” released in 1956, became the number one hit in the United States. By embracing music from both sides of the civil rights movement, Elvis became both very popular and very controversial at the same time. In many ways, he helped bring the popular music of African Americans into the mainstream of white society and paved the way for groups like the Beatles and the Rolling Stones, who were heavily influenced by Black artists. Elvis later branched out and recorded many successful ballads and rock tunes. He died of a drug overdose in 1977.

Listen to the blues influence in Elvis’s singing and the guitar and piano solos in “Heartbreak Hotel.”

Focus Composition: Elvis Presley, “Heartbreak Hotel” [1956]

https://upload.wikimedia.org/wikipedia/commons/5/5d/Elvis_Presley_first_national_television_appearance_1956.jpg

Listening Guide

Composer: Tommy Durden and Mae Boren Axton
Composition: Heartbreak Hotel
Date: 1956 recording by Elvis Presley
Genre: Rock and Roll
Form: Strophic
Nature of Lyrics: About a hotel that embodies the feelings of being heartbroken
Performing Forces: Elvis Presley – lead vocals, Scotty Moore – electric guitar, Chet Atkins – acoustic guitar, Bill Black – double bass, D.J. Fontana – drums, Floyd Cramer – piano

What to Remember

- Each verse repeats the same form, always ending with “Heartbreak is so lonely…”
- Each verse follows an 8-bar chord progression
- Notice how Presley’s singing style is a mix of blues, country, and gospel influences

Elvis Presley, “Heartbreak Hotel”

https://www.youtube.com/watch?v=e9BLw4W5KU8

0:00

Verse 1:
Well, since my baby left me,
I found a new place to dwell
Its down at the end of lonely street

At heartbreak hotel.
Heartbreak is so lonely baby,

Heartbreak so lonely,
Heartbreak is so lonely I could die

0:21

Verse 2:
And although it’s always crowded,

You still can find some room
For broken hearted lovers
To cry away their gloom.
Heartbreak is so lonely baby,

Heartbreak so lonely,
Heartbreak is so lonely they could die

0:42

Verse 3:
Well, the bell hops tears keep flowin’,

And the desk clerks dressed in black.

Well they been so long on lonely street

They ain’t ever gonna look back.

Heartbreak is so lonely baby,

Heartbreak so lonely,
Heartbreak is so lonely they could die

1:02

Verse 4:
Hey now, if your baby leaves you,

And you got a tale to tell.
Just take a walk down lonely street

To heartbreak hotel.
Where you will be lonely baby,

Where you will be lonely,
You'll be so lonely you could die

1:22

Verse 5:
Guitar solo followed by piano solo

1:43

Verse 6:
And although it's always crowded,

You still can find some room
For broken-hearted lovers
To cry away their gloom.
Heartbreak is so lonely baby,

Heartbreak so lonely,
Heartbreak is so lonely they could die

One of the most famous rock and roll groups of all time was **The Beatles**. This British group toured the United States in 1964 and changed the face of popular music and the recording industry from that time forward. The Beatles popularized the use of electric guitars as the basis of the modern rock band and went on to add strings, brass, organ, and other instruments to the list of instruments used in rock performances and recordings. Their use of straight eighth notes on the cymbals and accents on beats two and four on the snare drum are classic rock and roll rhythm elements. Most Americans are unaware of the influence that Chuck Berry and other American artists had on the style and content of the Beatles' music.

The Beatles – "I Want To Hold Your Hand"

https://www.youtube.com/watch?v=o1_zdt_FNmM

Rap and Hip Hop

https://upload.wikimedia.org/wikipedia/commons/7/79/A_Tribe_Called_Quest_in_Berkeley.jpg

Rap is a form of spoken word delivered over a beat. It can be improvised or written out in advance. The history of rap music is intertwined with the history of hip hop and even disco music. An excellent history of hip hop and rap can be found on the Hiphop-Network site linked below.

While the origins of rap can be traced back to Africa, rap as we know it came into being in the Bronx, NY in the 1970s. However, not until the art form was recorded did it enter the cultural mainstream. One of the first important rap recordings was the 1979 hit, "Rapper's Delight" by the Sugarhill Gang. **Kurtis Blow** (Kurt Walker, born August 9, 1959) is the first rapper to sign with a major record label. "The Breaks," a single from his 1980 debut album, is the first certified gold record rap song.

Kurtis Blow - "The Breaks" (1980)

https://www.youtube.com/watch?v=MAk2wlv1N1I

By the 1990s, rap had evolved into a more sophisticated musical style featuring complex rhythms and clever wordplay. The instrumentation of rap music varies greatly depending on the artist and, often, the individual song. Early rap concerts featured DJs creating beats on **turntables**, which allowed the DJ to create music on the spot by playing and manipulating records. One well-known technique on the turntables is **scratching**, or improvising a rhythmic solo on one turntable over a beat.

A Tribe Called Quest is widely considered one of the greatest groups of the so-called golden age of hip hop during the late 1980s and early 1990s. Listen to the track below, "Can I Kick It" by **A Tribe Called Quest**. Like many rap songs, this track utilizes a technique called "**sampling**," in which a clip of a preexisting song is isolated and looped underneath the rapper (in this case, the bass line for Lou Reed's *Walk On The Wild Side)*. The song also features the use of scratching mentioned above.

Focus Composition: A Tribe Called Quest, "Can I Kick It?" [1990]

https://upload.wikimedia.org/wikipedia/commons/7/79/A_Tribe_Called_Quest_in_Berkeley.jpg

Listening Guide

Composer: A Tribe Called Quest (Q-Tip, Ali Shaheed Muhammad, Phife Dawg, Jarobi White)
Composition: "Can I Kick It"
Date: 1990
Genre: Rap
Form: Verse-chorus
Nature of Text: recited to a steady beat
Performing Forces: Rap vocals over looped music backdrop incorporating a variety of musical samples from previous recordings Rappers: Q-tip and Phife Dawg

What to Remember

- Listen for the verse-chorus form
- The first verse features clever wordplay, with the last word of each phrase rhyming. Notice how the last syllable of each line slowly evolves from words like "cuz" and "fuzz" to "rug" and "hug" and finally to "love" and "shove."
- In the second verse, most of the phrases rhyme on the sound "ayer" as in "layer"or "player"

A Tribe Called Quest, "Can I Kick It?"

https://www.youtube.com/watch?v=71ubKHzujy8

0:00

Chorus or “Hook”:
Hey y’all, we is havin’ a ball
And you know they ask me to get on the MIC And they ask me
Can I kick it? Word yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Can I kick it? Yes you can
Well I’m gone, gone

Q-tip

Verse 1:
Can I kick it? To all the people who can Quest like A Tribe does
Before this, did you really know what live was? Comprehend to the track, for it’s why cuz
Gettin measures on the tip of the vibers
Rock and roll to the beat of the funk fuzz
Wipe your feet really good on the rhythm rug
If you feel the urge to freak, do the jitterbug
Come and spread your arms if you really need a hug Afrocentric living is a big shrug
A life filled with fun that’s what I love
A lower plateau is what we’re above
If you diss us, we won’t even think of
Will Nipper the doggy give a big shove?
This rhythm really fits like a snug glove
Like a box of positives it’s a plus, love
As the Tribe flies high like a dove

Q-tip

0:13

Verse 1:
Can I kick it? To all the people who can Quest like A Tribe does
Before this, did you really know what live was? Comprehend to the track, for it's why cuz
Gettin measures on the tip of the vibers
Rock and roll to the beat of the funk fuzz
Wipe your feet really good on the rhythm rug
If you feel the urge to freak, do the jitterbug
Come and spread your arms if you really need a hug Afrocentric living is a big shrug
A life filled with fun that's what I love
A lower plateau is what we're above
If you diss us, we won't even think of
Will Nipper the doggy give a big shove?
This rhythm really fits like a snug glove
Like a box of positives it's a plus, love
As the Tribe flies high like a dove

Phife Dawg

0:50

Hook:
Can I kick it? Can I kick it?

Can I kick it? Yes you can

Can I kick it? Yes you can

Can I kick it? Yes you can

Can I kick it? Yes you can

Can I kick it? Yes you can

Can I kick it? Yes you can

Can I kick it? Yes you can

Well I'm gone, gone

Phife Dawg

This page titled 5.5.3: The R's- Rock, Rhythm and Blues and Rap is shared under a license and was authored, remixed, and/or curated by LibreTexts.

- 8.3: The R's- Rock, Rhythm and Blues and Rap by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.4: Folk Music

American Folk Music

https://upload.wikimedia.org/wikipedia/commons/8/81/Woody_Guthrie,_1943.jpg

Folk music is a broad term used to describe a wide variety of musical forms that developed within different cultures, often for different reasons. American folk music varies widely depending on the region, but much American folk music was influenced by the European and African cultures from which many Americans descended. Folk music in America largely developed from a combination of music from the British Isles and other European regions and music brought here by enslaved Africans.

Folk music often uses the form known as the **ballad**. Ballads most often tell a story that usually contains a moral or lesson.

What to Remember

- **Folk music** encompasses many different musical traditions and serves many different purposes.
- American folk traditions draw from both **European and African musical practices**.
- Folk songs often have a practical or social function: telling stories, coordinating work, teaching, protesting, or accompanying dance.

Other Things to Listen For

- Simple, memorable melodies and repeating forms.
- The relationship between a song's musical features and its social purpose.
- Call and response, especially in group work songs.

The Ballad

Listen to this recording of the Scottish/English ballad "Barbara Allen."

Joan Baez — "Barbara Allen"

https://www.youtube.com/watch?v=NqHJ4V893e0

Work Songs and Children's Songs

https://upload.wikimedia.org/wikipedia/commons/c/c6/Prisoners_singing_work_songs_at_Parchman_Farm,_Mississippi,_1934.jpg

Work Songs

Work songs often helped groups of people, including enslaved people, perform physical work. The music usually uses the tempo of the work itself and was sung by lumberjacks, railroad workers, and prison chain gangs, among others.

Listen to this recording of a Texas prison chain gang singing "Let the Hammer Reign" as they chop down trees. The source compares this piece to how enslaved people would sing while working on Southern plantations. Its compositional and stylistic traits include the following: it uses a **call and response** technique, where a lead singer sings a line and then the group follows with their response; it uses a simple melody; its instrumentation is only vocal; it possesses a thicker texture with several singers; its tempo is constant and matched to the speed of the axes; and its dynamics are fairly constant.

Prison Chain Gang — “Let the Hammer Reign”

https://www.youtube.com/watch?v=wFSlw8LlIw0

Children’s Songs

Children’s songs also have a purpose, usually to teach a simple lesson. They are, therefore, simple to sing and easy to remember. In the case of the “ABC Song,” its lesson helped children remember the twenty-six letters of the alphabet.

The “ABC Song”

https://www.youtube.com/watch?v=75p-N9YKqNo

Protest Songs

https://upload.wikimedia.org/wikipedia/commons/0/02/Bob_Dylan_-_Azkena_Rock_Festival_2010_2.jpg

Protest songs are written to directly, or by suggestion, voice complaints about some injustice. Listen to Bob Dylan perform his composition “Blowin’ in the Wind,” a protest song that the source describes as indirectly protesting social injustice and the Vietnam War. Its compositional and stylistic elements include the following: it uses the same music for each verse, its melody is simple, its instrumentation is voice and guitar, its texture is thin, and its tempo and dynamics are constant.

Bob Dylan — “Blowin’ in the Wind”

https://www.youtube.com/watch?v=3l4nVByCL44

Folk Dance Music

https://upload.wikimedia.org/wikipedia/commons/4/4a/Square_dance,_Iowa_1940.jpg

Dance music is folk music written for dancing. The instrumentation of various types of folk dance music varies with the style. Acoustic instruments were used before the 1950s simply because electric and electronic instruments did not yet exist. Its compositional and stylistic components include the following: the form is almost always a repeating form; sometimes dance music comprises songs with words while at other times it is instrumental; and the dynamics are usually loud in order to be heard in a dance hall or other large space.

The following examples demonstrate three different dance forms: a two-step, a waltz, and a square dance.

Two-Step

Gid Tanner & His Skillet Lickers — “Soldier’s Joy”

https://www.youtube.com/watch?v=vd54F6bVvwo

Country Waltz

Ernest Tubb — “Waltz Across Texas”

https://www.youtube.com/watch?v=hK_qrg4Jz20

Square Dance

The Chuckwagen Team — “Golden Reel”

https://www.youtube.com/watch?v=i0zVE1ICidc

This page titled 5.5.4: Folk Music is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 8.4: Folk Music by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.5: Country Music

Country Music

https://upload.wikimedia.org/wikipedia/commons/6/62/Hank_Williams_Promotional_Photo.jpg

Like many musical terms discussed in this chapter, **country music** has come to define a broad variety of musical styles encompassing bluegrass, hillbilly music, contemporary country, and others. Generally speaking, most types of music that fall under this category originated in the American South, although it also encompasses Western swing and cowboy songs. Country music often features a singing style with a distinctly rural Southern accent, as well as instrumentation that favors string instruments such as the banjo, guitar, or fiddle.

What to Remember

- **Country music** is an umbrella term encompassing several related styles rather than one single sound.
- Many country traditions developed in the American South and draw on earlier regional musical practices.
- String instruments such as the **banjo, guitar, fiddle, and mandolin** play important roles across many country styles.

Other Things to Listen For

- Changes in instrumentation as country music interacts with blues, jazz, dance music, and rock.
- Differences between acoustic string-band traditions and later amplified country styles.

Bluegrass and Hillbilly Music

https://upload.wikimedia.org/wikipedia/commons/f/f1/Bill_Monroe_in_1946.jpg

Bluegrass

Bluegrass music is a variation of country music that developed largely in the Appalachian region; it features fiddle, guitar, mandolin, bass guitar, and the five-string banjo. Often associated with Appalachia, bluegrass combines many of the song forms that are common in the region's Scottish and English musical heritage. For example, bluegrass blends the Scottish and English ballad with blues inflections. Some bluegrass songs are fast instrumental pieces featuring amazing technique by the performers.

Ricky Skaggs — "Bluegrass Breakdown"

https://www.youtube.com/watch?v=oZIHSXpmilw

Hillbilly Music

Hillbilly music was an alternative to the jazz and dance music of the 1920s. It was portrayed as wholesome and as the music of the "good old days." Nashville's *Grand Ole Opry* radio show became a very successful weekly network radio broadcast heard nationwide. Noticing an opportunity, record companies soon opened offices in Nashville. Country music became a source of big money for producers, songwriters, and artists.

The Hillbillies — "Cluck Old Hen" [1927]

https://www.youtube.com/watch?v=qizwcdHAWNU

Honky-Tonk and Western Music

https://upload.wikimedia.org/wikipedia/commons/8/88/Hank_Williams_MGM_Records_publicity_photo.jpg

Honky-Tonk

Honky-tonk music developed as hillbilly music went west to entertain in saloons called “honky tonks.” Many of the songs dealt with subjects associated with honky tonks, such as infidelity and drinking. Although the first use of the term “honky tonk” referred to a ragtime-like piano style, it later came to refer to a country combo style that became quite popular in the 1940s and 1950s.

Hank Williams — “Honky Tonkin’” [1948]

https://www.youtube.com/watch?v=88XvpkHS4UE

Western Music and Western Swing

Western music refers to music composed about the Great American West, such as the cowboy songs heard in movies of the 1930s and 1940s by singers such as Gene Autry and Roy Rogers.

One variation of this genre, **Western swing**, developed in Austin, Texas, and other western cities and borrowed instruments from the dance band, including saxophones, trombones, trumpets, piano, bass, and drums.

Mitch Ballard & The Western Swing Machine — “Ace in the Hole”

https://www.youtube.com/watch?v=TQawiRq-QDk

Contemporary Country Music

https://upload.wikimedia.org/wikipedia/commons/e/e7/Carrie_Underwood_November_2016.jpg

Contemporary country music has become a mixture of rock rhythm sections and a singer singing with a country accent about many of the same topics that traditional country singers have used over the decades. Contemporary country artists often use electric guitars, electric steel guitar, electric bass, keyboards (often synthesizers), and drum set. Country music is still big business, selling millions of units per year.

Carrie Underwood and Miranda Lambert — “Something Bad”

https://www.youtube.com/watch?v=9RfT2KqPCoI

This page titled 5.5.5: Country Music is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 8.5: Country Music by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.6: Music for the Stage

Origins of American Musical Theatre

https://upload.wikimedia.org/wikipedia/commons/0/0a/Times_Square_by_Night,_NYC.png

Although music has been part of dramatic performances at least as far back as ancient Greece, American musical theatre has its own unique style, which developed from several earlier forms. The term **musical theatre** refers to a type of dramatic performance that tells a story through dialogue, with singing and dancing added to support and move the plot along. This differs from opera, which is presented purely through song, without any spoken word.

One precursor to modern musical theatre is the **minstrel show**. The first distinctly American form of theatre, minstrelsy was developed in the nineteenth century and featured white performers in blackface performing in a variety show of sorts. These three-act shows featured stock characters singing songs, performing in skits, and telling jokes. They often depicted black characters as happy participants in romanticized versions of the

American slave South. One of the most well-known songwriters of minstrel music was **Stephen Foster**. Listen to his song Camptown Races, which depicts a group of men in a "camp town" (a community of transients) who bet on horses to try to make money.

Minstrelsy and Stephen Foster

Stephen Foster – "Camptown races" (Sung by Al Jolson)

https://www.youtube.com/watch?v=_tuu5YtkPIo

Foster was one of the first Americans to make a living as a professional songwriter, a feat which would become common in the twentieth century. Minstrelsy continued into the twentieth century and eventually evolved into other forms such as vaudeville, which featured variety shows with music, comedy, and talent acts. Although minstrelsy is now regarded by many as a remnant of the racism of the past, it was responsible for many songs that are still part of our repertory.

Early Broadway: Operettas

https://upload.wikimedia.org/wikipedia/commons/3/3b/Victor_Herbert.jpg

Victor Herbert and American Operetta

https://www.youtube.com/watch?v=1xpKeabZlEs

The Broadway Musical

https://upload.wikimedia.org/wikipedia/commons/5/56/Broadway_Theaters_45th_Street_Night.jpg

During the twentieth century, the operetta slowly gave way to a more cut-and-dry, vernacular American musical theatre style, which continues today. Modern musical theatre (also known as the **Broadway musical**) integrated a cohesive plot with songs and dances that advanced that plot. This more direct musical style reflected the American audiences of the twentieth century, who were less interested in the formal, Victorian style of the operetta.

Musicals are stage shows with music, acting, costumes, sets, and dance. They are closely related to opera and are an American art form, though they are also popular in parts of Europe. Some successful musicals were later turned into movies. Musicals usually use a full Romantic orchestra and often add synthesizer sounds as well. Listen to and watch the following segment from one of the most successful musical productions in Broadway history.

The Modern Broadway Musical

Phantom of the Opera - "All I Ask of You"

https://www.youtube.com/watch?v=uxs7qevmy50

The Golden Age: Rodgers and Hammerstein

The first half of the twentieth century marked the heyday of the Broadway musical, with shows like *Oklahoma!*, *South Pacific*, and *The Sound of Music* among many others. Broadway refers to the main thoroughfare in midtown Manhattan that serves as the theater district for New York City. To this day, it is considered the highest level of musical theatre in the United States and is home to the most popular shows in the country. Composers such as Cole Porter, **Richard Rodgers, Oscar Hammerstein**, and Irving Berlin composed hundreds of tunes for Broadway shows that are now considered American classics. Listen to the examples below from Rogers and Hammerstein's *Oklahoma!* from 1943.

Rogers and Hammerstein – *Oklahoma!*

https://www.youtube.com/watch?v=_C6J9gij5SQ

Listen to the example below of *West Side Story* from 1957, written by **Leonard Bernstein**. Bernstein, who was conductor of the New York Philharmonic, composed *West Side Story* as a depiction of Romeo and Juliet set in New York City. The musical dramatized the tensions between white and Puerto Rican street gangs, and updated the famous Shakespeare story for twentieth-century audiences. The music was also groundbreaking for its sophistication, use of modern harmonies, and incorporation of Latin music and jazz.

Focus Composition: Leonard Bernstein, "America" from West Side Story [1957]

https://upload.wikimedia.org/wikipedia/commons/5/57/Portrait_of_Leonard_Bernstein_LCCN2004662600.jpg

Listening Guide

Composer: Leonard Bernstein
Composition: *America* from *West Side Story*
Date: 1957
Genre: Broadway Musical
Form: Verse-chorus
Nature of Text: The Puerto Rican characters lament on the dream of living as an immigrant in America versus the reality.
Performing Forces: Orchestra with solo vocals and chorus

What to Remember

- The piece is written in mixed meter, alternating between 6/8 time and 3/4 time
- It features Latin American rhythms and percussion

https://www.youtube.com/watch?v=Qy6wo2wpT2k

2:00

Introduction

Performing forces: Percussion enters behind dialogue
Text: Puerto Rico My heart’s devotion Let it sink back in the ocean Always the hurricanes blowing Always the population growing And the money owing And the sunlight streaming And the natives steaming I like the island Manhattan Smoke on your pipe And put that in

2:20

Chorus

Performing forces: Anita
Text: Chorus: I like to be in America Okay by me in America Everything free in America Bernardo: For a small fee in America

3:06

Verse

Performing forces: Chorus and Bernardo
Text: Anita: Buying on credit is so nice Bernardo: One look at us and they charge twice Rosalia: I’ll have my own washing machine Indio: What will you have though to keep clean?

0:50

Chorus

Performing forces: Exchange of lines between various characters
Text: Anita: Skyscrapers bloom in America Rosalia: Cadillacs zoom in America Teresita: Industry boom in America Boys: Twelve in a room in America

3:31

Verse

Performing forces: Exchange of lines between various characters
Text: Anita: Lots of new housing with more space Bernardo: Lots of doors slamming in our face Anita: I’ll get a terrace apartment Bernardo: Better get rid of your accent

3:45

Chorus

Performing forces: Exchange of lines between various characters
Text: Anita: Life can be bright in America Boys: If you can fight in America Girls: Life is all right in America Boys: If you’re all white in America Girls: Here you are free and you have pride Boys: Long as you stay on your own side Girls: Free to be anything you choose Boys: Free to wait tables and shine shoes

3:57

Dance Break

Performing forces: Exchange of lines between choruses of boys and girls
Text: Boys: La, la, la, la, la, America America La, la, la, la, la, America America

4:08

Verse

Performing forces: Orchestra
Text: Girls: Here you are free and you have pride Boys: Long as you stay on your own side Girls: Free to be anything you choose Boys: Free to wait tables and shine shoes

4:50

Continuation

Performing forces: Exchange of lines between choruses of boys and girls

5:02

Chorus

Performing forces: Bernardo and Anita
Text: Bernardo: Everywhere grime in America Organized crime in America Terrible time in America Anita: You forget I'm in America

5:16

Dance Break

Performing forces: Orchestra Dance Break

5:54

Verse

Performing forces: Bernardo and Anita
Text: Bernardo: I think I'll go back to San Juan Anita: I know what boat you can get on Bernardo: Everyone there will give big cheers Anita: Everyone there will have moved here

American Opera

https://upload.wikimedia.org/wikipedia/commons/4/4b/Porgy_and_Bess_(1959_film_poster).jpg

George Gershwin, Porgy and Bess

https://www.youtube.com/watch?v=O7-Qa92Rzbk

This page titled 5.5.6: Music for the Stage is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 8.6: Music for the Stage by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

Glossary

Ballads – a song form used often in folk music, which is used to tell a story that usually contains a moral or lesson.

Bebop - a style of small group jazz developed in the late 1940s, which featured fast moving harmonies, angular melodies, and highly complex rhythms

Big Band – large jazz ensembles (15-20 members) popular in the 1930's and 1940's. The term "Big Band" also refers to the era in which these bands were popular.

Bluegrass – a variation of country music featuring fiddle, guitar, mandolin, bass guitar, and the five-string banjo that developed largely in the Appalachian region

Blues – a style of music that, at the turn of the twentieth century, began to form out of African American work songs, field hollers, and spirituals. Today, the word "blues" is used loosely and can refer to feeling sad or down, to any song played in a bluesy style, or more specifically, to a song that follows a blues form, which is a twelve-bar strophic song form.

Broadway Musical – a style of Musical Theatre, which integrated a cohesive plot with songs and dances that advanced that plot. Broadway specifically refers to the street of the same name in New York City that became known for this style.

Children's Song – a type of folk song designed to teach a simple lesson. They are often simple to sing and easy to remember.

Contemporary Country – a mixture of rock rhythm sections and a singer singing with a country accent about many of the same topics that traditional country singers have used over the decades.

Contemporary R&B – generally refers to music with jazz, gospel, and funk roots that uses electronic instruments, drums, horns, and vocals.

Country Music – a term describing a broad variety of musical styles including Bluegrass, Hillbilly Music, and Contemporary Country. Generally speaking, most types of music that fall under this category originated in the American South (although it also encompasses Western Swing and cowboy songs) and features a singing style with a distinctly rural southern accent, as well as an instrumentation that favors string instruments such as the banjo, guitar, or fiddle.

Dance Music – music written for dancing. The instrumentation of various types of folk dance music varies with the style.

Dixieland – an early form of jazz developed in New Orleans during the turn of the twentieth century featuring syncopated rhythms, improvised solos and harmonies, as well as a common instrumentation that included trumpet, clarinet, saxophone, trombone, tuba, banjo, piano, guitar, and drums.

Folk Music – a term used to describe a wide variety of musical forms that developed within different cultures, often for different reasons. Folk music is often passed down not through written music, but orally from one generation to another.

Hillbilly Music – an early form of country music, Hillbilly Music was an alternative to the jazz and dance music of the 1920s and was portrayed as wholesome music of the "good old days."

Honky Tonk Music – a country combo style that became quite popular in the 1940s and 1950s. Originally performed in saloons known as "honky tonks,' many of the songs dealt with subjects associated with honky tonks such as infidelity and drinking.

Improvisation – the act of creating melodies and harmonies on the spot without reading the music off a page.

Minstrel Show – an American form of theatre developed in the nineteenth century and featuring white performers in blackface performing in a variety show, which depicted black characters as happy participants in romanticized versions of the American slave south.

Musical Theatre – a type of dramatic performance that tells a story through dialogue, with singing and dancing added to support and move the plot along.

New Orleans Jazz – (see Dixieland)
Operetta – a “light opera” developed in the nineteenth century that required classically

trained singers, but featured less complex music than a typical opera.

Protest Song – a type of folk song written to directly, or by suggestion, voice complaints about some injustice.

Ragtime – a musical genre developed near the turn of the twentieth century that featured syncopated rhythms. The style became nationally popular after being widely published as sheet music.

Rap – a form of spoken word delivered over a beat. It can be improvised or written out in advance.

Rhythm and Blues (R&B) – a term originally referring to music recorded by black musicians and intended for use by the African American community. The term has evolved throughout the years and encompasses several different musical styles, including soul, funk and now contemporary R&B.

Rock and Roll – a style of music that grew out of Rhythm and Blues and came into prominence during the 1950s. The style features a strong backbeat and often features electric guitar, bass and drums. The style is now known as “rock” has spawned many subgenres.

Sampling – a technique in which a clip of a preexisting song is isolated and looped, often as a background for a rapper

Scratching – the technique of improvising a rhythmic solo on one turntable over a beat **Swing** – a term used to describe the rhythmic bounce that characterizes the jazz style. The

term can also refer to the big band music of the 1930s and 1940s.

Syncopation – the act of disrupting the normal pattern of accents in a piece of music by emphasizing what would normally be weak beats.

Western Swing – a style of country music that developed in western cities and borrowed instruments from the dance band such as saxophones, trombones, trumpets, piano, bass, and drums.

Work Songs – a type of folk song devised to help groups of people perform physical work. The music usually uses the tempo of the work itself and was sung by lumberjacks, railroad workers, and prison chain gangs, among others.

This page titled 5.5.7: Glossary is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

- 8.8: Glossary by Clark, Heflin, Kluball, and Kramer is licensed CC BY-SA 4.0. Original source: https://oer.galileo.usg.edu/arts-textbooks/1.

5.5.8: Vocabulary Lab

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 5.5.8: Vocabulary Lab is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

5.6: LISTEN. (POPULAR STYLES)



LISTEN: Popular Styles

Popular music in the United States is as varied as the people and communities who have shaped it. Styles such as **ragtime, blues, and New Orleans jazz** became foundational to later American popular music, drawing especially on African American musical traditions and an emphasis on **rhythm, syncopation, and the blues**. From jazz and big bands to R&B, rock, rap, folk, country, and musical theatre, styles continually develop by **borrowing, combining, transforming, and circulating musical ideas**. In LISTEN, focus less on memorizing a long catalog of genres and more on hearing the musical relationships that connect them—and on recognizing the communities whose musical contributions made those developments possible.

What should I expect?

Listen for how popular styles grow from earlier musical practices while developing distinct identities of their own. Across several works, use the Listening Lab cycle to connect what you hear to **rhythm and groove, syncopation, blues influence, improvisation, vocal and instrumental style, form, instrumentation, performance practice, and technology**. Pay particular attention to how musical ideas move between communities and genres, and how changing audiences, media, and cultural conditions shape what becomes popular.

PRACTICE Listening Guide → Listening Lab → 3–6 Popular Music pieces

Spiral practice

5.6.1: LISTENING LAB.

5.6.2: FEATURED WORK. "A Charlie Brown Christmas"

ASSESSMENT Notebook Check → Written Assignment

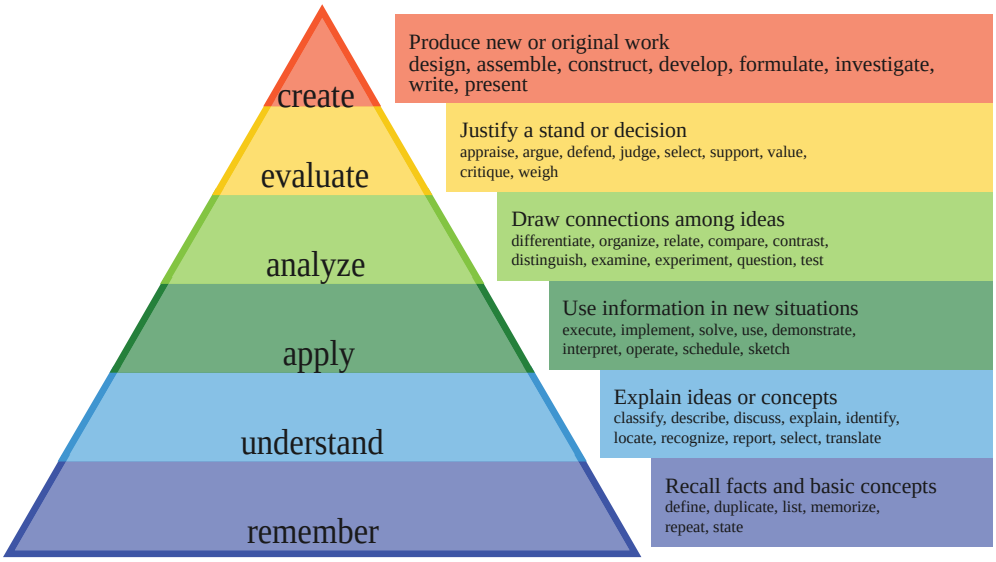
Submit in Canvas

What you will produce
Notebook + Writing

Work through this section **in order: GUIDE → LAB → ASSESSMENT.**

LISTEN: Cognitive Tasks

LISTEN is the second part of this Popular Styles sequence. STUDY gave you vocabulary, historical context, genres, and relationships between American popular traditions; now you will **apply, analyze, evaluate, and communicate** what you hear as you trace musical ideas across styles and connect sound to the people, communities, technologies, and cultural conditions that shaped it.



YOU ARE HERE

LISTEN: Apply → Analyze → Evaluate → begin to **Create**

Each notebook page gives you musical evidence to think with. As you compare pieces, pay attention to **rhythm, groove, syncopation, blues influence, improvisation, timbre, instrumentation, form, performance style, and technology**. Your written work will ask you to use those musical relationships as evidence for a clear, supported argument.

For each piece: complete the Popular Styles Listening Lab cycle

One piece = one notebook page. Context → Listen / Watch → Reflection → QFT → Investigate & Notes. Then

move to the next composition and repeat. Complete the full cycle before moving to the next composition.

1 **Context**
Summarize
the historical and musical context in your notebook.

↓

2 **Listen / Watch**
Experience
the entire selection before continuing.

↓

3 **Reflection**
Write
freely about what you heard, noticed, felt, or wondered.

↓

4 **QFT**
Generate
questions, then prioritize one question to investigate.

↓

5 **Investigate & Take Notes**
Explore
your prioritized question, verify important claims, and record at least 4 useful bullet points.

At the end of LISTEN

You will submit your completed notebook work in **Canvas**, then use your notes, research, vocabulary, and listening evidence in the **written assignment.** Your goal is to explain how American popular styles are connected through shared and transformed musical practices, while recognizing the foundational influence of **African American musical traditions—especially the blues—on American popular music**.

Begin Popular Styles Listening →

Attribution

Bloom's revised taxonomy by Tidema, sourced from Wikimedia Commons, licensed under CC BY 4.0.

This page titled 5.6: LISTEN. (Popular Styles) is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Clark, Heflin, Kluball, and Kramer (GALILEO Open Learning Materials) via source content that was edited to the style and standards of the LibreTexts platform.

5.6.1: LISTENING LAB.

Loading repertoire from Google Sheets...

This page titled 5.6.1: LISTENING LAB. is shared under a license and was authored, remixed, and/or curated by LibreTexts.

5.6.2: FEATURED WORK. "A Charlie Brown Christmas"

"A Charlie Brown Christmas" — Live Jazz Set

Vince Guaraldi's score for the 1965 *A Charlie Brown Christmas* gave Charles M. Schulz's Peanuts characters a musical identity that became part of American holiday culture. Guaraldi's jazz could move between Charlie Brown's melancholy, the children's playfulness, and the special's quieter moments without losing the sound of Peanuts. In this live performance, The Commercialists treat those familiar themes and Christmas songs as living jazz repertoire: recognizable melodies, riffs, grooves, and forms keep performers and audiences connected while improvisation allows the music to expand into something new.

Viewer Data: edit this single table in LibreTexts. Keep the first three columns (Time, Section, Song / Scene). Add, remove, rename, or documented live-album sequence and track lengths; adjust them to the exact YouTube performance if spoken introductions or applaus

Time	Section	Song / Scene	Context	Performers / Forces
0:25	LIVE SET	O Tannenbaum	In the television special, "O Tannenbaum" accompanies Charlie Brown's search for a Christmas tree and becomes tied to one of the story's central symbols. The familiar carol gives Guaraldi—and these performers—shared musical material that can be reshaped without losing its identity.	Anthony Deutsch, pian Schaub, bass; Patrick Morrow, drums
5:08	LIVE SET	My Little Drum	"My Little Drum" belongs to Guaraldi's original music for the special. Placed beside traditional carols, original jazz pieces like this helped Schulz's television world acquire a sound of its own rather than functioning as a collection of familiar Christmas songs.	Piano trio
10:14	LIVE SET	Linus and Lucy	"Linus and Lucy" became one of the defining sounds of Peanuts. Its buoyant riff evokes the children's physical energy—especially the famous scenes of the Peanuts gang dancing—while television repetition helped turn Guaraldi's jazz theme into a piece of American popular culture.	Piano trio
13:16	LIVE SET	Christmas Time Is Here	"Christmas Time Is Here" captures the reflective side of Schulz's story. Its wistful sound fits Charlie Brown's loneliness and uncertainty, giving the special an emotional world very different from the relentlessly cheerful tone of many Christmas programs.	Piano; bass; drums; voi used in performance

Time	Section	Song / Scene	Context	Performers / Forces
19:09	LIVE SET	Skating	In the special, “Skating” accompanies the children moving across the ice. Guaraldi translates the animated scene into musical motion: triple meter, flowing piano figures, articulation, and rhythmic lift make the music seem to glide.	Piano trio
24:45	LIVE SET	Hark! The Herald Angels Sing	The set briefly moves from Peanuts-associated jazz into communal Christmas singing. That shift echoes an important tension in Schulz’s special: Charlie Brown begins isolated and frustrated by the commercial spectacle around him, but the story ultimately turns toward shared meaning and community.	Audience and performe cappella
26:15	LIVE SET	Christmas Is Coming	Guaraldi’s “Christmas Is Coming” belongs to the playful, energetic side of the Peanuts musical world. Rather than illustrating one fixed character or scene, it shows how Guaraldi could make jazz itself part of the special’s holiday atmosphere.	Piano trio
34:25	LIVE SET	Für Elise	This Beethoven quotation is not part of Guaraldi’s original *A Charlie Brown Christmas* score. Here the live trio steps outside the Peanuts soundtrack and applies the same jazz process to another widely recognizable musical icon.	Piano trio
40:08	LIVE SET	Wassail / The Christmas Song	The live set moves between Guaraldi’s Peanuts-associated music and broader Christmas repertoire. That mixture resembles the original special itself, where traditional seasonal material and Guaraldi’s new jazz compositions coexist.	Piano; bass; drums; voi used in performance

Time	Section	Song / Scene	Context	Performers / Forces
48:25	LIVE SET	What Child Is This? / Greensleeves	This carol is not uniquely Peanuts: its melody has circulated for centuries. Its appearance here places the trio's Peanuts-centered holiday set inside a much longer history of familiar music being reused and given new meanings.	Piano trio
52:31	LIVE SET	Santa Claus Is Coming to Town	Near the end of the set, this mainstream American holiday standard broadens the program beyond Guaraldi and Peanuts while remaining inside the shared Christmas sound-world that surrounds the special.	Piano trio
57:52	LIVE SET	@stop		

This page titled 5.6.2: FEATURED WORK. "A Charlie Brown Christmas" is shared under a license and was authored, remixed, and/or curated by LibreTexts.

6: PAGE TEMPLATES

6.1: Textbook Reader Engine
6.2: Listening Lab Engine
6.3: Vocabulary Lab Engine

This page titled 6: Page Templates is shared under a license and was authored, remixed, and/or curated by LibreTexts.

6.1: Textbook Reader Engine

This page titled 6.1: Textbook Reader Engine is shared under a license and was authored, remixed, and/or curated by LibreTexts.

6.2: Listening Lab Engine

Loading repertoire from Google Sheets...

This page titled 6.2: Listening Lab Engine is shared under a license and was authored, remixed, and/or curated by LibreTexts.

6.3: Vocabulary Lab Engine

Vocabulary Lab

Vocabulary and definitions adapted from *Understanding Music – Past and Present*, Clark, Heflin, Kluball, & Kramer, CC BY-SA 4.0. Riddles and interface are newly authored for this activity.

This page titled 6.3: Vocabulary Lab Engine is shared under a license and was authored, remixed, and/or curated by LibreTexts.

This page titled Detailed Licensing (1) (1) is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

INDEX

No index terms found.

This page titled Index is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.

GLOSSARY

S

Sample Word 1 | Sample Definition 1

This page titled Glossary is shared under a Public Domain license and was authored, remixed, and/or curated by David Saldana.