



JEAN FERRIS

Music

the art of listening seventh edition

Music the art of listening

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Seventh Edition

JEAN FERRIS

Arizona State University, Tempe



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MUSIC: THE ART OF LISTENING

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To Dud, in celebration of our fiftieth.

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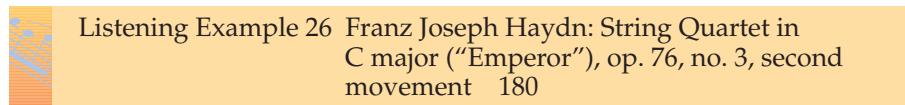
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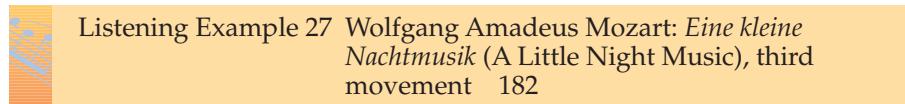
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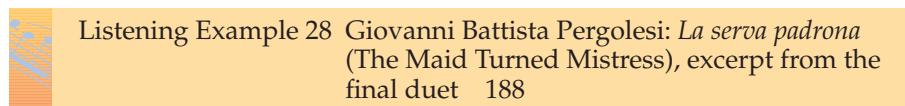
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56. Sergei Prokofiev: Symphony no. 1 ("Classical"), first movement 3:48
57. Paul Hindemith: *Kleine Kammermusik*, op. 24, no. 2, first movement 2:52
58. Aaron Copland: Variations on "Simple Gifts" from *Appalachian Spring Suite* 3:12
59. William Grant Still: *Afro-American Symphony*, third movement ("Humor") 3:24
60. Samuel Barber: Adagio for Strings 7:41
61. Ellen Taaffe Zwilich: *Concerto Grosso 1985*, first movement 2:43
62. George Gershwin: "Bess, You Is My Woman Now" from *Porgy and Bess* 4:39
63. Philip Glass: *Einstein on the Beach*, Act IV, Scene 3, "Spaceship" 3:58
64. Leonard Bernstein: "Tonight" ensemble from *West Side Story* 3:40
65. Scott Joplin: "Maple Leaf Rag" 3:00
66. Bessie Smith: "Lost Your Head Blues" 2:56
67. Charlie Parker: "Bloomingdale" 3:25
68. Tan Dun: Excerpt from "Heaven" from *Symphony 1997 (Heaven, Earth, Mankind)* 8:20

Optional Listening Guides



Ammons, Albert: "Shout for Joy" (boogie improvisation)

Armstrong, Lillian Hardin: "Hotter Than That" (New Orleans jazz)

Bach, J. S.:
Brandenburg Concerto no. 5 in D major
Cantata no. 140, "Wachet auf" ("Sleepers Wake"), movements 2–7
Gavotte from *French Suite* no. 5 in G major
Prelude and Fugue in C major from *The Well-Tempered Clavier*
"Barbara Allen" (folk ballad)

Barber, Samuel: *Knoxville: Summer of 1915*

Beach, Amy Cheney: "The Year's at the Spring"

Beethoven, Ludwig van:
Symphony no. 3, *Eroica*, first movement
Symphony no. 5 in C minor, second, third, and fourth movements

Berg, Alban: *Wozzeck*, Act III, Scenes 4 and 5

Berlioz, Hector: *Symphonie fantastique*, fourth movement

Billings, William: "When Jesus Wept"

Boulez, Pierre: "Le marteau sans maître" ("The Hammer without a Master")

Bourgeois, Louis: "Old Hundred"

Brahms, Johannes: Symphony no. 4 in E minor, first and fourth movements

Britten, Benjamin: *A Ceremony of Carols* (excerpts)

Cage, John:
Aria and Fontana Mix
The Perilous Night

Chopin, Frédéric:
Polonaise in A-flat major, op. 53

Copland, Aaron: *Fanfare for the Common Man*

Corelli, Arcangelo: Trio Sonata in E minor, op. 3, no. 7

Cowell, Henry: "The Tides of Mananaun"

Debussy, Claude:
Prélude à l'après-midi d'un faune
"Voiles" from *Préludes*, Book I

Desmond, Paul: "Take Five" (progressive jazz)

Ellington, Edward Kennedy
"Duke":
Concerto for Cootie
Mood Indigo

Foster, Stephen: "Oh! Susanna"

Gershwin, George: Concerto in F, first movement, *Rhapsody in Blue*

Gillespie, John "Dizzy": "Shaw 'Nuff" (bebop)

Gluck, C. W.: "Che farò senza Euridice" from *Orfeo ed Euridice*

Gottschalk, Louis Moreau:
"La bamboula"
"Le bananier"

Gesualdo, Carlo: "Moro Lasso"

Handel, George Frideric:
"Ev'ry valley shall be exalted" and "Comfort ye, my people" from *Messiah*
"Piangero la sorte mia" ("I bemoan my cruel fate") from *Giulio Cesare*

Handy, W. C.: "St. Louis Blues"

Haydn, Franz Joseph:
Symphony no. 88
Symphony no. 94, "Surprise," second movement

Herbert, Victor: "Italian Street Song" from *Naughty Marietta*

Hindemith, Paul: *Kleine Kammermusik for fünf Blaser*, op. 24, no. 2, fourth and fifth movements
Mathis der Maler ("Matthias the Painter")

Ives, Charles: "At the River"
"Putnam's Camp" from *Three Places in New England*
The Unanswered Question

Johnson, James P.: "Carolina Shout" (stride)

Joplin, Scott: "A Real Slow Drag" from *Treemonisha*

Josquin Desprez: "Ave Maria"

Machaut, Guillaume de:
"Gloria" from *Missa Notre Dame*

- Mendelssohn, Felix: Concerto for Violin and Orchestra in E minor, op. 64
- Monteverdi, Claudio: "Tu se' morta"
- Mozart, Wolfgang Amadeus: "Recordare" from *Requiem*
- Symphony no. 40 in G minor, K. 550, second and fourth movements
- Symphony no. 40, third movement
- The Marriage of Figaro*, excerpt from Act I
- "Nobody Knows de Trouble I've Seen" (spiritual)
- Orff, Carl: *Carmina Burana*, excerpts
- Penderecki, Krzysztof: *Threnody for the Victims of Hiroshima*
- Ravel, Maurice: *Boléro*
- Read, Daniel: "Sherburne"
- Reich, Steve: *Drumming*
- Romberg, Sigmund: "Drinking Song" from *The Student Prince*
- Saint-Saëns, Camille: "My heart opens to your voice" from *Samson and Delilah*
- Schubert, Franz: "Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel")
"Heidenröslein" ("The Wild Rose")
- Smetana, Bedřich: "The Moldau" from *Má Vlast*
- Sousa, John Philip: "The Stars and Stripes Forever"
- Still, William Grant: *Afro-American Symphony*, first movement
- Stockhausen, Karlheinz: *Gesang der Jünglinge*
(Song of the Young Boys)
- Strauss, Richard: *Salome*, execution scene (beginning of Act IV)
- Tchaikovsky, Peter Ilich: *Romeo and Juliet*, Overture-Fantasy
- Varèse, Edgard: *Ionisation*
Poème électronique
- Verdi, Giuseppe: Quartet from Act IV of *Rigoletto*
- Wagner, Richard:
Prelude to *Lohengrin*
Prelude to *Tristan und Isolde*
"Song to the Evening Star" from *Tannhäuser*
"Windsor" (psalm tune)

The Student's Preface



S

INCE WE MUST HEAR MUSIC TO FULLY EXPERIENCE IT, you may enhance your experience in this course by listening frequently to music at home, perhaps in your car, and—especially—at live performances. Of course, recordings allow us to hear great music at a modest cost, and they are invaluable for purposes of study, analysis, and listening pleasure. But even more satisfying is the experience of *live* music, as performers and listeners complete the chain of events a composer has begun.

Both performing and listening to music are highly subjective processes, affected by taste and experience. One performer's technique differs from another's; each fine musical instrument has its own unique sound; music that seems too fast to some listeners may seem slow to others; each listener has favorite composers and pieces. The size of the concert hall and the weather on a given night are among the innumerable variable circumstances affecting a particular live performance. Awareness on the part of performers and audiences alike that they are sharing a once-in-a-lifetime experience heightens the excitement of a great concert.

Of course, live performances pose challenges that may be avoided by listening to recorded music. Repeated exposure to the same recorded performance affords a comfortable familiarity, allowing relaxed, even lazy, listening. It may also dull the listener's objectivity, as a familiar interpretation becomes accepted as "correct." Listening to *different* recordings of the same work encourages active listening and helps us become aware of the quality of the performance as well as that of the piece being played; but still the listener plays a passive role.

The listener at a live concert, on the other hand, can and should be an active participant who shares in the responsibilities and rewards of the performance. Prepared audience members understand concert procedure and etiquette. They listen attentively to the music, expecting a pleasurable experience. They turn off cell phones and pagers, unwrap candies and cough drops before a performance begins, and generally avoid distracting their neighbors' attention. Now the music can work its magic, creating emotional tension and release. Performers often respond to the encouragement of a concentrating, enthusiastic audience by playing their best and perhaps offering a "bonus" piece, or *encore*, at the end. Whether heard in a gymnasium or a concert hall, and whether performed by gifted amateurs or international professionals, the music at the concerts you attend will be *live*, and *you* will have had a part in its performance.

Remember that performers, conductors, concert hall administrators, in fact everyone involved in a music performance wishes the audience members to have an enjoyable experience they will want to repeat often. To that end, orchestras and other performing groups increasingly offer preconcert talks, post-concert discussions, visual aids, imaginative programming, extensive information printed in the program, and other enhancements to increase our listening pleasure. Enjoy all that they offer, and don't forget to express appreciation with your generous applause.

The term **concert** usually refers to the "concerted" effort of a large group, while **recital** is the term often applied to a performance by a soloist or a small ensemble in a relatively small chamber or concert hall: We would probably speak of a band concert, and of a piano recital. However, these terms also may be used interchangeably, without distinction as to the size of the room or the number of performers.

For performances held on a college campus, the audience generally dresses in casual but respectful attire, appropriate in the presence of performers who have exerted great time and effort in preparing the program. For more formal occasions, such as an orchestral performance or an opera performed in a public concert hall, whatever you would wear to a nice restaurant would be suitable. A few audience members may choose to wear formal dress on certain occasions, but it is not required or expected of the general audience.

For any music performance you should plan to arrive early, allowing time to be seated, to read the program and the program notes, if any, and to absorb the atmosphere as the audience and the performer or performers prepare for the event about to take place. The members of a band or an orchestra come onto the stage quite early in an informal manner, arrange their music on their music stands, and warm up by practicing scales, exercises, or passages from the compositions they are about to perform. (Notice that the music stands hold the music in a semivertical position, allowing performers to see the conductor even while reading their music.) The cacophony resulting from many instruments playing different music at the same time is a normal part of the preconcert atmosphere, adding to the pleasant feeling of expectancy.

Orchestral Performances

Shortly before an orchestral performance is to begin, the first violinist, who serves as the conductor's assistant and is known as the **concertmaster** or **concertmistress**, enters the stage, and the audience usually claps. The concertmaster calls the orchestra to attention and then gestures to the first oboist to play an A, the clear-sounding pitch to which the orchestra tunes. (If a keyboard instrument is included in the ensemble, however, the other instruments must tune to it, since the tuning of a piano or an organ cannot be quickly adjusted.) At the concertmaster's signal that the orchestra is in tune, the orchestra settles down and the conductor enters the stage, greeted by applause from the audience. The conductor bows, turns to face the orchestra, raises the baton, and begins the performance—often by playing the national anthem, for which the audience stands and may sing along.



ATTENDING PERFORMANCES



A symphony orchestra.

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Since the late eighteenth century, the instruments of the orchestra have been arranged on the stage much as they are today. The strings, providing the dominant “color,” or timbre, of the symphony orchestra, are seated across the front of the stage. Violins are usually to the conductor’s left, violas toward the center, and cellos to the conductor’s right, with the double basses lined up against the wall to the conductor’s right. Members of the other three families of instruments are suitably placed where they will best enhance the overall sound of the ensemble. The woodwinds usually are behind the strings toward center stage, the brasses are behind them, and percussion instruments are placed widely across the rear stage area. Research into early music performance practice and advanced studies in the science of sound, or acoustics, occasionally has led conductors to vary this basic seating pattern for practical and aesthetic reasons.

The size of the orchestra also varies according to the style of the music being performed. Eighteenth-century orchestras were quite small, but during the nineteenth century several new instruments were added to the ensemble, necessitating the addition of more violins and other “traditional” instruments for a balanced sound. In the twentieth century a trend toward restraint and control of resources led many composers to write for a smaller ensemble once more. Therefore, instrumentalists may enter or leave the stage between compositions, depending on the style of the next work to be performed.

Other Performances

The atmosphere at a *concert band* or *symphonic band* performance is often less formal than at an orchestral concert, with less standardization of concert procedure. A band sounds quite different from an orchestra, since it has few if any string instruments. A typical concert band performance includes some light or popular pieces, such as marches or popular or patriotic songs, as well as serious band music and other literature arranged for band. Pieces that have been so arranged are called *transcriptions*, and the name of the individual who altered the original instrumentation (for keyboard, voice, or orchestra, for example) appears on the printed program after the name of the composer. For example, “J. S. Bach/William Smith” indicates that Bach composed the music and Smith rendered it suitable for performance by a band.

You should try to attend many other kinds of performances as well. *Chamber music* is performed by a relatively small number of people. *Choirs* and *choruses* vary from small to large and may include only women, men, boys, or girls or a combination of voices. Musical theater, dance, jazz, and solo recitals all offer aural, visual, intellectual, and emotional delights, and we will discuss them all in the text. Many performing organizations have Web sites, and you may enjoy referring to them as well.

Form in Music

Formal design, based upon principles of repetition and contrast, is essential to every art. Repetition of material lends unity, symmetry, and balance to a work, while contrast provides variety to keep a piece interesting. But unlike literature or the visual arts, whose forms may be analyzed in any order and at leisure, music continues once its performance has begun. Thus the listener must learn to memorize passages as they occur, so as to recognize repetition and contrast throughout the piece.

The text will cover the important forms of orchestral music in detail. Meanwhile, you should know that many music forms have several sections, called *movements*, related to each other much like the acts of a play, chapters of a novel, or stanzas of a poem. Movements generally are separated by a pause, but since they comprise parts of a whole, the audience seldom applauds until the end of the complete work. When you are unsure of when to applaud, of course you may simply wait for others to begin clapping.

The Printed Program

The printed concert program gives the name of each piece to be performed and its composer. Further information about the piece, often indicating its form, usually is indented under the title of the piece. A program of several pages sometimes includes information about the history and style of the music to be played, and about the performers' backgrounds and experience. There may also be detailed descriptions of the music to be performed.

As you leaf through a program of several pages, you may find further information, such as a glossary of terms or an explanation of musical form. Musicians and their promoters increasingly try to make their audiences comfortable by providing such information, so be sure to take advantage of all they offer you.

Your instructor may expect you to attend live music performances and describe your experiences in written reports, including an objective analysis of what you heard as well as your personal reactions. Your paper should be as detailed as possible, always including the name of the concert, the date and place of the performance, and the titles and composers of the music you heard. While you may find this a good opportunity to practice using some of the terminology you have learned in class and read in your concert program, you can write a fine report using familiar everyday terms.

During a performance, while the lights are low and the audience and performers absorbed in the music, you will not be able to take notes: simply con-



HOW TO WRITE ABOUT MUSIC

The printed program. Like many orchestral performances, this concert began with a brief opening work, continued with a concerto with a featured soloist, and concluded with a symphony.

The Phoenix Symphony Orchestra

Theo Alcantara, Music Director and Principal Conductor

THE CLASSICS

April 20 & 21 — Phoenix Symphony Hall — 8:00 p.m.

Theo Alcantara, Conductor

Max Wexler, Violin

The Phoenix Symphony Orchestra

Rimsky-Korsakov Russian Easter Overture, Opus 36

Prokofiev Violin Concerto No. 1, Opus 19 in D Major

Andantino

Scherzo: Vivacissimo

Moderato

Mr. Wexler

INTERMISSION

**Schumann Symphony No. 1, Opus 38, in B-Flat Major,
"Spring"**

Andante—Allegro molto vivace

Larghetto

Scherzo

Allegro animato e grazioso



centrate on what you are hearing and seeing, making mental notes of things you wish to remember. Try to memorize melodies, feel rhythms, and notice changes in timbre, for example. Then, during pauses between pieces or during an intermission, quickly note down several things you want to include in your written report.

After the performance, you will want to write your paper as soon as possible, while memories and images of the experience are fresh in your mind. Assume that whoever reads your report has not attended the same performance, and try to make it come alive in the reader's mind. What instruments were involved? Were they arranged on the stage in a traditional or an unusual manner? How were the performers dressed? Describe the music in as much detail as you can, exercising your increasing ability to discuss music.

Different Kinds of Performance

For an orchestral performance, which normally includes only a few pieces, you should briefly discuss each composition. Perhaps one was a programmatic



work, in which the composer used musical means—which you may try to identify—to describe an extramusical concept. To describe each movement of a multimovement work, consider how changes in tempo, dynamics, rhythm, melody, harmony, and timbre affected the music. How did one movement differ from another, and, together, how did they form a unified composition? What role did the conductor appear to play, and were you able to follow the conductor's beats? Did the music evoke an emotional reaction, and if so, how?

A choral or a popular music program, on the other hand, may include a large number of shorter works, from which you may choose several to discuss. Perhaps you will select songs or pieces varying in mood, style, tempo, instrumentation, level of complexity, language, or other characteristics that come to mind. If you attended a jazz concert, were you aware of improvisational interaction among the players? The visual aspects of any performance are significant and have particular relevance to dance and music theater. Costumes, stage designs, lighting, and other visual effects all have received concentrated attention from people involved in the performance and should be duly noted by the audience as well.

Further, in your report, you may consider the members of the audience. Were they attentive? Appreciative? Seemingly prepared? Were their reactions (attentive silence, applause) appropriate? Did you sense rapport between the musicians and their listeners? How did this affect the performance and your own reactions to it?

Subjective Reactions

Having thoughtfully considered the facts, you are in a position to share your personal reactions, bearing in mind that "like" and "dislike" are highly subjective concepts and need not imply judgment. Even a professional music critic, armed with years of training and experience, often forms individual opinions not necessarily shared by other equally qualified experts. This is fine, so long as opinion ("It was great!") and fact ("The piece had three movements") remain distinct. And you will strengthen your paper by supporting your opinions with facts: "The symphony lasted almost an hour; I found this too long to sustain my interest."

As the semester progresses, you will find it easier to describe your concert experiences, because your increasing knowledge of style, form, and musical genres will enhance your ability to hear music and to articulate what you have heard. Most important, the exercises—such as writing concert reports—that you dutifully perform for this class will open your ears and mind ever wider to receive and fully enjoy the wonderfully varied musics of the world.

Jean Ferris

Preface



M

USIC: THE ART OF LISTENING is a practical, concise textbook for the beginning student of music history and appreciation, written in language readily understandable by a reader with no previous music experience. Throughout the text, music is presented in its broad cultural and historical context, never as a phenomenon isolated from the experience surrounding it. Relationships are drawn between music and the other arts, with which students may have more familiarity, and between the music characteristic of one period and music of the distant past and of modern times.

“Connections” placed at the end of selected chapters draw further relationships between the musical experiences of distinct cultures. They are intended not to teach these music traditions, but rather to broaden students’ understanding of music, discourage the misconception that the familiar is necessarily “right,” and stress the increasingly significant impact upon Western music of various non-Western concepts. They are placed so as to be noninterruptive of the traditional course and may be assigned as supplemental reading, should limited time preclude covering them in class.

The new Student’s Preface, covering the material formerly included in Part One of the text, introduces techniques for understanding and enjoying live performances. The section here on “How to Write about Music” offers information that will be helpful to students in their earliest written assignments. Throughout the text, brief discussions of the lives of great composers provide not only human interest but also a sense of musicians’ position in society, their aesthetic ideals and practical intentions, and the influence of their personal experience on the works for which they are revered. As American music assumed significance in the Western cultural experience, during the nineteenth century, we introduce important American composers and works. While the focus of this text is on art or classical music, the American musical theater and jazz have informed classical as well as popular music around the world; and indeed the classification of these genres as “classical” or “popular” becomes increasingly obscure.

Again we have enhanced the listening repertoire by adding several new examples, some restored from earlier editions at the request of several reviewers. There is much more generous coverage of the rich nineteenth-century repertoire, including the “mad” scene from Donizetti’s *Lucia di Lammermoor*, “How Lovely Is Thy Dwelling Place” from Brahms’s *German Requiem*, Richard Strauss’s *Till Eulenspiegel’s Merry Pranks*, Debussy’s *La cathédrale engloutie*, and

Charles Ives's "General Putnam's Camp" from *Three Places in New England*. Perusal of the twentieth-century listening list will also reveal important new listening examples. The examples from earlier editions not included in this text are available to hear, with listening guides, at the Online Learning Center, as are all of the Optional Listening Examples mentioned in the text and listed at the end of chapters.

Four CDs contain all of the music for which listening guides are printed in the text (please consult your local McGraw-Hill representative for policy, prices, and availability). All of the resources previously available on a CD-ROM, including a concert-goer's guide, demonstrations explaining the fundamentals of music, and video clips of students playing orchestral instruments, are presented in this edition at the Online Learning Center, available to all users of the text. The Online Learning Center also offers, besides the additional listening examples mentioned above, chapter outlines, resource lists, and test questions. Testing software for both Macintosh and Windows formats is available.

I am grateful beyond words to the editors and staff at McGraw-Hill Higher Education, whose constant support and unflagging good nature made the updating process a pleasure to work on. I continue to marvel at the creativity, efficiency, and expertise of Christopher Freitag, Sponsoring Editor, and Susan Trentacosti, Lead Project Manager. Special thanks as well to Marley Magaziner, assistant to Christopher Freitag, and to Sonia Brown, who diligently searched for (and found) the photos that enhance this edition. And to Tom Laskey of Sony BMG Music Entertainment, thank you again, and always, for your great work and great support.

My thanks as well to the following prepublication reviewers for their valuable contributions to the improvement and refinement of this text through seven editions: Christine E. Beard, *University of Nebraska at Omaha*; Cheryl Boots, *Boston University*; John E. Brawand, *South Dakota State University*; Don R. Campbell, *Southern Wesleyan University*; Constance Cook Glen, *Indiana University*; Conwell Ray Harris, Jr., *Northeast MS Community College*; Marie Labonville, *Illinois State University*; Lee T. Lovallo, *National University*; Jennifer McQuade, *University of Mississippi*; Jocelyn Nelson, *East Carolina University*; Frederick Ripley, *Murray State University*; Michael H. Turpin, *Kilgore College*; and Catherine Verrilli, *St. Cloud State University*.

Jean Ferris

Overture



WE IN THE WESTERN WORLD are blessed with music in great variety, including music to accompany drama, music for instruments and/or voice, music for dancing, music for worship, music for exercising, and music for “easy listening.” Radio, television, tapes, CDs, and live performers bring folk, popular, and art music to us from all over the world, each kind of music offering something to, and requiring something of, the listener. The demands placed on listeners and on those who perform, or interpret, music vary greatly from one kind of music to another.

Popular music, primarily a source of entertainment and relaxation, may require little if any formal training on the part of performers or listeners. But while the best popular music of any age has quality and substance, and perhaps—as the reflection of a particular culture at a given time—important sociological significance as well, the very characteristics that render music “popular” may tend to make it short-lived. Thus many popular songs soon sound dated, and their appreciation by later generations depends as much on their nostalgic as on their aesthetic value.

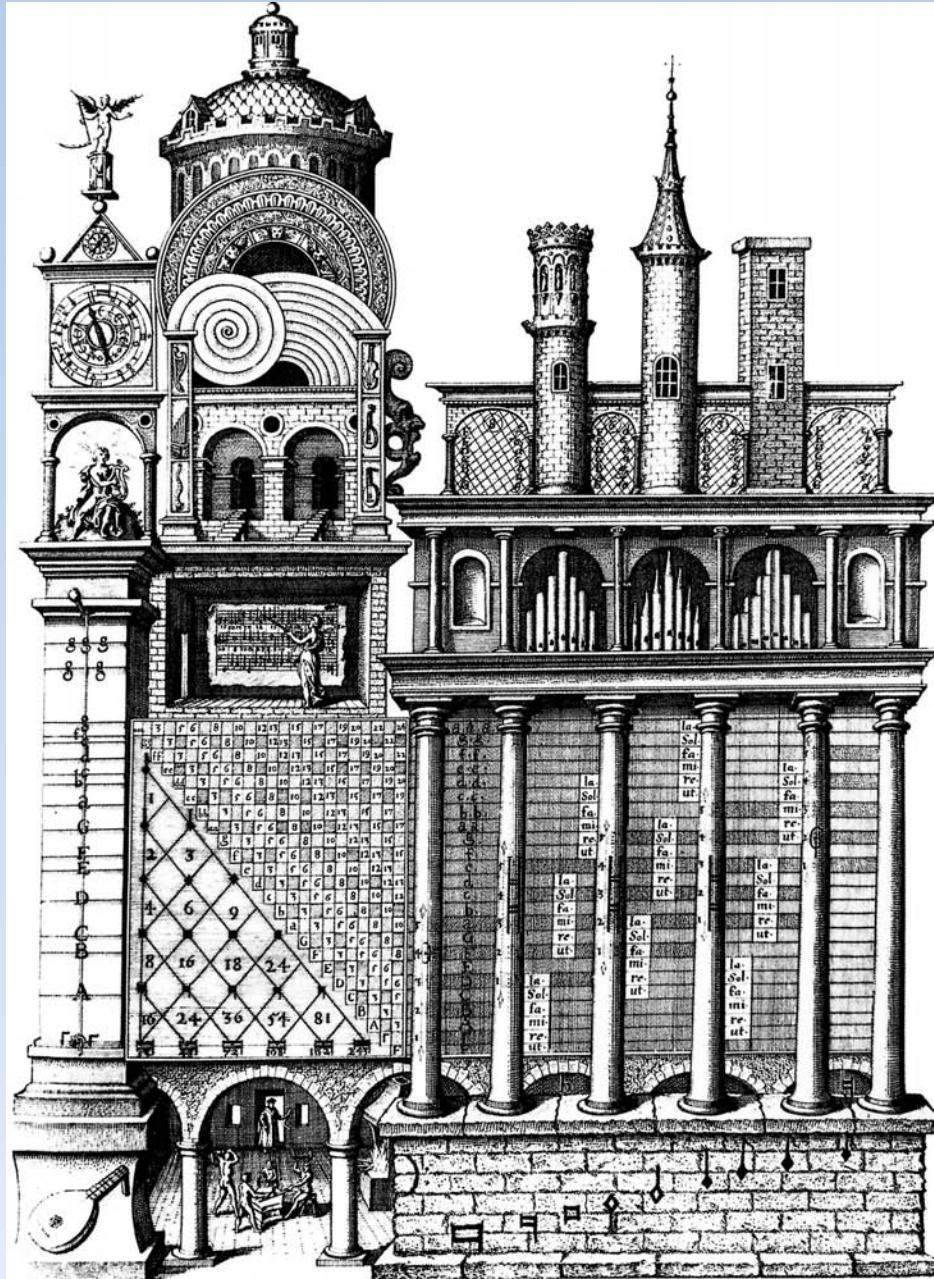
Some kinds of music serve a purpose or elicit a specific response. For example, music may set the pace and synchronize movements when we exercise, dance, march, or perform any rhythmic task. The background music in a movie intensifies emotional reactions, covers awkward pauses in the film’s dialogue, and provides a sense of continuity between scenes. Some religions use music to enhance the spirit of worship. Listening to pleasant, undemanding music relieves tension or lessens boredom.

Art music, on the other hand, does not necessarily serve any functional purpose but may simply express an abstract concept the composer had in mind and thought worth sharing. The famous writer and art critic John Ruskin (1819–1900) defined art as “the expression of one soul talking to another,” and most composers of art music (also called *classical*, or *concert*, music) have tried to communicate to their listening audience something of their experience, their personality, their mind, or indeed their soul.

Listening to classical music is itself an art, as the title of this text implies, and good listening constitutes an active, creative experience. The prepared listener applies a fair measure of knowledge and experience as his or her part in the successful cycle of creation, performance, and appreciation of serious music. Art music challenges composer, interpreter or performer,

and listener alike. The rewards for all three lie in the lasting value of great music and in the intense pleasure it evokes. A Beethoven symphony, for example, can stir the same emotions and evoke the same thrills in listeners today as it did when it was introduced two hundred years ago.

As you practice the art of listening, you may expect to experience greater pleasure from every type of music—popular and classical, old and new, Western and non-Western, religious and secular—than ever before. The highly sensuous pleasure we experience while listening to great music is our emotional reward for an intellectual effort well made.



Conceived from ancient times as an integral component of all the arts, music is often depicted in literary or visual terms. Robert Fludd's seventeenth-century engraving *Temple of Music*, for example, constitutes an architectural portrayal of harmonic relationships.

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Music the art of listening

PART ONE

Basic Concepts



M

USIC IS DEFINED IN VARIOUS WAYS, depending on its role in a given culture as well as on highly subjective individual opinion. It has reasonably been suggested that music, in fact, is what anyone—here or anywhere—considers it to be. In the minds of the ancient Greeks, for example, music encompassed all the arts. Today, however, we in the Western world generally (though not exclusively) think of music as an art of organized sounds, and so our study of music history and appreciation begins with a discussion of some of the characteristics of musical sounds. High or low, loud or soft, sung or played on an instrument, musical sounds form a varied and provocative world rich in intellectual and aesthetic rewards.

Part One of this text introduces the various *elements of music*, the basic materials with which composers create their music compositions. While a catchy rhythm, a haunting melody, or another distinctive sound may attract attention during the performance of a piece, listeners generally respond to the combined effects of the elements of music. Recognition of the elements of music and of the ways in which they contribute to a composition immeasurably enhances the capacity to understand, discuss, and enjoy music of every kind.

The *formal design* of a musical composition, as of any work of art, also contributes to its beauty and value, though listening to music, unlike viewing a painting or reading a poem, precludes suspending the experience in time. The listener must hear and remember the music *as it happens*, in order to recognize repeated or contrasting sections when they occur. Our introductory discussion of form in music offers simple techniques for developing basic listening skills to address this challenge, unique in the world of art.

Part One concludes with a description of several types of *music performance*, for you should begin attending live performances early in this course and continue to do so throughout the term. To fully enjoy your listening experiences, live or recorded, apply your ever-expanding knowledge of musical sounds, of the elements of music, and of patterns of design and organization while listening to each piece. In this way you will become an active—indeed a creative—participant in the experience of great music. ♫

Sound



W

ILE THE DEFINITION OF MUSIC, as we have noted, varies according to time, place, and culture, we can agree that music necessarily involves sound. We shall begin our study by considering two characteristics of sound: its highness or lowness, called the **pitch** of the sound, and its loudness or softness, called its **dynamic level**. Composers often use changes in levels of pitch and dynamics to organize musical material and to achieve expressive effects.

The pitch of a sound depends on the rate of vibration, or **frequency**, of the sound-producing medium. If we pluck a guitar string, depress a piano key, or blow across the top of a bottle, the resulting sound is caused when something—a string on the guitar or the piano, the column of air in the bottle—vibrates. Depressing the guitar string with a finger before plucking it, or adding water to the bottle before blowing across it, changes the size of the vibrating medium, causing it to vibrate at a different rate of speed and therefore to produce a different pitch. A faster rate of vibration causes a higher pitch, and a slower rate of vibration causes a lower pitch.



PITCH

As a pianist sits at the piano, the keys on the left-hand side of the keyboard produce tones comparatively low in pitch. You can see when looking inside a grand piano (Figure 1.1) that the strings to the pianist's left are much longer and thicker, and therefore vibrate more slowly, than the shorter strings on the right, which produce the high tones.



Naming Pitches

A **tone** is a *specific* pitch, produced by sound waves with a constant rate of vibration (as opposed, for example, to the sound of a gong, which includes a wide range of pitches). In Western music, we refer to specific pitches, or tones, with letter names, using the letters A through G, a system best explained by referring to a piano keyboard (see Figure 1.2). The keyboard consists of a simple pattern of white and black keys, each key representing one tone. Depressing a

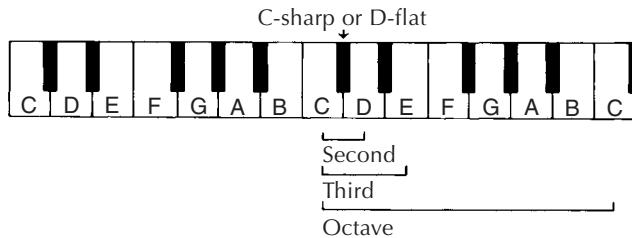
figure 1.1
A grand piano.



key causes a hammer to strike a specific set of strings inside the piano, sounding a particular tone.

We think of the keys on a keyboard as “steps,” referring to any key’s nearest neighbor, up or down, as a *half step*. Each of the seven different white keys bears one of the seven letter names. The black keys have the same letter names as the white keys, but each is qualified as **sharp** (one-half step higher in pitch than the corresponding white key) or **flat** (one-half step lower in pitch than the corresponding white key). For example, the black key that falls between C and D on the keyboard (Figure 1.2) may be called C sharp (C \sharp) or D flat (D \flat), depending on the intention of the composer.

figure 1.2
Portion of a piano keyboard.



E F G A B C D E F G A B C* C* D E F G A B C D E F G A

*Several pitches, including the “middle C,” may be notated in either the bass or the treble clef.

figure 1.3

Pitches notated in the bass and treble clefs.

Notating Pitches

It is not necessary to read music in order to enjoy hearing it or to study music history and appreciation. However, a general awareness of how music is notated may be of interest.

Music is written, or notated, on a **staff** of five lines and four spaces (see Figure 1.3). The staff forms a kind of ladder, with each line and each space representing a particular pitch arranged in ascending order from the bottom line to the top. A sign called a *clef*, placed at the beginning of the staff, indicates that a particular line represents a specific pitch and thus fixes the positions of all the pitches on the staff. The staff can be extended up and down by adding a number of small lines, called *ledger lines*, as seen at the beginning, middle, and end of Figure 1.3. Some pitches, such as “middle C,” which lies in the middle of the piano keyboard, may be notated in either the bass (lower) or the treble (higher) clef. (While the bass and treble clefs, shown in Figure 1.3, are most familiar to Westerners, others clefs also are used—to accommodate the particularly high or low tones of certain musical instruments, for example.)

Intervals

The distances, or **intervals**, between two tones have numerical names. For example, the interval from any note (notated pitch) to its nearest neighbor, as from C to D, is called a *second*, because it involves two adjacent notes. The interval from C to E is a *third*, from C to F a *fourth*, and so on.



The interval of an *eighth*, as from C to C, is called an **octave**. The two tones of an octave look alike on the keyboard (see Figure 1.2) and also sound quite similar, owing to the simple relationship of their frequencies, 2:1; that is, the higher tone is produced at twice the rate of vibration of the lower tone.

For a long time in the history of music, composers did not indicate the level of volume at which their music should be performed. The loudness or softness of music



DYNAMICS

depended on such circumstances as the number of performers, the kinds of voices or instruments involved, and the acoustic characteristics of the performance site. (Acoustics, the science of sound, has to do with the qualities of a performance space that affect the way in which music heard in that space is perceived.)

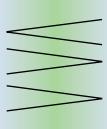
Beginning in the seventeenth century, composers began indicating degrees of loudness or softness in their music. They used the terms of Italian musicians, who were widely revered and imitated by Western composers at that time. These and other Italian terms came into the general music vocabulary, and they have been widely accepted ever since. Table 1.1 includes the terms most commonly used, their abbreviations as they usually occur in written music, and their English meanings. You will probably find these terms in concert programs, recording liner notes, and critical concert or recording reviews.

creh-shen'-doh
deh-creh-shen'-doh
dē-mih-nyu-en'-doh

Note the differences between terms indicating a level of volume, such as **forte** (loud) and **piano** (soft), and terms indicating a *change* of dynamic level, such as **crescendo** (becoming louder) and **decrescendo** or **diminuendo** (both of which mean becoming softer). Changes in dynamic level during the performance of music may be achieved in two ways:

1. The instruments or voices may simply play or sing more loudly or more softly.
2. A number of instruments or voices may be added or taken away.

Composers often indicate changes in pitch and in dynamic levels for expressive, dramatic, or emotional purposes. This is the case in Listening Example 1, the short but highly effective introductory section to *Also sprach Zarathustra* by Richard Strauss. To musically depict here the development of the superman

TABLE 1.1		Dynamics
Italian Term	Levels of Volume Abbreviation	English Meaning
<i>pianissimo</i>	<i>pp</i>	very soft
<i>piano</i>	<i>p</i>	soft
<i>mezzopiano</i>	<i>mp</i>	moderately soft
<i>mezzoforte</i>	<i>mf</i>	moderately loud
<i>forte</i>	<i>f</i>	loud
<i>fortissimo</i>	<i>ff</i>	very loud
Processes of Changing Levels		
<i>crescendo</i>		becoming louder
<i>descrescendo</i>		becoming softer
<i>diminuendo</i>		becoming softer

L I S T E N I N G E X A M P L E 1

Introduction to *Also sprach Zarathustra* (Thus Spake Zarathustra)

1 1:35

Composer: Richard Strauss (1864–1949)

Composed: 1896

Genre (Kind of music): Orchestral composition

- | | | |
|-----------|------|---|
| 1 | 0:00 | Introduction of the theme, or main melody, which represents “nature.” The theme begins very softly (<i>pianissimo</i>) and at a relatively low level of pitch. |
| | 0:31 | The theme begins slightly louder (<i>mezzoforte</i>) and ends at a slightly higher pitch level than the first statement. |
| | 0:47 | The third statement of the theme begins at a loud dynamic level (<i>forte</i>). Yet the level of sound grows louder (<i>crescendo</i>), as more instruments swell the orchestral ensemble. And the level of pitch rises higher and higher, finally reaching a thrilling climax. |

envisioned by the philosopher Friedrich Nietzsche, Strauss chose an orchestral piece, a type of composition, or *genre*, offering the resources of many musical instruments. The dramatic crescendo and the corresponding rise in pitch level vividly portray the great heights of power to which the imagined hero might rise.

Sound constitutes the raw material of which music is composed. One characteristic of musical sound is its pitch, which is determined by the rate of the sound waves' vibration. A constant rate of vibration produces a specific pitch called a tone. Tones, represented by letter names, are notated on a staff, preceded by a clef sign indicating which tone is represented by each line and space.

Expressive effects often are achieved by changes in the dynamic level (loudness or softness) of musical sounds.



SUMMARY

The Critical Thinking questions at the end of each chapter are intended to stimulate your thinking and to help you recognize relationships between the arts and everyday life. There are no right or wrong answers to them, but you should be able to support whatever position you choose on each topic.



CRITICAL THINKING

- How do *you* define music?
- How do our voices change in terms of pitch and dynamics when we are excited? Angry? Frightened?
- Can you suggest any examples of popular or concert music that evoke emotional responses by changes in pitch levels, dynamics or both?

pitch Highness or lowness of a sound.

dynamic level Level of volume.

frequency Rate of a sound wave's vibration.



TERMS TO REVIEW

tone Sound with specific pitch, produced by a constant rate of vibration of the sound-producing medium.

sharp Sign (#) indicating that a tone is to be performed one-half step higher than notated.

flat Sign (b) indicating that a tone is to be performed one-half step lower than notated.

staff Five lines and four spaces on which music is notated.

interval Distance between two pitches.

octave Interval of an eighth, as from C to C.

forte Loud.

piano Soft.

crescendo Becoming louder.

decrescendo or diminuendo Becoming softer.

ENCORE

*Optional listening examples**

- Maurice Ravel (1875–1937):
Boléro (crescendo)
- Richard Wagner (1813–1883):
Prelude to *Lohengrin* (changing levels of pitch and dynamics, with dramatic purpose)

Suggestion for further listening

- Edvard Grieg (1843–1907):
“Morning” from *Peer Gynt* Suite no. 1 (crescendo)

*You will find the music to the Optional Listening examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Rhythm



R

HYTHM CONCERNS THE ARRANGEMENT OF LONG AND SHORT SOUNDS IN MUSIC. Since music is never static but continually moves in time, it always has **rhythm**—the earliest and most basic of the building materials or **elements of music**. We somehow feel rhythm “inside,” and respond to it both physically and emotionally.

Written music indicates the duration of a tone only in relative terms—how long it is to be sustained in relation to other tones in the piece. For an example from everyday life, if we say that something is “half-size,” we can know its exact size only if we know the full size it refers to. Similarly, in music, a *half note* (♩) is held twice as long as a *quarter note* (♪); but the specific duration of a half note or a quarter note depends on the rate of speed, or **tempo**, at which a piece is performed.

The cessation of musical sound is as significant as sounded tones. This too is notated, by the use of signs called **rests**. (See Table 2.1.)

TABLE 2.1

Rhythmic Notation

This table assumes that the quarter note equals one beat. Any other note may equal one beat instead, and the other note values then change proportionately.

Notated Symbol	Name	Rest	Number of Beats per Note	Number of Notes Equal to 4 Beats
○	Whole note	-	4	1
♩	half note	-	2	2
♪	quarter note	✗	1	4
♫	eighth note	✗	$\frac{1}{2}$	8
♬	sixteenth note	✗	$\frac{1}{4}$	16

TEMPO



The nineteenth-century invention of the *metronome*, an instrument that may be set to sound regular beats within a wide range of speeds from very fast to very

slow, made it possible for composers to indicate tempo as exactly as they notate pitch. Many compositions also include verbal indications, such as “fast,” or “very slow,” often expressed in the Italian terms shown in Table 2.2. While metronome markings primarily interest musicians, verbal descriptions of tempo usually appear for the audience’s information in printed concert programs, and in liner notes accompanying CDs. For that reason, familiarity with the most common tempo terms is useful to the interested listener.

METER



Musical sounds vary in intensity as well as duration, some sounding strong and others weak. Stressed **beats**, or **accents**, occur in music as they do in spoken lan-

guage, varying the intensity with which sounds are produced. Accents may be achieved, or implied, in at least three ways: by *stress* (striking a note harder or playing or singing it louder than adjacent tones); by *duration* (holding a tone longer than those around it); or by *position* (placing a tone significantly higher or lower than others).

While we think of rhythm as the “pulse” of music, accents do not always occur in music in such regular patterns as those of a healthy heart. Music in which strong and weak beats are not arranged into patterns may be compared with literary prose, as opposed to poetry. The rhythm of much early music, such as Gregorian chant (pp. 61–63) and Renaissance choral music (pp. 83–90) is often based on the rhythm of the text as it would be spoken, rather than on a system or pattern of strong and weak beats.

In much music, however, especially that of the Western world, rhythm is organized into metrical patterns, or **metered**. Metered music is notated in units

TABLE 2.2

Some Common Tempo Indications

Italian Term	English Meaning
<i>largo</i>	slow; “broad”
<i>adagio</i>	slow; “at ease”
<i>andante</i>	moderately slow; “walking” tempo
<i>moderato</i>	moderate
<i>allegro</i>	fast; cheerful
<i>presto</i>	very fast
<i>vivace</i>	lively
<i>molto</i>	very (<i>allegro molto</i> = very fast)
<i>non troppo</i>	not too much (<i>allegro non troppo</i> = not too fast)
<i>con brio</i>	with spirit

> = Stress, or accent
 ↘ = Secondary accent

>
 Row, row, | > row your boat | > Gently down the | > stream . . . |

a

Oh | > say can you | > see - | by the | > dawn's ear- | ly | > light . . . |

b

O | > beau- ti- ful | for | > spa - cious skies, | for | > am- ber | > waves of | grain . . . |

c

figure 2.1

(a) Duple meter, two beats per measure. (b) Triple meter, three beats per measure. (c) Quadruple meter, four beats per measure.

called **measures** (sometimes called **bars**), each containing a certain number of beats. A piece may begin on the first beat, or on or between any other beats of a measure. It is the custom in most metered Western music to accent the first beat of each measure, as indicated by the symbol > in Figures 2.1a, b, and c. When there are more than three beats per measure, there is a secondary, or weaker, accent (↖) on another beat, as in Figure 2.1c. Of course composers may choose *not* to accent the first beat of a measure, or to place accents in unexpected places, for effects they wish to achieve.



The duration of a tone may be worth more or less than a beat. For example, if you tap the beats of “America the Beautiful” as you sing the first phrase, you will notice that the second syllable of “beautiful” and the second syllable of “spacious” come between taps or beats, and that the word “grain” is held for three beats.

The common or regular meters, or measured beat patterns, are **duple** (two beats to the measure, Figure 2.1a), **triple** (three beats to the measure, Figure 2.1b), and **quadruple** (four beats to the measure, Figure 2.1c). (When you review Listening Example 1, notice that it is in quadruple meter.)

Piotr Ilyich Tchaikovsky’s *The Nutcracker*, a ballet beloved by children and adults for its colorful sets, stirring dances, and happy Christmas story, is filled with dances of various character, tempo, meter, and mood. The *Russian Dance (Trepak)*, Listening Example 2, is in duple meter.

Conducting Patterns

The conductor of a performing group, or *ensemble*, such as a chorus, band, or orchestra, bears many responsibilities and has ultimate control over a performance.



LISTENING EXAMPLE 2

1 2 1:10

Russian Dance (*Trepak*) from *The Nutcracker*

Composer: Piotr Ilyich Tchaikovsky

Composed: 1892

Genre: Dance movement from a ballet

Meter: Duple

Tempo: Molto vivace (very lively)

The *trepak* traditionally was danced by Cossacks, an elite corps of horsemen in czarist Russia. A fast tempo, driving rhythm, and strong accents characterize the lusty, vigorous dance.

- | | | |
|------|------|---|
| [2] | 0:00 | A. A robust melodic pattern, brimming with irrepressible good nature, begins the dance. The melodic pattern recurs and will, in effect, dominate the miniature piece. |
| | 0:13 | A is repeated, with a few added orchestral instruments including, most notably, a tambourine, which adds a Russian "flavor" to the sound. |
| | 0:25 | B. The middle section begins, less strongly accented, and slightly quieter in mood and volume. |
| | 0:43 | A returns, accompanied by the vigorously shaken tambourine. |
| | 0:55 | Crescendo and accelerando (gradually increasing in dynamic level and tempo) The volume and tempo rise from here to the sudden and exciting end. |

Besides directing entrances and cutoffs and establishing tempos, the conductor indicates accents, crescendo and decrescendo, and many subtle changes in musical expression.

Because the conductor faces the performing ensemble, members of the audience may not see significant changes in the conductor's facial expression, for example, replete with meaning for the performing musicians. However, the conductor's beat patterns are clearly visible, and following them adds a dimension of interest and understanding to the concert experience. Following standard conducting patterns, such as those of the regular meters shown in Table 2.3, the conductor indicates the first beat of each measure, normally the strongest, by

TABLE 2.3

Standard Conducting Patterns

Meter	Accents	Conducting Pattern
Duple: 2 beats per measure ("Row, row, row your boat")	STRONG-weak	
Triple: 3 beats per measure ("My country, 'tis of thee")	STRONG-weak-weak	
Quadruple: 4 beats per measure ("Yankee Doodle")	STRONG-weak-strong-weak	

bringing the arm down; thus, the first beat of a measure is called the **downbeat**. The conductor indicates the last beat of a measure, usually the weakest, by raising the arm in an **upbeat**, bringing it into position to give the downbeat of the next measure. While professional conductors often modify these basic patterns, they must remain recognizable to the performers following the conductor's direction and thus to experienced concertgoers as well.

Rhythm, which organizes time in music, may be free and flexible, based upon the inflections of a text, or organized into metered patterns. In metered music, each measure contains a pattern of strong and weak beats, the strongest accent normally occurring on the first beat of the measure. However, composers may vary this pattern at will.



SUMMARY

Metronome markings, indicating the number of beats per minute, and/or verbal tempo indications, often expressed in Italian terms, give the speed at which a piece should be performed. Using standardized conducting patterns, a conductor controls the tempo of an ensemble performance, as well as the metrical patterns, various changes in expression, and any unusual accents.

- Can you suggest functions of everyday life that involve measured rhythm? (Two examples are walking and breathing.) Besides talking, which of our everyday experiences involve nonmeasured rhythm?
- What examples of rhythm (measured or free) are found in nature?
- How do artists achieve “rhythm” in their paintings?



CRITICAL THINKING

rhythm Arrangement of time in music.

elements of music Basic materials of which music is composed: rhythm, melody, harmony, timbre.



TERMS TO REVIEW

tempo Rate of speed at which a musical piece is performed.

rest Sign that indicates silence, or the cessation of musical sound.

beat Basic underlying pulse of music.

accent Strong sound. Accents may be achieved by stress, duration, or position of a tone.

metered music Music in which rhythm is organized into patterns of strong and weak beats.

measure (bar) Unit containing a number of beats.

duple meter Two beats per measure.

triple meter Three beats per measure.

quadruple meter Four beats per measure.

downbeat First beat of a measure.

upbeat Last beat of a measure.

ENCORE***Optional listening example****

- John Philip Sousa, *The Stars and Stripes Forever* (dupe meter, accent)

Suggestions for further listening

- Alleluia: "Pascha nostrum," Listening Example 6 (flexible, unmetered rhythm)
- Islamic call to prayer (flexible, unmetered rhythm)
- Sitar improvisation (complex rhythms)
- Piotr Illyich Tchaikovsky, Symphony no. 6, second movement (five beats to the measure)
- Igor Stravinsky, *Le Sacre du Printemps*, excerpts, Listening Example 45 (changing meter)

*You will find the music to the Optional Listening examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Connection**Rhythm in the Music of Africa and India**

Rhythm is variously conceived and practiced in the music of cultures around the world. In many parts of Africa, for example, rhythm is the dominant element of music. Drums exist throughout the great continent of Africa in virtually every conceivable form, and many pieces are performed on drums only. African dances, involving rhythms of great complexity, may be accompanied by drums as well. Much African music involves the simultaneous occurrence of several different rhythms, with claps or stamps (accents) falling between the beats of the songs they accompany. Whereas Western musicians find it difficult to perform a count of four in one hand or instrument against three in another, musicians from many African cultures readily produce combinations of several complex rhythms, both challenging and stimulating to Western ears.

The rhythm of music in India is often based on a recurring arrangement of beat patterns called *tāla*, each having a certain number of beats arranged in groups. A *tāla* of ten beats, for example, might be performed in the pattern 2 + 3 + 2 + 3, or 3 + 2 + 3 + 2. Each group of beats begins with an accent, but the first beat of a *tāla*—the most emphatic—carries very important musical and aesthetic significance, a concept not relevant to Western music. Tempo is a relative rather than an absolute concept in India: The smallest interval of duration is said to be the time it takes "to pierce with a pin one hundred lotus leaves placed one above the other."

(If your music library does not have world music recordings and you would like to hear some music from Africa, India, or other countries mentioned in our *Connections*, try searching the Web for sound samples.)

Melody



MELODY IS A SUCCESSION OF TONES LOGICALLY CONCEIVED TO MAKE MUSICAL SENSE.

Just as words, varied in sound and meaning, are arranged in a particular order to form a sentence, the tones of melodies, varying in pitch and duration, must be organized in order to be meaningful. Western music lovers particularly listen for melody, responding to its sensuous appeal and its indefinable power to stir the emotions. Simple folk tunes and popular tunes lighten our cares, and many of us find our lives immeasurably enriched by appreciation for the great melodies of the world.

As Figure 3.1 indicates, a written melody forms a linear pattern on the music staff. We may trace a melody's distinctive shape, or contour, by drawing a line from note to note; in fact, we think of melody as horizontal or linear and speak of a "melodic line." Melodies such as "Yankee Doodle" (Figure 3.1a), whose tones are close to one another on the staff, form a smooth, or stepwise, contour, whereas wide skips between the tones in melodies such as "The Star Spangled Banner" (Figure 3.1b) yield a melodic contour more angular, or disjunct.

A melody, again like a sentence, consists of one or more **phrases**. Melodic phrases are punctuated by stopping points, called **cadences**, which—like commas, semicolons, and periods—indicate varying degrees of pause or finality. The melody of "Row, Row, Row Your Boat," for example (Figure 3.2a), consists

"Yankee Doodle"

Figure 3.1(a) shows a musical staff in G major (one sharp) with a common time signature. The melody consists of quarter notes and eighth notes, all connected by vertical stems. The notes are relatively close together, forming a smooth, stepwise contour. The letter 'a' is printed below the staff.

"The Star Spangled Banner"

Figure 3.1(b) shows a musical staff in G major (one sharp) with a common time signature. The melody includes various note values: eighth notes, sixteenth notes, and quarter notes. There are several instances of wide skips between notes, creating a more angular and disjunct contour compared to Figure 3.1(a). The letter 'b' is printed below the staff.

figure 3.1

(a) Smooth (conjunct) melody line, with tones close to each other. (b) Disjunct melody line, with tones widely separated from each other.

figure 3.2
Three ways of
setting simple texts
to music.

- a Row, row, row your boat gently down the stream.
- b Merrily, merrily, merrily, merrily, life is but a dream.

a

- a Jingle bells, jingle bells, jingle all the way.
- b Oh what fun it is to ride in a one-horse open sleigh.
- a Jingle bells, jingle bells, jingle all the way.
- b' Oh what fun it is to ride in a one-horse open sleigh.

b

- a Deck the halls with boughs of holly, fa la la la la la la la
- a 'Tis the season to be jolly, fa la la la la la la la
- b Don we now our gay apparel, fa la la la la la la la
- a' Troll the ancient yuletide carol, fa la la la la la la la

c

of two unlike phrases (*a* and *b*), the first generally ascending and the second generally descending in pitch. (You can hear the melodies in Figure 3.2 at the Online Learning Center.) For the chorus of “Jingle Bells” (Figure 3.2b), which has four lines of text, the first phrase is repeated for the third line of text, and the second phrase is altered for the fourth line, in the order *a b a b'*. (The prime mark after *b* indicates that the phrase has been slightly altered.) The melodic phrases of “Deck the Halls” (Figure 3.2c) occur in the order *a a b a'*. Perhaps you can think of other simple melodies and identify their phrase patterns using letters of the alphabet in this manner.

The second phrase of “Three Blind Mice,” a repetition of the first melodic phrase at a higher level of pitch, is an example of melodic **sequence**, a readily identified technique encountered in all kinds of music. Consider the four-note pattern that begins Beethoven’s Symphony no. 5 (*da-da-da-DUM*; see Figure 3.3), which then is repeated at a lower pitch level. Another example is found in “America”: the phrase “Land where my fathers died” is succeeded by “Land of the pilgrim’s pride,” again at a lower level of pitch. The opening phrases of Tchaikovsky’s *Trepak* (Listening Example 2) also illustrate melodic sequence. You will hear numerous examples of this simple means of giving both variety and symmetry to music, in every kind of song and instrumental music you enjoy.

figure 3.3
Motivic principal theme of Beethoven’s
Symphony no. 5.



While all melodies share certain characteristics, each is distinguished by its particular rhythmic patterns, phrase structure, contour, and other qualities, which combine to form a wide variety of melodic types. For example, we sometimes refer to a melody that seems complete in itself, and is easily remembered and sung, as a **tune**. Folk and popular songs are generally tuneful, as are some famous melodies from great symphonies, operas, and other serious works. A tuneful melody may consist of any number of phrases, and its contour may be either smooth or disjunct. The melodies in Figure 3.2 may be called tunes.



MELODIC TYPES

A **theme** is a melody—tuneful or not—that recurs throughout a piece in its original form or in altered forms. For example, consider how the musical theme of a movie is changed to suit the moods or situations of the film. The main melody of Strauss's *Also sprach Zarathustra* (Listening Example 1) is an example of a theme.

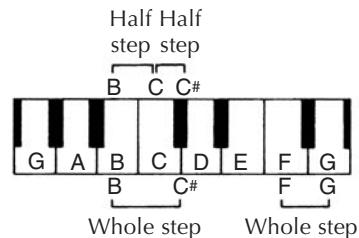
A **motive**, or **motivic melody**, is a short melodic phrase that sounds fragmentary or incomplete in itself but is suitable for many kinds of variation and development. *Trepak* (Listening Example 2) begins with a motivic melody. Most famous is the four-note motive beginning Beethoven's Symphony no. 5 (Figure 3.3). These four tones hardly constitute a tune, and they seem too fragmentary to be called a theme; yet Beethoven found in them the rich source of much of the melodic (and rhythmic) material of this famous symphony. (Benjamin Britten's *The Young Person's Guide to the Orchestra*, Listening Example 5, begins with variations on a *theme* and concludes with a section based on a bustling *motivic figure*.)

A **lyrical melody**, longer than a motive, is often songlike in character. In a composition of some length, a lyrical melody is usually repeated, with or without variation, rather than developed in the intellectual manner of a motive. Some lyrical melodies are tuneful, while others—such as in Samuel Barber's lovely *Adagio for Strings* (Listening Example 60)—are too long and complex to be considered tunes. All of these terms, as you see, are somewhat subjective.

A melody is built on tones selected from an ascending or descending pattern of tones, within the range of an octave, called a **scale**. The word "scale" is derived from the Italian word for staircase, and a scale, like a staircase, is a series of steps. In Western music, as noted in Chapter 1, the steps correspond to the keys of a keyboard, a *half step* being the distance from any key on the keyboard to its nearest neighbor (white or black, up or down), and a *whole step* being the distance of two half steps. (See Figure 3.4.) The number of possible scale patterns, defined according to the number and pattern of the half steps, whole steps, or both, is virtually unlimited.



SCALES

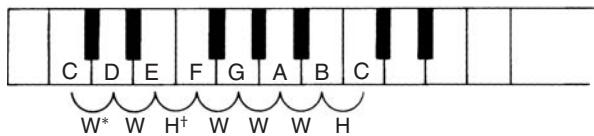


Major and Minor Scales

The scales most commonly used in Western music—the major and minor scales—each contain five whole and two half steps, but the order

figure 3.4

Keyboard showing half steps and whole steps.



*Whole steps +Half steps

figure 3.5

The white notes of the octave from C to C on the keyboard correspond to the pattern of the major scale.

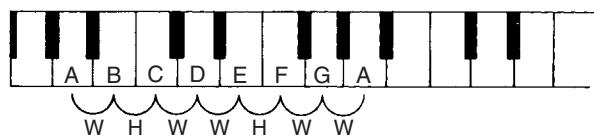


figure 3.6

The white notes of the octave from A to A on the keyboard correspond to the pattern of the minor scale.

in which the steps are arranged differs significantly, so that the major and minor scales sound quite different from each other.

The ascending pattern of steps in the **major scale**, probably the most familiar in Western culture, is *whole, whole, half, whole, whole, whole, half*. (See Figure 3.5.) The tones of most melodies do not occur in the same order as the scale on which they are based, but “Joy to the World” begins with a descending major scale, and “Do, Re, Mi” from *The Sound of Music* describes the ascending version of that scale. (The syllables *do, re, mi, fa, sol, la, and ti* heard in that song correspond to the seven scale tones.)

The ascending **minor scale** pattern of steps is as follows: *whole, half, whole, whole, half, whole, whole* (see Figure 3.6). The Civil War song “When Johnny Comes Marching Home Again” is based on the minor scale, as is the first movement of Beethoven’s Symphony No. 5 (see Figure 3.3).



The most significant difference between the major and minor scales is the third step, which is a whole step in the major scale and a half step in the minor scale. The words “Johnny comes marching home” in the first phrase of that song are sung to the first three pitches of the minor scale; the words “Doe, a deer” from the song “Do, Re, Mi” are sung to the first three pitches of the major scale. Try singing the word “home” (from “Johnny”) a half step higher, or the word “deer” (from “Do, Re, Mi”) a half step lower, to hear how much the particular scale affects the sound of the music. (You can hear the major and minor scales at the Online Learning Center.)

Tonic Note

The first and last note of either the major or the minor scale is called the **tonic**. Thus C is the tonic of the major or minor scale that begins and ends on C. In a composition based on the major or minor scale, the tonic usually is heard more often than any other note, and as you play or sing up or down either scale, you will feel a kind of magnetic pull to the tonic. For this reason, major and minor melodies, like the scales they are based on, sound incomplete until the tonic note is sounded. To illustrate this, try singing the last phrase of “Row, Row, Row Your Boat,” omitting the last note.

The tonic on which a composition is based is also the name of the **key** in which the piece is composed. In other words, a piece based on the C major scale is said to be in the key of C major. (Although you will not need detailed knowledge of such technicalities, this brief explanation may demystify such terms when you see them on a concert program or on a recording of classical music, for example.)

Chromatic Scale

While the major and minor scales are most familiar to Western ears, much music, popular and classical, is based on other scales. The **chromatic scale** (see Figure 3.7), composed entirely of half steps, often achieves a poignant emotional effect, as in Listening Examples 32 (Schubert's "Erlkönig") and 40 (Wagner's "Liebestod").



figure 3.7

The chromatic scale consists of twelve half steps.



Whole-Tone Scale

The **whole-tone scale** divides the octave into six consecutive whole steps. (See Figure 3.8.) The absence of half steps, whose proximity to the next tone implies a leading or leaning toward it, gives whole-tone music a quality of endlessness, which composers often use to achieve a dreamy, ethereal effect. The French composer Claude Debussy, whose music we will study in Chapter 25, often used the whole-tone scale to achieve vague and dreamy effects in his music.

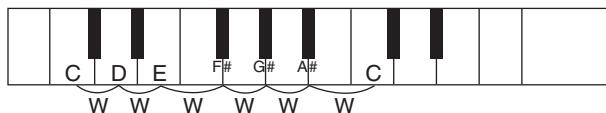


figure 3.8

The whole-tone scale consists of six whole steps.



Pentatonic Scale

While any five-note pattern within the range of an octave may be called a **pentatonic scale**, the particular pattern formed by playing up or down the five black notes on a keyboard is a very popular scale on which many simple melodies are based. (See Figure 3.9.) The "gaps" in these melodies, due to the step-and-a-half between some tones, seem to lie comfortably in our voices and are characteristic of many folk tunes and children's songs. "Merrily We Roll Along," "Nobody Knows de Trouble I've Seen," "Oh! Susanna," and "Old Folks at Home" are among the innumerable tunes that may be played entirely or for the most part using only the black notes on a keyboard. "Amazing Grace" (Listening Example 3) is a particularly beautiful pentatonic melody.

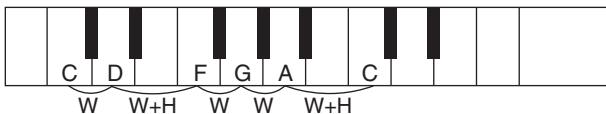


figure 3.9

This pentatonic scale may be played, starting a half step higher, on black keys only.



Listening Suggestion Just as it is not necessary to count beats to enjoy rhythm in music, neither must you necessarily analyze the scale on which a melody is based. Rather, as you expand your awareness of the materials of which music is made, you will probably find yourself noticing, with less effort as your experience increases, rhythmic, melodic, and other effects that enrich your pleasure in listening.

The meaningful succession of pitches we call "melody" provides the linear aspect of music. Melodies have distinctive outlines or contours, which may be



SUMMARY



LISTENING EXAMPLE 3

1 3 4:21

“Amazing Grace”

Composer: Anonymous

Genre: Folk Hymn

Meter: Triple

Tempo: Slow

Singer: Judy Collins, a folksinger who became popular in the 1960s and remains well-known and well-loved today.

Text: The words were written by John Newton (1725–1807), an English evangelist overwhelmed with remorse for his earlier life as a slave trader. The song promises God’s forgiveness, even for such a “wretch” as he.

Amazing grace, how sweet the sound
That saved a wretch like me.
I once was lost, but now I’m found,
Was blind, but now I see.

The haunting melody, using only the tones of a pentatonic scale, seems equally suited to express grief and joy. It is frequently heard at weddings, for example, and at funerals as well.

conjunct (stepwise) or disjunct (with wide skips between tones). Tuneful melodies are easy to recognize and to sing. Fragmentary or motivic melodies offer rich potential for development. Lyrical melodies are songlike and seem relatively complete in themselves. A theme is a melody that recurs, in the same form or in altered form, throughout a piece or a section of a piece of music. The scale on which a melody is based affects the emotional as well as the aesthetic character of the music.



CRITICAL THINKING

- Compare a melody you like with one you don’t care for. How do they differ? What is pleasing to you about one of the melodies and unsatisfactory about the other?
- Why do some melodies sound sad and others sound happy? Why does “Amazing Grace” serve both moods?
- Why are some melodies easy to memorize and others difficult even to recognize when you hear them again?



TERMS TO REVIEW

melody Meaningful succession of pitches.

phrase Section of a melody, comparable to a section or phrase of a sentence.

cadence Stopping point.

sequence Melodic phrase repeated at different levels of pitch.

tune Melody that is easy to recognize, memorize, and sing.

theme Melody that recurs throughout a section, a movement, or an entire composition.

motive, motivic melody Short melodic phrase that may be effectively developed.

lyrical melody Relatively long, songlike melody.

scale Ascending or descending pattern of half steps, whole steps, or both.

major scale Ascending pattern of steps as follows: whole, whole, half, whole, whole, whole, half.

minor scale Ascending pattern of steps as follows: whole, half, whole, whole, half, whole, whole.

tonic First and most important note of the major or minor scale, to which all other notes in the scale are subordinate.

key The major or minor scale on which a composition is based.

chromatic scale Twelve consecutive half steps within the range of an octave.

whole-tone scale Six consecutive whole steps within the range of an octave.

pentatonic scale Five-note scale.

ENCORE

Optional listening examples*

- Claude Debussy, *Prélude à "L'après-midi d'un faune"* (*Prelude to "The Afternoon of a Faun"*) (whole-tone scale)
- Richard Wagner, "Song to the Evening Star" from *Tannhäuser* (chromaticism)
- Wagner, Prelude to *Tristan und Isolde* (chromaticism)
- Nikolay Andreyevich Rimsky-Korsakov, "Flight of the Bumblebee" (chromaticism)
- Cole Porter, "Night and Day" (chromaticism)
- Ludwig van Beethoven, Symphony no. 5, first movement, Listening Example 31 (motivic melody, sequence)
- J. S. Bach, Fugue in G minor, Listening Example 20 (minor melody)
- W. A. Mozart, Symphony No. 40 in G minor, first movement, Listening Example 24 (minor melody)

Suggestions for further listening

- Piotr Ilyich Tchaikovsky, Symphony no. 6 ("Pathétique"), first movement, second theme (lyrical melody)

*You will find the music to the Optional Listening examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Connection

Melody in China and in India

Western listeners are accustomed to hearing music based on the major and minor scales, and sometimes the other scales introduced in this chapter. But many cultures base their music on entirely different scale patterns composed of tones we cannot reproduce on a keyboard, restricted as it is to half steps as the smallest interval. Microtones (lying between the tones of a half step) color the sound of much of the world's music, and intervals and scales of seemingly unlimited variety form the melodic basis of much of the world's music.

According to Chinese legend, the notes, or *lus*, with which they construct their scales were the sounds of their inventor's voice when he spoke in reasoned tones. Another tale ascribes the *lus* to the sounds of birds imitating the tones of different lengths of bamboo pipes. Each *lu* has extramusical connotations corresponding to planets, colors, substances, directions, and so on. Each also represents one month and one animal, a concept related to similar ideas in India, Greece, and Islamic cultures. The tones for a particular composition are selected from one set of *lus* according not so much to musical considerations as to the season or other extramusical concepts.

The classical (Asian) Indian music tradition is based on melodic patterns, called *rāgas*, of five to nine tones. Each *rāga* is associated with certain gods, colors, hours, and seasons, and each is conceived to evoke and sustain a particular mood. Some *rāgas* are even considered to have magical powers. Music students must memorize an enormous number of *rāgas*, though professional musicians often work with just a few. In performance, having chosen a particular *rāga* to serve as a source of inspiration and melodic organization, a musician improvises melodies based on its tones.

Islamic classical music, too, is based on scale patterns variously named in different Islamic countries but sharing with Indian music the concept that each pattern is associated with a particular mood, time of day, season of the year, and color. Each has psychological and medical attributes as well.

Harmony



T

WO OR MORE DIFFERENT TONES SOUNDED TOGETHER PRODUCE HARMONY IN MUSIC. It has been suggested that harmony is to music as perspective is to painting, since harmony and perspective add “depth” to their respective arts. Supporting this analogy are the facts that linear perspective in painting and harmony in music both developed during the historical period known as the Renaissance, and that both are characteristically Western concepts of little significance in the art and music of other cultures.

Melody and harmony work closely together. A singer’s melody is sometimes accompanied by instrumental harmony. One voice in a quartet sings the melody of a song while the other three voices “harmonize.” While the crowd at a football game sings the national anthem, the band on the field plays both the melody and the harmonic accompaniment.

In everyday English, the word “harmony” implies a pleasant or desirable condition. In music, however, harmony has neither positive nor negative connotations; it refers simply and objectively to meaningful combinations of tones.

A **chord** is a combination of three or more pitches sounded simultaneously and conceived not as an incidental result of combined tones but as a meaningful whole. Just as random successive tones do not constitute a melody (or random successive words a sentence), so random combinations of pitches do not constitute chords.



CHORDS

Chords may be built of any combination of intervals, as many composers have shown in daringly innovative ways; however, Western harmony traditionally has built chords by combining thirds with thirds. The chord most common in traditional Western music, called a **triad**, consists of one third piled on top of another, as in Figure 4.1, showing triads built on each note of the C major scale. Melodies often “outline” chords, implying appropriate accompanying harmonies: for example, the triad outlined by the first six tones of “The Star Spangled Banner” (Figure 3.1b, p. 17) suggests a likely harmonic accompaniment for that portion of the piece. At the Online Learning Center, listen to those six notes played in succession, and then hear them played simultaneously, as a chord.



figure 4.1
Triads on each note of the C major scale.



TONALITY



The system of harmony that has prevailed in the West for nearly four hundred years is called major-minor **tonality**, or the **tonal system**. The word “tonality”

refers to the dominance of the tonic note over the other pitches in the major or minor scale. Each note within the scale bears a specific relationship, distant or close, to the tonic, and each of the triads built on the notes of the scale leads systematically away from or toward the tonic triad (represented by the Roman numeral I, as in Figure 4.1).

The strongest relationship exists between the tonic triad and the triad built on the fifth step of the scale, called the **dominant** (V). In the context of a piece of music, the dominant triad seems to lead or pull toward the tonic, and many compositions end with the harmonic cadence V-I. (See Figure 4.2a, and listen to the V-I cadence at the Online Learning Center.)

The next-closest chord to the tonic is the triad built on the fourth, or **subdominant** (IV), step of the scale, which gives a somewhat weaker sense of drive toward the tonic. The subdominant triad may resolve directly to the tonic, as in the “Amen” at the end of a hymn (Figure 4.2b), or it can lead through V to I (Figure 4.2c). Listen on the CD-ROM to those two familiar cadence formulas.



figure 4.2
Cadence formulas.
(a) V (dominant) to I
(tonic). (b) IV
(subdominant) to I.
(c) IV-V-I.

a V I

b IV I
(A - men)

c IV V I

LISTENING EXAMPLE 4

1:50

"Shenandoah" (excerpt)

Composer: Traditional, arr. by Keith Jarrett

Genre: Chantey (folk song associated with sailors and the sea)

Melody: Pentatonic

Meter: Quadruple

Tempo: Slow

- 4 0:00 The piano introduces the haunting melody, in the top voice, accompanied by gently dissonant combinations of tones. The mood is tentative, contemplative. The first phrase begins with an upward thrust and continues rising. The descending answering phrase includes the only tone not drawn from the pentatonic scale.
- 0:53 A second verse begins, an octave higher. Richer chords and a slightly louder dynamic level heighten the tension briefly.
- 1:26 The last phrase of the second verse drops back to the original pitch range. Notice the highly expressive resolution from a dissonant to a consonant chord at the end of this verse.
- Nearly all of the chords in this performance are dissonant, but they vary in degrees of tension. Most of the sounds lie easily on our ears, enhancing the restful effect of the music. The last two chords of the second verse, however, may be compared with other forms of tension and release—in sports, for example, or dance, or the dramatic arts.

1:50

The I, IV, and V chords have particular importance not only at cadence points but throughout traditional Western music. As demonstrated in simple accompaniment charts for guitar and piano, a musician can effectively accompany many melodies by using just these three closely related chords. Furthermore, it is not unusual to hear even amateur musicians refer comfortably to the I, IV, and V chords simply by their numbers.

When two or more tones occur simultaneously, the resulting sound may be active, or unstable, evoking a sense of tension or drive; or passive (stable), seemingly at rest. In music, the active type of sound is considered **dissonant** in comparison with passive, or **consonant**, sounds. In everyday conversation, dissonance implies an undesirable situation, but in music, dissonance and consonance are used objectively to describe different kinds of harmony. Much as dancers tense and relax their muscles, alternating scenes of action and repose, dissonant combinations in music may raise the level of tension or provide a sense of direction leading toward resolution to a consonant sound. Some dissonant combinations simply color a tonal effect, soften a mood, or add variety and often a sensuous quality to the sound as in Keith Jarrett's arrangement of "Shenandoah," Listening Example 4.

CONSONANCE AND DISSONANCE

As a fabric maker combines threads to create material of a particular texture, a composer uses melody lines—singly, combined with one another, or accompanied by harmony—to create texture in music. Musical **texture** is defined in terms of its

TEXTURE

predominantly melodic or harmonic conception. In Western music we find three basic textures—two primarily melodic and the third primarily harmonic. You can think of melodic lines as the threads of musical texture.

mah'-nō-fah-nik

A single unaccompanied melodic line, whether sung or played on one or more musical instruments, is **monophonic** in texture. Gregorian chant (see Listening Example 6, p. 62.), sung in unison (all voices on the same pitch or in octaves) by an unaccompanied choir, is one example of monophonic music. Judy Collins's unaccompanied performance of "Amazing Grace" heard in Listening Example 3 (verses one and two) is another. Thus monophony is clearly a melodic concept.

pah'-lē-fah-nik

hoh-mah'-fō-nē heh-ter-ah'-fō-nē

A composition that involves melody *in more than one line simultaneously* is **polyphonic** in texture. A **round**, for example, is a melody that may be performed by two or more voices entering at different times, thus producing harmony, though all of the voices are singing melody lines. (William Billings's round "When Jesus Wept" is an Optional Listening Example.) Polyphony may instead involve a combination of melodies entirely different from each other: Walt Disney's "It's a Small World" (words and music by Richard M. Sherman and Robert B. Sherman), for example, includes two melodies, the first beginning with the words, "It's a world of laughter, a world of tears," and the second beginning, "It's a small world after all." The two melodies sung together form harmony, though each line retains its melodic integrity.

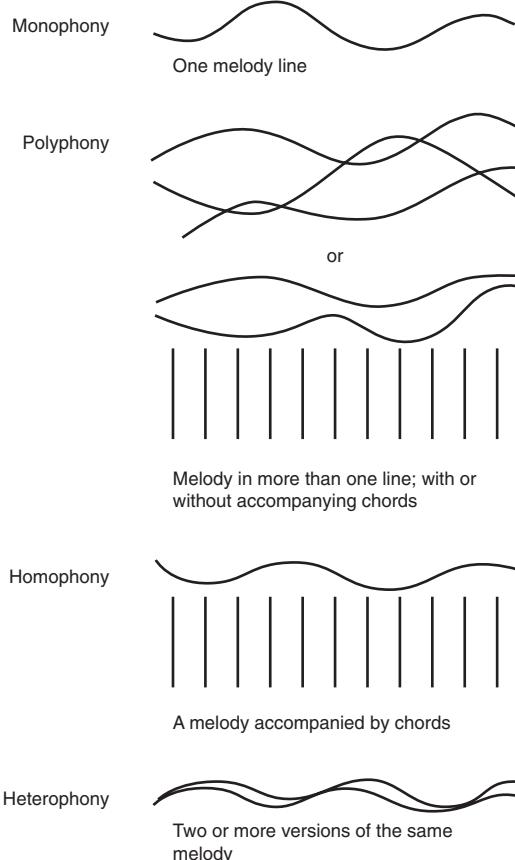


figure 4.3
The textures of music.

On the other hand, a melody accompanied by other voices that are producing harmony, but are not primarily of melodic significance themselves, produces the texture called **homophony**. Hymns are usually accompanied by chords on a piano or organ; folk singers often play chords on an instrument to accompany themselves; a band provides harmonic accompaniment while the crowd sings "The Star Spangled Banner"; one section of a choir sings a melody with which the other voices harmonize. All of these are examples of homophonic texture, or homophony, in which a melody is accompanied by chordal harmony, a concept we consider essentially harmonic.

A kind of inexact unison, heard more often in non-Western than in Western music, results in a fourth texture, called *heterophony*. Here several voices and/or instruments perform the same melody but freely embellish it according to individual inclination, resulting in the simultaneous sounding of different tones. Some Western folk and popular music also produces heterophonic effects. Like monophony and polyphony, heterophony is melodic—not harmonic—in concept. Figure 4.3 illustrates the textures of music.

Listening Suggestion The complex subject of texture has many implications and stimulates controversy even among music experts. Polyphonic music, while melodically conceived, produces harmony, since it results in the simultaneous sounding of different tones; and primarily chordal or homophonic compositions often have melodic implications in more than one voice. To further complicate the situation, texture sometimes refers in a more general sense to the relative density or transparency of a musical sound. With experience, one learns to understand in what way the term is being used by its context, but meanwhile, even a superficial understanding of musical texture will enhance your growing awareness of what you are hearing in any kind of music.

Harmony is a sophisticated, and relatively late, development in the history of Western music. However, while barely implied, or purely incidental, in the music of most non-Western cultures today, harmony is an essential element of most Western music of the past four hundred years.

Harmony in music is accomplished by the simultaneous sounding of two or more different tones. Active, or dissonant, combinations work together with passive, or consonant, sounds to produce varied effects in Western music. A meaningful combination of three or more tones is called a chord, and the most basic chord is called a triad.

There are three basic textures in Western music: monophony (a single melody line with no harmony), polyphony (the result of the combination of simultaneous melodic lines), and homophony (a melody accompanied by chordal harmony). Free and independent embellishment of a melody resulting in an inexact unison is called heterophony. Such intellectual definitions, however, only point the way to discriminating, perceptive—indeed, creative—listening, which may lead individuals to analyze their hearing experiences in different terms. An understanding of these and other basic principles will enhance, but should not dominate, the art of listening.

- Do you recognize and can you describe relationships between the concepts of harmony in music and linear perspective in painting? Can you suggest reasons these may have more relevance to Western art than to the art of other cultures?
- Why do composers include dissonance in their music? Why do you think the proportion of dissonant to consonant sounds has steadily increased in music (popular and classical) through the ages?
- Can you think of any melodies (from popular, folk, religious, or concert music) that begin with the outline of a triad?
- A dance instructor said: “I’m teaching the dancers a melody that they all have to know, exactly like a line of music. Then, each dancer creates harmony off of that.” How do you suppose the dancers might interpret and respond to this statement?



SUMMARY



CRITICAL THINKING

TERMS TO REVIEW



harmony Simultaneous sounding of two or more different tones.

chord Meaningful (as opposed to random) combination of three or more tones.

triad Chord with three tones, consisting of two superimposed thirds.

tonality, tonal system System of harmony, based on the major and minor scales, that has dominated Western music since the seventeenth century.

dominant (V) Fifth note of the major or minor scale.

subdominant (IV) Fourth note of the major or minor scale.

dissonance Active, unsettled sound.

consonance Passive sound that seems to be at rest.

texture Manner in which melodic lines are used in music.

monophonic texture (monophony) One unaccompanied melodic line.

polyphonic texture (polyphony) Combination of two or more simultaneous melodic lines.

round Melody that may be performed by two or more voices entering at different times, producing meaningful harmony.

homophonic texture (homophony) Melodic line accompanied by chordal harmony.

ENCORE

Optional listening examples*

- C. W. Gluck, "Che farò senza Euridice" from *Orfeo ed Euridice* (homophonic texture)
- J. S. Bach, Cantata no. 140, "Wachet auf," fourth movement (polyphonic texture)
- William Billings, "When Jesus Wept" (monophonic and polyphonic texture)

Suggestions for further listening

- Alleluia: "Pascha nostrum," Listening Example 6 (monophonic texture)
- J. S. Bach, Violin Sonata no. 6 in E major, first movement (monophonic texture)

*You will find the music to the Optional Listening examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Timbre



T

IMBRE IS THE QUALITY OF SOUND CHARACTERISTIC OF A PARTICULAR VOICE, instrument, or ensemble. For example, although the range of pitches played by a flute is quite similar to the range of an oboe—that is, both instruments can play most of the same tones—the distinctive qualities of the sounds, the timbres, of the two instruments make one readily distinguishable from the other. Listen at the Online Learning Center to the flute, then to the oboe, and hear the different timbres of those instruments.

Similarly, brass instruments, such as trumpets and trombones, produce a quality of sound quite unlike the sound of string instruments or woodwinds. Listen at the Online Learning Center to the brass instruments, then the woodwinds, and then the strings.

The characteristic timbre of a sound is determined by the voice or instrument that produces it, by the manner of its attack and release, and by other sounds with which it may be combined—much as a color is affected by the way it is applied to a surface and by other colors with which it is juxtaposed or combined. It has been suggested, in fact, that timbre is to music as color is to art, and indeed we sometimes speak of the color of a sound, or tone color. Pitch, too, affects timbre: the highest notes on the piano, for example, have a lighter, thinner quality of sound from those at the lower end of the keyboard.

Many pieces are intended for performance on one or more specific musical instruments, and some music is meant to be sung, with or without instrumental accompaniment. Even so-called nonmusical sounds, such as birdcalls, train whistles, the whirr of machinery, or the patter of falling rain, are sometimes recorded and used as sources of sound by composers. The diverse realm of timbre, now augmented with electronic techniques, offers composers boundless resources from which to choose. Thus the range of “colors” in music is as broad as the range of colors in the visual arts and as great a source of interest and pleasure.

Women’s voices generally are classified as **soprano** (high range of pitches), **mezzo-soprano** (medium range), and **alto** or **contralto** (low range). (See table 5.1.) The voices differ not only in their ranges but also in their characteristic timbres, or qualities of sound. For example, a soprano’s voice is often lighter and thinner

tam'-breh



VOCAL TIMBRES

than a contralto's, which may be comparatively full and rich as well as lower in pitch. Even between singers with similar vocal ranges—two sopranos, for example—there are distinct differences in timbre.

base

Men's voices include **tenor** (high), **baritone** (medium), and **bass** (low); these terms refer to vocal timbre as well as to the range of pitches. Thus, a high baritone may sing in the tenor range, but with the richer, or “darker,” quality characteristic of the baritone voice. In fact, any individual voice, whatever its range or category, has a distinctive quality of sound. Perhaps you have heard concerts performed by the celebrated “three tenors” (Luciano Pavarotti, Placido Domingo, and José Carreras) and have noticed the differences in their highly distinctive voices. Similarly, any vocal ensemble or combination of voices has a timbre that is unique.

INSTRUMENTS OF THE ORCHESTRA



An orchestra is an ensemble of instruments from different “families,” as opposed to a small group consisting of only brass, woodwind, string, or percussion instruments. The members of a family of instruments share certain characteristics, such as the method by which they are played (bowed, plucked, blown, or struck). In some cases, they also resemble one another in timbre. As in any family, the members come in various shapes and sizes, and each has particular capabilities. At the Online Learning Center, you can see and hear a number of instruments being played.

The size of the orchestra, which is dominated by members of the string family, has changed from the small *chamber orchestras* of the eighteenth century to the very large *symphony orchestra* of the succeeding period. Composers from the late nineteenth century to our own time have written music for both chamber and symphony orchestras.

The **orchestra** familiar to Western music lovers, known as a **symphony orchestra**, includes members of all four of the instrument families named above but is dominated by strings.

String Instruments

vē-o'-lah

The **string** family (see Figure 5.1) is represented in the orchestra by the *violin*, a rather small instrument that may be held comfortably under the chin; the *viola*,

TABLE 5.1

Classifications of the Singing Voice

Soprano	High female voice
Mezzo-soprano	Medium-range female voice
Contralto (alto)	Low female voice
Tenor	High male voice
Baritone	Medium-range male voice
Bass	Low male voice



figure 5.1
String instruments.

slightly larger, but also held under the chin; the *cello* (or *violoncello*), a large, heavy instrument propped on the floor in front of the seated player; and the *double bass*, or *string bass*, which is so large that the player must stand or lean against a high stool to play it. Each of these instruments is usually played with a bow drawn across the strings, although it may be plucked (a technique called **pizzicato**), strummed, or tapped with the wood of the bow for special effects. There are more violins than any other instrument in the orchestra, and they often are divided into two sections, called first violins and second violins.

chel' - io

The *harp*, another kind of string instrument sometimes included in an orchestra, is constructed differently from the other string instruments: its strings are perpendicular to the instrument rather than parallel to it (see Figure 5.2). The strings of the harp are plucked rather than bowed. Each string on the harp produces one pitch, and several pedals at the base of the instrument enable the player to make the tones sharp or flat when necessary.

The string family includes many other instruments not normally included in an orchestra, such as the guitar, banjo, dulcimer, lute, and ukulele.

Woodwinds

The **woodwind** family (no longer consisting only of wooden-bodied instruments) includes the tiny *piccolo*, the *flute*, the *oboe*, the *English horn*, the *clarinet*, and the *bassoon* (see Figure 5.3). The piccolo and the flute are held horizontally; the player activates the column of air inside the instrument by blowing across a

figure 5.2

The modern harp is equipped with pedals with which the player may raise or lower the strings a half or whole step, enabling the harpist to play the instrument in any key.



hole near one end. Each of the other woodwinds has in its mouthpiece one or two “reeds” (small, flexible pieces of material) that the player causes to vibrate, thus activating the column of air inside.

The *saxophone* is a reed instrument that comes in several sizes, classified, in the manner of singing voices, as soprano, alto, tenor, and baritone. It has traditionally been used in popular music, especially jazz, but it also has been included in some important modern orchestral literature.





figure 5.3
Woodwinds.



figure 5.4
Brass instruments.

Brass Instruments

The members of the **brass** family, also wind instruments, include the *trumpet*, the *trombone*, the *horn*, or *French horn*, and the *tuba*, as well as other instruments less frequently included in the symphony orchestra (see Figure 5.4). The range of pitches is determined, of course, by the size of the instrument. The characteristic “brassy” timbre derives from the metal of which these instruments are made, the vibration of the player’s lips on the mouthpiece, and the flared “bell” that all brass instruments have at one end. The sound of some brass instruments is further affected by valves, slides, mouthpieces, and players’ individual techniques.





Percussion Instruments

The **percussion** section of the orchestra includes all of the instruments played either by shaking or rubbing the instrument, or by striking the instrument with an implement (such as a mallet or drumstick) or with another like instrument (as with *cymbals*). Some percussion instruments produce definite pitches; these include the *timpani* (kettledrums), the *chimes*, and mallet instruments such as the *xylophone*. The irregular vibrations of other percussion instruments, such as the *tambourine*, the *triangle*, *cymbals*, and *drums* (other than the timpani), produce sounds of indefinite pitch; that is, we cannot identify specific tones from their sound. (See Figure 5.5.)



tim'-pah-nē



L I S T E N I N G E X A M P L E 5

1

5

17:25

The Young Person's Guide to the Orchestra

Composer: Benjamin Britten

Genre: Orchestral composition

This composition consists of two sections, each of which explores the range of sounds of the orchestral instruments. The first section is called a *theme and variations*: the orchestra plays the main melody, or theme, and the various instruments offer interpretations (variations) of it. (We will study this form in more detail in Chapter 17.) The second section is a *fugue*, a polyphonic form that we will study further in Chapter 14.

The Theme and Variations

Meter: Triple

Texture: Homophonic

Tempo: A broad and majestic allegro

In a practice common to composers of every era, Britten "borrowed" the theme, which was written by a seventeenth-century composer, Henry Purcell. Britten made his piece original by treating the theme in his own creative ways.

The theme consists of three phrases. The first phrase begins with an ascending *broken triad*, meaning that the notes of the triad are sounded one at a time rather than simultaneously. The second phrase descends in *melodic sequence*. The third phrase alters the rhythm to give the effect of duple meter.

- | | | |
|------|-------|---|
| 5 | 0:00 | The full orchestra introduces the stately theme. There is a brief transition. |
| | 0:41 | The woodwind section plays a version of the theme, followed by the brass section (1:11), strings (1:42), and percussion instruments (2:07). At 2:26 the full orchestra restates the now-familiar theme. |
| | 3:02 | <i>Woodwinds</i>
The flutes and piccolos sound delicate, dainty. |
| | 3:39 | The oboes play a plaintive, contemplative interpretation at a slower tempo. |
| | 4:33 | The clarinets answer playfully, exploring the range of their pitches from high to low. |
| | 5:15 | The bassoons sound slightly pompous (like dancing hippos, perhaps?). Crescendo. |
| | 6:13 | <i>Strings</i>
Swirling violins interpret the theme as a waltz. |
| | 6:58 | The violas play romantically in unison (all on the same pitch). |
| | 7:48 | The cellos display their even deeper, richer tones. |
| | 8:40 | The double basses demonstrate their sound pizzicato (plucked) and bowed, accompanied by happy comments from the woodwinds. |
| | 9:42 | The harp contributes silken, rippling sounds. |
| | 10:33 | <i>Brass</i>
Horns (sometimes called French horns). |
| | 11:12 | Trumpets, lightly accompanied by snare drums lending a military air. |
| | 11:48 | Trombones and tuba change the mood, which is now dramatic, dignified. |
| | 12:52 | <i>Percussion</i>
Timpani (kettledrums), bass drum, and cymbals. Lightly accompanying strings add a dancelike flavor. |
| | 13:18 | Tambourine and triangle; snare drum and Chinese block. |
| | 13:39 | Xylophone. |
| | 13:50 | Castanets and gong. |

- 14:03 Whip (sometimes called slapstick: two pieces of wood slapped together).
14:09 Full percussion section.

The Fugue

Meter: Duple

Texture: Polyphonic

Tempo: Allegro molto (very fast)

The music of the bustling, energetic fugue was entirely original with Britten. Although things happen very fast, perhaps you will notice that the instruments enter in imitation of each other; that is, their entrances sound much like each other's.

- 14:44 Woodwinds: The piccolo introduces a lively new tune, answered in rapid succession by flutes, oboes, clarinets, and bassoons, ending their section with a crescendo.
15:23 Strings: The first violins play the new tune, succeeded by the second violins, violas, cellos, double basses. The woodwinds accompany the busy ensemble.
15:51 The harp takes a turn; crescendo in the strings and woodwinds.
16:03 Brass: Horns, trumpets, trombones, and tuba play the tune in turn, accompanied by the orchestra.
16:41 Percussion instruments join the fun.
16:33 Brasses make a dramatic entrance with the Purcell theme, *fortissimo*, while woodwinds and strings play the bright fugue motive simultaneously, compounding the already heavily polyphonic texture. The full orchestra brings the piece to a loud and exciting conclusion.

Perhaps each time you hear this music you will notice more details, such as dynamic changes, frequent reference to melodic sequence, changes in meter, consonance and dissonance, and so on. The piece satisfies on a very basic level, while also offering complexities to challenge and delight the stimulated listener.

Increased interest in both rhythm and timbre during the twentieth century led to enormous expansion of the percussion section of the orchestra. In fact, members of the percussion family produce the widest variety of timbres within the orchestral ensemble. Contemporary orchestral works increasingly include instruments from other areas of the world, which once were considered exotic and of no practical use for Western music. In addition, musicians sometimes invent new instruments for special effects as the demand arises. The crash of the cymbals, ring of the chimes, swish of the maracas, snap of the whip, and boom of the bass drum are only a few of the sounds produced by the percussion family.

Several attractive, famous, and readily available compositions effectively demonstrate the sounds of orchestral instruments. The best-known include Benjamin Britten's *The Young Person's Guide to the Orchestra* (Listening Example 5), and *Peter and the Wolf* by Sergei Prokofiev.

A **keyboard instrument** is one that produces sound when the player presses keys on a keyboard. Keyboard instruments may be included in the orchestral ensemble



**KEYBOARD
INSTRUMENTS**

or featured as solo instruments playing together with the orchestra. They also are used to accompany voices or other instruments and, of course, to perform solo compositions.

Harpsichord



When the *harpsichord* player depresses a key, a small piece called a *plectrum* plucks one of the strings above the soundboard, producing the distinctive sound of the instrument; as soon as the key is released, a tiny piece of felt falls to stop the vibration of the string, causing the sound to cease. Thus, the tones of the harpsichord, unlike those of the piano or organ, cannot be sustained for more than a brief moment. However, the many embellishments characteristic of much harpsichord music help to connect one sound to the next. Though smaller and lighter than a piano, a good harpsichord has a great deal of resonance and produces a rich sound. (See Figure 5.6.)

The harpsichord, of great importance during the sixteenth, seventeenth, and early eighteenth centuries as both a solo and an accompanying instrument, was

figure 5.6
A harpsichord.

© Michael Boys/Corbis



then eclipsed in popularity by the piano for nearly two hundred years. Recently, however, musicians and music lovers have rediscovered the beautiful timbre and charming style of harpsichord music, and today the instrument is becoming increasingly popular in homes, churches, and concert and recital halls.

Piano

Although the sound of the *piano*, like that of the harpsichord, is produced by vibrating strings, the piano is technically a percussion instrument, since depressing its keys causes hammers inside the piano to strike the strings. An amazingly versatile instrument, the piano is capable of producing connected singing tones or bright, percussive sounds, according to the sensitive touch of the player. The two or three pedals on a piano enhance the pianist's ability to affect the sound produced. The damper pedal (on the right) allows the pianist to sustain tones (for a limited time) after the keys have been lifted, and the soft pedal (on the left) softens the dynamic level. If there is also a middle pedal, it sustains selected tones while others are released.



figure 5.7

A pipe organ.

© Richard Cummins/Corbis

Pipe Organ

The *pipe organ* (see Figure 5.7) is a keyboard instrument whose tones are produced by wind. It consists of sets of pipes of various lengths and materials that are mechanically or electrically supplied with air. Unlike the sounds of the harpsichord or the piano, which fade more or less quickly, organ tones are sustained as long as a key or a pedal is depressed and air is passing through the corresponding pipe. You can hear an organ in *Thus Spake Zarathustra* (Listening Example 1) as well as at the Online Learning Center.

The pipe organ, called the “king of instruments,” is grand in appearance as well as in sound. The brilliant colors of many organs in the cold northern countries of Europe liven the atmosphere of dark churches. There may be as many as five keyboards or *manuals* (most organs have two or three), as well as a pedalboard, which is played, sometimes with great virtuosity, by the organist’s feet. The organist adjusts levers, buttons, or handles called **stops** to change the timbre or the dynamic level of the sound by either “stopping” or releasing the air flow through particular pipes. (So dramatic is the effect of “pulling out all the stops” that this expression has entered our colloquial speech.) The player achieves other effects by moving from one keyboard to another or using the pedalboard. Many organs also have a *swell* pedal, which allows a gradual increase or decrease in dynamic level.

The broad contribution of electronic techniques to contemporary music is one indication of the unprecedented significance of timbre to the modern composer.



ELECTRONIC INSTRUMENTS

Many composers from the 1960s to the present have appreciated the immediacy and accuracy of performance and the variety of sounds that electronic instruments provide.

The electronic piano and guitar are played much like the conventional (also called natural, or *acoustic*) versions of those instruments, though their timbres differ markedly from the acoustic instruments they represent. Electronic organs, also widely available today, resemble pipe organs in their appearance and method of performance. Technically, though, they are not organs at all, but electronic sound generators worthy of consideration as unique, rather than imitative, musical instruments. Much of the great organ literature can be performed effectively on them (although it will not sound the same as it does when played on a pipe organ). It is perhaps more significant that composers now are writing for the electronic instrument itself.

Electronic Synthesizer

The **electronic synthesizer** is an instrument that allows a composer to produce imitative, altered, or original sounds. When combined with the resources of the magnetic tape recorder and computer technology, the synthesizer provides a wide array of new composing techniques. Synthesizers were introduced in Germany about 1950, but it was nearly a decade before Americans had even limited access to synthesizers in their own country. Since that time, the technology has vastly improved, and synthesizers are now widely available for the composition and performance of both popular and art music.

Pitch, timbre, and virtually every other aspect of sound may be electronically controlled on the synthesizer. Parts of a sound may be filtered out, entirely altering the effect. The sound produced by traditional instruments, too, may be fed through microphones into the synthesizer and electronically altered. The synthesizer can also imitate the sounds of instruments, voices, or “natural” sounds such as thunder and rain. Pitches between scale steps can be sounded on the “fingertip-board” of the synthesizer, unstopped by keys or frets. Composers increasingly use computers to aid them in creating on the synthesizer such complex effects as the complicated rhythms and extremely rapid tempos characteristic of some contemporary music. Computers aid composers in notating music and, in fact, may be involved in nearly every aspect of music composition. (See Figure 5.8.)

Further, composers may, if they desire, record each step of their work for instant replay; this allows them to hear their work immediately, make any necessary changes, and preserve satisfactory results. Recording their own compositions also enables composers to bypass the interpretation of their work by someone else, eliminating the need for rehearsals and ensuring an accurate presentation.

MIDI

Resources for the composition and performance of electronic music have been broadened considerably through the Musical Instrument Digital Interface, or **MIDI**, a remarkable system that enables composers to manage quantities of



figure 5.8

An electronic music studio.

© Paul Massey/Redfern, London

complex information and allows synthesizers, computers, sound modules, drum machines, and other electronic devices from many manufacturers to communicate with each other. MIDI-based systems were originally of interest only to composers of concert music; but today they are used to write and perform film scores, teach music theory, create rhythm tracks for rap music, and provide music for computer games. The number of ways in which the electronic synthesizer may serve composers, and the variety of timbres available for their exploration and use, seem limited now only by the boundaries of human initiative and perception. The musical examples at the Online Learning Center were created using MIDI technology on a desktop computer.

Voices and instruments differ not only in the pitches they produce but also in the quality, or “color,” of their sound, which is called their timbre. Men’s singing



SUMMARY

voices differ from women's; but even among men's or women's voices, the timbre of a high voice is significantly different from that of a low one.

Each of the four families of orchestral instruments—strings, woodwinds, brass, and percussion—is distinguished by characteristic timbres. The instruments within each family also vary in timbre as well as in range of pitch. The string instruments provide the backbone of the symphony orchestra; woodwinds and brass instruments add color to the orchestral sound, as do the percussion instruments, which also emphasize rhythmic effects.

The wide variety of sounds produced by traditional keyboard instruments is greatly expanded today by the availability of electronic instruments, including the versatile synthesizer. Sophisticated MIDI techniques afford today's composers even further resources for producing a virtually limitless array of varied timbres.

CRITICAL THINKING



- Why do you suppose the word "color" is often used for timbre in music?

- How would you compare the tone color of a trumpet with that of a flute?
- How do you feel about replacing orchestral players with an electronic synthesizer, as occurs now in some performances of Broadway musicals originally intended for orchestral accompaniment, for example? Consider as many aspects of this situation as you can think of, including the effect on musicians' employment, the quality of the sound, the economic advantages for the producers and for the audience, the composers' possible reactions, and so on.

TERMS TO REVIEW



timbre The characteristic quality of the sound of a voice or instrument.

soprano High female singing voice.

mezzo-soprano Medium-range female voice.

alto (contralto) Low female voice.

tenor High male voice.

baritone Medium-range male voice.

bass Low male voice.

symphony orchestra An instrumental ensemble consisting of members of the four families of instruments, dominated by strings.

string instruments Instruments that may be bowed, strummed, struck, or plucked. Orchestral string instruments include the violin, viola, cello, string bass (or double bass), and harp.

pizzicato The technique of plucking bowed string instruments.

woodwinds Wind instruments that include the piccolo, flute, oboe, English horn, clarinet, bassoon, and saxophone.

brass Wind instruments that include the trumpet, trombone, (French) horn, and tuba.

percussion All instruments that may be played by shaking, rubbing, or striking the instrument itself. These include the timpani (tuned kettledrums), other drums, chimes, tambourine, triangle, cymbals, and various mallet instruments, such as the xylophone.

keyboard instruments Instruments on which sound is produced by pressing keys on a keyboard.

stops Levers, handles, or buttons that allow an organist to change timbres at will.

electronic synthesizer A highly versatile electronic sound generator capable of producing and altering an infinite variety of sounds.

MIDI A system allowing composers to manage quantities of complex information, and making it possible for unrelated electronic devices to communicate with each other.

ENCORE

Suggestion for viewing

- *Voices in the Wind*, a *Nova* series videotape that includes a demonstration of timbre

Connection

Music Timbres around the World

One of the most rewarding aspects of hearing the music of other cultures is the amazing variety of timbres previously unfamiliar in the West. Even the concept of the ideal singing voice varies widely from one culture to another. Western musicians have reflected the enormous influence of non-Western sounds, as schools, orchestras, other public organizations, and private individuals acquire and learn to play the instruments of other lands.

Listen on the Internet or on recordings that may be available to you to the sound of voices singing Chinese or African folk songs, Beijing opera, Native American dance songs, or Islamic calls to prayer. Also explore, if you can, the sounds of instruments from foreign lands that have particularly influenced Western composers and performing musicians. Examples are the sitar from India, gamelan from Southeast Asia, koto from Japan, cedar flute of the Native Americans, and the many drums of Africa. These are among the sounds becoming familiar in the West as musicians add these instruments to the orchestra, write solo compositions to be played on them, and invent instruments or alter existing instruments to approximate their timbres.

PART TWO

*Ancient Greece,
the Middle Ages,
the Renaissance*



T

HE STUDY OF A SIGNIFICANT PERIOD OF TIME REVEALS A CONSENSUS, or a

sharing of ideals, among the majority of its outstanding artists. We refer to the manner in which this majority expressed themselves as the *style* of that period of art. Naturally, since music reflects the social, economic, and religious climate in which it is conceived as well as the personal inclinations and artistic ideals of its creators, the music characteristic of one historical period differs in important respects from the music of another time.

The characteristic style of the music of any period derives from the way its creators combine the elements of music; from their approach to dynamics, form, and texture; and from the relative degree of consonance and dissonance that appealed to discriminating listeners. Other factors influencing musical style include the purposes of music, the social and financial status of important composers of the time, nationalistic concerns, the character of the contemporary audience, and the available means of disseminating new music.

Certain dates with convenient round numbers are generally applied to the major stylistic periods of Western music, as in the chart below. The dates serve only as rather loose reference points to the years when music characteristic of a particular style predominated: thus the outstanding music of the early years of the twentieth century conformed more to Romantic ideals than to those of the century they inaugurated. Now that we have entered a new millennium, distinctions between several styles come more clearly into focus. However, though new ideas and new ideals already affect the sounds of music today, it is yet too soon to recognize a “twenty-first century style.”

Medieval period (or Middle Ages)	500–1450
Renaissance	1450–1600
Baroque	1600–1750
Classical period	1750–1820
Romantic period	1820–1910
Twentieth century	1910–



Performers study style in an effort to learn something of a composer's expectations and of the ways music was performed during the era in which it was composed. Listeners, too, can best appreciate a composition and the quality of its performance if they understand the style in which it was conceived. We must listen to early music with expectations different from those we bring to more familiar styles. Listeners have always faced the challenge of adjusting to the new music of their day; our growth in knowledge and experience as listeners can in effect "stretch our ears" and lessen the shock of the new.

The music produced during the historical periods covered in Part Two of this text predates the music most commonly recorded and heard in our concert halls today. We know little of how the music of ancient Greece sounded, although written descriptions of its concepts have much in common with our own understanding of music. The Renaissance, which experienced a profound "rebirth" of interest in the artistic ideals of ancient Greece, produced delightful dance pieces, a great body of sacred and secular songs, and some of the most glorious choral music the world has known. And the period falling between the ancient culture and its rebirth in the Renaissance, ignominiously dubbed the Middle Ages or Medieval period, achieved its own astonishing heights of beauty and innovation in all the arts ♪

The Music of Ancient Greece



A

NCIENT GREECE HAS BEEN CALLED THE CRADLE OF WESTERN CIVILIZATION, for many aspects of our culture were born and nurtured there. Though we are not often reminded of the Greeks' contributions to the music we enjoy today, they were in fact many and significant. Western musicians owe much to that early culture's theoretical and practical accomplishments, and share with it many important concepts that continue to shape the development of music in the Western world.

For at least five hundred years, relics of ancient art of all kinds have provided models to be studied and copied. Excavations of the Roman cities Pompeii and Herculaneum, begun in the eighteenth century and still in progress today (see Figure 6.1), reveal yet further examples of the arts and artifacts of ancient

HISTORICAL PERSPECTIVE



figure 6.1
A Pompeii street, paved with polygonal blocks of various shapes and sizes. The large cut stones spanning the road allowed people to cross without getting wet when rainwater flooded the street, while allowing the wheels of vehicles to pass through the spaces between the stones.

© Gian Berto Vanni/Corbis



figure 6.2

"Epitaph of Seikilos." Small letters represent notes, and the lines are rhythmic symbols.

Department of Classical and Near Eastern Antiquities,
National Museum of Denmark

Greece and Rome, which we continue to admire and emulate. Few of these examples have to do with music, however, and while modern architects, sculptors, painters, poets, and dramatists avidly study ancient examples of their arts, musicians are much less fortunate in this respect. Greek musicians often **improvised** (simultaneously invented and performed) their music, leaving no manuscript for later scholarly perusal. Even composed pieces sometimes were passed from master to pupil orally, as they are in some cultures today, rather than notated for future reference. Further, many written compositions were destroyed or simply allowed to disappear as the young Christian church zealously eradicated such vestiges of pagan influence. While several notated examples of ancient Greek music have been discovered, some of them quite recently, many are incomplete or so worn with time they are difficult to decipher. Even when the notation is clear, music authorities differ in their interpretations of the ancient systems.

Thus, although we know a good deal about Greek music, we really do not know how the music actually sounded. However, recent scholarly research has produced fascinating interpretations of the few notated examples that have come to light, as well as conceptions of the sound of ancient Greek musical instruments and the manner in which they were played. One of the rare examples of a complete Greek song, dating to the second century, is a drinking song called "Epitaph of Seikilos." The text, pitches, and rhythmic signs of this song were found carved on a tombstone (see Figure 6.2) and have been studied and interpreted by scholars. You may hear on the Internet this song and other examples of how ancient Greek music may have sounded by entering as keywords the phrase "ancient Greek sound files."

MUSIC IN GREEK LIFE



Music was included in the general education system and constituted an important part of Greek drama and certain religious rites. Both Plato (427–347 B.C.E.) and

his pupil Aristotle (384–322 B.C.E.) wrote profoundly about music, which they agreed had moral and ethical properties essential to the complete education of young scholars.

Musicians entertained social gatherings, accompanied outdoor athletic games, accompanied the recitation of poetry, and formed the chorus in dramatic presentations. Contemporary commentary indicates that the music of ancient Greece was generally monophonic in texture, consisting simply of a melody line sung or played on music instruments, or both. Pictures show singers accompanying themselves with instruments that apparently doubled, and perhaps embellished, the melody line, but singing or playing in harmony seems not to have occurred. Instruments also may have provided introductions, inter-

**figure 6.3**

"Alkaios and Sappho with Lyres," detail of red-figure vase, c. 450 B.C.E. Glyptothek und Museum Antiker Kleinkunst, Munich. Standing as tall as her colleague, the poet Alkaios, the poet Sappho is depicted as a poised and beautiful woman, fully the equal of a male poet-musician.

© Antiken Saamlung
Munich/Blow Up

ludes, and closing sections for vocal compositions. Detailed descriptions of Greek musical instruments, such as those in Figures 6.3 and 6.4, have supported attempts to reconstruct many of them.

The Greeks' aesthetic, scientific, and philosophical concepts concerning music, articulated in ancient articles, treatises, pictures, and reports of conversations, have profoundly influenced the history of Western music. The words we use for many musical concepts, our systems for tuning musical instruments, our understanding of the science of sound, and our belief that music has the power to evoke emotional responses and affect behavior are part of the rich legacy we have inherited from the ancient Greeks.



THE GREEKS' LASTING INFLUENCE

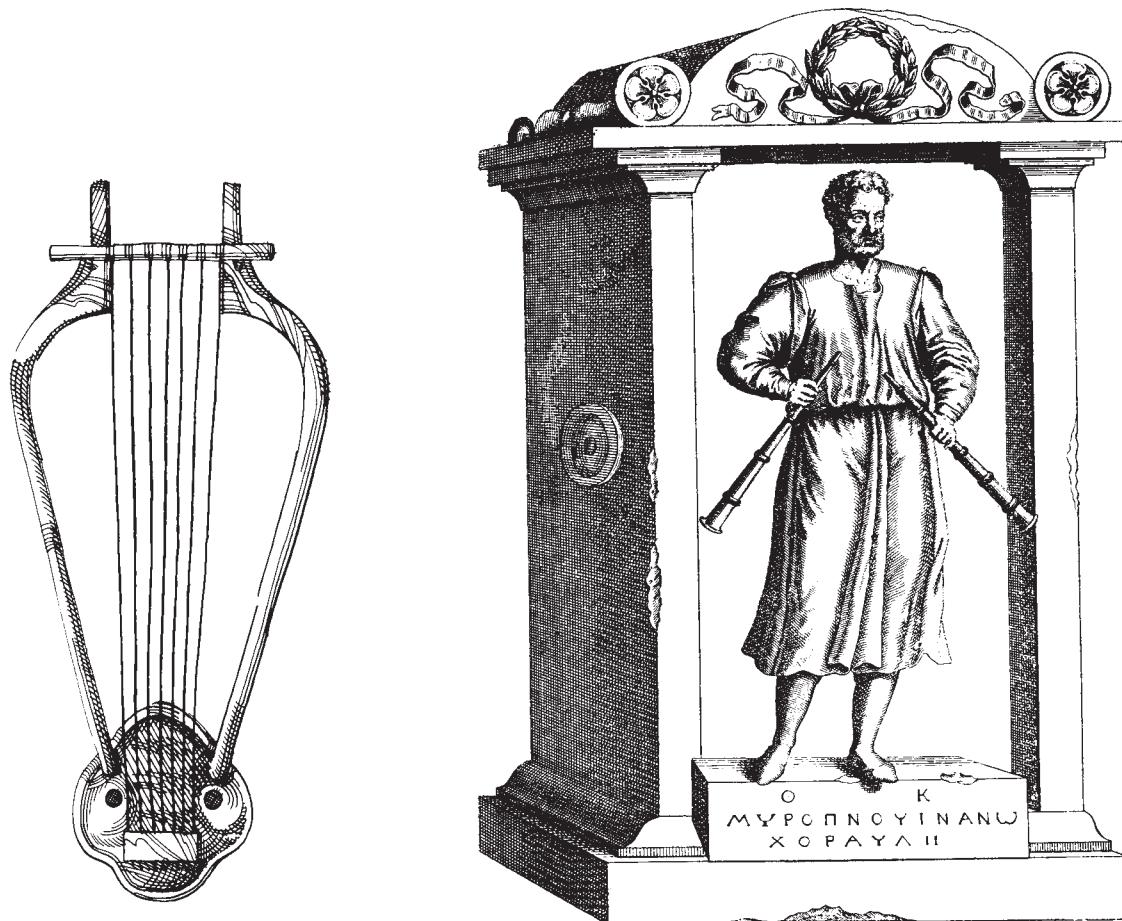


figure 6.4

Ancient Greek instruments: lyre (left), and aulos (right). The aulos player held both pipes in his mouth in a V shape.

Music and Words

Our modern music vocabulary reflects the influence of ancient Greece in such words as *melody*, *rhythm*, *harmony*, *orchestra*, *organ*, *symphony*, and *chorus*, all of which not only are Greek in origin but express Greek concepts of the meaning and purpose of music. To the Greeks, the word music meant “the art of the Muses,” the goddesses of all the arts, and had a much more general meaning than we ascribe to music today. That is, in ancient Greece music as we understand it normally was combined with other arts, especially drama, poetry, and dancing, the Muses presiding equally over all. A “musical” person was refined and well educated in a general sense.

In particular, the Greeks equated music and poetry, considering them nearly synonymous. The nature of the ideal relationship between words and music has intrigued musicians for centuries, and it is tantalizing to know that the Greeks believed they had achieved a perfect union. The dramas of Aeschylus,

Sophocles, and Euripides, for example, were written to be sung and danced, but the music is lost in our translations. We must be aware that a vital dimension of the great dramatists' art is missing, as we are when discerning faint traces of color on once brightly painted ancient white marble statues.

Did ancient Greeks truly accomplish the perfect union of words and music—and if so, how? Many composers, including some we will discuss in this text (Claudio Monteverdi in the seventeenth century, Christoph Willibald Gluck in the eighteenth, and Richard Wagner in the nineteenth) also strove to achieve the ideal marriage of words and music.

Stories and Myths

Greek mythology includes many delightful, and often thought-provoking, tales about the origin and purposes of music, which was thought to have been invented by the gods for their own pleasure. There are also stories about the invention of musical instruments. And many tales describe the overwhelming, even magical, powers of music. One tells of Orpheus, the half-mortal son of the god Apollo, who played a string instrument called the lyre (shown in Figures 6.3 and 6.4) so divinely that even the rocks were moved by his music. The story of his pursuit of his young wife, Euridice, into Hades, and of his efforts to bring her back from the realm of the dead, has been set to music many times.

yu-rih'-dih-sē

Other Greek myths on many other subjects have inspired works of visual, literary, and musical art through the ages. For example, the story of Pygmalion, a gifted sculptor who brought his statue of a beautiful woman to life, inspired a play by George Bernard Shaw that later became the hit Broadway musical *My Fair Lady*.

The Philosophy of Music

The ancient Greeks had many theories about the philosophical nature of music, its place in the universe, its effect on human behavior, and its proper use in society. They espoused the doctrine of **ethos** concerning the moral and ethical aspects of music: they believed that listening to particular kinds of music affected not only one's mood but one's very self, for better or worse. They thought music capable of healing the sick and accomplishing other miraculous feats as well.

ē'-thos

Western civilization no longer attributes magical properties to music, but the doctrine of ethos remains meaningful in a more general sense. Music therapists relieve certain kinds of physical and emotional distress, for example. The doctrine of ethos has affected the development of religious music in particular. Believing, for example, that certain types of music caused undesirable effects, the early Christian church forbade performance of music surviving from "pagan" Greek society. Such influential figures as St. Augustine, John Calvin, and Martin Luther expressed concern about the effects of music on themselves and their congregations. Members of the sixteenth-century Council of Trent felt that some of the current music practices in the Roman Catholic church detracted

from worship, and proposed reforms. The Puritans arriving in America in the early seventeenth century specified which type of music was proper for worship and which was suitable for entertainment only. Worshipers today, in Western and other cultures as well, usually prescribe the qualities they desire in their religious music and proscribe the use of music they deem unsuitable.

Scientific Theories of Music

The Greeks left systematic descriptions of their theories of music composition. Pythagoras, who lived in the sixth century B.C.E., was the first individual we know to have made important discoveries concerning the scientific basis of music. He explored the science of sound, called **acoustics**, and of the tuning of musical instruments, and he measured intervals in terms of their relative consonance and dissonance. Pythagoras and his followers believed that the movements of the celestial bodies produced a special harmony, which he called the music of the spheres. Pythagoras's demonstration that plucking two lengths of string, one twice as long as the other, produces tones an octave apart, and that plucking lengths of string in other simple ratios also produces significant intervals—the fifth (3:2), the fourth (4:3), and so on—provided the foundation for the Greeks' theory of music.

Using the Pythagorean interval measurements, the Greeks developed a system of seven-note scales, or **modes**, whose names, at least, musicians still refer to today. Medieval musicians, in fact, thought their own modes were related to those of the ancient Greeks, though certain misconceptions led to discrepancies between the ancient and Medieval systems. Indeed, much that was discovered and scientifically explained by the ancient Greeks remains valid and important to our understanding of the art of music today.

CLASSICISM VERSUS ROMANTICISM IN ART

*Di-oh-nī'sis
ow'-los*



Two important rival religious cults vied for approval in ancient Greece, and a particular style of music was associated with each. One sect was represented by the god Apollo, who, according to Greek mythology, played the “respectable” lyre and preferred music of a calm, orderly, and spiritually uplifting nature. The other musical god, Dionysus, played a rather raucous wind instrument, the aulos, and promoted music suitable for drama, revelry, and competitive games. Both lyre and aulos are shown in Figure 6.4.

We customarily refer to the first type of music—restrained, objective, and emphasizing form and balance—as **classical** in style, and to the other type—emotional, dramatic, and more concerned with expression than with balance or formal design—as **romantic**. Classicism and romanticism alternately dominated artistic expression in Western culture until the twentieth century, which produced significant works in both styles.

AN INTERRUPTED LEGACY



Having conquered Greece more than a century before the birth of Christ, Rome assimilated many of the theories and practices of Greek culture, disseminating them

throughout the Roman Empire. When in the fifth century C.E., Rome finally was overthrown and Europe plunged into a long period of turmoil, artistic endeavor and appreciation necessarily declined, supplanted by the desperate struggle to survive. (In dating historical events, scholars increasingly replace the letters B.C. [for before Christ] and A.D. [for anno domini, or year of the Lord] with B.C.E. [before the Common Era] or C.E., to avoid religious associations or connotations.)

From the tenth century on, however, the arts flourished once more, often (not always) encouraged and supported by the Christian church. The fifteenth century experienced a strong resurgence of interest in ancient Greek and Roman culture, as people turned to what they knew and believed about these civilizations for inspiration and instruction in the arts and humanities.

Music was very important to the ancient Greeks, for whom it embodied broader concepts than we ascribe to it today. Greek music, generally monophonic in texture, often was improvised at the time of performance. It involved voices or instruments or both.



SUMMARY

The language of Western music is enriched by many derivations from Greek, and the Greek concept of the relationship between words and music remains of great interest to musicians today. While the doctrine of ethos is less significant now than it was in ancient times, elements of the basic concept remain of concern today. The ancient Greeks' research into the theories of music scales, the tuning of instruments, and the science of acoustics produced information that continues to be of value to modern musicians.

Finally, a comprehensive survey of the development of music in the Western world is inconceivable without reference to two terms rooted in ancient concepts: *classical* (suggesting objectivity and restraint) and *romantic* (suggesting intense emotionalism). These terms describe two basic approaches to art.

- How has the style of clothing changed within your lifetime? The style of cars? The style of popular music? Can you apply the terms "classical" and "romantic" to any of the styles you have mentioned?
- Why does popular music change in style more frequently than serious, or concert, music?
- Can you think of any ways other than those mentioned in the text in which the doctrine the Greeks called ethos is applied in modern society? (Consider movements to censor or ban certain recordings or artworks, for example.)
- It is often said that Americans tend to have romantic personalities. Do you agree? Can you suggest specific examples of romantic behavior in American history? In contemporary American life?
- Do you consider yourself to be more a romantic or a classicist? Why?



CRITICAL THINKING

TERMS TO REVIEW

improvisation Process of simultaneously composing and performing music.

ethos Moral and ethical qualities of music.

acoustics Science of sound.

modes Seven-note scales within the range of an octave.

classical style Restrained, objective style of art.

romantic style Emotional, subjective style of art.

Connection

Extramusical Perceptions in Several Cultures

The Greek doctrine of ethos is reflected in the music of other cultures as well. The members of some African cultures, for example, sometimes perform music for the purpose of healing. The sounds of some African musical instruments have magical or supernatural significance: thus the sound of the bullroarer may represent the roar of the feared and respected panther, or the dreaded and revered voice of the “original ancestor.”

Native American music, intimately linked with ceremony, ritual, religion, and magic, also is understood to have strong powers. Because music enhances one’s prowess at fishing, healing, gambling, wooing, and so on, Native American music must always be properly and respectfully performed and listened to, with full awareness of the function it is intended to serve.

We have already noted, with regard to classical Indian music, that some ragas are considered to have magical powers. They may bring rain or make fire, for example.

For our final example, ancient Chinese rulers expected music not only to soothe and entertain them, but literally to move God to grant their requests. Like the Greeks, Confucius considered music an ethical as well as an aesthetic experience, to be conceived and performed only according to specific guidelines. The Chinese also developed, long before the Greeks, a theory of relationships between the imperceptible sounds they thought were produced by the planets moving in space. They deemed it essential that music be in harmony with these sounds and with the forces of nature.

Medieval Music



E REFER TO THE PERIOD IN WESTERN HISTORY between 500 and 1450 C.E. as the **Medieval period**, or **Middle Ages**, defining it by its occurrence between other periods rather than by characteristics of its own. Yet the period was rich in art and in music, despite the difficult social and economic circumstances that prevailed through much of that time. Though Medieval music certainly sounds very different from Western art music of later periods, people, after all, do not change a great deal in five hundred or even fifteen hundred years. Art, religion, entertainment, family, and the problems of war and peace were all part of life in the Middle Ages, as they are today; and composers, artists, and listeners of that time were people like ourselves, with problems and experiences similar to our own.

Then why was their music so different from that to which we are accustomed today? And what relevance can Medieval art have to our study of contemporary artistic styles?

As a matter of fact, relationships between the music of the Middle Ages and that of our own time form the very basis of the study of music appreciation, for Western art music has evolved in a logical way. Each age has taken what it could use from previous artistic styles and techniques and added characteristics that appealed to contemporary tastes. We recognize continuity from one age to the next, but over a long period of time significant changes in artistic style become apparent. Naturally, there have been many changes in the five centuries since the close of the Medieval period. Still, Western music developed from the music of the Middle Ages. Composers, performers, and listeners in our time are more interested in and attracted to the music of that early period than have been the music lovers of any period between then and now.

With the fall of Rome, Western Europe entered a chaotic period of social and political unrest. Religious and political differences between and within regions led to nearly constant warfare; long periods of drought followed by devastating floods caused widespread famine and disease; and material comforts were few, and unavailable to all but the noble classes. Despairing of hope for a better life



HISTORICAL PERSPECTIVE

on earth, the people of the Middle Ages put their faith in a blissful eternal life in Paradise. Yet this period is misnamed the Dark Ages; for even during this long and dismal time, religious choirs expressed this faith in beautiful chanted melodies, and by the thirteenth century, magnificent works of painting, sculpture, architecture, and music appeared.

ARTISTIC STYLE



The mystic, fatalistic persuasion of the time strongly affected the art of the Middle Ages. Medieval painted and sculpted figures, for example, appear weightless,

or almost disembodied. One explanation for this is that the religious climate of the time precluded the scientific study of anatomy necessary for a realistic portrayal of the human figure; but a more important reason is that such mystic, ethereal representations of saints and martyrs suited the aesthetic and religious ideals of the period.

figure 7.1
The cathedral at
Reims, France—
an example
of Gothic
architecture.

© Archivo Iconográfico,
S.A./Corbis



The visual arts of the Middle Ages were highly decorative and refined, their colors sensitively applied and their details meticulously drawn. Beginning about the twelfth century, churches in the architectural style called *Gothic* raised elaborately decorated walls and towering spires toward heaven (see Figure 7.1). The sculptures, frescoes, and stained-glass windows of these late Medieval churches illustrated Bible stories that could be “read” by people who were unable to read written words. (See Figure 7.2.)

Most Medieval art, in fact, was based on a religious subject and served both to enhance worship and to instruct the illiterate faithful. In Simone Martini’s exquisite painting of the Annunciation (Figure 7.3), in which a radiant angel announces to the shrinking young Mary that she must prepare to become the mother of Christ, we see the great beauty of line and decorative quality characteristic of much Medieval art. The people of the Middle Ages expected music, as well, to contribute to the expression of religious devotion and never to detract from it.

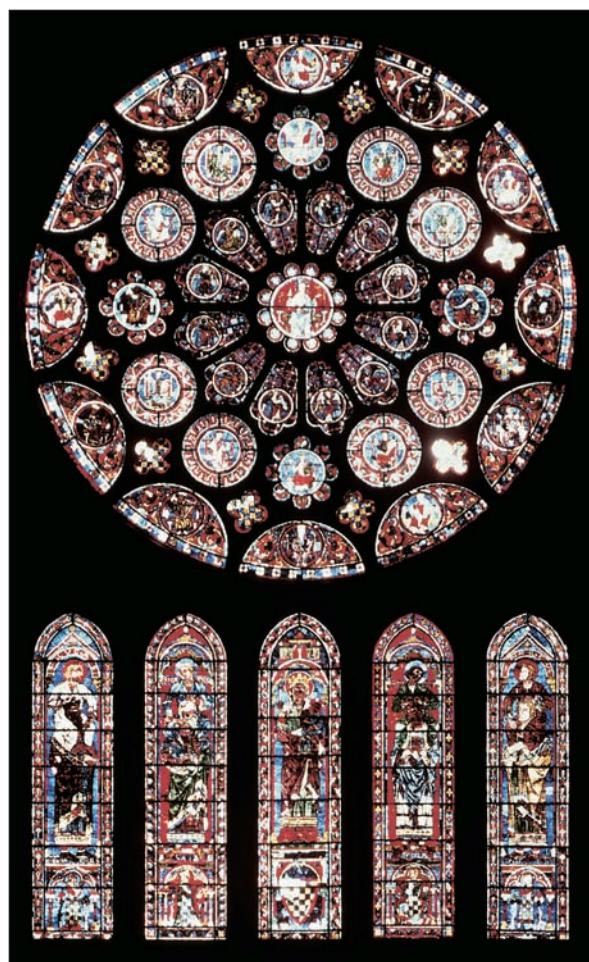


figure 7.2
South Rose window,
Chartres cathedral.
Christ sits enthroned
at the center,
surrounded by
angels and the four
beasts of the
Apocalypse,
with twenty-four Elders
(of the Apocalypse)
in the outer circles.
The reference is
to the Book of
Revelation.

Scala/Art Resource, NY

figure 7.3
Annunciation,
Simone Martini. In
this famous altar
painting of 1333, a
radiant angel
announces to the
young Mary that she
is to be the mother
of Christ.

Eric Lessing/Art Resource,
New York



EARLY CHRISTIAN MUSIC

After the fall of Rome in the fifth century C.E., the Christian church became the only effective unifying force in the Western world, disseminating learning and

culture throughout Europe. Yet the Church was responsible as well for the loss of much of our rich musical heritage. Christians suppressed performances of music addressed to Greek and Roman gods, struggling to focus people's minds entirely on the Christian deity. Only vocal music with a religious text was considered worthwhile, and many notated copies of purely instrumental early music were destroyed or simply allowed to disappear. A great deal of ancient music that had not been written down was lost as well, as the Church discouraged performances by those steeped in its practice.

Nevertheless, the earliest Christians, having themselves been Jews in Roman society, reflected the influence of ancient Jewish rites as well as rites of the ancient Greeks and other Eastern cultures. They carried over and adapted to their own purposes such ancient customs as daily prayer hours, the singing of

psalms, and the chanting of parts of the church service, or liturgy. Church dramas, taking much of their texts and music from the liturgy, formed important precursors to later music drama.

Modes

Medieval church music was based on modal scales, or modes, different from the major and minor scale patterns familiar today. Just as the major and minor scales sound different from each other, each of the Medieval church modes had its own distinctive character.

Although in the seventeenth century tonal harmony replaced the modal system as the predominant means of organizing Western music, composers in more recent periods have often used Medieval modes for refreshing effects, for programmatic purposes (to suggest the Medieval period), or simply for variety. Many rock musicians seeking something “new”—that is, different from familiar scale patterns—have found modes a particularly rich source of inspiration. They may or may not have known the history of the scales they found so appealing.

Further Characteristics of Medieval Music

Medieval polyphony consisted of relatively independent melodic lines, intended to be heard in a linear rather than a vertical fashion: that is, the sounds resulting from the combinations of melodic lines were not conceived as chords and should not be heard as such. This **linear polyphony** challenges modern ears, accustomed to hearing a melody accompanied by chords, to follow two or more lines of music simultaneously and appreciate the results of their sounding together. However, Medieval listeners preferred timbres softer and more delicate than many of those to which we have become accustomed—including, for example, the rich sonorities of the symphony orchestra—and the light timbres of this early music actually make it easier to follow the independent melody lines.

Obviously, then, we must approach the music of the Middle Ages with expectations different from those we bring to the music of more recent periods. Ideally, you will find that the sounds of the music that pleased the people of that time will help you imagine more about the vivid period in which they lived. Further, since many contemporary composers are turning to modal scales and other Medieval concepts, an understanding of this music has value not only for its own sake but also for insights into some of the most provocative styles of recent times.

Gregorian Chant

One of the most pervasive religious practices around the world and through the centuries has been the chanting of religious texts to simple melodies, with rhythms replicating those of the text as it would be spoken. This type of singing, performed in **unison** (all the voices singing the same melody at the same time) and **a cappella** (unaccompanied by instruments), is called **plain-song, plainchant, or simply chant**.

L I S T E N I N G E X A M P L E 6

1 6 2:03

Alleluia: "Pascha nostrum"

Composer: Anonymous

Composed: Middle Ages

Genre: Gregorian chant

Rhythm: Free, flexible, unmetered

Texture: Monophonic

Timbre: Male voices, singing in unison

Text: Alleluia: Pascha nostrum immolatus est, Christus. (Alleluia: Christ, our Passover, has been sacrificed for us.)

This modal chant melody forms a kind of arch:

- | | | |
|---|------|---|
| 6 | 0:00 | "Alleluia" is sung in a moderately low range of tones. |
| | 0:43 | "Pascha nostrum" ("our Passover") lies a bit higher in the vocal range. |
| | 0:58 | On the most dramatic phrase of the text, "immolatus est" ("has been sacrificed"), the voices leap up and soar expressively through a higher range, before relaxing slightly toward the end of the phrase. |
| | 1:34 | The last phrase, "Christus," settles back to the lower range of the beginning of the chant. |

Notice the falling inflection before the last tone of the first and last phrases, much as spoken inflection tends to fall at the end of a sentence. The highly melismatic treatment not only lengthens the chant but imbues it with a calm, worshipful atmosphere.

figure 7.4
Syllabic chant.



figure 7.5
Melismatic chant.



A great body of Christian chants eventually evolved, and in the sixth century C.E., Pope Gregory I had the chants organized and codified for more convenient and systematic use by Christian churches throughout the Western world. Although Gregory's personal involvement in this important work is uncertain, this large collection of music has been called **Gregorian chant** ever since.

The melodies of Gregorian chant, based upon the Medieval modes, are commonly sung a cappella and in unison by men and boys, or by women in female religious institutions such as convents. The rhythm, like the rhythm of speech, is free and flexible. The text of a chant may be treated in a syllabic manner, with one note of music corresponding to each syllable of text. In such a *syllabic* chant, each of the syllables of a word ("alleluia," for example) has one note

of music (see Figure 7.4), and the rhythm is similar to that of the text as it would be spoken.

Listening Example 6 is a more florid type of chant, called *melismatic*, which sets one syllable of text to several notes (see Figure 7.5). Such a setting, because of the manner in which it stretches the expression of a syllable of text, is appropriate for a short text.

meh-lis-ma'-tik

Gregorian chant represents almost an antithesis of the Western art music whose nucleus it forms; for the purpose of plainchant is to draw attention *away* from itself, directly to God. The beauty of this music lies in its strength, purity, and simplicity, and in the indefinable “religious” atmosphere it imparts. The commercial success of several recent recordings of Gregorian chants suggests the music’s appeal to a secular audience as well.

Certain artworks of the Medieval period portray women participating in informal music making in the home or as minstrels or other professional performers of secular music, and women of the noble classes won admiration for their ability to sing and play instruments. While the apostle Paul’s instruction that women should “keep silence in the church” excluded women from singing in church congregations or choirs, women living in convents sang worship music within the confines of their quarters, and some composed music for that purpose. Among them, the twelfth-century Benedictine abbess **Hildegard of Bingen** (Figure 7.6) developed a reputation as a composer of sacred song and chant in an age when most accomplishments of this nature, whether by men or women, remained anonymous.

Hildegard’s accomplishments, soaring above those of her talented peers, evoke profound admiration today. A respected diplomatist in religious and political situations and an active correspondent with popes and kings, Hildegard also wrote knowledgeably on natural science and the healing arts. Her interest in medicine may well have been stimulated by the intense and physically debilitating visions (thought by some today to have been the result of severe migraine attacks) that she experienced all her life, and that she considered the divine source of her inspiration.

Hildegard, whose long life spanned much of the rich and fascinating twelfth century, wrote both the text and the music of her songs, most of which



figure 7.6
Hildegard sculpture.
Bildarchiv Steffens/Bridgeman Art Library



figure 7.7

This beautifully decorative notation of a chant by Hildegard of Bingen reveals the manner in which her chant melodies tend to leap widely rather than move in steps or small jumps.

survive today. Her chants were original compositions, based on the church modes but covering a far wider range of pitches than the usual Gregorian chant. Her settings varied from syllabic to highly melismatic, sometimes sounding almost improvisatory in the melodic freedom they suggest. At a time when theorists prescribed chant melodies moving in steps, with only occasional modest leaps, Hildegard's leaps filled an enormous range, rising to ecstatic climaxes carefully matched to the meaning of the text. (See Figure 7.7.) Although we consider Gregorian chant monophonic music, traditionally performed by unaccompanied voices, it is unlikely that performance practice was standardized in such early days, and though Hildegard notated "Nunc aperuit nobis" (Listening Example 7) as a single line of music, it is not unlikely that the cloistered sisters added a simple **drone** accompaniment, a sustained or repeated tone either sung or played on one or more instruments.

RISE OF POLYPHONY



During the ninth century, Christian monks began to vary the traditional performance of Gregorian chant by adding a line of melody parallel to the original chant,

“Nunc aperuit nobis”

Composer: Hildegard of Bingen (Twelfth century)

Genre: Expressive chant

Text:

Nunc aperuit nobis
 clausa porta
 quod serpens in muliere suffocavit,
 unde lucet in aurora
 flos de Virgine Maria.

Now a door long shut has opened,
 to show us that thing
 which the serpent choked in the woman;
 and so there shines brightly in the dawn
 the flower of the Virgin Mary.

Female voices sing the highly expressive chant in unison, accompanied by other female voices singing a drone on the first tone of the mode on which the chant is based. The mode, corresponding to the white tones from C to C, has much of the light, bright character—appropriate for a text concerning a brightly shining flower—associated with the major scale that evolved from it.

Notice how long melismas, as on the first word, “Nunc,” on the last syllable of “porta” (0:32), and throughout the last line, add to the expressiveness of the piece, while upward leaps, as on “Nunc” and “nobis,” lend drama uncharacteristic of most Gregorian chant.

The accompanying drone (which Hildegard may or may not have intended) adds a dimension of color or richness to the sound that seems well suited to the colorful times in which Hildegard conceived her music. Most combinations between the melody and drone result in quite consonant sounds, adding drama to the programmatic dissonance on “suffocavit” (choked) (0:59). Lingering on the tense interval of a second before resolving to the unison at the very end of the piece predicts the dissonant sounds characteristic of the penultimate chords of tonal harmony.

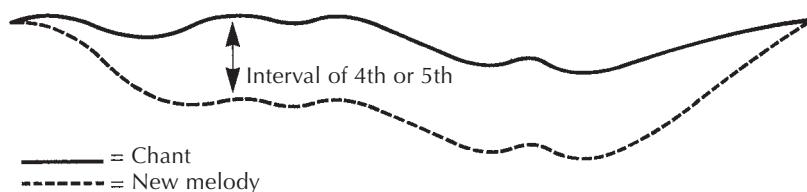


figure 7.8
Parallel organum.

much as singers in some African and other non-Western cultures do today in informal music performance. Eventually the monks combined more melodic lines with given chants, and the new melodies became increasingly independent of the underlying Gregorian chant. When at least one entirely independent melody was combined with a plainchant, polyphony had been invented.

We can hardly exaggerate the importance of the development of the earliest form of polyphonic texture, called **organum** (Figure 7.8). Non-Western cultures have shown only minimal interest in polyphony: melodic embellishments, drone or single-tone accompaniments, and the custom of singing parallel melody lines at various intervals hardly alter the essentially monophonic character of most non-Western music. On the other hand, polyphony is a basic characteristic of much music in Western cultures.

or'-ga-num

SECULAR MUSIC



More sacred music than secular music has survived from the Middle Ages, for secular songs of a popular nature were often improvised at the time of performance, and little of this music was written down. Besides, popular music tends to be short-lived. Even today, with ready access to sheet music, recordings, and tapes, we have probably forgotten most of the popular songs of two decades ago. However, the texts and music that do survive provide evidence of a strong and thriving Medieval secular tradition.

The English Sound

The history of music in England has followed a path curiously independent of the European continent. Even very early English art music shows a strong folk influence, and it often sounds “major” or “minor,” since much of it was based on the two Medieval modes later adopted as the scales of the tonal system. Early English music has a fresh, youthful sound and a blended sonority.

The early fourteenth-century English piece “Sumer is icumen in” (Listening Example 8) is a **canon**, a polyphonic composition in which all of the voices perform the same melody, beginning at different times. “Sumer is icumen in” also may be called a *circular canon*, or round (see p. 28), since each voice, as it finishes the melody, may return to the beginning and start again without altering the harmonic combinations. Performed this way, the melody lines achieve what we think of today as consonant harmonies.

ahs-ti-nah'-to

As four voices sing this canon or round, they are accompanied by two other voices singing a repeated bass motive, or bass **ostinato**, to the words “Sing cuckoo.”

Instrumental Music

Although Medieval musicians had access to a variety of musical instruments, they conceived little music for instrumental performance alone. Instruments often accompanied singers by doubling their melody lines, perhaps providing preludes (introductions), interludes, and postludes for their songs as well. The only purely instrumental music surviving from the Middle Ages comes in the form of various popular dances, and even here Medieval manuscripts did not specify particular instrumentation.

THE NEW METHOD



Most changes in artistic style occur gradually over long periods of time, but the beginning of the fourteenth century witnessed a deliberate move toward

modernity, as certain composers made a conscious effort to write music in a new style. An essay entitled *Ars Nova* (*The New Method*, or *The New Technique*), published early in the century, indicated awareness of and appreciation for the new approach to music. This title then was applied to the French-dominated style that characterized the music of the fourteenth century, replacing the Old Method (*ars antiqua*) of the thirteenth century.

LISTENING EXAMPLE 8



8 1

0:34

"Sumer is icumen in"

Composer: Anonymous

Genre: English round

Meter: Duple

Texture: Polyphonic. The combinations of melody lines produce consonant sounds characteristic of early English music.

Timbre: Singing voices

Form: Circular canon. Four voices sing the round, entering two measures apart. The two voices of the bass ostinato sing in canon, too: one voice begins, "Sing cuckoo now, sing cuckoo"; the other begins, "Sing cuckoo; sing cuckoo now."

The two bass parts sing the ostinato:

8	0:00	Sing cuccu nu, sing cuccu	Sing cuckoo now, sing cuckoo.
	Sing cuccu; sing cuccu nu	Sing cuckoo; sing cuckoo now

The round begins:

0:05	Sumer is icumen in,	Summer is a-coming in,
. . . . 0:07	*Lhude sing cuccu.	Loudly sing, cuckoo.
. . . . 0:09	*Groweth sed and bloweth med,	Growth seed and bloweth mead,
. . . . 0:11	And *springth the wude nu.	Springeth the wood anew.
. . . .	Sing, cuccu;	Sing, cuckoo.
. . . .	Awe bleteth after lamb	The ewe bleats for the lamb,
. . . .	Lhouth after calle cu,	The cow lows for the calf,
. . . .	Bulloc sterteth,	The bullock leaps,
. . . .	Bucke verteth.	The buck becomes bold.
. . . .	Murie sing, cuccu.	Merrily sing, cuckoo.
. . . .	Cuccu, cuccu.	Cuckoo, cuckoo.
. . . .	Wel singes thu cuccu	You sing well, cuckoo.
. . . .	Ne swik thu naver nu.	Never shall you cease now.

The asterisk * indicates where the second, third, and fourth voices enter.

Historical Perspective

Fourteenth-century Europe witnessed social, political, religious, and artistic changes of many kinds, as increasing urbanization caused significant changes in taste and living style. Although still ruled by absolute monarchs, the common people now demanded a voice in social and political affairs. Secularization was growing as well, the power and influence of the church weakening as it struggled to settle internal dissent. Newly aware of inherent differences between sacred and secular concepts, people came to consider certain forms and styles of art better suited to one or the other.

Life in the fourteenth century continued to be difficult, dangerous, and generally brief; the French and English began what became the Hundred Years' War, and a recurring plague known as the Black Death eventually destroyed a third of the European population. Yet fourteenth-century Italy ushered in the **Age of**

Humanism, characterized by a new respect for and faith in humankind. The arts gloriously reflected the new, optimistic, human-centered outlook.

Joh' -toh

Artistic Style

Romantic dramas, stories, and poems abounded, written in the flowery language of the age of chivalry, a period when various customs and conventions associated with knighthood affected many aspects of life and art. Chaucer's witty *Canterbury Tales* and Dante's epic poem *Divine Comedy* are important literary works of the fourteenth century. The outstanding painter of the period, an Italian named Giotto (c. 1266–1337), abandoned the formal, flat, unrealistic approach of Medieval artists to represent people and objects in a new, more natural manner (Figure 7.9). For the first time in Western art, painted figures appeared solid and real in their stylized settings.

figure 7.9

Virgin Enthroned,
Giotto, from the
Church of Ognissanti.

In Giotto's humanistic painting, the angels look with warmth and reverence directly at Mary, whose womanly figure is—for the first time in Western art—apparent beneath her graceful robes.

Scala/Art Resource, NY



Music, too, became somewhat more expressive—that is, slightly more romantic—during the fourteenth century. Further, as Giotto added the illusion of depth to his paintings, composers paid more attention to a seemingly related concept: the vertical combinations resulting from the simultaneous sounding of two or more melodic lines. Nevertheless, music remained basically linear, composers combining modal melodies in polyphonic layers of increasing complexity and sophistication ungoverned as yet by harmonic considerations.



MUSIC

The Mass

Although the fourteenth century produced proportionately more secular music than had appeared earlier in the Middle Ages, one form of sacred music became increasingly important at this time: the setting to polyphonic music of portions of the main worship service of the Roman Catholic church, the **Mass**.

Parts of the Mass change according to the seasons of the church year; for example, certain texts and responses apply at Easter and others at Christmastime. These variable portions of the Mass are called the Proper, since they are “proper,” or appropriate, only at certain times.

Other sections of the service may be celebrated at any season of the year or time of day, and these form the Ordinary of the Mass. The Ordinary includes five sections: the *Kyrie* (“Lord have mercy upon us”), *Gloria* (“Glory be to God on high”), *Credo* (“I believe in one God”), *Sanctus* (“Holy, holy, holy”), and *Agnus Dei* (“Lamb of God, who takest away the sins of the world”). These sections have often been set to music, by composers of various periods, frequently as compositions intended for concert performance.

Although Greek was the original language of the words, or **liturgy**, of the Mass, Latin became the language of the Catholic church in the third century and remained so until the 1960s, with the exception of the *Kyrie*, which continued to be spoken or sung in Greek. Since 1965, the Mass has been celebrated in vernacular languages, although a small number of congregations continue to prefer the use of church Latin. In any case, the text of the Mass has remained essentially unchanged since the Middle Ages.

Portions of the Proper and the Ordinary of the Mass had been set to music before the fourteenth century, and various musical settings were chosen for performance in church regardless of any musical relationship among them. However, the first complete setting of the entire Ordinary of the Mass by one composer is thought to be the *Missa Notre Dame* (*Mass of Our Lady*), by a fourteenth-century poet and musician, **Guillaume de Machaut**.

Mah-sho'

Machaut, born in northern France, traveled widely while serving as secretary to the King of Bohemia. Talented, educated, well-traveled, and versed through experience in the comedies and tragedies of life, Machaut



GUILLAUME DE MACHAUT (CA. 1300–1377)



LISTENING EXAMPLE 9

1 9 4:33

"Gloria" from the *Missa Notre Dame*

Composer: Guillaume de Machaut (1300–1377)

Genre: Mass movement

Texture: Polyphonic. There are four lines of music, though three lines were more common at this period. Even though each line is melodically conceived, the setting is primarily syllabic, the voices generally all treating the same syllable of text at the same time. Notice the hollow sound due to the preponderance of intervals of fourths and fifths.

Timbre: The Mass was sung by men and boys, almost certainly accompanied by instruments doubling one or more of the voice parts.

- | | |
|------------------------------|--|
| 9
. . .
. . .
. . . | <p>0:00 The first phrase, "Gloria in excelsis Deo" ("Glory to God in the highest") is intoned, or chanted, by a solo voice.
Notice the warm and tender expression at the words "Jesu Christe" (1:29 and 2:59), written in very long notes that stand out clearly in contrast to the rather rapid syllabic setting of the rest of the text.</p> <p>3:31 Hocket lends almost a dancelike character to the melismatic "Amen."</p> |
|------------------------------|--|

was eminently suited to express the character and quality of his time. He composed a great quantity of music and in his day was more widely known than his contemporaries Petrarch, Chaucer, and Boccaccio.

The work for which Machaut is best remembered is the *Missa Notre Dame*. To twenty-first century ears, it sounds like the music of a different world—as, of course, it is. The modal melodies, dissonances caused by combinations of independent melodic lines, parallel progressions reminiscent of organum, occasional abrupt pauses, and vocal and instrumental timbres of the *ars nova* all contribute to the characteristic sound of this music. Listen, too, for the melodic device called *hocket*, in which one voice has a sudden rest while another supplies the missing note, resulting in a sort of "hiccup" effect. (The light, airy effect of hocket has been compared with the lacy effect of the open work of Gothic cathedrals.)

Compared with some of his secular music, the emotional atmosphere of Machaut's *Missa Notre Dame* is generally cool; but who can fail to be moved by the sudden warmth at the words "Jesu Christe" in the "Gloria" (Listening Example 9)? Indeed, Machaut declared a romantically emotional approach to his art, writing, ". . . one who does not compose according to feelings falsifies his work and his song." Unusual in its own day as it is in ours, this strong and beautiful music offers rich rewards to sensitive listeners of any era.

SUMMARY

Medieval musicians preserved what they could use of ancient music traditions. The early Christian church adopted the practice of chanting portions of the worship service, eventually acquiring a large collection of Gregorian chants, usually sung in unison with no instrumental accompaniment. Chants may be

syllabic in style, with one note of music per syllable of text, or melismatic, with several notes per syllable.

Ars nova (new art) is the term applied to the prevalent style of music in fourteenth-century Europe, reflecting an increasing urbanization and secularization of society, as humanism replaced the mysticism and pessimism of the thirteenth century. Literature flourished, and the paintings of Giotto were newly natural and realistic. Many composers set portions of the Mass to music, but Machaut was the first known composer to produce a complete polyphonic setting of the five parts of the Ordinary.

- From your listening experience, what characteristics of Medieval music can you cite that differ from music with which you are more familiar?
- What characteristics does Medieval music have in common with the Western art music of more recent periods? Do you find the differences or the similarities more appealing?
- Can you suggest some effective means of developing familiarity with and understanding of the music of varying periods and cultures?
 - The historian Barbara Tuchman considered the fourteenth century a “distant mirror” (as she titled her book on the subject) of the twentieth century. Can you suggest some social, religious, artistic, economic, or other experiences that relate that distant time to our own very recent history?



CRITICAL THINKING

Medieval period or Middle Ages The period from about 500 to 1450 C.E.



TERMS TO REVIEW

linear polyphony Polyphonic music conceived without an intention that the combined melody lines should form chordal or harmonic combinations.

unison Production of music by several voices or instruments at the same pitch, performed at the same octave or at different octaves.

a cappella Unaccompanied group singing.

plainsong, plainchant, chant, Gregorian chant Music to which portions of the Catholic service are sung. The texture is monophonic, the timbre that of unaccompanied voices.

drone A sustained or repeated tone.

organum Earliest form of polyphony.

canon A polyphonic composition in which all the voices perform the same melody, beginning at different times.

ostinato A persistently (“obstinately”) repeated melodic or rhythmic pattern.

Age of Humanism A period, characterized by a new optimism, that began in fourteenth-century Italy and spread throughout western Europe during the Renaissance.

Mass Roman Catholic worship service.

liturgy The text and formal arrangement of a religious service.

KEY FIGURES



Literary Figures

Geoffrey Chaucer
Dante Alighieri

Artists

Giotto
Simone Martini

Composers

Hildegard of Bingen
Guillaume de Machaut

ENCORE

Optional listening examples*

- Carl Orff, "O Fortuna" from *Carmina burana*

- Stephen Paulus: "Voices of Light." Setting of mystical texts by women poets of the Middle Ages.

Suggestions for further listening

- Gregorian chants recorded by the Benedictine Monks of Santo Domingo de Silos

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Connection

Islamic Chant

Although Islamic fundamentalists discourage any music not specifically intended to exalt the divine, the Muslim world has produced a wealth of folk and classical as well as religious music. And much as the art and religious music in the West reveals the influence of Gregorian chant, the classical music of the pan-Islamic world often reflects Islamic chant.

The Islamic world encompasses many diverse cultures, including Turks, Iranians, North Africans, many Arab and Semitic peoples, and Chinese Turkestanis, among others. Musical instruments, of course, vary from one country to another, and various systems of scales and of rhythm organize Islamic musics. But always one hears the call of the muezzin (crier) summoning people to prayer from the high towers called *minarets*, and much like Roman Catholic priests intoning Gregorian chant, Muslim clerics chant portions of their sacred text, the Qur'an. (Many Web sites offer the opportunity to hear Islamic calls to prayer.)

Islamic chants fall within a narrow melodic range, intended to effectively deliver a verbal message. Most chants involve a rising inflection. The microtonal intervals (lying between the tones of a Western half step) and the elaborate vocal ornamentation characteristic of Islamic music help carry the sound for some distance. As with Gregorian chant, there is no instrumental accompaniment. The rhythm generally follows that of the text as it would be spoken. Long, unmeasured pauses between phrases allow the muezzin time to breathe, and also enhance the clarity of the message.

Such pauses occur in Islamic classical music as well, where they serve an artistic rather than a functional purpose. But unlike Westerners, who often harmonize Gregorian melodies in art and religious music, Islamic musicians have never acquired the taste for harmony, preferring intricate melodic refinements improvised by highly skilled performers.

The Renaissance: *General Characteristics*



T

HE OPTIMISM AND SELF-CONFIDENCE already apparent among the late fourteenth century humanists increased and became more widespread during the next two hundred years. The people of the Renaissance sought to understand the world as it had never been understood before. Their curiosity led artists to dissect cadavers, explorers to travel around the world, clerics and laypeople to question the authority of the church, and Leonardo da Vinci to question nearly everything. By 1450, music had joined the other arts by adopting the Renaissance style.

So numerous, prolific, and talented were artists in every field during the Renaissance that we are tempted to think of this long and productive period as a historical phenomenon unique unto itself. But like every other stylistic period, the Renaissance developed from cultural seeds planted and roots strongly embedded in the period that came before it.

The trend toward secularization that had begun during the *ars nova* became ever more apparent in the early fifteenth century; although the church remained the most important patron of the arts, it was no longer the only one. Even works of art commissioned by popes during this period show a curious mixture of pagan and Christian influence; angels sometimes look like Roman figures of Victory, and cherubs resemble Cupid, the Roman god of love. Increased wealth accompanied by political and social stability allowed members of the nobility to commission works of art and financially support the artists of their choice. Whereas Medieval art was intended primarily to enhance worship, citizens of the fifteenth century appreciated art for its own sake.

In the early fifteenth century, the Italian city of Florence became the center of business and cultural activity in Europe. The merchants and bankers of Florence represented a new class, freed from blind allegiance to the church by the spirit of humanism, and from dependence on temporal rulers by their own wealth. In response to its generous support of scholarship and the arts, gifted people from other nations flocked to Florence, which they found receptive to their talents and ideas. The invention of movable-type printing by Johannes

Reh-neh-sahns'

**Lay-oh-nar'-doh da
Vin'-chi**



**HISTORICAL
PERSPECTIVE**

Gutenberg in 1440 made possible the wide dissemination of many new concepts; soon the Renaissance spirit spread from Florence to the rest of Italy, and then to other European countries as well, causing profound changes in nearly every area of life.

As returning travelers introduced western Europeans to many foreign luxuries, the desire for increased trade stimulated a search for navigable waterways around the world. Thus, during the fifteenth and sixteenth centuries, Spanish, Portuguese, and English adventurers sailed far and wide to establish new settlements, spread Christianity, and search for gold. Christopher Columbus, John Cabot, Amerigo Vespucci, Hernan Cortés, Vasco Núñez de Balboa, Francisco Pizarro, Juan Ponce de León, and Ferdinand Magellan all were Renaissance men who discovered, explored, and settled new lands.

The Age of Humanism led to a civilization centered on human beings ready to assume responsibility for the state of affairs on earth. Faults within the Roman Catholic church became increasingly apparent even to devout believers, and by the early sixteenth century conditions were ripe for the movement known as the Protestant Reformation.

The Reformation

The **Protestant Reformation** erupted in Germany in 1517 when Martin Luther, a modest German scholar and monk, dared to criticize the excesses and abuses he observed within his beloved church. Luther brought to public attention ninety-five “theses,” or articles of complaint, expressing his desire for reform within the Church, rather than rebellion against it. However, the Reformation gained unforeseen momentum and soon spread to other countries, dividing Western Christianity as it did so.

Luther believed that the repertoire of church songs should include some in the vernacular as well as those sung in Latin, and he introduced a new kind of hymn, called a *chorale* (pp. 87–89). Several years later, in Switzerland, John Calvin established a Protestant (protesting) sect even more radical and further removed from Catholicism than Luther’s. Music in the Calvinist service consisted *only* of unaccompanied psalm tunes (pp. 89–90).

When the Roman Catholic church refused to grant King Henry VIII of England a divorce he passionately desired, the king —already unhappy at sharing power with the Pope—declared Catholicism illegal in his country. In 1534, he established the Church of England. Soon other Protestant sects appeared in England, while in France the Protestant Huguenots rapidly increased in number, despite vengeful persecution by Roman Catholics. Some Huguenots escaped from France to the Netherlands, sowing the seeds of Protestantism there as well.

Hyu'-geh-noz

The Counter-Reformation

As Protestantism spread in northern Europe, the city-states of Italy remained staunchly Catholic; but by the middle of the sixteenth century, even Italian

Catholics felt threatened by the strong Protestant movements. Many left the Roman church to join the new sects, and even faithful Catholics did not deny the need for reforms. A Catholic group known as the Council of Trent spent nearly twenty years (1545–1563) formulating recommendations for improvements in church procedures. The movement they represented, called the **Counter-Reformation**, was the Catholic response to the Protestant movement begun by Martin Luther. In the spirit of the council's recommendations, the devout Catholic composer Palestrina (pp. 85–86) wrote serenely beautiful choral music indicating sensitivity to some of the criticisms of Catholic church music voiced by Protestants.

By the late fourteenth century, artists and intellectuals were already experiencing a rebirth—a renaissance—of interest in the arts of ancient Greece and Rome. As



ARTISTIC STYLE

many important works of antiquity were rediscovered, greatly admired, and widely copied, a deep appreciation, even glorification, of the human and the natural replaced the otherworldly mysticism and idealism of the Middle Ages. Painters and sculptors avidly studied human anatomy by dissecting corpses, and fifteenth-century artists painted the human body, often nude, not merely as a manifestation of God's goodness but because the body was both natural and beautiful in itself.

Painting

Several new materials and techniques enhanced the natural, realistic, “representational” style of art preferred in the Renaissance. High-quality paints existed in a wide array of long-lasting colors. Painters mastered linear perspective and used it to achieve a natural effect in their work. Their landscape backgrounds and foregrounds reflect the Renaissance love of nature, and many paintings from this period fairly glow with natural light. Madonnas and saints, for whom attractive girls and handsome youths posed as models, appear warm and breathing in Renaissance paintings, in contrast to the characters in beautifully decorative but unrealistic Medieval art. We view this not as an improvement, in any sense, but simply as a change in artistic taste and style.

Mature Renaissance art is classically restrained and generally religious in nature, imbued with a sense of serenity and repose. Emotional expression is carefully controlled and formal design is of primary importance. Renaissance painters often used a pyramid design, placing the principal object near the center of the picture and balancing it with smaller figures to each side and slightly lower, as in Leonardo da Vinci's *Madonna of the Rocks* (see Figure 8.1). Raphael's famous *School of Athens* (Figure 8.2), also balanced and symmetrical in design, illustrates the Renaissance interest in classical antiquity. Under the arch, Plato points to heaven and Aristotle to earth, indicating their respective concepts of the source of all human knowledge, while Socrates, Euclid, and Pythagoras discuss their various theories with rapt and reverent students. The viewer's eye is carried through the building to the distant sky rather than resting on a flat decorative surface, as would be typical of the art of the Middle Ages. Classical

figure 8.1

Leonardo da Vinci,
Madonna of the Rocks, c. 1485. The religious subject, pyramid design, deep perspective, idealization of nature, warm facial expressions, and restful mood all exemplify art of the Renaissance. Oil on panel, 6 feet 3 inches × 3 feet 6 inches (1.9 × 1.09 m). Louvre, Paris.

Réunion de Musées Nationaux/Art Resource, NY





figure 8.2

Raphael, *School of Athens*.

Erich Lessing/Art Resource, NY

columns, Grecian garb, and statues of Greek gods all testify to Raphael's ancient source of inspiration.

The great Italian painters Michelangelo, Leonardo, Raphael, Botticelli, and Bellini are only a few of the many Renaissance artists whose names are familiar—perhaps more familiar than those of any other artists of any period—to art lovers all over the world. The northern countries, too, produced a wealth of extraordinary artists during the fifteenth and sixteenth centuries, but by the end of the Renaissance, Italy was the acknowledged center of artistic activity. While women seldom received instruction in arts other than music and needlework and are little represented among the artists of this period, at least one woman, Sofonisba Anguissola (c. 1535–1625), whose well-to-do father made the unusual decision to educate his six daughters as well as his son, produced outstanding portraits, religious paintings, and scenes from everyday life.

*Mē-kel-ahn'-je-lo
Rah-fay-el'
Bah-tih-chel'-lē*



figure 8.3

Villa Rotunda (c. 1550) Andrea Palladio. Also known as Villa Capra.

Bildarchiv Monheim GmbH/Alamy

Architecture

Buildings of the period also exhibit Renaissance repose: their graceful columns support without obtruding, and their facades are calm and smooth. Clear windows rather than stained glass allow restful natural light to fill the interiors.

In line with the increasing secularization of the period, Renaissance architects devoted as much time and talent to palaces, public buildings, and private residences as to places of worship. Rooms for living and working in were beautifully decorated and made as comfortable as the facilities of the day allowed. Whereas Gothic thought and architecture had been aimed toward heaven, the new style was meant to enhance the comfort of human life. (See Figure 8.3.)

Sculpture

Appreciation for the beauty of the human form, along with the newly acquired knowledge of anatomy, led to great interest in sculpture during the Renaissance. The greatest sculptor of the period was Michelangelo (1475–1564), whose *David* (Figure 8.4) is a handsome, muscular youth, poised and lifelike. Typical of the period is the boy's careful contemplation of his proposed action, which he will not undertake without due reason and consideration.

MUSIC



The renaissance of art and literature began in Italy, but the renaissance of music began in the part of Europe that today includes Belgium and parts of Holland and

northern France, variously referred to in that early period as the **Netherlands or Flanders**. By 1450 a great pool of talent existed in that northern region, where artists of various nationalities enjoyed the generous patronage of the wealthy Burgundian (French) dukes. Without significant Greek and Roman models to emulate, such as those available in the visual and literary arts, these musicians sought to follow the ideals, as they understood them, of their ancient forebears.

As the work of these northern musicians became known and admired, the great courts and churches of Europe offered prestigious and well-paying positions to Flemish musicians. The several Italian city-states, especially, vied to attract outstanding northerners. The style of music composed, taught, and performed by the northerners became the norm of Western music for the first hundred years of the Renaissance; and as aspiring musicians traveled to Italy to study with the famous Netherlanders, Italy became the dominant source of music learning and experience. The variety of religious and secular vocal and instrumental music this fertile period produced remains a rich source of inspiration and entertainment today.

Timbre

Most Renaissance music, like most Renaissance art, was religious in nature, and most was conceived for vocal performance. Renaissance musicians generally preferred the homogeneous sound of a cappella, or unaccompanied, choral singing, although one or more voice lines might be doubled with an instrument on occasion.

Texture

So prevalent and so magnificent was polyphonic music that this period is known as the **Golden Age of Polyphony**. However, the sound preferred by Renaissance musicians was quite different from the independent melodic lines typical of Medieval linear polyphony. Sometimes a predominant melody in the highest (soprano) voice was supported by the other, less prominent, melody lines; but more frequently, all the voices shared similar melodic material and were of equal importance. Eventually, the lowest (bass) voice assumed more and more responsibility for supporting the harmonies above, intimating an imminent change of style.

Renaissance Modes

Though melodies composed during the Renaissance were modal in concept, composers and performers often altered pitches to imply the increasingly preferred “major” or “minor” sounds. Thus although the system of major/minor tonality did not evolve until the seventeenth century, Renaissance ears gradually became accustomed to some of its sounds.

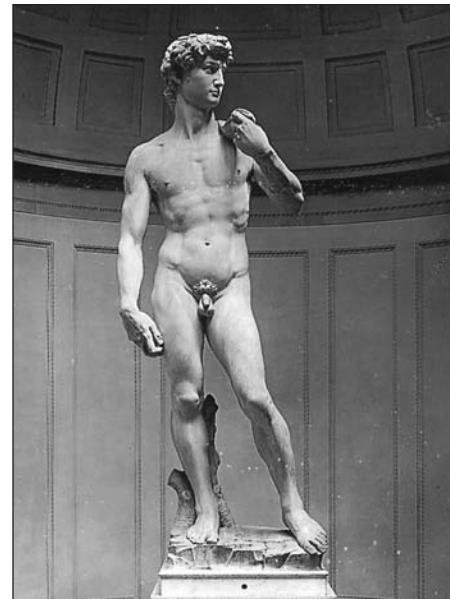


figure 8.4
Michelangelo, David.

David Buffington/Getty Images

SUMMARY

The Protestant Reformation was a movement critical of certain practices, including some concerning music, within the Roman Catholic church. The Catholic response, the Counter-Reformation, included recommendations for specific changes in the use of music in the church.

In the early fifteenth century, as the trend toward secularization increased, art began to be appreciated for its own sake, as well as for its enhancement of worship. Figures in paintings and sculpture appeared more natural than they had in earlier works, and buildings were designed to be comfortable as well as beautiful. There was also a strong rebirth, or renaissance, of interest in the classical arts of ancient Greece and Rome.

Although musicians had no Greek or Roman models to imitate, they sought to follow the ideals of the ancient periods as they understood them. Their music, predominantly polyphonic in texture, was based on modal scales, though “major” and “minor” sounds became more and more characteristic as the Renaissance continued.

CRITICAL THINKING

- In your opinion, was the Renaissance appreciation and emulation of the arts of ancient Greece and Rome a progressive or a reactionary phenomenon?

TERMS TO REVIEW

Renaissance The word means “rebirth.” Spelled with a capital letter, it refers to the period of renewed interest in the classical arts of ancient Greece and Rome that began in the early fifteenth century and dominated the style of Western music from 1450 to 1600.

Protestant Reformation Protest movement, led by Martin Luther, against certain tenets of the Catholic church.

Counter-Reformation Catholic response to the Protestant Reformation; it proposed certain reforms, including some related to church music.

Netherlands, Flanders Area of northern Europe where the musical Renaissance began.

Golden Age of Polyphony Term for the Renaissance, when polyphonic texture was prevalent and particularly beautiful.

KEY FIGURES

Inventors

Johannes Gutenberg

Religious leaders

Martin Luther

John Calvin

Artists

Michelangelo Buonarroti
Sandro Botticelli
Leonardo da Vinci
Raphael (Raffaello Sanzio)
Giovanni Bellini

Sacred Music of the Renaissance



T

HE RISE OF HUMANISM NOTWITHSTANDING, most Renaissance composers conceived their music within a religious context. The expressive motets and the glorious polyphonic settings of the Mass produced during this period remain unrivaled for sheer perfection of choral writing.

Most of this magnificent music was written and performed by men, of course, but women—generally afforded little education and forbidden to sing in church—sang motets, polyphonic Mass settings, and Gregorian chant in the cloistered grounds of Renaissance convents. In certain convents, women played a variety of music instruments as well, sometimes singing and playing music composed by their sisters in the religious community.

The motet, a polyphonic vocal form introduced during the Middle Ages, has acquired distinctive characteristics and served both secular and religious purposes



RENAISSANCE MOTET

during various periods of music history. The **Renaissance motet**, however, is invariably a religious piece, reverent and worshipful in sound, though its melodies sometimes were based on folk or popular tunes.

The text of a motet, sung in church Latin, might be original, or might be taken from Bible verses, offering motet composers a much wider range of expression than the unchanging Mass text afforded. Even composers of quite conservative Mass settings often applied innovative techniques when writing motets. For example, they sometimes dramatized descriptive words or phrases in musical ways, such as setting a phrase like “my heart leaps up” to a melody that “leaps” from a low to a high pitch. Such **word painting**, which included harmonic and rhythmic as well as melodic techniques, greatly increased the emotional impact of the music. (Consider the manner in which Hildegard, in Listening Example 7, emphasized the pain of “choking” with pungent dissonance, an early example of word painting.)

The Renaissance sound ideal was the combination of like voices or instruments. Therefore, the preferred method of motet performance would have been a capella singing, though instruments certainly doubled one or more voice parts on

occasion. No line in the Renaissance motet has more significance than another, for the intent is to achieve a smoothly blended homogeneous sound. The lines, in fact, all deal with similar material: each voice enters in imitation of the preceding voice, until all have treated one phrase of the text; then each successive phrase receives similar imitative treatment by all the voices in turn.

The Renaissance motet is **through-composed**, meaning that each phrase of text is set to new melody. The texture, called **imitative polyphony**, differs from that of a canon or round (see p. 66) in that the imitation here is only similar to, rather than literally the same as, the preceding voice.

Composers of motets and Masses varied sonority with certain passages in which the voices move together in the same rhythm, producing a chordal effect. Nevertheless, each line was melodically conceived, and the concept of tonal harmony (in which the composer intends the combinations of tones to constitute chords) was yet to be developed.

JOSQUIN DESPREZ (c. 1445–1521)



Jhos-kanh' Deh-prā'

Considered by his contemporaries the greatest composer who had ever lived, **Josquin Desprez** is still recognized today as a creative genius whose art presents a peak in the history of Western music. Josquin's music is of the Renaissance in style and technique, but timeless in its beauty and artistic expression.

Josquin, born in the French Netherlands, soon was lured away to share his special talent in challenging and lucrative positions elsewhere. A fine singer as well as a great and prolific composer, he spent much of his adult life composing, performing, and teaching in Italy. Like most progressive composers of religious music during this period, Josquin developed innovative techniques in his motets but remained essentially conservative in the composition of Masses. His frequent use of word painting and his occasional pungent dissonances for emotional effect render his motets exquisitely personal expressions of religious devotion.

More than any other composer of the early to middle Renaissance, Josquin perfected the techniques of imitative polyphony. He often treated his voices in pairs, having them enter two at a time instead of singly. Occasionally he thinned the texture by having one or more voices drop out, and he created a smooth, "seamless" effect by overlapping the end of a phrase in one voice with the beginning of a new phrase in another. Versatile and imaginative, he set his texts beautifully, creating wonderful effects within the framework of the imitative motet. (Josquin's beautiful motet "Ave Maria," an Optional Listening Example, can be heard at the Online Learning Center.)

RENAISSANCE MASS



Polyphonic settings of the Mass Ordinary underwent significant changes during the Renaissance. Many Masses composed early in the period were based on

secular tunes and involved highly complex polyphonic relationships between the melody lines; but many later Renaissance composers responded to complaints of the Council of Trent, which deemed inappropriate the use of secular tunes, and held that polyphonic complexities made it difficult to understand the sacred text. These later composers abandoned secular melodic sources and skillfully organized the lines of music so that the words could be clearly understood. The great Mass settings of the late Renaissance period, thus imbued with classical order and serenity, constitute choral music of unprecedented and unsurpassed beauty.

As we have seen, by the last half of the sixteenth century Italians had come to dominate the musical as well as the visual arts of Europe. The outstanding composer of the late Renaissance was the Italian **Giovanni Pierluigi da Palestrina** (Figure 9.1).

Having assimilated and perfected Josquin's techniques, Palestrina adapted them to his own personal style, more conservative than that of the innovative Josquin. Known by the name of the town where he was born, Palestrina soon acquired another nickname, "prince of music."

Palestrina, who devoted most of his career to writing religious music, was particularly sensitive to the recommendations of the Council of Trent. With no attempt to be artful or complex, he gave his polyphonic Mass settings and motets a "transparent" texture that allowed the words to be clearly understood. His melodic lines are quite easy to sing; combined, they produce pure and simple harmonies that lie easily on the ears. The use of many thirds and sixths (see Intervals, p. 7) gives his music a fuller, richer sonority than that of earlier Italian religious music. Rhythms, adapted to the flow of the text, seem perfectly natural, adding to the restful effect of the music. Occasional passages written in a syllabic style enhance the articulation of the words and provide interesting textural variety; yet each line of music retains melodic interest. Indeed, although the "chordal" effects Palestrina achieved imply homophony, his music remained primarily modal and polyphonic (linear) in concept.

Palestrina was a composer who avoided extremes. Blessed with genius, he confined his talent to suit the needs of his church and the taste of his generation. Yet his genius has transcended time and changing styles: today, professional and amateur religious

 **GIOVANNI PIERLUIGI DA PALESTRINA**
(c. 1524–1594)

Pal-es-trē'-nah



figure 9.1

Giovanni Pierluigi da Palestrina.

Portrait of Giovanni Pierluigi da Palestrina (c. 1525–94) Italian composer (oil on canvas), Italian School, (16th century)/Conservatory of St. Peter, Naples, Italy, Roger-Viollet, Paris/The Bridgeman Art Library



LISTENING EXAMPLE 10

1 [10] 3:58

Agnus Dei I from *Missa Papae Marcelli* (Mass for Pope Marcellus)

Composer: Giovanni Palestrina (c. 1524–1594)

Composed: 1557

Genre: Movement from a Mass

Form: Through-composed

Texture: Mostly imitative polyphony, with homorhythmic passages

Timbre: Six voices (soprano, alto, tenor I and II, and bass I and II). Palestrina divided the full choir into smaller groups and wrote passages for different combinations of voices. He generally reserved the full six-voice texture for emphasis in significant passages.

Melody: The modal lines are long, predominantly stepwise, and confined within a modest range of pitches. Although not based on a Gregorian chant, the character represents the essence of Gregorian style.

Rhythm: The lines are rhythmically as well as melodically independent. A gentle pulse prevails, but there is no sense of rhythmic drive, nor are there regularly recurring accents.

Harmony: Although this music sounds almost entirely consonant to twentieth-century ears, Palestrina skillfully alternated areas of tension and release. The many thirds and sixths provide a full, rich sonority. Notice that Palestrina included the third in the final cadence.

[10]	0:00	Agnus Dei,	Lamb of God,
	0:56	qui tollis peccata mundi,	who takest away the sins of the world:
....			
	2:15	miserere nobis.	have mercy upon us.

and concert choirs revel in performing Palestrina's music, and audiences thrill to its beauty.

The cool, objective, elegant Agnus Dei I from Palestrina's *Missa Papae Marcelli* (Listening Example 10) is the very embodiment of Renaissance balance, order, and repose.

PROTESTANT WORSHIP MUSIC



Some of the issues Martin Luther raised in the ninety-five theses he presented to the Catholic church concerned the practice of church music. For example,

Luther believed that people should be able to participate in, rather than merely observe, their worship service; he therefore criticized the exclusive use of Latin, a language that only a few well-educated people understood. He did not advocate eliminating Latin from the service entirely; in fact, his complaints were modestly expressed and his suggestions for reform quite moderate. He simply believed that some music should be appropriate for singing by the congregation, with texts in the language of the people and tunes easy to learn and sing. This music would be in contrast to Gregorian chant and polyphonic Masses and motets, which required performance by trained choirs.

As we have seen, Luther's ideas influenced Protestants in other countries as well as Germany, and several new forms of religious music evolved for use in the various Protestant church services.

Chorale

The **hymn**, or congregational song, introduced into the worship service by Martin Luther is called the Lutheran **chorale**. Chorale texts, newly written or adapted from religious poems, were set in **strophic form**: that is, all the stanzas of a chorale were set to the same music.

Some chorale tunes were newly composed; others were adapted from Catholic church music or from folk or popular songs. Their strong, stirring melodies have inspired many types of church and concert composition.

In church, chorales were probably sung unaccompanied and in unison throughout most of the sixteenth century. However, polyphonic arrangements and four-voice harmonizations soon appeared for use in singing chorales at home or elsewhere for social and entertainment purposes, as depicted in Figure 9.2. By the seventeenth century, it was common for the church organ to play a four-part



figure 9.2

Martin Luther and his family. Chorales were sung at home in harmony and with instrumental accompaniment.

EKM-Nepenthe



LISTENING EXAMPLE 11

1 11 3:17

"Ein' feste Burg" ("A Mighty Fortress Is Our God")

Composer: Martin Luther (1483–1546)

Composed: 1529

Genre: Chorale

Meter: Quadruple. In this performance, a pause extends each of the first four phrases.

Rhythm: The rhythm of Luther's chorale was syncopated and complex. In time, however, congregations smoothed out the irregularities, and the rhythm of the chorale as it is usually heard today is simple and symmetrical. (See Figure 9.3.)

Form: Strophic

Soloist: Plácido Domingo. One of the famous "three tenors" (the others are Luciano Pavarotti and José Carreras), Domingo was born in Spain but raised in Mexico. He has lately extended his professional activities as an opera singer to become as well an opera conductor and opera company artistic director.

11	0:00	Introduction: Accompanied by the organ, a trumpet plays the first phrase of the chorale, echoed in canon two beats later by a horn. The texture is polyphonic.
.	0:17	First verse: Tenor solo, accompanied by organ. The texture is homophonic. Notice that the third and fourth phrases of the chorale melody are the same as the first and second.
.	1:10	Second verse: boys' choir singing in harmony. The organ accompaniment includes a high-pitched <i>counter-melody</i> , a melody different from, but forming harmony with, the chorale tune. The texture is polyphonic.
.	2:05	Third verse: tenor solo and boys' choir sing the chorale melody in unison, forte. Notice how strong is the effect of unison singing at a loud dynamic level. The organ plays the melody as well, but lightly adds harmony, making the texture—which almost sounds monophonic—homophonic, in fact. (Luther did not include the "Amen" in his chorale.)
.	.	.

1. 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.



The original, syncopated rhythm.



Regular rhythm, as "A Mighty Fortress is Our God" is performed today.

figure 9.3

The original and modern rhythms of Luther's "A Mighty Fortress Is Our God."

2. 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.
3. 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. (Amen.)

harmonization while the congregation sang the chorale melody, as in most Protestant churches today.

Strong chorale tunes, such as “Ein’ feste Burg” (“A Mighty Fortress Is Our God,” Listening Example 11), offer seemingly endless possibilities for solo, choral, organ, or orchestral arrangements. For example, Luther’s sturdy melody receives different treatment in each of the three verses heard here.

Psalm Tunes

The Swiss reformer John Calvin proposed reforms of church music far more rigorous than those proposed by Martin Luther. Eliminating Latin from his service entirely, Calvin insisted that the only music appropriate for use in worship was unaccompanied singing, in the vernacular, of biblical verses called *psalms*. Thus the chorale, with its freely written text (not necessarily based on a verse from the Bible), did not serve the Calvinists, who created for their purposes the **psalm tune**.

The Book of Psalms in the Old Testament of the Bible contains 150 songs or poems of praise written in free verse—that is, with no set number of syllables per line and no rhyme scheme. To render them suitable for congregational singing, Calvin and his associates translated each of the 150 psalms into metered and rhymed verses in the vernacular (the language of the people, French in their case) and printed them in a *psalter*: a collection of psalms in versions suitable for singing.

The psalm texts, like the verses of a chorale, were set to strong, attractive melodies, either newly composed or borrowed from religious or even secular sources. Like chorales, the psalm tunes were strophic in form. It was not considered



LISTENING EXAMPLE 12

1 12 3:36

“Old Hundred”

Composer: Louis Bourgeois (c. 1510–1560)

Composed: 1551

Genre: Psalm tune

Text: The text is an adaptation of Psalm 100, arranged to fit the tune.

Form: Strophic. The listening example includes only one stanza, but there are several more, each sung to the same music.

Meter: Quadruple, in the sense we have used “meter”—to define the number of beats per measure. In another sense, *meter* refers to the pattern of syllables in a stanza of text. Thus each stanza of the text to “Old Hundred” has four lines, and each line has eight syllables, a pattern called *long meter*. Any psalm in long meter could be sung to any long-meter tune. The tune we associate with Psalm 100, in fact, had been used in earlier psalters for Psalm 3 and Psalm 134, each arranged to fit the tune’s metrical pattern.

Rhythm: Although the melody has remained unchanged for centuries, the rhythm has been altered. Modern Protestants generally sing “Old Hundred” in the rhythm heard here, or in another equally regular rhythmic pattern. Neither of these has the rhythmic variety, interest, or vigor of the lively settings enjoyed by early congregations.

Performance: A cappella. The sopranos (high female voice) sing the melody while the altos (low female voices), tenors (high male voices), and basses (low male voices) add harmony.

Texture: Homophonic (chordal).

necessary to provide a separate tune for each psalm, since all psalms with identical metrical patterns could be sung to one tune. Calvin’s psalter included tunes in several meters, but some later psalters contained no music at all, directing congregations to sing the metered, rhymed psalm verses to particular familiar tunes.

During the sixteenth century, the singing of psalms, both in the worship service and at home, became the prevalent form of Protestant music everywhere except in Germany, where the Lutheran chorale predominated. Many early psalm tunes, including “Old Hundred,” Listening Example 12, survive in the hymnals and psalters of Protestants around the world, and, like chorales and Gregorian chant, are a rich source of melodic material for composers of art music. (“Sherburne,” a psalm tune by Daniel Read, is an Optional Listening Example.)

SUMMARY



Josquin Desprez was born in the Netherlands, where the musical Renaissance began; he spent much of his life in Italy composing secular and religious music of

superb quality. His varied use of imitative polyphony is particularly effective, and he imbued his motets with a warm, personal expression unprecedented in earlier music.

Italian composers, having gradually absorbed the Netherlanders’ style, became the dominant influence in Western music by the late sixteenth century. The greatest composer of the late Renaissance was Palestrina, who assimilated Josquin’s techniques in his restrained, conservative religious compositions. The purity of the Gregorian ideal is apparent in Palestrina’s superb motets and Mass settings.

Martin Luther, the leader of the Protestant Reformation, introduced a new form of congregational song, the chorale, marked by tuneful melodies and vernacular texts. Calvinists limited their worship music to the unaccompanied unison singing of psalm tunes, which differed from chorales primarily in the source of their text. Soon Protestants in several countries published psalters containing metered and rhymed versions of the psalms in their own languages.

- In what ways did the Protestant Reformation reflect the tastes and the needs of sixteenth-century society? Would such a movement have been possible during the Middle Ages? Explain your answer.
- Considering the listening examples we have studied, compare the ways in which *repetition* and *contrast* organize the following musical forms: **three part**, or **ABA** (*Trepak*, Listening Example 2); **canon** (“Sumer is icumen in,” Listening Example 8); **through-composed** (*Agnus Dei I*, Listening Example 10); and **strophic** (“Ein’ feste Burg,” Listening Example 11). Specifically, in each case, what provides the repetition and what provides the contrast? In each of these forms, is repetition or contrast more significant, or are they of equal importance?



CRITICAL THINKING

Renaissance motet Religious vocal composition that is through-composed, polyphonic in texture, sung in Latin, and invariably serene and worshipful.



TERMS TO REVIEW

word painting Musical illustrations of verbal concepts.

through-composed A form containing new music throughout.

imitative polyphony Technique in which each phrase of a composition is addressed by all the voices, which enter successively in imitation of each other.

hymn Religious song, strophic in form, with freely written text, appropriate for congregational singing.

chorale Characteristic hymn introduced by Martin Luther.

strophic form The most popular song form, having two or more stanzas all set to the same music.

psalm tunes Tuneful settings of the 150 psalms in versions suitable for congregational singing.

Composers

*Josquin Desprez
Giovanni Pierluigi da Palestrina
Martin Luther
Louis Bourgeois*

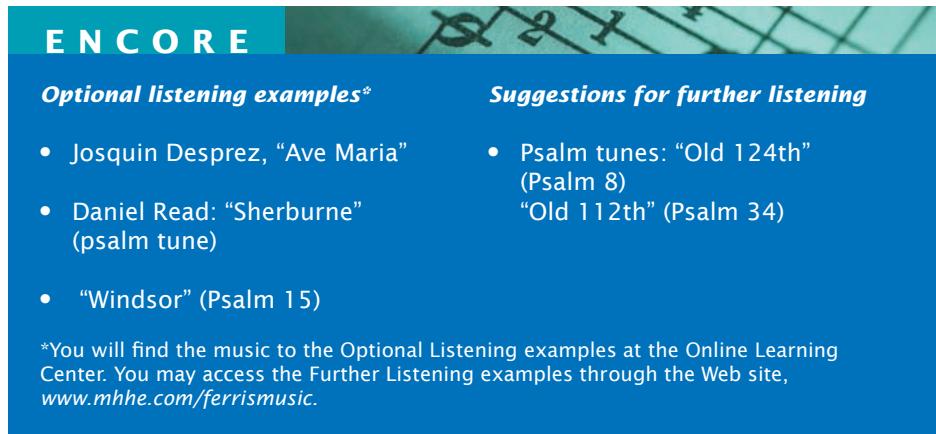


KEY FIGURES

Religious leaders

*Martin Luther
John Calvin*

ENCORE



<i>Optional listening examples*</i>	<i>Suggestions for further listening</i>
<ul style="list-style-type: none">• Josquin Desprez, "Ave Maria"• Daniel Read: "Sherburne" (psalm tune)• "Windsor" (Psalm 15)	<ul style="list-style-type: none">• Psalm tunes: "Old 124th" (Psalm 8) "Old 112th" (Psalm 34)

*You will find the music to the Optional Listening examples at the Online Learning Center. You may access the Further Listening examples through the Web site, www.mhhe.com/ferrismusic.

Secular Music in the Renaissance



AS THE SECULAR INTERESTS OF THE RENAISSANCE led to the composition of a significant quantity of nonreligious music, certain stylistic differences between religious and secular music and between vocal and instrumental music became apparent. In particular, a new kind of solo song introduced in Italy, the madrigal, became an important source of entertainment.

Though the **madrigal**, like the motet, was through-composed in form and mostly polyphonic in texture, several significant differences become apparent between the motet and the madrigal. (See Table 10.1.)



MADRIGAL

mad'-ri-gul

1. *Language.* Because the madrigal was a secular composition, it was written in the vernacular language rather than in church Latin.
2. *Text.* Most madrigals have a secular text, describing picturesque pastoral scenes, for example, or poignant affairs of the heart. The words, often written by renowned poets of the day, may be particularly appropriate for dramatic word painting.

TABLE 10.1

Comparison of Renaissance Motet and Madrigal

	Renaissance Motet	Madrigal
Form	Through composed	Through composed
Texture	Polyphonic	Polyphonic
Language	Latin	Vernacular
Text	Religious	Secular
Expressive style	Conservative	Dramatic
Purpose	Worship	Entertainment
Performance practice	Sophisticated, practiced	Casual, informal



L I S T E N I N G E X A M P L E 1 3

1 13 3:11

"As Vesta Was from Latmos Hill Descending"

Composer: Thomas Weelkes (c. 1575–1623)

Composed: c. 1600

Genre: English madrigal

Rhythm: Duple meter, with occasional irregularities in the alternation of strong and weak beats.

Texture: Mostly polyphonic. Some passages, in which the words occur together in all the voices, sound "chordal."

Melody: The melodic lines are based on the notes of the major scale—still considered, however, a mode, since the major-minor system (tonality) had not yet been articulated.

Timbre: Six singing voices

Form: Through-composed

Note: Several madrigalisms are italicized

13	0:00	As Vesta was from Latmos Hill descending, <i>(high pitch on "hill," followed by descending scales)</i>
.	0:12	She spied a maiden queen the same ascending, <i>(ascending scales)</i>
.	.	Attended on by all the shepherds swain,
.	0:49	To whom Diana's darlings came running down amain, <i>(descending scales; imitative polyphony)</i>
.	1:12	first two by two, then three by three together, <i>(2 voices only) (3 voices only) (all voices together)</i>
.	1:21	Leaving their goddess all alone, hasted thither; <i>(minor mode; slow tempo) (highest voice alone)</i>
.	.	And mingling with the shepherds of her train, With mirthful tunes her presence entertain.
.	1:56	Then sang the shepherds and nymphs of Diana <i>(all voices; "chordal" style)</i>
.	2:07	Long live fair Oriana! <i>(Note the longer note values in the lowest voice; staggered polyphonic entrances of upper voices represent cheering members of a crowd)</i>

3. *Expressive style.* Even composers who wrote conservatively for the church allowed themselves considerable emotional leeway in their madrigals. Their extreme word painting, called *madrigalisms*, vividly depicts dramatic extramusical concepts in musical terms. Sighs and cries, for example, were interpreted literally, and extreme emotional states were dramatically portrayed.
4. *Purpose.* Unlike Renaissance motets, performed to enhance worship, madrigals were sung at social gatherings in homes or at private meetings, primarily for the entertainment of the performers themselves.
5. *Performance practice.* While effective performance of Renaissance motets required a relatively sophisticated degree of training and experience, madrigals could be performed by anyone who could read music and sing—accomplishments expected of all members of the refined society of the period. There does not seem to have been a standard method of

performing these songs, but generally they were sung by small groups, with only one or two voices for each melody line. On occasion, some of the vocal lines might have been played on instruments.

Until about the middle of the sixteenth century, male sopranos sang the high-pitched madrigal lines, but after that time the high female singing voice achieved a certain vogue, and professional as well as amateur female ensembles performed madrigals and other secular songs. Counts and cardinals, kings and dukes enjoyed the entertainment provided by these talented, privileged women.

Italian madrigals soon became very popular in England, and by the late sixteenth century the English were writing madrigals of their own. Although the English madrigal had much in common with the Italian form, the English compositions had a certain flavor of their own—less emotional, lighter in mood, whimsical, gently humorous, sentimental, or festive. **Thomas Weelkes's** famous madrigal “As Vesta Was from Latmos Hill Descending” (Listening Example 13) exemplifies all of these qualities, which have made the English madrigal especially appealing to English-speaking audiences.

Renaissance musicians availed themselves of a variety of musical instruments, and although Renaissance composers remained primarily concerned with setting religious texts to music for worship, they increasingly appreciated instrumental music for its own sake. Much secular instrumental music from the Renaissance, whether for court or commoners, had a distinctly popular character. For example, many instrumental pieces were in the forms and rhythmic patterns of popular dances of the day. These were *stylized* dance pieces, having the rhythms and character of particular dances but intended to be listened to rather than to accompany dance. Dance pieces organized in pairs or sets of three we recognize now as prototypes of the longer and more complex *dance suites* of the Baroque period (see p. 141).



INSTRUMENTAL MUSIC

Renaissance composers sometimes indicated that a piece might be “either played or sung”; they did not specify which instruments were to play given parts in ensemble music until late in the sixteenth century, when instrumental timbres became significant in their own right. (Still, it was not until the seventeenth century that composers customarily wrote music for specific voices or instruments.)

String Instruments

The instrument most widely used in the sixteenth century was a pear-shaped plucked string instrument called the **lute** (see Figure 10.1), on which one could play difficult, virtuosic compositions as well as simple pieces intended for home entertainment. The lute was also well suited to accompany singing and to play transcriptions of vocal music. Also popular was the guitar, on which musicians could play all but the most virtuosic lute compositions.

figure 10.1
Woman playing
a lute.

© The Art Archive/
Corbis



Bowed as well as plucked string instruments enjoyed popularity during the fifteenth and sixteenth centuries. Prevalent among the bowed instruments was the **viol**, a six-stringed precursor of the modern violin. The viol, however, was constructed with ridges in its neck to indicate where the player should stop the string. Its soft and delicate tone made the viol an ideal instrument for accompanying the singing voice during the Renaissance, when music lovers did not require the wide range of dynamic levels preferred in later periods.

The great Irish lutenist **John Dowland** produced a large number of songs, sung in parts or accompanied by lute and viol, as well as many charming pieces for

LISTENING EXAMPLE 14

1 14 1:22

“Queen Elisabeth’s Galliard”

Composer: John Dowland (1563–1626)

Genre: Late piece

Published: 1610, London, from “Varietie of Lute Lessons”

Rhythm: Lively triple meter

Texture: Homophonic

Genre: Court dance (galliard)

Timbre: Lute solo

14	0:00	Section A
.	. . .	Simple, tuneful melody consisting of two phrases
	0:18	Varied repeat of the first two phrases; melody is elaborated with shorter note values
	0:36	Section B
.	. . .	Change to a more spirited melody in a compound meter (beats are subdivided by 3).
.	. . .	The alternation between duple and triple meter varies the rhythmic effects.
.	. . .	As in section A, the melody consists of two phrases.
	0:53	Varied repeat

solo lute. “Queen Elisabeth’s Galliard” (Listening Example 14) illustrates the manner in which Dowland often adapted dance forms, such as the fast-tempo *galliard*, for solo lute.

Keyboard Instruments

Keyboard instruments provided another accompaniment for singing, and Renaissance composers wrote music specifically for solo keyboard performance as well. Depressing a key on the **clavichord** (Figure 10.2) causes a metal piece to strike a string, with which it maintains contact until the player releases the key. The clavichord is therefore far more sensitive to individual touch than the harpsichord (pp. 40–41), whose strings are plucked, or the piano, whose strings are struck by a hammer, since neither of these instruments allows the performer any control over the sound *after* a key has been depressed. Although the clavichord has a softer sound than the harpsichord or piano, there is a renewed interest in this delicate instrument today among certain keyboard players, who

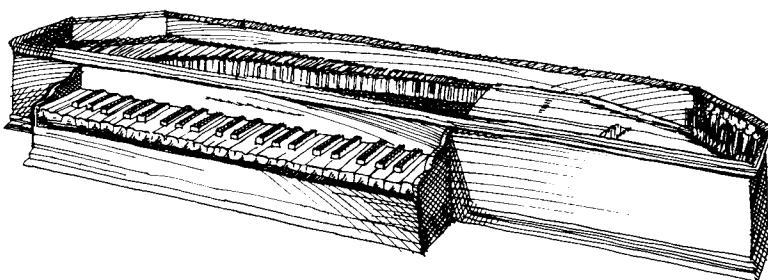


figure 10.2
Sixteenth-century
clavichord.

enjoy being able to control subtle changes of volume and even to create a slight **vibrato**, or rapid variation in pitch.

Although the tone decays more rapidly on the harpsichord than on the expressive clavichord, large harpsichords sometimes have levers, handles, or buttons called *stops* providing changes in timbre and dynamic level. Some harpsichords also have two keyboards, allowing a performer to alternate between them, achieving abrupt changes in sound and dynamics. During the Renaissance, when the harpsichord was extremely popular, the instrument's cases often were elaborately carved and painted and sometimes inlaid with precious stones, rendering the instruments a source of visual as well as aural beauty.

Renaissance composers also produced a large quantity of beautiful music for the pipe organ. Sixteenth-century organs had several stops, offering a wider variety of timbres than earlier instruments afforded. Some even had a few pedals, allowing the organist to play additional tones with the feet, although the full pedalboard of the modern pipe organ was not yet available.

Wind Instruments

Music lovers in the Renaissance enjoyed a variety of wind instruments. The **recorder**, developed in the Middle Ages but especially popular in the Renaissance, came in several sizes, providing a wide range of pitches. The recorder was an end-blown flute, held perpendicular to the mouth rather than to the side in the manner of the transverse flute. The Renaissance trumpet and trombone produced softer sounds than their modern counterparts but were loud enough to furnish entertainment at outdoor banquets or festive affairs.

Ensembles

Mixed string and wind ensembles, formed according to the instruments' dynamic compatibility, sometimes played together, with or without keyboard accompaniment. Such groups were considerably smaller than the modern symphony orchestra.

More often, instrumental ensembles consisted of members of the *same* instrument family—all brass or all string instruments, for example, instead of a mixed ensemble. Such groups, called **consorts**, (Figure 10.3) consisted of three or more instruments of related timbre but of different sizes, and therefore with different ranges of pitch. Instrumental consorts were arranged much like vocal choirs, with soprano, alto, tenor, and bass ranges, the combination of instruments of like timbre satisfying the Renaissance taste for a blended sonority.

Women Instrumentalists

During this period, girls were not thought to need much education, and only the wealthy and those reared in religious institutions received formal music lessons. However, noblewomen (such, perhaps, as the handsome woman in Figure 10.1) and women in positions at the various courts of Europe were expected



figure 10.3

Brass consort.

© Lebrecht Music & Arts Photo Library

to include musical abilities among their accomplishments and often were afforded appropriate educational opportunities to develop their talents. Only certain instruments, however, were considered suitable for women to play: these included the viol, lute, psaltery, harp, clavichord, harpsichord, and small organs, all of which required no change of facial expression and could be played in “graceful” positions.

Secular music, both vocal and instrumental, became increasingly appreciated throughout the Renaissance, though religious music remained predominant. The madrigal, a vocal piece similar in form and texture to the Renaissance motet, had a secular text sung in the vernacular. Created by Italians, the madrigal soon became popular in England, where it assumed a lighter, more frivolous character.

Renaissance musicians, both male and female, played a wide variety of instruments, either to accompany singers by doubling voice lines or in solo or ensemble performances. Women also sang in religious, professional, and amateur ensembles. The increasingly subjective and dramatic qualities of secular music, especially the madrigal, foretold the approach of a new artistic style as the seventeenth century drew near.

- In the sixteenth century, after-dinner entertainment often involved informal but proficient singing of madrigals by family members and their guests. To this day in many places, ranging from rural Africa to urban Japan, singing and dancing by everyone present are a



SUMMARY



CRITICAL THINKING

customary part of community activity and social gatherings. Why do you think such participatory entertainment has been largely superseded in Western culture by such passive experiences as watching television, attending a concert, or viewing a movie? What has been gained and what has been lost by this change?

TERMS TO REVIEW



madrigal Secular song introduced in Italy that became popular in England as well. Polyphonic in texture and expressive in mood, madrigals are written in the vernacular.

lute Plucked string instrument; the instrument most widely used in the sixteenth century.

viol Most popular bowed string instrument of the Renaissance.

clavichord Keyboard instrument capable of producing subtle changes of volume and even a slight vibrato.

vibrato Rapid variation of pitch lending warmth to the tone of a voice or instrument.

recorder End-blown wind instrument, sometimes called a whistle flute, developed in the Middle Ages and very popular in the Renaissance.

consort Ensemble of several members of the same instrument family.

KEY FIGURES



Composers
Thomas Weelkes
John Dowland

ENCORE***Suggestions for further listening****

Italian Madrigals by

- Adrian Willaert

- Jacob Arcadelt

- Cipriano de Rore

- Luca Marenzio

English Madrigals by

- Thomas Morley

- Thomas Weelkes

- John Wilbye

Dances, Variations, or
Transcriptions of Songs for
Performance on Lute or Keyboard
by

- John Dowland

- Thomas Morley

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

PART THREE

The Baroque *(1600–1750)*



P

ARTS THREE, FOUR, AND FIVE OF THIS TEXT INTRODUCE THE COMPOSERS and

the music most familiar to today's concert music listeners. As you study the music of these periods, you might wonder why it has pleased so many generations of music lovers, despite the radical changes of taste that have occurred in art, literature, fashion, and design. What universal values does this music seem to represent? Has it become familiar because we like it—or do we like it because we have heard it so frequently on recordings, on television and the radio, in films, and in the concert hall?

Part Three covers the Baroque, a period that abandoned the serene classicism of Renaissance sacred music for passionate and personal expression of secular and religious arts. The evolution from Renaissance to Baroque occurred in the visual arts before it affected music, and in southern Europe before it reached the north; but gradually, throughout western Europe, a romantic preference for drama and a subjective expression in art replaced the classical ideals of balance, order, and repose.

The Baroque hardly sprang full-blown on unsuspecting artists, of course; nor was the transition between Renaissance and Baroque a cultural vacuum of sorts. Rather, artists seeking new means of expressing new ideas produced striking works bearing a relation both to what came before and to what lay ahead. The late works of Michelangelo, the paintings of El Greco, the later madrigals of several sixteenth-century Italians, and the *polychoral* works of Venetian composers all showed signs of the coming change. □

Toward the Baroque



T

HE PROTESTANT REFORMATION INITIATED A LONG and tragic period of religious warfare, when Protestants stormed Catholic churches to destroy beautiful works of art and musical instruments, which they considered profane; and Catholics used the infamous court of the Inquisition to condemn dissenters. With feelings running equally high among Protestants in the north and Catholics in the south, the cool, detached emotional atmosphere of the Renaissance gave way to the vivid, passionate expression of the **affections**, the Baroque term for human emotions or states of the soul.

Artists increasingly discarded the boundaries controlling expression in art, enhancing their new dramatic approach with quite unrealistic distortion and exaggeration of figures and their features. Even Michelangelo, whose early paintings and sculptures exemplify grace, serenity, and balance, responded in his later years to the political, social, and ecclesiastical changes of the sixteenth century. Whereas his *David*, finished about 1504 (Figure 8.4) depicts a confident young man poised and at peace with himself, the *Youthful Captive* of 1513 (Figure 11.1) twists in a terrible struggle to break the bonds constraining him. Michelangelo's late fresco *The Last Judgment* (1534–1541) (Figure 11.2), seems the very antithesis of the serene painting he had applied to the ceiling of the Sistine chapel many years earlier.



ARTISTIC STYLE

Another famous artist who developed an emotional and personal style is known as El Greco (The Greek), due to his birth on the island of Crete, though he spent most of his life in Spain. El Greco (1541–1614), whose unrealistically elongated figures stretch expressively toward heaven, painted not only his models' faces and figures but their very souls and personalities. Sometimes referred to as mannerism, El Greco's style defies labels, but its drama, emotion, and mysticism are closer to the Baroque than to the Renaissance (see Figure 11.3).

At the end of the sixteenth century, some composers continued to prefer the Renaissance style while others propounded revolutionary ideas in articles, discussions,



MUSIC

figure 11.1
Michelangelo,
Youthful Captive.
Scala/Art Resource, NY



and new types of musical compositions. Several Italian cities, politically independent and economically diverse, developed significant individual styles during this time.

Venetian Polychoral Music

In Venice, the center of much secular as well as religious activity, the beautiful church of St. Mark was designed on the plan of a cross, with a full organ in each of the two opposing arms. Solemn and festive occasions were celebrated at the great church, which, by its architectural design, lent itself to the performance of music by several spatially separated choirs of voices and/or instruments (see Figure 11.4). Called **polychoral music**, this festive style contributed to the pomp and pageantry of celebrations of every kind.

Two characteristics of the Venetian polychoral style bore particular significance for future generations of composers:

1. The several choirs of four or more voices and instruments each, when performing simultaneously, were better served by a chordal texture than by the complex polyphony of the Renaissance. Venetian polychoral works therefore include large sections with massive chordal combinations, vertically

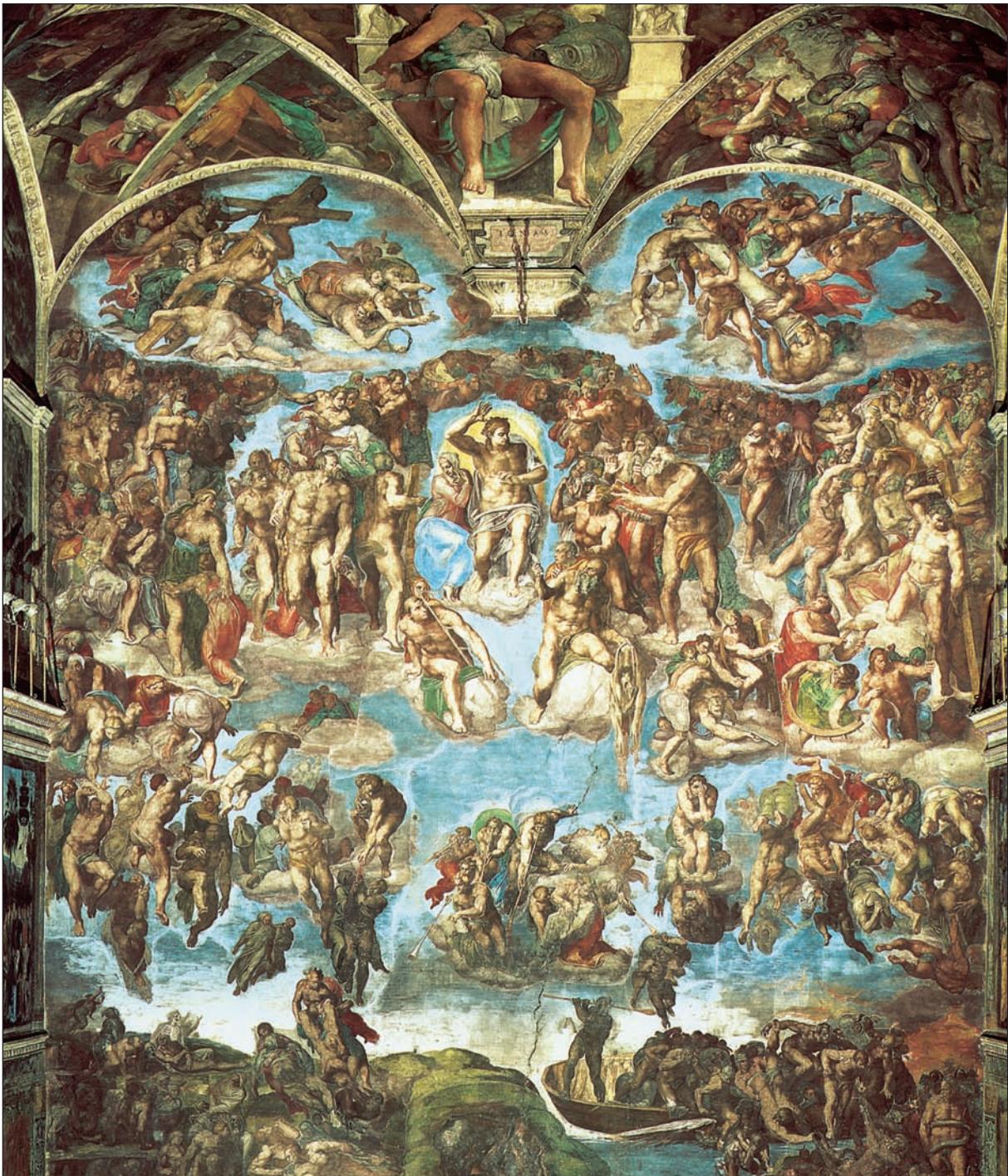


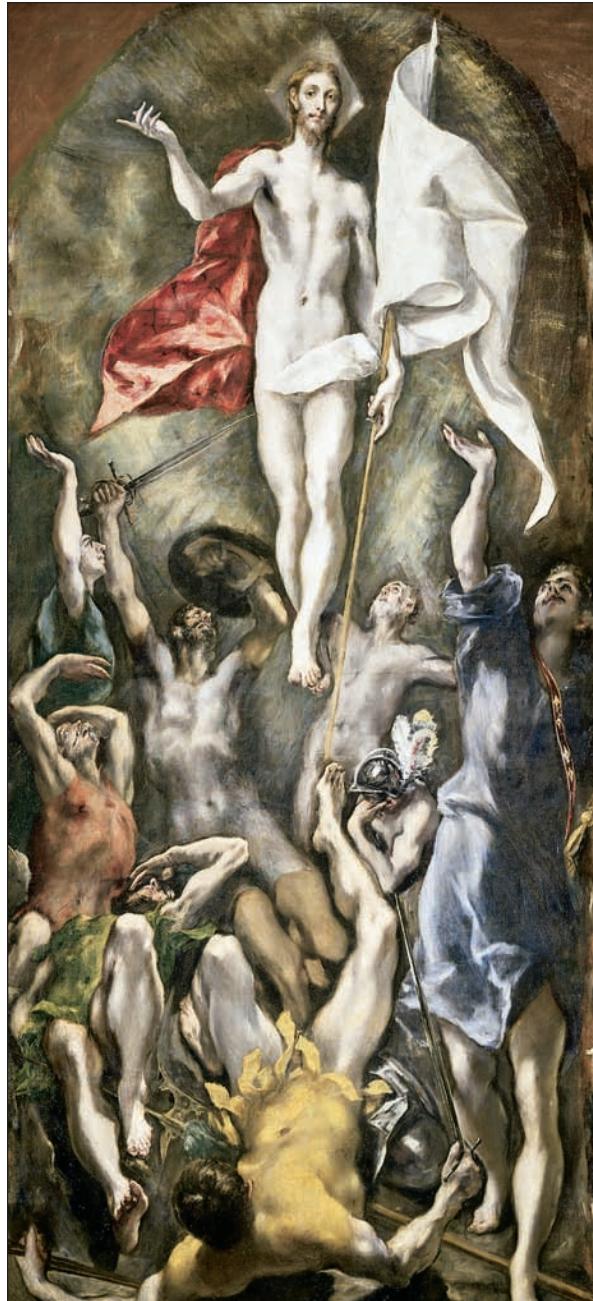
figure 11.2

Michelangelo, *The Last Judgment*, 1534–1541. Christ directs the good souls on his right toward heaven, while the wicked on his left plunge to hell. Fresco, 48×44 feet (14.6×13.4 m). Sistine Chapel, Vatican, Rome.

Scala/Art Resource, NY

figure 11.3

El Greco,
Resurrection.
Museo del Prado,
Madrid, Spain
Bridgeman-Giraudon/
Art Resource, NY



conceived, and moving in a chordal fashion. The concept was still modal, but it pointed toward the homophonic texture of much tonal music in the Baroque.

2. Contrasting sonorities of various voices and instruments had strong appeal to the Baroque imagination. Known as the **concertato principle**, this was destined to become one of the underlying concepts of the Baroque style, as we shall see.

con-chair-tah'-toh

**figure 11.4**

The glorious sounds of vocal and instrumental choirs performing polychoral music resounded from choir galleries variously located around the spacious interior of St. Mark's basilica in Venice.

Erich Lessing/Art Resource, NY

Giovanni Gabrieli, a famous organist, teacher, and composer, wrote many compositions for St. Mark's basilica, where he also participated in performances.

He wrote motets for two to five choirs (of voices and/or instruments), which responded to one another from various positions in the church. The vocal choirs usually were accompanied by an organ, by string instruments such as the viol, or by brass instruments such as cornets or trombones.

Gabrieli wrote one polychoral instrumental piece of particular historical interest. Even its title, *Sonata pian' e forte*, was innovative. At that time, the word **sonata** indicated a piece to be played on instruments rather than sung; but the idea of contrasting *piano* (soft) and *forte* (loud) passages was relatively new, having been of little significance to serene Renaissance music. These dynamic



GIOVANNI GABRIELI (1557–1612)

Gah-brē-el'-ē



L I S T E N I N G E X A M P L E 1 5

1 15 4:17

Sonata pian' e forte

Composer: Giovanni Gabrieli (1557–1612)

Genre: Polychoral music

Tempo: Moderately slow

Meter: Duple

Texture: Chordal

Timbre: Choir I—Three trombones and cornetto; choir II—Three trombones and viola

15	0:00	Choir I (<i>piano</i>)
.	.	Phrase 1 (4 measures)—introduced by solo trombone
.	0:13	Phrase 2 (5 measures)
.	0:28	Phrase 3 (4 measures)
.	0:43	Choir II (<i>piano</i>)
.	.	Lower in pitch; more mellow in tone
.	1:16	Sudden brightening from minor to major
.	1:20	Combined choirs (<i>forte</i>)
.	.	Running passages add to the drama of this passage.
.	1:39	Alternating choirs and combined choirs
.	.	Brief conversational exchanges between the choirs (<i>piano</i>) are interspersed with <i>forte</i> passages for all instruments.
.	2:07	Combined (<i>forte</i>)
.	2:16	Alternating (<i>piano</i>)
.	2:41	Combined (<i>forte</i>)
.	2:53	Alternating (<i>piano</i>)
.	3:05	Bright, rhythmic statements (<i>forte</i>)
.	3:16	Bold <i>forte</i> statement
.	3:31	Bold <i>forte</i> statement heard again
.	3:43	Increased use of shorter note values makes the music seem to move faster, and this sense of heightened activity is enhanced by occasional sharp dissonances.
.	4:10	The splendid piece ends, as it began, with the emphatic tones of a solo trombone.

terms appear not only in the title of Gabrieli's piece but throughout the score; *piano* indicates those sections to be played by one choir alone, and *forte* those sections to be played by combined ensembles. Such contrasting dynamic levels were to become a highly important characteristic of Baroque music.

Gabrieli's sonata (Listening Example 15), scored for two choirs of instruments, is also the first known piece specifying which instrument was to play each line of music. Here each choir is a *broken consort*, meaning that it contains one instrument of a timbre different from the others in the group. By indicating that one choir consisted of three trombones and a *cornetto* (an ancient instrument similar to a recorder and played with a trumpet mouthpiece), and the other of three trombones and a viola, Gabrieli foretold the style-conscious Baroque, when composers were to write consistently for specific voices and instruments.

Monody

In Florence, a group of intellectuals known as the Florentine Camerata (society or fellowship) avidly discussed and promoted changes in artistic style. Particularly, they sought to emulate classical Greek drama, which they understood from surviving literary accounts to have effectively married music to text. Solo songs accompanied by the lute or other instruments had been popular in the Renaissance; even madrigals and other compositions intended for ensemble singing were sometimes performed as solo songs, with instruments playing the other voice lines. But the Camerata found these existing vocal forms unsuitable for the clear, subjective, and dramatic expression of a text they envisioned, for the following reasons:

1. The combination of melodic lines in the polyphonic madrigal interfered with the understanding of the words.
2. The melody lines of the typical Renaissance madrigal were unrelated to the natural declamation of the words.
3. The use of the same melody for several verses of a strophic song belied any relationships between words and music.
4. Madrigalisms seemed to the new intellectuals naive and unnatural.

The members of the Camerata envisioned a style of melody based on the ideals, as they understood them, of the ancient Greeks: melody that would approximate spoken inflections in the dramatic declamation of a text. Singers would avoid extreme vocal ranges, as they are avoided in speech, and make every effort to express the words as clearly as possible. They called their new solo singing style **monody**.

mah'-no-dē

The new style's accompaniment consisted of simple instrumental chords that supported, but never interfered with, the vocal delivery of the text. Thus monody implied homophony—a predominant melody supported by chordal harmony—which was to become one of the important musical innovations of the Baroque.

During the late sixteenth century, as a desire for drama and personal expression in art replaced classical ideals, musicians and other artists foretold in their works the style we call Baroque. Painters and sculptors used distortion and exaggeration to create dramatic effects, while musicians cultivated a newly emotional approach to their art. Venetian composers exploited the concertato principle, writing grand polychoral works that contrasted sonorities and dynamic levels, producing a stunning effect. The increasing importance of instrumental music and the specification of which instrument was to play each part were also signs of a coming change; Gabrieli's *Sonata pian' e forte* is a good example.



SUMMARY

A group of artists and intellectuals known as the Florentine Camerata introduced a solo singing style, called monody, that was particularly suited to expressing a dramatic text. Both monody and the Venetian polychoral style implied a new texture of music eventually known as homophony.

By the turn of the seventeenth century, the Baroque period was well under way.

CRITICAL THINKING



- René Descartes, who articulated the theory of the *affects*, declared that “there are only six simple and primitive passions: wonder, love, hate, desire,

joy, and sadness. All the others are composed of some of these six, or are species of them.” Do you agree or disagree with this? Can you suggest how each of Descartes’ “simple and primitive passions” might be expressed in music? (Consider the elements of music, and changes in dynamic level and in tempo, for example.)

- The late sixteenth century was one of several periods in which the arts experienced a gradual transition from one style to another. Today, prevalent artistic styles change rapidly, and numerous contrasting styles are concurrently significant. Can you suggest some social, political, religious, and technological developments that have encouraged this multiplicity of artistic styles?

TERMS TO REVIEW



affections Baroque term for human emotions or states of the soul.

polychoral music Music for two or more choirs, vocal, instrumental, or both, performed antiphonally. A characteristic feature of music of the Venetian school.

concertato principle Principle of contrasting the sonorities of different performing ensembles.

sonata In the fifteenth and sixteenth centuries, an instrumental composition to be “sounded” on instruments rather than sung.

monody Music for one voice with a simple accompaniment, introduced by the Florentine Camerata.

KEY FIGURES



Artists	<i>Michelangelo</i> <i>El Greco</i> (Domenikos Theotokopoulos)
Composer	<i>Giovanni Gabrieli</i>

ENCORE

Suggestion for further listening*

- Giovanni Gabrieli: “Hodie completi sunt” (polyphonal motet)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

The Baroque: *General Characteristics*



EIIGHTEENTH-CENTURY CLASSICISTS APPLIED THE TERM *baroque*, meaning odd, irregular, rough, or uneven (as in “baroque pearl”), to the period succeeding the Renaissance, which musicians date from about 1600 to about 1750. Unlike the serenely balanced works of the Renaissance, the new art teems with drama and with contrast. Yet the very qualities the Classicists found so strange afford us rich pleasure and inspiration today.

The Baroque vigorously affirmed both sides of almost any question. For example, religion profoundly affected the literature, philosophy, science, art, and music of the period: Milton’s *Paradise Lost*, Bernini’s adornment of St. Peter’s church in Rome, the Passions of J. S. Bach, and the oratorios of Handel all expressed strong personal religious faith. Yet the secular side of life had more significance than ever before in the Christian era, and much Baroque art had a decidedly popular character.



HISTORICAL PERSPECTIVE

Similarly, scientific research made great strides during the seventeenth century, yet superstition remained rampant, and the belief in witchcraft, alchemy, and astrology held firm. Science and religion, knowledge and faith—all had their place in the colorful, dramatic, style-conscious period we call the Baroque.

Religion

The controversy between Catholics and Protestants far exceeded anything envisioned or desired by either Martin Luther or John Calvin. Long and terrible religious wars having left southern and central Europe largely Roman Catholic and the northern countries largely Protestant, the center of intellectual activity moved north, out of reach of the Spanish and Italian Inquisitions.

In England, however, Anglicans mercilessly harassed the Puritans, who sought to “purify” the church and espoused many Calvinist ideals. Large numbers of these dissenters sailed to the New World to escape their tormentors and pursue spiritual, though not yet political, independence. Even more violently persecuted

were the Separatists, including the Pilgrims and Quakers, who abandoned the Anglican church entirely. The first book printed in America (1640) was a psalter, popularly known as the Bay Psalm Book, designed for use by the Pilgrims, Puritans, and other psalm-singing colonists.

Science and Philosophy

The day in 1564 when Michelangelo died also witnessed the birth of the great scientist Galileo Galilei. The son of an influential member of the Florentine Camerata, Galileo loved the arts; but he found his true calling in the rapidly expanding world of scientific research and discovery. He fell victim, however, to one of the most curious contradictions of the seventeenth century, when his scientific discoveries ran headlong into a rigid wall of religious dogma. The church steadfastly refused to accept that the earth—the “center of the universe”—in fact revolved around the sun. Galileo’s sophisticated instruments supported his contention, but the Inquisition supported the church, forcing Galileo to recant.

On the day in 1642 when the Italian Galileo died, the English scientist Isaac Newton was born. Fascinated, like Galileo, with the relationships between planets and stars, Newton studied the effects of gravity and performed important experiments on the measurement of time. His studies of the pendulum eventually led to advances in measuring time in music, including the invention, over a hundred years later, of the metronome.

Many other seventeenth-century scientists also invented new instruments and improved old ones for the purposes of observing, measuring, and recording scientific data. As Galileo and Newton contemplated the circulation of heavenly bodies, the Englishman William Harvey studied the circulation of the blood. And in keeping with the Baroque appreciation for opposite extremes, both the telescope and the microscope were inventions of the period. Other outstanding figures of the time included the English philosopher and scientist Francis Bacon and the Frenchman René Descartes, the epitome of the thinking man.

ARTISTIC STYLE



The art of the **Baroque** teems with tension, drive, activity. Baroque painters often direct the viewer’s eye right off the canvas, as if resisting, in the romantic way, the

boundaries of measured space. Sculpted figures no longer pose with classical grace and poise but seethe with tension and strain, caught in the midst of some dramatic action. Baroque buildings jut and protrude, projecting a sense of dramatic instability, and the decorative ornamentation of the period is so elaborate and complex that it is almost dizzying in effect (see Figure 12.1).

Literature

Baroque literature, which like the other arts sought to achieve maximum emotional impact, included one of the greatest novels of all time, *Don Quixote de la*

Re-nay' Day-cart'

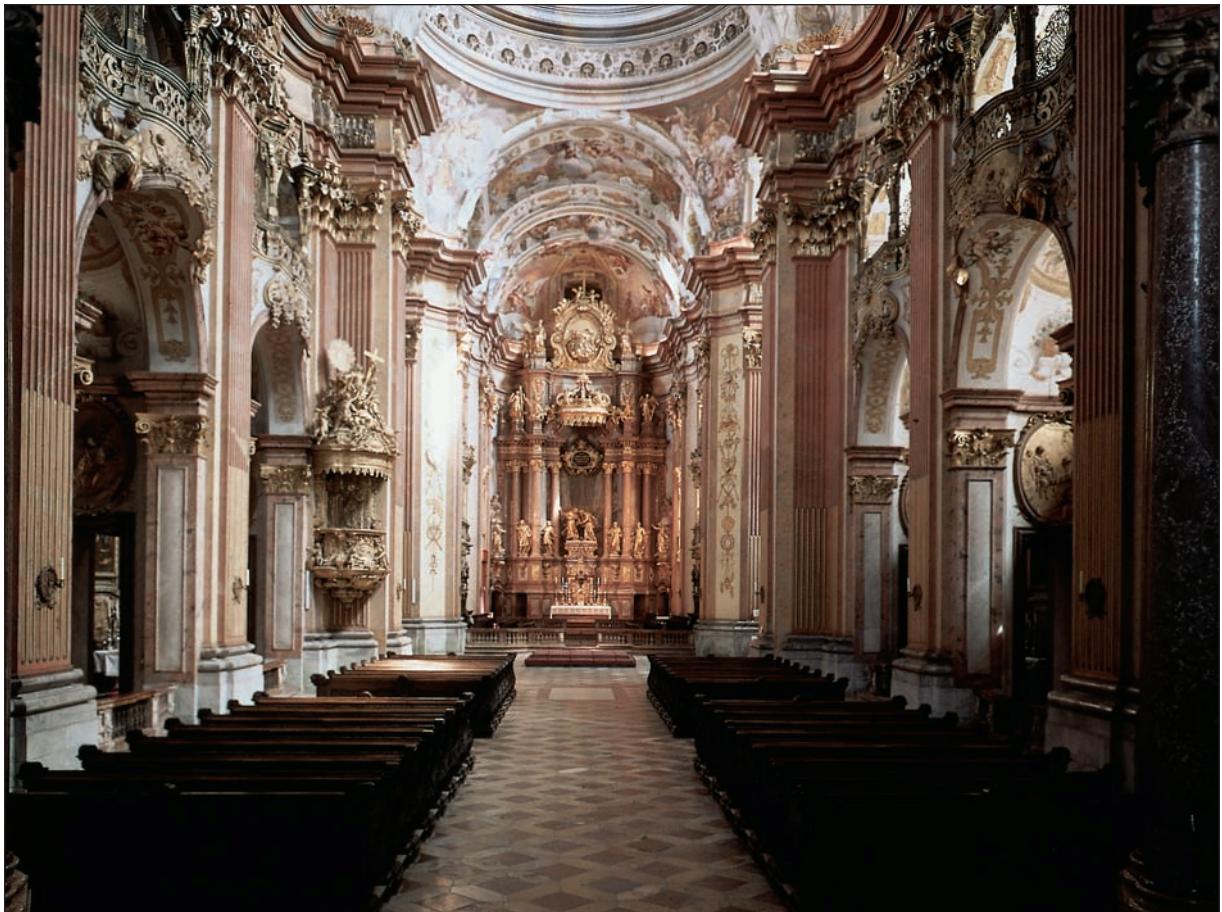


figure 12.1

Monastery Church, Melk, Austria, an example of Baroque architecture.

Scala/Art Resource, NY

Mancha, by the Spaniard Miguel de Cervantes. The novel's two main characters exemplify Baroque contradictions: the spiritual, whimsical Don Quixote ignores or simply transcends reality, while the earthy Sancho Panza prefers the practical to the ideal.

France, basking under the beneficent patronage of the Sun King, Louis XIV, excelled in the production of dramatic works. The comedies of the great playwright Molière poked unbridled fun at the foibles and hypocrisies of contemporary French society, and his stage designs and special effects provided the visual thrills Baroque audiences adored.

Painting

Seventeenth-century painters shared with contemporary scientists a fascination with the properties and effects of light, contriving brilliant effects that lend high

figure 12.2
Caravaggio,
*Conversion
of St. Paul.*
Scala/Art Resource, NY.



drama to their works. Often a shaft of light streams from a window, an open doorway, or an unseen source, illuminating an object or figure surrounded by deep shadows. In one famous painting, *The Conversion of St. Paul* (Figure 12.2), the Italian painter Caravaggio (a murderer in real life) captures the very moment when Saul, blinded by a heavenly light as he heard the Lord call his name, has fallen from his horse, his servant looking on in astonishment. The blinding light, religious fervor, dramatic action, and personal nature of the divine communication all are characteristic of the Baroque.

The works of the northern artists Frans Hals, Rembrandt van Rijn, Jan Vermeer, and Peter Paul Rubens share many characteristics of style and technique with the religious paintings of the Italian Baroque. But while religious subjects dominated the art of Catholic Italy and other southern and central European countries, the artists of the Protestant Netherlands produced art for their homes, of which they were very proud, instead of the church, where Calvinists considered art to be idolatrous. The late seventeenth century was an age of the eye for Netherlander artists as well as scientists: the telescope and the microscope revealed what previously had been beyond normal sight, and the Dutch masters proved especially gifted at painting light and all its effects.

Sculpture

One of the greatest sculptors of the Baroque period, Giovanni Lorenzo Bernini (1598–1680), was also a fine painter, architect, dramatist, and composer. In vivid contrast to Michelangelo's *David* (Figure 8.4, p. 81), who quietly contemplates in the Renaissance way the action he plans to take, Bernini catches his *David* (Figure 12.3) in the very act of hurling his stone at Goliath. This young man's muscles and veins bulge with tension as he twists his body, frowns in concentration, and bites his lips in the strain of violent activity.

An even more dramatic example of the Baroque ability to capture a violent event in progress is Bernini's *Apollo and Daphne* (Figure 12.4). According to a Greek myth, as Apollo frantically pursued the lovely nymph, her father, the river god, changed her into a laurel tree at the moment of impending capture. In Bernini's romantic rendition of this classical subject, we see Daphne transformed before our very eyes. Unrestrained by emotional or physical boundaries, Bernini seems to have denied the technical limitations of working with marble, and the effect is nearly magical.

The composer's status continued to evolve, as the seventeenth century witnessed the opening of the first public opera house and the presentation of the first public concerts. Soon composers were devoting as much attention to secular music as to works intended for performance in church, and even some of their sacred compositions were conceived more for concerts than for worship services.

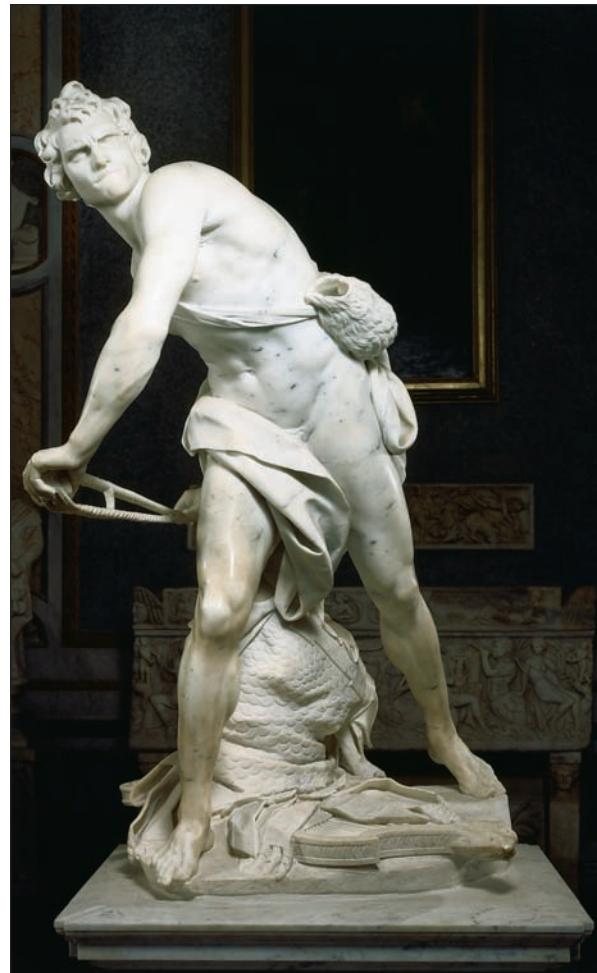


figure 12.3
Giovanni Lorenzo Bernini, *David*.
Scala/Art Resource, NY

Bair-nee'-nee



MUSIC



figure 12.4
Giovanni Lorenzo Bernini, *Apollo and Daphne*.
Scala/Art Resource, NY

No longer able to depend exclusively on a small, aristocratic audience, composers increasingly sought public approval. The church, the courts, and the city-state governments remained artists' primary employers. Yet some composers resisted the customary submission to the taste and will of a patron. Handel, whose own first love was opera, finally abandoned his secure position as a court musician in order to compose operas and oratorios for the English public. J. S. Bach went to prison for a month in defiance of his patron's refusal to release him from service.

Contrasts

The music of the Baroque is rich in the contrasts and contradictions characteristic of seventeenth-century life. Secular music became equal in quantity and quality to music for the church. The period produced as many fine instrumental compositions as vocal works. Further, contrasts of timbre, alternation of free and metered rhythms, and abrupt changes of dynamic levels are typical of the style.

Appreciation for contrasts also led to new kinds of multimovement works—that is, works consisting of semi-independent sections called **movements**. (See p. xxxi.) Each movement has its own formal design, but each is conceived—much like one act of a play or one chapter of a book—as only one part of a whole. Movements generally contrast with one another in tempo, mood, key, melodic material, texture, and perhaps timbre and other characteristics as well. However, according to the Baroque *doctrine of the affections*, only one mood (affection) should be expressed within one composition, or within one movement of a multimovement work. (In performance, one movement usually is separated from another by a pause, but the audience customarily does not applaud until the entire work is completed, so as not to interrupt the continuity of a large composition.) The *sonata*, *concerto*, *symphony*, and *dance suite* are examples of multimovement works.

Texture

Contrasting textures assumed unprecedented significance during the Baroque. The Venetian polychoral music and Florentine monody having demonstrated

the harmonic and dramatic potential of homophony—a melody in one voice supported by harmony in the others—Baroque composers gave homophony equal importance with polyphonic texture.

This new concept of texture in music constituted a profound change from the music of earlier periods. You will recall the linear polyphony of the Middle Ages and the imitative polyphony of the Renaissance: in both, despite increasing appreciation for the sounds resulting from the combination of music lines, each line retained its melodic significance. This remained true even in the passages of Renaissance music moving in “chordal style,” with syllables of text occurring simultaneously in all of the voices.

Although the Baroque bass line, as we shall see, had strong melodic implications even in homophonic sections, it served primarily to *support the harmonies* underlying the principal melody. The inner voices merely enhanced the harmonic effects. Further reflecting their new vertical, or harmonic, orientation, composers now purposefully contrasted polyphonic sections with passages in homophonic style.

Rise of Tonality

By the end of the Renaissance, two of the modes—those beginning on A and C—were being used more often than the others; but it was not until the seventeenth century that composers developed and theoreticians articulated the **tonal system**, in which every note of the major or minor scale bears a specific relationship to every other note, and all the pitches are more or less closely related to the tonic. It was at this time that composers recognized and utilized the chord we call a triad (see p. 25) as an entity; no longer the result of a combination of passing voice lines, it became a meaningful and consonant unit of sound. The increasing use of triads built on all the degrees of the major or minor scale gave a sense of stability and harmonic direction to tonal music that had not been inherent in modality.

Thus the tonal system of harmony, implied in some early English music and approached by composers in the late Renaissance, was wholly adopted during the seventeenth century. By the late 1600s, tonality had replaced modality as the means of organizing the composition of Western music.

The preferred style of music during the seventeenth and the first part of the eighteenth centuries was the dramatic, emotional style we call Baroque. During this age of contrasts, secular art assumed equal importance with religious works, as scientists and philosophers vied with clerics for the attention and faith of the people. Paintings of this period were vivid in color and filled with activity; sculpture and architecture also were dramatic instead of serene. Literature, too, achieved a strong emotional impact.

By the late seventeenth century, the Baroque style of music had fully evolved; the replacement of modality by the tonal system of harmony affected



SUMMARY

every aspect of music composition. As concerned with harmonic as with melodic aspects of their music, Baroque composers organized their works “vertically” as well as “horizontally.”

CRITICAL THINKING

- Why do you suppose that the modes we recognize as the major and minor scales came to be preferred over the other modes for a very long historical period? How do the major and minor modes sound different from each other? From the other modes? Why do you think many composers today use modal instead of, or as well as, tonal effects in their music?

TERMS TO REVIEW

Baroque The term, originally meaning irregular, now applies to the dramatic, emotional style of seventeenth- and early-eighteenth-century art.

movement Section of a complete work that has its own formal design and a degree of independence but is conceived as a part of the whole; usually separated from other movements by a pause.

tonal system System of harmony based on the major and the minor scales.

KEY FIGURES

Scientists	<i>Galileo Galilei</i> <i>Isaac Newton</i>
Philosophers	<i>Francis Bacon</i> <i>René Descartes</i>

Literary figures *Miguel de Cervantes Saavedra*
 Molière (Jean-Baptiste Poquelin)

Artists *Caravaggio (Michelangelo Merisi)*
 Frans Hals
 Rembrandt van Rijn
 Jan Vermeer
 Peter Paul Rubens
 Giovanni Lorenzo Bernini

Composers *Johann Sebastian Bach*
 George Frideric Handel

Dramatic Music of the Baroque



AT THE BEGINNING OF THE SEVENTEENTH CENTURY, even composers who exploited the expressive characteristics of monody in their solo madrigals and other secular songs often found Palestrina's polyphonic style of composition more suitable than monody for church music. Thus, in the style-conscious manner of the Baroque, they used the old style (Palestrina's) for one purpose and the new style (monody) for another.

The composer who referred to these two styles respectively as the "first" and "second" practices of music was **Claudio Monteverdi**, whose music was admired in his own time and is still performed and appreciated today.

Mon-te-vair'-dee

For thirty years, Monteverdi served as choirmaster at St. Mark's in Venice, where Giovanni Gabrieli had composed and performed his great works in the Venetian polychoral style. As choirmaster, Monteverdi composed motets and other religious compositions using Renaissance techniques.



**CLAUDIO MONTEVERDI
(1567-1643)**

However, Monteverdi also created dramatic and emotional settings of madrigal texts. Composers had long used dissonant combinations for dramatic emphasis but had accepted certain conventions regarding their use: dissonances were to be approached and resolved according to rather strict rules. Monteverdi often startled his contemporaries by using dissonance for purely expressive purposes, allowing the texts of his songs, rather than the prevailing rules of music theory, to determine its use.

Monteverdi suggested that the conventional rules constituted the **first practice** of music and should be respected in the composition of serious or conservative pieces; but he considered the **second practice**, as he called his dramatic style of madrigal composition, more suitable for the setting of secular songs.

By first practice (sometimes called the *stile antico*), Monteverdi meant Palestrina's style of choral polyphony, in which all the voices were nearly equal in



**FIRST AND SECOND
PRACTICE**

importance and the music, although sensitive to the expression of a text, was nevertheless the composer's priority. Many musicians continued to find this style appropriate for church music, for two reasons:

1. The texts of religious compositions, usually taken from familiar biblical or liturgical sources, were easily recognized, even in a complex polyphonic setting.
2. The cool emotional atmosphere of this style was considered to enhance worship.

Many of the same composers, however, having the Baroque love of drama, often reversed the relationship between music and text in their secular songs, allowing the emotional content of the words to determine the means of expression. This expressive style, which Monteverdi referred to as the second practice or the *stile moderno*, was generally homophonic in texture. (See Table 13.1.)

Thus, according to the first practice, in which the music was more significant than the text, the established rules of music theory were observed and the texture was predominantly polyphonic. In the second practice, the text dominated the music, and rules might be broken for the purpose of better expressing the words. Here the texture was usually homophonic.

Although the system of tonality was not fully established when Monteverdi wrote his first madrigals in the new expressive style, he observed certain tonal principles. Monteverdi's bass line was an organizing and stabilizing element; it supported the melody or melodies above and gave his music a sense of direction, of harmonic drive. He and other early Baroque composers thought of the triad as a true chord rather than as the result of combining melody lines. Recognizing rudimentary relationships between triads, they produced music with a new sense of stability. This allowed composers to venture away from the tones of the key they were in, since the strong *sense* of key held the music together. Not only dissonance, but also **chromaticism**—the use of tones from the chromatic scale, not included in the scale of the current key—came to be used more freely. The reliable movement of the bass voice and the systematic use of logical chord progressions supported the increasingly bold use of chromaticism and dissonance in music.

TABLE 13.1

Comparison of First and Second Practices

First Practice	Second Practice
Polyphonic texture	Homophonic texture
Music dominates text	Text dominates music
Often used for church music	Often used for secular songs

The Baroque did not invent musical drama. The ancient Greeks had combined music with drama; in the Middle Ages, music accompanied liturgical plays; and in the sixteenth century, short but spectacular music dramas called *intermedii* had entertained audiences between the acts of a play. Even madrigals sometimes constituted mini-music dramas, with different voices or combinations of voices answering each other in dialogue form.



EARLY OPERA

However, with the possible exception of the Greeks, musicians before the Baroque period had not produced a type of vocal music suitable for a full-length music drama. The several independent voices of a polyphonic madrigal made it difficult to follow a complex text. Even the solo madrigal, a late-sixteenth-century solo song with instrumental accompaniment, remained too dependent on musical considerations to enhance the expression of a lengthy text.

On the other hand, the new type of vocal writing introduced by the Florentine monodists was eminently suited for dramatic recitation. The invention of monody, in fact, was of unparalleled importance to the history of Western music, demonstrating for the first time that a soloist could express a text clearly and dramatically while singing beautiful music. The earliest **operas** (musical dramas sung throughout) consisted almost entirely of the new style. Less elaborate than some of the earlier intermedii, the earliest operas, composed around 1600, set the same **librettos** (texts) to music over and over again. The well-known stories, based on Greek mythology, gripped audiences' attention with the expressiveness of the new singing style and with the sheer beauty of the highly trained singing voice.

Monteverdi, however, was the first composer to realize that fully successful music drama requires a skillful blending of the literary, visual, and performance arts. Like his contemporaries Caravaggio and Shakespeare, Monteverdi was a pioneer in the expression of human emotion. His 1607 opera *L'Orfeo*, a great success in its day and today generally considered the first great opera, formed a powerful bridge between the Renaissance and the Baroque and still profoundly moves audiences in opera houses around the world.

More varied, more complex than monody, Monteverdi's vocal music lives as magnificent in its own right while pointing toward the elaborate operas of the mature Baroque. In *L'Orfeo*, Monteverdi demonstrates recognition of two types of solo singing, each implied, though not achieved, by monody: the *recitative* and the *aria*.

Recitative

The word **recitative** (from the same root as *recitation*) refers both to a particular style of singing and to a particular piece of music. The *style* is closely related to spoken declamation, and the *piece* is a section of music sung in that style.

*res-i-tah-tēv'(or
reh-chih-tah-tēv')*

Several characteristics of recitative render it particularly suitable for the rapid exchange of dialogue or the efficient and economical presentation of a long text.



L I S T E N I N G E X A M P L E 1 6

• 1 [16] 2:57

“Tu se’ morta” from *L’Orfeo*

Composer: Claudio Monteverdi (1567–1643)

First produced: 1607

Genre: Recitative.

Texture: Homophonic. The bass line indicates the chords to be filled in by the accompanying keyboard instrument.

Harmony: Basically tonal. Dissonance is used for expressive effect.

Timbre: A solo tenor voice accompanied by a portable organ and a bass lute.

Melody: The chromatic, declamatory melody line appears motivated more by textual than by purely musical concerns.

Rhythm: Replicates that of the text as it would be spoken. Occasional pauses (such as after the first word, “Tu . . .”) effectively indicate Orfeo’s highly emotional state.

When Orpheus (Orfeo) learns of Euridice’s death, he vows in despair to follow her to the underworld.

Text:

Tu se’ morta, se’ morta,
mia vita.
ed io respiro,
tu se’ da me partita,
se’ da me partita per mai più,
mai più non tornare,
ed io rimango nò! Nò!
che sei versi alcuna cosa ponno,
n’andrò sicut ro al più profondi
abissi,
e in tenerito il cor del rè del
l’ombre,
meco trarotti a riverder
le stelle,
o se ciò negherammi empio destino,
rimarò teco in compagnia
di morte!
Addio terra,
Addio cielo,
e sole, addio.

Thou art perished, art perished,
beloved,
and I yet linger,
thou art from me departed,
art from me departed forever,
yea never returning,
And I remain here—no! no!
for if verses may have any power,
then shall I seek the most profound
abysses,
and with my song entreat the king of
shadows
to let me bring thee to see again the
heavens,
or if this cruel fortune still denies me,
I shall stay with thee within the realm
of shadows!
Farewell earth, then,
farewell heavens,
and sunlight, forever.

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Melody The melody of a recitative reflects something of the natural inflection that would occur in a spoken presentation of the text. The vocal range of a recitative is usually rather narrow, as it is in speech, although extremely high or low pitches may be used for descriptive or dramatic purposes.

Rhythm The rhythm of recitative is free or flexible, with the words normally set in syllabic style. The rhythm may be metered, but in performance the singer freely adapts the rhythm to that of the text.

Form Recitative is flexible in form, adaptable to the demands of the text.

Texture Recitative is generally homophonic in texture, consisting of a vocal line supported by an instrumental accompaniment.

1. *Dry recitative* is accompanied by occasional chords played on a keyboard, or by a small group of instruments.
2. *Accompanied recitative* is accompanied by an orchestra.

“Tu se’ morta” (Listening Example 16) is generally referred to as a recitative, though it has the emotional expressiveness later associated more often with arias. In this poignant soliloquy from Monteverdi’s *L’Orfeo*, Orpheus grieves over the death of his beloved wife, Euridice. Notice Monteverdi’s dramatic use of word painting, setting *stele* (stars) and *sole* (sun) to high tones and taking *abissi* (abysses) and *morte* to the depths of tenor range.

Yu-rih'-dih-sē
(English) or
Ā-oo-rih-dē'-chā
(Italian)

Aria

An **aria** (in English works sometimes called an “air”) is more closely concerned with music than with text. It often corresponds to a dramatic soliloquy, providing the opportunity for reflection on, and emotional reaction to, events that have occurred in the drama and/or have been related through recitative. In this sense, the aria was well adapted to the Baroque doctrine of the affections, confined as it was to the expression of a particular mood or emotional state. The text of a Baroque aria is usually rather short, with words and phrases repeated for dramatic emphasis and for musical organization.

Arias differ from recitatives in melody, rhythm, form, and accompaniment. (See Table 13.2.)

Melody Arias often have soaring melody lines, designed to move the emotions and display the beauty of the singing voice. Since the text is of secondary importance, there may be ample opportunity for vocal display. During the

TABLE 13.2

Comparison of Recitative and Aria

	Recitative	Aria
Melody	Close to spoken inflection Usually narrow range of pitch	Designed to express emotion and display the singing voice
Rhythm	Free, flexible	Metered
Form	Flexible, adapted to text	Follows a formal design
Texture	Homophonic	Homophonic
Accompaniment	Keyboard (<i>dry</i>) or orchestra (<i>accompanied</i>)	Orchestra

Baroque, singers were expected to add elaborate embellishments to the melody, especially during the repetition of a section of the piece.

Rhythm An aria has metered rhythm and is performed with less distortion of the rhythm than is typical of recitative.

Form An aria has a formal design. One frequently used form is the **da capo** aria, which has an *ABA* design. The first section (*A*) and the second (*B*), usually contrasting in mood, melodic material, and key, are presented; then the singer repeats section *A*, usually adding vocal embellishments.

Accompaniment An aria is accompanied by the orchestra, which not only supports the vocal line and enriches the sonority but often has a melodic function as well, introducing or imitating phrases of the vocal line and providing instrumental preludes and interludes.

HENRY PURCELL (C. 1659–1695)

Pur'-cel



Much as with the madrigal, the British imported Italian opera but then invented their own style of opera in the English language. One of the greatest English composers of all time, **Henry Purcell** (Figure 13.1), excelled in the creation of vocal

figure 13.1
Henry Purcell

Portrait of Henry Purcell (1659–1695) engraved by Robert White (1645–1703) (engraving), Closterman, Johann (1660–1711) (after)/The Cobbe Collection Trust, UK, / The Bridgeman Art Library



dramatic works, including the brief but lovely opera *Dido and Aeneas*, written for performance by the limited resources at a girls' boarding school.

A boy chorister in the Chapel Royal until his voice broke earlier than normal, Purcell then assumed other musical chores at the court, soon becoming a fine organist, a knowledgeable keeper of instruments, and a music copyist. He wrote sacred choral music, numerous keyboard works, and fine instrumental music, all revealing his mastery of canon and of *ground bass*: the art of composing a piece over a bass ostinato. The bass pattern, or *ground*, "obstinately" recurs throughout the piece, supporting the melody and harmonies above it.

Purcell's moving aria "When I am laid in earth," from *Dido and Aeneas*, illustrates his gift for composing over a ground. Further, this aria and the recitative that precedes it (Listening Example 17) beautifully illustrate many of the principles we have outlined distinguishing these two dramatic vocal forms from each other.

The first public opera house opened in Venice in 1637, and soon there were opera houses in other Italian cities and other countries as well. But by the early eighteenth century, the classical ideals of the Florentine Camerata had been overturned. No longer did opera purport to express a dramatic text simply and naturally. The drama now had become a mere framework around which composers and stage designers created marvelous musical and visual effects. Staging, costumes, and scenery grew ever more elaborate. With the aid of complicated machinery, gods flew to earth, people ascended to heaven, and earthquakes, fires, and tempests added to the entertainment. At an opera staged by Bernini in Rome, a "fire" on the stage appeared so real that the audience fled from the theater!



LATE BAROQUE OPERA

It seems ironic that the classically inspired monody led very soon to the extravagant, flamboyant, romantic form of later Baroque opera.

Bel Canto

Arias reigned supreme in late Baroque Italian opera, their simple, repetitive, and familiar texts providing an effective vehicle for virtuosic vocal display. The singing voice attained artistic levels never before conceived, and audiences flocked to the opera house to hear their favorite soloists sing their favorite arias. People chatted, ate, and drank during the recitatives, interested only in the beautiful melodies and vocal display of the arias. The term **bel canto** (Italian for "beautiful singing") is applied to this type of opera, which emphasizes the beauty and virtuosity of the singing voice, even at the expense of dramatic integrity.

For the first time, clear distinctions were drawn between music that was instrumentally conceived and music intended to be sung; moreover, *how* one sang (or played an instrument) was as important as *what* one performed. Heated disputes occurred between composers, who wanted their melodies sung as written,



LISTENING EXAMPLE 17

1

17

4:04

"Thy hand, Belinda, darkness shades me" (recitative) and "When I am laid in earth" (aria) from *Dido and Aeneas*

Composer: Henry Purcell

Genre: Baroque Recitative and Aria

Key: G minor, the key Purcell often used in his dramatic music to symbolize death.

Singing voice: Mezzo soprano

Prince Aeneas, destined to refound the city of Troy after the Trojan wars, is deflected from that purpose by storms that force his ships to land in Carthage, where he and Queen Dido fall deeply in love. When circumstances force Aeneas to leave Carthage, his beloved Dido declares that she cannot live without him. Her servant and friend Belinda is unable to comfort her, and Dido dies—whether from a broken heart or by her own hand is not clear. This recitative and aria describe Dido's death.

Recitative

Meter: Quadruple. However, the notes closely follow the rhythm of the words as they would be spoken, obscuring the sense of meter.

Accompaniment: Sparse chords.

Melody: The chromatically descending line enhances the sense that Dido is losing breath and strength as she sings.

- 0:00 "Thy hand, Belinda, darkness shades me;
On thy bosom let me rest.
More I would, but death invades me;
Death is now a welcome guest."

Notice the poignant dissonances on the first syllable of "bosom" (0:20) and on the word "death" (0:35).

Aria

Meter: triple

Accompaniment: String ensemble.

Form: Two-part (AABB)

- 0:59 Strings introduce the chromatically descending ground, or bass ostinato, suggestive of the descent from earth to grave.
1:10 As the ground begins again, Dido begins her aria:
(A) When I am laid in earth, may my wrongs create no trouble in thy breast. (Repeat)
(B) Remember me, but ah! Forget my fate. (Repeat)

The ground continues accompanying Dido, beginning again at 1:29, 1:45, 2:02, 2:20, 2:38, 2:54, 3:11, 3:30, and 3:46. Not only does Dido repeat her phrases, to dramatic effect, within each phrase she repeats significant words, as well: "am laid," "no trouble," and especially, "remember me." The lovely melody, redolent of sighs and sobs, soars to an unforgettable peak as Dido pleads for remembrance.

Notice the violins' and violas' imitative treatment of a heavily sighing figure over the ground following Dido's last phrase.

and singers, who took increasing liberties with the melody lines. Differences between those who believe that the text of an opera is most important ("opera is primarily a dramatic form") and those who believe that the text may be sacrificed for musical effect ("opera is primarily a musical form") began with the earliest operas and persist today.

Most admired of all singers were **castrati**, men who had been castrated before their voices changed from soprano or alto to adult male ranges and timbres. With adult lungs and chests, castrati developed powerful voices with extreme ranges of pitch. Some became international stars.

A taste for women's voices developed, however, during the seventeenth and early eighteenth centuries, leading to the decline of the castrato and the rise of the *prima donna* ("first lady"), or virtuoso female singer. (The term originally referred to the singer of the principal female role in an opera.) Schools for destitute girls in Venice and other cities provided advanced music instruction in singing and playing instruments, and noble families encouraged their daughters to become accomplished musicians. Soon there was a demand at courts, at castles, and on various private occasions for performances by professional as well as amateur female musicians. Women were largely denied the professional opportunities available to men as directors of court or church music ensembles; but a few gifted women attained prestigious posts, composing and directing as well as performing music to generous acclaim.

By the 1720s, audiences were beginning to tire of the highly stylized Baroque opera. The librettos held scant interest; little effort was put into the acting; and first French, then German and English audiences lost interest in performances sung in Italian. A new dramatic form called **ballad opera**, which adapted familiar catchy tunes to present an amusing story in English, quickly became popular in England. In 1728, the English poet and playwright John Gay produced *The Beggar's Opera* in this style, ridiculing some of the more obvious limitations of Italian Baroque opera, to the huge enjoyment of English audiences, who soon abandoned the opera house in favor of Gay's hilarious entertainment.



BALLAD OPERA

This change in public sensibility forced **George Frideric Handel** (Figure 13.2) to abandon the writing of Italian opera, which made him a rich man. He turned, then, to another new dramatic vocal form, the oratorio.

Handel, who was born in Germany, spent considerable time in Italy, and eventually became a British citizen, personifies the conflicted experience of the Baroque composer. A religious man and one of the greatest organists and harpsichordists of his day, Handel nevertheless composed more music for the theater than for the church. Even his religious music had a decidedly dramatic flair, for drama was in his soul. Having spent three years in Rome, Handel proceeded to compose a large number of highly successful Italian operas.



GEORGE FRIDERIC HANDEL (1685–1759)

figure 13.2
George Frideric Handel
akg-images



In 1710, Handel was appointed court musician to the elector of Hanover, Germany; but soon his independent personality (characteristic of romantics of any period) led him to request a leave of absence to visit England—a visit from which he never returned. Handel liked England, where he wrote and produced many Italian operas for the appreciative English audience.

Slowly, however, Handel realized that changing public taste meant the end of the reign of Italian opera in England. Impending bankruptcy forced the formerly wealthy composer to abandon Italian opera—to his good fortune and ours—and compose oratorios instead.

ORATORIO

or-a-tor'-ē-ō



The **oratorio**, like the opera, developed early in the Baroque period, and the two forms share many characteristics. Both are vocal dramatic works originally conceived for popular entertainment. However, an oratorio is based on a religious subject, often with a story derived from the Old Testament of the Bible. Some early oratorios were costumed and staged in the manner of operas, but by Handel's time oratorios were conceived for concert performance, as they are today.

There are proportionately fewer recitatives in Handel's oratorios than in his operas, and the oratorio arias are less flamboyant and generally require less virtuosity. The *chorus*—a composition for a group of singers (also called a chorus or choir) with several voices on each part—is used extensively. Like an aria, a chorus has formal design, metered rhythm, and an orchestral accompaniment.



"Hallelujah" Chorus from *Messiah*

Composer: George Frideric Handel (1685–1759)

Genre: Oratorio chorus

Meter: Quadruple

Timbre: Four-part chorus, accompanied by orchestra and continuo

Key: D major

[18] 0:00	<i>Introduction:</i> Strings and continuo emphatically state the joyful "Hallelujah" motive. Note the strong, rhythmic bass line.
. 0:06	" <i>Hallelulah . . .</i> ": Chordal (<i>homophonic</i>) texture. The chorus, accompanied by strings and continuo, sings the first two phrases, the second phrase slightly higher in pitch than the first (melodic sequence).
. 0:24	" <i>For the Lord God Omnipotent reigneth</i> ": Three textures alternate throughout this section. First, the chorus and instruments perform in unison (<i>monophony</i>). Trumpets and drums join the resounding "Hallelujah" response (<i>chordal</i> texture). " <i>For the Lord God . . .</i> " sounds again, in lower pitches, accompanied by strings and continuo, in unison (<i>monophony</i>), and again all voices and instruments respond, "Hallelujah!" (<i>chordal</i> texture).
. 0:46	Next, the voices and instruments toss the melodic motives back and forth in joyful <i>imitative polyphony</i> .
. 1:12	" <i>The kingdom of this world is become the Kingdom of our Lord and of His Christ.</i> " Chordal texture. The passage begins with a sudden hush, then erupts in a stunning <i>forte</i> .
. 1:30	" <i>And He shall reign for ever and ever.</i> " <i>Imitative polyphony</i> .
. 1:52	" <i>King of Kings and Lord of Lords.</i> " Sopranos and altos in unison, answered by tenors and basses (" <i>For ever and ever, Hallelujah, Hallelujah!</i> ") (<i>polyphony</i>). Excitement mounts as the pitches soar ever higher. Trumpets and drums make their own exuberant statement of faith. Then a stunning pause (3:24)—as dramatic as the preceding sounds—prepares us for the final, ultimately satisfying, triumphal chordal outburst: "Hallelujah!"

It may be either homophonic or polyphonic in texture, and contrasting homophonic and polyphonic passages often add musical and dramatic force within a particular chorus.

Messiah

Handel's *Messiah*, the world's best-known and best-loved oratorio, in some ways is quite uncharacteristic of the oratorio form. It is a series of contemplations on the life of Christ, rather than a story with an integrated plot; its subject is drawn from the New Testament rather than the Old; and its soloists comment on dramatic events in which they do not participate. Handel composed *Messiah* in about three weeks, and though he included some music borrowed from his own earlier compositions, he always considered this long and powerful work to have been divinely inspired.

Handel's other oratorios, also enthusiastically received by his English audiences, continue to thrill listeners around the world today. Based on familiar Bible stories, they are performed in English and have stirring choruses that especially appealed, as choral music does today, to the English. King George II, for example, is said to have been so enthralled by *Messiah*'s glorious "Hallelujah" chorus (Listening Example 18) that he rose impulsively from his seat.

Whether the story is true or not, it has become customary for the audience to rise when this chorus is performed.

JOHANN SEBASTIAN BACH (1685–1750)



J. S. Bach (Figure 13.3) was born the same year as Handel but died nine years before the great composer of *Messiah*. By that time, many composers already had abandoned the heavy drama and fervent religious expression of the Baroque for the lighter, more graceful, and more secular Rococo and Classical styles, and the year of Bach's death is generally accepted as the end of the Baroque.

Although they were contemporaries, Handel and Bach differed in many personal and professional respects. Both composers wrote religious and secular music, but Bach remained essentially a man of the church and Handel a man of the theater. Handel, a great impresario, won and lost fortunes during his turbulent career, while the practical and methodical Bach dutifully composed and performed for the church. Handel never married; Bach was a dedicated family man who married twice and fathered a large number of children. Handel demanded professional independence; Bach generally served the will of his employers. And whereas Handel produced operas as a form of lavish entertainment, Bach wrote much of his music for purely practical purposes—to teach, or to fulfill his obligations as a church musician.



figure 13.3

Morning hymn: Bach at home with his family.

Stock Montage, Inc.

In the style-conscious manner of his period, Bach wrote many kinds of music, each suitable for a particular purpose. He produced quantities of choral music for the churches he served, as well as two large oratorios called **Passions**, based on the events leading to the crucifixion of Christ. Although a Protestant, Bach also composed a long and very beautiful Mass, hoping thereby to attract the favorable attention of an influential Catholic elector. Though Bach did not receive the position he sought for several years, his B-minor Mass contains some of the most glorious music ever written.

Among Bach's many compositions are nearly two hundred dramatic vocal works, some religious, some secular, called **cantatas**. (The term *cantata* originally meant a piece to be sung, as opposed to an instrumental *sonata*.) The Baroque religious cantata was specifically a vocal dramatic work, based on a religious story, with recitatives, arias, and choruses sung in the vernacular and accompanied by an organ and usually a small orchestra. Intended for church rather than concert performance, cantatas are considerably shorter than oratorios and often are somewhat restrained.



CANTATA

Cantatas intended for performance in the Lutheran church service, such as Bach's "Wachet auf" (Listening Example 19, p. 134), were based on chorale tunes, generally familiar to the congregation. The chorale text suggested a story, and the tune provided a musical subject for the work. Recurring in several sections, the chorale also provided a unifying element throughout the composition. Often the congregation joined the choir in singing the familiar chorale tune in the last movement of a cantata.

Monteverdi recognized the values of both the Renaissance polyphonic and the new homophonic styles of composition, referring to them as the first and second practices, respectively. Composers of the Baroque period combined these techniques to introduce three new dramatic vocal forms: opera, oratorio, and cantata. Each of these new forms included speech-related recitatives, songlike arias, and elaborate choruses, and each was accompanied by an orchestra.



SUMMARY

By the late seventeenth century, Italian opera, dominated by arias in the bel canto style, had achieved wide popularity. However, English audiences eventually tired of foreign operas and responded enthusiastically to ballad operas in their own language. Having lost the fortune he had made as a composer of Italian operas, Handel turned to the composition of oratorios instead. His *Messiah* remains the best-known and best-loved oratorio in the world today.

Bach lived at the same time as Handel, but the two composers differed in temperament and experience. Handel served the theater. Bach was a church musician and a teacher, primarily dedicated to the service of his employers. His vocal music includes a large number of cantatas, two long Passions, and the famous Mass in B Minor.



LISTENING EXAMPLE 19

1 19 6:07

Cantata No. 140, "Wachet auf" ("Sleepers Wake"), first movement

Composer: Johann Sebastian Bach (1685–1750)

Composed: (probably) 1731

Key: E-flat

Meter: Triple

Bach wrote this cantata for a service in which the Bible reading was the allegorical story of the “wedding” of Christ and his church, attended by five wise maidens while five foolish maidens stayed away. The famous chorale text and tune, which appear in the first, fourth, and seventh movements of the cantata, had been written more than a hundred years earlier and were well known by the German Lutheran congregation. Bach’s genius is apparent in the creative manner in which he treated his given material.

The orchestral introduction begins with a “dotted” (uneven) rhythm, typical of much Baroque music, possibly intended here to represent a stately wedding processional.

After a series of ascending scale patterns, the soprano voices enter with the first phrase of the chorale in long notes. The other voices (alto, tenor, and bass) comment on the text of the chorale.

Words and phrases, such as *wach auf* (“Wake up”), *hoch* (“high”), and *wo* (“where”) are “painted” by the voices and the orchestra, which treat certain motives imitatively. The chorale melody is doubled by a horn—the watchman’s instrument.

Text:

Wachet auf, ruft uns die Stimme	“Awake,” the voice of watchmen
Der Wächter sehr hoch auf der Zinne,	calls us from high on the tower,
Wach auf, du Stadt Jerusalem!	“awake, you town Jerusalem!”
Mittenacht heisst diese Stunde;	Midnight is this (very) hour;
Sie rufen uns mit hellem Munde:	they call to us with bright voices:
“Wo seid ihr klugen Jungfrauen?	“Where are you, wise virgins?
Wohlauf, der Bräutigam kommt,	Take cheer, the Bridegroom comes,
Steht auf, die Lampen nehmt!	arise, take up your lamps!
Halleluja!	Alleluja!
Macht euch bereit zur Hochzeitsfreud	Prepare yourselves for the wedding,
Ihr müset ihm entgegengehen!”	you must go forth to meet him!”

- What do you consider the ideal relationship between words and music in vocal music?
- Do you always listen to the words of popular songs?
- If you have experience with opera, oratorio, the Broadway musical, or operettas, do you think the words or the music should be of more importance in each case?
- Do you think Handel's *Messiah* will continue to be as popular in the twenty-first century as it was in the twentieth? Explain your answer.



CRITICAL THINKING

first practice or *stile antico* Polyphonic, conservative style of the late Renaissance.



TERMS TO REVIEW

second practice or *stile moderno* Homophonic, expressive style introduced by Monteverdi.

chromaticism Use of tones not in the key on which a composition is based.

opera Dramatic vocal form blending visual, literary, and musical arts, performed in a theater or opera house.

libretto Text of a dramatic vocal work.

recitative Speechlike setting of a text, with homophonic accompaniment by a keyboard (dry recitative) or an orchestra (accomplicated recitative).

aria Songlike setting of a text, musically expressive, accompanied by an orchestra; generally homophonic in texture.

da capo aria An aria with an ABA design.

bel canto Eighteenth-century Italian singing style that emphasized the beauty and virtuosity of the voice.

castrato (plural, **castrati**) Castrated male singer.

ballad opera English dramatic form in which comedy and satire were set to popular tunes.

oratorio Dramatic vocal work on a religious subject, performed in a concert hall or church.

Passion Oratorio based on the events leading to the crucifixion of Christ.

cantata Multimovement dramatic vocal work on a religious or secular subject, performed in concert style.

Composers

Claudio Monteverdi
John Gay
George Frideric Handel
Johann Sebastian Bach



KEY FIGURES

ENCORE***Optional listening examples****

- G. F. Handel: "Piangerò la sorte mia" ("I bemoan my cruel fate") from *Giulio Cesare* (da capo aria)
- Handel: "Comfort ye, my people" (tenor recitative from *Messiah*)
- Handel: "Ev'ry valley shall be exalted" (tenor aria from *Messiah*)
- J. S. Bach: Cantata no. 140, "Wachet auf" ("Sleepers Wake"), second through seventh movements

Suggestions for further listening

- Peter Schickele: "Art of the Ground Round," for three baritones and continuo. Available on album titled *The Intimate P. D. Q. Bach*.
- J. S. Bach: Cantata no. 4, "Christ lag in Todesbanden" ("Christ Lay in Death's Dark Prison")
- Bach: Cantata no. 80, "Ein' feste Burg" ("A Mighty Fortress")
- Bach: Passion according to St. Matthew
- Bach: B-minor Mass
- John Gay: excerpts from *The Beggar's Opera*

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Baroque Instrumental Music



BAROQUE COMPOSERS OF INSTRUMENTAL MUSIC benefited from advances made in instrumental styles and techniques during the Renaissance. Further, they enjoyed an advantage compared with composers of vocal music, whose innovations must be limited by the necessity to set a text clearly, and appropriately, to music.

Therefore, many musical instruments and techniques of playing instruments were extraordinarily advanced during the Baroque, when for the first time instrumental music became equal, in quantity and quality, to music for the singing voice. New instrumental forms evolved as well, augmenting the store of Renaissance forms already in place

Keyboard music increased in variety and quantity, as the lute declined in popularity and the harpsichord and organ became more important. Many kinds of pieces that had made up the lute repertoire now were played on the harpsichord instead. The harpsichord also accompanied performances of many kinds, filling in the tonal harmonies above the increasingly significant bass line.



MUSIC FOR KEYBOARDS

Several characteristics of the pipe organ made it particularly well suited to the Baroque taste for dramatic contrasts. For example, organists could achieve abrupt changes in dynamic level—as, from loud immediately to soft—simply by moving the hands from one keyboard, or *manual*, to another. This effect, called **terraced dynamics**, formed a distinctive feature of Baroque music. Further, by changing *stops* (see p. 41) organists had a wide range of sonorities available, attractive to the discriminating Baroque ear.

Thus it is not surprising that this period introduced several important forms of music intended for keyboard performance. (See Figure 14.1.)

Prelude

A **prelude** is a relatively brief keyboard piece that may be either an independent composition or the introduction to another piece or set of pieces. Preludes



figure 14.1

Jan Vermeer, *The Music Lesson* (c. 1662–1665). The keyboard instrument in this painting, called a virginal, uses the same plucking action as the harpsichord.

The Royal Collection © 2006 Her Majesty Queen Elizabeth II

often sound improvisatory, suggesting that the performer is testing the instrument or warming up for the more structured and virtuosic piece or pieces to follow. The *prelude and fugue*, for example, formed a common pair during the late Baroque.

The **chorale prelude** is a prelude based on the melody of a Lutheran chorale. Like much of the music of the Baroque, chorale preludes served a practical purpose, allowing a church congregation to hear and become familiar with a chorale before singing it themselves at some point in the service.

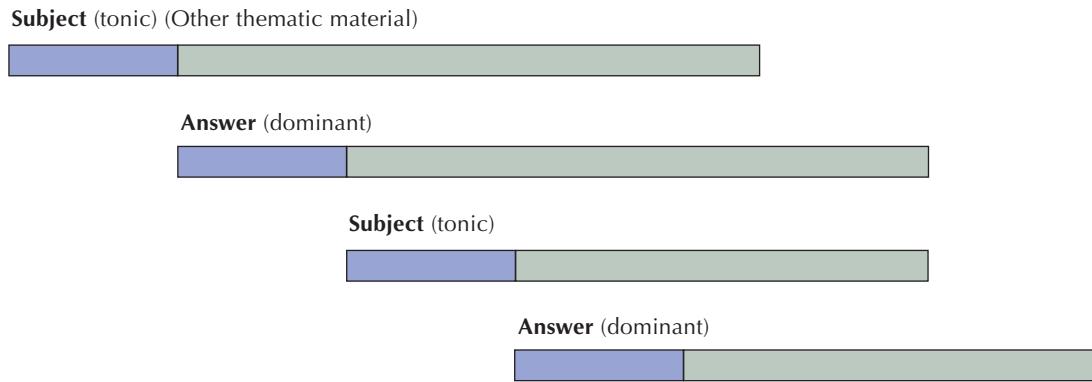


figure 14.2
Exposition of a four-voice fugue.

Fugue

The **fugue** is a polyphonic composition with two to six (though usually three or four) melodic lines or voices. (Here “voices” refers to either vocal or instrumental lines of music.) The first voice presents the *subject*, or principal melody, which each of the other voices then imitates in turn. The entrances alternate between the tonic and dominant keys, with those in the dominant called the *answer* (see Figure 14.2). Whereas the imitation in a round or canon is literal, with each voice performing the same melody in turn, the imitation in a fugue is merely similar, since the answer begins on a different tone from the subject.

The *exposition*, or opening section, usually is succeeded by passages called *episodes*, with material that may or may not be drawn from the subject. Episodic passages, offering melodic and harmonic contrast to the exposition, may alternate with further presentations of the exposition, or with the fugue subject in related keys. Normally a final, often dramatic, presentation of the exposition in the tonic key brings the fugue to a close.

Soon composers were writing fugues for instruments other than the lute or keyboard. Fugues also proved very effective in choral music. Some keyboard fugues, such as Bach’s “Little” Fugue in G minor (Listening Example 20), constitute independent compositions; some fugues, such as Benjamin Britten’s fugue in *The Young Person’s Guide to the Orchestra* (Listening Example 5), are the second of a contrasting pair of pieces; and some fugues form one movement of a multimovement work.

One of Bach’s greatest legacies, a set of forty-eight preludes and fugues called *The Well-Tempered Clavier*, includes two sets of paired preludes and fugues in each of the major and minor keys. (“Well-tempered” refers to a method of tuning keyboard instruments, and “clavier” is a general term for keyboard instruments.) Even during the century after his death, when Bach’s music remained



L I S T E N I N G E X A M P L E 2 0

1 [20] 4:05

Fugue in G minor (“Little” Fugue)

Composer: Johann Sebastian Bach (1685–1750)

Composed: c. 1709

Genre: Organ music

Form: Four-voice fugue

Meter: Quadruple

Timbre: Organ

Texture: Imitative polyphony

Exposition

- [20] 0:00 Voice I presents the *subject*, which begins with a broken triad (the notes of the chord played one at a time instead of simultaneously, in the order 1-5-3). The key is tonic.
0:18 Voice II presents the *answer* in the dominant key (D minor), as voice I continues with the *countersubject* (new thematic material, to be treated by each voice in turn).
0:41 Voice III enters with the *subject* (tonic), as voice II continues with the *countersubject*.
0:59 Voice IV enters with the *answer* (dominant), as voice III continues with the *countersubject*.
1:15 All the voices having entered and played the subject or answer, the exposition is complete. As the piece continues, the voices toss the subject back and forth, in various keys, some major and some minor, since the rules of the exposition no longer apply. Interspersing episodes of freely-composed material (not related to the subject) between presentations of the subject, Bach brings the stirring piece to an immensely satisfying conclusion on a major chord.

largely unknown or out of favor, this work remained in print and highly valued, as it is today.

Toccata

The **toccata**, a popular Renaissance form for lute or keyboard exploiting the performer’s technical brilliance, or virtuosity, became of major importance for harpsichord and organ during the Baroque. Toccatas, like preludes, often have an improvisatory character, though all the notes are written out. The rhythm of a toccata is quite flexible, and there is elaborate embellishment of the melody lines, which—in keeping with the improvisatory quality of the piece—tend to be more rhapsodic than tuneful. Just as the speechlike recitative is often succeeded by an aria in vocal music, the flexible and improvisatory-sounding toccata is often followed by a tightly structured fugue; such contrasts eminently suited the Baroque taste for contrast.

The showy toccatas often featured a favorite melodic device of the Baroque: repetition of a melodic phrase at different levels of pitch, or melodic sequence (see p. 18). This technique provides a simple means of moving rapidly through many keys, a source of fascination to Baroque composers—for whom, after all, tonality was a relatively new concept with which they delighted in experimenting, always returning, however, to the security of the tonic. As you listen to

music of the Baroque—for keyboard, singing voice, or orchestral instruments—you will frequently hear long passages of melodic sequence. (Bach's dramatic and popular Toccata in D minor for organ, frequently heard in horror movies and around Halloween, amply illustrates this technique.)

Suite

Appreciation for contrasts between sections of a large composition led Baroque composers to expand the short sets of dance pieces for lute or keyboard popular during the Renaissance to multimovement works called **suites**. A suite might be introduced by a short prelude or overture, after which each section, or piece, had the characteristic style, tempo, and rhythmic patterns of a particular dance, thereby conforming to the doctrine of the affections. Of course the highly stylized dances were conceived as concert rather than dance music. (J. S. Bach's Gavotte from *French Suite No. 5* in G major, an Optional Listening Example, may be heard at the Online Learning Center.)



With the exception of solo lute and keyboard pieces, all Baroque solo and ensemble music was accompanied by a **basso continuo**, or **figured bass**. This consisted of a strong bass line, to which composers added numbers (figures) specifying the chords to be played above the bass. (The figures indicated the intervals to be sounded above the bass line—"3" indicating a third, for example.) The continuo (as it is often abbreviated) was played by at least two instruments: a sustaining bass instrument, such as a cello, bassoon, or string bass, that played the all-important bass line; and a lute or keyboard instrument, which played the bass line as well as the melody (both notated by the composer) while filling in the unwritten middle voices as indicated by the figured bass. The lute or keyboard thus completed the harmonies implied and supported by the bass.



THE BASSO CONTINUO

This system of notation and improvisation exemplified the vertical, or chordal, orientation of Baroque musicians' thought processes. The period is sometimes referred to, in fact, as the Age of Figured Bass.

The Baroque brought several wind and string instruments to a peak of perfection. The flute, greatly improved in quality, gained in popularity as well. The period also produced the world's finest violins, including those made by the famous Stradivari and Guarneri families. The new violins differed in several respects from the viols of the Renaissance. For example, new methods of construction and new bowing techniques produced a louder sound, better suited to the romantic taste of the Baroque.



CHAMBER MUSIC

These and other musical instruments are heard to advantage in Baroque **chamber music**, pieces performed by a small instrumental ensemble with one instrument per line of music. The *sonata* is one form of chamber music.

Sonata

The Baroque **sonata**, a multimovement form for one or more solo instruments accompanied by a basso continuo, became an important form in the seventeenth century. Unfortunately, the fact that the continuo included more than one instrument led to some confusion in terminology. The **trio sonata**, for example, so called because it had three written lines of music—two melody lines and a bass—required a minimum of four performers, one for each of the two melody lines and at least two for the continuo. (The Optional Listening Examples at the Online Learning Center include the Trio Sonata in E Minor, op. 3, no. 7, by Arcangelo Corelli, one of the most famous Baroque composers of music for strings.)

Baroque sonatas were of two types:

1. *Sonata da camera*, similar to dance-related keyboard suites, intended for concert (secular) performance.
2. *Sonata da chiesa*, intended for performance in church. (“Chiesa” means church in Italian.) Even the *sonata da chiesa* included dance movements that simply were not labeled as such.

ORCHESTRAL MUSIC



The Baroque generally replaced the Renaissance consort of instruments of similar timbre with the mixed ensemble we call an **orchestra**. Early orchestras were basically string ensembles with a few wind instruments adding color, or variety, to the sound. Baroque composers often required great virtuosity of the players in these early orchestras.

Concerto

The *concertato* principle, described in Chapter 11, appealed strongly to Baroque musicians, who particularly enjoyed the effect of contrasting sonorities. In fact, the orchestral form called a *concerto*—a multimovement composition for orchestra and one or more solo instruments—was based on the concerted efforts of two opposing elements. (The **solo concerto** has one solo instrument; the **concerto grosso** has a small group of solo instruments.) Like the sonata, the concerto afforded Baroque composers the variety they enjoyed in tempo, mood, timbre, and key.

The most prolific composer of Baroque concertos was Antonio Vivaldi.

ANTONIO VIVALDI (1678–1741)



Though ordained a priest, **Antonio Vivaldi** (Figure 14.3) spent most of his life as a professional musician. He taught at an orphanage-conservatory for girls in Venice and traveled to other European cities as a guest conductor of opera and orchestra performances. He wrote vast numbers of choral and orchestral compositions, as well as many operas, responding to the demand in his day for quantities of new music.

Among the most famous and best-loved Baroque compositions is Vivaldi's set of four violin concertos, *The Four Seasons*. Scored for a string orchestra and three solo violins, each of these concertos includes dramatic virtuoso passages for solo violin. Vivaldi prefaced each concerto by a sonnet, the words of which are repeated in the score in passages where the music is intended to express a particular programmatic idea. These attractive pieces abound with colorful references to the sounds and effects of nature, revealing Vivaldi's gift for achieving varied orchestral sonorities. Listening Example 21 features the first movement of the "Spring" Concerto from *The Four Seasons*.

Concerto Grosso

The Baroque also produced an abundance of the kind of concerto called a **concerto grosso**, a composition for string orchestra plus a small group of solo instruments (instead of one solo instrument, as in the solo concerto). The solo ensemble of a Baroque concerto grosso often consisted of two violins and basso continuo, but many other combinations also were used late in the period. As in a solo concerto, passages alternate between those for full orchestra, those for a lighter sound—here a



figure 14.3

Antonio Vivaldi.

Scala/Art Resource, NY

L I S T E N I N G E X A M P L E 2 1

"Spring" Concerto (from *The Four Seasons*), first movement



Composer: Antonio Vivaldi (1678–1741)

Composed: c. 1725

Genre: Solo concerto

Meter: Quadruple

Tempo: Allegro

Timbre: String orchestra, consisting of violins, violas, and double bass.

The solo instrument, a violin, occasionally is joined by two other solo violins—an exception to the normal concept of solo concerto.

The basso continuo consists of a cello and a harpsichord.

Dynamics: Terraced dynamics: that is, there are no crescendos or diminuendos between loud and soft sections.

Key: E major

Program: Following is the introduction Vivaldi wrote for the first movement of this concerto:

Spring has come, and the birds greet it with happy songs, and at the same time the streams run softly murmuring to the breathing of the gentle breezes. Then the sky being cloaked in black, thunder and lightning come and have their say; after the storm has quieted, the little birds turn again to their harmonious song.

[21]	0:00	Orchestra—Main theme (“Spring has come”) (tonic, E major)
....		The bold main theme is presented in two phrases (a) and (b).
....		a forte
....		a piano (as an echo)
....		b forte
....		b piano (as an echo)
0:34		“Songs of the birds”
....		The solo violin along with two additional violins plays various ornaments, such as trills (the rapid alternation of a note with the next higher note) in a high range. These are meant to imitate various birdsongs. The other instruments are silent during this section.
1:10		Orchestra—Main theme (phrase b only) (tonic, E major)
....		b forte
1:20		“Murmuring streams and gentle breezes”
....		Gently flowing lines in the orchestra, <i>piano</i>
1:44		Orchestra—Main theme (phrase b only) (B major)
....		The main theme returns, now at a lower pitch.
1:53		“Storm”
....		Thunder is depicted by a tremolo (a rapid shaking effect) in the orchestra heard intermittently throughout this section. The violins play a fast ascending scale to depict lightning. A different figure representing lightning as well (perhaps lightning jumping from cloud to cloud) is played by the solo violin.
2:20		Orchestra—Main theme (phrase b only) (C-sharp minor)
....		After the storm, the main theme is now heard in the minor mode.
2:28		“Return of the birdsongs”
....		The solo violin is joined again by two other solo violins in a musical representation of various bird songs.
2:45		The orchestra enters with material reminiscent of the main theme.
2:58		This section ends with one last passage for the solo violin.
3:11		Orchestra—Main theme (phrase b only) (tonic, E major)
....		b forte
....		b piano (as a final echo, bringing the movement to a satisfactory ending)

small group of soloists instead of one solo instrument—and those for orchestra and soloist or soloists together. A concerto grosso, like a solo concerto, generally has three movements, in the order fast-slow-fast.

Vivaldi, Handel, and many other Baroque composers produced numerous concertos of this kind for a wide variety of solo combinations and a string orchestra, often augmented by several wind instruments. Today, J. S. Bach's Brandenburg Concertos no. 2 (Listening Example 22) and no. 5 (from a set of six) are surely the best-known and most popular of these compositions from the Baroque.

LISTENING EXAMPLE 22



2

1

11:19

Brandenburg Concerto no. 2 in F major

Composer: Johann Sebastian Bach (1685–1750)

Composed: before 1721

Genre: concerto grosso

Timbre: String orchestra, or *tutti*, meaning “all” (violins, violas, and double basses)
Solo group, called the *concertino* (trumpet, flute, oboe, violin)
Basso continuo (cello and harpsichord)

First Movement (on Track 1 of CD 2, 5:04)

Meter: Duple

Tempo: Allegro

Notice the strong rhythmic drive and the consistent tempo characteristic of Baroque music.

Dynamics: Terraced. Alternating solo and orchestral (*tutti*) passages cause abrupt contrasts between *piano* and *forte*, with no crescendos or diminuendos between levels.

Melody: Motivic figures, tossed sequentially between instruments, move through several keys—returning securely to tonic, however, at the movement’s close.

Key: F major

[1]	0:00	Tutti—Main theme	(tonic, F major)
.	.	The brilliant main theme is played in unison by the flute, oboe, solo violin, and violins of the orchestra, accompanied by the solo trumpet, other strings and basso continuo.	
.	0:20	Solo (short solo for violin)	
.	0:26	Tutti—Main theme	(tonic, F major)
.	0:32	Solo (oboe, trumpet, flute)	
.	0:46	Tutti—Main theme	(C major)
.	0:51	Solo (trumpet)	
.	1:16	Tutti—Main theme	(D minor)
.	.	Heard briefly in violins accompanied by a trill in the solo trumpet.	
.	1:21	Solo (long section featuring all soloists; begins with legato [smoothly played] sequences between trumpet and oboe)	
.	2:50	Tutti—Main theme	(C minor)
.	3:00	Solo (section ends with melodic sequences)	
.	3:08	Tutti—Main theme	(G minor)
.	3:31	Solo	
.	4:18	Tutti—Main theme	(tonic, F major)
.	4:28	Solo	
.	4:48	Tutti—Main theme	(tonic, F major)
.	.	Notice the slightest relaxation in tempo, or <i>ritardando</i> , at the very end.	

Second Movement (on Track 2 of CD 2, 3:27)

Tempo: Andante

Meter: Triple

Key: D minor

- [2] The lovely, emotionally expressive slow movement is performed by the solo flute, oboe, and violin accompanied only by the continuo. Imitative entrances of the solo instruments enhance the

poignancy of the main melody, and the emotional intensity is further heightened by the relentlessly consistent pulse of the accompaniment. The minor key also contributes to the sense of pathos. There is ample opportunity to appreciate the timbres of the solo instruments, for each treats the tender theme with delicacy and sensitivity.

Third Movement (on Track 3 of CD 2, 2:48)

Tempo: Allegro assai (quite fast)

Meter: Duple

Key: F major

- [3] The joyful, strongly accented main theme is introduced by the trumpet in the tonic key, the brilliant effect enhanced by the extremely high level of pitches. The oboe answers in the dominant key (C major), and as the movement continues, the violin (tonic) and flute (dominant) take turns with the joyous melody. The orchestra introduces a bright motive including the distinctive rhythmic pattern “short, short, long,” and the solo instruments toss the main theme and motivic figure between themselves, the string orchestra, and the bass continuo. The movement ends with a gloriously triumphant statement of the main theme by the trumpet.

SUMMARY

During the Baroque, instrumental music became of equal importance with music for the voice. New forms for keyboard and other instruments, organized according to rules of the recently adopted tonal system of harmony, revealed appreciation for dramatic contrasts of timbres, tempos, and dynamic levels. Most instrumental and vocal compositions were accompanied by the basso continuo, played by at least one sustaining instrument and a keyboard or lute player who realized the harmonies above a figured bass.

The Baroque produced many beautiful sonatas for a variety of solo instruments accompanied by a continuo. The concerto, pitting orchestra against one or more solo instruments, seemed especially suited to express the Baroque appreciation for contrasts of sound.

CRITICAL THINKING

- The concerto grosso, replaced in popularity by the solo concerto throughout the nineteenth and early twentieth centuries, has had particular appeal for a number of recent and contemporary composers. Why do you suppose this form lost and then regained favor?

- Instrumental and vocal music were of approximately equal interest in the Baroque. Do you think that instrumental or vocal music appeals more to today’s audiences? Explain your answer.

TERMS TO REVIEW

terraced dynamics Abrupt changes of dynamic level.

prelude Short independent or introductory piece for keyboard.

chorale prelude Prelude based on a Lutheran chorale melody.

fugue Imitative polyphonic composition.

toccata Rhapsodic, virtuosic keyboard form.

suite Collection of stylized dance pieces.

basso continuo Group of instruments, including a lute or a keyboard instrument and one or more sustaining bass instruments, that accompanied Baroque ensemble compositions.

figured bass System of musical shorthand by which composers indicated intervals above the bass line with numbers (figures) rather than with notated pitches.

chamber music Music for a small instrumental ensemble with one instrument per line of music.

sonata In the Baroque, a multimovement composition for one or more solo instruments, accompanied by continuo.

trio sonata A sonata for two solo instruments and continuo.

orchestra Mixed ensemble of string and wind instruments, conceived during the Baroque.

solo concerto Multimovement composition for orchestra and one solo instrument.

concerto grosso A multimovement composition for orchestra plus a small group of solo instruments.

Violin makers *Antonio Stradivari
Giuseppe Guarneri*

Composers *J. S. Bach
Antonio Vivaldi*



KEY FIGURES

ENCORE***Optional listening examples****

- J. S. Bach: Prelude and Fugue in C major from *The Well-Tempered Clavier*
- Bach: Gavotte from French Suite no. 5 in G major
- Bach: Brandenburg Concerto no. 5 in D major
- Arcangelo Corelli: Trio Sonata in E minor, op. 3, no. 7
- Johann Pachelbel: Toccata in E minor for organ
- Dietrich Buxtehude: Toccata no. 1 for organ
- A suite by Girolamo Frescobaldi or Johann Pachelbel
- Any violin sonata by H. I. F. Biber
- Arcangelo Corelli: Concerto Grosso, op. 6, no. 8, *Christmas*

Suggestions for further listening

- J. S. Bach: Chorale Prelude on “Wachet auf”
- Bach: Toccata and Fugue in D minor
- Bach: Any solo violin sonata
- G. F. Handel: Concerto Grosso in B-flat major, op. 3, no. 1
- Victor Borge’s hilarious demonstration of melodic sequence, available on the album *Old Time Radio*.

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

PART FOUR

The Classical Period (1750–1820)



E

VEN AS BACH CONTINUED TO COMPOSE magnificent music in the style we call Baroque, artistic taste began to change. As the trend toward classicism gradually developed, Bach fell out of favor and into relative obscurity. New ideas overlapped with old, and the first half of the eighteenth century experienced varied and sometimes conflicting styles in art and music: Bach and Handel remained part of the Baroque; some literary figures, especially, adopted Classical styles of expression; and the visual arts looked both forward and back.

By the middle of the century, however, the pendulum had swung to the classical side of the stylistic dial. The last half of the eighteenth century and beginning of the nineteenth conformed so closely to the classical ideals of ancient Greece and the Renaissance that we call this period the Age of Classicism. ♪

Toward Classicism



HEN LOUIS XIV DIED, IN 1715, he left a child heir to the French throne, and for the next eight years the Duke of Orléans reigned as regent. More attracted to the privileges than the responsibilities of his position, the duke encouraged his followers in the enthusiastic pursuit of pleasure. The social life of the French aristocracy moved away from the formal and austere court at Versailles to intimate Parisian salons and comfortable country lodges, where gifted hostesses presided over intellectual conversation, witty gossip, and the performance of elegant music.

During the Regency, France remained a secular, materialistic, and somewhat lawless society. Loose morals, reinforced by emphasis on the here rather than the hereafter, encouraged the elite to pursue temporal happiness with verve and abandon. Marriage among the nobility constituted a purely formal arrangement not intended to interfere with one's social life or love affairs. Dress and manners became extremely elegant, as members of the aristocracy adopted the lace cuff and powdered wig.

Although at its worst the Regency supported the artificial and trite, its cultivation of the beautiful and pleasurable also produced lovely paintings, artifacts, and music for which we remain in its debt. We call this important artistic subperiod the **Rococo**. (See Figure 15.1.)

In the visual arts, the Rococo represented a final flowering of the Baroque, as ornamentation became even more ornate and manners and dress even more elaborate than in the seventeenth century. In music, however, the Rococo in many ways reacted *against* the Baroque, eschewing the heaviness and drama of the earlier style and adopting new concepts of melody, texture, and performance practice. During the Rococo, in fact, music evolved to the less complex, more "natural" style we call Classical.



THE ROCOCO

The Rococo did not produce outstanding art of the quality of either Baroque or Classical masterpieces; rather, the light works of this transitional period adhered to the French concept that art should simply amuse and entertain. Indeed, the delightful music of this brief period, and its visual counterparts, well retain their power to please our ears and eyes.



figure 15.1

This richly decorated interior is typical of the extravagant Rococo style.

Erich Lessing/Art Resource, NY

Visual Arts

Appreciation for elegant decoration led to the creation of beautiful ornaments made from rich materials. Goldsmiths and silversmiths produced extravagant candlesticks, salt and pepper shakers, and snuffboxes; tapestry reached its peak during this period; and the porcelain was superb. Furniture, elaborately carved and decorated—often with the “natural” lines of flowers and seashells, favorite decorative themes of the Rococo—was comfortable as well as beautiful.

Many paintings of this period portray elegant men and women, beautifully dressed or gracefully nude, pursuing love and pleasure in idyllic pastoral surroundings. The picturesque setting and graceful pose of *Le Mezzetin* (Figure 15.2) correspond to the refined music with which the charming musician entertained his audiences. This and other paintings of the finest artist of the period, Antoine Watteau (1684–1721), have a warmth and sensitivity raising them above the triviality and artificiality of their subject matter. Watteau’s most famous painting, *Pilgrimage to Cythera* or *Embarkation for Cythera* (Figure 15.3), portrays a group of well-to-do men and women who have spent an idyllic afternoon on a mythical island of love. The subject is Rococo, but the sensitive facial expressions and



figure 15.2

Antoine Watteau, *Le Mezzetin*, 1718. Among Watteau's favorite subjects were Italian theater musicians and comedians. Here he depicts a well-known entertainer playing the guitar, a popular instrument of the period.

Oil on canvas, $21\frac{3}{4} \times 17$ inches (55.2 × 43.2 cm) Metropolitan Museum of Art, New York. Munsey Fund, 1934. [34.138]
Photograph © 1988 The Metropolitan Museum of Art



figure 15.3

Antoine Watteau, *Embarkation for Cythera*.

Photo: Gérard Blot. Réunion des Musées Nationaux/Art Resource, NY

the intimation of delicate relationships between individuals make this a work of timeless beauty.

MUSIC



The pleasant, sophisticated, primarily instrumental music of the Rococo was often quite witty, containing hidden jokes readily identified by those informed of

the latest court gossip. One piece or movement frequently introduced more than one melody and/or mood, in contrast to the Baroque inclination to present one “affection” at a time. Some Rococo melodies had two balancing phrases, anticipating the antecedent (question) and consequent (answering) melodic phrases characteristic of music of the Classical period.

Even as the visual arts grew increasingly ornate, Rococo musicians abandoned the elaborate polyphony of the Baroque and turned to homophony as their preferred texture. The bass lost its prominent position as leader of harmonic direction, joining the inner voices to support the melody line, which often was delicately embellished. Harmonic changes conformed to the rules of the tonal

LISTENING EXAMPLE 23



2

4

2:43

"Le tic-toc-choc" from Ordre 18

Composer: François Couperin (1668–1733)

Composed: 1722

Genre: Rococo keyboard music

Meter: Duple. Note the even-note rhythm representing the constancy of a clock.

Tempo: Fast

Melody: Located in the left hand (lower pitch), while the right hand plays a steady rhythmic accompaniment

Genre: Movement from a suite

Form: Rondeau

Timbre: Harpsichord solo

Key: F major

This charming piece, consisting of repetitive phrases, elaborately ornamented, was meant to provide enjoyment and easy listening rather than an intellectual or spiritual experience. As the title suggests, it also illustrates the fascination with clockworks characteristic of the period.

[4]	0:00	A	F major
.	Left-hand melody with “long–short–long–short” rhythm; right-hand accompaniment with even-note rhythm.	
.	Ornamented cadence.	
	0:16	A (repeated)	
	0:32	B (first strain, or new section of music)	C major
.	Texture similar to the main theme; longer note values in the melody at first, but moving to a similar rhythm as heard in the main theme.	
	0:48	A	F major
	1:02	C (second strain)	D minor
.	Slightly longer than the main theme.	
	1:27	A	F major
	2:08	D (third strain)	G minor
.	Another slightly longer section; occasionally the two hands move together, creating a bit more contrast in this section.	
	2:35	A	F major
	2:53	Ending	
.	Varied repeat of the last few measures of the main theme.	

system but occurred less often than in the more intellectually conceived music of the Baroque. Sentiment replaced the powerful emotional effect of Baroque music, giving rise to Rococo’s nickname, “age of feeling.”

The most important composer of the period, the Frenchman **François Couperin** (1668–1733), wrote many kinds of instrumental music, including several sets of pieces similar in structure to Baroque suites. Often he gave them fanciful titles, such as “The Benevolent Cuckold,” or “The Soul in Sorrow.” Couperin is best remembered for his keyboard pieces in the Rococo style, such as the charming “Le tic-toc-choc” from Ordre 18, Listening Example 23. (“Ordre” is similar

in meaning to suite.) The form of this piece, called *rondeau*, alternates different sections or strains of music with a refrain, whose recurrence throughout the piece unifies the structure.

The German “Sensitive” Style

German composers reflected the Rococo influence in their own mid-eighteenth-century **sensitive** or “sentimental” style (*emfindsamer Stil* in German). Adapting elements of the aristocratic Rococo to suit middle-class German taste, they wrote simple, “natural” melodies unobtrusively supported by other voices with the intention to be pleasant rather than profound.

The German brand of this transitional phase differed from the French, however: German composers avoided the embellishment characteristic of Rococo melodies, instead using subtle changes of melody, harmony, dynamic level, rhythmic patterns, and keys to tug delicately at the heartstrings. More serious than the frivolous Rococo, the German “sensitive” style featured more chromaticism, more use of dissonance for expressive purposes, and more modulation to distant keys. Clearly there was no intention to evoke the deep emotion of, for example, Bach’s Passions or Handel’s oratorios. Yet in some ways, the *emfindsamer Stil* may be seen to point even further down the stylistic road toward German Romanticism, which was to dominate the arts of the nineteenth century.

SUMMARY

Certain characteristics of the aristocratic Rococo style affected all the arts of the second quarter of the eighteenth century. The unsettled political climate, the turn

away from organized religion, the morality (or lack thereof) of the time—all required an art to please, but not provoke; to stir emotions, but gently. While Bach and Handel continued to compose in the Baroque style, and while some artists, especially those concerned with literature, had already adopted the Classical style of expression, much of the painting, sculpture, architecture, and music of the early eighteenth century reflected the ideals of the Rococo. This French-inspired, elegant, frivolous, witty, and sophisticated style survived in some form, in fact, throughout much of the century.

The German expressive style, inspired by the middle class, was more concerned with the expression of sentiment than with elaborate embellishment of a melodic line. More serious than the frivolous Rococo, it pointed toward nineteenth-century German Romanticism.

While representing a reaction against the solemnity, emotionalism, and heaviness of the Baroque, the Rococo and “sensitive” styles also offered many positive ideas that bore fruit later in the century as the Classical style evolved. The preferences for homophonic texture, for simpler harmonies and less frequent harmonic changes, for a “singing” melody line, and for clarity and elegance as opposed to drama and overwhelming emotion would prevail throughout the Classical period.

- Although elements of earlier and later styles are apparent in the arts of the Rococo, the style seems to represent primarily a reaction against the past in the visual arts and an intimation of the future in music. Can you suggest some reasons for this difference?
- Which characteristics of Rococo art and music are reminiscent of the Baroque? Which declare a trend toward classicism?

**CRITICAL THINKING**

Rococo Elegant, sometimes frivolous, style of art and music introduced during the French regency and prevalent in France during the second quarter of the eighteenth century.

sensitive style (*emfindsamer Stil*) Emotional style of music inspired by the German middle class of the second quarter of the eighteenth century.

Artist *Antoine Watteau*
Composer *François Couperin*

**TERMS TO REVIEW****ENCORE*****Optional listening example****

- François Couperin: "Le reveil-matin" ("The Alarm Clock") from the Fourth *Ordre*

Suggestions for further listening

- Domenico Scarlatti: Keyboard Sonata in C major, K. 159 (Italian version of Rococo)

- Scarlatti: Keyboard Sonata in D major, K. 119
- Carl Philipp Emanuel Bach: Keyboard Sonata, W. 55/4, second movement (expressive style)

**KEY FIGURES**

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

The Classical Period: *General Characteristics*



DURING THE EIGHTEENTH CENTURY, social, political, and economic conditions led many countries to abolish rule by divine right, and from about 1750 to 1825 democratic, republican, and revolutionary causes affected every phase of European life and art. Yet this Age of Revolution coincided, paradoxically, with a period of classical restraint in the arts. Of course, revolutionary fervor affected some individuals and some countries more than others, so there was actually a greater diversity of styles during this period than ever before. But the two outstanding composers of the late eighteenth century, Franz Joseph Haydn and Wolfgang Amadeus Mozart, were consummate Classicists. Haydn wrote pleasant, good-natured music throughout his long life even as revolutionary events swirled around him. And Mozart, who invested much of his music with a degree of emotional expression unusual for his time, never allowed emotion to dominate his art.

During the seventeenth century, England, astonishingly, defied Europe's political status quo by beheading a king, making a commoner head of a Puritan regime, and finally establishing a solid and prosperous constitutional monarchy. France, scandalized by such revolutionary events, was also highly impressed by them, for Louis XIV's extreme authoritarianism had demoralized the French and his lavish spending had left them nearly bankrupt. When he died in 1715, the French deemed it time for a change, effectively articulating and defending the ideas that led to the Age of Reason; but they freely acknowledged their debt to the English for pointing the enlightened way.



HISTORICAL PERSPECTIVE

The Enlightenment

Intellectuals of the latter 1700s generally concurred with the secular and anti-establishment trends of the early years of the century. Voltaire (1694–1778), one of the leaders of the intellectual movement called the French **Enlightenment**, wrote essays bitterly attacking French society, politics, and religion, and was beaten and twice imprisoned for his heretical views. Denis Diderot (1713–1784) compiled a dictionary intended to make universal knowledge accessible to all.

Deh-nē' Dē-deh-roh'

Proponents of the Enlightenment, distrusting emotions as a guide to truth, abandoned the mystic and supernatural beliefs of the previous century. Voltaire, Diderot, and others advocated reliance on reason and on humanity's natural goodness to improve the quality and conditions of life. They resisted mistreatment of the middle and lower classes and initiated significant humanitarian reforms. They held knowledge to be universal, truth absolute, and reason the pathway to enlightenment.

Although primarily a secular movement, the Enlightenment propounded religious tolerance as one of its goals. Several Protestant sects—democratic movements that stressed private faith and constructive good works over creeds, nationalities, or social ideas—joined the cause. In Britain, Quakers relieved victims of poverty, disease, and unjust imprisonment, while in America, members of the same sect actively opposed slavery. Methodists in both the Old and New Worlds revived the Protestant ethic of hard work and moral purity. The Enlightenment profoundly affected art and politics in America. Art, architecture, and music reflected the Classical style, and Americans firmly rejected rule by absolute authority and established a republican form of government. Enlightened intellectuals expressed revolt in the cool, reasoned language of the Declaration of Independence, beginning “When in the course of human events it becomes necessary for one people to dissolve the political bonds which have connected them with another. . . .”

Increasingly, western Europeans turned for instruction and inspiration to what they knew of the ancient Greek and Roman civilizations. Their attraction to the pure and simple beauty of Greek art and the social and political ideas of republican Rome brought about many changes in society and inevitably affected the arts—including music—as well.

ARTISTIC STYLE



The frivolous, aristocratic art of the Rococo could hardly express the enlightened, democratic, revolutionary views of the late eighteenth century. By then, the French Enlightenment had dampened the playful spirit of the Rococo, and painting, sculpture, and architecture reflected a new, more serious morality, giving visual expression to the ideals that permeated the great music of the Classical period.

To indicate its ancient sources of inspiration, we describe the visual arts of this period as Neoclassical in style. However, since little survives of ancient Greek and Roman music, the prefix “neo” (new) is not needed to distinguish eighteenth-century music from ancient works.

Painting

The greatest painter of mid-eighteenth-century France, J. B. S. Chardin (1699–1779), had an exquisite sense of color and design. Shunning the rich drawing rooms and elegant dress of Rococo society, Chardin depicted the sensible middle and working classes of France, making plain people—a new source of interest!—appear warm and real. The design, form, and texture of ob-



figure 16.1
Jean-Baptiste-Siméon
Chardin, *The Diligent
Mother*.

Scala/Art Resource, NY

jects also intrigued him, and Chardin's pots, plates, glasses, and bowls, as can be seen in Figure 16.1, are among the loveliest ever painted.

Jacques-Louis David (1748–1825), a Neoclassicist whose revolutionary sympathies imbued his later works with romantic characteristics, preferred form and design over color, in the Neoclassical way. Greatly impressed by antique sculptures, including relics recently discovered at Pompeii and Herculaneum, David frequently clothed his modern figures in classical garb and placed them in classical settings. A moralist, like Voltaire, David often used Roman tales of conquest and virtue to preach the new morality; for example, *Brutus Returning from Condemning His Sons to Death* (1789, Figure 16.2) depicts a Roman father who has had his sons killed for participating in a royalist conspiracy. French authorities at first refused to exhibit this grim painting, whose political implications seemed threatening to them, but the public insisted that it be shown, and the picture stirred up the revolutionary zeal already smoldering in the French.

Dah-vēd'

The Englishman William Hogarth (1697–1764), another moralist, filled his visual sermons with satire and caustic wit. His engravings, such as *Gin Lane* (Figure 16.3), ridiculed English society much as the operettas of Gilbert and Sullivan (see pp. 252–253) would more than a century later.

Sculpture and Architecture

Sculpture, perhaps, constituted the ideal art of the Neoclassical period, since it consists, literally, of line and form. The greatest sculptor of the age was

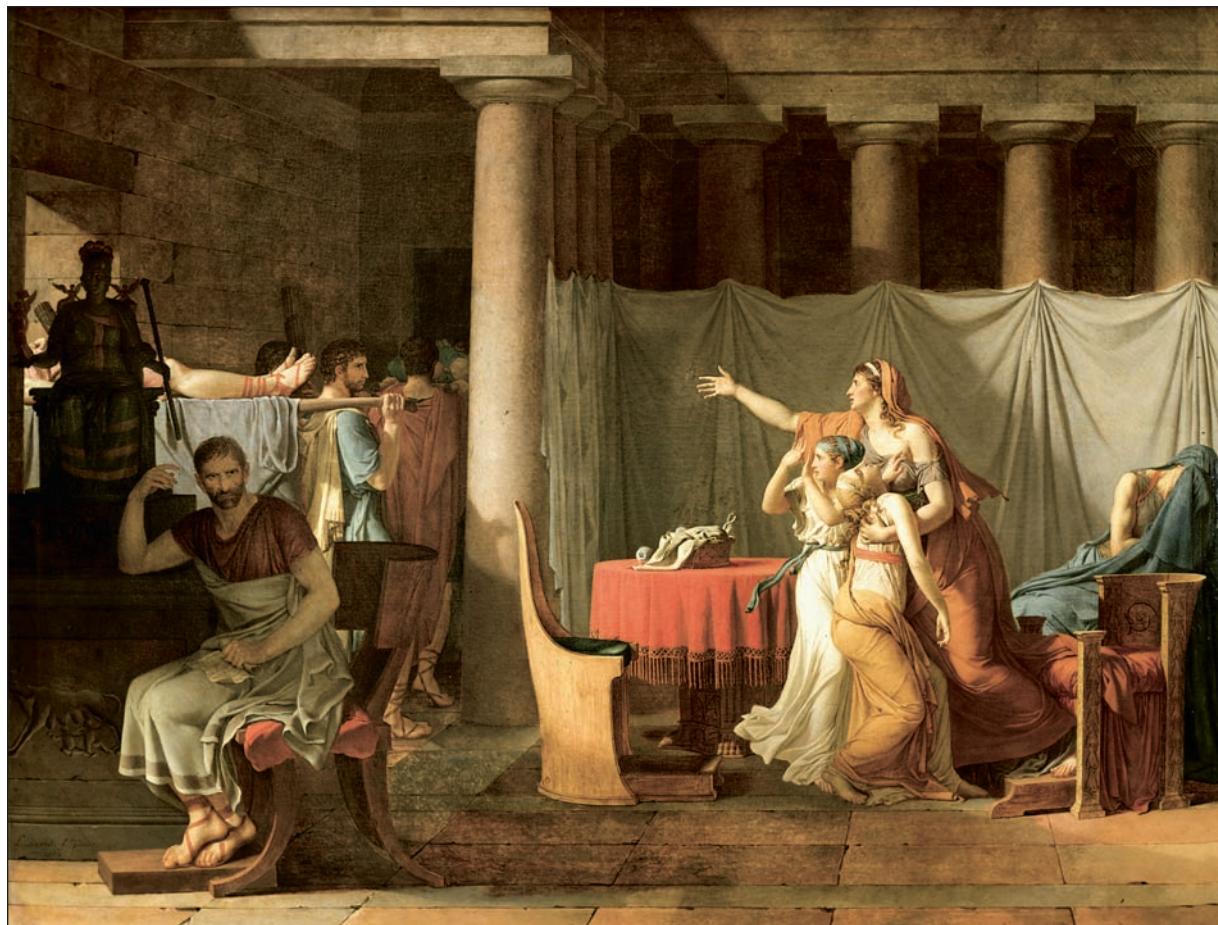


figure 16.2

Jacques-Louis David, *Brutus Returning from Condemning His Sons to Death*.

Erich Lessing/Art Resource, NY

Jean-Antoine Houdon (1741–1828), a Frenchman who studied in Italy and created beautiful representations of famous revolutionary figures. Houdon accompanied Benjamin Franklin on a trip from France to America in 1785, adding a number of American figures to his already famous portraits of French notables. The likenesses of Washington, Franklin, and Jefferson that appear on American coins today (Figure 16.4) were done by Houdon.

The ornate façades and twisted columns of Baroque architecture seemed outmoded compared with the grace and simplicity of the Neoclassical style. All signs of frivolity having disappeared, the new buildings imparted a sense of classical dignity and proportion. Plain cornices, simple columns, and spacious domes suited the late-eighteenth-century taste. (See Palladio's Villa Rotunda, Figure 8.3, modeled on ancient buildings and a source of inspiration for Neoclassical architects.)

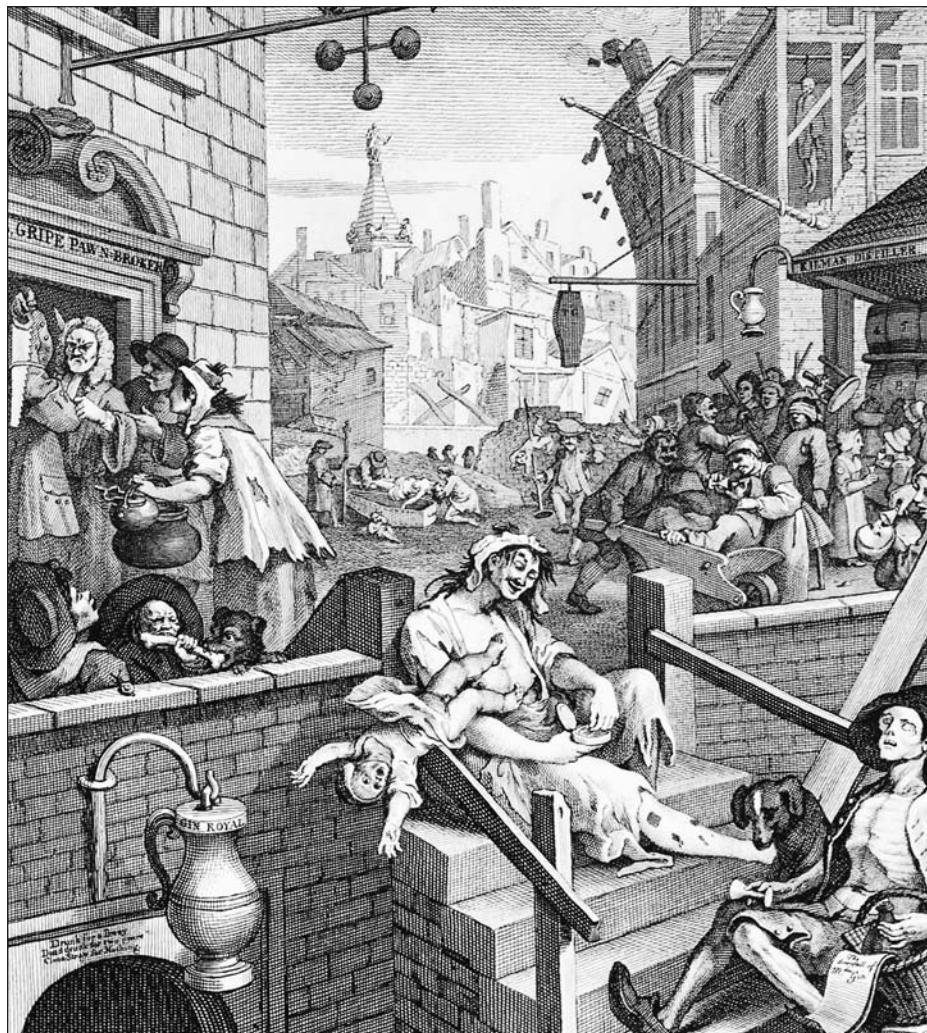


figure 16.3
William Hogarth, *Gin Lane*.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1932 [32.35(124)] Image © The Metropolitan Museum of Art

Literature

The decline of religion, mystery, fantasy, and romance combined with the triumph of reason, knowledge, and classical restraint to produce more prose than poetry in the eighteenth century. England experienced literary activity of more quantity and variety than ever before, producing novels, histories, plays, tracts, pamphlets, and speeches in abundance, as biographers, satirists, compilers of dictionaries, and humorists vied for the public's attention, and newspapers and magazines proliferated. Lively arguments were conducted in print, with readers actively taking sides and even coming to blows when they met in the streets. English theater achieved unprecedented importance.

figure 16.4

A fifty-cent piece, a nickel, and a quarter bearing the images of Franklin, Jefferson, and Washington, by Jean-Antoine Houdon.

National Gallery of Art,
Washington



Men and women from all walks of life, of various means, and with different tastes participated as producers or consumers of literature in the Classical style.

MUSIC



Before the eighteenth century, the general public heard serious music only in church and perhaps the opera house; but as public concerts became more common in the eighteenth century, the average person's experience with and appreciation for music increased. The system of royal, ecclesiastical, or noble patronage, weakened during the Baroque, became even less tenable as the public began to attend concerts in greater numbers, and some composers learned to rely on general, rather than private, support.

By the middle of the century, even middle-class families usually had a harpsichord or some other musical instrument in the home. Composers augmented their meager incomes by offering music lessons, printing important books of music instruction, and writing relatively simple pieces for amateurs to play, while concerts were programmed to include music to please an eager but inexperienced audience. Mozart in particular enjoyed and wrote many compositions for a new keyboard instrument called the **fortepiano**, named for its range of dynamic levels, from loud to soft. Because its dynamic range was wide for the time and it could produce gradual changes in dynamic level according to the touch of the performer, the fortепiano (an early version of the pianoforte, or piano, familiar today), was particularly well suited for the expressive music of the eighteenth century, and it became more and more popular.

Women were actively involved in making music in the home, often taking lessons and practicing diligently to entertain their families, suitors, and close friends. Gifted female amateurs received recognition for their performances on the piano, harp, or guitar, or as singers of art songs. Late in the eighteenth century, a significant number of women became professional musicians, braving accusations of impropriety and often winning respect for their accomplishments. Touring as singers or instrumentalists, these talented and accomplished women sometimes performed music of their own composition. At least one young woman, Marianne von Martinez (1744–1812), studied with the famous composer Franz Joseph Haydn and later composed a large number of full-length works, receiving critical acclaim.

Composers in the Classical period rejected the intensity of religious feeling and the dramatic contrasts of the Baroque style; but their emotional expression, though more restrained, was no less sincere than that of composers in the style of Bach and Handel. Although less prosperous than they might have been under the old patronage system, most composers treasured their new independence and enjoyed greater esteem than ever before. Even Haydn, who accepted employment at an Austrian court, where for much of his life he wore livery and ate with the servants, became increasingly independent as his reputation spread. Mozart, who was younger than Haydn, steadfastly resisted bondage to a patron, but—ironically—he achieved neither the widespread reputation nor the financial independence that Haydn enjoyed during his lifetime.

General Characteristics

A simple appraisal of how composers of the later eighteenth century approached the elements of music, formal design, and emotional expression indicates a wide swing of the stylistic pendulum from the Baroque to the Classical period.

Form Finding beauty in order and symmetry, Classicists organized their music clearly, according to old or new principles of musical form. Much as painters, sculptors, and architects emphasized line over color and design over subjective or emotional content, composers stressed form, balance, and control.

Melody Classical themes often showed duality even within themselves, consisting, for example, of an antecedent and a consequent phrase (similar to a question and answer), or constructed of two or sometimes more contrasting sections.

Texture Homophony, having assumed equal importance with polyphony in the Baroque, now became the predominant texture, with melodies generally placed in the top line. The bass, which supported the harmonies above, had less melodic interest than it had carried in the music of the Baroque.

Dynamics The range of dynamic levels increased in the latter part of the eighteenth century, and changes of dynamics became more subtle and at the same time more dramatic. Crescendos, for example, were longer and more expressive.

Timbre Instrumental music, which during the Baroque had achieved virtually the same significance as music for the voice, dominated during the Classical period. Also, secular music surpassed music for worship in quantity, if not in quality, during this time. Orchestral music became particularly important; and the piano, appreciated for its expressive dynamic effects, replaced the harpsichord as the primary keyboard instrument.

Thus the imaginary pendulum that had hovered in a precarious balance during the Baroque between vocal and instrumental, polyphonic and homophonic, and religious and secular orientations now rested far from its position in the Renaissance.

Viennese Style

The music of Haydn, Mozart, and the young Beethoven sometimes is referred to as **Viennese** in style, since all three composers lived in, worked in, and drew inspiration from the spirit and culture of eighteenth-century Vienna, where music was an essential part of nearly everyone's life. "Viennese" is more specific than "classical," which has acquired several meanings: it is used with reference to the arts of ancient Greece and Rome, to distinguish art music from popular or folk styles, and to describe an objective, emotionally restrained approach to art as opposed to the more subjective "romantic" style. In still another sense, a "classic" is an artwork that has survived for a long time.

Yet at least three characteristics of late-eighteenth-century style make the term "Classical" particularly applicable to that period: frequent references to the arts of Greece and Rome, intense concern with clarity of form and with balanced design, and the pervasive quality of emotional restraint characteristic of most important works of the period. Therefore, the music of Haydn's and Mozart's period is widely identified as **Classical** in style, the capital C distinguishing the eighteenth-century period and style from more general applications of the term.

SUMMARY



Artists of the Classical period revered and sought to imitate the emotional restraint and balanced designs of the art of ancient Greece and Rome, replacing the fervent emotionalism of the Baroque with grace and simplicity. As prescribed by the leaders of the French Enlightenment, they accepted reason rather than emotions as the source of knowledge and truth.

The visual arts of the eighteenth century are referred to as Neoclassical in style, to distinguish them from the ancient models on which they were based. Line and design were of more concern than color to the painters of this period; eighteenth-century architects designed buildings of simple grace and dignity.

The outstanding composers of the period—Haydn, Mozart, and the young Beethoven—lived and worked in Vienna, drawing inspiration from the spirit and culture of that city. The public audience for music grew steadily larger, and middle-class families produced avid amateur musicians. Women participated to an unprecedented degree in both amateur and professional musical activities. Composers increasingly resisted the system of support by church or noble patronage, relying more and more on public approval of their works. For the first time in Western history, music became a significant part of the lives of a wide and varied audience.

CRITICAL THINKING



- Do we have many women conductors today? Composers? Performers? Do you think the opportunities available today to women in the music professions are equal to those for men? Explain your answers.

Enlightenment Eighteenth-century movement led by French intellectuals who advocated reason as the universal source of knowledge and truth.



TERMS TO REVIEW

fortepiano Early piano, named for its range of dynamic levels.

Viennese style Term applied to the music of Haydn, Mozart, and the young Beethoven. The term sometimes is applied to the Classical style to avoid the ambiguity of “classical.”

Classical style Emotionally restrained, formally balanced style of music from about 1750 to 1825.

Intellectuals
Voltaire (François-Marie Arouet)
Denis Diderot



KEY FIGURES

Artists
J. B. S. Chardin
Jacques-Louis David
William Hogarth
Jean-Antoine Houdon

Composers
Wolfgang Amadeus Mozart
Ludwig van Beethoven
Franz Joseph Haydn
Marianne von Martinez

Formal Design in the Classical Period



*A*S THE TREND TOWARD INCREASED INTEREST in secular, instrumental music strengthened during the last half of the eighteenth century, the main centers of musical activity moved north, especially to the cities of Berlin, Vienna, and Mannheim. Each important city-state or church-state, although under the nominal control of the emperor's court at Vienna, had its own patrons of music, and composers in each developed a style characteristic of their particular city. Unable to organize their instrumental compositions on the basis of a text, Classical composers seriously explored the concept of **form** in music.

When the elements of music are organized into a musical composition, the overall design of the work is called its form. Of course, form is essential to every art. A novel, for example, is a literary form containing chapters, paragraphs, sentences, and phrases, all organized according to literary and grammatical principles. Similarly, each movement of a symphony has a formal design, but each movement, like each chapter of a novel or each act of a play, is ultimately related to the whole of the work.

As noted earlier, form in art is based on the principles of *repetition* and *contrast*, repetition lending unity, symmetry, and balance to a composition while contrast provides the variety necessary to keep the work interesting. *Variation* includes elements of both repetition and contrast: earlier material returns, treated in a different manner. Because music is a continuous process, it poses unique challenges to the listener, who must develop the technique of memorizing certain sounds in order to differentiate between the repetition of material, its variation, and the introduction of new musical ideas. These signposts remind us where we have been and imply what lies ahead, helping to establish our musical bearings and our sense of formal design.

During the eighteenth century, as instrumental music surpassed vocal music in both quantity and quality, composers expanded the Baroque conception of the orchestra, standardizing the number of instruments, the proportion of wind instruments to strings, and the melodic and harmonic responsibilities of each type of instrument in the ensemble. In Mozart's time, the standard orchestra balanced the string sections—including perhaps twenty violins and several



THE ORCHESTRA

violas, cellos, and double basses—with two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and two kettledrums. The harpsichord, which continued to be included in the orchestra throughout most of the eighteenth century, sometimes filled in harmonies not assigned to other instruments. However, composers wrote more and more of the harmony parts for wind instruments and for some of the strings, and since it could hardly be heard among the larger group of more sonorous instruments typical by the end of the century, the harpsichord eventually disappeared from the orchestral ensemble. In fact, the fortepiano largely replaced the harpsichord as a solo and ensemble instrument during this period.

In the mid-1700s, the German city of Mannheim developed an orchestra so outstanding that it attracted attention all over western Europe. Its director hired only the best musicians, who played with great precision and a beautiful quality of tone. Experimenting with dynamic expression, they achieved softer orchestral *pianissimos* and louder *fortissimos* than had ever been heard before. Even more significantly, they mastered the techniques of crescendo and decrescendo (or diminuendo), much better suited to the expressive eighteenth-century style than the terraced dynamics of the Baroque would have been.

Classical composers also expanded the Baroque concept of building a large composition from three or more separate movements; they standardized the number of movements included in certain forms of composition and used new or previously established formal designs to organize each movement of a multimovement work. For them, form represented a liberating rather than a confining influence, providing a stable framework without limiting the composer's creativity in any way. The music of Haydn and Mozart and of many of their lesser-known colleagues, continues to inspire and delight musicians and listening audiences today.

FRANZ JOSEPH HAYDN (1732–1809)



High'-den

Franz Joseph Haydn (Figure 17.1), an early master of the symphonic form, was born in Austria near the border of modern Hungary. Showing musical ability as a

child, he was accepted as a choirboy and student at a cathedral in Vienna, where he remained until his voice changed in his late teens.

After several difficult years of studying composition on his own and earning a meager living by giving music lessons to Viennese children, Haydn entered the service of Prince Paul Anton Esterházy, a wealthy and powerful nobleman with a passion for music. For nearly thirty years, Haydn lived as a well-paid but overworked servant, composing many operas, symphonies, concertos, and chamber music pieces, besides performing arduous administrative chores. Although taxing, his position had inherent advantages; for example, it placed a fine orchestra and talented singers at his command.

A concerned and conscientious administrator and a modest and generous man, Haydn had a delightful, somewhat mischievous, personality. He never hesitated to praise others, calling Handel, whose *Messiah* overwhelmed him, "the



figure 17.1
Franz Joseph Haydn.

Portrait of Joseph Haydn (1732–1809), Austrian composer (litho), Austrian School, (18th century)/ Schloss Esterhazy, Eisenstadt, Austria, Roger-Viollet, Paris/The Bridgeman Art Library

master of us all,” and insisting that Mozart was the greatest composer who had ever lived. Besides good humor, Haydn’s music also reveals depths of feeling and an endlessly creative mind. Like Mozart, Haydn wrote nearly every conceivable form of music, including more than a hundred symphonies. Several of his operas, long forgotten, are now being performed and recorded to appreciative reviews, and his oratorio *The Creation* remains a favorite of audiences today. His work was considered less interesting than Mozart’s or Beethoven’s during the Romantic nineteenth century, but Haydn—the personification of the Classical composer—is one of the best-loved and most-admired composers today. (Haydn’s Trumpet Concerto in E-flat Major, third movement, is an Optional Listening Example, and the second movement of his “Emperor” String Quartet is Listening Example 26.)

One of history’s most tragic figures, Wolfgang Amadeus Mozart (Figure 17.2) began his performing career as a child prodigy. He played the piano (still something of a novelty in his day), harpsichord, organ, and violin beautifully and was taken by his father on a number of concert tours through several European countries. The young performer delighted his noble audiences, who rewarded him, however, with flattery and pretty gifts rather than with fees. Mercilessly



**WOLFGANG AMADEUS
MOZART (1756–1791)**

figure 17.2
Wolfgang Amadeus Mozart
Portrait of Wolfgang Amadeus Mozart (1756–1791) after 1770 (oil on canvas) (detail), Italian School, (18th century)/ Museo Civico, Bologna, Italy, Giraudon/The Bridgeman Art Library



prodded by his self-seeking father, on whom he remained emotionally dependent most of his life, Mozart constantly sought to please his parent (who was never satisfied), his wife (demanding and ungrateful), his public (appreciative but ungenerous), and finally himself (who never doubted his own genius).

Though fun loving, sociable, and generous to a fault, Mozart never learned the art of getting along with people. He could not refrain from offering honest but unsolicited criticism; nor could he bring himself to flatter a potential patron. Fiercely independent, he insisted on managing his own affairs, apparently without great success: though recent scholarship reveals that he earned substantial sums, he was chronically short of money. Few besides Mozart's great contemporary Haydn appreciated the true worth of this man who wrote such quantities of beautiful music in such a short time. Mozart lived a short and difficult life, and now lies buried in an unmarked grave.

SYMPHONY

Among instrumental forms, the **symphony** experienced the greatest development and offered composers the widest field for creativity during the mid-1700s. The

earliest multimovement orchestral works called symphonies were quite short pieces, written for a small number of instruments. They derived their form

from the introductory instrumental piece, called *sinfonia*, played before an Italian opera. A one-movement piece, the sinfonia had three sections occurring in the order fast-slow-fast. Classical composers lengthened the three sections and generally added a fourth. They organized each section according to the principles of a chosen instrumental form, and treated each section as a movement, separated from the succeeding movement by a pause. Thus the symphony is defined as a multimovement composition for symphony orchestra, and each movement *within* a symphony had its own formal design, either inherited from an earlier period (such as the fugue) or a new form introduced during the form-conscious period (such as the *sonata-allegro*).

Sonata-Allegro

Composers have often found the **sonata-allegro**, sometimes called *sonata form*, the ideal formal design for the first movement of a composition. It is, in fact, sometimes called the first-movement form. The names for this often-used formal design unfortunately are misleading: the tempo is not necessarily allegro; the form often organizes other movements as well as (sometimes instead of) the first; the multimovement piece called a sonata may or may not include one or more movements in sonata form; and this design, stable in structure but infinitely flexible in practice, has been used for one or more movements of many symphonies, concertos, and string quartets as well as sonatas. We simply accept the term sonata-allegro, or sonata form, to name this supremely satisfactory means of organizing one movement of a multimovement piece.

The sonata-allegro is a two-part (binary) design (A||BA'||), A representing the *exposition*, B the *development*, and A' the *recapitulation*. Even more significant than the melodic material introduced in the exposition and treated throughout the movement are the key relationships within and between the sections, as described below. (Also see Table 17.1.)

TABLE 17.1

The Sonata-Allegro Form

Exposition (A)	First section—tonic Transition—modulates Second section—new key Closing section—new key
Development (B)	Moves through several keys Ends with preparation for tonic
Recapitulation (A')	First section—tonic Transition—does <i>not</i> modulate Second section—tonic Closing section—tonic
Coda	(optional)



L I S T E N I N G E X A M P L E 2 4

2

5

8:14

Symphony no. 40 in G minor, K. 550, first movement

Composer: Wolfgang Amadeus Mozart (1756–1791)

Composed: 1788

Genre: Orchestral music

Form: Sonata-allegro

Tempo: Molto allegro

Meter: Duple

Exposition

5	0:00	First theme	(tonic key, G minor)
.	.	Main theme introduced in the violins (<i>p</i>); motivic in nature. The rhythmic motive provides rich material for variation and development throughout the movement.	
.	0:18	Repeated cadences (<i>f</i>).	
.	0:24	Main theme again.	
.	0:33	Transition	(modulates)
.	.	Bold theme (<i>f</i>) containing staccato (short, detached) broken chords and rapid scale patterns.	
.	0:52	Second theme	(B-flat major)
.	.	Highly chromatic theme in strings and woodwinds; lyrical in style (<i>p</i>); is in the key of B-flat major.	
.	1:03	Theme 2 repeated by woodwinds and strings.	
.	1:12	Transitional material (<i>crescendo</i>).	
.	1:28	Closing section	(B-flat major)
.	.	Contains material derived from the first theme, expressed in long sighs in the strings, while the woodwinds treat the original three-note motive.	
.	1:48	Descending scale passages end the exposition.	
.	2:02	Exposition repeated	
.	4:03	The repeat of the exposition is followed by three bridging chords.	

Development

.	4:07	Fragments of the first theme are heard in several keys.
.	.	Sudden changes in dynamic level contribute to the drama of this section.

Recapitulation

.	5:20	First theme	(tonic key, G minor)
.	5:53	Transition	
.	.	The transition touches other keys but does not modulate.	
.	6:34	Second theme (in the tonic key this time)	(tonic key, G minor)
.	7:16	Closing section (also in G minor here)	(tonic key, G minor)

Coda

.	7:47	Fragments of the first theme in strings (<i>p</i>) bring the movement to a brisk close.
.	7:57	Repeated cadences (<i>f</i>).

Exposition The exposition contains two tonal areas, with a transition or bridge modulating (changing systematically) from the tonic to another key. The section in the new key may or may not include new thematic material: its primary significance has to do with its key. However, unlike Baroque composers, who typically confined one section of a work to one mood or affection, Classical composers often considered the two tonal areas of the sonata-allegro exposition an opportunity to present two melodies of a contrasting nature: for example, one melody might be lyrical, the other motivic or rhythmic, as in the first movement of Mozart's Symphony No. 40 in G Minor (Listening Example 24). The *closing section* remains in the new key. In works of the Classical period, which generally were not very long, the exposition was repeated in its entirety.

Development The development moves through several keys, generally using thematic material from the exposition but sometimes introducing new melodies as well. The significance of the section primarily involves exploring various keys, finally returning to tonic for the recapitulation.

Recapitulation The recapitulation begins like the exposition: the same thematic material, in the tonic key. However this time the transition or bridge does not modulate but leads to presentation of the second section material in the tonic key.

The closing section, also of course in the tonic, may end the movement, or the composer may add an optional closing passage called a **coda**. The development and recapitulation may be repeated.

After the Baroque, the concerto grosso declined in importance, becoming virtually obsolete by the time of Haydn and Mozart. Classical composers favored solo concertos instead, composing many of them for a wide variety of solo instruments. The Classical concerto explores the colors and capabilities of the solo instrument, the virtuosity of the solo performer, and the effects achieved by combining a solo instrument with an orchestra.



SOLO CONCERTO

A Classical concerto usually has three movements, occurring in the same order of tempos as the Italian sinfonia: fast-slow-fast. There is usually at least one virtuosic passage, called a **cadenza**—a sort of extended cadence played by the soloist alone. The orchestra prepares for a cadenza, which normally occurs toward the end of a movement, by building to a loud and suspenseful chord and then simply dropping out. During the Classical period, cadenzas usually were not written out by the composer but were improvised by the soloist, who indicated the end of the solo passage by a trill, summoning the orchestra to join in bringing the movement to a close. (Since the nineteenth century, composers have written cadenzas for their concertos and have even published cadenzas for earlier concertos, including those written by Haydn, Mozart, and their contemporaries.)



L I S T E N I N G E X A M P L E 2 5

2

6

5:46

Concerto for Flute and Orchestra in D major, K. 314, third movement

Composer: Wolfgang Amadeus Mozart (1756–1791)

Composed: 1778

Genre: Solo concerto

Form: Rondo

Key: D major (tonic)

Meter: Duple

Tempo: Allegro

As you listen to this movement, enjoy the play back and forth between flute and orchestra. Notice, too, how the question-and-answer effect of flute and orchestra, and the manner in which a brief phrase is immediately answered by a complementary phrase, lend balance to the music.

- [6] 00 A. The sprightly main theme, consisting of two nearly identical six-measure phrases (a a'), begins this movement, lightly accompanied by crisp chords in the orchestra.
- 0:12 The orchestra lightly plays the main theme as the flute rests.
- 0:52 B. In contrast to the busy main theme, the first episode begins with long notes in the flute, again with simple orchestral accompaniment. But soon the irrepressible flute takes off with rapid running figures. Listen for melodic sequence beginning at 1:15. A motive firmly stated at 1:28 is answered *pianissimo* at 1:31.
- 2:14 A returns, taken from the flute by the orchestra at 2:25.
- 2:42 C. A second episode, less busy, more legato (smooth) than A, has a turn. But soon the happy flute takes off again and romps through several phrases. Another resolute phrase (marked *Risoluto* in the score), at 3:04, is answered at a softer dynamic level at 3:08. Anticipation of the return of A begins at 3:27 with a sustained tone in the flute, followed at 3:32 by a trill (rapid alternation of adjacent tones), an orchestral comment, and finally a teasing flute phrase.
- 3:48 A. The theme is played lightly, as at the beginning of the movement. The orchestra announces the cadenza with a *ritard* (slowing of tempo) at 4:11 and comes to a stop on the suspenseful dominant tone.
- 4:20 Cadenza. The solo flute explores several ideas, some based on phrases in the movement, some newly thought of. At 4:58, the orchestra suggests its return.
- 5:10 A. The main theme begins the final section, which trots along briskly to the satisfying end, with no *ritard*.

Rondo

The **rondo** form may be used for any movement of a piece but often seems particularly appropriate for the last movement, since it usually is fast in tempo and merry in mood. Derived from an early French instrumental piece, the *rondeau* (see Listening Example 23, p. 157), the form is generally represented by the letters **ABACA**, indicating the recurrence of the initial melodic material between contrasting sections or episodes.

Like the sonata-allegro, the rondo is a versatile form lending itself to many interpretations. There may be any number of sections, for example (**ABACADA**, etc.). The episodes interspersed between the A sections may be the same as

each other (**ABABA**) or different. The rondo is often easy to recognize, because of the recurrence of **A** and because of its characteristic bustling mood, both apparent in Listening Example 25. Nevertheless, the form may be quite complex in the hands of a sophisticated composer.

Chamber music is performed by a relatively small number of people, usually in a room (chamber) smaller than a full-sized concert hall. While the term “chamber music” is sometimes applied to vocal music performed by a small group, it usually refers to music for a small number of musical instruments, such as a string quartet, a woodwind quintet, or a small brass ensemble. The number of instruments in a chamber ensemble varies from two to about twelve, but there is usually just one instrument for each line of music, rather than several instruments for each part, as in a band or orchestra. Although the emphasis in chamber music is on the ensemble effect, each player must be an accomplished performer, since each is entirely responsible for one line of music. Chamber music is demanding of listeners as well, for one must be able to follow each instrument in order to fully appreciate the performance.



CHAMBER MUSIC

Of course, chamber music does not offer the full, rich sound of a band or orchestra; nor does it afford the color and drama of music theater. Rather, it appeals to its audience on an intimate, personal level. The special rapport established between players and listeners is an important source of the pleasure experienced through chamber music. The Classical period’s appreciation for clarity of thought, purity of sound, and emotional restraint made chamber music one of the favorite means of expression.

Most chamber ensembles of the Classical period consisted of several instruments belonging to the same family, such as the **string quartet**, the most popular of all chamber ensembles. The term *string quartet* is used both for a particular ensemble of string instruments, consisting of two violins (each playing a different part), a viola, and a cello, and for the compositions that this ensemble plays. The first violinist serves as the leader of the performing group, indicating, with a nod of the head, when to start and stop playing and keeping the ensemble together through expressive passages by subtle body movements and facial expressions.

The composition called a string quartet is a multimovement work, usually of four movements, to be performed by the string quartet ensemble. Haydn wrote a large number of string quartets, including one nicknamed “Emperor.” The second movement of this piece (Listening Example 26) is in the form *theme and variations*.

Theme and Variations

In the instrumental form **theme and variations**, a melody (the theme) introduced at the beginning serves as a unifying element throughout the piece or movement. Each time it recurs, it is *varied*—perhaps in rhythm, meter, timbre,



L I S T E N I N G E X A M P L E 2 6

2

7

7:35

String Quartet in C major (“Emperor”), op. 76, no. 3, second movement

Composer: Franz Joseph Haydn (1732–1809)

Composed: 1797

Genre: String quartet

Form: Theme and variations

Tempo: Poco adagio; cantabile (rather slow; songlike)

Meter: Duple

Timbre: String quartet (2 violins, viola, cello)

Haydn had been commissioned several years earlier to write the Austrian national anthem, and he used the same stately melody (which later became the German national anthem and also a hymn with a text beginning, “Glorious things of Thee are spoken”) for the theme of this movement. There are three melodic phrases, which occur in the order *aabcc*. Classical balance is apparent in the symmetrical pattern of phrases, and classical clarity in the presence of the theme throughout the movement and in the pause separating one variation from another.

[7]	0:00	a The theme is introduced by the first violin, accompanied by the second violin, viola, and cello.
.	0:16	a
.	0:32	b (ends on the dominant)
.	0:50	c
.	1:08	c (ends on the tonic)
.	1:27	Variation 1 (p) The theme is in the second violin, accompanied by a running pattern in the first violin. The texture is light and contrapuntal , or polyphonic, in texture.
.	2:47	Variation 2 (p) The theme is in the cello, performed as a duet with harmonic support in the second violin. The first violin adds a new contrapuntal line.
.	4:12	Variation 3 (p) The viola has the theme, while the other instruments perform countermelodies. The texture remains light and contrapuntal.
.	5:36	Variation 4 (p) The first violin takes the theme once more, playing it sometimes an octave higher than before, while the other instruments play a basically chordal accompaniment. The texture is primarily homophonic, more dense than in the earlier variations. Slightly increased dissonance adds tension and harmonic interest to this section.
.	7:06	Coda (pp) A short concluding passage ends the movement.

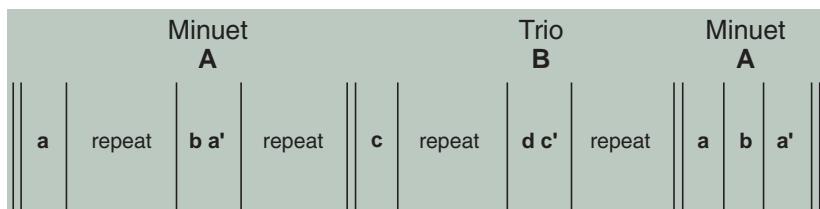


figure 17.3
Minuet and trio.

texture, tempo, harmony, dynamic level, key, or some other manner—providing the contrast or variety necessary to sustain interest in a work of some length.

Minuet and Trio

The third movement of many symphonies, sonatas, and string quartets is in the form of a **minuet and trio**. The minuet, a stately dance introduced in the seventeenth century at the court of Louis XIV, became, in stylized form, a standard part of the instrumental suite, and it remained popular in instrumental music of the eighteenth century. The minuet is in triple meter, with a moderate tempo and rather heavy accents lending it a dignified, robust character.

The minuet and trio is actually a set of two minuets, played in the order **ABA**; the second dance, or trio (**B**), is lighter and more lyrical than the first (**A**), which is played by the full orchestra. Although the term “trio” was derived from Baroque dance pieces composed for three solo instruments, the instrumentation of the Classical trio varied, always including fewer instruments than the first minuet, but not just three.

Both the minuet and the trio contain subsections, identified in the minuet (**A**) as **a b a'**, and in the trio (**B**) as **c, d, and c'** (see Figure 17.3) The subsections are repeated in the first playing of the minuet and in the trio, but the minuet returns without repeats. Listening Example 27 (p. 182) is the third movement of a chamber work Mozart intended for light nighttime entertainment.

By the Classical period, the focus had shifted from vocal to instrumental music, and from mostly religious to mostly secular music. The fortepiano became increasingly popular, eventually replacing the harpsichord as a solo and accompanying keyboard instrument. The instrumentation of the orchestra was standardized during this period.



SUMMARY

As the Baroque was style-conscious, the Classical period was form-conscious. The classical concern with clarity of thought, order, and proportion led to the development of several important forms. Symphonies, concertos, sonatas, and string quartets were all multimovement works, with each movement conforming to an old or a new formal design. Composers could organize any movement of a composition according to the design of their choice, but the first movement of a work was frequently in sonata-allegro form and the last was often a rondo.



L I S T E N I N G E X A M P L E 2 7

8 2 2:06

Eine kleine Nachtmusik (A Little Night Music), third movement

Composer: Wolfgang Amadeus Mozart (1756–1791)

Genre: Chamber music. Mozart wrote this entertaining piece for a small string orchestra, or for a string quartet (two violins, viola, cello) plus a double bass.

Instruments for this performance: First violins, second violins, violas, cellos, double basses.

Form: Minuet and trio (ABA)

Tempo: Allegretto (fast, light)

Meter: Triple

- | | | |
|---|------|--|
| 8 | 0:00 | A. The mostly detached notes of the stately melody lend a dignified air to the first phrase of the minuet, which is repeated. The second, more legato, phrase begins at a softer dynamic level. It also is repeated. |
| | 0:42 | B. A smooth (legato) melody and gentle accompaniment grace the trio, which is repeated. The dynamic level is soft. |
| | 1:39 | A. The minuet returns, without repeat. |

CRITICAL THINKING

- Do you find that you are better able to understand form in music than you were when you began this course? What listening techniques have you developed that enhance your awareness of the form of a piece?

TERMS TO REVIEW

form Organization and design of a composition, or of one movement within a composition.

symphony Multimovement orchestral form.

sonata-allegro Also called sonata form or *first-movement form*. The three sections—exposition, development, and recapitulation—form a ternary design.

coda Literally, “tail”; a closing section.

minuet and trio **ABA.** Often the third movement of a symphony, sonata, or string quartet. Consists of two minuets, the second (trio) lighter and more lyrical than the first.

cadenza Extended virtuosic passage for solo instrument.

rondo **ABACA.** Form in which any number of episodes alternate with the opening material. The tempo is usually fast, and the mood merry.

string quartet Chamber ensemble consisting of two violins, a viola, and a cello. Also, a composition written for this ensemble.

theme and variations Instrumental form in which a theme recurs with modifications of melody, rhythm, timbre, meter, register, or other characteristics.

contrapuntal Polyphonic.

Composers *Franz Joseph Haydn*
 Wolfgang Amadeus Mozart



KEY FIGURES

ENCORE

*Optional listening examples**

- Haydn: Symphony no. 94, "Surprise," second movement (theme and variations)
- Haydn: Symphony no. 88, first movement (sonata-allegro); third movement (minuet and trio)
- Mozart: Symphony no. 40 in G minor, second, third, and fourth movements
- Mozart: Clarinet Concerto in A major, K. 622
- Mozart: Violin and Piano Sonata in E minor, K. 304
- Mozart: Piano Sonata in F major, K. 332
- Haydn: Piano Sonata no. 19 in D major
- Haydn: String Quartet in E-flat major, op. 33, no. 2, "Joke"

Suggestions for further listening

- Mozart: Piano Concerto in D minor, K. 385
- Mozart: Symphony no. 41 in C major, "Jupiter," K. 551
- Mozart: Piano Concerto in D minor, K. 466

Suggestion for viewing

- Films featuring Mozart's *Eine kleine Nachtmusik*: *Amadeus* (1984); *Bonfire of the Vanities* (1990); *Hopscotch* (2003); *Welcome to Mooseport* (2004); *Charlies' Angels-Full Throttle* (2003).

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Vocal Music in the Classical Period



T

HE BRIEF LENGTH OF THIS CHAPTER, compared with Chapter 17, on instrumental music of the Classical period, indicates the relatively small amount of vocal music the period produced. Nevertheless, serious and comic operas of unsurpassed quality, as well as some extremely beautiful religious vocal music, appeared during the late eighteenth and early nineteenth centuries.

Though it retained some devoted followers, the highly stylized Baroque opera never fully recovered from the satirical drubbing it received in the 1720s. Recent performances of operas by Handel and his contemporaries have acquired an enthusiastic audience, but during the Classical period serious musical theater appeared threatened with virtual extinction.



OPERA

Then a composer named **Christoph Willibald Gluck** introduced a new type of opera, thereby contributing to an already smoldering war of operatic ideals. Gluck proposed to reform serious opera by imposing on it classical restraint. In response to the Enlightenment's call for a return to nature—that is, to a more realistic style of art—Gluck lessened the differences between recitative and aria, making both as simple and natural as possible. He considered the introductory orchestral piece, or **overture**, an integral part of the work, which should set the mood and introduce thematic material from the opera itself. The members of Gluck's ballet and chorus represented characters in the story of the opera who enhanced, rather than interrupted, the dramatic development. (The aria "Che farò senza Euridice" from *Orfeo ed Euridice* by Gluck is an Optional Listening Example and may be heard at the Online Learning Center.) (See Figure 18.1.)



Although Gluck's reform operas made a lasting impression on composers, eventually most of the Western world resumed its allegiance to the Italian *bel canto* style, succumbing to the seduction of streams of arias and of virtuosic vocal display, and caring little for whether the stories made sense or not. Indeed, one might think that the customs of the eighteenth-century opera-going public were ripe for reform as well: during performances fans enjoyed refreshments

figure 18.1

In this scene from Gluck's *Orfeo ed Euridice*, painted by Noel Le Mire (1724–1801), Orpheus leads Euridice out of Hades before turning to cast on her his forbidden, fatal glance.

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Art Resource, NY



and even whole meals in their boxes, played cards, drank, and socialized freely, and loudly, except during favorite arias and duets, which they heard with rapture. Then comic operas attracted their delighted attention, while introducing further ideas for opera reform.

Comic Opera

Comic operas, light in mood and concerned with everyday rather than mythical, historical, or make-believe characters and events, developed in several countries during the eighteenth century, their casts smaller, their staging simpler, and their productions altogether less elaborate than those of serious operas. Audiences appreciated the fact that comic operas were written in their own language, and that all comic operas except the Italian form used spoken dialogue instead of recitative.

English ballad operas (such as *The Beggar's Opera*, p.129) contained rollicking popular English tunes of the day as well as parodies of famous opera arias. The French *opéra comique* also began by adapting popular French tunes, and by the middle of the century included imitations of Italian arias. Later *opéras comiques*, however, contained all new music, often had romantic rather than farcical stories, and offered amusing social commentary and parody on subjects other than Italian opera.



figure 18.2
A scene from
Pergolesi's *La serva
padrona*.

© Visual Art di Fabio
Parezzan

German comic operas, called *Singspiele*, began by copying English and French models, but soon developed a distinctive character of their own. Many of their folklike songs became accepted as part of German folk music. (Mozart's famous *Die Zauberflöte*—*The Magic Flute*—is a *Singspiel*.)

Zing'-shpēl

Italian composers in the early eighteenth century realized that audiences attending long, serious operas based on familiar plots would enjoy comic relief in brief, humorous operas based on topics of current relevance. They began to write short comic episodes called *intermezzi* to be interspersed between the acts of a serious opera, while stage sets were being changed on one side of the curtain and audience members socialized on the other.

Such a work, *La serva padrona* (*The Maid Turned Mistress*) by **Giovanni Battista Pergolesi** (1710–1736), became highly popular in its day and remains well loved by modern audiences (see Figure 18.2). The plot concerns a maid, Serpina (her name means “little serpent”) who is determined to trick her master into marrying her. Of course she succeeds, to the delight of eighteenth-century audiences yearning to rebel against upper classes and the nobility. In Listening Example 28, the last scene of the comic opera, the master, Uberto, realizes he has been tricked. His momentary chagrin turns to delight, however, as he contemplates married bliss with his sprightly bride. In their final duet, Serpina seeks reassurance that her trick will indeed bring them happiness; Uberto assures her of his undying devotion; and together they celebrate their excitement and joy.

Opera Buffa Realizing the success of *La serva padrona*, Italian composers soon began to write independent works called *opera buffa* in this light, humorous style. Unlike the *Singspiel* and *opéra comique*, which included spoken dialogue, the *opera buffa* set dialogue as recitative. But the delightful *opera buffa*



LISTENING EXAMPLE 2.8

2 9 3:11

La Serva Padrona (The Maid Turned Mistress), excerpt from the final duet

Composer: Giovanni Battista Pergolesi (1710–1736)

Meter: Triple

Key: A major

Tempo: Allegro spiritoso (fast, spirited)

Form: This excerpt includes two **ABA** sections.

The light-hearted orchestral introduction sets the mood, as the happy couple prepare to express their mutual delight at the way things have turned out after all.

9	0:00	Orchestral introduction	
	0:18	Serpina (<i>A: tonic key</i>) Contento tu sarai Avrai amor per me?	Will you be happy, Will you love me?
	0:32	Uberto (<i>A, in the dominant key, E major</i>) So che contento è il core, E amore avrò per te.	I know my heart is happy, And I'll love you.
	0:47	Serpina (<i>a comic new motive, B</i>) Di' pur la verità. Uberto (<i>in the same light mood</i>) Quest'è la verità.	Tell the truth. That is the truth.
	0:54	Serpina (<i>passionately</i>) Oh Dio! Mi par che no. Uberto Non dubitar, oibò!	I don't think so. Do not doubt it!
	1:08	Serpina (<i>A: E major</i>) Oh sposo grazioso! Uberto Diletta mia sposetta!	Oh, graceful husband! Oh, my happy bride!
	1:18	(<i>Serpina and Uberto together</i>) Serpina Così mi fai goder. Uberto Sol tu mi fai goder.	Now you make me happy. You alone give me joy.

(A brief orchestral passage concludes the first and introduces the second section of this excerpt)

1:36	1:36	Serpina (<i>A: E major</i>) Contento tu sarai Avrai amor per me?	Will you be happy, Will you love me?
1:48	1:48	Serpina (<i>B</i>) Di' pur la verità. Uberto (<i>in the same light mood</i>) Quest'è la verità. Serpina (<i>passionately</i>) Oh Dio! Mi par che no. Uberto Non dubitar, oibò!	Tell the truth. That is the truth. I don't think so. Do not doubt it!
	2:08	Serpina (<i>A: A minor—the minor key reflecting her doubt. Uberto gently reassures her.</i>)	

	Contento tu sarai Avrai amor per me?	Will you be happy, Will you love me?
2:24	Serpina (<i>variation of A, joyfully, in the tonic key, A major</i>) Oh sposo grazioso! Uberto	Oh, graceful husband!
	Diletta mia sposetta!	Oh, my happy bride!
2:47	(<i>Serpina and Uberto together</i>) Serpina Così mi fai goder. Uberto	Now you make me happy.
	Sol tu mi fai goder.	You alone give me joy.

made important and lasting contributions not only to comic but also to serious opera, including use of the highly trained bass voice for both artistic and comic effect, which created a new sensation. Inspired by the duets in *La serva padrona*, in which the characters simultaneously expressed conflicting emotions, *opera buffa* also introduced the **ensemble finale**, a closing section in which several or all of the opera's soloists participate, each singing his or her own words and music, to bring an act or an opera to a musically and dramatically exciting close. The ensemble finale became and remains a highlight of all kinds of musical theater. (Listening Example 64, Leonard Bernstein's "Tonight" from *West Side Story*, is a brilliant twentieth-century American example of an ensemble finale.)

Mozart's Operas

Mozart was Austrian by birth, but his art is universal in its style and appeal. Firmly convinced that music was the supreme element of opera and that the text must always serve the music, never the other way around, Mozart wrote serious as well as comic operas, and some of his works are a curious combination of styles. *The Magic Flute*, for example, though a *Singspiel*, has many serious implications. *Don Giovanni*, on the other hand, is a serious Italian opera that includes several comic episodes.

Genuinely concerned with people and their plight, Mozart imparted such warmth to his operatic characters that for over two hundred years audiences have continued to share concern for them. One of the most touching characters in *The Marriage of Figaro*, for example, is Cherubino, a youth (his name implies "cherub") who has recently discovered the charms of women and—to his own great confusion—fallen simultaneously in love with several of them. His part is a **pants or trousers role**, written for a female singer on the premise that a female's voice and figure can best portray the youth and innocence of an adolescent boy.

Mozart based *The Marriage of Figaro* on a politically volatile play by the French writer Pierre Beaumarchais (1732–1799) concerning the adventures of a former barber, Figaro, who has become the valet to a Spanish count named Almaviva.

Much of *Figaro*'s plot concerns the amorous count's flirtations with his wife's maidservant Susanna, Figaro's pretty fiancée. Reminiscent of *La serva padrona*, Suzanna's wit in foiling the count's illicit advances and the eventual humiliation of this member of the nobility by his servants Susanna and Figaro were devoutly appreciated by the newly emerging middle-class audience of late-eighteenth-century Vienna. (An excerpt from Act I of *The Marriage of Figaro* is included as an Optional Listening Example at the Online Learning Center.)



Mozart's operas teem with love and anger, with humor, wit, pathos, and revenge. Yet Mozart's emotional expression is always under firm control, for no matter how unlikely the plots or improbable the resolutions of his operas, he never abandoned classical restraint. Soaring melodies and attractive harmonies, presented in a wide range of orchestral and vocal timbres and effects, provide unfailing entertainment in these masterpieces of music theater.

SACRED MUSIC



Although primarily a secular age, the Classical period was still strongly influenced by the church in some areas of Europe, and many eighteenth-century composers contributed to the repertoire of sacred—Catholic or Protestant—music.

Sacred music in the Classical period, as in other times, was generally conservative in style, composers of concert music in the Classical style often finding the *stile antico* of Palestrina and the fugal style of Bach appropriate for music intended to enhance a worship service. Their religious works included expressive passages in homophonic texture with lyrical melodies similar to those heard in *bel canto* opera; but in keeping with the period's instrumental orientation, the orchestral accompaniment had great significance, and the formal organization of many vocal sections was based on instrumental forms of the Baroque and Classical periods.

After Bach and Handel, Protestant music declined, since many Protestant sects forbade accompanied music in church, and Protestants considered their religious music a functional part of the worship service rather than art for art's sake. Music in the Protestant church was expected to enhance worship without allowing its inherent beauty to detract from the service. However, many beautiful hymns written at that time are still sung by congregations today.

Haydn and Mozart, both Catholics, continued the well-established tradition of writing Masses, oratorios, and other religious compositions for church and for concert performance. Haydn, profoundly moved by Handel's *Messiah*, in his last years wrote two beautiful oratorios of his own, *The Creation* and *The Seasons* (see Figure 18.3). Both Mozart's and Haydn's Masses contain passages for solo voice and for small vocal ensembles, alternating with magnificent choruses—all accompanied by organ and orchestra. The solo passages are sometimes quite operatic, but the emphasis in these religious works is on the choral sections. The irrepressible Haydn, criticized for writing religious music that was too "happy," replied that he did not believe the Lord minded cheerful music.



figure 18.3
An early-nineteenth-century performance of Haydn's *The Creation*.

The Art Archive/Museum der Stadt Wien/Dagli Orti (A)

Just as the young Mozart's precarious health began to fail alarmingly, a mysterious stranger commissioned him to write a **Requiem**, the Mass performed for funeral or memorial services. Appalled, Mozart viewed the stranger as a messenger from Death and superstitiously postponed work on the commissioned Mass. (The stranger actually represented a wealthy plagiarist whose wife had just died and who intended to pass off Mozart's *Requiem* as one he himself had written in his wife's memory.) Finally Mozart set feverishly to work. He did not live to finish this masterpiece; however, it was skillfully completed by a talented and well-taught pupil. The dramatic "Dies Irae" from the *Requiem* is Listening Example 29. (The much calmer "Recordare" is an Optional Listening Example.)

Recognizing some of the weaknesses of Baroque Italian opera, Gluck attempted to reform serious opera by imposing on it classical restraint. He believed that instrumental pieces and ballet scenes should be integral parts of the drama, rather than irrelevant entertainments inserted at random. He also lessened the distinction between recitative and aria, rendering both as lyrical melodies of beautiful simplicity.

Comic operas reacted against the flaws of the Baroque Italian style. In England, ballad operas accompanied amusing stories with popular tunes of the day. The French *opéra comique* and the German *Singspiel* were also light works written in the vernacular. *Opera buffa* differed from the other comic styles by



SUMMARY



L I S T E N I N G E X A M P L E 2 9

2 10 2:04

"Dies Irae" from the *Requiem*

Composer: Wolfgang Amadeus Mozart (1756–1791)

Composed: 1791

Genre: Choral music

Key: D minor

Meter: Quadruple

Tempo: Allegro assai (very fast)

Texture: Homophonic.

The dissonant chords, loud dynamic level, and driving rhythm express in musical terms the terrifying text, which foretells the inevitable, inescapable, day of wrath and judgment. The solidly marching chords of the chorus strongly project each syllable, so there is no mistaking the horrifying import of the message. Trumpeting accompaniment figures in the brass enhance the drama

Dies irae! dies illa	Day of wrath and terror looming!
Solvet saelum in favilla	Heaven and earth to ash consuming,
Teste David cum Sibylla!	David's word and Sibyl's truth foredooming!
Quantus tremor est futurus,	What horror must invade the mind,
quando judex est venturus,	when the approaching judge shall find,
cuncta stricte discussurus!	and sift the deeds of all mankind.

- 10 0:00 Without introduction, the chorus and full orchestra plunge into the drama. Listen for bold statements in the brass, punctuated by shorter tones in the woodwinds and frantic figures in the strings.
- 0:16 The sopranos begin a disjunct melodic phrase on a high pitch, answered in (inexact) canon by the tenors a measure later. The sopranos and tenors repeat the effect a tone higher for added intensity.
- 0:37 Following a brief interlude by strings and organ, the chorus return to their cries of "Dies irae, dies illa."
- 0:53 Another dramatic, disjunct melodic phrase, this time beginning with a rising rather than a falling inflection, is sequentially repeated a tone higher, again raising the level of tension with the level of pitch. At 1:05, extreme chromaticism further increases the sense of dread and drama.
- 1:10 The men sing in unison, accompanied by unison strings. The women and orchestra respond, in dissonant harmony. This is repeated.
- 1:40 The final phrase interrupts the effect of steady marching (toward doom?) with syncopation, the women beginning on an accented weak beat, answered by the men in similar fashion. The effect is repeated, and the orchestra relentlessly drives the piece to its abrupt, dramatic end.

using recitative rather than spoken dialogue between the songs or arias. Brief works such as Pergolesi's *La serva padrona*, written to be interspersed between acts of a serious opera, sometimes achieved and retained popularity in their own right.

Both Haydn and Mozart wrote quantities of religious music, although their primary interest was in music for the "chamber" or the concert hall. Haydn's oratorios and Mozart's *Requiem*, as well as individual religious pieces and several settings of the Mass by both composers, are major contributions to the repertoire of religious music.

- The excerpt from Pergolesi's *La serva padrona* is sung in Italian on your CD. Do you think you would prefer to see the comic opera performed in English, or in Italian with English supratitles (translations projected above the stage)? Why?
- In your opinion, is serious music theater better served by Gluck's ideals (naturalism, a closer union between music and drama) or by frank emphasis on beautiful singing? To put it differently, do you believe that theater music should serve the text, or that the text exists primarily as a vehicle to display the singing voice?
- Plato, Saint Augustine, the Puritans, and mainstream Islam have all viewed music with distrust, fearful that its seductive powers will distract from worshipful thoughts. Yet religious music, such as Handel's *Messiah* and Mozart's *Requiem*—as well as the sacred music of other religions and cultures—have inspired worshipping congregations and concert audiences. How do you view these conflicting opinions of the power of music?



CRITICAL THINKING

overture Orchestral introduction to an opera or to another vocal or dramatic work.



TERMS TO REVIEW

comic opera Reaction against the Baroque style.

Light in mood and modest in performing requirements, comic operas were written in the vernacular—the language of the audience.

opéra comique French comic opera, satirical or sometimes romantic.

Singspiel (Singspiele, plural) German comic opera, containing folklike songs.

opera buffa Italian comic opera.

ensemble finale Closing scene in which several soloists each sing different words and music at the same time.

pants or trousers role Male role written for a female performer.

Requiem Mass for the dead.

Composers

*Christoph Willibald Gluck
Giovanni Battista Pergolesi
W. A. Mozart
F. J. Haydn*



KEY FIGURES

ENCORE**Optional listening examples***

- W. A. Mozart: *The Marriage of Figaro*, excerpt from Act I
- W. A. Mozart: “Recordare” from *Requiem*
- C. W. Gluck: “Che farò senza Euridice” from *Orfeo ed Euridice*

Suggestions for further listening

- W. A. Mozart: Excerpts from *Die Zauberflöte (The Magic Flute)*

- Giovanni Battista Pergolesi: *La Serva Padrona*

Suggestions for viewing

- Films featuring Mozart’s *Requiem: Amadeus* (1984); *Under Suspicion* (1991); *Duplex* (2003); *Uptown Girls* (2003)
- Films featuring Mozart’s *The Marriage of Figaro* Overture: *Last Action Hero* (1993); *Trading Places* (1983)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

PART FIVE

The Age of Romanticism (1820–1910)



O

UR CHAPTER ON ANCIENT GREECE mentioned the rival religious cults of the gods Apollo and Dionysus, and the style of music associated with each. As we have seen, much of the eighteenth century followed the path of Apollo. But so faithfully did nineteenth-century artists in every field strive for the Dionysian characteristics of drama, subjectivity, and union of the arts that the age has become known as the Romantic period.

The French Revolution (1789–1799) began in the Age of Reason, with goals that seemed compatible with those of the Enlightenment: respect for individual rights, political and religious freedom, and democratic or republican form of government. But the nature of the Revolution changed and soon soared out of control. Guided by the passionate spirit of budding Romanticism, Europe's middle and lower classes revolted against their ruling aristocracies. Napoléon Bonaparte (1769–1821), hailed as a leader who would overthrow authoritarianism, betrayed that cause by crowning himself emperor. He further inflamed his opposition by overturning the much-needed social, political, and religious reforms achieved early in the Revolution.

Artists of the time approached their painting, literature, and music with the same passionate feeling that religious, social, and political partisans applied to their individual causes. And so we plunge into the long and glorious Age of Romanticism. 

Toward Romanticism



AFTER NAPOLEON'S EVENTUAL DEFEAT, in 1815, Europe enjoyed a respite from war; but economies were shattered, lives disrupted, and the previous orderly ways of life undone. As newly restored kings and prelates repressed freedom of expression in politics and the arts, artists and intellectuals increasingly sought one another's company, sharing among themselves the revolutionary sentiments they dared not express in public. Many former Classicists began to doubt that reason led to truth and freedom, for the reasoned philosophy of the Enlightenment had failed to produce the ideal society they envisioned. Eventually, *feeling* replaced reason, and the nineteenth century became an age of sentiment. Intuition, emotions, and personal experience held sway over the intellect, as the expression of individual and universal suffering became part of the artistic conscience.

The years around the turn of the nineteenth century witnessed a curious ambiguity of styles, and for an unusually long time elements of both classicism and romanticism prevailed. Some artists and intellectuals changed during the course of their careers from a classical to a romantic orientation; some preferred a Classical style for certain types of work and a Romantic style for others. Even while members of the French Enlightenment continued to espouse their classical cause, other outstanding intellectuals, led by Jean-Jacques Rousseau—the “father of Romanticism”—turned from a rational to an emotional approach to life and art.



THE ARTS

Deploring the materialism and atheism of the Enlightenment, Jean-Jacques Rousseau (1712–1778) came to distrust intellect, placing his faith instead in the heart and the emotions and declaring simply, “I feel, therefore I am.” Like his nearly exact contemporary, the reform opera composer C. W. Gluck, Rousseau advocated the abandonment of everything false, artificial, or contrived and urged an immediate “return to nature.” His proposal was timely, for many Europeans, tired of confining manners and rules, gladly placed feelings above reason and intellect.

Literature

Rousseau profoundly influenced the poets of the late eighteenth and early nineteenth centuries, whose eloquence concerning universal love, reverence for nature, and revolt against authority in turn inspired Beethoven, Schubert, and later Romantics in all the arts. Johann Wolfgang von Goethe (1749–1832), one of several transitional figures of this significant period, was an important poet and dramatist who changed artistic styles not once but twice during his career. Goethe sandwiched a classical phase between a youthful and a mature romanticism. Early in his career, he wrote the sensational novel *The Sorrows of Young Werther*, as well as an impassioned drama about a heroic Medieval knight (encompassing the romantic rejection of authority, fascination with the Middle Ages, and trend toward nationalism). Then Goethe spent some time in Italy; fell in love with Rome and with classical architecture, sculpture, and painting; and firmly rejected romanticism, which he called a “disease.” Yet the romantic protagonist of his later, most famous drama, *Faust*, paraphrased Rousseau when he declared, “Feeling is all.”

Painting

De-la-cwa'

Around the beginning of the nineteenth century, painters turned from classical subjects and styles to subjective and highly emotional artistic expression. Eugène Delacroix (1798–1863) may be seen as a transitional figure who reveals a fascinating ambivalence between the classical and the romantic approach to art. His choice of subjects and his manner of rendering them on canvas reveal strong romantic inclinations. He depicted ancient, Medieval, and contemporary scenes of violence with vivid emotionalism and was more concerned with color and light than with form, design, or the classical unity of time. Delacroix's famous painting *Bark of Dante* (Figure 19.1) depicts a scene from Dante's *Divine Comedy*, in which Virgil conducts Dante, together with others from the ancient and Medieval periods, to the underworld. Fires burn and damned souls rise around the terrified figures writhing in the small craft.

Yet Delacroix, called the “great Romantic,” always considered himself a Classicist, and analysis of his paintings, which appear so romantic at first, indeed reveals the discipline and the firm intellectual control of the Classical artist.

MUSIC



As music performance moved from the private chamber to the public concert hall, the quality and quantity of music changed. The range of volume increased significantly around the turn of the nineteenth century, as composers called for the very softest and very loudest effects.

“Monster” performances were greatly appreciated, including festival oratorio performances with more than five hundred people participating. The orchestra accompanying the first performance of Haydn's *The Creation*, in 1798, had 180 instruments! Although these grandiose performances were exceptional, they indicated a significant change in taste and style.

The Viennese piano of which Mozart was so fond was a delicate instrument that could not take the weight and power required by Ludwig van Beethoven's



figure 19.1
Eugène Delacroix,
Bark of Dante.

Réunion des Musées
Nationaux/Art
Resource, NY

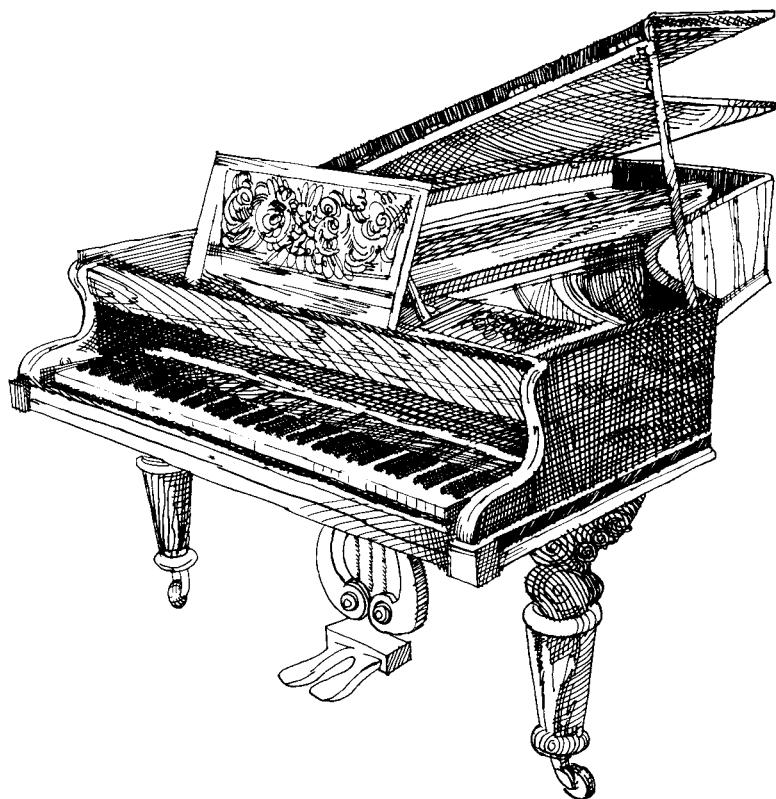
sonatas and concertos, nor produce the volume necessary for participation with the nineteenth-century orchestra. Therefore, the piano now was made larger and stronger. Metal braces increased the amount of tension the strings could bear, and the piano was given a cast-iron frame, becoming, between 1800 and 1830, essentially like our modern instrument (see Figure 19.2).

The harp, too, was improved at this time, acquiring a double action that allows it to play flat as well as sharp notes. Wind instruments were made in all sizes, in order to complete their families. Valves and pistons added to brass instruments enabled them to produce rapid changes in pitch, greatly enhancing their melodic capabilities.

You will remember that rhythmic notation indicates only relative durations of time, and verbal indications, such as *allegro* can be understood only generally. But in 1816, the invention of a device called the **metronome** enabled composers to indicate tempo as exactly as they notate pitch. The metronome, traditionally pyramid-shaped, is based on the principle of a double pendulum: a weight affixed to the top of an oscillating rod may be adjusted higher or lower, altering the rate of speed at which the rod swings back and forth. Composers may indicate the number of beats per minute for a particular note value (a quarter note, for example), and performers may set the metronome accordingly and hear the regular ticking of the beats. Ludwig van Beethoven was one of the first major composers to use metronome markings.

Thus Beethoven and his younger contemporary, Franz Schubert, inherited a well-established and richly endowed musical tradition. Solo and orchestral

figure 19.2
Nineteenth-century piano.



forms developed by Haydn and further explored by Mozart could now be carried to their limits of expression. A variety of instruments provided the range of colors Romantics desired in their orchestra, and notation became more precise than ever, as composers indicated the exact manner in which they wanted their music performed.

LUDWIG VAN BEETHOVEN (1770–1827)



Ludwig van Beethoven (Figure 19.3) was a musical revolutionary, as effective in his field as Napoléon in his, and far truer than Napoléon to his revolutionary cause. However, unlike the political revolutionaries

of his day, Beethoven neither denied nor abandoned his Classical heritage but merely tempered it in his later works with a more Romantic orientation. The quality of Beethoven's music far surpasses that of any of his contemporaries, and his particular blending of methods and styles of composition is indeed unique.

Beethoven's father and grandfather were musicians, and Beethoven's early signs of talent led the family to hope for a prodigy on the order of Mozart, but these hopes were not fulfilled. The young Beethoven had a rather poor music education—in fact, he had little formal education of any kind, leaving public school when he was about eleven. His organ teacher encouraged him to pub-

lish a few compositions when he was about thirteen and also helped him to find his first professional positions.

While still in his teens, the German Beethoven met and played for the Austrian Mozart, who was impressed with the young man's potential. However, by the time Beethoven finally moved to Vienna from his home in Bonn, Mozart was dead. Beethoven studied briefly with Haydn, but as Beethoven's personality was as difficult and temperamental as Haydn's was sunny and sweet, the two musicians never achieved either a close friendship or a mutual understanding of artistic goals. Beethoven soon established a reputation as the best pianist in Vienna, and, although criticized for being "too original," won acceptance as a composer on a par with Haydn and Mozart. He was well received by the aristocracy, whose company he disparaged but whose support he relied upon.

A kind and generous man of stormy temper and changeable moods, Beethoven lived a life filled with conflict. An ear disease afflicted him in his early twenties and led to total deafness, isolating him from society and rendering him a profoundly lonely man. Yet he bowed to his fate no more than to his critics. Bitter family relationships, concern about the deteriorating revolutionary cause, poor health, and constant money problems all contributed to the emotional turmoil and unsettled conditions of Beethoven's life.

Steadfastly refusing to compose to order, Beethoven waited, in the romantic way, for inspiration and the inclination to create. He imposed rigorous demands and discipline on himself but never sought to please any taste but his own. Unlike Mozart or Schubert, Beethoven composed with difficulty. He was a consummate craftsman, as concerned with form and logic as with the emotional content of his work. He wrote fewer compositions than Mozart or Schubert, though he lived longer than either of them, but each of his creations was a masterpiece.

Beethoven's music reflects the conflicts of his personality and experience. His changes of mood were sudden, his humor as robust as his suffering was intense. His concerns were universal as well as personal, and today his music speaks as eloquently as it did almost two hundred years ago.

Beethoven's Approach to Form

Beethoven built on the accomplishments of Haydn and Mozart with regard to form but felt free to alter well-established forms to suit his needs. For example,

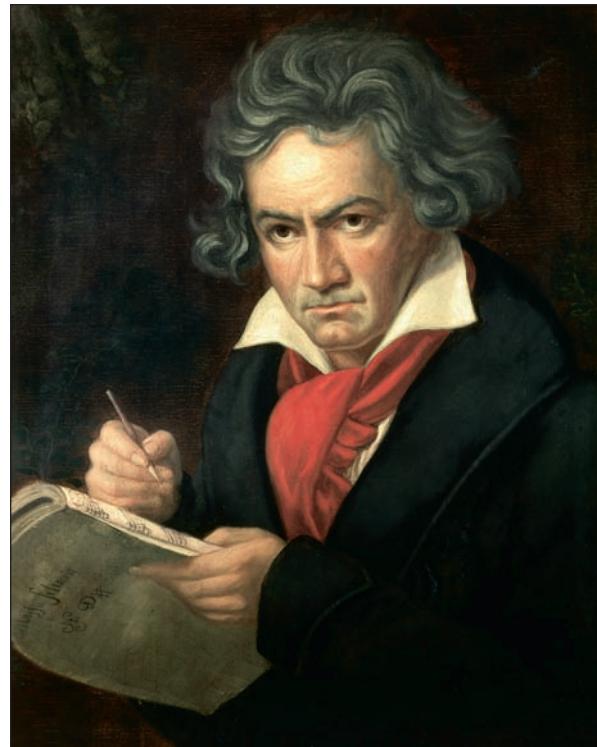


figure 19.3

Ludwig van Beethoven.

Oil on canvas, 1819. Beethoven House, Bonn, Germany. Erich Lessing/Art Resource, NY

for the third movement of most of his symphonies he replaced the stately minuet with a *scherzo*, faster in tempo and often lighter in mood than the minuet. (*Scherzo* means joke, and the musical form ranges from playful to macabre in character.) Beethoven retained the three-part design of the third movement but found the faster tempo and less stylized mood of the **scherzo and trio** an effective contrast to the other movements of his symphonies.

Similarly, though he made frequent use of the sonata-allegro design, Beethoven often altered its traditional proportions. Instead of pausing at the end of the exposition and repeating that section, Beethoven usually disguised the “seams” between sections, moving smoothly from one to the next. His development was sometimes long in proportion to the exposition and recapitulation, while the coda, instead of being a simple finishing touch, sometimes had the proportion and significance of a second development section. Beethoven also liked to combine forms: the **sonata-rondo**, for example, retains the key relationships of the sonata-allegro, but alternates themes in the fashion of a rondo.

Music historians divide Beethoven’s work into three periods. The first, a time of learning and preparation that lasted until about 1802, produced Symphonies nos. 1 and 2, some chamber music, and several sonatas, including one of his most famous works, Piano Sonata no. 8 (*Pathétique*). The first movement of this sonata (Listening Example 30) reveals Beethoven’s mastery of the sonata-allegro form before he significantly adapted it to his own later demands.

The Symphonies

Beethoven contributed masterpieces to nearly every form of music, but his genius shines brightest in his instrumental music, particularly the symphonies. He wrote nine of them, each a towering masterwork, and each unique in form and style. Of all the symphonies, Symphony no. 1 is most closely related to Haydn’s work, though even here the colorful instrumentation, freer modulation, and preference for the scherzo over the stylized minuet reveal Beethoven’s originality.

The symphonies of Beethoven’s second period—no. 3 through no. 8—alternate, like Beethoven’s moods, between those that are light and happy and those filled with pessimism, foreboding, and tragedy. Symphony no. 3 astonished its first audiences with its musical and political audacity. Subtitled the *Eroica* (Heroic), it was originally conceived in admiration of Napoléon’s conquests. When Bonaparte declared himself emperor, however, the disappointed Beethoven changed his dedicatory message to one in praise of heroism in general. This vivid expression of freedom and independence, professed in brave defiance of the Viennese aristocracy, had special meaning for the middle-class audience of Beethoven’s day. (The first movement of the *Eroica*, an Optional Listening Example, may be heard at the Online Learning Center.)

The good-humoured Symphony no. 4 was succeeded by the famous Symphony no. 5, which seems to symbolize a huge struggle ending in glorious victory. The famous four-note motto, or **motive**, that dominates the first movement (Listen-



LISTENING EXAMPLE 30



2

11

9:27

Piano Sonata no. 8, op. 13 (*Pathétique*), first movement

Composer: Ludwig van Beethoven (1770–1827)

Composed: 1798–1799

Genre: Piano sonata

Meter: Quadruple (Introduction), then duple

Tempo: Grave (slow, solemn); allegro molto e con brio (very fast and spirited)

Form: Sonata-allegro

- [11] 0:00 Introduction. Slow in tempo and somber in mood, the Introduction begins with strong, mildly dissonant chords, played in a meditative manner. The melodic inflection rises steadily. The rhythm is flexible.
- 0:37 A five-note motive, heard sequentially at higher levels of pitch and answered by strong chords, leads to some quiet, thoughtful measures and then through rapid running passages, to the Exposition.
- 1:32 Exposition: The principal theme includes an ascending phrase, answered by a descending phrase.
- 1:50 Transition, changing key (modulating) to E-flat minor and also preparing for a new melody and mood.
- 2:00 Subtheme. Notice the use of melodic sequence in this section.
- 2:30 Closing theme. You will hear rising scale passages, and motives reminiscent of the main theme. Pause.
- 3:04 The entire first section is repeated.
- 6:04 The Development begins with a brief return of the tempo and mood of the introduction.
- 6:43 The main theme returns and is explored and expanded as it moves through various keys. Notice that the theme is often in lower tones on the keyboard, accompanied by tones above it.
- 7:18 Transition-rapid falling line
- 7:24 The Recapitulation begins like the Exposition, but the transition leads only from theme to theme, with no change of key.
- 7:44 The subtheme returns, in the tonic key.
- 8:07 The closing theme, now in the tonic key, again ends with reference to the main theme.
- 8:42 The coda begins like the Introduction but at 9:14 makes final reference to the main theme.

ing Example 31)—deceptively simple but pregnant with seemingly limitless material for development—recurs in later movements of the symphony as well. (The second, third, and fourth movements of Symphony no. 5 are Optional Listening Examples.) The Sixth Symphony (*Pastoral*) expressed Beethoven's feelings on his walks through his beloved Vienna Woods. Symphony no. 7 is long and serious and the smaller Eighth sophisticated and refined.

Symphony no. 9 (1823) belongs to Beethoven's third period, a time of retrospection and fulfillment. Some of the music from this period is meditative and extremely private. However, the powerful Ninth Symphony, with its choral fourth movement based on Friedrich von Schiller's "Ode to Joy," roused its first audience to exultant applause and continues to thrill and profoundly move audiences today. Here chorus and orchestra join in glorious expression of Schiller's text describing the universal brotherhood of humankind, achieved through joy and with the blessing of an eternal and ever-loving God. Although



L I S T E N I N G E X A M P L E 3 1

2 12 7:56

Symphony no. 5 in C minor, first movement

Composer: Ludwig van Beethoven (1770–1827)

Composed: 1807

Genre: Orchestral music

Form: Sonata-allegro

Tempo: Allegro con brio

Meter: Duple

Timbre: Orchestra (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings)

Exposition

[12]	0:00	First theme	(tonic, C minor)
.	.	"Fate" theme (motive) stated dramatically, then repeated in melodic sequence a whole step lower (<i>ff</i>).	
.	0:07	Motive is developed (without modulation).	
.	0:47	Transition	(modulates)
.	.	Abruptly, with consummate economy of means, a four-note <i>transition</i> leads to the second theme. Even this horn call (<i>ff</i>), rhythmically related to the motive, introduces fruitful new melodic ideas—a descending fifth, a rising half step.	
.	0:50	Second theme	(relative key, E-flat major)
.	.	The graceful second theme (<i>p</i>) contrasts effectively with the rhythmic motive.	
.	.	(primarily based on the notes of the transitional horn call)	
.	.	Rhythmic motive is heard in lower strings as an accompaniment.	
.	1:21	Closing section	
.	.	Motive rises to dominate the texture once more and to bring the exposition to a dramatic close (<i>ff</i>).	
.	1:32	Exposition repeated	

Development

.	3:04	The development's melodic contour, key, mood, dynamic level, harmony, timbre—all are dramatically changed in this stormy section dominated by the first theme and by fragments of the horn call.
.	.	

Recapitulation

.	4:34	First theme (motive returns)	(tonic, C minor)
.	4:55	A slow, recitative-like cadenza for solo oboe momentarily relaxes the tension.	
.	5:28	Transition (now played by bassoons)	
.	5:31	Second theme	(parallel key, C major)
.	6:08	Closing section	

Coda

.	6:17	The coda, nearly as long as each of the other sections, begins with material similar to part of the development.	
.	6:33	Development of the <i>transition</i> .	
.	6:49	Introduces a new, marchlike theme, related to the motive.	
.	7:26	Final statement of first theme (motive).	

Beethoven recognized the authority of the church no more than that of the state, he celebrated in this last symphony the unity of the human family under the care of the loving God in whom he devoutly believed. The first symphony to include passages of choral singing, Beethoven's Symphony no. 9 remains the most famous such work. The memorable melody of the symphony's *Hymn to Joy* is known to millions as the hymn beginning "Joyful, joyful we adore Thee, God of glory, God of love."

Another transitional figure, Beethoven's younger contemporary **Franz Schubert** (see Figure 19.4) also composed in both the Classical and Romantic styles.

During his tragically brief life, Schubert created an incredibly large and varied repertoire of instrumental and vocal music. The only "Viennese" composer actually born in that city, he inherited the Classical style of eighteenth-century Viennese music. Like Haydn, he served as a choirboy through most of his childhood, and, again like Haydn, he held a position at the Esterházy court, although only for a short time. Though he fervently admired the music of Beethoven, the self-effacing Schubert apparently was too shy to seek a personal association with the blustery, deaf, somewhat forbidding master he idolized.



FRANZ SCHUBERT (1797-1828)



figure 19.4

Schubert (at the piano) with his friends.

An Evening at Baron von Spaun's: Schubert at the piano among his friends, including the operatic baritone Heinrich Vogl (1845-1900) (drawing), Schwind, Moritz Ludwig von (1804-71)/Historisches Museum der Stadt, Vienna, Austria/The Bridgeman Art Library

In striking contrast to Beethoven, Schubert largely ignored Vienna's worsening political situation, simply creating an imaginary, ideal world of his own. He hated teaching, the only practical means for a musician to earn an assured living in that time, and relied on his friends, who willingly supported him as best they could. He wrote most of his music expressly to please them and was neither widely known nor appreciated when he died at the age of thirty-one. His grieving friends honored his fervent wish to be buried near his idol, Beethoven.

Schubert's Instrumental Music

Having absorbed the Classical appreciation of form, Schubert beautifully organized his chamber pieces according to Classical principles. Schubert's piano music, however, reveals a mixture of stylistic orientations. He structured his piano sonatas according to the Classical forms Beethoven favored in his own early sonatas; but Schubert showed less interest than the older master in complex motivic development, and he imbued his slow piano movements with lyrical melodies and Romantic harmonies akin to those of his songs.

Schubert's symphonies, too, reveal a curious combination of styles: Classical in form, they are quite Romantic in content and expression. Generally they conform to Classical proportions in the relation of sections within a movement or movements within a piece; but they are much longer than the symphonies of Mozart or Haydn. Schubert liked to build a whole musical section on a single melodic phrase, often of a lyrical or songlike quality. He would repeat and vary the melody in the manner of later Romantics, rather than developing a motivic fragment in the intellectual style of Mozart or Beethoven. More interested in the sensuous beauty of sound than in formal organization, he was willing to abandon formal restraint for vivid emotional expression. Schubert's unique combination of lyrical melody and Classical form gives his symphonies a personal quality and style all their own.

Art Song

It is in his songs that the Romantic side of Schubert's nature triumphs. Composing lilting melodies characteristic of Viennese music came easily to him, and he wrote songs as naturally as he ate and slept. He virtually invented the **art song**, for although earlier composers had attempted the form, their efforts attracted little attention and are hardly remembered today. The German word for "song" is *Lied* (plural, *Lieder*), and **Lieder** is the term universally applied to German art songs.

An art song is the setting of a poem to music, specifically conceived to enhance the meaning of the text. Both the poem and the music are by known artists, both are of equal importance, and the work is intended for concert or recital performance. The formal design of an art song is strophic, through-composed, or a modification of one of those song forms. Some of Schubert's most effective songs are included in sets, or **cycles**, of songs, with all the texts in a particular song cycle by the same poet.



“Erlkönig” (“Erlking”)

Composer: Franz Schubert (1797–1828)

Composed: 1815

Genre: Lied

Tempo: *Schnell* (fast)

Meter: Quadruple

Form: Through-composed. There are eight stanzas, each having its own music.

Text: A narrative ballad by Johann Wolfgang von Goethe, relating the legend of the mythical Erlking who lured children to their destruction in his dark habitat deep in the forest. As a father rides through the night on horseback with his frightened child in his arms, only the child hears the seductive calls of the wicked Erlking. The singer portrays four characters in turn: the Narrator, whose voice remains neutral, objective; the Father, who tries in low-pitched tones to calm his frightened son; the Child, whose higher pitches suggest his youth and also his rising panic; and the sly, evil Erlking.

Accompaniment: Piano. The pounding repeated octaves in the right hand, depicting the rhythm of the horse's hooves, and the sinister motive in the left hand add to the urgency of the song.

13	0:00	Piano introduction	
· · · ·		Narrator	
· · · ·		Wer reitet so spät, durch Nacht und Wind?	Who rides so late through night and wind?
· · · ·		Es ist der Vater mit seinem Kind;	It is a father with his child.
· · · ·		Er hat den Knaben wohl in dem Arm, Er fasst ihn sicher, er hält ihn warm.	He has the boy in his arms, he holds him close, he keeps him warm.
· · · ·		Father	
0:55		“Mein Sohn, was birgst du so bang dein Gesicht?” <i>(ascending chromatic line)</i>	My son, why do you so fearfully hide your face?
· · · ·		Son	
· · · ·		“Siehst, Vater, du den Erlkönig nicht? Den Erlenkönig mit Kron’ und Schweif?”	Don’t you see, Father, the Erlking? The Erlking, with crown and train?
· · · ·		Father	
· · · ·		“Mein Sohn, es ist ein Nebelstreif.” <i>(low pitch)</i>	My son, it’s a streak of mist.
· · · ·		Erlking	
1:29		“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.”	You lovely child, come, go with me! Beautiful games I’ll play with you. Many colored flowers are on the shore, My mother has many golden robes.
· · · ·		Son	
1:51		“Mein Vater, mein Vater, und hörest du nicht Was Erlenkönig mir leise verspricht?”	My father, my father, don’t you hear What the Erlking softly promises?
· · · ·		Father	
· · · ·		“Sei ruhig, bleibe ruhig, mein Kind: In dürren Blättern säuselt der Wind.”	Be quiet, remain quiet, my child. In withered leaves rustles the wind.
· · · ·		Erlking	

2:13	"Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reih'n Und wiegen und tanzen und singen dich ein." (Note the change in piano accompaniment and extremely soft dynamics for this verse.)	Don't you want to come with me, you fine boy? My daughters will serve you well. My daughters lead the nightly dancing. And they rock you and dance and sing to you.
2:30	Son "Mein Vater, mein Vater, und siehst du nicht dort (The son's melodic phrase is now a whole step higher in pitch.) Erlköning's Töchter am düstern Ort?"	My father, my father, and don't you see over there the Erlking's daughters in that place?
	Father "Mein Sohn, mein Sohn, ich seh' es genau: Es scheinen die alten Weiden so grau."	My son, my son, I see it clearly. It's the shining of old gray willows.
	Erlking "Ich liebe dich, mich reizt deine schöne Gestalt, Und bist du nicht willig, so brauch' ich Gewalt." (The Erlking loses his patience; dynamics are extremely loud.)	I love you, you have a beautiful form. And if you are not willing, I will have to use force
3:01	Son "Mein Vater, mein Vater, jetzt fasst er mich an!" (The son's melodic phrase is yet another half step higher in pitch!) Erlkönig hat mir ein Leids getan!"	My father, my father, now he has taken hold of me. The Erlking has done me harm!
	Narrator Dem Vater grausets, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not; (The pounding accompaniment comes to a halt.) In seinen Armen das Kind war tot. (Dramatic pause before the text, "war tot.")	The father shudders, he rides very fast. He holds in his arms the groaning child. He reaches the courtyard in anguish. In his arms, the child was dead.

The singer of art songs must be able to alter his or her voice, facial expression, and total demeanor in order to effectively portray various characters and events, since art songs often constitute small, self-contained dramas. Singers must also be able to sing in several languages, for art songs are seldom translated from the language in which they were written, in respect for the integrity of the poem.

Art songs exemplify the Romantic appreciation for blending the arts, in their close relationship between words and music and between the singing voice and the accompanying instrument, usually a piano. The piano accompaniment often bears dramatic significance, not only setting the mood and providing harmonic support for the vocal line but often portraying a character (such as a galloping horse) or an object (such as a spinning wheel) as well.

Perhaps the most famous Lied of all is Schubert's setting of Goethe's ballad "Erlkönig" ("Erlking"), Listening Example 32.

Beethoven was born thirty years before the turn of the nineteenth century, and he lived for nearly thirty years after it. This “age of Beethoven” was a prolonged transitional period in the arts, during which important elements of both Classical and Romantic styles existed side by side, each represented and defended by major figures in several fields.

Beethoven represents a bridge from the Classical to the Romantic period, for his early works are closely related to the music of Haydn, while those written after the turn of the century become increasingly Romantic in style.

Schubert’s instrumental music is basically Classical in conception, although his symphonies are romantically lyrical and expressive. His Lieder, on the other hand, are entirely the products of a Romantic imagination.

- What “revolutionary” influences do you recognize in the art, literature, and music of the early nineteenth century? Do you think they were inspired by the political and economic revolutions of the time? Or were artists simply moved by the same ideas and ideals as the politicians?
- Has the recent American experience involved any revolutionary (as opposed to “evolutionary,” or gradual) changes? Have significant changes in your own life occurred in a drastic or in a subtle manner?

metronome Instrument to measure tempo.

scherzo and trio Third-movement form, ABA in design, faster in tempo and lighter in mood than the minuet and trio.

sonata-rondo Combined form, based on the key relationships of the sonata-allegro and the alternating themes of a rondo.

motive Brief melodic phrase, often with strong rhythmic interest, appropriate for extended development; often serves as a motto or recurring theme throughout a movement or a composition.

art song Setting of a well-known poet’s work to music by a serious composer.

Lieder German art songs.

song cycle Set of songs by one composer, often with texts by the same poet. The songs may be related by subject, melodic material, or both.



SUMMARY



CRITICAL THINKING



TERMS TO REVIEW

Revolutionary figure *Napoléon Bonaparte*

Intellectuals *Jean-Jacques Rousseau*
Johann Wolfgang von Goethe

Artist *Eugène Delacroix*

Composers *Ludwig van Beethoven*
Franz Schubert



KEY FIGURES

ENCORE***Optional listening examples****

- Ludwig van Beethoven: Symphony no. 3, *Eroica*, first movement
- Beethoven: Symphony no. 5, second, third, and fourth movements
- Franz Schubert: “Heidenröslein” (“The Wild Rose”)
- Schubert: “Gretchen am Spinnrade” (“Gretchen at the Spinning Wheel”)
- Beethoven: Piano Concerto in E-flat Major (E-flat major), (*Emperor*)
- Beethoven: Piano Sonata, op. 53, in C major (*Waldstein*)
- Beethoven: Piano Sonata, op. 57, in F minor (*Appassionata*)
- Franz Schubert: “Die Forelle” (“The Trout”)
- Schubert: “Trout” Quintet for Piano and Strings
- Schubert: Symphony in B minor (*Unfinished*)

Suggestions for further listening

- Ludwig van Beethoven: Symphony no. 6 (*Pastoral*)
- Beethoven: Violin Concerto, op. 61, in D major

Suggestion for viewing

- Film: *Immortal Beloved* (1994)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

The Romantic Style: *General Characteristics*



SO STRONGLY DID THE ARTS OF THE NINETEENTH CENTURY exemplify all the characteristics of romanticism that we call this period *the Romantic Age*. Writers, painters, and musicians approached the arts with extreme subjectivity, vividly expressing their most intimate thoughts and personal experiences, and asserting their individuality in ways unthinkable to the reserved Classicists of the previous century. Romantics dealt not only with the facet of their own psyches and imaginations, but also with the most personal expressions of others.

Of course such introspection and self-interest produced some overly sentimental works of doubtful quality; but at its best, Romanticism gave us profoundly emotional, meaningful, and beautiful works of art.

Whereas the Classicists sought to imitate ancient art, the Romantics actually achieved an interpenetration of the arts similar to our conception of the ancient Greek ideal. Resisting boundaries of every kind, including those separating literature, painting, and music, Romantic poets spoke of words as tones, musicians referred to the color of sounds, lyric poetry sought to be musical, and music of every sort took inspiration from literature.



CHARACTERISTICS OF ROMANTICISM

Fascination with the Unknown

The term *romantic* comes from *romance*, a Medieval story or poem of heroic nature in one of the Latin-derived, or romance, languages. Thus, implicit in romanticism is an appreciation of the distant, the mythical, the ideal, the heroic, the supernatural, even the macabre, that affected all the arts in the Age of Romanticism. Anything beyond reach, beyond attainment, held particular attraction for artists, who frequently addressed the distant in terms of time and of place. Intrigued by speculation of the distant future, Romantics made science fiction an important genre during this period and frequently addressed thoughts of the afterlife. Exoticism, or idealization of the foreign and unfamiliar, flavored much Romantic art.

Love of Nature

Rampant materialism and intensely emotional religious fervor flourished simultaneously throughout the nineteenth century. Several religious sects gained numerous converts, although many Romantics replaced God with nature, or saw God in nature, at least in idealized nature—nature as they wished it to be rather than as it really was.

Ironically, many country people left their rural life, forced by the Industrial Revolution to seek work in the growing cities. For the middle class, the standard of living rose as technology and machines replaced handwork, and production greatly increased; but the poorer classes suffered exploitation in factories, mills, and sweatshops. Art depicting idealized rural settings offered limited comfort of a sort.

History versus Science

A strong interest in history produced such works as Thomas Macaulay's *History of England*, John Ruskin's great art histories, and the historical novels of Sir Walter Scott. However, late in the century public interest turned to science, as geological research proved the brevity of the period of recorded history in comparison with the time humans had lived on earth. Anthropologists studied the remains of primitive cultures and explored the subject of human nature. Charles Darwin (1809–1882) published *On the Origin of Species*, which was hailed by those who believed in the preeminence of natural and historical forces but attacked by those who saw his theory of evolution as a challenge to religion and a denial of human individuality.

The Romantic Psyche

In contrast to the well-integrated classical personality, the romantic psyche is divided by conflicting desires and goals. (Remember the vivid contrasts characteristic of the Baroque, another romantic period.) Whereas Classicists sought to resolve conflict by applying truth and reason, Romantics allowed their emotions to overwhelm the intellect. Typically, they considered their extravagant goals unobtainable—which of course only enhanced the attraction of those goals. Many talented Romantics in all the arts suffered from physical and mental disorders brought about, or aggravated, by their frustrated emotional states.

ARTISTIC STYLE



During this period, literature, painting, and music dominated the arts. Architecture produced little that was new, interesting, or even attractive. As cities grew rapidly, architects tended to imitate rather than innovate, and builders put up Gothic churches, Baroque opera houses, and Neoclassical public buildings side by side. Sculpture, too, was rather dormant, although the nineteenth century produced the great sculptor Rodin (see Figure 20.1).

Now the arts relied for support largely on members of the middle class, who were willing and generally able to pay for what they appreciated, but whose taste was less sophisticated than that of the previous century's aristocratic

patrons. Merchants and other businesspeople tended to revere technology and new machinery more than art for art's sake, which was a new—a nineteenth-century—phenomenon. Romantic artists, of course, sought to please no one's taste but their own, widening the gulf between artist and audience at the very time when artists truly came to depend on public support. Unlike artists of earlier periods, who were craftsmen in the service of wealthier and sometimes better-educated patrons, artists of the Romantic period considered themselves superior to other members of society. They preferred their own company to that of anyone else and formed, in a sense, a new class. As a result, during the nineteenth century literature, painting, and music achieved a closer union than ever before.

Literature

In 1798, two young British poets, William Wordsworth (1770–1850) and Samuel Taylor Coleridge (1772–1834), produced a small volume of verse called *Lyrical Ballads* (note the musical terminology), in which Wordsworth eloquently expressed his romantic love of nature and Coleridge his fascination with remote times and places. The wide variety of unconventional verse forms with which these young Romantics asserted their independence and their individuality heralded a new style of literary art.

A growing interest in nationalism produced spreading interest in the arts and affairs of other nations. Thus, the next generation of English poets included the dashing George Gordon (Lord) Byron (1788–1824), who died in the Greek war of independence; Percy Bysshe Shelley (1792–1822), a radical, revolutionary idealist who drowned while living in exile in Italy (and whose wife, Mary, wrote *Frankenstein*); and John Keats (1795–1821), the great apostle of beauty, who died in Rome of tuberculosis at only twenty-six. Social reform became a priority, and the novels of Charles Dickens (1812–1870), for example, stirred the conscience of many readers.

A strong literary orientation permeated every form of Romantic art, and nineteenth-century music was so closely married to literature that consideration of either one without the other is inconceivable. Many Romantic composers were effective critics and fluent writers who handled words with expertise. The union of music and literature originated in their minds and constituted an integral part of their style.

Painting

Painting proved a ready means of Romantic expression. Landscape replaced portraiture, the art of the Classical period, as painters responded to their Romantic love and reverence for nature, idealizing it much in the manner of the poets Wordsworth, Keats, and Shelley.

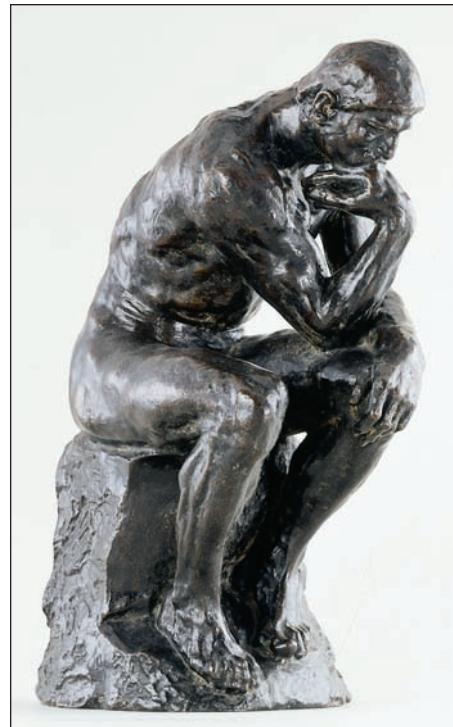


figure 20.1
Auguste Rodin, *The Thinker* (*Le Penseur*)
Réunion des Musées Nationaux/Art Resource, NY



figure 20.2

John Constable, *The Hay Wain*, 1826. Dominated by the amazing sky, Constable's fields and trees shimmer with many hues of sun-dappled green and gold—of immense influence on the later Impressionists.

The Hay Wain, 1820–21 (oil on canvas), Constable, John (1776–1837)/National Gallery, London, UK./The Bridgeman Art Library

John Constable (1776–1837) John Constable, one of the greatest landscape painters of all time, had a rather mystic side to his personality, and some of his paintings evoke an intriguing sense of mystery. He said that a painter must “become poetical,” and indeed his paintings may be seen as poetic interpretations of nature. As you look at *The Hay Wain* (Figure 20.2), notice how Constable broke colors into individual hues and used white highlights with unusual effect. His work had strong influence on the French Impressionist painters later in the century (see pp. 276–279).

J. M. W. Turner (1775–1851) Turner was an atmospheric painter, less mystical than Constable and interested in a wider variety of subjects. While Constable never left England, Turner traveled widely, fascinated by the changes being wrought on the European countryside by encroaching industrialization. His interest in nature and in historical subjects (especially subjects of a violent turn) were usual in his time, but he was unusual in one respect: his figures, in this age of individualism, appear quite insignificant, virtually swallowed up by their overwhelming surroundings.

The subject of the well-named *Rain, Steam, and Speed* (Figure 20.3) is not the train hurtling across a bridge in a terrific storm but the atmosphere surround-



figure 20.3

J. M. W. Turner, 1844 *Rain, Steam, and Speed*.

Oil on canvas, 90.8 × 121.9 cm. National Gallery, London. Erich Lessing/Art Resource, NY

ing it. The billowing fog and swirling storm arouse in us the strong emotions we feel when we actually view the powerful phenomena of nature.

Not all musicians felt alienated from their society. Some composers enjoyed great adulation during their lifetimes, when for the first time music became a lucrative business. Virtuosos found themselves in great demand during the Romantic age, which exalted the individual. Music entrepreneurs, such as P. T. Barnum—the famous producer of circuses—brought music to a broader audience by managing the careers of the great soloists, some of whose astonishing performances evoked a circus atmosphere.

For the first time, many public education systems included music, increasing public awareness and appreciation. In response, choral societies sprang up and music festivals of various kinds proliferated, offering ordinary people an opportunity to participate in thrilling musical experiences. Musical instruments



ROMANTIC MUSIC— AN OVERVIEW

became more accessible and less expensive than ever before, and printed music was cheaper and more widely available.

Melodic Techniques

Romantic composers generally preferred long, lyrical melody lines to the motivic melodies that Classical composers developed with such variety and skill. The varied repetition of expressive melodies, often associated with extramusical ideas, was a favorite means of unifying a Romantic composition. Composers sometimes subjected a melody to *transformation*, or *metamorphosis*, altering its character for programmatic reasons. They also sometimes used the same melody in more than one movement of a large work, in what is called **cyclic form**. (Berlioz's *Symphonie fantastique*, pp. 223–225, is an excellent example of thematic transformation and cyclic form.)

Harmony

The concept of tonal harmony expanded greatly during the nineteenth century. Composers used chromaticism more freely, loosening the pull of tonic while creating increasingly dissonant chords, on strong as well as weak beats, to give colorful and dramatic effects. More frequent use of tones outside the major or minor scales varied the aural palette and suggested a restless seeking for something new, something beyond tonal boundaries.

Nationalism and Internationalism

As Europeans overthrew monarchies to establish popular states, many countries developed a new national consciousness and developed characteristic national styles of music and art. Nationalistic writers, painters, and musicians turned to the colorful folk tales, legends, and sounds of their own countries, suddenly finding the peasant more interesting than the nobleman and local folk art more appealing than the dominant German Romantic style.

The cultural styles of other countries also seemed exotic and refreshing to people tiring of German domination in the arts, and by the latter part of the nineteenth century, **nationalism** became an important movement. Even as Karl Marx (1818–1883) urged the workers of the world to unite, Marxists maintained strong national allegiance to their own countries and sought to establish their own distinctive political and stylistic identities.

Five Russian musicians closely associated with the nationalistic movement became known in the Western world as **The Five**; Alexander Porfirevich Borodin (1833–1887), Mili Alekseyevich Balakirev (1837–1910), César Antonovich Cui (1835–1918), Modest Petrovich Mussorgsky (1839–1881), and Nikolai Andreyevich Rimsky-Korsakov (1844–1908). The Five wrote operas, symphonic poems, and orchestral suites based on historical Russian themes and mythology, utilizing melodies and rhythms of Russian folk songs and dances and adapting chants and harmonies of Russian religious music. The modal scales and irregular rhythms of Russia's folk music also provided fertile material for other Euro-

peans, who saw those scales and rhythms as exotic alternatives to tonality and to overworked Western styles. Soon composers in other countries, moved by the Russians' achievements, adapted characteristics of their own folk and religious music in their concert pieces. Spanish dances, Italian capriccios, and Turkish marches came from the pens even of French and German composers.

Personal Expression

Unlike Classicists, who believed in universal beauty and in objectivity in art, Romantics sought the most personal, most individual means of expression. Their art reflected the heightened emotions of their lives, and an understanding of the personality and experience of each of the great Romantics is essential to an understanding of his or her artistic expression.

Thus no one artist or composer exemplifies the Romantic period. More than the works of earlier periods, which might be identified by style but not necessarily by their creator (a Classical symphony might be by Haydn or Mozart or even early Beethoven, for example), Romantic works often bear the highly distinctive characteristics of their creator: A painting must be by Turner; a piano piece sounds like Chopin. As we consider several composers of the Romantic period, we will find that they share many of the characteristics discussed in this chapter, but that each has a unique, highly distinctive, musical personality.

Artists of the Romantic period asserted their individuality to an unprecedented degree yet shared a wide range of ideals and achieved an amazing union of the arts. Fascinated with distant times and places, Romantics also worshiped nature and idealized it in their artistic achievements. They shared a strong literary orientation and expressed this, too, in various ways.

The Romantic period was fraught with contradictions. For the first time, artists largely depended on middle-class support, but the tastes of artists and of the unsophisticated public widely diverged. Conflicting emotions and goals rent the Romantic psyche, and the art of the period often reflects the emotional instability of its creators. Romantic literature reveals a love of nature and a fascination with history and science. Romantic painters preferred landscapes to portraiture and portrayed nature from highly subjective points of view. Music, too, was emotionally expressive and included many individual styles.

- What characteristics of Romanticism do you find particularly appealing?
- How do you think your own classicism or romanticism affects your decisions and your everyday experience?

cyclic form Multimovement form unified by recurrence of the same or similar melodic material in two or more movements.



SUMMARY



CRITICAL THINKING



TERMS TO REVIEW

nationalism Late-nineteenth-century artistic movement in which the consciousness of national characteristics led artists of many nationalities to turn from the dominance of German influence in the arts to reflect the cultural characteristics of their own and other countries.

The Five Nineteenth-century Russian composers associated with nationalism.

KEY FIGURES



Socialist leader	<i>Karl Marx</i>
Historian	<i>Thomas Macaulay</i>
Art historian	<i>John Ruskin</i>
Scientist	<i>Charles Darwin</i>
Poets	<i>William Wordsworth</i> <i>Samuel Taylor Coleridge</i> <i>George Gordon (Lord) Byron</i> <i>Percy Bysshe Shelley</i> <i>John Keats</i>
Authors	<i>Mary Wollstonecraft Shelley</i> <i>Charles Dickens</i> <i>Sir Walter Scott</i>
Painters	<i>John Constable</i> <i>J. M. W. Turner</i>
Sculptor	<i>Auguste Rodin</i>
Music entrepreneur	<i>Phineas Taylor Barnum</i>

The Romantic Style: *Orchestral Music*



Most ROMANTIC COMPOSERS, interested more in expression than in form, freely adapted classical formal designs to suit their romantic needs. Often they built orchestral compositions on a literary idea or some other extramusical concept, called a *program*, allowing the sequence of ideas or events to govern the design of their work.

Romantic program music includes incidental music, written to be played during the performance of a drama but developing an identity as concert music in its own right. Examples of such pieces that have entered the concert repertoire include Edvard Grieg's *Peer Gynt* Suites and the music Felix Mendelssohn wrote for Shakespeare's play *A Midsummer Night's Dream*.



PROGRAM MUSIC

The major contribution of Romantic composers to orchestral music, however, was the introduction of three programmatic orchestral forms: the concert overture, the program symphony, and the symphonic poem.

Concert Overture

The Romantics' taste and talent for mating literary and musical concepts led them to create a new symphonic form, called the **concert overture**. Derived from the overture that served as an instrumental introduction to a dramatic work, the concert overture is an independent piece, often inspired by a literary or a dramatic idea but unattached to any other work, and intended for concert, rather than theater, performance. The single-movement concert overture expresses through music the excitement and tension inherent in the dramatic subject that inspired it.

As a concert overture proceeds, the listener can recognize references to characters and events suggested by the title of the work and explained in a concert program or in the liner notes of a recording. Such references organize the work and give it dramatic meaning, but a great concert overture usually follows a Classical design as well. The structure and the key relationships of a sonata-allegro,

or the alternating thematic scheme of a rondo, for example, often reveal for those who care to pursue such analysis an intellectual as well as a subjective conception of the concert overture.

The Russian composer Piotr Ilyich Tchaikovsky composed several effective concert overtures, tempering his Romanticism with a Classical appreciation for form.

Piotr Ilyich Tchaikovsky (1840–1893)

While many of Piotr Ilyich Tchaikovsky's Russian contemporaries were learning to exploit their rich national heritage in their composition of art music, Tchaikovsky became a cosmopolitan composer more strongly influenced by the West than by his native land. Certainly his early music reveals a nationalistic flavor, and he never lost his flair for writing folklike melodies accompanied by rich, sometimes exotic, harmonies; but Tchaikovsky's music was strongly affected by Italian opera, French ballet, and especially German Romanticism.

Having studied law with the intention of going into government, at age twenty-three Tchaikovsky finally entered a music conservatory, where he made rapid progress and was soon appointed a professor of harmony. An extremely sensitive, even neurotic, young man, Tchaikovsky disliked the discipline of teaching and longed to devote himself to the composition of music, a luxury finally afforded him by a sympathetic widow who became his benefactress for many years (although they never met).

Unhappy and repressed in life, Tchaikovsky poured all his romantic feeling into his music. He wrote some attractive songs and one very fine opera, *Eugene Onegin*, but most of his music is for the symphony orchestra. Some of Tchaikovsky's most delightful music occurs in his ballets, especially *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker* (Figure 21.1). The ballets must be seen to be fully appreciated, but selections from each of them have been organized into effective **orchestral suites** among favorite concert selections today.

The form of the concert overture particularly suited Tchaikovsky, adhering as it does to some of the Classical principles he admired. He also based his symphonies and concertos on Classical traditions, but they, too, often have programmatic associations that Tchaikovsky sometimes revealed in his personal letters. Tchaikovsky's emotional expression is sometimes exaggerated, and he has been criticized for being too sentimental. Nevertheless, his lyrical melodies, brilliant orchestrations, and lush harmonies have made him one of the best-loved Romantic composers. (Tchaikovsky's *Romeo and Juliet* Overture-Fantasy is an Optional Listening Example available at the Online Learning Center.)

Program Symphony

The literary and programmatic orientation of some Romantics extended even to the composition of symphonies, called **program symphonies**, organized according to programmatic rather than formal principles. The leading exponent of the program symphony was the Frenchman Hector Berlioz.





figure 21.1

A scene from Tchaikovsky's *The Nutcracker*.

© Kelly-Mooney Photography/Corbis

Hector Berlioz (1803–1869)

Sent to Paris to become a doctor, the impressionable young **Hector Berlioz** (Figure 21.2) met and was inspired by several members of the Romantically inclined cultural elite. He fell in love with music, abandoned his medical studies, and entered the Paris Conservatory. Upon eventually winning the prestigious *Prix de Rome*, he left Paris for a year of study in Italy.

Bair' lē-ōze

Madly in love with a famous Shakespearean actress named Harriet Smithson, and depressed by her lack of interest in him, Berlioz composed his remarkable *Symphonie fantastique* (*Fantastic Symphony*), a program symphony based on the throes of unrequited love. This cyclical work in five movements is unified dramatically by the program and musically by the recurrence in each movement of a theme called the **idée fixe**, a melodic reference to the Beloved (Harriet). Longer and more complete in itself than the fragments usually referred to as motives, Berlioz's *idée fixe*—a concept he used in other orchestral works as well—also lends itself to incredibly varied interpretation.

ē-day fēx

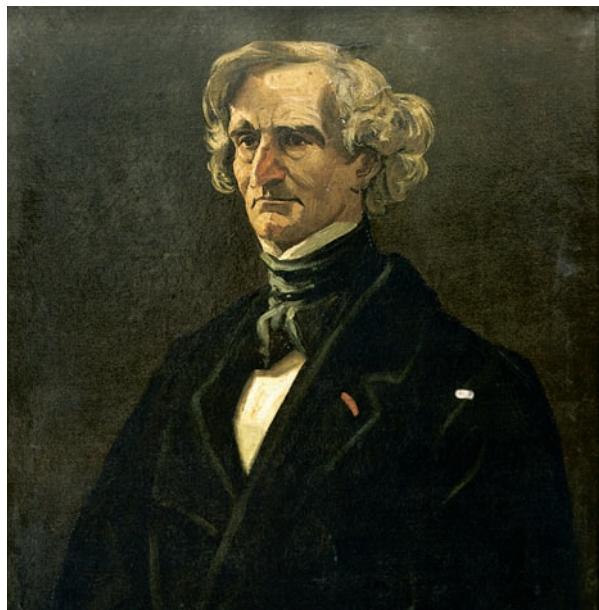


figure 21.2
Hector Berlioz.

Photo: Gérard Blot © Réunion des Musées Nationaux/
Art Resource, NY

dē'-es ē'-ray

Day of Judgment. (Further examples of such reference include the *Totentanz*, or Dance of Death, by Franz Liszt, and innumerable movie scores, among them *Close Encounters of the Third Kind* and *Citizen Kane*.) By doubling the tempo of the solemn chant (a technique called **diminution**) and then doubling it again, Berlioz turns it into a vulgar parody suggestive of a devilish dance.

Symphonie fantastique became an immediate success—even Harriet was impressed with it, or at least with Berlioz's sudden fame. They eventually married, but (predictably) their marriage was a tempestuous and unhappy one.

Berlioz wrote several concert overtures, some vocal music (including songs and operas that were not successful on the stage), and some very attractive program symphonies, each work different from the others. But despite the popularity of *Symphonie fantastique*, Berlioz was not generally well understood in his day. His harmony was unusual for the time; he used dissonance freely, as he occasionally used a chorus or an exotic instrumental combination, for color and dramatic effect. Berlioz's music was, and is, sometimes considered overdone, yet he generally used his resources with sensitivity. His oratorio *L'Enfance du Christ* (*The Childhood of Christ*) is tender and delicate, and the quiet sections of his long Requiem are as moving in their way as the loud sections are in theirs.

Berlioz had a unique understanding of the capabilities of various instruments. His romantic preference for harmony and color over line and form led him to expand the size of the orchestra, achieving a wider range of volume and a

The program of the *Fantastic Symphony* concerns the Artist (understood to be Berlioz himself), who, unhappy in love, swallows an overdose of opium. He survives the powerful drug but in his delirium experiences wild, impassioned dreams of his unfaithful Beloved. **Thematic transformation** of the idée fixe throughout the symphony dramatically reflects changes in the Beloved's personality and in the Artist's concept of her. In the first movement, "Reveries and Passions," she appears as a lovely figment of his unhappy dreams. She waltzes through the second movement, "A Ball," and appears in a pastoral setting in the third, "Scene in the Country." In the fourth movement, "March to the Scaffold" (an Optional Listening Example at the Online Learning Center), the Artist has killed his Beloved and is led to his execution.



The fifth movement (Listening Example 33) describes the Artist's dreams of a Witches' Sabbath, a mad and eerie celebration of unholy sport. Here Berlioz makes programmatic reference to the famous Gregorian chant for the dead, the **Dies irae** (Day of Anger), a theme often heard in vocal, orchestral, and dramatic music as a reference to the



Symphonie fantastique, fifth movement,
“Dream of a Witches’ Sabbath”

Composer: Hector Berlioz (1803–1869)

Composed: 1830

Genre: Program symphony

Form: Free, rhapsodic, or “fantasia” design

Tempo: Larghetto: allegro

Timbre: Romantic orchestra (piccolo, flute, 2 oboes, E-flat clarinet, clarinet, 4 bassoons, 4 horns, 2 cornets (with valves!), 2 trumpets, 3 trombones, 2 tubas, timpani, bass drum, chimes, piano, strings)

Key: C and E♭ major

Introduction

- | | |
|-----------|---|
| [14] 0:00 | An array of weird or eerie sounds is dominated by the witches’ gleeful chortling. |
| 1:20 | The beginning of the idée fixe is heard, but interrupted by the rest of the orchestra. |
| | Idée Fixe |
| 1:37 | The idée fixe (E-flat clarinet) is terribly distorted, nasty and vile, a travesty of the attractive melody previously associated with the Beloved (first movement). |
| | Distant church bells toll (chimes). |
| | Dies irae |
| | The rhythm, tempo, and instrumentation (tuba and four bassoons) of this Gregorian chant for the dead are bizarre, suggestive of sacrilege. |
| 3:13 | First phrase of the Dies irae played by tuba and four bassoons. |
| 3:35 | Same phrase played by horns and trombones, twice as fast. |
| 3:45 | Same phrase played by woodwinds and pizzicato strings, again doubled in tempo—a vulgar parody reminiscent of the idée fixe. |
| | Second phrase of the chant presented in each of the three versions |
| 4:14 | Third phrase of the chant presented in each of the three versions |
| 4:49 | Transition |

Witches’ Round Dance

- | | |
|------|---|
| 5:05 | A frenzied dance loosely following the structure of a fugue (four entrances of the subject) |
| 6:42 | Fragments of the Dies irae |
| 7:42 | Witches’ Round Dance and Dies irae combined |
| 8:08 | Strings played <i>col legno</i> (with the wood of the bow)—skeletons dancing? |

Coda

- | | |
|------|--|
| 8:44 | The Dies irae is heard in three versions one final time. |
|------|--|

wider variety of colorful sonorities than had been heard before. Largely owing to his influence, orchestration (the technique of scoring, or writing, music for particular instruments) became for the first time an art in itself. Due to the limited acceptance of his music, his livelihood largely depended on writing about music, conducting, and making transcriptions of other composers’ music. Fortunately, like many Romantics, Berlioz handled words well, producing critical essays on music and contributing a regular column to a French periodical. His

most important literary contribution was his *Treatise on Instrumentation and Orchestration* (1844), the first significant discussion of that subject.

Symphonic Poem

The **symphonic poem**, sometimes called a **tone poem**, is a one-movement orchestral work conceived as a kind of poetry expressed in tones instead of words. It admirably suited the Romantics' desire for organization based on programmatic principles and for a wedding of literary and musical concepts. Whereas the program symphony modified a Classical idea, the symphonic poem was an entirely Romantic conception, the Romantics' major innovation in the field of orchestral music.

While similar in sound and concept to a concert overture, the symphonic poem is generally longer and usually abandons any pretense of organization according to Classical forms. It consists of a number of sections distinguished from one another by differences in mood, instrumentation, thematic material, or rhythm, or by any technique devised by a composer's fertile imagination. Franz Liszt, who introduced the new form, based his symphonic poems on a story, poem, myth, painting, or philosophical idea, indicating his source of inspiration in the title of the piece and describing the essence of the tale in the music. Consummately skillful at integrating a program into an instrumental work, Liszt fused the story and the music into a meaningful whole. His best works, logically—though unconventionally—organized, make eminent musical as well as programmatic sense.



The Online Learning Center includes the Czech composer Bedřich Smetana's nationalistic tone poem *The Moldau*; and Richard Strauss's symphonic poem *Till Eulenspiegel's Merry Pranks* is Listening Example 43.

ABSOLUTE MUSIC



We have seen that the Romantic composer Tchaikovsky retained some allegiance to Classical concepts of formal design in his programmatic compositions.

Certain nineteenth-century composers, even more classically oriented than Tchaikovsky, generally wrote *absolute music*—that is, instrumental works based, like Bach's fugues and Mozart's symphonies, on abstract principles of music rather than upon a text or a program. Yet even these composers tempered their Classical inclination for clear formal organization with a Romantic intensity of emotional expression. Some found music for solo instruments, or for solo instrument and orchestra, particularly appealing, since solo performance offered the opportunity for the virtuosic display particularly beloved in the nineteenth century.

Solo Concerto

The nineteenth-century concerto, like other forms of symphonic music, reflected the change from the Classical to the Romantic style. Its melodies were more lyrical, its orchestration more colorful. Expanded harmonic resources and less fidelity to Classical forms also distinguished the Romantic from the Classi-

cal concerto. To emphasize the virtuosity of the solo performer, so thrilling to audiences of that (and our) time, many composers provided extensive cadenzas, written out rather than left to the soloist's improvisation as in the Classical period. Some even wrote cadenzas that could be used in the concertos of earlier composers. (The first movement of Felix Mendelssohn's Violin Concerto, an Optional Listening Example available at the Online Learning Center, features a brilliant cadenza.)



Felix Mendelssohn (1809–1847)

Felix Mendelssohn (Figure 21.3) was born in Hamburg, Germany, in the same year that Abraham Lincoln was born in Hardin, Kentucky; but while Lincoln grew up in a log cabin, Mendelssohn prospered as the privileged son of a wealthy, aristocratic family. Through his grandfather, a respected philosopher, the young Mendelssohn met the elderly writer Goethe, and (an example of the Romantic mating of the arts) their relationship became a source of mutual delight. Gifted in painting as well as in music, well-versed in languages, an effective writer, and a charming and pleasant young man, Mendelssohn was admitted to the finest social circles and led a life relatively free from the tensions and frustrations of many of his contemporaries.

When he was only twenty years old, Mendelssohn discovered a copy of J. S. Bach's long-neglected *Passion According to St. Matthew* and, greatly impressed with the magnificent choral work, organized and conducted its first performance in one hundred years. Mendelssohn's reverence for the Baroque master, and the fact that he did much to bring Bach's music and that of other earlier composers to public attention, indicate the classical side of his personality.

However, Mendelssohn failed to apply classical restraint to his strenuous professional life. He accepted extensive conducting and administrative responsibilities and became a leading pianist and organist of his day as well as an extremely prolific composer. Mendelssohn died at thirty-eight, his early death due partly to exhaustion brought on by overwork.

Mendelssohn's music shows expert craftsmanship and a masterful control of resources. His chamber music especially reveals the classical side of his nature. His symphonies, though sometimes bearing descriptive titles, are musical reflections of ideas and impressions rather than musical descriptions of experiences or events, and they are clearly organized according to Classical principles



figure 21.3
Felix Mendelssohn.

Portrait of Felix Mendelssohn (1809–47) (litho), Jentzen, Friedrich (1815–1901)/Private Collection/The Bridgeman Art Library

of form. On the other hand, his skillful and colorful orchestration and the lyricism that pervades both his instrumental and his vocal music exemplify Mendelssohn's romantic spirit. And his set of piano pieces called *Songs without Words* is quite romantic in concept and expression.

The first composer since the time of Bach to compose magnificent works for the organ, Mendelssohn also wrote songs and two fine oratorios, *St. Paul* and *Elijah*. His incidental music for Shakespeare's play *A Midsummer Night's Dream* includes the famous Wedding March, beloved as the traditional wedding recessional. Another favorite concert piece is Mendelssohn's Violin Concerto (an Optional Listening Example, included at the Online Learning Center).

Fanny Mendelssohn Hensel (1805–1847)

Felix's sister Fanny Mendelssohn Hensel (Figure 21.4) was an outstanding pianist whose distinguished family encouraged her music studies but disapproved of public performances for women. She often played duets with her famous brother, who frequently sought her advice about his compositions. Her husband, too, supported her talent and encouraged her to compose as well as to play the piano, though not on the public concert stage.

figure 21.4
Fanny Mendelssohn
Hensel.
Stock Montage, Chicago



Fanny Mendelssohn also had a genuine melodic gift and a talent for writing brief, virtuosic, charming pieces that sound much like some of her brother's compositions. However, society discouraged women from publishing music. Some of Fanny's works actually appeared under Felix's name, but much of her music was never published at all.

Symphony

Some composers continued even in the Romantic age to find inspiration in the Classical symphonic form. Though they sometimes gave their symphonies programmatic titles, their works are basically as classical in form as they are romantic in expression and technique. Preeminent among these composers were Felix Mendelssohn, Robert Schumann, and Johannes Brahms.

Johannes Brahms (1833–1897)

Johannes Brahms (Figure 21.5), in many ways a misplaced Classicist, nevertheless poured the warmest Romantic emotional content into his Classical forms. While some of his contemporaries were discussing the “music of the future,” Brahms based his music on models from the past, which he frankly sought to follow. He admired the polyphony of Bach, the craftsmanship of Mozart and Haydn, the lyricism of Schubert, and nearly everything about Beethoven. A conservative composer content to build on time-honored Classical conceptions, Brahms was aware that his style was unfashionable and sometimes remarked that he had been born “too late.”

Brahms lived in Vienna, where he was a freelance composer for most of his life. He was devoted to, and spent a great deal of time with, the composer Robert Schumann and Schumann's wife Clara, one of the foremost pianists of the day. (See p. 234.) Brahms is said to have been in love with Clara; but whatever his feelings, he never allowed them to hurt his friend Schumann. Deeply shocked by Schumann's early death, Brahms, who never married, maintained a close relationship with Clara until her death just a year before his.

The discipline and restraint Brahms exhibited in his private life were also apparent in his music, which reveals a classical clarity of structure, although the warmth of Brahms's emotional expression is romantic indeed. Each of his four symphonies has four movements, and each movement is clearly structured. He further indicated his classical orientation in his skillful use of counterpoint and motivic development. (The first and fourth movements of Brahms's Symphony No. 4 are Optional Listening Examples and may be heard at the Online Learning Center.)

Brahms avoided descriptive titles and showed little interest in program music, but produced a great deal of chamber music, a genre that did not appeal to most Romantics. Much of his piano music, except for the late works, also



figure 21.5

Johannes Brahms.

The Art Archive/Museum der Stadt Wien/Dagli Orti (A)



belongs to the realm of absolute music, in contrast to the programmatic (or semiprogrammatic) piano pieces of Schumann or Chopin. Brahms wrote magnificent songs and organ pieces as well. We will consider his choral music in Chapter 23.

Brahms's Romantic characteristics include a reverence for folk music, and his rich harmonies and colorful orchestrations, too, clearly belong to the Romantic period. He achieved subtle rhythmic effects and used chromaticism freely, though he never directly challenged tonality. Brahms's deep, somber tones and complex harmonies make his serious music somewhat less accessible than the lighter, more brilliant works of this age; but his masterpieces generously repay the patience and effort one may expend in coming to love them.

SUMMARY



Nineteenth-century composers introduced three programmatic orchestral forms:

- The concert overture, combining programmatic and abstract principles of design. Tchaikovsky was among the composers who found this a congenial form.
- The program symphony, which may be unified by the cyclic recurrence of thematic material, usually in altered form. The leading exponent of this form was Berlioz.
- The symphonic poem, a one-movement work whose form and content are derived from its program. The form was introduced by Franz Liszt.

Some Romantic composers retained a classical appreciation for clarity of design, and most of their work can be analyzed according to the principles of absolute music. Even they, however, reflected the nineteenth century's broadened concept of tonal harmony and the expanded range of orchestral sounds. The symphonies and concertos of Mendelssohn and Brahms are sometimes referred to as Classical in content but Romantic in expression, because their emotional expressiveness is far removed from the classical restraint of the preceding era.

CRITICAL THINKING



- Why do you suppose Germany dominated the Romantic style of music? Can you imagine France, England, or Italy as the leader of Romanticism? Why, or why not?
- Can you identify elements of romanticism in the American personality and experience? (Consider early as well as recent American history and culture: frontier life, the Gold Rush, art and literature of the twentieth century, popular music today, etc.) If so, is American romanticism different from the German style? Explain.

TERMS TO REVIEW



concert overture One-movement orchestral composition, often inspired by literature and dramatic in expression, yet generally subject to analysis according to Classical principles of form.

orchestral suite Several sections of varying character drawn from a larger work, such as a ballet.

program symphony Multimovement orchestral work whose form is based on programmatic concepts.

idée fixe The term Berlioz used for the melody representing the loved one in his *Symphonie fantastique*.

thematic transformation Variation of thematic or melodic material for programmatic purposes. Sometimes called *metamorphosis*.

Dies irae Gregorian chant for the dead. The words are a part of the Requiem mass. The Gregorian melody is frequently used, or parodied, for programmatic purposes.

diminution Rhythmic technique in which note values are halved, doubling the tempo.

symphonic poem or **tone poem** One-movement orchestral piece whose form is based on programmatic principles.

Piotr Ilyich Tchaikovsky

Hector Berlioz

Franz Liszt

Felix Mendelssohn

Fanny Mendelssohn Hensel

Johannes Brahms



KEY FIGURES

ENCORE



<i>Optional listening examples*</i>	<i>Suggestions for further listening</i>
Concert Overture	Incidental Music
• Piotr Ilyich Tchaikovsky: <i>Romeo and Juliet</i> Overture—Fantasy	• Edvard Grieg: <i>Peer Gynt</i> Suites
Symphonic Poem	• Georges Bizet: Incidental music for <i>L'Arlésienne</i>
• Bedřich Smetana: <i>The Moldau</i> from <i>Má vlast</i>	• Felix Mendelssohn: Incidental Music for <i>A Midsummer Night's Dream</i>
Program Symphony	Johannes Brahms's Music
• Hector Berlioz: <i>Symphonie fantastique</i> , fourth movement	• <i>Variations on a Theme by Haydn</i>
Felix Mendelssohn's Music	• Piano Concerto No. 2 in B-flat Major
• Concerto for Violin and Orchestra in E minor, op. 64	Fanny Mendelssohn's Music
Johannes Brahms's Music	• Trio in D minor
• Symphony no. 4, first and last movements	Tchaikovsky's Music
	• Russian Dance (<i>Trepak</i>) from <i>The Nutcracker</i> (Listening Example 2)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

The Romantic Style: *Music for Solo Instrument and for Voice*



M

ANY ROMANTIC COMPOSERS WROTE MAGNIFICENT MUSIC for solo instruments, including the voice, boldly exploiting the opportunities such music offered for dazzling virtuosic display. The Romantic glorification of personal expression and of the individual made virtuoso performers objects of intense hero worship. The dazzling performances of the incredibly gifted violinist Niccolò Paganini inspired composers and performers throughout the Romantic period and remain legendary today.

Niccolò Paganini (Figure 22.1), better remembered today for his phenomenal virtuosity and showmanship as a violinist than as a composer, nevertheless wrote some fine pieces for solo violin and for orchestra. He also wrote for the mandolin and guitar, instruments that he also played extremely well. With his very large hands and long fingers, Paganini executed previously inconceivable techniques on the violin, to the awe of musicians and audiences alike. (Many believed he received his gift from the devil.) His playing was beautiful as well as technically brilliant, and he had enormous influence on many composers of his day and after. Paganini's Caprice No. 1 (Listening Example 34) is a stunning example of his style.



**NICCOLÒ PAGANINI
(1782–1840)**

The piano was in many ways the ideal Romantic instrument, technological improvements having made it into a strong, versatile instrument similar to the modern concert grand. Its wide range of pitches and dynamic levels and the expressive possibilities afforded by the pedals made the piano equally effective in the concert hall and the private salon. Though technically a percussion instrument, the piano is capable of producing lyrical, singing tones, and under the hand of a sensitive performer it can sigh the softest pianissimos or fill the largest hall with booming sonorities.



PIANO MUSIC

During the nineteenth century, pianists were in great demand, and piano music was widely appreciated. Robert Schumann, Johannes Brahms, and Felix

figure 22.1
Niccolò Paganini.
© Bridgeman-Giraudon/
Art Resource, NY



Mendelssohn wrote beautifully for the piano. The composer Robert Schumann's wife, **Clara Wieck Schumann** (1819–1896), a child prodigy carefully trained as a pianist by her father, established a highly successful career as a concert pianist and teacher at a prestigious conservatory of music. As the daughter and young wife of dedicated musicians, she was afforded opportunities unusual for women in her day to attend important music performances and to meet and associate as an equal with other professional musicians. She composed a number of piano works and songs, as well as at least one piano concerto. Several of her virtuosic, well-constructed works were published and well received, but she rather disparaged that facet of her career and is best remembered today as a brilliant performer.

The outstanding piano virtuoso of the period, Franz Liszt (introduced in Chapter 21 as the inventor of the symphonic poem), astonished audiences with his virtuosic and sometimes bombastic performances.

Franz Liszt (1811–1886)

Franz Liszt, like Handel and Gluck before him and like his contemporary Tchaikovsky, experienced a cosmopolitan life. Born in Hungary of an Austrian

LISTENING EXAMPLE 34



2

15

1:43

Caprice no. 1, from Twenty-Four Caprices for Solo Violin, op. 1

Composer: Niccolò Paganini (1782–1840)

Genre: Virtuosic violin solo

Key: E major

Meter: Duple

Tempo: Andante. However, there are so many notes per measure (usually 16) that they come very rapidly.

- [15] 0:00 The piece begins with an arpeggio figure. (An arpeggio is a chord sounded one note at a time, usually rapidly, usually from lowest to highest tone.) The opening figure is echoed at a slightly lower dynamic level. (Try to memorize this figure, as it will recur.)
.
.
.
The first section ends with a chord.
0:20 The opening figure recurs, first major, then minor.
0:40 Notice the melodic figures rising sequentially.
0:55 Another reference to the opening figure.

The dazzling display of runs, chords, scales, arpeggios, and violin magic continues to the brilliant end.

mother, Liszt received most of his education in Paris and was most comfortable speaking French. Taken to Vienna at an early age to study piano, at eleven he began touring widely through Europe, playing the virtuosic music popular with audiences of the day.

Eventually tiring of the concert circuit, Liszt accepted a position as court conductor at Weimar, an important German center of cultural activity. He taught, wrote, played the piano, and conducted at Weimar for several years, but his tastes were too progressive to be popular at the court, and he eventually gave up the position. In love with a married woman to whom the church would not grant an annulment, Liszt took minor religious orders while living in Rome for a time. He spent most of the rest of his life in Germany, Austria, and Hungary, composing piano and orchestral music as well as oratorios, Masses, songs, and some organ music. He was a kind and generous person whose closest friend, the composer Richard Wagner, turned to repeatedly when in need. Liszt frequently played the virtuosic piano music of his contemporaries Chopin and Schumann as well as his own, and he dedicated some of his works to Wagner, Schumann, Chopin, and Berlioz.

A superb showman, Liszt sat on the stage so as to reveal his handsome profile to the audience rather than with his back to them, or facing them, as had been the custom (Figure 22.2). Ladies swooned in ecstasy as he played, and fought to touch him or to grab his handkerchief. He combined poetic expressiveness with demonic virtuosity in his music, using chords considered unusual at the time and sometimes modulating suddenly, even to distant keys.

While Liszt must be acknowledged as the outstanding concert pianist of his day, it was the Polish composer and pianist Frédéric Chopin who eventually dominated Romantic composition for the piano.

figure 22.2

Franz Liszt during
a performance.

*The Art Archive/Society
Of The Friends Of Music
Vienna/Dagli Orti (A)*



Frédéric Chopin (1810–1849)

Sho-panh'

Frédéric Chopin, whose life and personality exemplify the Romantic artist, left his beloved Poland upon the Russian takeover of that country and moved to Paris, where he spent the rest of his life. He brought with him some of the moods, forms, and sounds of Polish music, though he seldom quoted actual Polish themes. Called the “poet of the piano,” Chopin composed melodies Italian in their lyricism, German in their melancholy, and French in their elegance and grace.

Soon after arriving in Paris in 1831, he became the idol of the aristocratic French public, who were captivated by the lyrical beauty of his songlike melodies, their rich accompanying harmonies, and the romantic spirit he perfectly captured and expressed (Figure 22.3). Yet success as a composer, teacher, and performer in Parisian society did not bring Chopin happiness. He formed a romantic relationship with George Sand, a successful French novelist who took a man’s name to avoid discrimination against her work; but Sand could not, or would not, devote herself to him entirely, and their love remained troubled and largely unfulfilled. Chopin contracted tuberculosis at twenty-eight and was often ill for the rest of his short life, suffering physically from his illness and emotionally from his exile from his beloved homeland. He had carried a fistful of earth with him from Poland to France, and upon his death his heart was buried—as he had requested—in his native land. Much of Chopin’s music reflects his delicate health, his sensitive feelings, and his longing for what he could not have.

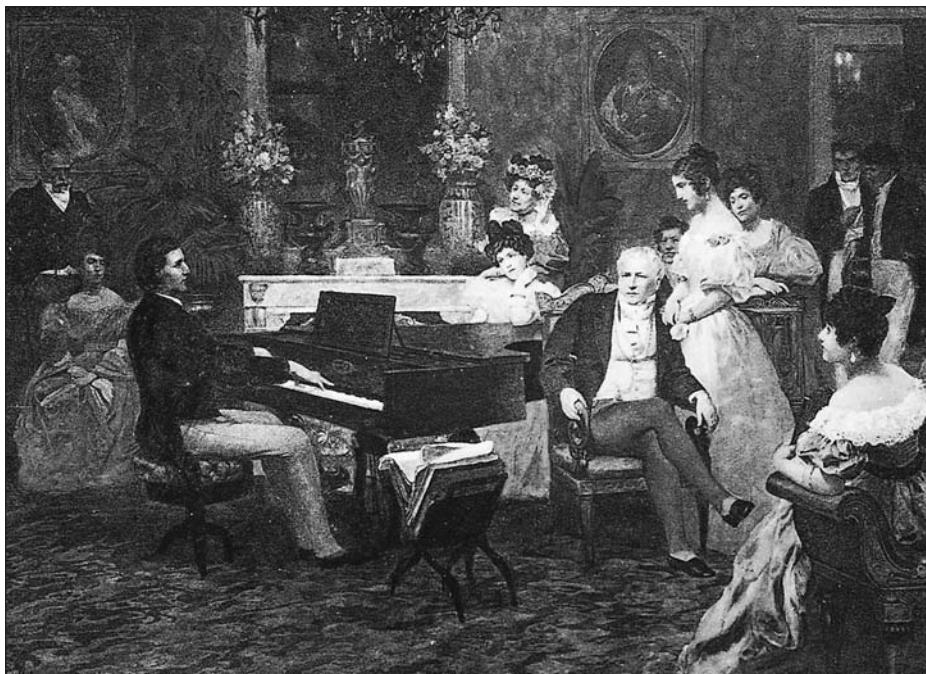


figure 22.3
Salon performance
by Chopin.
Akg-images

Chopin's Style Chopin's melodies are long and songlike, and he spun them out and repeated them with only minor embellishments, as a vocalist might embellish the line of a song. Such melodies do not lend themselves to motivic development, but one never tires of their repetitions, accompanied by Chopin's rich and imaginative harmonies and lush pianistic effects.

Like Liszt, Chopin expanded traditional chords, adding dissonances for color and mood, as painters of his period expanded the color range of their palette. His use of chromaticism and his unusual modulations seemed bizarre to traditionalists; but Chopin's music is exquisitely organized, and his rich and varied harmonies appeal greatly to modern audiences.

Appreciation of Chopin's music requires understanding of a Romantic rhythmic technique called **rubato**, which literally means "robbing" and refers to stealing from and adding to the tempo in a highly subjective manner. Whereas Classical composers intended the tempo of their compositions to remain generally steady, Romantics preferred to surge ahead in some passages and hold the tempo back in others for emotionally expressive effects. Chopin used two kinds of rubato in his piano music; in one, the left hand of the pianist keeps a steady tempo while the right hand, playing the melody, stretches and contracts expressively; in the other, certain passages are played faster and others slower, as suggested by their mood or character.

Unlike other Romantic composers of piano music, Chopin devoted nearly all his creative attention to that instrument, exploring every color of sound, every



L I S T E N I N G E X A M P L E 3 5

3 1 3:43

Nocturne in E-flat major, op. 9, no. 2

Composer: Frédéric Chopin (1810–1849)

Composed: 1833

Genre: Character piece

Meter: Quadruple. (Each measure has four beats, each beat divided by three.)

Tempo: Andante

Texture: Homophonic. Chordal harmony accompanies the plaintive melody.

- | | | |
|------|------|--|
| 1 | 0:00 | The piece begins with an expressive melody in the right hand, accompanied by a single bass note on each beat followed by two chords of higher pitch. Notice the relaxed “triple” rhythm pattern. The main theme occasionally rises by broad leaps, then gracefully descends, accompanied by rich harmony which is tonal, but chromatic in the Romantic manner. The use of rubato (a relaxed interpretation of the rhythm) is essential in a performance of this music. Lightly embellished in its first presentation, the main theme is more highly ornamented in each repetition. |
| | 0:48 | A different melody of similar character, but with a less stable harmonic accompaniment, occurs. A chromatic passage leads to a third presentation of the main theme (1:12), ornamented in the fashion of a Romantic aria. Chopin’s increasingly ornate embellishments add graceful interest to his melodies, yet never overpower them or intrude upon the calm atmosphere of his lovely music. |
| | 1:33 | The second and first themes alternate once more, and a short cadenza, in the unaccompanied right hand (3:03), precedes the quiet ending. |

technique, and every nuance of which the piano was capable. He wrote two piano concertos and several other works for piano and orchestra. Among his best-known works are a number of stylized dance pieces, including interesting, sophisticated waltzes of varied style and mood. Each of his mazurkas and polonaises, based on Polish dances, also has a style and character of its own. The dazzling Polonaise in A-flat Major, an Optional Listening Example (available at the Online Learning Center) remains among the most familiar and most beloved piano compositions today.

Character Pieces Most successful of all Chopin’s compositions were his intimate **character pieces**, short, unpretentious, and highly subjective piano compositions expressing in a few measures what other composers might hope to say in a lifetime. They include such pieces as **impromptus**, introspective pieces of an improvisatory character, **ballades**, narrative songs without words; and **preludes**, little mood pictures that move methodically through all the major and minor keys, as do the preludes and fugues of Bach’s *Well-Tempered Clavier*. The **nocturnes**, including Nocturne in E-flat Major, op. 9, no. 2 (Listening Example 35), are quiet, eloquent evocations of the intimacy and the delicate sounds and scents of night.

Another type of character piece at which Chopin excelled was the **étude**, a “study” or “exercise” that explores a particular pianistic technique, such as scale passages or arpeggios. Chopin’s études, such as his Etude no. 1, op. 10



LISTENING EXAMPLE 36



3

2

2:00

Etude no. 1, op. 10

Composer: Frédéric Chopin (1810–1849)

Composed: c. 1830

Genre: Character piece

Key: C major

Meter: Quadruple

This etude explores the beauty and the difficulty of performing *arpeggios*, the wide broken chords—chords played one tone at a time instead of all together—pianists must master to enhance their technique. Arpeggios often occur within compositions, but this piece is composed entirely of this kind of chord, performed smoothly and very rapidly in the right hand, accompanied by strong octaves in the left hand. The pianist, who must play descending as well as ascending arpeggios throughout this piece, needs very strong hands and fingers as well as a delicate and agile touch.

Of course the piece is beautiful as well as technically exciting. This is not so much a student's exercise as a concert performer's show piece.

(Listening Example 36), are highly musical pieces well suited not only to enhance a pianist's technique but also for recital performance.

Song, an intimate mating of literature with music, proved a particularly congenial medium in the Romantic period. Italians produced some lovely songs, related to opera on the one hand, to folk music on the other. Berlioz was among several composers who contributed French art songs to the Romantic literature. But the German **Lied** (plural **Lieder**) clearly dominated Romantic art song.



GERMAN ART SONGS

Robert Schumann (1810–1856)

Robert Schumann, like Chopin, may be seen as a typical Romantic personality. Restless, disturbed, alternately ecstatic and deeply depressed, incredibly talented but mentally unstable, this sensitive, loving man strongly affected the course of Romantic music. He wrote some symphonic works but was particularly attracted to, and successful in, the composition of piano music and Lieder.

Schumann studied law for a time, but, impressed with the astonishing virtuosity of the violinist Niccolò Paganini, he determined to become a virtuoso pianist of comparable stature. However, in his romantic zeal to train his fingers (by tying the index finger to the little finger on his right hand), he caused permanent injury to his hand, ending all hope for that career. He turned then to composing music for the piano.

The young Schumann fell deeply in love with Clara Wieck (see p. 234), the daughter and prize pupil of his piano teacher, who strongly disapproved of their match (see Figure 22.4). When they were finally wed, in 1840, Schumann



figure 22.4
Robert and Clara Schumann.

Mary Evans Picture Library

celebrated his great joy by writing more than one hundred beautiful Lieder in just one year. Finding the mating of words and music in the art song his ideal mode of expression, Schumann wrote several beautiful song cycles, in which all the songs are related by narrative theme, key relationships, contrasts in mood or tempo, or recurring thematic material. Whereas Schubert's songs always retained a degree of classical restraint, Schumann's were impassioned outpourings of romantic feelings.

In the beginning of Schumann's magnificent song cycle *Dichterliebe* (Poet's Love), the poet/narrator is deep in youthful love. Already, however, he suspects his love is doomed to be unrequited. As the cycle progresses, the beauty of Schumann's music allows us to share the poet's passion, frustration, anger, melancholy, and finally resignation as he escapes to a world of dream or fantasy. Even in the hopeful song "Im wunderschönen Monat Mai" ("In the Marvelous Month of May," Listening Example 37), we sense the poet's foreboding as he speaks of "yearning" and "longing" for what he senses is unattainable.

Schumann followed his year of songs with a year of symphonies (he wrote four), and then with a year of chamber music, often using cyclic relationships in his instrumental as in his vocal music. His special feeling for the piano is evident in most of his music: the piano accompaniment to his songs,

for example, is even more important than Schubert's, carrying not only dramatic significance but often providing preludes, interludes, and postludes that contribute greatly to a song's effect. Schumann's music also reflects his restless personality. Fluctuating between extreme emotional states, he was able to express these human feelings beautifully in his art, but not to ease his personal torment. Terrified by his declining mental condition, Schumann attempted suicide for the second time in 1854 and was finally confined to a mental institution for the rest of his short life.

Throughout his brief but productive career, Schumann espoused the cause of the new (Romantic) style of music, which he believed should be free from the shackles of convention and Classical restraints. Gifted with words as he was with music, he became an effective music journalist, writing cogent criticism and commentary that was widely read and respected in his day and still provides valuable insight into the music of his time. He founded his own influential journal, in which he included articles intended to raise the level of understanding and taste of the new middle-class audience.

LISTENING EXAMPLE 37

3

1:25

"Im wunderschönen Monat Mai" ("In the Marvelous Month of May") from *Dichterliebe* (Poet's Love)

Composer: Robert Schumann (1810–1856)

Genre: Art song

Form: Strophic

Meter: Quadruple

Key: F-sharp minor

- [3] 0:00 The piano having briefly set the melancholy mood, the poet expresses his youthful ardor, already tinged with foreboding. During the first verse, the rising melody reflects the great love rising in the young man's heart. The verse ends with the suggestion, if not the promise, of something more to come.
- 0:44 The second verse, however, set to the same music, leaves the listener filled with the poet's "yearning and longing." Notice here how the rising pitch level accompanied by an expressive crescendo heightens our emotional involvement. As the song ends, we sense that the young man's suffering has only begun.
- Throughout, the piano performs as equal partner with the voice, the instrument solidly supporting the singer while expressing in its own terms the young man's conflicting emotions. The little song perfectly expresses, in so few bars, the grand scope of Romantic desire for what may not be.

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

In the marvelous month of May,
when all the buds were bursting,
then in my heart did
Love arise.

Im wunderschönen Monat Mai,
Als alle Vogel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the marvelous month of May,
When all the birds were singing,
then did I reveal to her
My yearning and longing.

Romantics found the piano a particularly congenial medium and produced quantities of outstanding piano music. Franz Liszt and Clara Wieck Schumann astonished audiences with their technical brilliance, but Chopin dominated piano composition. He greatly expanded the range of sounds the piano might produce, and his piano music, including the intimate character pieces, remain favorite works today.

Romantic composers also showed interest in, and were gifted in producing, music for the solo voice. German composers, especially Robert Schumann, excelled in the composition of Lieder, impassioned expressions of Romantic feeling greatly enhanced by their strong piano accompaniments. Multitalented, like so many Romantic artists, Schumann also wrote effective and influential music commentary and criticism.

SUMMARY

- Can you think of any music performers today, or from recent times, whose performance technique—like Paganini's and Liszt's—includes or included magnificent showmanship?

CRITICAL THINKING

- What characteristics of Chopin's Nocturne in E-flat major distinguish the music as belonging to the Romantic, rather than to the Baroque or Classical, period?

TERMS TO REVIEW



rubato Romantic technique of “robbing” from the tempo at some points and “paying back” at others.

- character piece** Relatively short piano piece in a characteristic style or mood, including:
- impromptus** Pieces of an improvisatory character.
 - ballades** Narrative songs without words.
 - preludes** Short mood pieces of no prescribed form.
 - nocturnes** Pieces thought appropriate to the night.
 - études** Studies or “exercises” based on specific pianistic techniques.
 - Lieder** German art songs

KEY FIGURES



Niccolò Paganini
Clara Wieck Schumann
Franz Liszt
Frédéric Chopin
Robert Schumann

ENCORE

Suggestions for further listening

Song Cycle

- Robert Schumann: *Dichterliebe*
- Romantic Piano Music
- Chopin: Etudes, op. 10; Preludes, op. 28
- Felix Mendelssohn: *Songs without Words*
- Robert Schumann: *Carnaval*; *Fantasiestücke*; *Kinderszenen*

- Clara Schumann: Variations on a Theme of Robert Schumann, op. 20

Suggestions for viewing

- *A Song to Remember* (1945, life of Chopin)
- *Song of Love* (1947, Clara and Robert Schumann, Brahms, Liszt)
- *Spring Symphony* (1983, story of Clara and Robert Schumann)

Dramatic Music of the Romantic Period



M

USICAL THEATER, AN EFFECTIVE INTEGRATION of music, drama, and the visual arts, naturally became a favorite form of Romantic expression. Opera, especially, suited the Romantic imagination, and the period produced a wide variety of serious and comic opera styles.

The French in the mid-nineteenth century particularly enjoyed a lavish form of musical drama known as **grand opera**. Usually based on dramatic historical events, grand opera emphasized visual grandeur and spectacle dear to audiences of the day. Battles, storms, fires, shipwrecks, and murders vied with festive wedding scenes and triumphal marches—all performed with gorgeous song and dance accompanied by an orchestra—to entertain a largely middle-class audience that attended opera for sheer fun and excitement.

Competing with grand opera for popularity, the shorter, more realistic *opéra comique* could be produced with more modest resources and performance techniques. Whereas grand operas were sung throughout, *opéras comiques* typically included some passages of spoken dialogue. However, the stories were often serious or even tragic. One of the world's best-loved operas, *Carmen*, by Georges Bizet, was originally known as an *opéra comique* because of its occasional spoken dialogue, though it involves realistic characters tragically caught up in social situations and romantic affairs beyond their control. The social concern, as well as the Spanish setting and flavor, are among the Romantic characteristics of this supremely entertaining and profoundly moving French opera. These, together with the colorful dances, brilliant stage effects, and irresistible music, make *Carmen* a particularly effective introduction to the world of opera.

OPERA IN FRANCE



*oh'-pay-rah
co-mék'*

Bē-zay'

Italian composers of the early nineteenth century brought the pure bel canto style of opera to its peak. Among the masters of this style was **Gaetano Donizetti** (1797–1848), a prolific composer of songs, sacred music, chamber music, and some orchestral works as well as operas.



ITALIAN ROMANTIC OPERA



L I S T E N I N G E X A M P L E 3 8

3 4 5:22

"Mad Scene" from Act III of *Lucia di Lammermoor*

Composer: Gaetano Donizetti (1797–1848)

Composed: 1835

Genre: Opera aria

Performer: Dame Joan Sutherland (b. 1926), internationally renowned Australian bel canto soprano

Key: E-flat major

Meter: Triple

Our excerpt begins after Lucia has run through the gamut of emotions from despair to ecstasy, having seen visions of a "monstrous phantom" and then of an altar decked with roses where she believes she and Edgardo have just wed. Now supremely content in her supposed new happiness, Lucia sings of her bliss as the chorus comments sadly on her tragic delusion.

0:55 Alfin son tua, alfin sei mio,
A me ti dona, a me ti dona un Dio.

Ogni piacer più grato,
Sì, ogni piacere mi fia con te diviso,

Con te, con te!
Del ciel clemente, del ciel clemente un riso

La vita a noi sarà, la vita a noi, a noi sarà,

Finally I am thine, love; now art thou
mine, love
Once more I have thee restored by powers
divine, love.
All my joys will be sweeter,
Yes, every enjoyment of mine I'll share
with thee
With thee, with thee!
If thou art with me, then all this world for
me, dear
A smile from heaven will be.

After repetition of the last two lines, the soprano and flute indulge in coloratura competition and play, challenging and imitating each other in a dazzling display of virtuosity. There is a wonderful moment of suspense as we wonder if Lucia will actually achieve the implied, the hoped-for, the seemingly unattainable final high note—as she gloriously does!

One of the most famous, and most beautiful, examples of bel canto singing occurs in the "mad scene" from Donizetti's *Lucia di Lammermoor* (Listening Example 38), based on Sir Walter Scott's novel *The Bride of Lammermoor*. Having been falsely led to believe that her lover has betrayed her, the very young and lovely Lucia loses her mind. The scene begins just after Lucia has stabbed and killed the man she had been forced to marry. Completely out of touch with the reality she cannot face, she enters the stage confused and disheveled, fantasizing that she has wed her beloved Edgardo, who in fact has been falsely informed of her supposed betrayal. (See Figure 23.1.) She sings a series of wordless passages including rapid runs, elaborate embellishments, and extremely high notes, a kind of virtuosic singing called *coloratura*. The drama simply stands still, allowing listeners to immerse themselves in the glorious sound of a magnificent singing voice.

Giuseppe Verdi (1813–1901)

Vair'-dē

The finest Italian composer of the nineteenth century was **Giuseppe Verdi** (1813–1901), a master of theater techniques and well versed in the Italian tradition of beautiful singing. A musical and political nationalist, Verdi used his

early operas as thinly veiled calls for the political unification and independence of Italy. He possessed the Italian gift for melodic invention, as well as a powerful dramatic sense and keen insight into human emotions. While not opposed to using spectacle to enhance a dramatic effect, Verdi insisted that music must reign supreme over every other element—including the text—in his beautiful operas.

Perhaps his own suffering made Verdi particularly sensitive to the human condition, which he portrayed so effectively on the opera stage. He and his young wife, whom he adored, lost one, and then a second, baby. Then his wife also died, leaving Verdi desolate and with no heart to compose music for several years. Finally a friend persuaded him to write an opera, and in 1842 he produced *Nabucco* (*Nebuchadnezzar*), a great success that launched him on his long and illustrious career.

The pomp, spectacle, and pageantry of *Aida*—which was written to celebrate the inauguration of the Suez Canal in 1871 and which is set in ancient Egypt—render this Verdi's version of a grand opera. (See Figure 23.2.) The opera ends with the live burial of the hero and heroine, who choose death together in the Egyptian catacombs over an intolerable life apart. Verdi's characters are warm and human, and as heard in Listening Example 39, his beautiful music triumphs over the pathos of the drama and compels our deepest sympathies and emotions.

Unlike so many of the Romantics, Verdi led a long and fruitful life. In his later works, Verdi narrowed the distinction between recitative and aria, avoiding interruptions in the drama by writing a more continuous style of music. His harmony became richer than that in his earlier works, and the orchestra played a more significant role. He wrote one of the world's most passionate operas—*Otello*, based on Shakespeare's tragedy—when he was seventy-four years old, and one of the funniest—*Falstaff*, based on Shakespeare's comic character—when he was eighty.

Giacomo Puccini (1858–1924)

In contrast to French grand opera, and to Verdi's *Aida*, some Italian operas of the late Romantic period portrayed realistic, everyday characters, reminiscent



figure 23.1
“Mad scene” from Donizetti’s *Lucia di Lammermoor*.
© ArenaPal/Topham/The Image Works

**Nah-bu'-ko
Eye-ē'-dah**



L I S T E N I N G E X A M P L E 3 9

3 5 4:33

"Celeste Aïda" ("Heavenly Aïda") from *Aïda*

Composer: Giuseppe Verdi (1813–1901)

Composed: 1869

Genre: Opera recitative and aria

Melody: Beautifully expressive melody; voice is most important

Meter: Recitative—quadruple meter; aria—compound duple meter (two beats per measure, each beat divided into three)

Tempo: Andantino

Timbre: Solo tenor voice with Romantic orchestra

Radames, a young warrior, hopes he might be chosen to lead the Egyptian army against the invading Ethiopians. In addition, he hopes to free Aïda—an Ethiopian slave of the Egyptian king's daughter, Amneris—and seek her hand in marriage. Little does he realize that his beloved Aïda is of royal birth or that Amneris herself is in love with him. The jealousy of Amneris forms the basis of the story and leads to its tragic ending.

Radames

[5]	0:00	Dry recitative (<i>Simple string introduction ends before the voice begins singing.</i>)
.	.	Se quel guerrier io fossi! If I were that warrior!
.	.	se il mio sogno si avverasse! If my dreams were to come true!
	0:24	Accompanied recitative (<i>brass fanfare; fast tempo; mostly loud</i>)
.	.	Un esercito di prodi da me guidato, A valiant army led by me,
.	.	e la vittoria, e il plauso and victory and the acclamations
.	.	di Menfi tutta! of all Memphis!
(soft string accompaniment)		E a te, mia dolce Aïda, And to return to you, my sweet Aïda,
.	.	tonar di lauri cinto . . . crowned with laurels . . .
.	.	dirti: per te ho pugnato, to tell you: for you I fought,
.	.	per te ho vinto! for you I conquered!
.	.	(<i>brass fanfare followed by a sustained high pitch in violins</i>)
	1:10	Aria (<i>an expressive melody that repeatedly begins low and ascends to a high pitch; begins softly</i>)
.	.	Celeste Aïda, forma divina, Heavenly Aïda, form divine,
.	.	mistico serto di luce e fior, mystical garland of light and flowers,
.	.	del mio pensiero tu sei regina, of my thoughts you are the queen,
(tremolo)		tu di mio vita sei lo splendor. you are the light of my life.
	2:00	
(oboe; minor mode)		Il tuo bel cielo vorrei ridarti, I would return you your lovely sky,
(return to major)		le dolci brezze del patrio suol . . . the gentle breezes of your native land . . .
.		un regal serto sul erin posarti, A royal crown on your brow would I set,
.		ergerti un trono vicino al sol build you a throne next the sun.
.		(climax on "trono" ["throne"])
.		Ah!
	2:43	Celeste Aïda, forma divina. Heavenly Aïda form divine,
(varied repeat)		mistico raggio di luce e fior, mystical ray of light and flowers,
.		del mio pensiero tu sei regina, of my thoughts you are the queen,
.		Tu di mia vita sei lo splendor. you are the light of my life.
	3:31	
(softly on a single pitch; minor mode)		Il tuo bel cielo vorrei ridarti, I would return you your lovely sky,
		le dolci brezze del patrio suol . . . the gentle breezes of your native land . . .

3:42 (crescendo to high climax) (softly) 4:19	<p>un regal serto sul erin posarti, ergerti un trono vicino al sol. un trono vicino al sol, un trono vicino al sol. (high pitch on "sol" ["sun"]) (high string tremolo with low strings and horns imitating a distant call; dying away)</p>	<p>A royal crown on your brow would I set, build you a throne next the sun. a throne next the sun, a throne next the sun.</p>
--	---	---



figure 23.2

A scene from Verdi's *Aida*, with the splendid costumes and staging effects characteristic of grand opera.

© Gianfranco Fainello/ArenaPal

of those in *opéra comique*. **Giacomo Puccini** was a leader in this movement, called **verismo**.

Pu-chee'-nee

Like realism or naturalism in art and literature, verismo composers sought to capture reality and express it through the unlikely medium of opera. Puccini drew the young, impoverished artists (bohemians) in his beautiful opera *La bohème* from Henri Murger's novel *Scènes de la vie de bohème*. In Puccini's time, many poor young people, like the young heroine of *La bohème*, indeed suffered early illness and death (as, in a poignant turn of fate, did Jonathan Larson, the

La bo-ehm'

American composer of *Rent*, a rock musical inspired by *La bohème*, who died suddenly at age thirty-five after watching the final dress rehearsal of his show, on January 24, 1996). Puccini's soaring melodies, colorful orchestration, and stirring ensemble scenes evoke a fervent emotional response to the plight of these warm, living people involved in believable situations.

MUSIC DRAMA



Late-nineteenth-century German music theater was dominated by a style of opera called **music drama** by the man who introduced it, Richard Wagner.

Wagner, who fervently—some said fanatically—espoused the Romantic doctrine of intermingling the arts, intended words and music to be of equal importance in his dramatic works; but as we shall see, the music in his music dramas reigned supreme.

Richard Wagner (1813–1883)

Rē'-kart Vahg'-ner

Frēd'-rik Nē'-chē

A poet before he became a musician, **Richard Wagner** (Figure 23.3) had little formal music education and turned to writing music only as a way to enhance the emotional effects of his dramas. Yet Wagner revolutionized the course of Western music history, affecting—in some way—nearly every composer who

followed him. Wagner was influenced, like Puccini, by the literary movement called realism, which dealt with situations both tragic and mundane in an objective, nonjudgmental manner; he also was impressed with the uncompromising teachings of the German philosopher Friedrich Nietzsche, who advocated the pursuit of human perfection by the practice of severe self-discipline. For a time, Nietzsche saw in Wagner the superman who would unite all the arts into one perfect form; but Nietzsche later found Wagner's style overly theatrical and insincere.

Wagner composed almost exclusively for the stage, writing his own librettos as well as the music. He often based his dramas on German or Nordic mythology or legend, thus uniting his Romantic fascination with the past and the supernatural with his nationalistic fervor. His early, not very successful, works were much like grand opera, with all the pageantry and spectacular effects associated with that form. Unlike Verdi, who dealt entirely with human situations, Wagner often relied on supernatural intervention.

During the revolutionary years 1848–1849, Wagner became a political activist, publishing some inflammatory articles that provoked a warrant for his arrest. Seeking refuge with his friend Franz Liszt, the



figure 23.3

Richard Wagner.

© Bildarchiv Preussischer Kulturbesitz/Art Resource, NY

unhappily married Wagner fell in love with Liszt's illegitimate daughter, Cosima—who was married at the time to the outstanding conductor of the day, Hans von Bülow. (Cosima and Wagner eventually were happily wed.) Wagner fled over the border into Switzerland, where he lived in exile for more than ten years, writing his theories about the “music of the future” and beginning the composition of a cycle of music dramas called *Der Ring des Nibelungen* (The Ring of the Nibelung). These operas, as everyone but Wagner called them, depict the downfall of the Nordic gods (whose pantheon resembles that of the ancient Greeks) brought about by the curse of gold and by the lust for power, subjects close to the hearts of the literary realists. (The four operas of the Ring cycle are *Das Rheingold* [The Rhinegold], *Die Walküre* [The Valkyrie], *Siegfried*, and *Götterdämmerung* [Twilight of the Gods].)

Wagner shared Verdi's belief, derived from Monteverdi and Gluck, that separate pieces, such as arias or ballets, destroyed dramatic integrity. Whereas Verdi gradually minimized them, Wagner simply eliminated them, writing a kind of endless melody, sometimes almost speechlike, sometimes soaring into impassioned lyrical lines and then returning, without pause or break, to the speechlike style. He enhanced the effect of continuous music by avoiding cadences, and he often covered a pause (for breath) in one voice with a continued phrase in another. Neither recitative nor aria, Wagner's melody has a style all its own.

Leitmotifs Wagner gave his orchestra unprecedented significance, weaving melodic fragments called **Leitmotifs** (leading motives) throughout the orchestral texture in his version of thematic transformation. Usually introduced in the orchestra with reference to a particular person, event, or idea, a Leitmotif recurs with dramatic significance throughout the music drama. Expressing more than spoken language, these motives “speak” on an emotional and psychological level, relentlessly building to overwhelmingly dramatic climaxes.

So powerful is Wagner's music, and so clear are the dramatic messages carried by the Leitmotifs, that certain portions of Wagner's music dramas may be performed by instruments alone—the absence of singing voices is scarcely noticeable. Though Wagner insisted that drama must be equal to the music in an opera, music dominates his operas more than those of any other composer.

Tristan und Isolde While still in Switzerland, Wagner wrote the music drama that was to change the course of music history: *Tristan und Isolde*. Based on a Medieval romance, this largely actionless opera evokes intense, unrelieved emotion through the close interaction of voices and orchestra, the ambiguous tonality caused by the extreme use of chromaticism, the unusual harmonies and colorful sonorities of Wagner's orchestra, and the continuous music, all of which profoundly shook the nineteenth-century musical establishment. Wagner's highly original chromatic concepts stretched tonality to its very limits, inaugurating the disintegration of Romantic harmony. Musicians either loved or hated *Tristan*, but none could ignore it.

The “Liebestod,” or love-death scene, from *Tristan und Isolde* (Listening Example 40) beautifully illustrates how Wagner contradicted his own insistent beliefs that the words must bear equal significance to music in great opera: in passages

Nē'-beh-lun-gehñ

Lite'-mo-tēfs

**Tris' -tahn;
Ē-sol' -deh**

Lē'-behs-tode



L I S T E N I N G E X A M P L E 4 0

3 6 7:00

"Liebestod" ("Love-Death") from *Tristan und Isolde*

Composer: Richard Wagner (1813–1883)

Composed: 1859 (premiered 1865)

Genre: Music drama

Form: Through-composed

Melody: The "endless" melody of the Leitmotifs and Wagner's continuous harmonic instability evoke a level of emotional response unprecedented in art of any kind.

Harmony: Intensely chromatic with liberal use of dissonance; harmonic resolution is persistently denied until the very end.

Dynamics: Long, expressive crescendos and decrescendos enhance the emotional atmosphere. Dynamic levels are sometimes extreme, from the loudest fortissimo to the softest pianissimo.

Timbre: Solo soprano voice with Romantic orchestra (3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, strings). The voice is used as one thread entwined with the orchestra, rather than as a solo instrument with orchestral accompaniment.

Leitmotifs: Three Leitmotifs are prominent. "Love-Death," heard at the beginning and throughout the selection. "Ecstasy," heard toward the middle. "Yearning," heard in the middle and at the end.

According to a Medieval Celtic legend, the knight Tristan and the princess Isolde fall helplessly, hopelessly, into forbidden love, their doomed passion leading inevitably to their early deaths. Here, near the end of the drama, Isolde embraces the body of her dead lover as she ecstatically contemplates joyful reunion with him in the dark, private, eternal afterworld. The music begins softly, from a low pitch, gradually climbs to a powerful climax, and subsequently subsides.

[6]	0:00	Mild und leise wie er lächelt. (<i>Love-Death motive heard in voice: pianissimo; low pitch string tremolos, trombones in orchestra</i>)	How softly and gently he smiles, how fondly he opens his eyes.
.	0:16	wie das Auge hold er öffnet, (varied sequence—Wagner repeats the musical idea on a higher pitch)	See, friends? Do you not see? How he shines ever lighter, (quick crescendo; high pitch on "leuchtet" [shines])
.	0:29	seht ihr's, Freunde? Seht ihr's nicht? Immer lichter, wie er leuchtet, (another quick crescendo; high pitch on "hoch" [high])	Borne on high, stars glistening around him?
.	1:10	stern-umstrahlet hoch sich hebt? Seht ihr's nicht?	Do you not see? How his heart swells proudly
.	1:40	Wie das Herz ihm mutig schwilt, Voll und hehr im Busen ihm quilt? (orchestra plays "Love-Death" motive)	And, brave and calm, pulses in his breast?
.	2:35	Wie den Lippen, wonnig mild, süsser Atem sanft entweht. Freunde! Seht!	How softly and gently sweet breath Flutters from his lips: See, friends!
.	2:58	Hore ich nur diese Weise Die so wundervill und leise, (There is a sense of return to the beginning as the voice presents the "Love-Death" motive softly and sweetly.)	Do I alone hear this melody which, so tender and wondrous, and sweetly.)
.		Wonne klagend, alles sagend, mild versöhnend aus ihm tönend, (voice and orchestra alternate statements of "Ecstasy" motive)	in its blissful sighing, revealing all, pardoning gently, issuing from him,

3:21	in mich dringet, auf sich schwinget, hold erhallend um mich klingen?	pierces me through, rises up, Blessedly echoing, ringing around me?
....	Heller schallend, mich unwallend,	Are they waves of refreshing breezes (<i>gradual rise in pitch and dynamics; brief climax on "Heller"</i>)
....	<i>(gradual rise in pitch and dynamics; brief climax on "Heller")</i>	
3:54	sind es Wellen sanfter Lufte? Sind es Wogen wonniger Dufte?	Resounding clearly, wafting about me? Are they clouds of heavenly perfume?
....	Wie sie schwollen, mich umrauschen, Soll ich atmen, soll ich lauschen?	As they swell and roar around me, Shall I breathe them, shall I listen to them?
....	<i>(mood becomes more and more agitated.)</i>	
4:24	Soll ich schlürfen, untertauchen? Suss in Duften, mich verhauchen?	Shall I sip them, plunge beneath them, Breathe my last in sweetest fragrance?
....	In dem wogenden Schwall, in dem tönenden Schall	In the billowy swell, in the ocean of sound, in the vast wave of the world's spirit—
....	In des Welt-Atems wehendem All	
....	<i>(long crescendo to the largest climax of the piece)</i>	
5:10	entrunknen, versinken, unbewusst höchste Lust!	to drown, to sink Unconscious—greatest bliss!
....	<i>(diminuendo; last word, "Lust" ["bliss"] is on a high pitch and seemingly floats heavenward; slower version of "Ecstasy" motive is heard in orchestra)</i>	
6:09	<i>Orchestra states the "Yearning" motive; harmony finally resolves.</i>	
....		

like this one, Wagner interwove the singing voice so closely among the other instruments that the voice can be (and sometimes is) replaced in performance by an orchestral instrument with little or no loss of artistic integrity.

Always in financial difficulties, Wagner borrowed his friends' money (and sometimes their wives), remaining notoriously ungrateful for all favors, impervious to scandal, and supremely convinced of his innate superiority to the rest of humankind. Quite simply, Wagner considered himself the greatest poet, dramatist, and composer of all time. He believed, in the German way, that opera should be morally uplifting, whereas the French expected opera only to entertain, and the Italians reveled in the sensuous appeal of the singing voice. Not all of Wagner's ideas concerning music drama have stood the test of time, but his finest works are among the most powerful and most beautiful manifestations of Romanticism.

Eventually Wagner returned to Germany, where he designed a theater at Bayreuth (Figure 23.4) specifically for presenting his own colossal productions. He placed the orchestra in a pit over which the audience had an unobstructed view of the stage, as has become the custom in music theaters and opera houses today. The eccentric and influential composer was buried at Bayreuth, which remains the site of widely attended annual festivals of his music dramas.

Bi'-royt

Periods of innovation or reform in serious opera seem to encourage the composition of light operas, or **operettas**, of a humorous or romantic nature. Comic operas were



OPERETTA



figure 23.4
Wagner's theater at Bayreuth.
© Arco Images/Alamy

important in several countries during and after the reform-conscious period of Gluck, and nineteenth-century operetta reached a peak of popular appeal and artistic quality during the age of Verdi and Wagner. These lighter, less serious works poke fun at the conventions of serious opera, while exploiting some of the very musical and dramatic techniques they purport to ridicule.

While *opera buffa*, *Singspiel*, and *opéra comique* found favor in their respective homelands, Gilbert and Sullivan created their own hilarious brand of operetta for appreciative English audiences.

Gilbert and Sullivan

An Irishman, **Arthur Sullivan** (1842–1900), became one of England’s favorite composers, mainly by writing music he didn’t really like. Sullivan already had established a modest reputation as a composer of church and concert music when he met a talented English librettist and comic poet, **William S. Gilbert** (1836–1911), whom he also never really liked, but with whom he wrote some of the world’s most beloved operettas.

To romantic stories placed in exotic settings, Gilbert and Sullivan added great good humor, biting wit, social and political satire of an unusually caustic nature (including occasional parody of Romantic music theater), and lilting melodies with rollicking rhythms that continue to delight audiences around the world. Colorful costumes and stage settings add to the fun and entertainment of these



figure 23.5

Scene from Gilbert and Sullivan's *Pirates of Penzance*.

© Lee Snider/Photo Images/Corbis

comic operettas. (See Figure 23.5.) (The film *Topsy-Turvy*, 1999, describes the turbulent collaboration between this unlikely pair as they struggled to create their last comic operetta, *The Mikado*.)

Gilbert's librettos, filled with outrageous rhymes and puns, irreverently poked fun at every phase of Victorian society. Sullivan's music often ridiculed the conventions of serious opera, including excessive vocal display—which he parodied in some lovely arias of his own. The team's delightful **patter songs**—tuneful settings of ridiculous multisyllabic texts delivered with incredible rapidity, as in Listening Example 41—have served as models for composers of every kind of humorous musical entertainment.

Since the Romantic period directed most of its energies along secular paths, neither Catholics nor Protestants added a great deal to their choral repertoire. However, the French enjoyed stirring choruses in their operas, and Romantic composers sometimes included choral movements in their symphonic works or wrote compositions for chorus and orchestra, often treating the chorus as an integral part of the instrumental ensemble rather than a separate entity. Berlioz wrote two gigantic works for chorus, soloists, and orchestra—a Requiem and a Te Deum—that were both quite theatrical but profoundly moving.



CHORAL MUSIC

The Italian composers **Gioacchino Rossini** (1792–1868) and **Giuseppe Verdi** are sometimes accused of having imbued their religious choral music with too



LISTENING EXAMPLE 41

3

7

2:59

"I am the very model of a modern major general" from *The Pirates of Penzance*

Composer: Arthur Sullivan (1842–1900)

Librettist: William S. Gilbert (1836–1911)

Genre: Operetta

Composed: 1879

Form: Strophic. There are three verses. Each includes supportive choral interjections and ends with a choral refrain.

Timbre: Baritone solo, chorus, orchestra

The nonsensical story concerns Frederic, a young man who, "as a little lad," was mistakenly taken by his nurse to be apprenticed to a pirate, instead of to a pilot as instructed. Word having gotten around, however, that the pirates are too tenderhearted to molest an orphan, all the ships they capture seem to be manned exclusively by orphans. In this famous patter song, the pirates' major general describes his exemplary academic—though hardly military—credentials.

After the brisk orchestral introduction, the major general clears his throat and begins, supported by a very light orchestral accompaniment. When confronted with a particularly difficult rhyme, he stops to consider; then—to the approval and congratulations of those in the chorus—triumphantly produces his solution.

Notice:

- The first two phrases of each verse occur in melodic sequence.
- Orchestral instruments lightly double the solo melody for the first two verses, then accompany the last verse with short, detached chords only.
- The orchestral introduction and conclusion effectively frame the piece in melody and mood.

I am the very model of a modern Major-General,
I've information vegetable, animal and mineral;
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo, in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o' news—
With many cheerful facts about the square of the hypotenuse.

ALL. With many cheerful facts, &c.

GEN. I'm very good at integral and differential calculus,
I know the scientific names of beings animalculous;
In short, in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.

ALL. In short, in matters, vegetable, animal, and mineral,
He is the very model of a modern Major-General.

GEN. I know our mythic history, King Arthur's and Sir Caradoc's,
I answer hard acrostics, I've a pretty taste for paradox.
I quote in elegiacs all the crimes of Heliogabalus,
In conics I can floor peculiarities parabolus.
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,
I know the croaking chorus from the "Frogs" of Aristophanes.
Then I can hum a fugue of which I've heard the music's din afore,
And whistle all the airs from that infernal nonsense "Pinafore."*

ALL. And whistle all the airs, &c.

- GEN. Then I can write a washing bill in Babylonic cuneiform,
And tell you every detail of Caractacus's uniform;
In short, in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.
- ALL. In short, in matters vegetable, animal, and mineral,
He is the very model of a modern Major-General.
- GEN. In fact, when I know what is meant by "mamelon" and "ravelin,"
When I can tell at sight a mauser rifle from a javelin,
When such affairs as sorties and surprises I'm more wary at,
And when I know precisely what is meant by commissariat,
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery;
In short, when I've a smattering of elemental strategy,
You'll say a better Major-General has never sat a gee—[†]
- ALL. You'll say a better, &c.
- GEN. For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century;
But still in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.
- ALL. But still in matters vegetable, animal, and mineral,
He is the very model of a modern Major-General.

*An earlier Gilbert and Sullivan operetta, H.M.S. Pinafore.

[†]Ridden a horse.

many elements of the Italian opera. They were indeed men of the theater, as evidenced in all their compositions. However, Rossini's *Stabat Mater* and Verdi's *Requiem* are sincere, if dramatic, expressions of religious faith, and both contain some of the loveliest choral music of any period.

The English have always been fond of choral music, and interest in the writing of oratorios centered there and in Germany during the Romantic period. Many works were composed especially for performance at English choral festivals. Mendelssohn's two oratorios contain lovely choruses, solos, and small vocal ensembles appropriate for worship or concert performance. Brahms shared with Mendelssohn the distinction of making the best use of the choral ensemble during the Romantic period. Their classical concerns and interest in the forms of the past enhanced these German composers' understanding of the choral medium.

Brahm's beautiful choral works include *Ein Deutsches Requiem* (A German Requiem), a Protestant conception with words freely adapted from the German Bible rather than from the Roman Catholic Requiem mass. This work for solo soprano, solo baritone, four-part mixed chorus, and orchestra has seven movements, the best-known of which, "How Lovely Is Thy Dwelling Place" (Listening Example 42), forms the centerpiece. In contrast to the Catholic Requiem, consisting of prayers for the dead and warnings of the judgment to come (think of Mozart's "Dies Irae," Listening Example 29), Brahms intended his Requiem to offer comfort and hope to the living; thus the gentle fourth movement creates an atmosphere of tranquility and calm.



L I S T E N I N G E X A M P L E 4 2

3 8 5:48

"How Lovely Is Thy Dwelling Place" from A German Requiem

Composer: Johannes Brahms (1833–1897)

Composed: Brahms composed his Requiem between 1857 and 1868.

Text: Taken from Psalm 84, verses 1, 2, and 4.

Genre: Choral music

Key: E-flat major

Meter: Triple

Form: Rondo

[8] 0:00 A Flutes and clarinets, accompanied by the orchestra, play the *descending* introductory phrase. The chorus begins with a phrase of *rising* inflection, the melody in the soprano voice. The most emotion-laden word of this section, "ZebaOTH" ("Lord," 0:16), falls on the highest—most emotion-laden—pitch. The men's and the women's voices sometimes treat fragments of the text separately, responding to each other, reinforcing the impact of the fervent text. The frequent repetition of text throughout this movement is characteristic of much choral music.

Wie lieblich sind deine Wohnungen,
Herr ZebaOTH!

How lovely is Thy dwelling place,
O Lord of Hosts!

0:42 The orchestra anticipates the tenors' unison entrance.

1:01 The bass voices begin a phrase, answered by the chorus.

1:26 B Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;

My soul longs and faints for the
forecourts of the Lord;

Again, the highest note, this time at the peak of a crescendo, is reserved for the emotional word "faints" (1:43).

2:00 mein Leib und Selle freuen sich in dem
Lebendigen Gott.

my body and soul delight themselves
in the living God.

2:46 A The return of the opening phrases relieves the tension raised by the previous section.
Notice how orchestra and chorus share melodic and harmonic interest here and
throughout the movement.

3:27 C This section begins in the spirit of A.

Wohl denen, die in deinem Hause
wohnem;

Blessed are they who live in your house,
in your home;

3:50 The music becomes more vigorous, more rhythmic, affirming the joyful message of
the text:

Die loben dich immerdar.

They praise your name evermore.

The highest tone emphasizes the significance of the word "loben," "praise."

4:44 A The orchestra leads to the final return of the opening section, again restoring the
mood of tranquility. Brahms marked this section *p* and *dolce* (soft and sweet).

Listen throughout the movement for expressive crescendos and decrescendos, rising and falling phrases, sensitive setting of the text, and occasional surprising changes in harmony. Notice also the skillful manner in which Brahms alternates dissonant and consonant sounds to correspond with the meaning of the text and with our emotional reaction to it.

Many Romantics considered the integrated visual, literary, and musical effects of opera the ideal art form, and their period produced several significant operatic styles, each associated with a nationality. The French enjoyed grand opera, featuring spectacular visual and dramatic effects, and *opéra comique*, which included spoken dialogue. The Italians continued to exploit the sensuous beauty of the singing voice, writing melodic operas in the virtuosic bel canto tradition. Verismo was an important element in some Italian works. The German composer Richard Wagner introduced a new type of opera, called music drama, in which he intended text and music to be of equal importance, though his dramas are in fact dominated by their glorious music.



SUMMARY

Operettas continued to be popular throughout the nineteenth century. In England, Gilbert and Sullivan wrote comic operettas characterized by attractive visual effects, comic satire, rollicking tunes, and colorful orchestration.

In another reflection of the Romantic interpenetration of the arts, composers sometimes included choral music in their symphonic works and accompanied their large choral compositions with significant orchestral music. Much sacred music of the period is quite operatic, or theatrical, in nature. Brahms's Requiem, a devout Protestant work, offers hope and comfort for the living with words freely adapted from the German bible.

- Why do you think Americans have been slow to cultivate enthusiasm for opera? And why do you think operas are enjoying increasing popularity here now?
- Many popular movies (*Fatal Attraction*, *Moonstruck*, *A Room with a View*, *Someone to Watch Over Me*, *The Untouchables*, *Prizzi's Honor*, *Hannah and Her Sisters*, and *Philadelphia*, to name only a few) include scenes from well-known operas. Some television commercials also use famous opera themes. Why is opera now being incorporated in these ways into our popular culture?



CRITICAL THINKING

grand opera Mid-nineteenth-century French serious opera style, emphasizing spectacular visual effects. Important components of grand opera included ballets and stirring choruses.



TERMS TO REVIEW

opéra comique In the nineteenth century, French works that were shorter, more modest, and more realistic than grand operas, but not necessarily humorous.

verismo Realism in opera.

music drama Wagner's concept of music theater, in which the drama and music were theoretically of equal interest.

Leitmotif Recurring melodic fragment or chord bearing dramatic or emotional significance, introduced by Wagner in his music dramas.

operetta Sometimes called light opera. Gilbert and Sullivan's operettas were comic musical shows, poking fun at the conventions of serious opera and at virtually everything else.

patter songs Settings of humorous, often multisyllabic words sung very rapidly, with comic effect.

KEY FIGURES



Composers

*Georges Bizet
Gaetano Donizetti
Giuseppe Verdi
Giacomo Puccini
Gioacchino Rossini
Richard Wagner
Arthur Sullivan
Johannes Brahms*

Librettist *William S. Gilbert*

ENCORE

Optional listening examples*

- Verdi: Quartet from the end of Act III of *Rigoletto*
- Wagner: "Song to the Evening Star" from *Tannhäuser*; Prelude to *Lohengrin*; Prelude to *Tristan und Isolde*

Suggestions for further listening

- Georges Bizet: *Carmen*

- Gilbert and Sullivan: Excerpts from *The Mikado*, *H.M.S. Pinafore*, and *The Pirates of Penzance*

Suggestion for viewing

- Film: *Topsy-Turvy* (1999). (Gilbert and Sullivan write *The Mikado*)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Connection

Sacred Music in Other Cultures

Western music lovers often enjoy concert performances of sacred music, such as Handel's *Messiah* or the Mozart Requiem. Audiences hear them as works of art, not necessarily expressive of the listeners' personal religious belief. In some cultures, however, the performance of a religious piece in concert, for purposes of art or entertainment, is unthinkable.

In many African countries, for example, music is always performed in its appropriate context and with a specific intent, such as to communicate, entertain, worship, or heal. Music with a sacred connotation would not be performed for any but a sacred purpose.

For Native Americans, too, music is never an independent concept but always a part of dance, celebration, games, work, healing, or prayer. Intimately linked with specific functions or events, American Indian music cannot be performed out of context. Their religious music—as any music—must be properly and respectfully performed and listened to, with full awareness of the function it is intended to serve.

The annual World Sacred Music Festival held in Fez, Morocco, encompasses whirling dervishes from Turkey, Greek Byzantine chants, Javanese gamelan, Irish chants, Andalusian Jewish songs, American spirituals, Spanish Medieval religious songs, Indian Sufi songs, and others. For all its variety, however, the festival has been limited to the music of Christianity, Judaism, and Islam. The world's myriad religious music traditions also include Tibetan Buddhist chanting, West African Yoruba ceremonies, and Native American sacred dance and song among many others. Differing in their manner of presentation, all are intended to enhance supplication, meditation, and celebration of religious faith.

Music in Nineteenth-Century America



F

OR THE MOST PART, NINETEENTH-CENTURY AMERICANS remained in awe of European culture and art. Naturally inclined toward romanticism themselves, they had fervently expressed their own individualism during the American Revolution and were now aggressively expanding their young country's frontiers and settling its wide-open spaces. Perhaps influenced by the lack of geographic boundaries such as confine small European states, as well as by the social, political, and religious freedoms with which they are richly endowed, Americans have often shown a romantic expansiveness in their approach to art.

For example, America had its share of Romantic literary figures: James Fenimore Cooper (1789–1851) wrote historical novels; Washington Irving (1783–1859) told the fantastic tale of Rip Van Winkle in *The Legend of Sleepy Hollow*; Nathaniel Hawthorne (1804–1864) filled his writings with Romantic symbolism and supernatural themes; and Bret Harte (1836–1902) wrote sentimental stories idealizing frontier life.

While early Americans had made no great distinction between popular and art music, by the late nineteenth century they discerned important differences between folk and popular music on the one hand and art, or concert, music on the other. Dedicated patrons built concert halls and opera houses; formed choral societies to perform the music of Handel, Bach, Haydn, Mozart, and Beethoven; and established music conservatories, where Americans received professional training in the composition and performance of (European) art music. Music first entered the American college curriculum at Harvard in 1875.

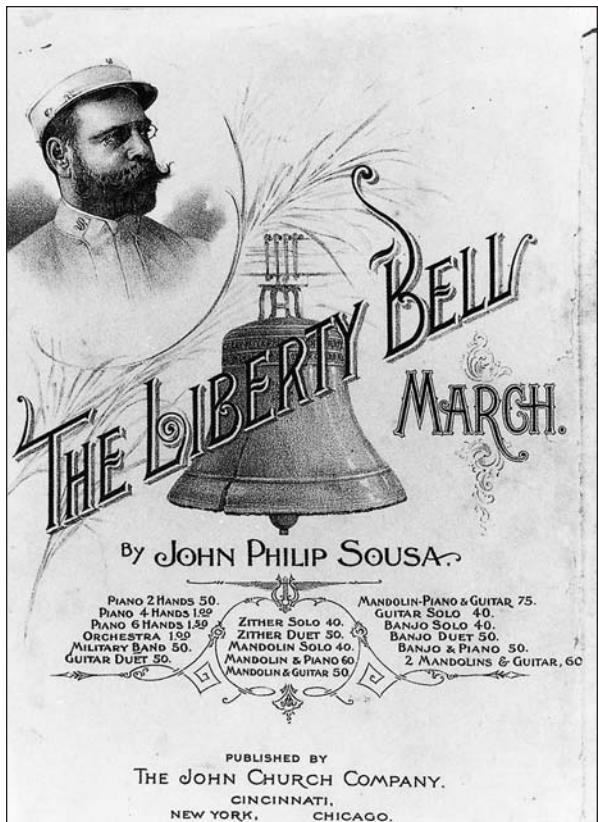


MUSIC IN AMERICAN LIFE

At home, people enjoyed playing simple “parlor music” on their pianos and singing sentimental songs. Tuneful Civil War songs could be heard in village band concerts or on the lips of people of every age and circumstance, and hymns and psalm tunes retained their popularity at home as well as in church.

Bands

Concert bands provided popular entertainment during the late nineteenth century, as instruments that had been used by military bands during the Civil War

**figure 24.1**

John Philip Sousa on a sheet music cover.

EKM-Nepenthe: 78 (Jean-Claude Lejeune)

became readily and cheaply available, and more and more people had the time, money, and inclination to learn to play them. **John Philip Sousa** (1854–1932, Figure 24.1), director of the United States Marine Band for many years, wrote stirring marches that soon became popular all over the Western world, where he was known as the “march king.” (Sousa’s march “The Stars and Stripes Forever,” an Optional Listening Example, may be heard at the Online Learning Center.) Sousa organized his marches according to the well-established European march form, which would become even more familiar to Americans as the form of piano rags (see pp. 370–372).



Orchestral Music

Americans in the early years of the nineteenth century did not yet widely appreciate orchestral music. However, as the quality of orchestral performances improved and orchestral concerts became more widely available, American audiences became increasingly enamored of the glorious orchestral sound. Schools and civic organizations in cities and towns across the country soon began to form their own symphony orchestras, and Americans grew to love orchestral music as Europeans loved opera.

Musical Theater

The United States experienced a great deal of musical activity around the time of the Civil War (the 1860s). **Minstrel shows** (Figure 24.2), a form of musical theater, featured the antics of white men, their skin darkened by cork or coal, caricaturing stereotypical African American figures. This form of entertainment that we find appalling today nevertheless enjoyed great popularity even as tensions rose between whites and free and slave blacks. Notwithstanding its offensive nature by today’s standards, minstrelsy produced songs and dances (such as “Dixie” and “Turkey in the Straw”) whose tunes remain as enchanting as ever.

Other forms of music theater besides the minstrel show flourished in nineteenth-century America. Women, readily admitted to newly established music conservatories, participated widely in opera and concert performances. Popular **vaudeville** shows, unsophisticated productions including jokes, dog acts, and juggling as well as highly entertaining songs and dance routines, provided career opportunities for many entertainers, male and female, black and white. Though Americans admired and often imitated Italian opera and English music theater, throughout the century the American theater became increasingly independent of foreign styles, and a number of American entertainments actually traveled to England and received acclaim there.



figure 24.2
Scene from a minstrel show.

© Bettmann/Corbis

Stephen Foster (Figure 24.3), one of the world's greatest melodists, was born into the musically unsophisticated society of mid-nineteenth-century America. He had little formal music training and faced formidable opposition to his desire to become a professional composer, falling victim to the so-called genteel tradition of the mid-nineteenth century: a polite, superficial, conventional middle-class approach to life and art. His family appreciated music as a pleasant diversion from serious business but could not conceive of a respectable man devoting his professional attention to it.

Foster's songs about love (including "Beautiful Dreamer" and "Jeanie with the Light Brown Hair"), home ("My Old Kentucky Home" and "Old Folks at Home"), and the Civil War were well received by his family and peers; but even he felt ashamed of his own favorites, such nonsense songs as "Oh! Susanna" (an Optional Listening Example included at the Online Learning Center), "De Camptown Races," and "Nelly Bly," written for the minstrel stage. Foster gave away some of his best songs to enterprising publishers, who realized their worth as he did not; and he allowed other composers to claim some of his songs in their own names.



Foster's sensitive and sympathetic songs about plantation life—which he never experienced—tugged



**STEPHEN FOSTER
(1826–1864)**



figure 24.3
Stephen Foster.

Oil on canvas, 76.2 × 63.5. © National Portrait Gallery, Smithsonian Institution/Art Resource, NY

at the heartstrings of Europeans and Americans, northerners and southerners alike. Simple in structure, with uncomplicated rhythms and harmony, Foster's songs have some of the loveliest melodies ever conceived and continue to be of nearly universal appeal. Stephen Foster died, alone and impoverished, at the age of thirty-seven.

PIANO MUSIC



Nineteenth-century Americans enjoyed piano music, especially light concert pieces of an entertaining nature. Famous nineteenth-century American piano virtuosos included a number of women, who toured and concertized throughout the United States as well as Europe. Among the best-known pianists in America and abroad was a virtuoso from New Orleans, Louisiana, named Louis Moreau Gottschalk.

Louis Moreau Gottschalk (1829–1869)

A dedicated Romantic from the New World, **Louis Moreau Gottschalk** (Figure 24.4), became the first American composer-performer to establish an important reputation in Europe, where he lived and performed for several years. Surprised and impressed by the talent of this exotic young American, European aristocrats took him to their hearts; and upon his return home, Americans

figure 24.4
Louis Moreau
Gottschalk.
© The Granger
Collection, New York



deemed his extensive stay and welcome abroad to have rendered him worthy of their attention as well. He traveled widely across the United States, introducing light concert music to inexperienced but enthusiastic Americans.

A handsome man and an effective showman (in the Romantic tradition), Gottschalk understood how to gauge his audiences. Knowing that they admired showy pieces, he played his own highly virtuosic works, including some based on appealing Creole tunes he had heard as a child in New Orleans. His audiences responded with wild adulation comparable to that afforded rock stars today. Gottschalk's delightful music, largely forgotten for a while, has enjoyed a strong revival in recent decades. (Gottschalk's "Bamboula" and "Le bananier" are included at the Online Learning Center as Optional Listening Examples.)



Although still largely dependent on Europe for guidance in the arts, America in fact was coming of age culturally. Music, which had been taught in American public schools since the early nineteenth century, became an important part of life for many Americans, even though most of the country's professional musicians were still Europeans. Toward the end of the century more and more Americans traveled to Europe—especially to Germany—to study composition, and they soon began to contribute serious works of their own to the concert repertoire.



AMERICAN MUSIC COMES OF AGE

The so-called **Second New England School** of composers (so named with respect to an eighteenth-century group called the First New England School) included a number of talented musicians who studied their craft in Europe and wrote quantities of serious music of every sort. They included a highly accomplished woman composer and virtuoso pianist, **Amy Cheney Beach** (Figure 24.5).

Amy Cheney Beach (1867–1944)

Mrs. H. H. A. Beach, as she preferred to be called, was a brilliant pianist who performed with Theodore Thomas's orchestra and other prestigious ensembles in the United States and, after her husband's death, in Europe as well. Her own compositions were performed and generally well received on both continents, but she could not escape references to her gender in reviews of her work: reviewers sometimes criticized her for trying to write



figure 24.5
Amy Cheney Beach.

© Corbis



figure 24.6
Edward MacDowell.

© Bettman/Corbis

works include an orchestral suite based on American Indian themes but harmonized and orchestrated in the European way. MacDowell was at his best in the composition of exquisite character pieces for the piano, in which he captured the sounds, the moods, the very essence of nature as he loved it. Delicate, intimate, and unpretentious, these modest miniatures perfectly express the sensitivity of the vulnerable Romantic soul. (MacDowell's "To a Wild Rose" from *Woodland Sketches* can be heard at various sites on the Internet.)

Upon MacDowell's death, his widow—a concert pianist in her own right—established the MacDowell Colony at their estate in Peterborough, New Hampshire. To this day, gifted painters, writers, and musicians meet in this nurturing environment to create art.

SUMMARY



The distinction between popular and art music did not become significant in America before the latter part of the nineteenth century. However, musical activity

began stirring in the young country in the 1860s. Audiences grew to love the sound of orchestral music, but for a long time they preferred the stirring marches of John Philip Sousa to the symphonies of Mozart or Beethoven.

The comic operettas of Gilbert and Sullivan and other forms of music theater were popular in America, where minstrel and vaudeville shows also provided light entertainment. The music of the piano virtuoso Amy Cheney Beach was generally well received, but the gender discrimination she perceived led her to devote most of her compositional efforts to art songs. The light concert music of Louis Moreau Gottschalk and the expressive character pieces of Edward MacDowell steadily gained popularity.

- Why do you think American orchestras are suffering a loss of audience and of revenue today, even as opera is becoming ever more popular? Is it the music they play, the quality of performance, competition from other kinds of performance, declining music education in the public schools, economic considerations—or all or none of the above? And why do the factors that you suggest affect orchestras not apply to operas as well?



CRITICAL THINKING

minstrel show Variety show, popular in the mid- and late nineteenth century, that included songs, dances, and comic repartee performed by white men who blackened their skin to resemble stereotypical African American figures.



TERMS TO REVIEW

vaudeville Variety show, popular in the late nineteenth century, including jokes, stunts, and skits, as well as song and dance.

Second New England School Group of late-nineteenth-century New England composers who studied in Germany and contributed to every genre of art music.

Authors *James Fenimore Cooper
Washington Irving
Nathaniel Hawthorne
Bret Harte*



KEY FIGURES

Composers *John Philip Sousa
Stephen Foster
Louis Moreau Gottschalk
Amy Cheney Beach
Edward MacDowell*

ENCORE***Optional listening examples****

- John Philip Sousa: "The Stars and Stripes Forever"
- Louis Moreau Gottschalk: "Le bananier;" "Bamboula"
- Amy Cheney Beach: "The Year's at the Spring"
- Stephen Foster: "Oh! Susanna"

Suggestions for further listening

- Sousa: "Washington Post March;" "Semper Fidelis"
- MacDowell: "To a Wild Rose;" "Will o' the Wisp," from *Woodland Sketches*
- Beach: Symphony in E flat ("Gaelic"), op. 32; Mass in E-flat, op. 5
- Foster: Various Songs

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Connection

Song in Native American Life

So far in our text, we have considered several kinds of song in Western music, including chorales, psalm tunes, madrigals, and art songs, as well as several opera or operetta excerpts. Song is important in Native American music, too, where it plays a more intimate role in everyday life.

As we have already observed, for Native Americans music is never an independent concept, conceived and performed for its own sake. Native Americans sing and dance for many occasions, including prayer, thanksgiving, veneration of the animals with which they coexist in nature, preparation for war, and celebration of victory. Song always is linked with ceremony, ritual, religion, magic, celebration, or play. American Indians think of songs not as composed, but as given to, or received by, an individual. Songs belonging to one person sometimes may not even be sung by anyone else without express permission.

The melodic phrases of many North American Indian cultures generally begin on a relatively high pitch and descend, much in the manner typical of speech. Scale patterns vary, and generally do not conform to those of Western classical music. Most melodic intervals are narrow, with few wide leaps in the melodic line. Song texts may be in one of the many Native American languages, or in English, or they may consist simply of a series of vocables, such as "hey," "yeh," or "neh." Despite significant regional differences in style and performance practice, song unites people as Native Americans, authenticates important ceremonies, and helps keep people in balance with nature. When members of different cultures meet at powwows to socialize and share music and dance, English or vocables allow those who speak different languages to sing together in mutual celebration of their shared heritage.

You can find many examples of Native American music on the Web. Amazon.com, too, offers generous samples of various Native American music sounds.

PART SIX

Revolution and Evolution: Music in the Twentieth Century and Beyond



DURING THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES, several important and influential styles contributed to the development of art. Within each generation of these periods, several styles existed concurrently, and some individuals explored and adopted more than one style. Thus it is not possible in the remaining sections of our text to apply one label to the music of a significant period of time; nor can we consistently pursue a chronological ordering of events. Some short-lived but highly significant developments influenced future art, while other trends evolved concurrently with quite different means of artistic expression. It is possible, however, to distinguish between composers who have primarily sought entirely new means of music expression (the “revolutionaries”), those who found twentieth- or twenty-first-century ways to adapt traditional music techniques (the “evolutionaries”), and those primarily involved in music for entertainment.

Part Six introduces some of the last century’s most influential composers in each of these areas of music, including a number of extraordinary Americans. In the early years of the twentieth century, certain American composers exerted the energy, curiosity, and independence characteristic of the pioneering spirit to explore musical sound as had never been done before, and so extended the boundaries of the definition of music as to constitute a veritable revolution in the concept of the art. For the first time, Americans became the leaders in a significant musical movement, soon joined by important European composers.

Yet even as “revolutionary” composers experimented with new musical sounds, the European and American mainstream of concert music largely conformed to traditional timbres, forms, and concepts. In part this reflected social and political events: Russian composers, for example, from 1918 to the fall of communism in the 1990s, had either to temper their expression to accommodate the demands of their ruling regime or, like Stravinsky, accept a life of exile. Artists in all fields and from all over the Western world gravitated to Paris in the 1920s, where they found a stimulating milieu of intellectual freedom and artistic independence; but by 1940, the Nazi menace had forced many Europeans to settle in the United States, where they taught and composed, strongly affecting the art of this country. Although gifted young “evolutionary”



American composers intended their music to sound not radically different from the masterpieces of their European musical heritage, their best works sounded distinctively American, and of the twentieth century.

American Experimentalists and traditionalists both reflected the strong influence of American popular, or vernacular, music—"vernacular" here suggesting music in the common language of the people, as opposed to music requiring special training and experience to perform and even to appreciate. While popular and classical music differ in style, purpose, and performance practice, their concepts are not mutually exclusive: The songs Stephen Foster wrote for the *popular* minstrel stage have many characteristics of *folk* music, yet because they reflect the distinctive style of their creator and have survived the test of time, they must be considered *art*. Folk, jazz, pop, country, and rock have strongly affected American concert, theater, and film music; and many popular musicians reveal the influence of technical as well as artistic innovations in the realm of art music.

A refreshing interaction between the many kinds of contemporary music, and between the visual, literary, and performing arts, vastly enriches the music environment in which we live today. This growing rapprochement between popular and art music suggests that quality may be found in the worlds of popular, folk, *and* concert music; that musicians in all fields benefit from the contributions of each other; and that audiences need not choose between them but may enjoy each for the particular riches it affords. ♪

Toward a New Music



PROLONGED PERIOD OF POST-ROMANTICISM succeeded the long dominance of German Romanticism, as composers confronted Wagner's ideas and either adopted or rejected them. So strong was Wagner's influence that none could ignore him, though many espoused a return to classicism in the arts. Some post-Romantics looked back to the old church modes as a source of renewed inspiration. Others looked eastward and discovered pentatonic scales, on which much of the folk music of the world is based, and the whole-tone scale, which is often heard in the music of East Asia. Still others followed the example set by Wagner in *Tristan und Isolde*, basing entire compositions on the chromatic scale.

The great post-Romantics Richard Strauss and Gustav Mahler wrestled with conflicting romantic and classical ideals. Three other distinctive styles bridging the turn from the nineteenth to the twentieth century—Impressionism, Primitivism, and Expressionism—helped break the strong bonds of the Romantic movement, but each had strong romantic characteristics as well.

The paradox of **Richard Strauss**, a leader of the post-Romantic composers, lies in his nearly equal admiration for Mozart the consummate Classicist and Wagner the ultimate Romantic. Strictly educated in the Classical style, Strauss never lost his affinity for Mozart, whose music he conducted with unique sensitivity and understanding, and who remained his idol. Yet he soon discovered that he also adored the music of Wagner, many of whose Romantic techniques he in fact adopted.

Strauss was one of several late-nineteenth-century composers who worked within the system of tonal harmony while extending its concepts to their very limits. His was a liberal, expansive concept of tonality, with extreme chromaticism, frequent modulations, and unresolved dissonances lessening the perception of a tonal center. His complex harmonies strongly influenced those composers who eventually abandoned the tonal system. His continually shifting rhythmic patterns, reflecting the restlessness and conflict characteristic of life in the twentieth century, similarly obscured the sense of meter. And dramatic leaps in his vocal melodies made them difficult to sing and to memorize.



**RICHARD STRAUSS
(1864–1949)**

Rē'-kart Strauss



L I S T E N I N G E X A M P L E 4 3

3

9

14:22

Till Eulenspiegel's Merry Pranks (*Till Eulenspiegels lustige Streiche*)

Composer: Richard Strauss (1864–1949)

Composed: 1895

Genre: Tone poem (symphonic poem)

Key: F major

Meter: Duple

Form: Modified rondo

The delightfully humorous tone poem describes the story of Till, a legendary scamp from German folklore, whose mischievous pranks finally bring him to a sorry, violent, end. The piece does not literally follow rondo form; it is, after all, program music, organized according to events in the story it “tells.” The return of the Till themes indeed help unify the piece but also—even more significantly—reminds us that, no matter his occasional resolves to reform, Till remains a prankster to the end.

[9]	0:00	Introduction. (“Once upon a time there was a roguish prankster . . .”) Wistful, gentle, the introduction invites us to settle back and enjoy a story.
	0:15	A horn introduces Till with a cocky, rhythmically spirited motive.
	0:59	A clarinet plays another Till figure, landing on an accented dissonant chord suggesting, perhaps, a rude gesture of Till’s. Both Till motives recur in numerous mirthful variations throughout the piece.
	1:07	Till rides on horseback through the marketplace, upsetting crowds, carts, and wares. As the scene continues, the orchestra reflects the comic chaos of the market scene.
	3:31	A folklike tune portrays Till pretending to be a priest. He delivers a mock sermon, then rips off his disguise and disappears before anyone can catch him.
	4:56	A lyrical episode describes Till’s wooing of a young girl. A romantic violin solo (4:45) ends with a long slide. Horns and trumpets (6:15) suggest the fluttering of the girl’s heart. Till is unsuccessful, however, and (6:30) stomps off in a rage.
	6:20	Till talks with stuffy professors, represented by honking bassoons. The woodwinds play a nasty-sounding trill (7:45), as Till sticks out his tongue at the pompous profs.
	7:53	After jeering his dupes, Till rides away light-heartedly singing a folklike tune.
	8:06	The mood is wistful. Could Till be thinking he might reform?
	8:20	The English horn introduces a plaintive (guilt-ridden?) motive. But at 8:30, Till’s incorrigible spirit revives.
	8:55	A stirring horn theme restores Till to his accustomed triumphant demeanor.
	9:55	Another triumphant horn theme suggests that Till considers himself invulnerable.
	11:26	Till is caught! A long drum roll foretells his fate: he is hauled off to court, tried, and condemned to be hanged. More drum rolls and ominous low chords sound as he is strung up on the gallows. Defiant to the end, he—rather tentatively—mocks the watching crowd, finally uttering a last, ghastly squawk (12:09).
	12:44	Till is dead. Soon we hear his mischievous soul escape into the ether.
	13:12	Epilogue: Reminiscent of the story’s introduction, the epilogue recalls happier times in Till’s life. But soon, hints of his jaunty theme suggest Till’s spirit lives, triumphant after all!

Listen throughout the piece for colorful and varied orchestration; for dissonance often used for programmatic, sometimes humorous effect; for the recurrence of Till’s themes; for changes in dynamics related to events in the story; and for irregular, often complex rhythms.

Strauss's compositions reveal the influence of both Berlioz, the great pioneer in orchestration, and Liszt, inventor of the tone poem. A master of orchestration, Strauss surpassed even Berlioz in the field, for Strauss understood as no one had before him the ultimate capabilities of each orchestral instrument. And Strauss brought to the tone poem unprecedented degrees of theatricality. This is suggested in Listening Example 1, the Introduction to Strauss's *Also sprach Zarathustra*, and is even more apparent in Till Eulenspiegel's Merry Pranks (Listening Example 43), which brings to life the tale of an ill-fated prankster whose mischief leads him to a sorry end. Better than words, Strauss's energetic music allows us to vicariously experience Till's fun, his humor, his bravado, and finally his doom. Certainly words help tell the story; but the magic of music allows us to *feel* as well as to *know* what happens to poor Till.

In the early twentieth century, Strauss's main interest turned from the composition of purely orchestral dramatic works to opera, though even here his orchestral music became ever more important. Strauss's opera *Salome* caused a scandal when it was first produced, in 1905; a scene in which the crazed young Salome kissed the lips of the bloody severed head of John the Baptist presaged that most extreme of Romantic styles, Expressionism (pp. 286–290). (This scene from *Salome*—the beginning of Act IV—is an Optional Listening Example and may be heard at the Online Learning Center. Even better, of course, would be to view a film, or—best of all—a live performance of the scene.)



In his later music, Strauss used small orchestras, indicating a new classical restraint. The singing voice became more important in his later operas than in his earlier works, where—as with Wagner—it had sometimes simply constituted one line of melody among others in the orchestral web of sound. Individual numbers were more clearly defined in his later works, as in the operas of the Classical period. Eventually, the twentieth-century return to classicism came quite naturally to this essentially romantic composer whose idol, after all, was Mozart.

Another post-Romantic composer, Gustav Mahler, is probably best-known for his nine powerful symphonies, though he wrote beautifully for the voice as well as for the orchestra. He sometimes followed Beethoven's lead by including sections for solo voice or chorus in his symphonies, most of which have, or suggest, programmatic content. He also composed several very attractive song cycles.



**GUSTAV MAHLER
(1860–1911)**

Mahler's orchestra, like that of Strauss, was huge, and his range of orchestral colors extensive, for Mahler shared with Berlioz and Strauss a genius for using orchestral instruments to achieve astonishing variety and beauty of sound. His music expresses his own sudden and widely changing moods, from sunny cheerfulness to funereal gloom. The extreme chromaticism, occasionally ambiguous tonal centers, strong emotionalism, and sense of magnitude associated with post-Romanticism all are characteristic of Mahler's music.

IMPRESSIONISM



Even as Austrian and German post-Romantics and Expressionists were producing increasingly emotional and exaggerated art, strong reactions against German

Romanticism appeared, especially in Paris. During the 1860s, an anti-Romantic movement began in France, known as **Symbolism** in literature and **Impressionism** in painting and music. Symbolist poets and impressionist painters and composers sought paradoxically what seemed to be a contradiction—to achieve realistic effects by denying realism and expressing only the suggestion, or impression, of an object, an idea, or an experience. The atmospheric imagery and free poetic rhythms of symbolist poems provided ideal texts for Impressionist composers to set to music.

The approach of the Symbolists and Impressionists was not objective, as that of the realists or naturalists purported to be; rather, it reflected their personal observations and perceptions in a most subjective manner. Indeed, their art had several romantic characteristics—but this French romanticism was of an entirely different order from the hotly emotional German style that had dominated Western art for so long.

Literature

Symbolist poets dealt with the suggestive qualities and sensual effects of words rather than their literal meanings. Avoiding the traditional methods of rhyme and measured rhythm, they wrote a kind of free verse unfettered by conventional rules of poetry. They eschewed direct statements in favor of pleasing sounds, using words as artists used paints and as Impressionist composers used musical sounds.

The forerunner of the Symbolist poets was Paul Verlaine (1844–1896), a disturbed but sensitive and highly talented man who wrote verse of great delicacy and grace. The meaning in his poems is suggested or symbolized by the imaginative use of words for their sensuous effects, and his poetry is often described as musical.

The leader of the Symbolist movement, Stéphane Mallarmé (1842–1898), also used words for their tone color, often distorting their actual meanings to achieve special effects. He built each poem around a central idea or symbol, using images and metaphors to communicate their meaning.

Painting

Mo-nay

The “romantic classicist” Eugène Delacroix (see pp. 200, 201) had illustrated the manner in which strong sunlight breaks up colors into their separate elements. Claude Monet (1840–1926) applied this principle even more liberally to his painting technique and, in 1872, he startled the art world with a painting of sunrise over water that he entitled *Impression: Sunrise* (Figure 25.1). This painting, together with those by several other artists sharing Monet’s subjective ideas about light and color, scandalized the Parisian art public. Every tradition of Western painting seemed to have been abandoned, and critics greeted the ex-

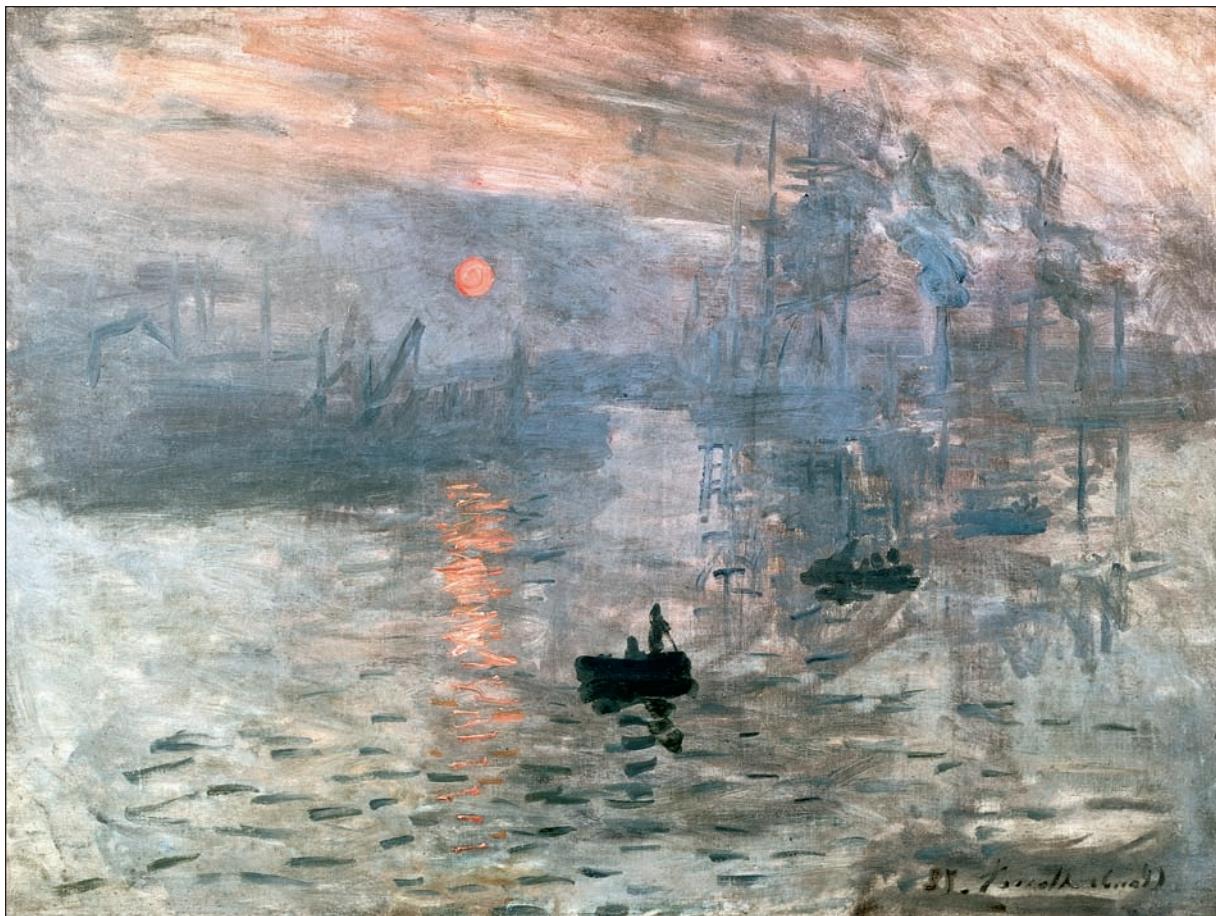


figure 25.1

Claude Monet, *Impression, Sunrise*, 1872. Working outdoors, the Impressionists captured the changing effects of sunlight on water and landscape. In this painting, which introduced the term “impressionism” in art, Monet depicted the hazy atmosphere and watery light of a French sunrise. Oil on canvas, 19 × 23½ inches (48.3 × 59.7 cm) Musée Marmottan, Paris.

© Réunion de Musées Nationaux/Art Resource, NY

habit containing these works with derision, scornfully applying Monet’s own word, “impression,” to the new style of art in their scathing reviews. They considered Monet’s work a bad painting of boats, lacking form and substance.

But of course the subject of the painting is not boats at all, but a moment in experience. Monet was fascinated by the ever-changing effect of light not only on color, but also on the outlines of objects as they are perceived by a viewer. By applying only patches of pure color to his canvas, Monet forced the observer to supply the details of form and outline and to blend the colors in the mind’s eye, as traditional painters had blended them on the palette.

The Impressionists also admired and sometimes emulated aspects of Eastern, especially Japanese, art, finding the delicate lines and sensitive colors of Japanese

figure 25.2

Ando Hiroshige,
Sudden Shower at Atake
(*Storm on the Great
Bridge*), 1857.

Hiroshige's technique
of depicting rain as
sets of parallel lines
was imitated by
European artists, who
called it "Hiroshige
rain." Color woodcut,
13 × 8½ inches
(33 × 22.1 cm).

Toledo Museum of
Art. Carrie L. Brown
Bequest Fund.

© Christie's Images,
London



scrolls and woodblock prints (see Figure 25.2) of great appeal. Newly available small portable tubes of oil paint made it possible for them to work outdoors and record how light transforms surfaces and spaces, changing their appearance at different times of the day. The fleeting effects brought about by mist, haze, smoke, and moisture greatly intrigued the Impressionists.

Music

The first musician labeled an Impressionist—although he detested the term—showed his affinity for the new French style by replacing musical *statement* with *suggestion* in a kind of aural realization of the painters' ideals. His unusual harmonies and exotic timbres also reflected the influence of non-Western art. This first, and greatest, Impressionist composer was Claude Debussy.

Deh-bu-sē'

Claude Debussy (Figure 25.3) sought the company of Symbolist poets and Impressionist painters, with whom he shared many ideals. Like them, he reacted more to experience than to reality, maintaining, in the French way, a cool and detached perspective. Wholly French as well was his conception of art, which he thought should be entertaining rather than morally uplifting, simple rather than pretentious, and pleasant rather than overly sentimental.

Yet Debussy's aims were related not only to the Impressionists, whose name he despised, but also to those of Wagner, whom he strongly criticized but greatly admired. Rejecting the incessant tension and emotionalism inherent in Wagner's highly chromatic music, he joined in Wagner's quest for a way out of the venerable tonal system.

Debussy's search for a new path led him, in the romantic way, to the music of distant times and places—to the whole-tone and pentatonic scales of the East and to the Medieval modes. Invited to travel to Russia as a pianist for the same romantic widow who supported Tschaikovsky's composing career, he was strongly impressed with the Eastern-flavored timbres and intervals of Russian music. The light textures and exotic scales and timbres of the East seemed to him better suited to express the French temperament than the lush orchestration and emotional style of the Wagnerians.

Debussy also traveled to Rome, where he absorbed the sounds of Gregorian chant and made a study of the Medieval modes. The whole-tone, pentatonic, and modal scales, like the chromatic scale favored by Wagner and the post-Romantics, have no strong "pull" to tonic; but whole-tone and modal music creates an atmosphere—or *color*, to use an Impressionist concept—that is cool and quiet, in contrast to the tortured emotionalism of Wagner's chromatic style.



**CLAUDE DEBUSSY
(1862–1918)**

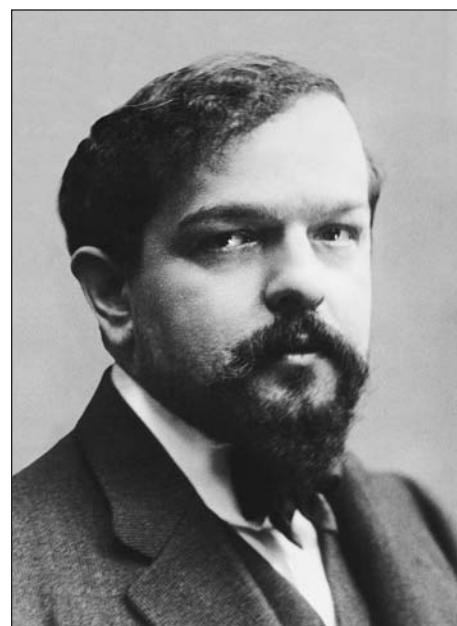


figure 25.3

Claude Debussy.

© Bettmann/Corbis

Debussy's Stylistic Techniques

More concerned with an effect than with its cause, Debussy adapted the elements of music to suit his own unorthodox ends. He treated harmony, scales, and textures in an imaginative and even provocative manner. Never entirely abandoning tonality, he used it in unconventional ways, obscuring the distinction between major and minor, for example, to nebulous effect. Delighting in aural experience as Impressionist painters delighted in color—for its sensuous qualities—he added dissonant tones to chords purely for the color and beauty they lent the sound; functional relationships between consonance and dissonance held little interest for him.

Debussy expanded the range of his orchestral colors by using conventional instruments in unusual ways. He sometimes required instruments to play notes above or below their normal ranges of pitch, and he often muted instruments, altering their timbre and softening their dynamic range. His music evokes a hazy, dreamy atmosphere, but his orchestration and his meticulous notation reveal a scrupulous attention to details.

Debussy approached form subjectively as well. More interested in mood and expression than in motivic development or key relationships, he gave most of his compositions programmatic titles; however, Debussy's programs are vague and suggestive rather than literally descriptive. His art, like the poet Mallarmé's and the painter Monet's, is one of mood and atmosphere, in which details never intrude but rather are left to the imagination and taste of the audience. Thus Debussy's famous tone poem *Prélude à "L'après-midi d'un faune"* (Prelude to "The Afternoon of a Faun," an Optional Listening Example), based on a poem by Mallarmé, concerns the musings of a sleepy mythical figure, half-man, half-goat, uncertain as to whether his delightful visions are recollections of an experience or only of a dream. His pleasant drowsiness is reflected in the opening flute solo, a melodic line vague in contour, rhythm, tonality, and even timbre, since it is played in the velvety lowest register of the instrument. This chromatic figure recurs in various guises, presented with changing harmonies and varied sonorities rather than developed in the Classical way.

For Debussy, neither traditional nor unconventional sounds were inherently right or wrong. He based many of his songs on texts by Symbolist poets, imbuing them with the delicate, elusive quality characteristic of the Impressionist style. His only opera, *Pelléas et Mélisande* (1902), considered the epitome of Impressionist art, is a masterpiece of twentieth-century music.

The piano suggested to Debussy resources not conceived by earlier composers, and he wrote many sensitive, expressive piano pieces of an Impressionist flavor. He sometimes used Medieval modes with programmatic significance, suggesting antiquity, or timelessness. In *La cathédrale engloutie* (The Sunken Cathedral), Listening Example 44, for example, the use of parallel octaves, fifths, and fourths—bidden in Western harmony since the advent of the tonal system—implies the earliest polyphony, parallel organum (see p. 65).

La cathédrale engloutie (The Sunken Cathedral), from Preludes, Book I**Composer:** Claude Debussy (1862–1918)**Composed:** 1909–1910**Genre:** Piano prelude**Meter:** Triple**Tempo:** Very slow. Debussy wrote above the score “profoundly calm.”

The cathedral of the title belonged to a lost city, long ago sunk to the bottom of the sea as punishment for some wrongdoing. The cathedral rises each morning to remind people of their sins, then slowly resubmerges in the dusky light of dawn. Debussy beautifully captures in music the images of murky water, pale morning light, a misty atmosphere, and the stately towers rising from the deep with their aura of mystery and fate.

- | | | |
|----|------|---|
| 10 | 0:00 | The prelude begins quietly with widely spaced chords filled not with the traditional thirds of tonal harmony (think of triads, such as the tonic, dominant, and subdominant chords), but with fourths, having a spacious, “open” sound. The first six measures use only the tones of a pentatonic scale. The parallel motion in which the chords move, as well as the “open” intervals, bring to mind the earliest polyphony, called parallel organum (see p. 65), a programmatic reference to the antiquity of the sunken cathedral. Indeed the piece has something of the effect of chant. The deep tones of the bass notes suggest the depths of the waters from which the cathedral will rise. High tones may be the ringing of church bells. |
| | 1:26 | The harmony becomes richer, the dynamic level rises. The melodic figures continue to have an upward inflection. A dramatic crescendo reaches a peak at 2:00, as the tips of the cathedral rise above the waters. They continue their stately ascent and stand, proud and high, for all to see and admire. |
| | 3:00 | Gradually the lessening of harmonic tension and the lower dynamic level suggest that the cathedral is preparing for its inevitable return to the deep—or perhaps that those gazing on it ponder their own sinful ways. |
| | 4:15 | The melodic line begins to descend as the music becomes very quiet. |
| | 4:30 | We sense in the rolling bass figure the murky, deep waters that soon will reclaim the cathedral. Indeed it disappears, and all is restored to the calm repose of the beginning of the prelude. |

Other Impressionists

While Debussy is acknowledged as the outstanding composer in the Impressionist style, others followed his lead and used aspects of Impressionism in their compositions as well. Charles Tomlinson Griffes (1884–1920) became known as the American Impressionist. His compositions *The White Peacock* and *Pleasure Dome of Kubla Khan* remain among the best-known and most popular in the concert repertoire today.

The music of Maurice Ravel (1875–1937) is often compared to Debussy's, for Ravel used some of the same techniques that enhanced the Impressionist effect of Debussy's music. Ravel, however, remained primarily a classicist. His melodic phrases are longer and more clearly defined than Debussy's, and his rhythms are stronger and more clear-cut. Ravel's compositions often have a classical design, and he used functional harmonies based on traditional key relationships. (Ravel's *Boléro* is an Optional Listening Example at the Online Learning Center.)



PRIMITIVISM



Although less influential than Impressionism, **Primitivism** also proved a significant movement during the second decade of the twentieth century, when it produced one of the masterpieces of modern music.

The term as it is used today has no derogatory connotation but is simply the accepted name for this style of art, which exalts the beauty of an unsophisticated, unaffected way of life and revels in the glories of color.

Primitivism reveals certain romantic characteristics, including exoticism, or a fascination with the distant in time and place. Yet Primitivism represented a far stronger attack on German Romanticism than that of the Impressionists. Primitivists saw Impressionism merely as a French romantic style—anti-Wagner, rather than anti-romantic, in other words. They also considered Impressionism overly refined and affected. Rebelling against the cultural atmosphere of early-twentieth-century Europe, which they found restrictive and confining, Primitivists were inspired by recently excavated art works of the primitive non-Western world and by the relaxed, unstructured life of unsophisticated cultures.

As Germans prepared for war in the second decade of this century, the state of their economy, as well as intense political involvement, precluded creative activity in the arts. Paris then became the hub of artistic enterprise. The outstanding Primitivist painter, however, was Paul Gauguin, a Frenchman who eventually left the overly civilized environment of that city. The musical masterpiece in this style was composed by Igor Stravinsky, a Russian who escaped to Paris and composed *Le sacre du printemps* (The Rite of Spring) before becoming recognized as one of the greatest and most influential composers of the twentieth century.

Painting

Go-ganh'

Paul Gauguin (1848–1903) was for a time a respectable businessman who indulged his interest in art by providing financial and moral support to young Impressionist painters, whose work he greatly admired. He finally became an amateur painter himself, working in the Impressionists' style and exhibiting with them for several years before suddenly abandoning wife, children, and business career to devote the rest of his life to art in the Primitive style.

Gauguin had been a sailor in his youth, and the wanderlust never left him. Feeling stifled in the sophisticated atmosphere of Paris, he traveled to Brittany, a province in northern France, where life seemed relaxed and free in comparison with the civilized society he detested. He also spent time in southern France, where he lived with Vincent van Gogh. Eventually he traveled to Tahiti and finally to the remote Marquesas Islands, where he died lonely and destitute, having produced there many beautiful paintings in the style we call Primitive.

Gauguin loved to paint the rich, warm colors he found in the South Sea Islands—the sands, the vegetation, the skin of the people. Yet the colors in his

paintings are seldom natural or realistic. His highly subjective use of color must be seen as a romantic characteristic, as is the exotic nature of his subjects. His rather flat style reveals his reverence for Japanese painting and woodblock prints; yet he never abandoned linear perspective, however unconventionally he applied the technique.

Gauguin's painting *The Day of the God* (Figure 25.4) beautifully reveals his appreciation for the island colors, for the grace of the women as they worked and played, and for the relaxed life they led. It is hard to imagine that this painter was once an Impressionist, for the figures are strongly outlined, almost like those in an Egyptian frieze. The island scene, the dominant presence of the ancient god, the bold colors, and the denial of traditional Western perspective are all "primitive" aspects of this work.



figure 25.4

Paul Gauguin, *The Day of the God (Mahana no Atua)*, 1894. From the linear patterns, brilliant colors, and sensuous effects of primitive art, Gauguin evolved his own vibrant style, which, like Watteau's, is primarily decorative.

Oil on canvas, 26½ × 36 inches (68.3 × 91.5 cm). Helen Birch Bartlett Memorial Collection 1926.198 photograph © 2002, The Art Institute of Chicago.



L I S T E N I N G E X A M P L E 4 5

3 11 8:04

Excerpts from Part I of *Le sacre du printemps* (The Rite of Spring)

Composer: Igor Stravinsky (1882–1971)

Composed: 1913

Genre: Ballet music

Rhythm: Continually changing tempo and meter

Style: Primitivism

Timbre: Orchestra (piccolo, 3 flutes, alto flute, 4 oboes, English horn, E-flat clarinet, 2 clarinets, 2 bass clarinets, 4 bassoons, contrabassoon, 8 horns, piccolo trumpet, 4 trumpets, 3 trombones, 2 tubas, percussion, strings)

Program: Scenes of Pagan Russia; Part I—“The Adoration of the Earth”

Introduction (Lento; tempo rubato)

- 11 0:00 A solo bassoon (*p*), played in a higher-than-normal register, introduces a plaintive melody, narrow in range and haunting in mood. A French horn and clarinets join the bassoon in evoking the atmosphere of awakening spring in a primeval Russian forest.
.... .
0:45 English horn solo.
1:16 Oboe and E-flat clarinet combine with each other; music continues to build.
2:55 Return of the bassoon solo.
3:08 Violins play with the pizzicato technique (plucking instead of bowing the strings), introducing the accompanying ostinato figure of the next section.
.... .

Omens of Spring—Dance of the Youths and Maidens (Tempo giusto)

- 3:30 Strings and brass instruments (*f*) produce the pounding, savage sound of primitive drums. Strong irregular accents enhance the wild flavor of the music.
.... .
4:17 Dance I; bassoons and contrabassoon.
4:53 Return of introductory ostinato; English horn.
5:09 Dance II; French horn, flutes.
5:42 Dance III; trumpets, triangle.
6:05 Dance II; flutes; music becomes increasingly frenzied.

Ritual of Abduction (Presto)

- 6:37 An ominous chord is briefly sustained under a disjunct trumpet line.
6:48 Frantic horn calls.
7:34 The extreme level of tension is heightened by brutal drum strokes in violently irregular metric patterns.
.... .
7:55 Flute and string trills lead directly to the next section, “Round Dances of Spring,” which is significantly more quiet and peaceful.
.... .

Music

In music, the characteristics of Primitivism include strong, “savage” rhythms, dissonant combinations of sound, narrow melodies like those that might have been played on a simple reed pipe, and sometimes a story or a program drawn from a primeval subject. All these characteristics apply to the masterpiece of Primitive music, *Le sacre du printemps* (The Rite of Spring, Listening Example 45) by Igor Stravinsky.

Born and reared in Russia during a period of intense nationalism, **Igor Stravinsky** (1882–1971) found the plaintive sounds of his rich Russian folk heritage a source of melodic, rhythmic, and harmonic inspiration. As a child he heard serious European music sung by his father, a well-known opera singer, as well as the folk tunes all Russian children know. Forced by the political climate to leave his native land when he was twenty-eight, Stravinsky traveled to Paris, where he became a part of the thriving artistic community.



**IGOR STRAVINSKY
(1882–1971)**

Strah-vin'-skē

In Paris, Stravinsky collaborated with Sergei Diaghilev (1872–1929), the famous director of the Russian Ballet, to produce several dramatic ballets, beginning in 1910 with *The Firebird*, based on a Russian folktale. The sensuous orchestration and exotic Russian nationalism of *The Firebird* thrilled the sophisticated Parisian audience. The next year, *Petrushka*, with its circus setting and fresh, intoxicating rhythms and harmonies, also captivated Paris. However, the driving, restless rhythms, harsh dissonances, and unlovely story of *The Rite of Spring* caused a scandal when that ballet appeared in 1913.

Dē-ah'-gih-lev

The Rite of Spring

Stravinsky's new ballet, *The Rite of Spring*, was a savage, brutal portrayal of a prehistoric ritual in which a young girl is sacrificed to the god of spring. The story and the means of relating it scandalized the proper Parisian audience, and the riot they staged at the opening performance has become one of the most famous events in the history of music. Shocked at the unconventional costumes (Figure 25.5), the angular movements of the dancers, the brutal rhythms, harsh dissonances, and striking orchestral effects of this ballet, some people angrily



figure 25.5
The Berlin Ballet Company performs Stravinsky's *The Rite of Spring*.

© Robbie Jack/Corbis

shouted their disapproval, while others in the audience yelled for them to be quiet. The dancers could not hear the music above the noise, and the choreographer (the famous Vaslav Nijinsky) stood in the wings, shouting the rhythm counts. The composer stood by him, physically restraining the furious choreographer from dashing on the stage.

But the shock was soon absorbed, and *The Rite of Spring* became and remains a favorite in the standard repertoire of dance performance. The music is often performed as an orchestral composition in two parts, to correspond with the two acts of the ballet: Part I, "Adoration of the Earth," and Part II, "The Sacrifice." Listening Example 45 includes excerpts from Part I.

EXPRESSIONISM



The early years of the twentieth century proved traumatic for millions of people, who felt that their lives in the new machine age had spun out of their control.

Many left a comfortable rural life to seek work in crowded, frightening cities. Mass production, while efficient, was terribly cold and impersonal. Even science seemed to have changed from a means to serve the needs of humankind to something that existed and progressed inexorably, as if for its own sake. A sense of hopelessness in the face of impending disaster, and of the inherent meaninglessness of life, affected sensitive people everywhere.

The writings of the famous psychologist Sigmund Freud (1856–1939), who examined dreams and slips of speech in his effort to probe the secrets of the disturbed mind, profoundly influenced many artists in late-nineteenth- and early-twentieth-century society. Like Freud, certain novelists, playwrights, painters, sculptors, and composers of the period also were intrigued by impulses of the subconscious mind, especially those of a dark and abnormal nature, which they sought to express artistically. Theirs is the style of art we call Expressionism.

Painting

**Van Go' (French) or
Van Gok' (Dutch)**

A strange, tormented genius who might well have benefited from Freud's expert attention was the Dutch painter Vincent van Gogh (1853–1890), who is famous in our day but was virtually unknown in his own. Possessed of strong religious and social convictions that absorbed his attention in early life, he eventually devoted himself to painting in a style the world had never before seen and was not prepared to understand. Mentally and emotionally tortured, Van Gogh once cut off part of his own ear in a fit of self-loathing and despair. He was confined for a time to an asylum, and he shot and killed himself soon after his release. However, his genius was with him to the end.

One of the earliest artists to abandon the concept of "correct drawing," Van Gogh found more meaningful and potent expression in inexact forms and vivid, though unrealistic, colors. While some of his "happy" paintings produced in southern France glow with the warmth and light of that country's brilliant sunshine, Van Gogh used color to express despair as well. One of the



figure 25.6

Vincent van Gogh, *The Starry Night*, 1889. Van Gogh expressed in brilliant color and vivid design the disturbed perceptions that eventually drove him to suicide. Misunderstood in his own day (he sold only four paintings in his lifetime), Van Gogh is among the most popular of all artists today.

Oil on canvas, 29 × 36½ inches (73.7 × 92.1 cm). Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. ©MOMA/Licensed by Scala/Art Resource

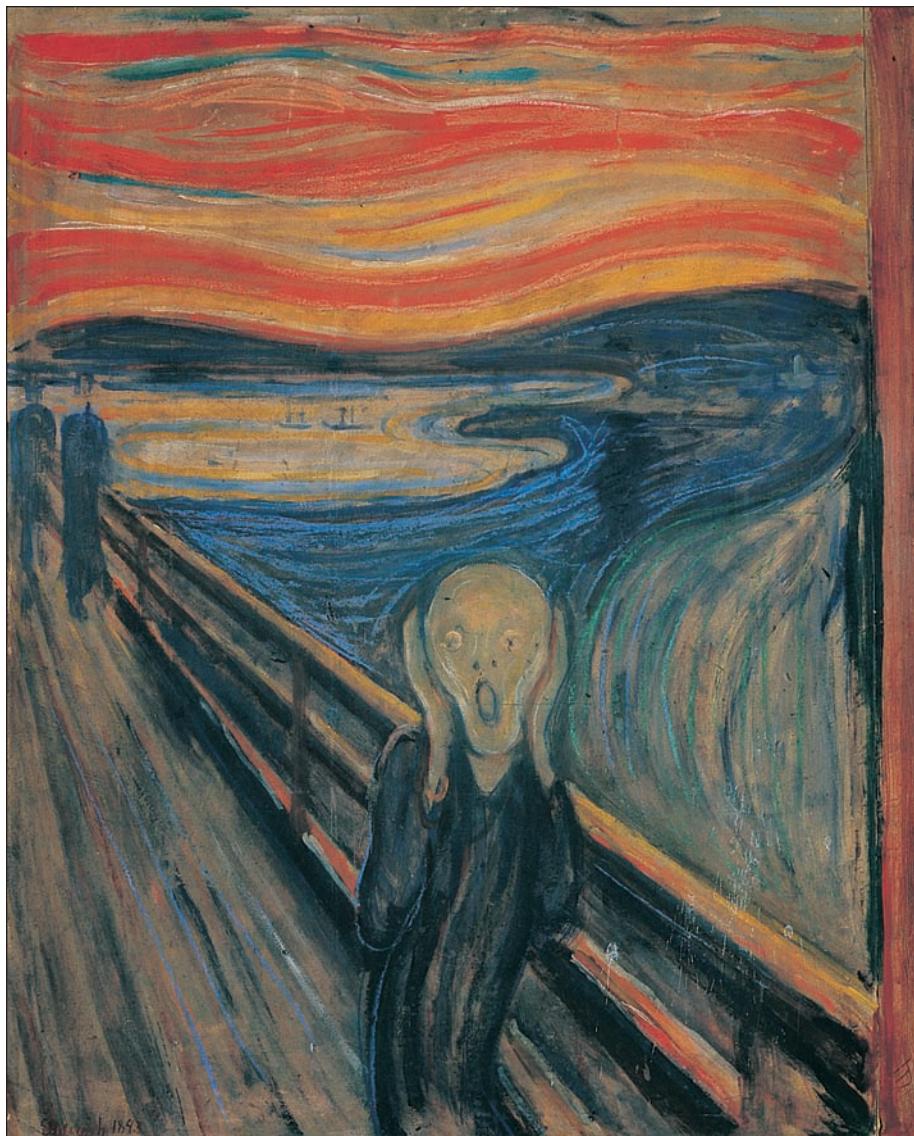
first paintings to presage the style later called Expressionism was *The Starry Night* (Figure 25.6), Van Gogh's highly emotional representation of stars as he perceived them. (This famous painting inspired Don McLean's 1971 song "Vincent" ["Starry, Starry Night"].)

The later Expressionist painters, including the Russian Wassily Kandinsky (1866–1944), the Norwegian Edvard Munch (1863–1944), and the German Ernst Ludwig Kirchner (1880–1938), portrayed the frustration, terror, and guilt suffered by humanity during the tortured periods around the two world wars. Munch's terrifying picture of a poor creature strolling along a waterfront (*The Scream*), (Figure 25.7) is the pictorial equivalent of Sigmund Freud's detailed analyses of neurosis and despair. Munch's isolated central almost fetuslike figure, head clasped in hands, eyes and mouth open in horror, fervently expresses unimaginable anguish and loneliness. The lurid, swirling colors of the background arouse our own anxiety, in much the way that Expressionistic music can raise our level of tension.

**Kahn-din'-skē
Moonek
Kērk'-ner**

figure 25.7
Edvard Munch, *The Scream*, 1893.

© 2008 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), NY/Erich Lessing/Art Resource, NY



Literature

Many literary artists, too, were drawn to this emotional and often morbid style. In Sweden, August Strindberg (1849–1912) wrote “dream plays” dominated by fantasy, eroticism, and perversion. The Irish novelist James Joyce (1882–1941) used his “stream of consciousness” technique to expose the innermost thoughts of the characters in his stories. Franz Kafka (1883–1924), who was born in Czechoslovakia and trained as a lawyer, became all too well acquainted with the frustration and despair that characterize life controlled by a bureaucracy. One of his characters is condemned by the courts without ever knowing what he is accused of; another believes himself transformed into a cockroach, symbolic of the dehumanization and senselessness of life in that time and place.

Music

The ultimate example of Expressionistic composition is probably the song cycle *Pierrot Lunaire* (“Moonstruck Pierrot”) by Arnold Schoenberg. Pushing Romanticism to its farthest extremes, Schoenberg here passed beyond Wagner and Debussy and finally abandoned tonality.

Arnold Schoenberg was born in Vienna, Austria, at a time when that city, fiercely conservative in its approach to art, was becoming increasingly anti-Semitic.

A true son of the Austrian-German tradition, he drew inspiration from the music of Wagner, Brahms, and Richard Strauss. During his Expressionistic phase, he also reflected the influence of Sigmund Freud—another famous Viennese. Yet Schoenberg was a radically progressive composer, though he never saw himself as such, who was born a Jew, though he later converted temporarily to Catholicism; and he came to view the famous city of his birth with animosity.

In the early 1900s, Arnold Schoenberg began to write *atonal*, or nontonal, music, in which no note served the function of tonic, and harmonic and melodic relationships based on tonal concepts did not exist. Schoenberg disliked the term **atonality**, which he said describes what the music is *not* without saying what it *is*. He preferred *pantonality*, meaning music “inclusive of all tonalities,” but atonality has become the accepted term.

In 1912, Schoenberg wrote *Pierrot lunaire*, the musical setting of a German translation of twenty-one poems by the Symbolist poet Albert Giraud (1860–1929). Schoenberg’s atonal music strongly enhances the strange, almost otherworldly effect of the poems. A reciting female voice performs the songs, accompanied by a flute, piccolo, clarinet, bass clarinet, violin, viola, cello, and piano, only a few of the instruments playing together at one time, producing a delicate, transparent texture. The voice declaims in a melodramatic style called *Sprechstimme*, or “speech voice,” in which the durations, dynamic levels, and the directions (higher or lower) of the pitches in relation to one another are notated, but the tones themselves are only implied. The singer—or declaimer—glides expressively from one inexact note to another.

A common Expressionistic technique is to distort visual, literary, or aural images for emotional effect. The strangely “distorted” melodies of *Pierrot lunaire* (compare the distorted shapes and colors of *Starry Night* and *The Scream*) contribute to the sense of unreality about the piece, as the listener feels the mystery of the moonlit atmosphere and shares the drunken, disoriented sensations of Pierrot. Extreme and constant dissonance maintains a level of tension and anxiety appropriate for the expression of the dramatic text. The form of the songs generally depends on the form of the poems, and many, including “Mondestrunken” (Listening Example 46), are through-composed. Schoenberg sometimes uses traditional techniques, including imitation and ostinatos, to lend a sense of organization to this atonal composition. However, the music is hardly intended to be pretty, or even realistic, but rather is meant to evoke in the listener the senselessness and distortion of life as Pierrot experiences it.



ARNOLD SCHOENBERG
(1874–1951)

She(r)n'-berg

Pē-eh-roh' Lu-nehr

Sprehk'-shtim-meh



LISTENING EXAMPLE 46

3 12 1:42

"Mondestrunken," from *Pierrot lunaire*

Composer: Arnold Schoenberg (1874–1951)

Composed: 1912

Genre: Song cycle (21 poems)

Text: Poems by the Belgian poet Albert Giraud, a follower of the Symbolists

Form: The text is a *rondeau* (some lines repeated), but the music is through-composed

Style: Expressionism

Timbre: Voice (using Sprechstimme) and five instrumentalists (violin/viola, cello, flute/piccolo, clarinet/bass clarinet, piano)

[12]	0:00	(Introduction-delicate, almost bell-like; piano [flute and violin later join the accompaniment])
	0:03	Den Wein, den man mit Augen trinkt, Giesst Nachts der Mond in Wogen nieder,
....		Und eine Springflut überschwemmt Den stillen Horizont.
....	0:39	Gelüste, schauerlich und süß, Durchschwimmen ohne Zahl die Fluten! Den Wein, den man mit Augen trinkt, Giesst Nachts der Mond in Wogen nieder.
....	1:02	Der Dichter, den die Andacht treibt, Berauscht sich an dem heilgen Tranke, Gen Himmel wendet er verzückt Das Haupt und taumelnd saugt und schlürft er Den Wein, den man mit Augen trinkt. <i>(The sparse accompaniment simply winds down and stops.)</i>

At night the moon drenches thirsting eyes and a flood wells up on their still horizon.

Tremulous sighs travel up through the swell.

Waves of wine for thirsting eyes gush forth from the moon at night.

The poet, deep in devotion, grows drunk of the holy draught. His head turns heavenward in ecstasy and, reeling, slips and slurps the wine that slakes his thirsting eyes.

SUMMARY

Impressionists and Primitivists reacted strongly against the German Romantic style, while the post-Romantics and Expressionists carried the ideas and ideals of the

late German Romantics to their limits. The Impressionists, holding the French view that art should be elegant and entertaining rather than profound or morally significant, criticized the emotionalism and exaggeration of the German Romantic style, though their own art had strong romantic overtones. Their love of nature, as seen in the beautiful Impressionist landscapes and the programmatic titles of Debussy's music; their appreciation for color, whether of paint or sound; and their rebellious insistence on freedom from rules—all were romantic characteristics.

The Primitivists shared the Impressionists' disillusionment with Romanticism and post-Romanticism but considered Impressionism too refined, pretty, and vague. They turned instead to a vivid, provocative, stirring style inspired by what they knew or imagined of the life and art of uncivilized cultures. Gauguin painted life in the South Sea Islands as he saw it. Stravinsky, in *The Rite of Spring*, remained conscientiously detached from his brutal subject, avoiding the sentimentality of the Impressionists. Nevertheless, the Primitives' subjective

approach to color and perspective in painting and their choice of exotic subject matter in all the arts are romantic concepts.

Expressionism must be seen as the ultimate romantic style: As viewers or listeners, we *experience* the trauma depicted in art (visual or aural), rather than simply viewing or hearing *about* it and reacting *to* it. Furthermore, the emotions portrayed by the Expressionists were not only exaggerated but highly disturbed—emotions experienced by those who felt threatened by machines, by the wickedness of an immoral society, and by the advent of a terrible, inevitable calamity.

Each of these transitory approaches to art suggested a restless search for new means of artistic expression, as the twentieth century came into its own.

- Does one of the styles of art discussed in this chapter appeal to you more than the others? Can you cite reasons for your preferences?
- Do you believe that your tastes might change in time? If so, what might cause such a change?



CRITICAL THINKING

post-Romanticism General term for several romantic styles that succeeded the dominance of German Romanticism and preceded the return of Classicism to the arts.



TERMS TO REVIEW

Symbolism Literary movement sharing the ideals of the Impressionists.

Impressionism Style of painting and music that avoids explicit statement, instead emphasizing suggestion and atmosphere.

Primitivism Style inspired by primitive works of art and by the relaxed life of unsophisticated cultures.

Expressionism Highly emotional style in art that sought to express disturbed states of mind.

atonality Avoidance of a tonic note and of tonal relationships in music.

Poets

Paul Verlaine
Stéphane Mallarmé
Albert Giraud



KEY FIGURES

Literary figures

August Strindberg
James Joyce
Franz Kafka

Psychoanalyst

Sigmund Freud

Ballet impresario

Sergei Diaghilev

Dancer/Choreographer

Vaslav Nijinsky

Artists

Claude Monet
Paul Gauguin

	<i>Vincent van Gogh</i> <i>Wassily Kandinsky</i> <i>Edvard Munch</i> <i>Ernst Ludwig Kirchner</i>
Composers	<i>Richard Strauss</i> <i>Gustav Mahler</i> <i>Claude Debussy</i> <i>Charles Tomlinson Griffes</i> <i>Maurice Ravel</i> <i>Igor Stravinsky</i> <i>Arnold Schoenberg</i>

ENCORE

Optional listening examples*

- Richard Strauss: *Salomé*, beginning of Act IV (post-Romanticism)
- Claude Debussy: *Prélude à “L’après-midi d’un faune”* (*Prelude to “The Afternoon of a Faun”*); “Voiles” from *Preludes*, Book I
- Maurice Ravel: *Boléro*
- Alban Berg: Scenes from the last act of *Wozzeck* (Expressionism)
- Gustav Mahler: Symphony no. 1 in D major; *Das Lied von der Erde* (“The Song of the Earth”)—song cycle
- *Claire de lune* (“Moonlight”)—for piano
- Charles Griffes: *The White Peacock*; *Pleasure Dome of Kubla Khan*
- Early Stravinsky: *The Firebird Suite*; *Petrushka*

Suggestions for further listening

Post-Romanticism

- Strauss: *Der Rosenkavalier* (opera); *Also sprach Zarathustra* (tone poem) (introduction is Listening Example 1, p. 9)

Impressionism

- *Claire de lune* (“Moonlight”)—for piano
- Charles Griffes: *The White Peacock*; *Pleasure Dome of Kubla Khan*
- Early Stravinsky: *The Firebird Suite*; *Petrushka*
- Compositions by Ravel: *Le tombeau de Couperin* (“Couperin’s Tomb”); *Ma mère l’oye* (“Mother Goose”)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Twentieth-Century Arts: *General Characteristics*



A

ALTHOUGH MUCH TWENTIETH-CENTURY ART reflects a return to classical ideals, we have seen that some artists expressed raw emotion to an extent unprecedented in Western history. Despair colors the literature of Gertrude Stein, T. S. Eliot, George Bernard Shaw, Eugene O'Neill, and Jean-Paul Sartre, as it also colors Expressionist art and music. The prevailing unrest, greed, suspicion, tension, and lust for power that these individuals expressed culminated in a tragic military confrontation—World War I.

Some artists faced despair, based on their pessimistic perceptions of the twentieth-century human experience and their lack of hope for a promising future, by adopting a light, even trivial, style, while some turned to irony. The nonsense of *Dada*, the incongruities of *Surrealism*, and the abstraction of *Cubism* all indicated the disorientation and depersonalization experienced by many in the first decades of the twentieth century.

The outstanding sculptors of the early twentieth century replaced the exaggerated expression of the late Romantic period with simplicity and restraint, finding the essence of beauty in the classical ideals of symmetry, balance, and repose. Architects, on the other hand, succumbed to the tastes and demands of the machine age, devoting more attention to functional values than to aesthetic appeal in designing their factories, office buildings, apartment houses, and department stores. The famous and influential school of architecture called the Bauhaus proclaimed that “form follows function.”

In violent and bitter protest against the horrors of World War I (1914–1918), some painters, writers, and musicians joined a nihilistic movement called *Dada*, intending to demolish art as they believed civilization itself was being destroyed. (“What we need are strong, straightforward, precise works which will be forever misunderstood.” *Dada Manifesto*: 1918). When the war finally ended, the *Dadaists* turned optimistic, delighting in their own nonsense before the movement petered out about 1920.

Many former *Dadaists* turned to *Surrealism*, a more lasting movement in literature and painting that juxtaposed unlikely images to achieve “superrealism.”



VISUAL ARTS

Freud's interpretation of the peculiar workings of the unconscious mind strongly influenced Surrealism, as it had affected Expressionism a decade or so earlier.

Pablo Picasso (1881–1973)

The career of the painter Pablo Picasso ran parallel to that of the composer Igor Stravinsky, composer of *Le sacre du printemps*. Picasso and Stravinsky knew and respected each other and collaborated on some important works. Each of these groundbreaking artists introduced several new styles and made important contributions to others; yet both returned most often to the formal design and emotional restraint of classicism. Although Picasso was a leader in the movement toward abstraction in art, he approached abstraction by exploring pure *form* instead of *feeling*.

Picasso was born in Spain but, like Stravinsky, spent most of his adult life in France. His earliest works reveal his strong compassion for the poor and for suffering humanity, but even at this time his emotions remained firmly under control. Picasso's paintings also illustrate his classical inclinations by being wholly contained within their frames; Picasso never violated these limits in the romantic way.

A painting called *Les demoiselles d'Avignon* (*The Young Ladies of Avignon*) (Figure 26.1), reflecting a strong African influence, heralded the beginning of **Cubism**, one of the most significant movements in twentieth-century art. The Cubists had such interest in form that they imposed geometric planes on subjects of every nature, creating an unrealistic but curiously expressive style of art.

Although Picasso used strong, even harsh colors in *Les demoiselles d'Avignon*, the Cubists soon turned to muted, monochromatic schemes of cool tans and olive tones; they had less interest in color than in design. The same year (1921) that he painted his joyous *Three Musicians*, which is Cubist in form but brilliant in color (Figure 26.2), Picasso also painted *Three Women at the Spring*, in which the muted colors, symmetrical design, heavy outlines, and impersonal facial expressions all indicate a classical taste.

By contrast, one of Picasso's most famous works is an impassioned antiwar protest. During the Spanish Civil War in 1937, Fascist troops chose the little Basque village of Guernica in northern Spain for bombing practice and leveled it with high-explosive and incendiary bombs. In his depiction of the horrific event, Picasso practiced no classical restraint, and one cannot view *Guernica* (Figure 26.3) without feeling the agony, destruction, and terror of war.

Gair'-nee-kah

MUSIC: AN OVERVIEW



The broad interests and activities of the artist Picasso and the composer Stravinsky are reflected as well in the other arts of the twentieth century and the beginning of the twenty-first. Classical and romantic characteristics have existed side by side, neither term sufficing to describe the style of one significant period of



figure 26.1

Pablo Picasso, *Les demoiselles d'Avignon*. Disturbing, yet spectacularly beautiful, this large painting heralded the beginning of Cubism, altering the course of art.

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time. Even the body of work of a single individual often reflects eclectic or evolving tastes. Many composers created their own distinctive styles, blending traditional Western materials with sounds from other cultures. Some challenged or denied long-established concepts of melody, harmony, form, timbre, and rhythm. Some redefined art and the role of the arts in society. Such composers can be called musical revolutionaries.

Concurrent with the innovations of the revolutionaries ran the **mainstream** of twentieth-century music, evolutionary in the sense that its products represented a logical continuation of traditional Western techniques rather than a reaction to them. Most of the music of the past hundred years, in fact, has been conceived in an orderly manner. While provocative crosscurrents keep the



figure 26.2

Pablo Picasso, *Three Musicians*, 1921. This joyous painting readily evokes a smile, tempting the viewer to tap along with the happy rhythms. Completely unrealistic, the painting still communicates its meaning clearly.

Oil on canvas, 6 feet 8 inches × 6 feet 2 inches (2.03 × 1.88 m). Philadelphia Museum of Art: The A.E. Gallatin Collection. © 2008 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



figure 26.3

Pablo Picasso, *Guernica*.

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mainstream—which continues to flow—fresh, vital, and sometimes turbulent, the twenty-first century did not necessarily usher in a new stylistic era; it is too soon to know when new developments will place the arts in a new stylistic period. Some of the most recent important works are best understood as contemporary versions of well-established and long-appreciated music styles. The date when a piece was composed no longer serves as a reliable indication of its composer’s stylistic ideals.

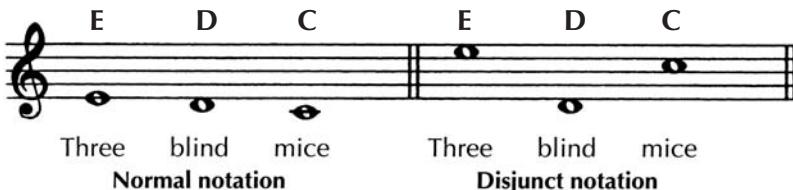
Despite the unprecedented diversity of styles, certain generalizations apply to twentieth-century approaches to the elements of music, texture, and form. Composers working with progressive and experimental areas and composers belonging to the mainstream of twentieth-century music share certain characteristics of technique.

Melody

Melody is not absent from twentieth-century music, as unprepared listeners sometimes charge, although it is often less important than in earlier periods. The melodies of some revolutionary composers sometimes are more difficult to perform, and often are more difficult to recognize, than melodies typical of earlier styles. Some new melodies are based on scales other than the familiar major and minor, many composers having found melodic inspiration in the Medieval modes, the whole-tone scale, various pentatonic and other folk scales, and even artificial scales created for specific compositions.

Another factor that makes some contemporary melodies challenging to performer and listener alike is their angular contour, especially in comparison with

figure 26.4
Normal and disjunct notation of the beginning of "Three Blind Mice."



the lyrical, songlike melodies of the Romantic period. Since melodies with notes distant from one another are easier to play on an instrument than to sing, these melodies are sometimes described as “instrumental” in concept, although vocalists, too, are now frequently required to master very difficult melody lines. Using a technique called **octave displacement**, composers sometimes select the notes of a melody from different octaves, requiring the performer to “leap” wide distances. (If, for example, the first three notes of “Three Blind Mice” are each selected from different octaves, the melody is much harder to recognize and to sing than when the notes are adjacent. See Figure 26.4.)

At the same time, many composers continue to write tuneful melodies. The French, for example, who traditionally prefer entertaining music, and the Italians, who have always loved song, continue to produce lyrical melodies, while many Americans, romantic in a contemporary way, also continue to write song-like melody lines.

Harmony

Renewed interest in the Medieval modes affects the harmony as well as the melody of some twentieth-century art (and popular) music. Even composers committed to tonality often use that system in highly original ways. For example, chords may be constructed of any intervals, including fourths or even seconds, rather than the traditional, more consonant, thirds. And composers may use chords, or combinations of sound, for color rather than for functional purposes.

It is, of course, the dissonance of much twentieth-century music that many listeners find particularly challenging. However, in our study we have observed a steady increase in dissonance from the Renaissance through the nineteenth century. Not only did the music of later periods include a greater number of dissonant combinations, but dissonances became stronger and sometimes were not resolved. Thus, the use by some contemporary composers of *extreme* dissonance is a logical continuation of a long-established trend in Western music. The American composer John Cage (pp. 316–321) suggested that the old argument regarding the relative merits of consonance and dissonance is about to be replaced by one concerning the difference, if any, between music and noise—and some contemporary composers recognize no inherent difference between those concepts.

Rhythm and Meter

Stimulated by an expanding awareness of the rhythmic subtleties and complexities in the music of other cultures, composers in the West have revitalized

rhythm, giving it new significance in their music. Contemporary composers usually write metered music but often mix meters, frequently changing the number of beats per measure. They sometimes combine two or more meters at one time in a technique called **polymeter**, and they may use irregular, or asymmetrical, meters, such as five or seven beats to the measure, instead of the duple, triple, and quadruple patterns common in earlier periods.

Timbre

As the twentieth century evolved, timbre claimed unprecedented attention in the Western world. Particular sonorities or combinations of sound, beautiful or not, have become important means of artistic expression. Instruments from the East, from Africa, from remote areas of South America, and from Aboriginal peoples in the South Pacific offer a wide and exotic array of sounds new and fascinating to Westerners. Instruments of early periods, too, including the harpsichord, recorder, lute, and viol, not only are becoming widely appreciated in performances of music from the Medieval, Renaissance, and Baroque periods, but are called for in some new compositions as well.

Musical experimentalists have created new sounds from traditional instruments by playing on unusual parts, such as the strings of the piano or the bridge of the violin. Even the human voice is required to produce a wide variety of timbres when whispers, shouts, and spoken sounds are included in music compositions. And around the middle of the century, the invention of the electronic synthesizer allowed composers to create sounds virtually at will.

While Experimentalists explored the values of sound for its own sake, mainstream composers achieved new effects mostly using traditional music instruments. The modern orchestra, for example, is generally smaller than the large ensembles of the late Romantic period, and there is strong interest now in chamber music of many kinds. The Neoclassical trend toward a drier, less emotional sound has led to decreased emphasis on the string section of the orchestra in favor of the metallic and wooden sounds of various percussion instruments. The most significant change in orchestras, in fact, has been the addition of percussion, making that section even more important than before. Non-Western instruments sometimes included in the percussion section of the modern orchestra enrich the sonority of the ensemble, besides emphasizing rhythmic patterns. Some orchestral composers, inspired by jazz techniques, require instrumentalists to perform expressive slides from one tone to another, called **glissandos**, and to play in unusually high or low registers. In some orchestral performances, string instruments accompany the brass, an interesting reversal of roles. (A wonderful glissando occurs at the beginning of George Gershwin's *Rhapsody in Blue*, an Optional Listening Example available at the Online Learning Center.)



Texture

A return to classicism in the arts, the influence of jazz on art music, and the new emphasis on rhythmic effects and varied timbres all affected the twentieth-century approach to texture. That period witnessed a renewed appreciation for

counterpoint, although the modern approach to polyphony differs from that of the Baroque, Classical, and Romantic periods, when the rules of tonal harmony governed polyphonic as well as chordal music. Modern polyphony is often linear in concept, as was the music of Machaut and his contemporaries, rather than governed by harmonic rules.

The smaller orchestras, chamber ensembles, and jazz combos of today, unlike the huge Romantic orchestra, enhance the ability to hear individual melody lines and the interaction between them. The use of **polyrhythms**—several different rhythms sounded simultaneously—also enables the listener more easily to distinguish one voice from another. And the combination of instruments of unlike timbres—such as a flute, a cello, and a piano—makes it easier to recognize independent melodic lines in comparison with those of a string quartet or a brass or woodwind ensemble.

Form

The classical interests of many twentieth-century composers led them to rely on principles of absolute music and to organize their works according to forms developed in earlier periods. Such established forms as the symphony, sonata, or fugue, for example, still serve—in twenty- or twenty-first-century ways—today.

Meanwhile, musical revolutionaries—romantics at heart—have explored creative new means of organization. Some of their pieces consist simply of several sections of contrasting timbres, tempos, or rhythms. The form of some works is actually indeterminate, dependent on the unforeseeable circumstances of each performance. And some composers devise a new formal design for each new work they create.

THE IMPACT OF JAZZ



The music we know as jazz sprang from rich and varied roots to achieve wide public attention in the 1920s, a decade dubbed by the popular writer F. Scott Fitzgerald “the jazz age.”

Every aspect of Western culture responded to the powerful “new” music, which captured so beautifully the spirit of the “roaring twenties.” Artists and writers expressed in paint and in words the fast tempos and syncopated rhythms of the hot, stirring music. The swaying musicians and dancing couples in Archibald Motley’s painting *Blues* (Figure 26.5), for example, superbly evoke the swinging character of the jazz age: a decade of dance marathons, speakeasies, stock market frenzy, and youthful exuberance overlying—belying—an uneasy adjustment to hectic urban life, unsettling world events, and unprecedented interaction between white and black society. Even as staid, middle-aged white Americans deplored the dangerous new sound, gifted jazz musicians explored new effects of rhythm and timbre that profoundly affected classical as well as popular music from then on. Europeans seem to have appreciated even sooner than Americans the rich rewards offered to all kinds of music, and jazz (see Chapter 30) became one of the most significant influences upon Western culture of the twentieth century.

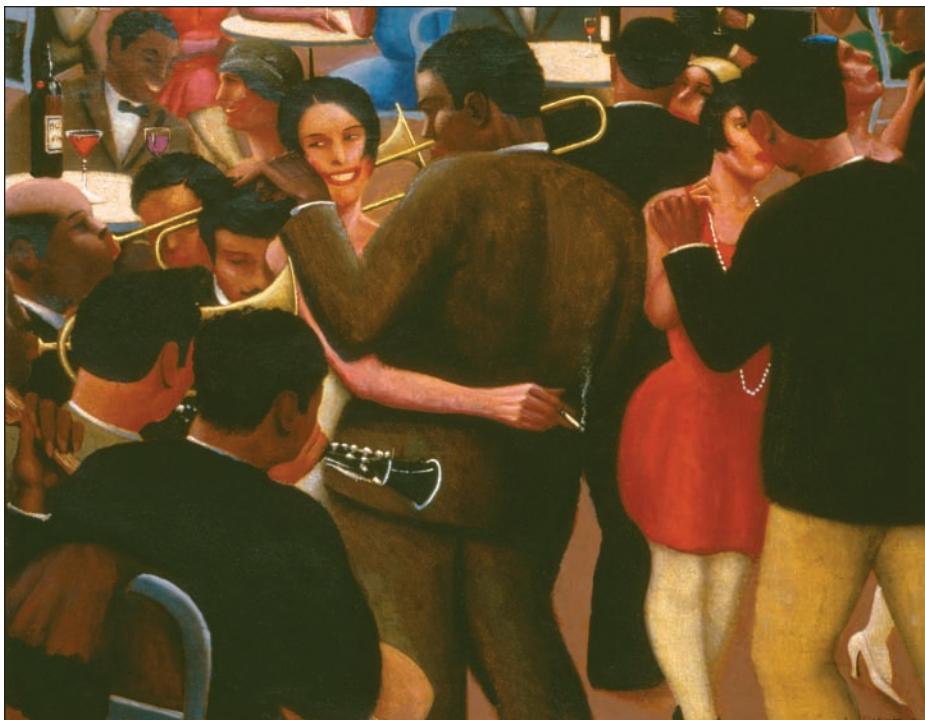


figure 26.5
Archibald Motley,
Blues. Motley's painting
evokes the sounds and
rhythms of jazz.

Collection of Archie
Motley and Valerie
Gerrard Browne/Chicago
Historical Society

The visual and literary arts of the twentieth century reflected a sense of despair brought about by the circumstances of city life and of military confrontation seemingly beyond their personal control. As artists turned to the nonsense of Dada, the irony of Surrealism, and the abstraction of Cubism, musicians forged their own paths toward an uncertain and forbidding future. Some revolted against tradition, overturning established concepts of melody, harmony, form, and timbre. Yet much of the music of our period is the result of an orderly, evolutionary progression. Classical or romantic in conception, its roots are firmly embedded in the music of the past.

The hot new music called jazz profoundly affected evolutionary and revolutionary musicians, writing classical as well as popular music, on both sides of the Atlantic. The visual and literary arts also responded to the manner in which jazz evoked the moods and the experiences of Western life in the early twentieth century. In Chapter 30, we will see how jazz evolved to become a vital form of art in its own right.

- Why are certain combinations of sound more “pleasing” than others? Why do cultures vary in their concept of “pleasing” sounds? Why are the terms “pleasing” and “beautiful” not necessarily compatible from an artist’s point of view?



SUMMARY



CRITICAL THINKING

- Why do many composers resist or deny distinctions between “musical” and “nonmusical” sounds? Do you find such distinctions necessary or valid? If so, how would you distinguish between these concepts?

TERMS TO REVIEW

Cubism Artistic style in which geometric planes are imposed on subjects of every nature.

mainstream Main body of artwork of a given period.

octave displacement Melodic concept involving the selection of pitches from various, sometimes distant, octaves.

polymeter Use of more than one meter at the same time.

glissando Expressive “slide” between pitches.

polyrhythm Two or more rhythmic patterns performed simultaneously.

KEY FIGURES

Pablo Picasso
F. Scott Fitzgerald
Archibald Motley

ENCORE*Suggestion for viewing*

- *Surviving Picasso* (1996 feature film)

Musical Revolutionaries



SOME TWENTIETH-CENTURY COMPOSERS BROKE CERTAIN TIES with the past and devised new methods of writing, performing, and understanding music. Some of these musical revolutionaries abandoned the tonal system of harmony; some altered the concept of musical sound. Their extraordinary conceptions include some of the most provocative works of the twentieth century.

Among the most influential and controversial developments was a technique of organizing music proposed by Arnold Schoenberg (Figure 27.1), who after 1905 turned away from the exaggerated emotional effects of his early music. Tempering his romanticism with classical restraint, economy, and design, Schoenberg now wrote intensely concentrated melodic and rhythmic patterns to be performed by relatively small ensembles. His melodies became fragmented, his rhythms complex, and his textures increasingly contrapuntal as he sought to establish his mature style. He famously advocated the emancipation of dissonant sounds, which he valued for themselves and which he saw no need to “resolve” to perceived consonances.

To Schoenberg, the path opened by Wagner’s extreme use of chromaticism in *Tristan und Isolde* seemed to lead naturally and inevitably to the dissolution of tonality; thus he never thought of himself as a revolutionary at all. But having followed the path out of tonality, he perceived a need for some new way to organize musical sounds. *Pierrot lunaire* and other atonal songs were held together, so to speak, by their texts, but Schoenberg spent several years searching for some way to achieve formal integrity in atonal, textless instrumental compositions. For this purpose Schoenberg devised his *twelve-tone technique*, among the most influential, and controversial, developments in twentieth-century music.

Schoenberg’s **twelve-tone technique** replaced tonal relationships with an even more highly structured system of organization: all twelve notes within an octave



figure 27.1
Arnold Schoenberg (1920s).
© Bettmann/Corbis



**TWELVE-TONE
TECHNIQUE**

are arranged into a series, or **row**, which then provides all the melodic and harmonic material on which a given composition is based. The twelve pitches are of equal importance, related only to one another. No tone is repeated during the course of a composition until the other eleven have been used in proper order, so that no tone is emphasized or made to sound like a tonic.

A twelve-tone row, which differs from a scale in that its tones are organized in creative rather than stepwise fashion, may begin on any note, but it always retains the same intervallic relationships between the pitches. The row may be used in its original order, or backward, in what is called *retrograde* form. The intervals may be inverted (up a fifth and down a fourth, for example, instead of down a fifth and up a fourth); in the *retrograde inversion*, the row is both backward and upside down. "Harmonic" combinations are formed by sounding two or more tones simultaneously, but in the order prescribed by one of the versions of the twelve-tone row (Figure 27.2).

Twelve-tone music requires the listener to abandon preconceived notions of melodic and harmonic relationships; for although a twelve-tone composition is

The figure consists of five musical staves, each with a treble clef and four horizontal lines. Staff (a) contains twelve distinct black notes: a dotted half note, a whole note, a half note, a dotted half note, a whole note, a half note, a dotted half note, a whole note, a half note, a dotted half note, a whole note, and a half note. Staff (b) starts with a half note followed by a dotted half note. Staff (c) starts with a half note followed by a dotted half note. Staff (d) starts with a half note followed by a dotted half note. Staff (e) starts with a half note followed by a dotted half note. Each staff concludes with the word "etc." indicating the sequence continues.

figure 27.2

(a) Twelve-tone row. (b) Row transposed up a fourth. (c) Retrograde version (the row backward). (d) Row inverted (upside down). (e) Retrograde inversion (backward and upside down).

(a: Courtesy Frederick Carl Gurney.)

highly structured and very orderly indeed, the ear is unlikely to recognize the row or appreciate the complexities of variation involved. Yet Schoenberg retained many traditional aspects of Western music. His music often reveals both a classically clear formal design and warmly expressive, even romantic, attributes. He used familiar contrapuntal techniques, including canon and fugal passages, which are not difficult to recognize.

Forced by the political situation to leave Germany in 1933, Schoenberg came to America and taught for many years at the University of California in Los Angeles. Never a popular composer, Schoenberg felt that his music was misunderstood, and in fact, though he remained a romantic at heart and emotional expression in Schoenberg's compositions is often warm and intensely personal, twelve-tone music has been perceived by the public as more difficult and less expressive than music based on the major and minor scales. Nevertheless, Schoenberg's work was, and remains, greatly respected. It inspired many composers who have applied its methods in highly personal ways; some explored and then abandoned the technique, while others borrowed only some of its principles, tempering them with more traditional techniques.

Anton Webern (1883–1945)

Anton Webern, a student and close friend of Schoenberg's, developed his own highly individual style, lean, clean, delicate, and strong. Webern, who thought his teacher had not gone far enough away from tonality and from other nineteenth-century concepts of organizing music, applied rigorous logic and the strictest control to his own intense, sensitive miniatures. There is nothing superfluous, nothing to clutter the perfect order and design in Webern's music.

Vay'-burn

Webern usually wrote extremely brief compositions for small ensembles or for solo voices or instruments, appreciating each sound for its own sake much as Impressionist, Expressionist, and certain post-Impressionist painters appreciated colors. He scored the sparse lines of his music for instruments of unlike timbre, enhancing the listener's ability to hear in the linear fashion he intended and minimizing the dissonant effect of his vertical combinations of sound. His distinct separation of sounds (the American composer Aaron Copland referred to Webern's musical lines as "atomized") and his intense organization of resources are reminiscent of the visual technique called *pointillism* seen in Georges Seurat's famous painting *A Sunday Afternoon on the Island of La Grande Jatte* (Figure 27.3).

Each section of Webern's *Five Pieces for Orchestra* (Listening Example 47), which lasts for a total of less than five minutes, has a mood or character of its own, only vaguely suggested by the titles Webern supplied: "Prototype," "Transformation," "Return," "Memory," and "Soul." The fourth piece—the shortest in the entire orchestral repertoire—has only 6½ measures and takes about 19 seconds to perform. However, Webern's musical ideas are so intensely concentrated that each miniature piece provides a complete and meaningful statement, its whispers as eloquent as the shouts of another work.



figure 27.3

Georges Seurat, French, 1859–1891, *A Sunday Afternoon on the Island of La Grande Jatte*—1884, 1884–1886.

A Sunday on La Grande Jatte—1884, 1884–86. Oil on canvas, 207.5 × 308 cm (1926.224), Helen Birch Bartlett Memorial Collection, photograph © 2002, The Art Institute of Chicago, All rights reserved.

EXPERIMENTALISM



In the early twentieth century, as we have seen, timbre claimed unprecedented attention in the Western world. The possibilities offered by unlimited musical sounds

particularly captivated a number of young Americans, who quickly became leaders in the revolutionary approach to music. Those who radically altered not only the traditional methods of composing and presenting music, but also the very concept of what constitutes music, as opposed to noise, are called **Experimentalists**.

Early Experimentalists extended the ranges of traditional music instruments (including the voice) to produce sounds that previously had not been considered desirable, and by the 1950s electronic instruments enabled composers to create new sounds and effects of various kinds. The Experimentalists, who have produced a prodigious diversity of styles, are united only by their endless curiosity and inventiveness. Some have striven for total control of the performance of their works, while others have written *indeterminate* music that leaves important decisions to the performers, to the audience, or simply to chance.

*Five Pieces for Orchestra, op. 10*

3 13–17 4:14

Composer: Anton Webern (1883–1945)**Composed:** 1911–1913**Genre:** Nontraditional orchestral piece**Rhythm:** Continually changing rhythm and meter**Melody:** This work is almost entirely melodic in conception; that is, there are no significant chordal or harmonic progressions. The melodies are not governed by traditional tonal relationships, but the varied timbres and the clarity of the texture enhance the listener's ability to follow melodic phrases from one instrument to another.**Timbre:** Chamber orchestra (clarinet, muted horn, muted trombone, harmonium, mandolin, guitar, celesta, harp, bass drum, snare drum, chimes, sheep bells, violin, muted viola, muted cello)

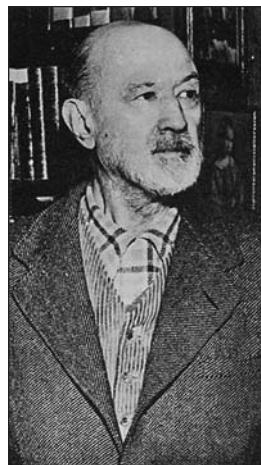
- | | |
|------|---|
| [13] | I. Prototype (<i>Very calm and delicate</i>)
Clarinet has the longest melodic line among various solos; note the technique descriptively called flutter tonguing in the flute. |
| [14] | II: Transformation (<i>Lively and delicately agitated</i>)
The busiest movement, ending <i>fortissimo</i> . |
| [15] | III: Return (<i>Very slow and extremely calm</i>)
Bell-like accompaniment to melodic fragments in the solo violin, muted horn, clarinet, solo viola, and muted trombone. |
| [16] | IV: Memory (<i>Flowing, extremely delicate</i>)
Only 6½ measures long; begins with a mandolin solo; the middle features muted trumpet and trombone; ends with a solo violin. |
| [17] | V: Soul (<i>Very flowing</i>)
Begins quietly, builds quickly to a brief climax; immediately returns to very soft dynamics and ends quietly. |

Their creative exploration of unknown aspects of sound greatly expanded the concept of music.

Perhaps it is not surprising that the center of Experimentalism has been the United States, for the New World is naturally less tied to tradition than the Old, and a pioneering spirit has been a part of the American character since the nation's birth. Two American composers, one from the East Coast and one from the West, broke new ground for musicians everywhere.

Charles Ives (1874–1954)

An inventive nature and an unconventional upbringing destined **Charles Ives** (Figure 27.4) to become an Experimentalist. His father, who had been a bandmaster in the Civil War, was fascinated with the qualities and effects of sound. He conducted acoustical experiments with various instruments and objects never previously associated with music, and used **quarter tones** (those that lie between the half steps of the major and minor scales) and **polytonality** (two or more keys at the same time) with impunity. Long before Europeans had expressed interest in polytonality, his father was teaching the young Charles Ives to sing a song in one key and accompany himself at the piano in another.

**figure 27.4**

Charles Ives, ca. twentieth century.

© Bettmann/Corbis

Thus this hardy, independent Connecticut Yankee felt neither constrained by tradition nor intimidated by stubborn opposition. Aware upon graduation from Yale that few listeners would hear his music in the same spirit of adventure with which he conceived it, he entered the insurance business and soon became financially successful. Thus assured that his family would not “starve on his dissonances,” he composed music in the evenings, on weekends, and during vacations—ignored, as he expected to be, by most of the world. By the time the public slowly became acquainted with his music, and even more slowly learned to admire and finally to enjoy it, Ives’s health had failed, preventing him not only from composing but even from attending the belated premieres of his works. In 1947 Ives was awarded a Pulitzer Prize for his *Third Symphony*, which he had completed in 1904. Several of his other works won prestigious awards, also decades after they were written.

Like many romantic composers (for he was an inveterate romantic), Ives believed in and practiced the integration of the arts. Interested in literature as well as music, he wrote about relationships between the two and about their relevance to life. He penned provocative essays about important literary figures, including Ralph Waldo Emerson and Henry David Thoreau, and he portrayed some of them musically in a piano composition, the *Concord Sonata*. His mind teemed with ideas about art, sound, and the meaning of music and of life. Nationalism formed an inherent part of his makeup: fascinated by old American hymns, minstrel songs, Stephen Foster’s melodies, John Philip Sousa’s marches, barn dance fiddle tunes, and ragtime, he incorporated snatches of all these in his symphonies, sonatas, organ music, and songs. (Ives’s song “At the River” is an Optional Learning Example, available at the Online Learning Center.)



Ives combined melodies in dense layers that sometimes produce very dissonant sounds, scoffing at those who disliked dissonances and were addicted to comfortable sounds as if to drugs. He said that we call “beautiful” sounds that simply don’t bother us, and he accused people of listening to twentieth-century music with nineteenth-century ears. Ives not only accepted but reveled in the imperfections of life and art: he was delighted and inspired by orchestras playing slightly out of tune, conflicting performances by two or more bands parading down a street, and the odd melodic turns, irregular phrases, and unconventional harmonies of some old American tunes. He never tried to correct such irregularities, but exploited them for their unusual, sometimes amusing, and always interesting effects.

Most of Ives’s instrumental music is programmatic, and much of it describes his own familiar New England milieu. One famous piece, *The Unanswered Question*, is a strangely mystic conception leaving unusual decisions to the performers. In his prefatory instructions for the piece, Ives suggested that a solo trumpet pose “The Perennial Question of Existence”—a strangely nontonal melody—to which a woodwind ensemble is to respond while string instruments positioned offstage play their own quiet, mysterious, hymnlike music, quite oblivious of the squabble taking place onstage. However, Ives also noted that any instrument able to play the trumpet’s pitches might play the role of questioner, and the woodwinds might be either all flutes or a combination of instruments from that family. He also declared that the “Answers” need not

LISTENING EXAMPLE 48



"General Putnam's Camp" from *Three Places in New England*

3

18

5:38

Composer: Charles Ives (1874–1954)

Composed: c. 1914 (Ives worked on *Three Places in New England* from 1903–1921)

Genre: Programmatic orchestral music

Form: A B A'

Key: Changing

Tempo: Allegro (quick step time)

The music captures the impressions of a small boy who wanders away from a Fourth of July picnic held on the grounds of a Revolutionary War memorial. As the other children play and sing patriotic songs, the boy wanders away, imagining the scene as it would have been long ago in the thick of glorious battle.

- | | |
|------|---|
| 18 | 0:00 (A). A raucous blast (a sound dear to Ives) begins the movement, setting the joyous, carefree mood of the picnicking children. |
| 0:10 | A band entertains the children with a robust, if unorthodox, march. Snatches of Sousa marches and patriotic American tunes emerge from the subsequent confusion, as does a parody of "Yankee Doodle" (1:06). Perhaps two bands play at the same time, competing for attention. |
| 1:11 | The child wanders off and settles on the grass to rest and dream of the long-ago scene. The sounds of children's revelry fade in the distance, the music slows, softens, and, as the child drifts off to sleep, comes to a pause. |
| 2:20 | (B). The child dreams he sees the Goddess of Liberty plead with the soldiers to take seriously their cause and remember their sacrifices. The sad oboe melody (2:31) may represent her admonition. But the soldiers' mood is celebratory. There is an amazing juxtaposition of two bands—one for strings and woodwinds, the other for piano, drums, and trumpet—that pass each other, playing different tunes in different keys and in different meters. (Here the conductor must mark four beats to the measure with one hand and three with the other.) The army marches out of the camp to a popular British tune ("The British Grenadiers," 3:18), to which an American minuteman had set a new patriotic American text. |
| 4:20 | (A'). The little boy awakens, hears sounds of celebration, and rejoins his friends at the picnic. The band(s) play snatches of familiar melodies, including "The British Grenadiers" (4:38). |
| 4:58 | The jaunty march tune of the beginning returns, the frenzy increases, and the piece ends with a noisy, raucous, riotous, defiant flourish. |

begin at the points notated in the score but could, at the performers' will, begin a bit early or late, changing the combination of sounds. Thus, *space* and *chance* have significant roles in this fascinating piece, which has earned a distinguished place in the American repertoire. Two examples, quite different from each other, illustrate the impact of *The Unanswered Question* on the American music experience: The Moody Blues ended their 1967 hit song "Nights in White Satin" ("... Red is grey and yellow white, And we decide which is right, and which is an illusion??") with a brief but unmistakable quotation of "The Question"; and *The Unanswered Question* was performed, with haunting effect, at President John F. Kennedy's memorial service in 1961.

One of Ives's best-known programmatic pieces, "General Putnam's Camp" from *Three Places in New England* (Listening Example 48) depicts a small boy's fantasies as he enjoys a Fourth of July picnic held at a former Revolutionary

figure 27.5

Henry Cowell,
ca. 1924.

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War campsite. This brash and exuberant piece includes snatches of patriotic tunes that Ives altered in the most imaginative and sometimes amusing ways, a technique of much of his music. Whereas composers often quote familiar melodies in their own original compositions, Ives had a peculiar manner of distorting tunes and also combining them in complex layers of sound intriguing and sometimes puzzling to the listener's ear.

Henry Cowell (1897–1965)

Though the atmosphere in which **Henry Cowell** (Figure 27.5) was born and reared also precluded allegiance to musical orthodoxy, in other respects his childhood was entirely different from that of Charles Ives. Cowell, born in California to rather impoverished Irish-American parents, had little opportunity to hear or to study European concert music as a child, but loved the Chinese music he heard in the homes of Chinese neighbors and the modal church music performed by an organist friend. While Cowell was still quite young, his family moved to the Midwest, where the young musician added to his store of Irish folk tunes, Chinese opera, and modal chant increasing familiarity with country fiddle tunes and early American hymns. Even as a child, he improvised highly original music at the piano, and he performed some of his own compositions in public when he was only fifteen.

In “The Tides of Mananaun,” a piano piece about the legendary Irish “maker of the tides,” Cowell introduced **tone clusters**: large groups of successive notes played on the piano keyboard with the flat of the hand or the arm. For this particular piece, Cowell used clusters from the lowest tones of the piano, which merge



“The Banshee”

Composer: Henry Cowell (1897–1965)

Composed: 1925

Genre: Experimental piano music

Form: The form of the piece, much like that of many later electronic compositions, is derived from changes in dynamic levels and contrasts in timbre.

Timbre: Piano

One performer sits at the keyboard depressing the damper pedal, while another stands in the crook of the piano and manipulates the strings. The various techniques include sweeping the strings from the lowest note to a specified note with the flesh of a finger; sweeping the strings up and back; sweeping the length of one string with the flesh of a finger; plucking the strings; sweeping the strings with the back of a fingernail; and sweeping them with the flat of the hand.

- | | |
|------|--|
| [19] | 0:00 Sweep with the flesh of the finger from low to high, followed by a sweep lengthwise along the string of a given note (or notes); (<i>pp, crescendo; diminuendo</i>).
.
0:32 Sweep up and down.
0:38 String plucked with flesh of finger (<i>p</i>).
.
0:47 Sweep lengthwise along the string with back of fingernail (<i>f</i>).
1:06 String plucked with flesh of finger (<i>mf</i>).
1:24 Sweep with nails of both hands together (<i>ff</i>); presto.
1:33 Sweep with flat of hand (<i>diminuendo</i>).
1:39 String plucked with flesh of finger (<i>p</i>); slow.
. |
|------|--|
- Diminuendo to end.*

to disguise any particular tone and can easily be imagined to represent the roaring, rolling sound of ocean tides. Conceived for this simple programmatic effect, tone clusters were soon recognized simply as chords built on seconds rather than the traditional thirds, and Cowell later developed a system of harmony based on them. As it happens, Charles Ives was using tone clusters in his music at about the same time that Cowell introduced them, but since Ives’s work was not known at that time, Cowell was long considered their sole inventor. (*The Tides of Manaunaun* is an Optional Listening Example at the Online Learning Center.)



Cowell’s most far-reaching experiments, however, addressed a growing, and widely shared, restlessness regarding the perceived limits of musical sound. Having access in his youth only to the piano, he vastly extended the range of timbres of that readily available instrument, exploiting its possibilities as a member of the string family by stroking, plucking, striking, or strumming the strings with the hands, the fingernails, or various implements to produce an enormous variety of sounds.

The methods of directly manipulating the piano strings in “The Banshee” (Listening Example 49) correspond to those described in Chinese manuals of string-playing techniques, reflecting Cowell’s increasing knowledge of and admiration for the music traditions of the East. Recognizing the wide range of timbres offered by instruments of China, Japan, India, and other non-Western

cultures, he became one of the first Western musicians to advocate merging Eastern with Western sounds, and old techniques with new.

It is hard to imagine a more effective portrayal of the fairy-woman of Irish lore—who foretells a death by materializing near the doomed one wailing her dreaded, howling cry—than the one Cowell achieved with his unorthodox piano techniques in “The Banshee.”

Cowell finally received a formal music education, but never lost his curiosity about the unknown, his inventiveness, or his interest in non-Western and non-traditional sounds. Together with Leon Theremin, inventor of one of the first electronic instruments, the *theremin* (used with vibrant effect in the Beach Boys’ recording “Good Vibrations”), Cowell invented a machine called the *rhythmicon* that was capable of reproducing rapid and complex rhythmic patterns beyond the capacity of human performers. Cowell became an ardent admirer and close friend of Charles Ives, whose background and experience could hardly have been more different from Cowell’s, but who proved his soulmate indeed. Cowell’s own difficult life included a (probably undeserved) term in jail; yet this prolific composer, writer, teacher, and critic remained a steadfast friend and generous advocate for young composers both in Europe and America.

Edgard Varèse (1883–1965)

Many musicians desired and envisioned electronic instruments long before such instruments finally materialized. Among the most frustrated advocates of new musical sounds was **Edgard Varèse** (Figure 27.6), who tired of working with “ordinary” instruments by the 1920s and began even then to express his need for equipment that would allow him to create new sounds at will. He had to wait, however, for nearly three decades before the technology he envisioned arrived.

Varèse, who was born in France but emigrated to America, where he became a citizen in 1926, considered a career in engineering before his fascination with musical sound led him to become a composer instead. Of all the elements of music, timbre appealed most to Varèse, who remained interested in the physics as well as the aesthetics of sound. In a phrase reminiscent of Schoenberg’s “emancipation of the dissonance,” Varèse advocated the “liberation of sound.” He defined music simply as *organized sound*, avoiding traditional distinctions between “musical sounds” and “noise.”

Early in his career, Varèse wrote several compositions featuring a wide variety of percussion instruments, organizing the pieces largely on contrasting sounds. He scrupulously avoided reference to the major or minor scales and preferred using a pitch continuum, containing every gradation of pitch within a given interval, to any scale at all. He often called for glissandos on the few melodic instruments (his favorite was a siren) included in

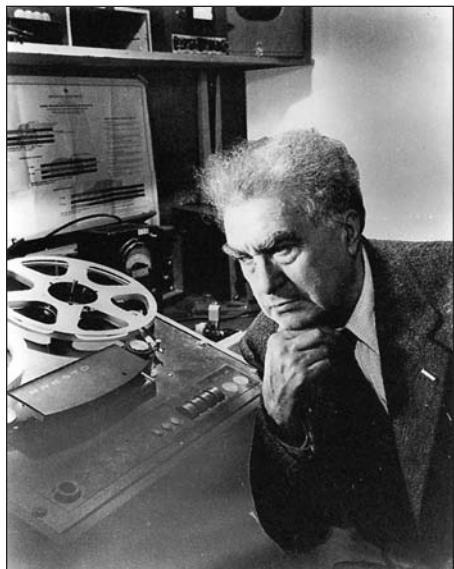


figure 27.6
Edgard Varèse.

© Bettmann/Corbis

his works. In 1930, Varèse composed *Ionisation* (an Optional Listening Example), the first piece scored entirely for percussion instruments (plus two sirens).

Ultimately frustrated by his inability to achieve with existing music instruments the sounds he conceived in his mind, Varèse stopped composing in about 1937, until his dreams came true more than a decade later with the invention of the electronic sound synthesizer and magnetic recording tape. Then, although he was nearly seventy years old, Varèse plunged with unbounded enthusiasm into a new world of musical sounds.

The invention of the magnetic tape recorder in the late 1940s provided Experimentalists interested in timbre as an element of expression with an important new tool and made possible a new type of composition, developed by composers working in France shortly after World War II. They recorded and then manipulated sounds chosen from every conceivable source, organizing them into compositions that people could only “perform” by playing their recorded work: hence the term **concrete music** (*musique concrète*).



ELECTRONIC MUSIC

Composers of concrete music, considering all sounds valid material, combined the sounds of nature and machinery with those of traditional musical instruments and the human voice. They also discovered that the many ways in which recorded sounds may be manipulated enormously expanded their realm of timbres. Altering the speed of a recorded sound, playing a tape backward, and combining various altered sounds are only a few of the techniques available to the composer of concrete music.

Another type of electronic music evolved with the development of music synthesizers that generated tones electronically. The first synthesizer in the United States, the RCA Mark II (sponsored by Princeton and Columbia Universities and located at Columbia, in New York City, in 1959), filled most of a room and was driven by a strip of paper with holes punched in it. Huge and cumbersome as it sounds today, it offered a new world of sound and unprecedented accuracy of rhythm and pitch.

Milton Babbitt (b. 1916)

The influential, if controversial, American composer **Milton Babbitt** (Figure 27.7) combined the technological resources of the electronic synthesizer and the tape recorder with the mathematical logic of total serialism. Having received an undergraduate degree in music from New York University and a graduate degree from Princeton, Babbitt became a composer of twelve-tone pieces and a leader in the movement toward total serialism. In some of his compositions he mathematically interrelated tones, rhythms, durations, timbres, intensities, and textures; in others, each series is independently conceived and the relationships between them are musical, rather than mathematical.

Babbitt derives aesthetic as well as intellectual satisfaction from orderly relationships, and his music is entirely rational. His instinct, talent, and appreciation for

figure 27.7
Milton Babbitt, 1965,
with RCA Mark II
Electronic Music
Synthesizer.

Courtesy of
Milton Babbitt



jazz and other American vernacular musics strongly color much of his writing as well. He prefers to retain total control over his compositions, which, devised by a brilliant mind, require accurate performance rather than subjective interpretation. One of the four codirectors who established the RCA Mark II, Babbitt took full advantage of that remarkable instrument to invent, produce, and preserve exactly the sounds he required.

Babbitt's *Ensembles for Synthesizer* (Listening Example 50), completed in 1964, is an early classic of the electronic music repertoire, remarkable when one considers the pioneering, revolutionary nature of the piece. Although the capacities of the instrument that produced *Ensembles* were far surpassed in the decades after it was written, its jazzy rhythms, intense tempos, and remarkable sounds remain stimulating, if less provocative, today. Using the most sophisticated electronic techniques of the early 1960s, Babbitt eliminated the need for interpretation (performance) of the work by recording *Ensembles* on tape as it was composed.

Because Babbitt's music is conceived and constructed differently from the music of other styles, it must also be *heard* differently by the conscientious listener. Although tightly organized and entirely logical, Babbitt's complex structural conceptions are often difficult to recognize. This is, however, important music with its own personal style, and ultimately it is highly rewarding.

INDETERMINATE MUSIC



At the same time that Babbitt and his like-minded colleagues were imposing the strictest control on their compositions, other Experimentalists reacted *against* the order imposed by serialists and composers of concrete music, moving in the

L I S T E N I N G E X A M P L E 5 0



4

1

2:27

Ensembles for Synthesizer (excerpt)

Composer: Milton Babbitt (b. 1916)

Composed: 1962–1964

Genre: Electronic music

Timbre: Electronic synthesizer

Ensembles consists of very short sections distinguished from one another by different timbres, ranges of pitch, rhythmic patterns, dynamic levels, and textures. The composition's outstanding characteristics are the wide variety of timbres and the complex rhythms.

Babbitt programmed the synthesizer to produce various metallic, wooden, and mysterious “airy” sounds, with occasional references to the tones of an electronic organ. The extremely rapid tempos sometimes exceed the ability of human performers to reproduce them or the human ear to distinguish them accurately.

[1]	0:00	Miscellaneous timbres combine with one another and end in a sustained sound.
.	0:07	Three variations of this gesture are then presented. Listen to the change in tone color of each held sound.
.	0:19	High- and low-pitched sustained sound.
.	0:33	Medium-pitched sustained sound.
.	0:46	High-pitched sustained sound.
.	0:56	Low-pitched sustained sound.
.	1:27	Various timbres and rhythms provide interest. Faster, more playful rhythmic movement; sustained tones combine with staccato articulation.
.	1:58	Dancelike rhythms and percussive timbres combine with an occasional electronic organ “sound.”
.		The last section of this excerpt is marked by extremely rapid rhythmic patterns, reminiscent of underwater “gurgling.”

opposite direction—toward minimal control of their works. Indeterminacy—leaving significant components of a work to be determined by its performers—is not an entirely new concept: the Baroque figured bass required players to fill in harmonies; soloists playing concertos in the Classical period created their own cadenzas; and jazz composers expect interpreters of their works to include improvisation in each performance. However, in each of these cases, the performer’s creative contribution is controlled by certain basic tenets of tonality and certain conventions of performance practice, whereas **indeterminacy** in the twentieth century meant that some or many aspects of a performance were left entirely to chance. The melody, rhythm, harmony, and/or design of a composition may, in fact, be arbitrarily determined, by a throw of dice, for example, or by random operations of computers. Other names for this kind of music include **chance**, **random**, and, more technically, **aleatory music** (from the Latin *alea*, “dice”), a term introduced by Pierre Boulez.

Charts and graphs of many kinds often replace conventional notation for this new kind of music; curves, circles, other geometric patterns, and detailed verbal instructions may be the only “score” the composer provides. Live performances are always unique in some respects, but performers of aleatoric (or *aleatory*) music may be required to choose among so many alternatives that each performance of the same composition sounds like a different work.

Computer-generated music, an offshoot of electronic music, first reached a mass public in 1968, when HAL the computer sang “Bicycle Built for Two” in the film *2001: A Space Odyssey*. In the 1980s, musicians began to use the **sample**, a recorded sound stored digitally and thus subject to manipulation, much as in the earlier concrete music. The invention of MIDI (see pp. 42–43) in 1983, together with affordable samplers and software for music notation and sequencing, transformed the creation of electronic music from an exclusive, professional, largely collaborative enterprise into a private, personal activity, available to middle-class teenagers at home.

Today the term “electronic music” encompasses many meanings, from an orchestral film score made on computer with sampled acoustic instruments to acoustic compositions fused by a disc jockey in a turntable collage. Performances are more likely to consist of live musicians playing electronic instruments, or taped music accompanied by live musicians playing acoustic instruments, than entirely taped pieces such as Babbitt’s *Ensembles for Synthesizer*. Acoustic music and electronic music appear to have achieved an amicable coexistence, enhancing each other’s capabilities and aesthetic rewards.

The Unanswered Question, by Charles Ives (pp. 308–309), offers a modest degree of indeterminacy, leaving limited choices of instrumentation and entrance times to the discretion of the performers. At the other extreme of indeterminacy, *Imaginary Landscape No. 1*, by John Cage, can be described as random music. This piece is to be “played” by a number of radios; the score indicates the frequency to which each radio should be tuned, the types of attack (abrupt or subtle), and the durations and dynamic levels of each section; but of course a performance depends entirely on what happens to be on the airwaves at the moment the radios are turned on. (Cage claimed that he made a piece with radios much as primitive peoples adjusted to intrusions—such as animals that frightened them—by drawing pictures of them on their caves. After he wrote *Imaginary Landscape No. 1*, whenever he heard one or more radios he thought they were playing his piece, and he listened to them with pleasure!)

Random techniques are clearly related to the free jazz of Ornette Coleman and John Coltrane (p. 377) and to the work of the Abstract Expressionists, or action painters, led by the American artist Jackson Pollock (1912–1956), who threw paint (more or less) randomly onto a sheet or canvas and then created art from the patterns of color that appeared. (See Figure 27.8.) For these artists and musicians, the *process* of making art was more important than the finished product—much as Native American shamans accomplish healing by making magnificent dry or sand paintings, which are not intended to be preserved. Aleatory music offers composers and performers alike a refreshing freedom from restraint or control. It is the very unpredictability of each performance that validates the concept of indeterminate music.

JOHN CAGE (1912–1992)



John Cage (Figure 27.9) studied composition with three important revolutionaries—Schoenberg, Varèse, and Cowell—each of whom introduced a fruitful area of experimentation that Cage explored and then adapted to his own particular



figure 27.8

Jackson Pollock, *Number 1, 1948*, 1948. Though Pollock splashed and dripped colors, his art, like that of effective chance musicians, reveals a sense of structure. Hardly random, the colors are arranged in hues and densities to evoke aesthetic appreciation and emotional reaction.

Oil and enamel on unprimed canvas, 5 feet 8 inches × 8 feet 8 inches (1.73 × 2.64 m). 2008 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York © The Museum of Modern Art/Licensed by Scala/Art Resource, NY

designs. While he agreed with Schoenberg that music must seek new directions, Cage found the twelve-tone technique too closely tied to older traditions and soon abandoned it. He derived a fascination for sound from Varèse and experimented with a wide variety of percussion instruments, including such unconventional items as automobile brake drums, cowbells, and metal sheets. In particular, Cage applied his inventive mind to the fertile area of research Cowell began by expanding the timbres and pitch capabilities of the piano.

Cage was also profoundly affected by the philosophies, religions, and aesthetic and cultural values of the East, finding himself particularly drawn to the concepts of Zen Buddhism. Thus liberated from Western traditions of form, tonality, and technique, he introduced startling new conceptions of the composition and performance of music. Among them was an extension of the use of the grand piano, based on the sounds of an Indonesian ensemble called a *gamelan*.

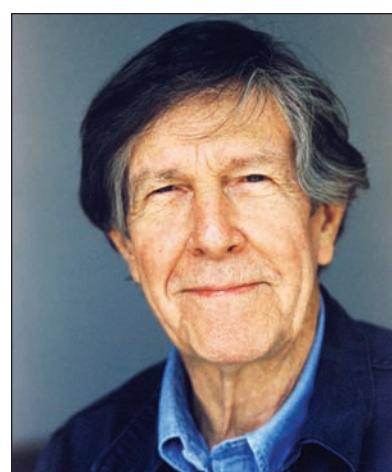


figure 27.9

John Cage, leading experimentalist composer, 1987.

© Betty Freeman/Lebrecht

figure 27.10
Indonesian gamelan.
© Paul A. Souders/Corbis



The Gamelan

gah'-meh-lahn

The typical orchestra of Indonesia, the *gamelan* (Figure 27.10), differs from the Western string ensemble in that it consists mostly of percussion instruments, with some wind and string instruments to color the sound. The primary instruments are metallophones (metal keys suspended over a bronze or wooden frame and struck with a mallet), gongs of various sizes and materials, and drums. While some instruments play the melody, others embellish it; the gongs strike at phrase and section endings to indicate the formal structure of a piece, and the drums regulate the rhythm and tempo. Visually and aurally spectacular, gamelans are becoming familiar in the West, where they increasingly may be heard playing the music of Java or Bali, or participating in Western-style concert music or jazz.

Listening Example 51 presents a Balinese gamelan, whose brilliant (some say boisterous) sounds Americans seem to prefer to the more sedate and delicate Javanese ensemble. (To hear both ensembles on the Internet, enter “gamelan music” as key words.)

Prepared Piano

Charmed by the variously brilliant and delicate sounds of the gamelan, Cage devised, in the 1940s, an economical means of expanding the range of a piano’s sounds further even than Cowell had conceived. Positioning pieces of wood, metal, glass, or other material between the strings of a piano (Figure 27.11), thus altering both tones and timbres, he created the **prepared piano**. Cage’s invention



“Kebjar Hudjan Mas”

Genre: Gamelan music

Form: Series of variations evolving over relentless ostinatos, which provide stability and seem to anchor the composition.

Timbres: The performance here is of a Balinese gamelan, fuller and richer in sound than the delicate Javanese ensemble that impressed Debussy. Perhaps this sound has more appeal for the modern Western audience; in any case, it seems to be more prevalent in the United States.

The metallic timbres of the gongs and metallophones dominating the beginning of the piece suggest the meaning of “kebjar”: to flash or flame, as in a burst of light. Soon the full gamelan joins in the joyous peals of sound.

Notice the irregular phrase lengths, relaxed rhythms, frequent pauses, ostinato accompaniment figures, pitches lying between the tones of the tonal scales, and expressive changes in dynamic level.

made readily available a veritable ensemble of percussion sounds controlled by one performer at the keyboard.

In some cases, the composer of a piece for prepared piano precisely defines the materials to be placed at particular locations on particular strings; in others, the directions are left deliberately vague. Each composition requires its own preparation, which may take from a few minutes to an hour or more. (Preparing a piano carefully does not hurt the instrument, but it is important to remove the



figure 27.11

Piano prepared by John Cage.

The Frank Driggs Collection



L I S T E N I N G E X A M P L E 5 2

4 3 2:33

The Perilous Night, no. 1

Composer: John Cage (1912–1992)

Composed: 1944

Genre: Prepared piano

Form: Suite

Timbre: Prepared piano

Assorted nuts, bolts, washers, and pieces of bamboo and weather stripping are placed between specific strings, creating a variety of wooden, metallic, and indeterminate sounds. As in so many twentieth-century compositions, exotic rhythms and timbres replace traditional melodic and harmonic patterns as the focus of aesthetic interest and the basis of formal design.

[3]	0.00	Section 1
.	.	The composition begins with a loud, dramatic gesture that introduces to the listener the lowest and highest pitches of the piece.
.	.	Unpredictable rhythms dominate this section.
.	0:26	Section 2
.	.	A more steady rhythm is introduced with a melodic motive that alternates high and low pitches. This section leads into the next with a quick crescendo.
.	0:41	Section 3
.	.	This section begins with a repeated-note climax that sounds almost like a bongo drum.
.	.	As in the opening, unpredictable gestures dominate this section.
.	1:34	Section 4
.	.	Similar to Section 2; this last section begins with an even-note rhythm.
.	.	Several loud outbursts from a high to a low pitch interrupt the steadier rhythm. These outbursts come closer together as the end of the piece is reached.

foreign materials as soon as a performance ends to avoid putting the piano out of tune.)

At the beginning of the score for *The Perilous Night*, Cage indicated precisely how the piano should be prepared, providing a meticulous chart showing which materials (nuts, bolts, weather stripping, etc.) should be placed on particular strings and at what distance from the soundboard they should be applied. (Listening Example 52 is the first of six pieces in *The Perilous Night*.)

Cage's interest in unusual sounds also led him to experiment with electronic techniques as they became available; but ultimately, he was most interested in and committed to aleatory music such as his piece for radios, *Imaginary Landscape No. 1*. One of his best-known compositions, *Aria* and *Fontana Mix*, is a complex collage of taped sounds—musical fragments and amplified “natural” sounds, such as scraping on glass and swallowing—combined with a highly imaginative aleatory aria. *Fontana Mix*, which may be performed separately as an independent piece, consists of several tapes to be played individually or together. *Aria*, which also may be performed alone, notes only the general contour of melodic shapes rather than specific tones, and calls for widely changing vocal styles, each to be determined by the singer. (*Aria* and *Fontana Mix* is an Optional Listening Example at the Online Learning Center.)



Cage, who relished the experience of sounds—all sounds—also explored the realm of silence and its relationship to sound: after all, we notate rests as specifically as notes in traditional music. Having conducted several experiments that led him to conclude that absolute silence does not exist, at least in our world, he illustrated this controversial contention with *4' 33"*, a piece that lasts for exactly four minutes and thirty-three seconds, during which a pianist sits quietly at the keyboard, raising and lowering the lid over the keys to indicate the beginning and end of three “movements.” (Of course the piece may be performed on other instruments as well.) The sounds the audience hears—those occurring by chance during that time—Cage considered valid components of composition and proof of his theory that sound is always present, whether we pay attention to it or not.

Cage found the act of exploring and the science of inventing quite as intriguing as the art of composing—perhaps more so. Like Ives, who considered listening to music an adventure, and Varèse, who insisted that he was not an experimentalist but that his listeners ought to be, Cage required of his audience a greater degree of participation and cooperation than has traditionally been expected. Performers of his music face unprecedented challenges as well, as they often are required to select among alternative directions rather than to reproduce a clearly structured concept. Cage’s scores sometimes more closely resemble visual works of art than traditional music notation. (See Figure 27.12.)

Endlessly creative, his inventive genius tempered by a keen sense of humor, Cage strongly affected the course of music history in Europe and America. While his ideas about music are certainly controversial, Cage did not impose them on anyone. His Eastern-inspired philosophy was gentle, his wit good-natured, and his inventiveness unquestionable. When his voice was stilled in 1992, ASCAP (the American Society of Composers, Authors, and Publishers) honored him with a breathtaking tribute—a full page in the Sunday *New York Times* reading simply: **SILENCE**.

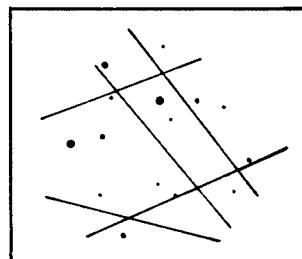
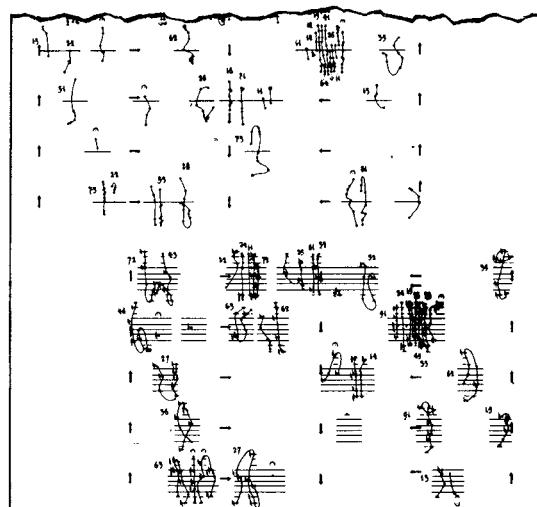


figure 27.12
Nontraditional
notation by
John Cage.
*Used by permission
of C.f. Peters Corp.*



LISTENING EXAMPLE 53

4 4:01

Sound Patterns

Composer: Pauline Oliveros (b. 1932)

Composed: 1961

Genre: Abstract choral music

Rhythm: Shifting, complex. The score indicates very precise and quite difficult rhythms to be realized by singers improvising pitches within specified ranges.

Timbre: Singing voices. The singers also produce tongue clicks, whispers, shouts, lip-pops, and finger-snaps.

Though the effects of this whimsically humorous piece suggest electronic enhancement, they result entirely from live performance.

PAULINE OLIVEROS (B. 1932)



The American composer, accordionist, and educator **Pauline Oliveros** began composing music in a traditional manner, but her fascination with the qualities of

sounds, including those produced by nature (such as raindrops or wind) and by machinery, led her to write music of a more experimental nature. Avoiding the meter and pulse characteristic of Western music, Oliveros conceives rhythms that shift, expand, and contract more or less systematically. The meditative, repetitive quality of much of her work suggests a relationship to minimalism (discussed on pp. 345–347); but her overriding emphasis on unorthodox timbres places her more in the experimental realm.

Oliveros has used tape and other electronic techniques to create distinctive pieces of sound imagery, and her heightened sensitivity to timbre has led her to explore and experiment extensively with vocal and instrumental colors, often to stunning effect. In the textless choral work *Sound Patterns* (Listening Example 53), for example, the voices produce abstract sounds unrelated to traditional concepts of melody and harmony.

PIERRE BOULEZ (B. 1925)



Boo-lez'

Like the other innovative composers discussed in this chapter, **Pierre Boulez** derived his “new” ideas from a variety of earlier expressions. Like so many of his con-

temporaries, Boulez found the intricate and flexible rhythms of certain non-Western musics particularly stimulating. His timbres, too, sometimes suggest bell and percussion sounds of the East. Boulez was affected by Stravinsky’s complex rhythms, Webern’s varied timbres, and—especially—Schoenberg’s twelve-tone technique.

Boulez is among the composers so attracted to twelve-tone music, in fact, they extended its application to other aspects of music composition besides pitch. They found that timbres, registers (ranges of pitches), rhythms, durations, and dynamic levels, like tones, could be organized into series, or rows. To distinguish their concept from Schoenberg’s, they referred to this extension of twelve-tone technique as **total serialism**.

Total serialism forms the basis for Boulez's approach to composition, the logic and mathematical precision of that technique offering an attractive discipline to this composer, who wishes to control (though not to suppress) emotional expression. Using serial technique in his own fashion, Boulez created another new musical language. He made important contributions to taped, or concrete music, to which he is drawn by his respect for control and his appreciation for exotic timbres. He was also drawn to "chance" music, although he minimizes the amount of creative collaboration allowed the performer in his chance works, simply offering a choice among limited, specified alternatives.

This famous French conductor, innovator, and composer exemplifies the international musician, having lived, conducted, and composed in Germany, England, and the United States as well as France. His influential electronic studio, Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), remains a vital limb of the Pompidou (Cultural) Center in Paris. (Boulez's *Le marteau sans maître* is an Optional Listening Example available at the Online Learning Center.)



Although he is among the most revolutionary of composers, **Karlheinz Stockhausen** (Figure 27.13) derived many new ideas from older traditions and earlier styles. For example, one of his most famous scores, *Gruppen* (Groups), is written for three orchestras and involves spatial relationships reminiscent of the Venetians' sixteenth-century polychoral style (pp. 106–110). His music reflects the flexible and complex rhythms, appeal of serialization, and fascination with sound characteristic of the musical revolutionaries of his time. His interest in electronic resources extended to pop culture as well, and he appears in the eclectic gathering on the cover of the Beatles' album *Sgt. Pepper's Lonely Hearts Club Band*.

Often, the performer of Stockhausen's music is required to master the composer's particular system of notation, in which tempo and other markings may be relative rather than absolute: "as fast as possible," for example, or "play a vibration in the rhythm of the universe." Like Boulez, Stockhausen wants to control his work yet also writes compositions giving performers a limited creative role.

Stockhausen has applied his knowledge of physics and acoustics to the composition of some fascinating works. As the director of an early electronic sound studio, he had access to three sound generators with which he produced a combination, or spectrum, of tones called **white noise** (so named because white includes the spectrum of colors). Indeed, he has been involved in all phases of electronic techniques, including concrete music and the combination of live and taped music. (His *Electronic Studies* of 1953–1954 was the first published electronic music



**KARLHEINZ STOCKHAUSEN
(B. 1928)**

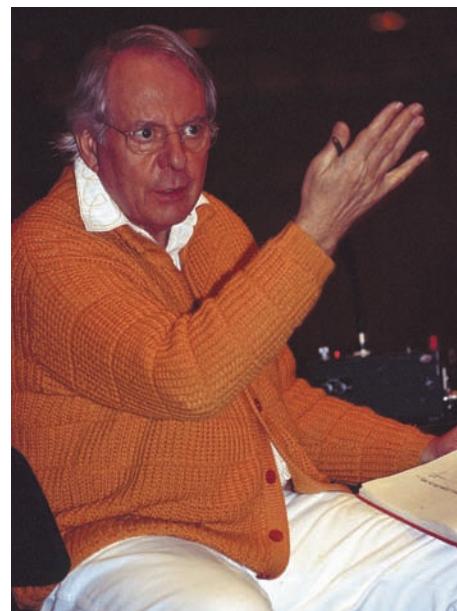


figure 27.13
Karlheinz Stockhausen.
Nicky J. Sims/Redferns, London



L I S T E N I N G E X A M P L E 5 4

4

5

8:55

Threnody for the Victims of Hiroshima

Composer: Krzysztof Penderecki (b. 1933)

Composed: 1960

Genre: Experimental music for strings

Form: There are six sections, which differ (like the sections in Babbitt's *Ensembles for Synthesizer*) in register, mood, rhythm, dynamic level, and timbre. Some are percussive in effect, others smooth and sustained. A dramatic climax is achieved in section four. The last section sounds much like the first, lending balance and symmetry to the piece.

Rhythm: The rhythmic notation is proportional, with blocks of space on the score equaling periods of time measured in seconds. The instruments are required to sound for a percentage of each block of time. There is no pulse, meter, or accent; a director simply indicates the beginning of each time block.

Timbre: The piece is scored for 24 violins, 10 violas, 10 cellos, 8 double basses, but the wide variety of playing techniques produce an unprecedented array of sounds for a strong ensemble. Listen for squeaks, roars, shrieks, sirens, the sounds of jet planes taking off—the terrible sounds of war.

score.) Stockhausen believes that electronic music will eventually replace orchestral and other traditional concert music, since recordings and tapes make traditional music available to be heard at home, whereas electronic music's complex requirements of special microphones and spatial arrangements require group attendance at a concert hall. (Stockhausen's *Gesang der Jünglinge* [Song of the Youths] is an Optional Listening Example available at the Online Learning Center.)



KRZYSZTOF PENDERECKI (B. 1933)

Krzysztof Penderecki combines traditional folk elements from his native Poland with various mainstream procedures and provocative avant-garde concepts to produce music with his own distinctive sound. The influence of Medieval and other early styles also is apparent in much of Penderecki's music, which nevertheless is clearly of and about the contemporary periods.

He makes frequent and extreme use of the tone clusters brought to our attention by Henry Cowell; in homage to John Cage, he originally titled *Threnody* "8'37". His music often reveals a strong concern for human suffering, reflecting his experience as a child in Poland, where he experienced the terror of the Nazis' persecution of Jews.

Rather than exploiting electronic techniques, Penderecki systematically extended the range of sounds that traditional instruments can produce, achieving music that often *sounds* as if it were electronically produced. He requires the players of string instruments, for example, to produce quarter tones and other nontraditional pitches and to use a variety of unusual performing techniques. He combines voices in clusters of tones, producing wide bands of sound with unusual, moving effects. He also invented a notation system consisting of symbols unrelated to traditional music writing systems. In his score for *Threnody for the Victims of Hiroshima* (Learning Example 54), for example, the symbol ▲ indi-

12Vn (con sord.)
1-12
62
12
63
1-12
4Vn (3-16)
I 3VI 1-3
I 3Vc 1-3
II 4Vn 17-24
II 3VI 4-6
II 3Vc 4-6
III 4Vn 21-24
III 3VI 7-9
III 3Vc 7-9
10Vc
8Cb
SB902

figure 27.14

Page from the score of Penderecki's *Threnody for the Victims of Hiroshima*.

Courtesy of Maestro Penderecki/EMI Music Publishing

Abbreviations and symbols	
sharpen a quarter-tone	†
sharpen three quarter-tones	‡
flatten a quarter-tone	♭
flatten three quarter-tones	♭
highest note of the instrument (no definite pitch)	↑
play between bridge and tailpiece	↑
arpeggio on 4 strings behind the bridge	████
Play on the tailpiece (arco) by bowing the tailpiece at an angle of 90° to its longer axis	†
play on the bridge by bowing the wood of the bridge at a right angle at its right side	†
Percussion effect: strike the upper sounding board of the violin with the nut or the finger-tips	†
several irregular changes of bow	¶¶
molto vibrato	~~~
very slow vibrato with a $\frac{1}{4}$ tone frequency difference produced by sliding the finger	~~~
very rapid non rhythmicized tremolo	✗
ordinario sul ponticello sul tasto col legno legno battuto	ord. s. p. s. t. c. l. l. batt.

cates the highest note of the instrument (see Figure 27.14). Other symbols indicate where to play on the instrument (on the bridge, on the tailpiece, between the tailpiece and the bridge, for example); the type of attack; lowering or raising the pitch by a quarter tone or by another interval; very slow vibrato; tremolo; and so on.

Threnody for the Victims of Hiroshima is not simply a musical composition but an anguished cry that deeply moves Western audiences, because of its subject, and also through its manner of presentation. (A threnody is a lamentation or dirge.) The piece is not easy listening, but certainly it is an intense, compelling, even exotic listening experience.

This stunning piece seems to transcend musical notes to communicate to our hearts as well as our ears how we feel about people who have suffered in war, and how it feels to be such a victim. Penderecki said he “drew” the piece, which he saw as a whole, and envisioned it in blocks of tone colors. His large tone clusters create bands of sound, unique in timbre as well as pitch. It is the sound, the combinations of sounds, that give the piece its character—not individual tones or melody lines.

There is extensive use of quarter tones (lying halfway between the half steps of a keyboard), of twelve-tone technique, of aleatory (much of the score does not indicate exact pitch, and pulse and meter are indicated by blocks of time), and especially of clusters. The performers strike the wood of their instruments and play behind the bridges or on the tailpieces as well as on the strings. They perform very rapid *tremolos* (shakes) and very slow vibrato, rendering pitches quite ambiguous. Instead of melody and traditional rhythmic patterns, we hear dense bands of sound. The dissonance, of course, is extreme.

Penderecki wrote, “Let the *Threnody* express my firm belief that the sacrifice of Hiroshima will never be forgotten and lost.” Like Picasso, Penderecki tried many styles and techniques, ultimately establishing his own, highly personal artistic identity. But whereas Picasso was ever a classicist, Penderecki’s dramatic music clearly lies on the romantic side of our imaginary stylistic borders.

SUMMARY



Schoenberg viewed his twelve-tone technique as a logical extension of Wagner’s extreme chromaticism. The technique organized compositions according to a highly structured system in which all twelve tones of the chromatic scale, arranged into a row, determined the melodic, harmonic, and formal scheme of a composition. Anton Webern applied even more rigorous logic to his music, consisting of extremely brief compositions for small ensembles or for solo voices or instruments.

Charles Ives, a hardy Experimentalist, challenged traditional concepts of music. He often combined layers of familiar, but altered, melodies to create a dense and dissonant sound. Edgard Varèse envisioned the need for electronic instruments before they became available and reveled in applying their techniques when they did. Some Americans, led by Milton Babbitt, combined the advanced concept of the twelve-tone system, called total serialism, with electronic techniques to produce tightly structured and controlled compositions. Henry Cowell and John Cage extended the sounds produced by the piano, Cowell by playing on the strings and Cage by “preparing” the strings with foreign objects. Other revolutionaries share John Cage’s tendency to exercise minimal control over performances of their works. The latter require performers and audiences to share in the creative process of making chance, or aleatory, music. Pauline Oliveros creates abstract sounds unrelated to traditional concepts of melody and harmony.

Pierre Boulez exemplifies the international musician. His electronic studio IRCAM remains a vital center for the production of electronic computer-generated music. Stockhausen, who introduced white noise, predicts that the con-

cert music of the future will all be electronic. Penderecki achieves dramatic effects from musical instruments with a variety of nontraditional playing methods.

The music of the revolutionaries offers boundless stimulation to the curious and receptive listener. However, by far the greater proportion of twentieth-century music may be analyzed and appreciated according to traditional methods and listening techniques.

- Why are certain combinations of sound more “pleasing” than others? Why do cultures differ in their concept of “pleasing” sounds? Why are the terms “pleasing” and “beautiful” not necessarily compatible from an artist’s point of view?
- Bearing in mind Schoenberg’s “emancipation of the dissonance,” Ives’s reference to people’s preference for “comfortable” sounds as “addiction,” and Cage’s assertion that the old argument between consonance and dissonance has become one simply distinguishing music from noise, consider your own thoughts about dissonant sounds. How do *you* define dissonance? Has your feeling toward dissonance changed during this course of study? If so, how?
- Are you more inclined toward art that is highly structured and determined by the artist, or toward art which involves chance and to which audiences and/or performers contribute creative elements? Discuss the values and limitations of both concepts.
- Do you support or reject John Cage’s contention that absolute silence is an absurd concept? Explain.



CRITICAL THINKING

twelve-tone technique Arrangement of the twelve chromatic pitches into a row that provides the melodic and harmonic basis for a music composition.



TERMS TO REVIEW

row Series of tones on which a serial composition is based.

Experimentalism Exploration of previously unknown aspects of musical sound.

quarter tone Interval halfway between half steps.

polytonality Two or more keys at the same time.

tone cluster Chord built on seconds.

concrete music (*musique concrète*) Music consisting of recorded and electronically altered sounds.

indeterminate, aleatory, random, or chance music Music in which some elements of composition are left to the decision of performers, or to chance.

sample Recorded “natural” sound stored digitally and subject to electronic manipulation.

prepared piano Piano whose timbre and pitches have been altered by the application of foreign materials on or between the strings.

total serialism Extension of the twelve-tone technique, in which other aspects besides melody and harmony are also arranged into series and systematically repeated throughout a composition.

white noise Sounds including the entire spectrum of tones, as white includes the entire spectrum of colors.

KEY FIGURES



Artist	Georges Seurat Jackson Pollock
Composers	Arnold Schoenberg Anton Webern Charles Ives Henry Cowell Edgard Varèse Milton Babbitt John Cage Pauline Oliveros Pierre Boulez Karlheinz Stockhausen Krzysztof Penderecki

ENCORE

Optional listening examples*

- Charles Ives: *The Unanswered Question* "At the River"
- Edgard Varèse: *Ionisation* (for percussion instruments)
- John Cage: *Aria and Fontana Mix* (aleatory music)
- Henry Cowell: "The Tides of Mananaun"
- Pierre Boulez: *Le marteau sans maître* (The Hammer without a Master)

- Karlheinz Stockhausen: *Gesang der Jünglinge* (Song of the Youths)

Suggestions for further listening

- Arnold Schoenberg: Trio of the Minuet from the *Suite for Piano*
- Anton Webern: *Variations for Orchestra; Symphony, op. 21*
- Pierre Boulez: "Trois psalmodes" ("Three Psalmodes")
- Karlheinz Stockhausen: Piano Piece XI; *Gruppen* (*Groups*)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Musical Evolutionaries



M

AINSTREAM COMPOSERS BELIEVE THAT WESTERN MUSIC SHOULD EVOLVE in an orderly and logical manner, enriched by a new aware-

ness of other, non-Western, styles, but solidly based on traditional concepts of the musical arts. They have chosen highly individualistic means to achieve this goal. Some mainstream composers contain their art within classical ranges of expression and formal design, while others prefer the subjective, emotionally expressive style we call romantic. Some are inspired by folk, popular, and religious music of their own and other countries; others find inspiration in the music of the past.

One significant aspect of contemporary music is a renewed appreciation for, and application of, certain Medieval concepts. Two particularly attractive works offer examples: The modal effects, the references to Gregorian chant, and the mixture of the Middle English and Latin in Benjamin Britten's Christmas work *A Ceremony of Carols* are Medieval concepts treated in a twentieth-century manner; and Carl Orff's *Carmina Burana*, based on Medieval manuscripts of some ribald songs discovered in a monastery after centuries of neglect, is a highly original treatment of Medieval material. (Excerpts from *A Ceremony of Carols* and "O Fortuna" from *Carmina Burana* are Optional Listening Examples, included at the Online Learning Center.)

No single composer leads a specific movement identified as the dominant style of contemporary music, and no single work may be relied on to identify a mainstream composer, for several composers have changed styles during their careers.



As certain painters adopted the nonsense of Dada, some composers, too, found nonsense and frivolity an effective antidote to the pomposity and pretentiousness of some late-nineteenth-century music. Six young French composers, sharing little beyond a distaste for Romanticism and for all the other "isms" of their day, found new inspiration in the popular music of the café, the theater, and the jazz band. They were Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and a woman, Germaine Tailleferre.



LES SIX

The light, satirical style of Erik Satie (1866–1925), who advocated simple, unpretentious music and wrote attractive, witty compositions with absurd, surrealistic

Sah-tē'

figure 28.1

Darius Milhaud.

© Hulton-Deutsch
Collection/Corbis**Lay Sēss**

*Pu-lohnk'
Oh-ne-gair'
Mē-oh'*

titles such as *Three Pieces in the Form of a Pear*, pointed the way for these young French composers, who, like Satie, wrote music to entertain but hardly to challenge and never to disturb the listener. Dubbed **Les Six** in half-humorous reference to the Russian Five, these talented composers never abandoned the French principle that art is properly more pleasant than profound.

Three of the group—Poulenc, Honegger, and Milhaud—are considered important twentieth-century composers, each having developed his own distinctive and sophisticated style of composition. Milhaud (Figure 28.1), for example, explored the “exotic” sounds of jazz in America and of folk music in Brazil, and the melodies, rhythms, and timbres of popular music lend a fresh, invigorating flavor to his style.

**TWENTIETH-CENTURY
EUROPEAN
NATIONALISM**

While Milhaud was inspired by foreign sources, other composers found a wealth of ideas in the characteristic sounds of their own national music. The subjectivity of nationalism has had particularly strong appeal for Americans, the most romantic of twentieth-century composers. Yet central and eastern European traditions, too, offered rich materials for their own composers and also for western Europeans, who early in the twentieth century became acquainted with the indigenous arts of these areas. As the folk music of many parts of the world stimulated composers of serious music, **musicology**—the scientific study of music—expanded to include the even newer science of **ethnomusicology**, the study of the music of specific cultures. These new disciplines broke through barriers of time and place, revealing the music of much earlier periods in European history and the folk and art music of the non-Western world.

Béla Bartók (1881–1945)

Bay'-la Bar'-tawlk

For Béla Bartók, one of the most eminent contemporary composers, the folk music of eastern Europe provided a refreshing and provocative stimulus for the



figure 28.2
In a documentary picture, young Béla Bartók, fourth from the left, is directing a young woman to sing into a wax cylinder recording machine on a field trip among Hungarian peasants in 1912.

© The Art Archive/Corbis

composition of art music. Bartók, whose mother was a piano teacher, was an accomplished pianist at an early age and performed widely as a child prodigy before becoming more interested in composing music than playing it. Developing a strong interest in the folk music of his native Hungary and of other eastern European countries, he made arduous journeys into the countryside, where he listened avidly to the music of the people—peasant music, as he called it—recording and analyzing it according to the most advanced scientific methods (Figure 28.2). One of the first and finest ethnomusicologists, Bartók never tried to “refine” or “correct” folk scales or the melodies based on them, wishing instead to preserve their genuine, unique qualities. He became so thoroughly steeped in folk traditions that they virtually became a part of him, and he was eventually able to speak the language of folk music as if it were his own.

Bartók wrote much of his music for the instrument he played, exploiting the piano’s brilliant percussive characteristics as no other composer had before him. One of his early piano pieces, *Allegro barbaro*, has the narrow melodies, repetitive motives, and sharp, pounding rhythms associated with Primitivism; but that did not remain Bartók’s characteristic sound. Like Beethoven, Bartók continued to develop until he arrived at a style uniquely and unmistakably his own.

Bartók never denied the essential integrity of the tonal system, though his use of folk and modal scales and complex harmonies often renders his tonality ambiguous. He disagreed with those Romantic composers who believed that the simple melodies of folk music should be accompanied by the simplest chords, insisting that, on the contrary, the simpler the melody, the more complicated its accompaniment might be. Thus his harmony is often quite complex and may be

very dissonant. Besides the triads of traditional Western harmony, he used chords built on fourths and other intervals, seeking the American Henry Cowell's permission to use tone clusters, which he believed Cowell (see Chapter 27) had invented. Bartók sometimes combined melodies in linear counterpoint, producing the strong dissonances typical of that texture, but nearly always respecting a firm tonal center. Bartók also showed the selective influence of other composers whom he admired but with whom he disagreed on certain points. He shared Debussy's appreciation for beautiful sonorities, Stravinsky's fascination with driving rhythms, and Schoenberg's interest in chromaticism, without subscribing wholly to any of their philosophies of music.

It has been suggested that Bartók's stature as a composer ranks him with the three great "B's" of Western music. Like the first, J. S. Bach, he had pedagogical concerns; his *Mikrokosmos*, for example, is a set of six piano books of graded difficulty. Bartók's string quartets, considered the finest since those of the second "B," Beethoven, are often compared to Beethoven's because of their strength and complexity. And like Brahms, Bartók wrote warmly expressive music that is nonetheless held firmly under formal control. In fact, it is with regard to formal design that Bartók was least innovative, finding the established forms of earlier periods generally adaptable for his purpose.

Emigrating to the United States in 1940, Bartók became associated with Columbia University in New York City, where he continued his important research and his analysis and publication of various folk materials. Though desperately ill with leukemia and often hospitalized during the last months of his life, he wrote some of his most accessible music during that difficult period. Conceiving his Piano Concerto No. 3 (1945) as a kind of "insurance policy" for his wife, he wrote it so that it could be readily understood and appreciated. His stunning Concerto for Orchestra, also composed shortly before he died, remains one of his most popular works. The fourth (of five) movement of the Concerto (Listening Example 55) has the humorous character of a scherzo.

NEOCLASSICISM



The Primitivism of *The Rite of Spring* was only briefly relevant to Igor Stravinsky's artistic intent, for like Picasso, Stravinsky continued throughout his life to seek new means of expression. Never satisfied with an accomplished success, he eventually explored nearly every musical idea of the twentieth century, including the rhythms and other characteristics of ragtime and jazz and—late in life—twelve-tone and serial technique.

In 1919, Sergei Diaghilev suggested that Stravinsky write a ballet based on some music of the eighteenth-century composer Giovanni Battista Pergolesi, (p. 187). Pergolesi's music strongly impressed Stravinsky with its clarity of design and economy of material and means. *Pulcinella*, the ballet inspired by this music of the Classical period, has been hailed as the introduction of the **Neoclassical** style, and although each of Stravinsky's compositions must be viewed in its own light, most of his later work reflects his undying faith in the principles of Classicism. Even the several pieces Stravinsky wrote in the 1950s and

Concerto for Orchestra, fourth movement

Composer: Béla Bartók (1881–1945)

Composed: 1943

Genre: Orchestral music. The work is titled “concerto” because Bartók gives the instruments of the orchestra, as solos or as sections, virtuosic treatment.

Form: Interrupted Intermezzo. We have seen the term “intermezzo” as it was used in the eighteenth century, for a comic musical play—such as Pergolesi’s *La serva padrona*—performed between the acts of a serious opera. During and since the nineteenth century, “intermezzo” refers to a middle movement or section of an instrumental work (or sometimes to an independent piece), usually light in character. This movement has the humorous character (if not the form) of a scherzo.

Meter: Changing

- | | |
|---|---|
| 6 | <p>0:00 After a brief and simple orchestral introduction, a solo oboe plays a folklike melody (written by Bartók). The meter alternates between two and five to the bar, giving the little tune a delightfully asymmetrical tilt. The melody goes to the clarinet (0:17), the flute (0:30), horn (0:39), and back to the oboe (0:49).</p> <p>1:02 The violas introduce a warm, lyrical theme, soon taken over by the violins, as the orchestra accompanies.</p> <p>1:44 The folksy tune, slightly altered, returns to the oboe.</p> <p>1:56 The mood changes as the orchestra, with light touches, prepares for the “Interruption:” a “takeoff” on a tune (easily recognized by its descending scale patterns) used by another composer, Dimitri Shostakovich (1906–1975) in his <i>Leningrad Symphony</i>. (Bartók supposedly despised the tune and thought Shostakovich’s popular work was receiving too much attention.) The tune starts slowly, tentatively, picks up speed as it gains confidence, and then (2:25) is roundly ridiculed by the orchestra, which continues to have fun at the tune’s expense.</p> <p>2:57 Calm is restored as the strings return to the lovely lyrical theme.</p> <p>3:28 The oboe, then the flute, then the clarinet, finally the English horn (3:43) hint at the return of the folklike tune. At 3:56, the flute takes a fragment of the tune and then plays a graceful cadenza. Finally the oboe, bassoon, and flute carry the little tune to the end of the movement.</p> |
|---|---|

1960s based on twelve-tone technique represented only another means to his stated goal: the orderly and disciplined (or classical) organization of music.

Political, social, and economic problems during the 1920s encouraged the swing of the stylistic pendulum away from the excesses of Romanticism. Straitened circumstances forced composers to abandon the elaborate staging and grandiose conceptions of late Romantic works, as World War I strained budgets and rendered impractical the lavish production of operas and ballets. Consumers’ tastes changed, too, during this period of apprehension, austerity, and deprivation, and a renewed interest developed in chamber music and in the great works of the pre-Romantic periods. The Neoclassical movement spurred an enthusiastic revival of the music of Haydn, whom the Romantics had not widely appreciated, and, paradoxically, of Bach, whose strong romantic characteristics have only recently been recognized. The highly structured forms, attractive melodies, firm tonal harmonies, and driving rhythms of the Baroque period appealed to the Neoclassicists, who did not yet appreciate that period’s

romantic character. No one style dominated twentieth-century music, but between World Wars I and II Neoclassicism overshadowed all others.

Neoclassical composers, like the Classicists of the eighteenth century, preferred absolute, or abstract, music to programmatic concepts. The new discipline of musicology having produced more knowledge about the music of earlier periods than had ever before been available, the Neoclassicists found the formal designs of the Classical, Baroque, and earlier periods well suited to their needs. Because of their strong interest in form, the Neoclassicists' work was related to that of the Cubist painters, who were also particularly important during this period.

In other respects, Neoclassical music had a refreshing, vigorous, twentieth-century sound. The Neoclassicists expanded the concept of tonality to include bitonal and polytonal chords and passages, and sometimes based their melodic and harmonic schemes on modal or folk scales related to a tonal center. In other words, they respected the centrality of the tonic while abandoning the functional relationships of other notes to it. Orchestral works in the Neoclassical style were scored for relatively small ensembles, often containing more percussion and less string timbre than earlier orchestral music, and the new style of counterpoint was spacious and transparent in a manner related to the old style of the Middle Ages.

The small ensembles, the clear formal designs, and the basic simplicity of artistic concepts allowed a new intimacy to develop between composers, performers, and their audiences, who felt increasingly estranged from much of the music of their own time. Audiences appreciated the simplicity of melodic lines, the familiarity of tonal harmony, and the logic of orderly design offered by Neoclassical music. A preference for balanced designs and for emotional restraint was probably predictable after the long period of Romanticism preceding the twentieth century, just as the renewed interest in counterpoint seemed predictable after two centuries of predominantly homophonic music.

Sergei Prokofiev (1891–1953)

Composers all over the Western world responded to Neoclassicism in their own way. As Russia expressly forbade outpourings of religious fervor, subjective commentary on the plight of the downtrodden Russian peasant, and experimentalism of any kind, many Russian composers adopted a restrained, basically classical approach to their art.

Pro-kaw'-fē-ef

Sergei Prokofiev (Figure 28.3), composer of the delightful children's piece *Peter and the Wolf*, often revealed romantic tendencies in his music, for which he was chastised by critics and for which he dutifully apologized. However, his Symphony No. 1, subtitled "Classical," exemplifies a Neoclassical composition: the entire work lasts only about twelve minutes, each movement is organized according to a Classical design, and the harmony is unquestionably—though unconventionally—tonal. Prokofiev claimed that he intended to write this symphony as Haydn would have written it in the twentieth century. Indeed, the or-

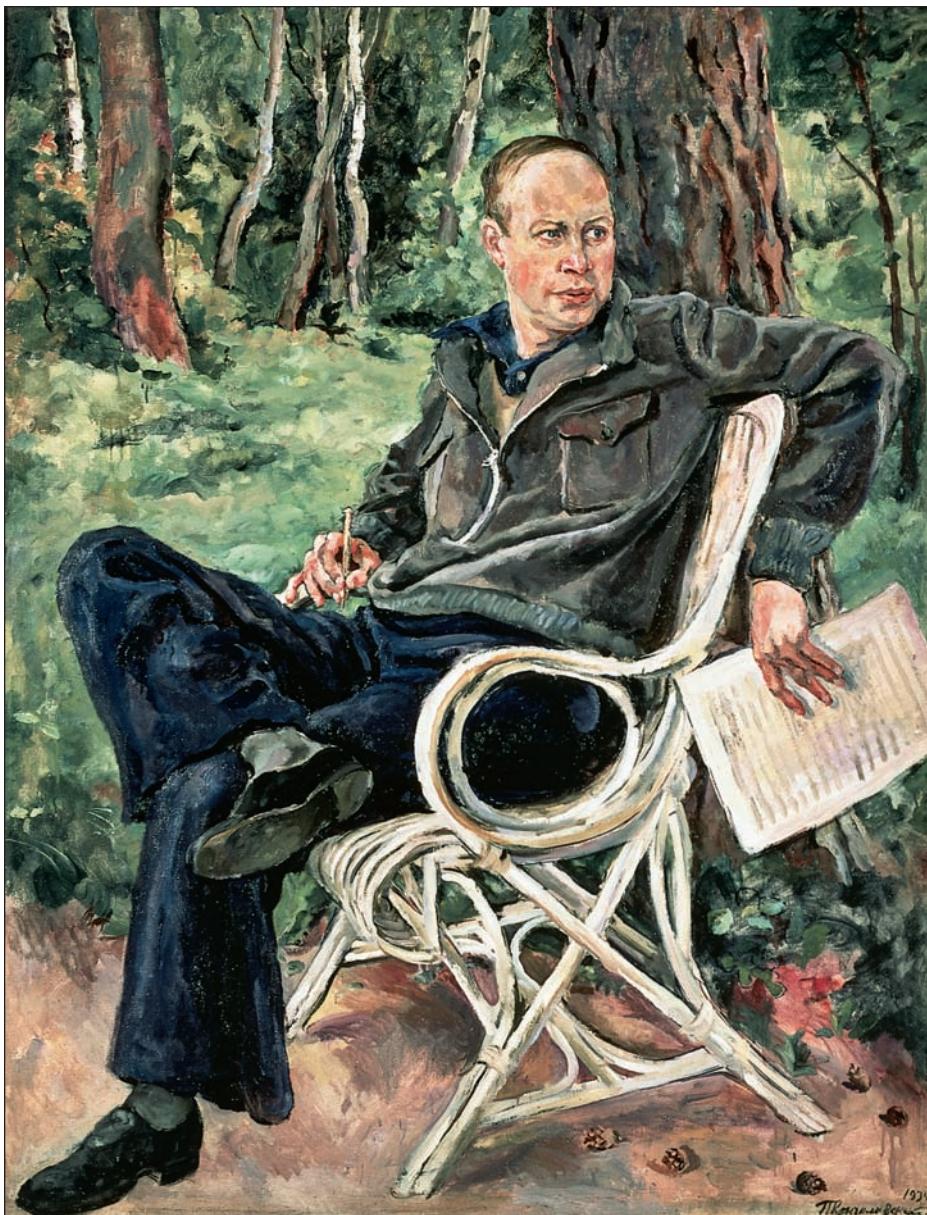


figure 28.3
Sergei Prokofiev.

Art © Estate of Piotr Konchalovsky/RAO, Moscow/VAGA, New York/Scala/Art Resource, NY

chestration is quite similar in size and instrumentation to that of Haydn's period, and Prokofiev has faithfully observed classical restraint and economy throughout the symphony. (The first movement, Listening Example 56, is a miniature sonata-allegro.) It is the character of the melodies and especially of the harmonies and certain harmonic progressions that identify this symphony as a modern work. One senses that Haydn might have been delightfully surprised, but not offended, at the twentieth-century characteristics of this charming piece.



L I S T E N I N G E X A M P L E 5 6

4 7 3:48

Symphony no. 1 (“Classical”), first movement

Composer: Sergei Prokofiev (1891–1953)

Composed: 1917

Genre: Neoclassical symphonic music

Tempo: Allegro

Meter: Mostly duple

Form: Sonata-allegro

Style: Neoclassicism

Timbre: Orchestra (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings)

Exposition

7	0:00	First theme.	(tonic key, D major)
.	.	Main theme introduced in the strings (<i>ff, p</i>).	
.	0:12	Main theme again, in sequence, at a lower pitch level (C major).	
.	0:20	Transition.	(modulates)
.	.	Begins with solo flute (<i>p</i>).	
.	0:29	Sequence (lower pitch level).	
.	0:48	Second theme.	(A major)
.	.	Charming, elegant melody in violins that includes exhilarating two-octave leaps; bassoon accompaniment (staccato).	
.	0:57	Theme 2 repeated.	
.	1:09	Theme 2 a third time.	
.	1:19	Closing section (consists of repeated cadences, <i>ff</i>) (modulates).	(A major)

Development

1:31	First theme presented in minor mode.
1:39	Transition material developed.
1:57	Theme 2 developed (<i>ff</i>).
2:19	Repeated cadences from the closing section lead directly to the recapitulation.
.	.

Recapitulation

2:31	First theme (not repeated).	(C major)
2:39	Transition.	
3:00	Second theme.	(tonic key, D major)
3:25	Closing section.	(tonic key, D major)

Paul Hindemith (1895–1963)

Hin'-de-mit

Unlike the nineteenth-century Romantics, who believed in art for art's sake, **Paul Hindemith** (Figure 28.4) thought that composers have a responsibility to contemporary listeners. He did not approve, therefore, of music written to serve the hypothetical pleasure of future generations. Rather, he advocated art music that would serve some need or desire of society. To that end, Hindemith wrote sonatas and solo concertos for instruments such as the tuba and the double bass, which seldom have solos. He also composed music appropriate for

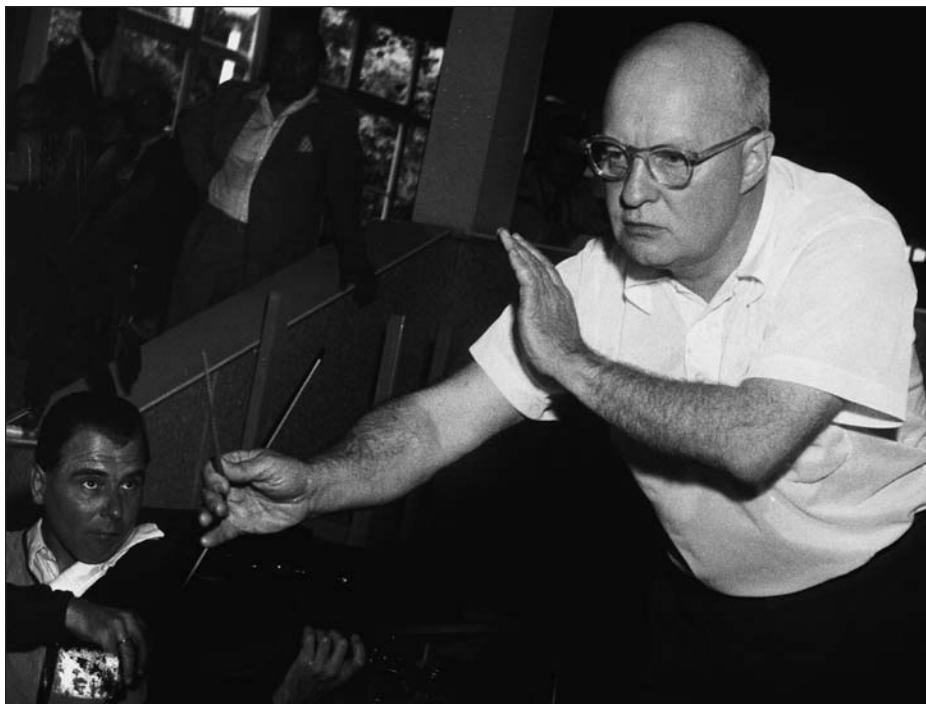


figure 28.4

Paul Hindemith.

© Hulton-Deutsch Collection/Corbis

amateur musicians and for teaching. His efforts spurred the composition of many useful works, including attractive film scores, music to accompany radio programs and dance classes, music appropriate for performance by children or amateurs, music with a pedagogical purpose, music for the recently conceived symphonic band, and solo pieces for instruments that normally perform only in ensembles

The German word for Hindemith's concept of functional or useful music, *Gebrauchsmusik*, though coined in the twentieth century, could well have applied to the work of J. S. Bach two hundred years earlier; in fact, of all the composers in the history of Western music, it is to Bach that Hindemith was most closely related. Bach, too, was a practical musician who wrote to serve the needs of his church and community. Both Bach and Hindemith had diverse talents, performing, teaching, writing prodigious quantities of music, and conveying warmth and intensity of feeling within rigorously controlled formal designs. Although Bach belonged to an essentially romantic age and Hindemith's style was predominantly classical, the two composers differed more in manner than in substance. Hindemith's skillful application of important forms of the Baroque era, including the fugue, the toccata, and the concerto grosso, led many to consider him the leader of a "back to Bach," or Neobaroque, movement.

Ge-browks'-mu-zèk

Like so many of his colleagues, Hindemith explored more than one style of composition; but his basic philosophy of music was closely allied to that of the Classicists, and some of his compositions exemplify the Neoclassical ideal. A superb craftsman who mastered every phase of his profession, Hindemith



LISTENING EXAMPLE 57

4 8 2:52

Kleine Kammermusik, op. 24, no. 2, first movement

Composer: Paul Hindemith (1895–1963)

Genre: Chamber music

Composed: 1922

Key: C major (However, Hindemith's harmony does not conform to traditional tonal concepts.)

Form: Three-part (A B A)

Tempo: Fast. Hindemith used the German word *lustig*, meaning merry, joyous.

Instruments: Flute, oboe, clarinet, horn, bassoon (a woodwind quintet).

- | | | |
|---|------|---|
| 8 | 0:00 | A The clarinet introduces the sprightly, angular theme, marked by a distinctive rhythmic pattern (long-short-short-long). The oboe (0:16) and the flute (0:25) take turns with the theme, which dances brightly through several more measures as the bassoon and horn lightly mark the rhythmic pattern. |
| | 0:47 | B The oboe, in a thoughtful, poignant manner, introduces an upward-thrusting theme. The flute joins the oboe (0:56) in a little duet; then the flute and oboe toss B back and forth. The clarinet (1:15) develops the upward leaping figure. The tempo slows; there's a pause. The bassoon (1:43) thoughtfully considers B, but the clarinet takes the theme back, accelerates the tempo, and brightens the mood, leading to a return of A. |
| | 1:57 | A The first theme returns in the oboe and flute. The other instruments continue to mark the beat. (The horn, in fact, has little melodic responsibility in this movement.) The bassoon (2:27) briefly remembers B; but A in the clarinet, lightly accompanied by the other instruments, carries the happy movement to its concise, quiet conclusion. |

approached composition more as a craft than as an art. He played many orchestral instruments well and therefore knew how to write effectively for them. A theorist as well as a practicing musician, he had strong opinions about harmony, about the proper role of the professional musician in society, and about the relationship between musicians and the audience and between music and the universe.

Hindemith's philosophy of music was related to that of the Greek and Medieval theorists, who believed that important symbolic relationships exist between music and various physical phenomena. Hindemith was interested in the doctrine of ethos (see pp. 53–54), and considered music part of a moral, spiritual, and physical universe. His famous symphony *Mathis der Maler* (an Optional Listening Example available at the Online Learning Center) was taken from an opera he wrote concerning an artist's moral and ethical responsibilities to society. Tightly organized according to classical designs, the work is nevertheless romantic in expression and concept.

Hindemith firmly believed that tonality was the natural, and the only rational, harmonic system, conforming to the laws of acoustics and human perception. Since he believed that music was governed by moral and physical laws, he considered harmony a finite concept and held absurd the continued search for something new. While Hindemith's tonality was a twentieth-century concept, with biting, unresolved dissonances and unorthodox relationships between chords, nontonal systems held no interest for him whatever.

Hindemith's *Kleine Kammermusik* (*Little Chamber Music*), cast in the Neoclassical mold, suggests a new approach to, rather than a rebellion against, established musical concepts. The first movement of his *Kleine Kammermusik*, op. 24, no. 2 (Listening Example 57) emphasizes rhythmic over melodic interest and is distinctly contemporary in flavor. Yet the movement is clearly structured, melodic motives are readily identified, and the modest resources and brief length reflect classical ideals. The dissonant harmonies fall lightly on the ear because of the light scoring for five wind instruments. The music is tonal—according to Hindemith's concept of tonality, broader than in traditional Western music theory. (The fourth and fifth movements of this work, Optional Listening Examples, may be heard at the Online Learning Center.)



A number of American evolutionary composers found American subjects or tunes a valuable source of their musical inspiration. Almost from the start of jazz (see Chapter 30), Darius Milhaud, Béla Bartók, and Maurice Ravel among others integrated the distinctive rhythms, timbres, and performance techniques of the new American vernacular music in their classical compositions. But many Americans in the 1920s and 1930s considered it inappropriate for classical musicians to draw inspiration from popular sources; and although some musicologists now dispute the view, until recently it was generally acknowledged that Europeans preceded Americans in incorporating jazz—as they understood it—into their concert music.



AMERICAN NATIONALISM

In any case, Aaron Copland met with surprise and criticism when he incorporated elements of jazz and of other popular, folk, and religious music of the United States and of regions south of the Mexican border in some of his early compositions.

Aaron Copland (1900–1990)

In the early 1920s, **Aaron Copland** (Figure 28.5) led the first generation of American composers determined to devote their professional lives to writing music. To further their education and hone their technique, they traveled to France, which became the world center of artistic creativity after World War I. Not only musicians, but also poets, writers, painters, dancers, and choreographers from all over the world met in Paris, where their shared ideas—disparate but fresh and invigorating—stimulated them to reach new heights of creativity.

In Paris, Aaron Copland and many other young American composers studied with a young French organist, composer, and highly gifted teacher named **Nadia Boulanger** (1887–1979, Figure 28.6),

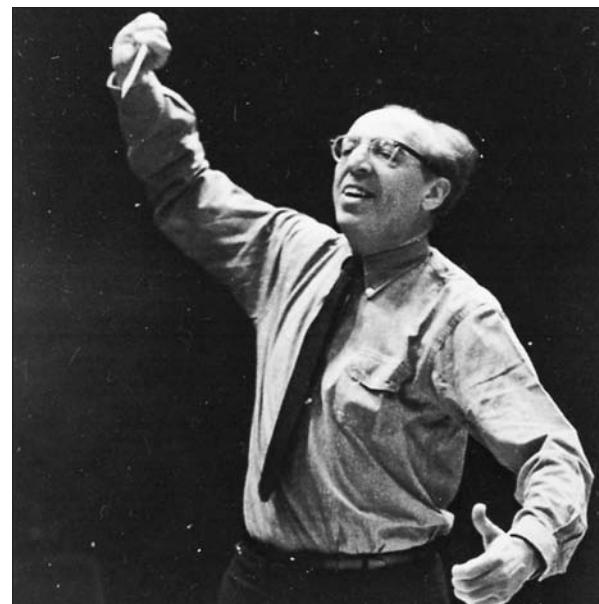


figure 28.5

Aaron Copland.

© Bettmann/Corbis



figure 28.6

Nadia Boulanger.

© Paul Almasy/Corbis

who offered superb instruction to this generation and several successive generations of composers. Boulanger had a rare talent for teaching skills and technique without imposing style on her pupils. Recognizing each young composer's distinctive talents, she defined ways each might reach his or her best potential. She is said to have promoted five qualities in her students: feeling, sensation, belief, attachment, and knowledge. She declared that the *type* of music they produced was immaterial.

For example, long before American universities thought of teaching jazz, Boulanger admired this stirring new American music and encouraged American composers to explore it. Like many young musicians of his day, Copland was fascinated with jazz. Having studied with Boulanger in Paris for three years, he returned to America an accomplished composer and—for a time, at least—a dedicated nationalist. He found many characteristics of jazz applicable to art music, and cross-rhythms, colorful timbres, and various instrumental techniques derived from jazz invigorated his early compositions.

Perhaps the Great Depression of the 1930s sobered Copland; or perhaps by about 1930 he was simply ready to express a deeper, more introspective side of his inventive nature. His *Piano Variations*, com-

posed during this period of economic austerity, is one of his finest though not one of his most popular compositions, a strong, uncompromising piece revealing Copland's keen intelligence and expert craftsmanship.

In the mid-1930s, however, disturbed by an apparent lack of effective communication between contemporary composers and the concert audience, Copland deliberately returned to a simpler style. He became an influential lecturer and writer for the cause of new music, and together with another important American composer, Roger Sessions (1896–1985), organized a series of concerts for the purpose of promoting music by young, unknown Americans. Copland's own music of the 1930s and 1940s illustrated his belief that art music should appeal to a wide audience. Although he no longer found jazz the stimulating influence it had been for him in the 1920s, he found new inspiration in other popular music of his own and other lands. He continued to use indigenous American materials—folk music, cowboy tunes, ragtime, and hymns—as a basis for much of his music; but like Bartók, he was interested in nationalism beyond that of his own country, and some of his compositions are based on Mexican and Latin American tunes.

Copland's asymmetrical and frequently changing rhythms show the influence of Igor Stravinsky as well as of various popular musics. He accompanied his attractive melodies with pungent dissonances, and the apparent simplicity of

much of his music is quite deceptive. Though late in life he flirted with Schoenberg's twelve-tone technique, Copland's music is nearly always tonal, in the twentieth-century way. Copland believed in the composer's obligation to write practical music, and in this vein he produced some fine film scores, a children's opera, and a piece for high school orchestra. (Copland's *Fanfare for the Common Man*, often performed at important national occasions, is an Optional Listening Example available at the Online Learning Center.)



Among the most famous of Copland's works is *Appalachian Spring*, which won a Pulitzer Prize in 1945. It was commissioned by the Martha Graham Dance Company, and although it is called a ballet, it is actually an example of **modern dance**, in which the steps, gestures, and costumes are more natural, or less stylized, than those of classical ballet. Copland originally called the work simply *Ballet for Martha*; but his music, which includes country fiddling and a set of variations on an early American hymn tune, reminded Martha Graham of a long poem, "The Bridge," by the American poet Hart Crane (1899–1932). Inspired by one section of this poem, "The Dance," in which the phrase "O Appalachian Spring!" occurs, the famous choreographer called her dance, depicting the daily activities of a bride and her farmer husband, *Appalachian Spring*. A year later (1945), Copland extracted the most musically significant portions of *Appalachian Spring* to form an orchestral suite that has become one of his best-known and most popular works. Listening Example 58 is an excerpt from *Appalachian Spring Suite*.

George Gershwin (1898–1937)

Whereas only a portion of Copland's music is nationalistic, **George Gershwin** (1898–1937) always colored his music language with jazzlike effects, producing an unmistakably American sound. Gershwin wrote popular and art music with the same brilliant flair, flavoring both with jazz. Although he never wrote real jazz at all, many of his songs have become standards for jazz treatment by other musicians, and the jazzy timbres and rhythms of his concert piece *Rhapsody in Blue* (an Optional Listening Example available at the Online Learning Center) have endeared it to music lovers all over the world. (The first movement of Gershwin's Concerto in F is also an Optional Learning Example.)



Throughout his tragically short career (he died of a brain tumor at age thirty-nine), Gershwin bridged the gap between popular and art music. Other concert works, including *An American in Paris* and a second *Rhapsody*, were followed by more popular songs of the Broadway variety. His music has the warm expressiveness of a romantic art, but his later works were more restrained and more clearly organized than those of his youth. He was as impressed by the styles of Stravinsky and Schoenberg as he was by that of Beethoven. (Schoenberg indicated his reciprocal admiration for the young American composer by orchestrating Gershwin's Three Preludes for Piano, in 1936.)

During the late 1920s and the 1930s, a strong movement evolved among African Americans themselves, called the Harlem Renaissance. Its members included black painters, sculptors, poets, playwrights, musicians, novelists, and essayists,



**THE HARLEM
RENAISSANCE**



L I S T E N I N G E X A M P L E 5 8

4 9 3:12

Variations on “Simple Gifts” from *Appalachian Spring Suite*

Composer: Aaron Copland (1900–1990)

Composed: 1944

Genre: Ballet suite

Form: Theme and variations

Timbre: Orchestra (piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, percussion, 2 harps, piano, strings)

This set of five variations on a familiar Shaker tune forms the seventh (of eight) sections of the ballet. The folklike theme, to which early American Shakers sang a text beginning “‘Tis the gift to be simple, ‘tis the gift to be free,” is introduced by a solo clarinet. The theme has two parts, the first half (**a**) beginning with a rising inflection and the second half (**b**) with a descending phrase.

9	0:00	Theme; solo clarinet with simple accompaniment.
	0:16	a
	0:29	b
		Brief transition.
	0:33	Variation 1; played in a higher range by the oboe and bassoon; slightly faster tempo.
	0:46	a
		b
	1:00	Variation 2
	1:03	Ostinato accompaniment (harp and piano) introduces the next variation. a Violas play the first half of the theme at half its former speed (a technique called augmentation).
	1:17	a Violins and cellos play phrases of the theme in imitative polyphonic texture.
	1:42	transition.
	1:51	Variation 3
	1:54	a Trumpets and trombones state the theme at twice the former speed (diminution), accompanied by rapid figures in the strings.
	2:03	b
	2:15	Variation 4
	2:18	b Slower and quieter, this variation gives the second part of the theme to the woodwinds.
	2:32	Variation 5
		a The full orchestra plays the last variation, which is stately, majestic, slow in tempo, and fortissimo in volume.

who broke from convention to, as they said, “promote racial advancement through artistic creativity.” Stimulated by poet Langston Hughes, writer Zora Neale Hurston, and many others, black artists in every field traveled to Harlem (in uptown Manhattan), seeking within the heady environment of this unprecedented concentration of African American talent to effect a true renaissance—a rebirth—of black “high art.”

Although treated primarily as a literary movement, the Harlem Renaissance inspired visual artists as well to express modern urban life from the African American point of view. Jacob Lawrence (1917–2000), a member of the movement, beautifully adapted African effects and techniques of modern art to paint eloquent depictions of the lives, struggles, and aspirations of black Americans (Figure 28.7).

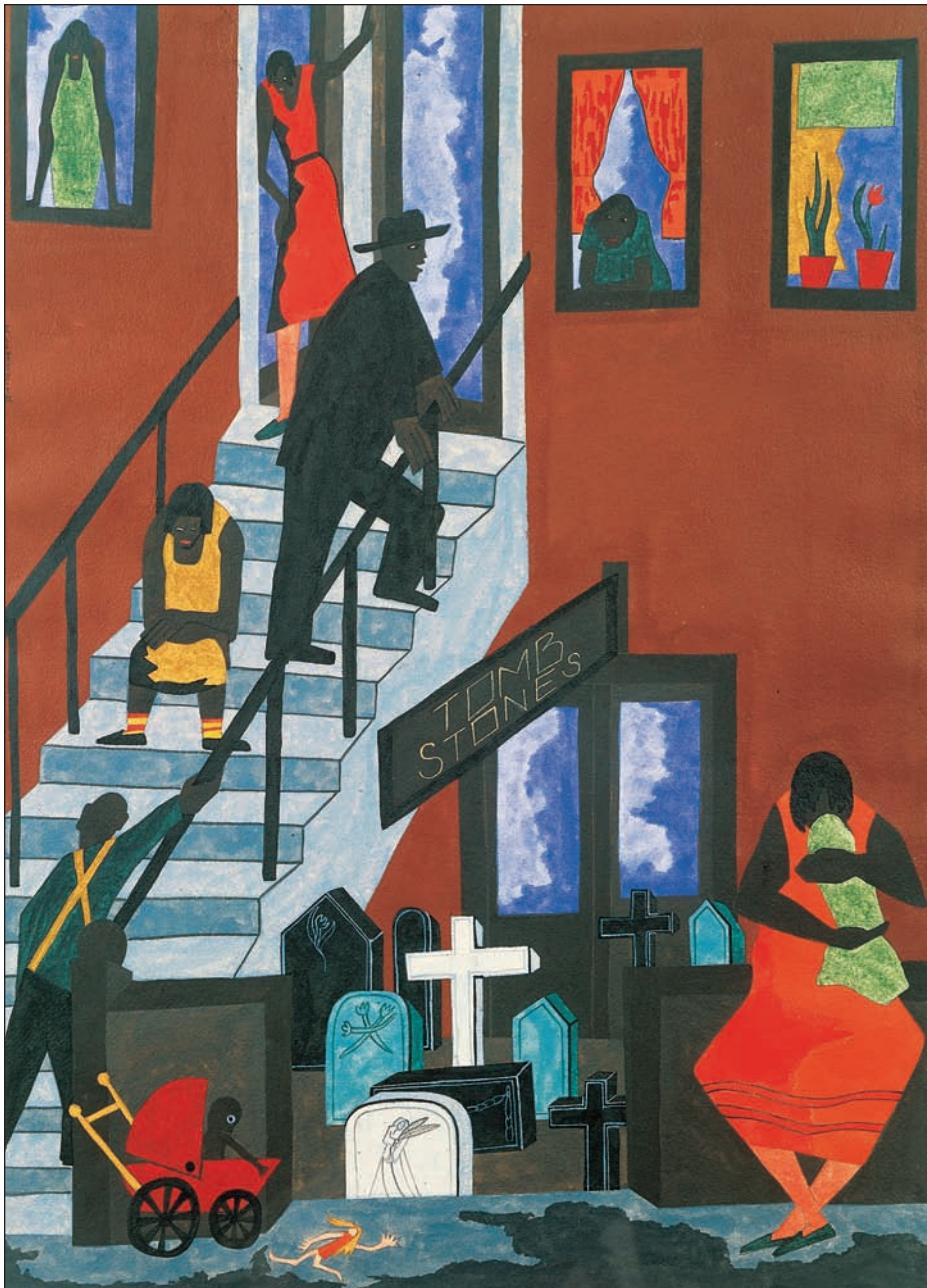


figure 28.7

Jacob Lawrence, *Tombstones*, 1942. Committed to portraying scenes from black American life, Lawrence exaggerated or simplified shapes for emotional impact, producing a style of silhouetted patterns in vigorous, often harsh colors.

Collection of Whitney Museum of American Art, © 2006 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York



figure 28.8
William Grant Still.
© Bettmann/Corbis

William Grant Still (1895–1978)

The many gifted musicians involved in or affected by the Harlem Renaissance included **William Grant Still** (Figure 28.8). Still's music reflected another kind of nationalism, different from Copland's references to folk, popular, and ethnic music. An American from a racially mixed family, Still expressed in his music the particular experience of African Americans, with whom he most closely identified. Finding it difficult in his day to be taken seriously as a composer, Still earned a living by working as a gifted arranger of popular music and by playing the violin, cello, and oboe in theater and nightclub orchestras.

Finally established as a composer of classical music and an important figure in the Harlem Renaissance, Still became the first black American to have a symphony performed by a major orchestra and the first to have an opera produced by a major American company. His important contributions to American music consist of an impressive body of serious works, including two operas, three ballets, and several symphonic pieces.

Still incorporated specific African American effects in several of his works, including his *Afro-American Symphony*. Its first movement (an Optional Listening Example, available at the Online Learning Center) is graced with a lovely blues theme, and the solo instrument in the third movement (Listening Example 59) is a banjo.

NEOROMANTICISM



Romanticism, neither dead nor dormant, remained viable particularly in America, where composers, unhampered by governmental restraints and accustomed

to relaxed manners and customs, have often preferred an expansive, emotionally expressive style of music. While certain dissonances, a free adaptation of tonal principles, and nontraditional combinations of voices and instruments identify **Neoromantic** music as belonging to the contemporary period, the romantics of the twentieth century, like those of the nineteenth, preferred lyrical to motivic melodies and rich harmonies to a dry, contrapuntal texture. Their music, emotionally expressive and warmly personal, is often based on a program, and their approach to design is less formal and more rhapsodic than that of classicists.

Samuel Barber (1910–1981)

Beginning in the 1920s, several American composers followed Aaron Copland to Paris to study with Nadia Boulanger, including many who were inclined toward the lyricism and subjectivity of a romantic style. Samuel Barber, a singer before he became a composer, wrote songlike melody lines for his instrumental and vocal compositions alike, which, together with his sensuous harmonies, sensitive text settings, and expressive orchestration, made him one of the most accessible and appreciated composers of the twentieth century.

LISTENING EXAMPLE 59



Afro-American Symphony, third movement (“Humor”)

4

10

3:24

Composer: William Grant Still (1895–1978)

Composed: 1931

Genre: Nationalistic symphonic music

Tempo: *Animato* (animated, rapid)

Meter: Quadruple

Form: (Unorthodox) variations on a theme

Timbre: Symphony orchestra with solo banjo—a nonorchestral instrument, intended to reflect happier moments in the African American experience.

Following a cymbal crash, a brief introduction sets the carefree mood. The syncopated theme enters (identified by Still as the “*hallelujah*” motive, since its four notes fit the rhythmic pattern of that happy word), accompanied by a banjo brightly marking the **backbeat**—the normally weak *second* and *fourth* beats of the measure. The theme soars to raptures of unalloyed pleasure.

A solo oboe begins the “*hallelujah*” theme again, lightly tossing it to other instruments, which respond in call-and-response fashion. A four-note “extraction” from the lighthearted theme, tossed sequentially higher and higher, then passes through the ranges of the instruments.

A second theme, bluesy in mood, simulates the relaxed, appealing melodic characteristics of a spiritual. Unlike the “*hallelujah*” motive, this theme is lyrical rather than motivic, **legato** or smooth rather than bouncy. Its tone—almost but not quite plaintive—momentarily sobers the mood. Blue, or slightly inflected, notes heighten the poignancy of the theme.

The irrepressible “*hallelujah*” theme returns soon, with its confident banjo backbeat. The orchestra sounds increasingly jazzy as it accompanies the saucy tune to an entirely satisfying conclusion.

In particular, the slow movement of a string quartet written by Barber in 1936 aroused a warmly enthusiastic response from audiences. Barber therefore arranged that fervently expressive movement for a larger string ensemble, and it has become famous as an independent composition called *Adagio for Strings* (Listening Example 60). This quietly solemn piece, harmonically interesting but hardly bold, acknowledging tragedy while offering solace and rest, has taken a significant place in the American repertoire. It was played during the radio announcement of Franklin Delano Roosevelt’s death in 1945, has been performed frequently at solemn state occasions since, and was used with outstanding effect in more than one feature film, including *The Elephant Man* (1980), *Platoon* (1986), and the 2001 French film *Amélie*, where it had a surprising humorous effect. It also remains a favorite piece of concert audiences.

The term **minimalism** refers to the repetitive, meditative, almost hypnotic music of several composers whose works are rooted in traditional Western concepts but strongly affected by non-Western techniques. The minimalist musical language, simple and direct, has attracted a wide public audience. We can compare the minimalist’s repetition of melodic fragments (as heard in Listening Example 63) with the painter Georges Seurat’s combination of dots of color in



MINIMALISM



L I S T E N I N G E X A M P L E 6 0

4

11 7:41

Adagio for Strings

Composer: Samuel Barber (1910–1981)**Composed:** 1936**Genre:** Chamber string ensemble**Meter:** Changing**Tempo:** Adagio**Form:** Through-composed**Style:** Neoromantic**Timbre:** String orchestra

Barber was inspired to write the *Adagio*, which has become virtually a national elegy associated with memorial occasions, by a passionate poem of the Latin poet Virgil. The wavelike motion of Barber's melody and the sensuous tension and release of the harmony seem closely linked to the poem's description of sexual abandonment and fulfillment. Perhaps Barber's intent for this piece was more sensual than elegiac?

As when far off in the middle of the ocean
A breast-shaped curve of wave begins to whiten
And rise above the surface, then rolling on
Gathers and gathers until it reaches land
Huge as a mountain and crashes among the rocks
With a prodigious roar, and what was deep
Comes churning up from the bottom in mighty swirls
Of sunken sand and living things and water. . . .

11	0:00	Lyrical phrase (a) introduced by the violins; motive repeated in sequence at higher pitches; accompanied by soft and sensuous dissonances (pp).
.	0:23	Second phrase (b); ends on a lower pitch.
	0:49	Return to first phrase; altered to arrive at a higher pitch (a').
	1:11	These figures expand and evolve into an expressive melody consisting of long, asymmetrical phrases. The main phrases are heard in the violas (a b a').
	2:55	Beginning phrases presented (a b); cellos.
	3:40	The third phrase (a') in cellos begins a buildup to the climax. Canonic imitation, consistently rising pitches, dramatic crescendos, and increasingly pungent dissonances steadily raise the level of tension.
	5:18	Grand pause; immediate drop in pitch and dynamics
	5:51	Return of opening phrases (a b a—abbreviated); violins and violas in octaves.
	6:10	Augmentation of main motive (violins) brings the piece to a peaceful ending (pp).

La Grande Jatte, Figure 27.3: Seurat's dots, meaningless in themselves, combine to form patterns and shapes, as the minimalist composers' small, insignificant phrases become meaningful through repetition and slight variation. In both cases, it is possible to appreciate the whole without discerning meaning in the parts.

The composer and pianist **Terry Riley** (b. 1935) pioneered minimalist music in the 1960s. Having studied the classical music of India, he reflected its influence, as well as the improvisatory characteristics of jazz, in his music. The other leading minimalist composers—Philip Glass, Steve Reich, and John Adams—have been prominent in the field of opera and of religious concert music.

Indian and African Influences

Rhythmic effects in the classical music of India and in African drumming, among other non-Western musics, stimulated the minimalists, who found the rigors of serial technique and the randomness of chance uncongenial to their taste. The tala system of Indian music (see p. 16) offers them a new, or rather a different, means of organizing rhythm—an addictive method of organizing rhythm rather than dividing beats in the Western way into half notes, quarter notes, and so on.

Philip Glass studied tala privately with the famous sitar player Ravi Shankar, and traditional Indian music and theater have profoundly influenced his own music. His method of creating tension between melody and rhythm, in the Indian way, rather than tension between melody and harmony as in Western music, has attracted large and enthusiastic audiences in the United States and around the world. Other minimalists, including especially Steve Reich and Terry Riley, also frequently reveal the influence of tala.

Steve Reich has been even more strongly influenced by African drumming techniques. In 1970, Reich journeyed to Ghana to study African drumming with the Ewe tribe. On his return to the United States, he composed *Drumming*, one of a number of important twentieth-century works scored for percussion instruments alone. Reich wrote *Drumming* not to replicate African drumming, but to demonstrate, in a time when electronic music was gaining increased attention, the richly complex range of sounds offered by percussion instruments. Balinese music, Bach, and jazz also strongly affect the music of this composer who loves rhythm, percussion instruments, and the many exciting sounds of drumming. (*Drumming* is an Optimal Listening Example.)



Religious Concert Music Revived

Minimalists (who generally revile that appellation) have been prominent in the field of religious concert music. Steve Reich's theater work *The Cave* (1993) explores the manner in which tales of profound religious significance are understood and misunderstood by Arabs, Jews, and Americans. *The Cave* includes ritualistic chanting from the Hebrew scriptures by an Ethiopian Jew; the chant—unlike traditional Hebrew chant—is clearly influenced by African and Middle Eastern music. *El Niño* (2002), by **John Adams**, another renowned minimalist, draws texts from the Gospels, the Apocrypha, and modern Latin American poetry and incorporates popular elements from North and South America—much as Dvorák and Haydn drew from and synthesized the music of people around them.

It has been suggested that today's composers, like their forebears—from Palestrina to Bach to Mozart and so on—find a ready market for music with a spiritual content. Also, although contemporary composers might prefer to dramatize their religious expression in operas, production costs and other practicalities make the theatrical choral concert piece an attractive compromise.

As educational and professional opportunities for women have increased, many women have become highly successful composers, conductors, and music



WOMEN IN MUSIC



figure 28.9
Ellen Taaffe Zwilich (2000).

© 2000 Florida State University Research in Review magazine/Ray Stanyard Photographer

administrators. Marin Alsop (b. 1957) became the first woman to lead a major American orchestra when she was appointed, in 2005, music director of the Baltimore Symphony. Prominent women composers besides Pauline Oliveros (see Listening Example 53) include, but certainly are not limited to, Louise Talma (1906–1996), Vivian Fine (1913–2000), Joan Tower (b. 1938), Barbara Kolb (b. 1939), and one of America's most frequently performed composers, Libby Larsen (b. 1950).

Ellen Taaffe Zwilich (b. 1939, Figure 28.9), the first woman to win the Pulitzer Prize for Music (in 1983, for her Symphony no. 1), began “making up” music as a young child and writing it down from the time she was ten. A prolific composer whose music is widely performed and recorded, she pleases general audiences as much as she impresses critics.

When commissioned to write a work in commemoration of the three-hundredth anniversary of Handel’s birth, Zwilich thought of Handel’s Violin Sonata in D Major, which she had enjoyed performing as a professional violinist. The opening theme of the Sonata’s first movement particularly moved her, and she used that theme by Handel as a generative force throughout the five movements of her *Concerto Grosso 1985* (the first movement in Listening Example 61). The piece is Neoclassical in style: absolute, or abstract, music, following the formal design of an earlier period, scored for a small number of instruments, and restrained in emotional expression. We may also call the piece Neobaroque, since the form, the rhythmic drive, and a number of conventions such as terraced dynamics and the harpsichord accompaniment recall Handel’s stylistic period. Yet the treatment of the theme and the refreshingly pungent harmony identify the work as belonging to the twentieth century. Zwilich emphasized the contrast between old and new by directing the instrumentalists to perform the Handel sections in obvious Baroque style.

SUMMARY

Folk and other vernacular music had strong effect on twentieth-century art music, which often reflected a nationalistic tinge. Having conducted a scientific study

of the folk music of his own and of other lands, Béla Bartók assimilated its sounds into his own music. Darius Milhaud and other Europeans recognized before the Americans the stimulating effects offered to art music by jazz.

From about 1920 to 1940, Neoclassicism was the predominant musical style, adopted by Stravinsky and at least for a time by many other composers. Stravinsky respected the twelve-tone technique and experimented briefly with it, but for Hindemith, twelve-tone music simply confirmed his conviction

LISTENING EXAMPLE 61



4

12

2:43

Concerto Grosso 1985, first movement

Composer: Ellen Taaffe Zwilich (b. 1939)

Genre: Concerto grosso

Form: Modified rondo (Handel's theme alternates with the motive Zwilich derived from it.)

Tempo: Maestoso (majestic)

Meter: Quadruple

Key: D major

Orchestra: Flute, two oboes, bassoon, two horns, strings, and harpsichord

Rather than contrasting a small group of instruments with the orchestra, as in Bach's Brandenburg Concertos, for example, Zwilich lets the solo instruments, alone or in combination, sound against the full ensemble. The harpsichordist is required to improvise a realization of a figured bass, adding embellishments appropriate to the Baroque style.

- | | |
|----|---|
| 12 | 0:00 The movement begins with a firm unison D, establishing the key. |
| | 0:19 The flute, oboe, and violins introduce a spirited motive, sounding evocatively of the twentieth century. Notice the sustained tone, called a <i>pedalpoint</i> , in the low strings—a characteristic feature of Baroque music. |
| | 0:36 We hear the harpsichord before the violins introduce the Handel theme, the first four notes of which (an ascending broken triad that leaps to a tone above the octave) begin the spirited motive heard at the beginning and again frequently throughout the movement. Notice the "Baroque" feel here: the stately, indeed majestic, mood; the uneven (long, short-long, short-long) rhythmic pattern characteristic of many Baroque compositions; and the steady harpsichord accompaniment. |
| | 0:55 The spirited modern motive returns in the flute, answered by oboes and second violins, then by the bassoon and cello, then oboes and violas. The dynamic level is forte. |
| | 1:16 The Handel quotation, mood and style, return, the theme delicately ornamented by the oboe, the harpsichord accompaniment clearly audible beneath the strings. The dynamic level is soft. |
| | 1:33 The violins aggressively return to the spirited motive. Notice the terraced dynamics, changing abruptly from soft to loud as the modern motive takes a turn. |
| | 1:36 The flute takes the modern motive, vigorously answered by the violins. |
| | 1:51 The Handel theme returns, <i>forte</i> . |
| | 2:03 The flute, oboes, and violins take the modern theme. Beautiful rolls (arpeggios) sound on the harpsichord. The instruments tentatively, lightly, play fragments of the modern theme, as the movement approaches a gentle, quiet end. |

that tonality was the only meaningful harmonic system. His concept of *Gebrauchsmusik* spurred the composition of many works having practical as well as artistic purpose.

Twentieth-century nationalists continued a romantic tradition in a modern manner. The romantic concern for relationships between art and life expressed in Hindemith's *Mathis der Maler* made it a politically as well as emotionally sensitive work. The American composer Aaron Copland used folk music in a subjective manner, often with programmatic and nationalistic elements. Having experimented briefly with the twelve-tone technique, Copland found tonality more congenial to his evolutionary tastes, and more appealing to the wide audience he wished to reach. William Grant Still expressed in music the joys and

tragedies of the African American experience. Samuel Barber represents a long line of Americans who continue to write with the lyricism and subjectivity of a romantic style.

Philip Glass and other minimalist composers reflect in their music the influence of African and Asian techniques. Their simple, direct, sometimes naïve music has attracted a wide and appreciative audience. Women have become increasingly prominent as music composers, conductors, and administrators—fields formerly dominated by men.

CRITICAL THINKING



- Do you believe the evolutionary or the revolutionary approach to art is likely to have the most lasting effect on the arts? Why?

TERMS TO REVIEW



Les Six Six French composers of the 1920s whose music reflected the strong influence of popular styles.

musicology Scientific study of music.

ethnomusicology Study of the music of specific cultures.

Neoclassicism Twentieth-century version of classicism in music.

modern dance Contemporary dance form, usually performed barefoot, with steps, gestures, and costumes freely designed for each work.

augmentation Rhythmic variation in which note values are doubled.

Neoromanticism Twentieth-century version of a romantic approach to music.

backbeat Heavy accent on the normally weak second and fourth beats in quadruple meter.

legato Smooth, uninterrupted.

minimalism Style of music based on many repetitions of simple melodic and rhythm patterns.

KEY FIGURES



Darius Milhaud
Béla Bartók
Igor Stravinsky
Sergei Prokofiev
Paul Hindemith
Aaron Copland
Nadia Boulanger
George Gershwin
William Grant Still
Samuel Barber
Terry Riley
Philip Glass
Steve Reich
John Adams
Ellen Taaffe Zwilich

ENCORE***Optional listening examples****

- Benjamin Britten: Excerpts from *A Ceremony of Carols*
- Carl Orff: "O Fortuna" from *Carmina Burana*
- Paul Hindemith: *Mathis der Maler; Kleine Kammermusik*, fourth and fifth movements
- Samuel Barber: "Knoxville: Summer of 1915"
- Aaron Copland: *Fanfare for the Common Man*
- George Gershwin: *Rhapsody in Blue*; Concerto in F, first movement

- William Grant Still: *Afro-American Symphony*, first movement

- Steve Reich: *Drumming*

Suggestions for further listening

- Darius Milhaud: *La création du monde* (The Creation of the World)
- Béla Bartók: Piano Concerto no. 3; *Music for Strings, Percussion, and Celesta*
- Igor Stravinsky: *Pulcinella* (Octet)
- Aaron Copland: *Music for the Theater*

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Music for Stage and Films



M

USIC AND DRAMA, INTIMATELY RELATED IN WESTERN CULTURE at least since the time of the ancient Greeks, beautifully complement each other. Composers, lyricists, and audiences often disagree as to what constitutes the perfect mating of words and music; but the mutual attraction of the musical and dramatic arts is readily perceived.

We've considered the history of opera, from Monteverdi's *L'Orfeo* and Handel's Baroque extravaganzas through Italian and German works of the Romantic period. Eighteenth-century Americans enjoyed musical performances, mostly imported from England; and in the nineteenth century, Italian operas drew large audiences in several American cities. A number of twentieth-century American composers, finding opera a particularly congenial medium in which to work, brought new perspectives to this most dramatic musical form.

The earliest American opera composers, nationalists at heart, paradoxically intended their works to sound as Italian as possible. But as we saw in Chapter 28, a number of early twentieth-century American composers sought to create characteristically American music in various genres, including opera.



OPERA IN AMERICA

The best-known of all American operas, *Porgy and Bess* by **George Gershwin**, is filled with the characteristic sounds of jazz (see Chapter 30), including syncopated rhythms, expressive vocal catches and slides, and imaginative instrumental timbres and techniques. Gershwin wrote *Porgy* to be performed on Broadway for a Broadway audience, but it meets all the qualifications of opera and is often performed now in opera halls. A white New Yorker, Gershwin spent a summer in and around Charleston, South Carolina, listening to the black residents talk and sing in their daily lives. Having steeped himself in the sounds of their street calls, work songs, lullabies, and religious music, Gershwin returned to New York to write *Porgy and Bess*. His brother **Ira Gershwin** wrote the words. The folklike character of the work—a white man's representation of the experience of poor southern blacks—and the rich variety of the music have made *Porgy and Bess* a worldwide favorite.

figure 29.1

Scene from Gershwin's *Porgy and Bess*.

© Jacques M. Chenet/Corbis



The story concerns Porgy, a poor man so crippled he gets around only by goat cart, and Bess, a “loose-living woman” from New York. They fall deeply in love, and Bess gives up her “big city ways” to live and love with him. Their story, tender and moving, has flashes of wit and humor and plenty of tense drama. In Listening Example 62, they fervently declare their love for each other. (See Figure 29.1.)

Philip Glass (b. 1937)

Philip Glass (Figure 29.2) studied in Paris with Nadia Boulanger, who, as we have seen, encouraged individualism in her students. He also traveled in North Africa and through parts of Asia, learning non-Western drumming techniques and absorbing the sounds of the Balinese gamelan (p. 318). These varied experiences, together with his preference for a simple, direct, even naïve musical language, encouraged him to evolve a hypnotic, meditative minimalist style of music, rooted in traditional Western concepts but strongly affected by non-Western techniques. Glass formed a distinctive ensemble, which he directs in performances of his own music, interpreting in practice and performance certain vague or ambiguous directions in his scores. The mesmerizing effect of Glass’s music is achieved by a systematic repetition of short melodic and rhythmic phrases that change very gradually over a long time, evolving slowly into slightly varied patterns. Glass often accompanies his melodies, narrow in range, with gentle harmonies moving in parallel motion that seem to float in a restful, meditative way, quite different from tradi-

**figure 29.2**

Philip Glass (2006).

Evan Agostini/Getty Images Entertainment

LISTENING EXAMPLE 62

4 13 4:39

"Bess, You Is My Woman Now" from *Porgy and Bess*

Composer: George Gershwin (1898–1937)

Lyricist: Ira Gershwin

Composed: 1935

Genre: Opera duet

Meter: Quadruple

Tempo: Moderately slow

Porgy (bass voice): Poignant falling figures in the strings introduce this beautiful duet. Porgy (bass voice) declares his love for Bess and insists she must "laugh an' dance for two instead of one," because he is physically unable to get around. The strings double Porgy's passionate melody, heightening the emotional impact of the music. The verse has five lines of text, yet seems superbly balanced.

Bess (soprano): Bess responds to Porgy with a fervent declaration of her love, insisting she will go nowhere without him. At first her melody is the same as Porgy's, but soon she soars to rapturous high notes, as if overwhelmed with love and joy.

Porgy and Bess: Notice as they sing together that Bess carries the melody while Porgy's comments add contrapuntal interest and harmony. Also notice the orchestra's contributions, including melodic support, harmony, and independent "commentary" on the romantic situation. Expressively inflected *blue notes* derived from black performance practice and associated with blues, jazz, and many styles of black music, occur throughout.

tional tonal harmonies, which build tension and move systematically toward resolution.

Glass's five-hour-long, plotless opera *Einstein on the Beach*, written in collaboration with the playwright-director Robert Wilson, is unusual in its organization as well as its music: Three visual themes (Train, Trial, and Field), each with its corresponding music, are associated with Albert Einstein's thoughts and experiences. The visual themes, having three scenes each, are presented in four acts, sandwiched between five short connecting pieces called "Knee Plays" that allow time for changing sets and scenery. (Listening Example 63 is the last scene before the last Knee Play of the opera.) Though there is no intermission, audience members can come and go at will, as the music gradually unfolds lengthy repetitions of small motives. *Einstein on the Beach* has been well received by audiences and in fact sold out the Metropolitan Opera House when it was staged there in 1976.

In the early years of the twentieth century, a number of born-and-bred European musicians lived and worked in America, composing sophisticated operettas, more romantic than comical, whose exotic settings lifted the audience from the everyday world to heights of delightful fantasy. But as Americans' enthusiasm for European products waned during World War I (1914–1918), a new confidence developed in our own artistic talents, and the exciting new genre known as **musical comedy** evolved on the Broadway stage.



EVOLUTION OF MUSICALS



LISTENING EXAMPLE 63

4 14 3:58

Einstein on the Beach, Act IV, Scene 3, “Spaceship”

Composer: Philip Glass (b. 1937) (in collaboration with Robert Wilson, who designed and directed the opera)

Composed: 1976

Genre: Minimalist opera

Timbres: The Philip Glass Ensemble includes five members playing electronic keyboards, saxophones, flutes, and a single violin (representing Albert Einstein). On stage are also various soloists and two choruses (as well as dancers and four actors).

Tempo: Varies; often incredibly rapid

Text: There is no libretto as such: rather, the singers pronounce *solfège* syllables (do, re, mi, etc.) that represent the melody, and numbers that represent the rhythmic structure of the music. Thus the text describes the music itself. You will hear the female chorus sing “mi, fa, mi, re,” for example, and the men’s chorus count (very rapidly), “One-two-three-four, one-two-three, one-two-three-four,” etc.

The opera is a true collaboration between Glass and the great American dramatist Robert Wilson, who shares Glass’s concern for apparent motionlessness and seemingly endless durations during which significant things happen or are understood. The title, which refers to Nevil Shute’s novel of nuclear holocaust, *On the Beach*, suggests that Einstein perhaps pondered the possible consequences of his own scientific discoveries. Beginning with a nineteenth-century train (a reference to toy trains Einstein played with as a child), the opera ends inside a twentieth-century spaceship—perhaps the symbol of potential liberation from worldly disaster.

Throughout the work, harmonic and rhythmic structures are linked, integrating rhythm, harmony, and melody in a complex fashion that yet sounds simple and repetitious. Audiences having no idea of the complexities of Glass’s conception have found the opera enchanting, almost hypnotic in its deceptively naive appeal. Rigorously intellectual in concept, the music achieves a calm, dreamlike, mystical effect. The electronic organ and the choral voices might even suggest a religious atmosphere, though this is never implied by Philip Glass.

Golden Age of Broadway Musicals

The earliest musical to make a profound and lasting impact on audiences and critics alike was *Show Boat*, with words by **Oscar Hammerstein II** (1895–1960) and music by **Jerome Kern** (1885–1945). Accustomed to musical comedies consisting of songs and variety acts barely held together by a loose plot, audiences and critics were amazed that *Show Boat* (1927), based on a novel by a successful writer (Edna Ferber), dealt with a sensitive social topic: relations between blacks and whites. Jerome Kern’s beautiful music for that show retains its appeal today, but it was not until the 1940s that the revolutionary concept of a musical based on literature became the norm. We can cite a few examples: *South Pacific* was based on a novel by James Michener; *Kiss Me Kate* and *West Side Story* on Shakespearean plays; *The King and I* on an autobiography; *Cats* on poems by T. S. Eliot; and *Phantom of the Opera* and *Les Misérables* on French novels. You could name many more.

Oscar Hammerstein later collaborated with the gifted and prolific composer **Richard Rodgers** (1902–1979) to produce another landmark show, *Oklahoma!* (1943), in which lyricist and composer applied their shared concept that all the



figure 29.3
Scene from Leonard Bernstein's *West Side Story*.

Mirisch-7 Arts/United Artists/The Kobal Collection

elements—songs, dances, instrumental pieces—should be closely integrated with the plot. Having ushered in this new kind of music theater, Rodgers and Hammerstein went on to write *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959).

Leonard Bernstein (1918–1990), a pianist, conductor, and composer primarily associated with concert music, also made significant contributions to the Broadway musical. Bernstein's *West Side Story* (1957, Figure 29.3), is a retelling of Shakespeare's *Romeo and Juliet*, set in the streets of mid-twentieth-century uptown New York City. Here the conflict is between the Puerto Rican gang (the Sharks) and the "American" gang (the Jets). A founder of the Jets, Tony, falls in love with a Puerto Rican girl, Maria, and the tragedy is in play. The choreographer (designer of dance steps and sequences) Jerome Robbins so closely integrated the dances into the drama that they seem an integral element of the show. The rough language, realistic characters, lyrical music, and stunning dance sequences had an overpowering effect on Broadway and have become familiar to untold numbers of people through the movie version.

The **ensemble finale**, or final scene, in Act I of *West Side Story*, in which several characters express their individual points of view simultaneously (Listening Example 64), vividly illustrates the musical and dramatic impact of the ensemble in music theater. A gang of assorted Americans, the Jets, have challenged a rival Puerto Rican gang, the Sharks, to a rumble (fight) "tonight." As the finale begins, the Jets and the Sharks, each gang singing in unison, make excited threats to destroy each other.



L I S T E N I N G E X A M P L E 6 4

4 15 3:40

"Tonight" Act I ensemble finale from *West Side Story*

Composer: Leonard Bernstein (1918–1990)

Composed: 1957

Genre: Music theater ensemble

Meter: Changing

Tempo: Fast

Melody: Several different melodies are heard, representing the various emotions of the characters involved.

Timbre: Vocal ensemble with orchestra

In this quintet, Riff and Bernardo make their own plans for the rumble; Anita, Bernardo's girlfriend, sings of her plans for a "hot" date that evening; and Tony and Maria sing blissfully of their love for each other. In a setting similar to that of operas, Bernstein allows each character to sing separately before combining them in an exciting ensemble.

Ensemble

15	0:00	Brief orchestra introduction; abrupt, loud and syncopated RIFF (mezzo piano) The Jets are gonna have their day Tonight. BERNARDO The Sharks are gonna have their way Tonight. RIFF The Puerto Ricans grumble, "Fair Fight." But if they start a rumble, We'll rumble 'em right. SHARKS We said, "OK, no rumpus, No tricks." But just in case they jump us, We're ready to mix Tonight! BOTH (forte) We're gonna rock it tonight, We're gonna jazz it up and have us a ball! They're gonna get it tonight; The more they turn it on, the harder they fall! JETS (fortissimo) Well, they began it! SHARKS Well, they began it—
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. BOTH
. And we're the ones to stop 'em once and for all,
. Tonight.
1:05 ANITA (*saxophone introduction*)
Anita's gonna get her kicks
Tonight.
. We'll have our private little mix
Tonight.
. He'll walk in hot and tired,
So what?
. Don't matter if he's tired,
As long as he's hot
Tonight!
1:25 TONY (*expressive melody, lyrical, legato*)
Tonight, tonight
Won't be just any night,
Tonight there will be no morning star.
Tonight, tonight,
I'll see my love tonight
And for us, stars will stop where they are.
(strings
imitate
vocal
melody)
. Today
The minutes seem like hours,
The hours go so slowly
And still the sky is light . . .
Oh moon, grow bright,
(crescendo) And make this endless day endless night!
(*Orchestra interlude, fortissimo*)
. RIFF (to Tony)
. I'm counting on you to be there
Tonight.
. When Diesel wins it fair and square
Tonight.
. That Puerto Rican punk'll
Go down.
. And when he's hollered Uncle
We'll tear up the town!
2:39 Maria sings the lyrical "Tonight" while Riff and Tony have their own discussion.
MARIA RIFF
Tonight, tonight So I can count on you, boy?
. TONY
Won't be just any night, All right.
. RIFF
Tonight there will be no morning star. We're gonna have us a ball.
TONY
. All right . . .
RIFF
. Womb to tomb!
TONY
. Sperm to worm!
RIFF
. I'll see you there about eight . . .
TONY

		Tonight . . .
2:25		BERNARDO and SHARKS
(augmentation)		We're gonna rock it tonight!!!
		<i>Voices combine in ensemble; each presents his or her own emotion in the drama.</i>
		BERNARDO and SHARKS
		We're gonna jazz it tonight!
		They're gonna get it tonight, tonight!
		They began it, they began it
		And we're the ones
		To stop 'em once and for all!
		The Sharks are gonna have their way,
		The Sharks are gonna have their day,
		We're gonna rock it tonight,
		Tonight!
		ANITA
		Tonight,
		Late tonight,
		We're gonna mix it tonight.
		Anita's gonna have her day,
		Bernardo's gonna have his way
		Tonight, tonight.
		Tonight, this very night,
		We're gonna rock it tonight!
		RIFF and JETS
		They began it, they began it.
		We'll stop 'em once and for all!
		The Jets are gonna have their way,
		The Jets are gonna have their day.
		We're gonna rock it tonight,
		Tonight!
		MARIA
		I'll see my love tonight.
		And for us, stars will stop where they are.
		Today the minutes seem like hours,
		The hours go so slowly,
		And still the sky is light . . .
		Oh moon, grow bright,
		And make this endless day endless night!
		Tonight!
		TONY
		Today the minutes seem like hours,
		The hours go so slowly,
		And still the sky is light . . .
		Oh moon, grow bright,
		And make this endless day endless night!
		Tonight!
		<i>All voices come together on the word "Tonight," fortissimo.</i>

Search for New Directions

Several shows in the 1960s and 1970s, including *Grease* (1972), *Hair* (1967), and *Godspell* (1971), were based on rock music, as were three English shows billed as rock operas: *Jesus Christ Superstar* (1971) and *Joseph and the Amazing Technicolor Dreamcoat* (1981), with music by the British composer **Andrew Lloyd Webber** and words by **Tim Rice**, and *Tommy* (1969), by The Who. Yet the rock audience and the Broadway crowd have not generally been congenial. *Rent* (1996), a show whose composer, **Jonathan Larson**, died just before its opening, intriguingly mixes and matches vernacular music (reggae, gospel, rhythm and blues, hard rock, and pop ballads) with classical forms. This retelling of the nineteenth-century Italian opera *La bohème* (see pp. 247–248), which seems to appeal to both artistic spheres, won a Pulitzer Prize for drama. In 2005, *Rent* was made into a film.

Black musical theater, strong in the 1920s but with only intermittent successes in succeeding decades, returned to the fore in the 1970s and 1980s. Shows included a black interpretation of *The Wizard of Oz* called *The Wiz*; an all-black version of *Guys and Dolls*; an all-black revue, *Bubbling Brown Sugar*, featuring fondly remembered melodies by "Fats" Waller, Duke Ellington, and Eubie Blake, among others; *Dream Girls*; and in 1996, a version of African American history told in song and dance, *Bring in 'da Noise, Bring in 'da Funk*.

An outstanding American composer of musicals in recent decades is **Stephen Sondheim** (b. 1930), whose **concept musicals**, such as *Pacific Overtures* and *Company*, intentionally leave audiences wondering about their meaning and resolution. Very popular on the Broadway musical stage were shows by Andrew Lloyd Webber (b. 1948), whose *Cats*, *Phantom of the Opera*, *Aspects of Love*, *Starlight Express*, and *Sunset Boulevard* broke records on both sides of the Atlantic for attendance and sales of recordings.

Chicago (1975), with music by **John Kander** and lyrics by **Fred Ebb**, gloriously, and hilariously, revived and celebrated the vaudeville tradition in American musical comedy. (The authors originally subtitled the show: "A Musical Vaudeville.") Quite unlike the distant, sentimental, and exotic worlds of many shows of the 1950s and 1960s, *Chicago* brought peppy tunes, raunchy lyrics, and brassy dances to the Broadway stage. It continues to be revived, and hugely enjoyed, on Broadway and in theaters around the United States. In 2002, *Chicago* became an Oscar-winning film.

Reversing a tradition of transferring musicals to film, some films have been made into Broadway shows. For example, *La Cage aux Folles*, with music by Jerry Herman (b. 1933), opened in 1983. In 2000, *The Rocky Horror Show* revived a campy stage musical that became a cult film, and *The Full Monty* brought to the musical stage a story made popular in a hilarious British film. Other recent examples of movies made into Broadway musicals include *Beauty and the Beast*, *The Producers*, *The Lion King*, *Sweet Smell of Success*, *Thoroughly Modern Millie*, *The Graduate*, *Hairspray*, *Chitty Chitty Bang Bang*, and *A Man of No Importance*. Dozens of other films are being converted into musicals for the stage, on the assumption that a known quantity is likely to sell well.

figure 29.4
Broadway production
of *The Lion King*.
Joan Marcus



Another phenomenon of the current Broadway musical scene is a concern to address children, an audience musicals rarely catered to in the past. The Andrew Lloyd Webber show *Cats*, introduced as a grown-ups' musical, turned out to have broad appeal for children, and since then *Beauty and the Beast* and *The Lion King* (Figure 29.4) have drawn large family audiences. Many contemporary shows, including those for children, are mostly or entirely sung. Thus children and adults alike have learned what opera lovers have always known: as we become caught up in the magic of musical theater, art simply supersedes reality, and we succumb to indescribable emotional and aesthetic delights.

MUSIC FOR FILMS



Music has been closely associated with and highly important to theatrical performances since well before the ancient Greeks staged their magnificent choral dramas.

In modern times, music has been inextricably intertwined with film since the motion picture industry began, about 1895. In fact, as Aaron Copland pointed out, a film score is simply a new form of dramatic music.

Functions of Music in Films

Film music evokes moods, defines cultures, authenticates historical periods, and reveals personality traits in ways more subtle but often more telling than spoken dialogue can. The music for a movie, called the **film score**, builds a sense of continuity by filling awkward pauses in action or dialogue. Music alters the pace of action by changes in tempo, and the sense of space by altering the level of volume. It decorates dull scenes and holds shaky ones together.

Some film music emanates from a source, such as a radio, phonograph, TV, or musical instrument, apparent to the characters and the audience alike. Such **source or diagetic music**, as it is called, often provides a thematic anchor for the images onscreen. In films featuring dance, for example (such as *Saturday Night Fever*, 1977; *Dirty Dancing*, 1987; and *The Mambo Kings*, 1992), recorded music forms the natural accompaniment for the action.

Movie convention also readily accepts **functional or nondiagetic music**, heard by spectators but not by the characters in the film. When director Alfred Hitchcock expressed skepticism that viewers would accept music in his 1944 film *Lifeboat* (which takes place in the middle of the ocean), film composer David Raksin (who wrote the film score for *Laura*, 1944) famously retorted, “Show me the source of the camera, and I’ll show you where the music comes from.”

By 1930, music accompanied films in radically varied ways. Some silent films had music scores but no dialogue, while some constituted full “talkies” with or without musical accompaniment. Soon technology made it possible to accompany dialogue with background music, enhancing the emotional potency of a film without drowning out the spoken words.

The Hollywood Sound

Hollywood hired European classical composers to write the music for sound films of the 1930s and 1940s, thus bringing the stirring sound of orchestral music to a new, appreciative, audience. Using the lavishly varied sounds of orchestral instruments, composers produced what became known as the **classical Hollywood film score**. **Max Steiner**, for example, whose godfather was Richard Strauss, studied for a while with Gustav Mahler. Following the outbreak of war in Europe, Steiner moved to the United States, where he produced some of Hollywood’s finest film scores, including *Casablanca*, *King Kong*, and *Gone with the Wind*.

In the 1950s, science fiction spectacles adopted the large-sounding effects of the full-blown orchestral score enhanced by increasingly sophisticated synthesized sound, and the classical Hollywood score soared to new heights of popularity. Especially, **John Williams** returned the romantic sound to popular favor, adapting the symphony orchestra for the modern recording studio in his stunning scores for the disaster films *The Poseidon Adventure* (1972), *The Towering Inferno* (1974), *Earthquake* (1977), and most notably *Jaws* (1975), as well as *Star Wars* and *Close Encounters of the Third Kind* (both 1977), *Superman* (1978), and *Raiders of the Lost Ark* (1981). The original *Star Wars* score, with its stirring, majestic opening and moments of mysterious quiet for young Luke, told the audience what to feel, while the visuals showed the action. As in certain operas, melodic and rhythmic motives represent characters, ideas, and events, allowing the music to carry dramatic and even narrative responsibility: Thus motives for Luke, Princess Leia, Darth Vader, Yoda, and other characters recur in varied form in the first *Star Wars* (number IV in the series) and again in later *Star Wars* films. In all the *Star Wars* movies, pyramiding brasses signal danger, trumpet fanfares on repeated notes signal battle, percussion points to something strange

or illusory, and hymnlike writing indicates moments of public civil order or moments of private introspection.

Many Kinds of Movie Music

Around 1950, several composers began to accompany their films with pop music, and soon many movie scores included or largely consisted of popular songs. Pop scores achieved even more emphasis in the 1960s, and songs from a film sometimes earned more money than the films that introduced them. Few people today associate **Henry Mancini's** "Moon River," for example, with *Breakfast at Tiffany's*, the film that introduced it in 1962, or **Burt Bacharach's** "Raindrops Keep Fallin' on My Head" with *Butch Cassidy and the Sundance Kid* (1969). Some movie songs, however, were closely integrated into the movie score and subtly underpinned the drama. **Paul Simon's** "Sounds of Silence" and "Mrs. Robinson," for example, suggest and support mood changes and dramatic shifts in *The Graduate* (1967).

In the 1950s, jazz accompanied several important films, including *A Streetcar Named Desire* (**Alex North**, 1951), *The Man with the Golden Arm* (**Elmer Bernstein**, 1955), *Elevator to the Gallows* (**Miles Davis**, 1957), and *Anatomy of a Murder* (**Duke Ellington**, 1959). Rock has accompanied films since Bill Haley and the Comets performed "Rock around the Clock" in *Blackboard Jungle* (1955). Rock hits in *Forrest Gump* (1994) and *Pulp Fiction* (1994) unify the films by identifying periods, and give insight into the characters.

Even opera has been welcomed into the broad realm of mainstream feature film-making. A number of movies produced during the 1980s and 1990s include entire scenes from famous operas that pack a potent emotional punch for unsuspecting listeners having little or no experience with this grandest form of music theater. *Fatal Attraction*, *Moonstruck*, *Diva*, *A Room with a View*, *The Witches of Eastwick*, *Someone to Watch Over Me*, *The Untouchables*, *Hannah and Her Sisters*, *Prizzi's Honor*, *Meeting Venus*, and *Philadelphia* are only some of the many films giving more than token attention to famous opera scenes. In 2005, the famous "Barcarolle" scene from Jacques Offenbach's *The Tales of Hoffman* (*Les contes d'Hoffman*) was being filmed at the Metropolitan Opera House for a film titled *Margaret*.

Electronic Music in Film Scores

The eerie sounds of the **theremin**, (the earliest electronic musical instrument, invented in 1920 by the Russian physicist Léon Thérémín—see p. 312) aroused unprecedented sensations of suspense in *The Bride of Frankenstein* (1935), in **Miklos Rozsa's** score for Hitchcock's film *Spellbound* (1945), and in *The Thing from Another World* (1951). In the late 1960s, composers began to use analog techniques, and **Giorgio Morodoro's** score for *Midnight Express* (1978) became the first electronic film score to win an Academy Award.

The advent of digital systems in the early 1980s and sampling techniques developed later in that decade brought exciting and almost limitless new possibilities, and since then synthesized sounds have enlivened the **sound tracks** of

numberless films. (The *sound track* includes all of the dialogue, sound effects, and music of a film, whereas the term *film score* refers to the music only.) More flexible and less cumbersome than the early electronic machines, the new technologies offered far more than intriguing timbres suggesting otherworldly and futuristic effects. The new multiple-voice keyboards could be played by one person, like any keyboard instrument; and the new machines afforded extensive editing capabilities, enabling people with less experience as composers to create effective film scores. Furthermore, a synthesized music track score, such as Maurice Jarre's score for *Fatal Attraction* (1987), needs no performing artist but may be accomplished by an "electronic ensemble" under the control of one individual.

Movie Musicals

Movie musicals, popular during the 1930s and 1940s, lost favor for several decades. Then in 2000 and 2001, at least three Hollywood films—*Dancer in the Dark*; *O Brother, Where Art Thou?*; and *Moulin Rouge*—were billed as musicals, though the first merely quotes numbers from *The Sound of Music*, the second uses music popular in the South during the Great Depression, and the third draws on the music of the Beatles, Madonna, and several other contemporary musicians. The film version of the Broadway musical *Chicago*, in 2002, strengthened the perception that the movie musical had returned to favor; and the musical biography of the songwriter Cole Porter, *De-Lovely* (2004), seemed to confirm this renewed enthusiasm. Jonathan Larson's musical *Rent* opened as a movie musical in late 2005.

The Composer's Perspective

Arnold Schoenberg, asked under what conditions he would work with a movie studio, replied, "I will write music, and then you will make a motion picture to correspond with it." Not surprisingly, this did not happen. Composers of film music generally are required to write music that, after all, will hardly be heard, or noticed. To this end, they read the script and, if one is provided, listen to the **temp**, or temporary score (consisting of existing music prepared to demonstrate to the composer the type of music desired for the film). Perhaps they also view the film, laboriously determining when and how much music should occur and what sorts of music would serve the specific needs of each scene.

Composers adjust levels of dissonance and consonance to create anxiety, expectation, or reassurance. Tonal ambiguity, or the use of foreign, artificial, or unfamiliar scales, subconsciously affects listeners who remain unaware of the intellectual reasons for their emotional response. Timbre, too, has potent influence on our sensibilities: orchestral strings tug our own emotional strings, and a trumpet's proud blare evokes ecstasies of patriotic pride.

But the finished score, no matter how skillfully wrought, is subjected to the indignities of being cut, mixed with dialogue and other sounds, and further altered at the desire of the director and assorted editors and sound engineers. Composers have complained of finding their scores ultimately unrecognizable or—worse—rejected for seemingly capricious reasons.

Film Score Performances and Recordings

Movie music often finds a life of its own detached from the film that spawned it. Symphony orchestras increasingly perform movie suites, excerpts, or themes. The American composer **John Corigliano** came close to realizing Schoenberg's dream when the director of *The Red Violin* (1999) commissioned him to write an original score and then made the movie around it. Having won an Oscar for the film music, Corigliano then fashioned a concert piece, *The Red Violin Chaconne*.

People seem to buy recordings of scores even for films they have not seen, and since about 1990 sound track and film score collecting has accelerated. The number one album on the trade journal *Billboard*'s chart for 1998 was the sound track to *City of Angels*, a film which made little impact in theaters but whose sound track spawned two hit singles ("Uninvited" by Alanis Morissette and "Iris" by the Goo Goo Dolls). Some "sound track" albums, however, exemplified by *Godzilla* (1998), include music "inspired" by the film but not heard in the movie at all. Today universities, libraries, and other institutions of higher learning are carefully preserving feature film scores, and anthologies of articles, essays, score analyses, and memoirs of Hollywood film music attract favorable attention from scholars and film buffs alike.

SUMMARY

Early American operas imitated the conventions of Italian opera, but the twentieth century produced a number of outstanding operas with distinctive

American characteristics. George Gershwin's *Porgy and Bess*, written for a Broadway audience, is filled with the sounds of jazz. Philip Glass, on the other hand, revealed the strong influence of non-Western techniques in his meditative, very long, plotless opera *Einstein on the Beach*.

The earliest musical comedies offered light entertainment held together with a loose plot; but following the example of *Show Boat* and *Oklahoma!* Broadway produced many sophisticated shows with music of lasting quality, especially in the 1940s and 1950s. The outstanding American composer of musicals for the last several decades has been Stephen Sondheim; however, the shows of the British composer Andrew Lloyd Webber dominated the musical stage on Broadway and in London during the 1980s and 1990s. Several relatively recent Broadway musicals evolved from successful films. More and more musicals today address a family audience.

With the advent of sound films, the film score emerged as a new form of dramatic music. Film music, whether heard by the characters in the film (source or digetic music) or by the viewing audience alone (functional or nondigetic music) underpins the movie's emotional effects while serving innumerable practical functions as well. Some composers form orchestral suites from portions of their scores, allowing their music to be heard independent of the film for which it was written.

CRITICAL THINKING

- People sometimes think of a musical as "entertainment" and an opera as a "cultural experience." Do you think one of these forms is more representative than the other of the

American society's culture? Why do scientists speak of the growth of bacteria in a nurturing substance to produce a "culture"? To put it another way, what does the word "culture" mean to you?

musical comedy Musical show combining light entertainment with an integrated plot.

ensemble finale Final scene of a musical show, or of an act within the show, in which several soloists simultaneously express in different words and music their individual points of view.

concept musical Musical show presenting ideas subject to the audience's interpretation and leaving situations unresolved.

film score All of the music accompanying a film.

source or diagetic music Music heard by characters in the film as well as by the film audience.

functional or nondiagetic music Music heard by the audience only.

classical Hollywood film score Lush orchestral scores particularly associated with films of the 1930s, 1940s, and 1950s.

theremin The earliest electronic musical instrument.

sound track All of the dialogue, sound effects, and music of a film.

temp Temporary film score, composed of existing music, prepared to demonstrate to a film's composer the type of music desired.



TERMS TO REVIEW

Broadway Composers

*George Gershwin
Philip Glass
Richard Rodgers
Jerome Kern
Leonard Bernstein
Jonathan Larson
Stephen Sondheim
Andrew Lloyd Webber
John Kander
Cole Porter*



KEY FIGURES

Film Music Composers

*David Raksin
Max Steiner
John Williams
Henry Mancini
Burt Bacharach
Paul Simon
Alex North
Elmer Bernstein
Miles Davis
Duke Ellington
Miklos Rozsa
Giorgio Morodor
Maurice Jarre
John Corigliano*

Lyricists

*Ira Gershwin
Oscar Hammerstein II
Tim Rice
Fred Ebb*

Choreographer

Jerome Robbins

ENCORE***Optional listening example****

- Scott Joplin: "A Real Slow Drag" from *Treemonisha* (opera)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

Connection**Dramatic Music in China and Japan**

Many cultures around the world have rich musical theater traditions. Chinese operas, for example, vary from small, regional, folklike performances to those in sophisticated urban styles, such as the famous Beijing opera, which in turn reflects many regional styles. As in Western operas, arias are the most significant—or at least the most prominent—feature of Beijing opera, though recitative and instrumental music are also important. The vocal style is primarily a high, nasal falsetto, and until recently, all the singers were male. Certain melodic phrases have specific emotional or other extramusical connotations, much like Wagner's *Leitmotifs*. Performances of Chinese opera often involve dancers, acrobats, dramatic staging effects, and colorful costumes—in short, all that is required to produce excellent and highly entertaining theater.

Japan, too, has a wealth of theater traditions, the best-known of which are the restrained choral dramas called *noh*, the more popular and sometimes bawdy *kabuki* plays, and dramatic puppet plays called *bunraku*. *Kabuki* began as a popular music theater with risqué connotations that now have been largely forgotten. Today's performances are colorful melodramas performed (generally) by an all-male cast. *Kabuki*'s elaborate sets and costumes and exaggerated acting style exploit theatricality to the fullest.

An on-stage ensemble of flutes, drums, and string instrument called a *shamisen* accompanies dances and some songs, while an offstage ensemble plays descriptive music through much of the performance. Each instrument on the stage has distinctive responsibilities: the floor drum marks the rhythmic patterns; the voice and *shamisen* carry melodic lines. Stereotyped melodic patterns, often representing natural effects (snowfall, the sea), dramatic events (a battle), or simply an idea, are a frequent characteristic of *kabuki* and other Japanese theater music—again reminding us of Richard Wagner's *Leitmotifs*.

Jazz



M

OST AMERICAN MUSIC IS PLAINLY DERIVATIVE, however characteristic of the American experience it has become. The Broadway musical, for example, evolved from European operettas, and even minstrel shows (which contributed to the evolution of the Broadway musical) thrived in England before becoming popular here in the mid-nineteenth century.

Jazz, on the other hand, originated in America and is considered representative of the American personality or soul. Its roots lie in African cultures, but black Americans created the important pre-jazz styles—ragtime and the blues—and developed jazz itself in the early years of the twentieth century.

Jazz, which blends certain rhythmic and melodic techniques and performance practices of West Africa with Western harmony and instrumentation, encompasses an extremely broad range of musical styles. Originating as a spontaneous, untutored, but gifted expression, it soon became a sophisticated urban music, eminently suited to the hectic years preceding and following World War I. Americans responded to its refreshing timbres and danceable beat, and many Europeans enjoyed its informal, irreverent American sounds.

Each kind of jazz has distinctive characteristics, but all kinds share certain basic concepts. There is normally a regular meter, usually duple. There is usually **syncopation**—a contradiction of the usual placement of strong and weak beats, in which accents come on weak beats or even between beats—or some other form (hesitations, anticipations) of “play against the beat.” The melodies often include the flexible tones called blue notes. And there is some degree of improvisation. A jazz performance is often based on a preexisting tune that the musicians alter or paraphrase as they follow a chart of predetermined patterns of chord changes. Jazz harmony is mostly tonal, although jazz musicians are always expanding their harmonic concepts, some recently having shown interest in the occasional use of polytonality and even certain modal effects. Jazz rhythms are exciting and may be quite complex. While some rhythmic effects are subtle and restrained, others produce the intoxicating “hot” rhythms that nearly compel a physical response from the listener. The mood of jazz may be bright or blue, the tempo fast or slow, the instrumentation large or small, and the concept simple or highly complex. Increasing awareness of characteristics of non-Western music and of contemporary developments in Western art music offers jazz musicians new sources of harmonic, melodic, and instrumental ideas.

RAGTIME



During the 1890s, a number of gifted African American pianists began improvising a rollicking new music, consisting of a syncopated melody in the right hand accompanied by a steady beat in the bass. Soon they were publishing pieces called **rags**, which they intended to be played exactly as they were written. Therefore, since jazz normally involves improvisation, **ragtime** is generally considered an important step toward jazz rather than a form of jazz itself.

The syncopated rhythm of a rag is related to that of a favorite dance of nineteenth-century blacks, called the *cakewalk*, whose characteristic pattern of beats—short-LONG-short—is often heard in ragtime compositions. Late-nineteenth-century minstrel shows, in which cakewalk dancing was a standard feature, also typically included banjo performances of plantation melodies played with the syncopated rhythm of the cakewalk, in a manner very close to what came to be known as ragtime.

We generally define a rag, or a ragtime piece, as a piano composition in duple meter, composed of a number of sections, or **strains**. Each strain, consisting (usually) of sixteen measures, is repeated; therefore, using a different letter of the alphabet for each strain, we might represent the form of a rag as **a a b b c c**, and so on. One of the strains, called the *trio*, is scored for fewer instruments and therefore softer than the other strains in the dynamic level, and often sweeter, or more lyrical, as well.

Rags, in fact, follow the form of the military march, and though conceived as piano music, rags soon were being played by informal street bands as well.

Europeans were introduced to rags by the traveling United States Marine Band, led by John Philip Sousa. Rags are best performed at a moderate tempo, since a desperately fast pace lessens the dignity and dilutes the characteristic “strut” of a fine rag. The king of ragtime, Scott Joplin, specifically marked his rags to be played “not fast.”

Scott Joplin (1868–1917)

Scott Joplin (Figure 30.1), a shy and gentle man who enjoyed teaching and composing music, earned his early reputation playing the piano in the rough environments (bars and nightclubs) where ragtime first was popular. Finally, the huge commercial success of his “Maple Leaf Rag” (Listening Example 65), published in 1899, allowed him to concentrate on the activities he preferred.

As you listen to “Maple Leaf Rag,” tap the beats and notice the strong accents that occur between your taps. It is this frequent “anticipation” of the beat that gives ragtime its distinctive flavor.

Though talented, well-trained, and successful, Scott Joplin was denied his fondest goals by the circumstances of his time. Although he is remembered today as the king of ragtime, his overwhelming desire in later life was to produce a successful black American opera. In



figure 30.1
Scott Joplin (1868–1917).

© Bettmann/Corbis

LISTENING EXAMPLE 65



4

16

3:00

"Maple Leaf Rag"

Composer: Scott Joplin (1868–1917)

Published: 1899

Genre: Ragtime

Meter: Duple. The rhythm is highly syncopated.

Timbre: Piano

Form: a a b b a c c d d

16	0:00	Introduction
	0:11	a—First strain
.	.	The syncopated melody in the right hand is accompanied by steadily marching octaves and chords in the left.
.	0:30	a—repeat
.	0:47	b—Second strain
.	.	Similar to the first section in style and melody, this strain begins at a higher level of pitch, which then steadily descends.
.	1:06	b—repeat
.	1:23	a—First strain returns
.	1:41	c—Third strain
.	.	This strain, called the <i>trio</i> , is of a contrasting character, yet still syncopated.
.	2:00	c—repeat
.	2:18	d—Fourth strain
.	.	Yet another melodic, and of course syncopated, rhythmic idea is presented.
	2:37	d—repeat

fact, having written and published many beautiful rags, Joplin composed at least two operas, one of which, *Treemonisha*, survives in its complete piano score. (That is, we know the notes and the words, but his intended instrumentation has been lost.)

Joplin used his opera, for which he wrote the words as well as the music, to preach his creed that African Americans must pursue education as a path toward prosperity and independence. Interestingly, in *Treemonisha* he chose as the highly attractive and compelling leader of the people a young African American woman. This colorful, appealing opera was hardly known in Joplin's time, because audiences had no interest in operas by Americans and could hardly conceive of one by a black composer; however, it has been recorded and performed in recent years to appreciative audiences and reviews. ("A Real Slow Drag" from *Treemonisha* is an Optional Listening Example, available at the Online Learning Center.)

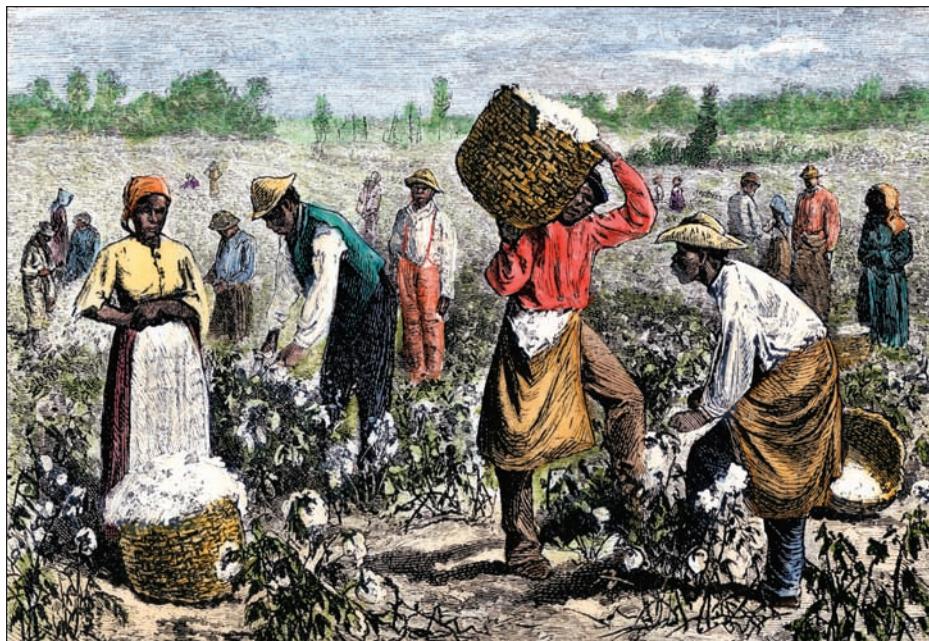


Ragtime had an important effect on European composers of art music. Debussy found refreshment and stimulation in the exotic characteristics of ragtime, and "Golliwog's Cakewalk," from Debussy's piano suite *Children's Corner*, is a humorous example of a European musician's appreciation for the new form. Other Europeans, including Eric Satie, Paul Hindemith, and Igor Stravinsky,

figure 30.2

The origin of
the blues.

North Wind Picture
Archives



also wrote piano rags or wrote concept music that reflected the influence of ragtime. As talented pianists began to add improvisations to their performances of written rags, and as ragtime became more versatile and more sophisticated, it closely approached the music we call jazz.

BLUES



The **blues** evolved in the American South sometime after the Civil War, as newly emancipated blacks struggling in a hostile environment lamented their hard lot in a new, highly expressive form of solo song. (See Figure 30.2.) Closely related to certain West African folk traditions, the blues became a kind of black American folk song, eventually evolving from its unpretentious beginnings to become an important, sophisticated, and highly influential American music. The blues also may be seen as an early manifestation of jazz. The mood of the blues, usually sad, is often leavened by wry humor; the words are frank and matter-of-fact, rather than sentimental or oppressively sorrowful. The third, seventh, and occasionally fifth notes of the blues scale are variable in pitch, slightly flattened or “bent,” subject to the interpretation of each performer. Their very elusiveness is one of the most expressive characteristics of these blue (“tired,” “worried,” or “bent”) notes, which have colored many forms of Western art and popular music since African Americans introduced them to the West.

Statement: “Hard times here, worse ones down the road.”

Repetition: “Hard times here, worse ones down the road.”

Response: “Wish my man was here to share the load.”

figure 30.3
Typical twelve-bar verse.

The classic form of the blues is strophic, with each verse or stanza containing three lines (an unusual number) in the order **a a b:** statement, repetition, and response (see Figure 30.3). Because each stanza has

three lines, and each line has four measures, or bars, the form is called the *twelve-bar blues*. The only purely American contribution to musical form, it has had tremendous influence on classical as well as popular music.

The harmonic scheme of the twelve-bar blues, like the number of lines per stanza, is unusual (Figure 30.4). It simply involves the tonic, subdominant, and dominant chords (I, IV, and V), but the order in which they occur in the last line of each stanza is distinctive: that is, IV often goes directly to I, or through V to I; but V does not normally go to IV (review Figure 4.2, p. 26). While the listener hardly analyzes the harmonic scheme in this way, it is stimulating to wonder, given the humble origin of the blues, how it evolved and became standard—a musical curiosity, in fact.

The text normally covers only about two-and-a-half of the four bars in each line, leaving a “break,” or extra time, that a singer may fill by singing neutral or nonsense syllables, called **scatting**. In time, as the blues became a form of public entertainment as well as private self-expression, one or more musical instruments often accompanied the blues

The cornet’s emotionally expressive commentary at the end of each line of “Lost Your Head Blues” (Listening Example 66) illustrates the interaction and competition between voice and instrumental accompaniment that led to increasing contrapuntal complexities in blues performances.

As instruments assumed more and more significant roles in blues performance, the logical next step in the evolution of jazz was the development of an instrumental blues, in which piano players simply transferred the twelve-bar form and harmonic structure of the blues to their instrument. Unlike the vocal form, however, piano blues, or **boogie-woogie**, is happy in mood, brisk in tempo, and eminently danceable. The syncopated melody of a boogie, which is freely improvised and embellished, is accompanied by a left-hand ostinato that subdivides the four beats of each measure into eight pulses, usually in the pattern LONG-short-LONG-short-LONG-short-LONG-short. Exciting cross-rhythms reminiscent of African music often result from combining the syncopated melody in the right hand and this “eight-to-the-bar” pattern in the left. (Albert Ammons’s boogie improvisation “Shout for Joy” is an Optional Listening Example available at the Online Learning Center.)

Other jazz piano styles, often highly individualistic, soon evolved, concurrently with music for small jazz ensembles, or **combos**. Beginning soon after the Civil War, African Americans in and around New Orleans formed brass bands to play for parades, concerts, and even funerals. In time their instrumental techniques became more individual, the tempos faster, the mood high-powered and intense. Some of these musicians read music; most did not, but improvised freely.

Chords

Line 1	I	-	-	-	-
Line 2	IV	-	I	-	-
Line 3	V	-	(IV)	I	-

figure 30.4

Chord structure of twelve-bar blues.



**INSTRUMENTAL
JAZZ**





L I S T E N I N G E X A M P L E 6 6

4 17 2:56

“Lost Your Head Blues”

Composer: (probably) Bessie Smith (c. 1894–1937)

Recorded: May 4, 1926

Genre: Blues

Form: Strophic; twelve-bar blues (a a b)

Meter: Quadruple

Harmony: I, IV, and V chords in classic blues progression

Accompaniment: The increasingly eloquent and virtuosic cornet emphasizes and enhances the poignancy of the text, while the piano’s dissonant (bluesy) chords mark the rhythm and hold the tempo steady.

Performers: Bessie Smith, voice; Joe Smith, cornet; Fletcher Henderson, piano

17	0:00	Introduction (cornet, piano)
	0:11	Verse 1
....		a I was with you, Baby, when you didn’t have a dime.
....		a I was with you, Baby, when you didn’t have a dime.
....		b Now since you got plenty of money, you have throwed your good gal down.
	0:43	Verse 2
....		a Once ain’t for always, two ain’t for twice.
....		a Once ain’t for always, two ain’t for twice.
....		b When you get a good gal, you better treat her nice.
	1:15	Verse 3
....		a When you were lonesome, I tried to treat you kind.
....		a When you were lonesome, I tried to treat you kind.
....		b But since you got money, it done changed your mind.
	1:47	Verse 4
....		a I’m gonna leave, Baby; ain’t gonna say goodbye.
....		a I’m gonna leave, Baby; ain’t gonna say goodbye.
....		b But I’ll write you and tell you the reason why.
	2:24	Verse 5
....		a Days are lonesome; nights are long.
....		a Days are lonesome; nights are so long.
....		b I’m a good ol’ gal, but I’ve just been treated wrong.

Each player in a small jazz ensemble or combo has solo responsibilities, and together the musicians form a tight, virtuosic group. The rhythm section, which improvises and accompanies at the same time, usually includes a string bass or electric bass guitar, drums and cymbals, and a piano and/or another instrument such as a guitar, banjo, or organ that plays chords. The role of the bass, traditionally plucked to emphasize the rhythm and to clarify the harmonies by playing important notes of the supporting chords, has recently expanded to sometimes engaging in musical “conversations” with the other instruments. The piano emphasizes syncopated rhythms by playing chords that support and stimulate the improvising soloists. The drummer plays a variety of drums and cymbals, adding a wide range of timbres to the performance. The solo instruments may include saxophones, trumpets, trombones, clarinets, and, since the 1950s, flutes, as well as a wide variety of other instruments. (The saxophone, a

single-reed instrument, comes in four common sizes: soprano, alto, tenor, and baritone. Invented in the mid-nineteenth century, the saxophone was first considered a band instrument and then became associated with popular music, especially jazz. Recently, some composers have included the saxophone in their symphonic music.)

New Orleans Jazz

The first important center of jazz was in New Orleans, Louisiana, where “**Jelly Roll** Morton (1885–1941) and other talented black musicians led the way from ragtime to jazz. The free improvisations and hot rhythms of **New Orleans jazz** were performed by small, tight combos of three or four instruments plus some background percussion. **Louis Armstrong** (1901–1971, Figure 30.5) played his cornet and trumpet in New Orleans during this early period but moved to Chicago in the 1920s, when that city’s greater population, wealth, and recording opportunities attracted jazz musicians from many areas. Having survived a violent childhood to become a gentle, kindly, good-natured person, Armstrong added the qualities of true melodic inspiration and sensitive musicianship to the virtuosic technique expected of the great jazz soloists, and the emotional range of his playing was extraordinarily wide. His improvisations were beautiful as well as technically brilliant.

Jazz Moves North

In Chicago, during the 1920s, white musicians first formed combos of their own in imitation of the New Orleans jazz tradition. They added big city tension and drive to the more relaxed New Orleans sound, stimulated perhaps by the Chicago environment, or perhaps by their intention to prove they could succeed in this music that was foreign to their own folk traditions. The term **Dixieland** is sometimes applied specifically to these white musicians’ version of New Orleans jazz; sometimes *Dixieland* is used as a general term for early New Orleans jazz, black or white.

Many people preferred the quieter music called **sweet jazz**, consisting of lush arrangements of popular and even light classical pieces. Hardly jazz in the literal sense, involving only minimal amounts of improvisation, this music yet played a significant role in the history of jazz by preparing white, middle-class audiences to enjoy jazz of a more serious nature. **Symphonic jazz**, exemplified by George Gershwin’s *Rhapsody in Blue* (an Optional Listening Example available at the Online Learning Center), involved no improvisation whatever but also had much to do with conditioning the general public to accept the sounds of jazz. In 1924, Gershwin was commissioned to write a piece for concert performance that would reflect the character of jazz and yet be acceptable to a “cultured” audience. Thus, a year after the French Darius Milhaud wrote *The Creation of the World*, Gershwin’s *Rhapsody in Blue* introduced Americans to the



figure 30.5

Louis Armstrong, an important jazz innovator and popular performer.

© Hulton-Deutsch Collection/Corbis



contributions jazz offered to concert music. Its original scoring for jazz band and its free, “rhapsodic” form gave *Rhapsody in Blue* a relaxed, informal air that audiences immediately enjoyed. Today the piece is usually performed by an orchestra rather than a jazz ensemble, but its haunting melodies and fascinating rhythms continue to enchant listeners around the world.

Benny Goodman made **swing** famous in the mid-1930s, as the Great Depression began to wane, and the new dance music rapidly swept the cautiously optimistic country. Highly improvisatory, with a fast tempo and a danceable beat, swing was really a **big band** version of what the early jazz musicians had been playing all along, but was better accepted by an audience now conditioned by sweet and symphonic jazz. Swing bands had from ten to twenty instruments: three or more saxophones, three or more trumpets, some trombones, and perhaps some clarinets, plus a rhythm section of piano, drum set, string bass, and often a guitar, produced a full, rich, and vibrant sonority. The written scores for big band performances were sketchy in comparison with those of the sweet jazz of the 1920s, and the instrumentalists improvised freely around familiar tunes. Swing became the favorite dance music of the 1930s and greatly enhanced the public’s appreciation for other “hot” styles, such as boogie-woogie and the highly individual styles of the great blues singers.

CONCERT JAZZ



Jazz, usually associated with music in the vernacular, has interacted closely and effectively with music for the concert hall. Almost from the start, certain European composers included the distinctive rhythms, timbres, and performance techniques of jazz in their concert music: to name a few, Darius Milhaud, Igor Stravinsky, Béla Bartók, and Maurice Ravel used jazz techniques in some of their compositions and wrote pieces for particular jazz virtuosos.

Certain American composers, too, found jazz a stimulating source. Charles Ives was impressed by good jazz as much as by any other music, classical, religious, or popular. Aaron Copland based some of his most successful early pieces on the new popular music. Milton Babbitt has also been seriously interested in and influenced by jazz. Symphonic jazz, including George Gershwin’s *Rhapsody in Blue*—perhaps the most famous American concert piece of all—has many of the melodic, harmonic, and instrumental effects of jazz.

The world of jazz itself drew closer to the concert hall than to the dance hall, beginning in the early 1940s, when the great saxophonist Charlie “Bird” Parker and the outstanding trumpet player John “Dizzy” Gillespie reacted against the polished performances of written and rehearsed “jazz.” Particularly, they resented the broad popularity of swing, so far removed from the original New Orleans style. Seeking a return to the early ideals of jazz—improvisation, virtuosity, close interaction between soloist and accompanying combo, and appreciation intimately shared among a select few—they introduced a provocative new style known as **bebop**, which is now considered to be the first modern jazz, the first jazz intended for serious listening. Like much of the concert music of the 1940s and later, bebop is music for a small ensemble of virtuosos in which

LISTENING EXAMPLE 67



4

18

3:25

“Bloomdido”

Composer: Charlie Parker (1920–1955)

Recorded: 1950

Genre: Bebop

Tempo: Very fast

Meter: Quadruple

Harmony: The improvisations are based on a 12-bar blues pattern.

Performers: Charlie Parker (alto saxophone); Dizzy Gillespie, trumpet; Thelonious Monk, piano; Curly Russell, bass; Buddy Rich, drums

[18]	0:00	Introduction (piano and drums)
	0:09	First chorus played by alto sax and muted trumpet; repeats
	0:34	Alto saxophone improvises for three choruses (12 + 12 + 12) accompanied by rhythm section
	1:25	Trumpet solo for three choruses with very fast running passages
	2:03	Piano, accompanied by bass and drums, plays two solo choruses
	2:30	Drum solo
	2:55	First chorus is repeated twice; trumpet and saxophone slide to ending.

each instrumental line retains independence, resulting in richly dissonant combinations of sound. Bop musicians often dispensed with a given melody, basing their improvisations on a song’s chord progressions instead. A stunning performance of Parker’s bebop composition “Bloomdido” is Listening Example 67.

Just as Parker and Gillespie intended, most people—unable to recognize melody lines or to dance to the complex rhythms of bebop—continued to prefer the big band sound of swing or the popular music of “crooners” like Bing Crosby and Frank Sinatra. **Cool jazz** of the 1950s offered a subdued concert jazz, with melodies more lyrical than those of bebop and textures fuller and less complex. A cool ensemble often included instruments not traditionally associated with jazz, such as the French horn, cello, flute, and oboe, thus producing intriguing new sonorities. **Ornette Coleman** and **John Coltrane** were among the leaders of **free jazz** in the 1960s. Without conforming to traditional forms and chord structures, free jazz allows musicians to improvise in a manner independent of other ensemble members. There is less emphasis on a regular beat or steady tempo than in traditional jazz styles, and the result is sometimes a “random” effect, related to the “chance” music being explored by concert musicians at about the same time. **Third stream** music combines the instrumentation of concert music with the improvisation of jazz, preserving the style and integrity of each. For example, a modern concerto grosso might be scored for a symphony orchestra and a small jazz combo.

Edward Kennedy “Duke” Ellington (1899–1974)

The big band leader **Duke Ellington** (Figure 30.6), who was also a jazz pianist, an arranger, and the composer of a number of impressive concert works, is

figure 30.6**Duke Ellington.**

© Underwood & Underwood/Corbis



recognized today as one of America's most outstanding musicians. His unique piano style was widely admired, and some of his popular songs remain in the standard repertoire today.

Ellington was known for his exotic "Afro-American" effects of instrumentation and the unusual playing techniques he included in his jazz performances. He also used innovative and sophisticated music techniques not characteristic of jazz at that time, such as chromaticism and unusual and sometimes unresolved dissonances. Although he was associated primarily with jazz and other popular genres, Ellington also wrote musicals, symphonic suites, ballets, and film scores, as well as an opera, *Queenie Pie*, left unfinished when he died but performed in Philadelphia in 1986 under the supervision of his son, Mercer, to very favorable reviews.

RECENT DEVELOPMENTS



The cultural and technological influences absorbed by concert, rock, and pop musicians during the past quarter-century have affected jazz, causing many hybrid styles

to evolve. By the 1970s, some jazz musicians were integrating music from India, Brazil, Arabia, Bali, Japan, China, African cultures, and so on into their own distinctive performances. European concert music also attracted many jazz musicians, some of whom moved to Europe and lived there for several years. Some jazz ensembles included electronic organs and other keyboards, as well as a variety of synthesizers. Electroacoustic instruments—on which sound is mechanically generated and then electronically amplified and altered—were often included as well.

Relationships to rock loomed ever more important as the twentieth century drew toward a close. **Jazz-rock, fusion, or jazz-rock-fusion**, as it is variously called, melds rock rhythms and electronic instruments with collective improvisation, extreme ranges of volume (from very loud to whisper-soft), and rapid shifts in meter, tempo, and mood that are not characteristic of rock.

An impressive number of contemporary jazz musicians are following Duke Ellington's lead, integrating composition and improvisation in their work. While none has yet attained Ellington's renown or accomplished Ellington's seemingly effortless negotiation between popular culture and the fine arts, several visionary composers are attracting the attention and admiration of critics and fans of jazz.

Henry Threadgill (b. 1944) formed a trio (Air) that explored African music, ragtime, and other traditional musics. Beginning in 1980 he formed a number of groups using unusual instrumentation, such as Very Very Circus (trombone, two tubas, two guitars, and drums).

Anthony Braxton (b. 1945) created a milestone in jazz history by recording a double album of solo alto saxophone music, *For Alto* (1971). Soon other alto sax players followed his lead by making their own solo recordings. A highly intellectual composer, Braxton has devised systems for composing music, some based on mathematical relationships, diagrams, or formulas as a means of generating improvisation within the framework of an orchestral composition. Some of his compositions can be played together—a concept related to the ideas of John Cage and chance music (see pp. 314–316).

Anthony Davis (b. 1951), an African American composer sometimes described as a crossover musician, frequently blends jazz and classical styles. His compositions draw on classical and Eastern musics, and his avant-garde jazz ensemble Episteme has been involved in some third-stream-style performances with traditional, or classical, performers. Davis's first opera, *X: The Life and Times of Malcolm X*, was first performed at the Metropolitan Opera House in 1986. In 1988 he wrote a science fiction opera, *Under the Double Moon*.

Wynton Marsalis (b. 1961), who believes that bebop is the foundation of modern jazz, continually defends, updates, and modernizes early jazz styles in his own compositions. A Juilliard-trained trumpet virtuoso who achieves an extremely beautiful quality of sound, Marsalis is also known today as an educator and composer and, since 1992, as the artistic director of jazz at Lincoln Center in New York City. Marsalis believes that in the future jazz will emphasize composition more than solo playing, and (like many other jazz composers today) he writes music intended to last. He received the Pulitzer Prize for Music in 1998 for his extended composition *Blood on the Fields*, but he remains a controversial figure among jazz fans, some of whom consider him too intellectual and too narrow-minded about what constitutes "real jazz." Nevertheless, his inspired trumpet playing, tireless proselytizing for jazz, and impressive compositions suggest that his will continue to be an important name in jazz.

Jazz continues to evolve, as tradition and innovation variously inspire today's jazz musicians and fans. Numerous collectives support jazz musicians by finding grant money for commissioning compositions and recordings, sponsoring concerts, and building audiences for new jazz music. The sounds of jazz become ever more varied: The electric organ, for example, recently has become increasingly relevant to jazz, as synthesizers and portable digital organs make the sound readily available. Also, today we hear less emphasis on solos and more on collective endeavors. Nearly any day of the year will find one or more jazz festivals joyously under way, as old and new fans meet to celebrate this grand music.

SUMMARY



Jazz developed from a combination of black and white music traditions but was predominantly influenced by the rhythms and performance practices of African Americans. The many kinds of jazz share certain characteristics: a regular meter, intricate rhythmic effects, blue notes and other expressive performance techniques, and improvisation.

The twelve-bar blues began as a kind of black folk song that became a sophisticated part of jazz. Boogie-woogie, or piano blues, carried the form and harmonic structure of the blues to the piano. Small jazz combos were formed before the twentieth century, and jazz instrumentation soon became varied and colorful.

Almost from the beginnings of jazz, there have been important interactions between jazz musicians and composers and performers of concert music. Bebop, cool, and third stream are among several kinds of jazz intended more for listening than for dancing. Many European and American composers primarily associated with classical music enrich their compositions with the timbres, rhythms and harmonic and melodic effects of jazz. Electronic music and aleatory music have a significant role in some recent jazz.

CRITICAL THINKING



- What differences do you recognize between symphonic jazz and third stream—both of which include characteristics of jazz and concert music?
- Do you recognize jazz as a characteristically American style of music? Explain your answer.

TERMS TO REVIEW



jazz Popular music rooted in Africa that developed in early-twentieth-century America. There are many styles of jazz, but they generally share a danceable beat, syncopated rhythms, and certain characteristic performance practices, including improvisation.

syncopation Accents occurring on weak beats, or between beats.

ragtime Popular piano style in which a syncopated melody in the right hand is accompanied by a regular duple pattern in the bass. A **rag** is a piece in this style.

strain Melodic section of a march or rag.

blues Vocal style that originated as a kind of African American folk song and became a form of jazz. The classical form is strophic, with three lines (*twelve bars*) in each verse.

scat Improvised singing on neutral, or nonsense, syllables.

boogie-woogie “Piano blues.” Piano style derived from the formal and harmonic structure of the blues, but bright in mood and fast in tempo. The left hand of the pianist plays a characteristic ostinato pattern.

combo Small jazz ensemble.

New Orleans jazz Music performed by a small combo whose soloists take turns improvising on a given tune.

Dixieland May refer to the style of white musicians playing New Orleans jazz in Chicago in the 1920s. Sometimes refers more generally to early New Orleans-style jazz, black or white.

sweet jazz Highly arranged style, with little room for improvisation.

symphonic jazz Concert music with many of the sounds of jazz but no improvisation.

swing Highly improvisatory style of jazz.

big band jazz Another name for swing.

bebop Complex, highly improvised style of jazz.

cool jazz Milder style, performed by bands of a moderate size, often including instruments not traditionally associated with jazz.

free jazz Style in which musicians improvise independently, sometimes producing a “random” effect.

third stream Combination of jazz and concert music.

jazz-rock, fusion, jazz-rock-fusion Jazz style melding rock rhythms and electronic instruments with collective improvisation, extreme ranges of volume, and rapid shifts in meter, tempo, and mood.

Bessie Smith

Scott Joplin

“Jelly Roll” Morton

Louis Armstrong

George Gershwin

Benny Goodman

John “Dizzy” Gillespie

Charlie “Bird” Parker

Ornette Coleman

John Coltrane

Edward Kennedy “Duke” Ellington

Henry Threadgill

Anthony Braxton

Anthony Davis

Wynton Marsalis

KEY FIGURES



ENCORE

Optional listening examples*

- W. C. Handy, "St. Louis Blues" (urban blues)
- Lillian Hardin Armstrong, "Hotter than That" (New Orleans jazz)
- Albert Ammons, "Shout for Joy" (boogie improvisation)
- James P. Johnson, "Carolina Shout" (stride)
- George Gershwin, *Rhapsody in Blue* (symphonic jazz)
- Duke Ellington: *Mood Indigo* (concert jazz)
- Ellington, *Concerto for Cootie* (concert jazz)
- Dizzy Gillespie, "Shaw 'Nuff" (bebop)
- Paul Desmond, "Take Five" (progressive jazz)
- "Original Dixieland Jazz Band One Step," performed by Nick LaRocca and Larry Shield (Dixieland)
- Buster and Benny Moten: "Moten Swing" (swing)
- Charlie Parker performing "Embraceable You"[†] (bebop)
- Miles Davis: "Boplicity"[†] (cool jazz)
- Ornette Coleman: "Free Jazz"[†] (free jazz)
- John Lewis: "Sketch" (third stream)
- Edward Kennedy "Duke" Ellington: *The River* (ballet) Suite; "In the Beginning God"

Suggestion for viewing

- Video: Peter Adam, *George Gershwin Remembered*, London, 1987. (Available from Educational Video Network, Inc., 1401 19th Street, Huntsville, TX 77340.)

Suggestions for further listening

- Meade Lewis: "Honky Tonk Train"[†] (boogie-woogie)

*You will find the music to the Optional Listening Examples at the Online Learning Center. You may access the Further Listening Examples through the Web site, www.mhhe.com/ferrismusic.

[†]Selection is included in the *Smithsonian Collection of Classic Jazz*

Connection

Improvisation in Classical Indian Music

Whereas improvisation is a staple of jazz, Westerners generally expect classical music to be performed as written. Composers of concert music produce essentially original compositions, and performers interpret them with accuracy and with sensitivity to the composer's style and intention. Certainly improvisation has played a role in Western classical and religious music: Baroque keyboard players improvised the "realization" of harmonies according to the system of figured bass; Classical period soloists improvised cadenzas when performing solo concertos; and church musicians were and are expected to improvise music at the organ during a church service. But today's listeners and critics generally expect a classical composition to be performed as it was written.

Music lovers in India, however, appreciate their classical musicians' fresh and imaginative treatment of previously existing—sometimes ancient—material. It is the creativity and originality of a musician's interpretation of a *rāga* (see p. 24) that the Indian listener admires, much as jazz enthusiasts expect to hear new interpretations of well-known themes. To interpret a *rāga*, the main performer explores increasingly distant relationships between melody and rhythm, arousing a sense of excitement as the audience—familiar with the *rāga*—wonders how all will be resolved. Since it is essential to be at a particular point of the *rāga* when arriving at the first beat of the *tāla* (p. 16), the accompanying drummer helps the main musician by playing hard and soft beats to mark strategic places. Tension builds as the first beat approaches, and the audience sighs with satisfaction and approval when the main musician arrives at the crucial beat on time. The manner in which Indian musicians must master the complex and highly structured rules of both *rāga* and *tāla* in order to improvise freely and effectively might be compared with the necessity for the ballet dancer to laboriously master control of every muscle in order to appear to dance with effortless ease.

Postlude

The New Internationalism



T

ROUGHOUT THE TEXT WE'VE DRAWN CONNECTIONS AND DISTINCTIONS between Western classical, religious, and popular music and the music practices of certain other cultures. The connections are becoming stronger and the distinctions fewer, as music travels around the world and people discover they like some unfamiliar sounds. Today we enjoy unprecedented access to the musics of the world and seemingly unlimited means of performing or reproducing them. Movies, television, and the large world music sections of music stores vastly enrich the listening opportunities of musicians and music lovers around the world.

The cliché that music is an international language rang hollow as long as Western listeners resisted such foreign sounds as the high-pitched, nasal singing of some Beijing opera, the unfamiliar sounds of exotic musical instruments, or the use of microtones unavailable on Western keyboards. But now perhaps we may say that music has become an international language after all, as popular musicians increasingly find fulfillment in collaborative experiences with musicians from different cultures, and the work of certain composers of classical music reflects the consolidation of time as well as place.

In 1965, George Harrison broke new ground in the West by playing an Indian sitar on the Beatles recording *Norwegian Wood (This Bird Has Flown)*. His study and collaboration with Ravi Shankar (see p. 347) influenced several of his compositions, some of which were based on Hindustani forms—most notably “Love You To” (1966), “Within You Without You” (1967), and “The Inner Light” (1968). John Lennon and Paul McCartney also revealed the influence of Indian music and culture in some of their compositions. In 1986, Paul Simon’s award-winning album *Graceland* combined South African music, zydeco (a black Cajun music), and American pop. The mesmerizing singer Nusrat Fateh Ali Khan, who died in 1997, may be less recognized by name, but he brought the mystical music of the Sufis of northern India and Pakistan to a global stage. Most famous are the sound tracks he recorded for *The Last Temptation of Christ* (1988) by the British rock musician Peter Gabriel, *Natural Born Killers* (1994), and *Dead Man Walking* (1995), where he sang with Pearl Jam’s Eddie Vedder.



POPULAR MUSIC

Popular music shows an ever-stronger fusion of cultural styles, and multicultural appreciation and collaboration are now commonplace. It no longer seems unusual, for example, when the Senegal musician Youssou N'Dour sings with Paul Simon, or when the recordings of the Hungarian Marta Sebestyen singing Irish, Greek, and Indian songs attract a wide audience in western Europe and the United States. Second-generation Britons of mainly Indian and Pakistani descent fuse techno and hip-hop styles with traditional Indian and Middle Eastern music. This “Asian underground” sound is infiltrating American college radio, certain clubs in New York and other American cities, and MTV. Pop audiences in Europe and the Americas enjoy the sounds of techno-style drum and bass mixed with sitars and tablas, even sung in unfamiliar languages, the compelling dance rhythms being more important to them than the meanings of words.

CLASSICAL MUSIC AND MUSICAL THEATER



As early as 1937, Carl Orff’s mock-Medieval cantata *Carmina burana* (p. 329) seemed to transcend period, place, authorship, even meaning. Excerpts from that appealing work have served feature films, including *Badlands* (1973) and numerous television advertisements. Stirring music from *Carmina burana* also has accompanied triumphal entrances of sports figures and of Michael Jackson.

A fifteenth-century noh play *Sumidagawa* (*Sumida River*), inspired the English composer Benjamin Britten’s one-act opera *Curlew River* (1964). The opera, whose libretto (by the South African novelist William Plomer) transposes the Japanese play’s Buddhist philosophy into Christian terms, incorporates traditional noh effects: The cast is all male, melodic phrases incorporate Japanese patterns, and the orchestra approximates the flutes-and-drums of Noh. Yet this is an English work created for Western audiences.

Bah'gah-vad Ge'tah

More recently, the American composer Philip Glass drew the text for his opera *Satyagraha* (1980) from India’s magnificent ancient epic, the *Bhagavad-Gita*. His opera, which concerns the experience of the Hindu nationalist leader Mohandas Gandhi (1869–1948) serving oppressed blacks in South Africa, was commissioned by the city of Rotterdam, Netherlands. It is sung in Sanskrit and uses only what Glass called “international” instruments, which might be found in both India and the United States.

The eminent Japanese composer Toru Takemitsu (1930–1996) achieved a novel blend of East and West, old and new, in magnificent scores for films and concerts. Takemitsu sought to merge ancient Japanese court music and traditional Japanese instruments with modern Western forms. The Japanese musician Leonard Eto, trained by his father in classical Japanese music, played rock ‘n’ roll drums in high school before coming under the spell of the large ceremonial Japanese drums known as *taiko*. Now, fusing African, Asian, and Western music in his drum compositions, Eto crosses media boundaries as well, performing his drum pieces with dancers and painters and in movies, including *The Lion King*, *J. F. K.*, *The Hunted*, and *The Thin Red Line*.



Scene from
Satyagraha by
Philip Glass.

© Tom Caravaglia

Other musicians from Japan and Europe respond to John Cage's liberating ideas by playing freely with all kinds of sound. Manipulating pure sine tones in digital samplers, creating electronic feedback in various sophisticated ways, playing Japanese and European instruments with a variety of styles and techniques, young musicians from East and West have achieved a new kind of music, sometimes called *electroacoustic improvisation*. These young composers and performers have broken through cultural barriers and established new sounds of individual, rather than national, distinction.

A significant number of Chinese-born composers have established themselves in the American musical scene, much as Jewish Europeans and, later, African Americans did before them. Chou Wen-chung, whose music is widely available in recordings, advocates something he calls "remerger"—his concept of a fusion of Eastern and Western musical traditions. Bright Sheng points out that many so-called authentic Chinese theatrical and musical elements reached China through the Silk Road from Central Asia and the Middle East thousands of years ago, so cultural hybridization is hardly a new phenomenon.



THE CHINESE INFLUENCE

China, in fact, has emerged as a force in Western music. Major Chinese vocal and instrumental soloists tour the world. Xian Zhang, one of several female conductors forging impressive careers, was recently promoted from assistant conductor

Tan Dun
© Reuters/Corbis



to associate conductor of the New York Philharmonic. The world-famous cellist Yo-Yo Ma has for several years led an international collective of musicians wishing to form a kind of musical Silk Road, the famous route along which knowledge and wealth traveled in both directions between China, Central Asia, and the West. His Silk Road Ensemble, which expresses its goal as “nourishing global connections while maintaining the integrity of art rooted in an authentic tradition,” has fused different musical traditions to create something new.

The Chinese-American composer Tan Dun resists suggestions that his music brings East and West together, insisting that there is no longer any East or West. Best known today for his Oscar-winning score for the film *Crouching Tiger, Hidden Dragon* (2000), Tan Dun survived the Cultural Revolution, when he was forced to work in rice fields, to become a highly successful composer in the United States.

In Tan Dun’s *Symphony 1997*, written to commemorate the reunification of Hong Kong with China, East and West seem to coexist rather than to merge. This large-scale work (more than 70 minutes long) has a prelude (a moving “Song of Peace,” performed by orchestra and children’s choir) and three large sections: “Heaven,” “Earth,” and “Mankind.” The pure children’s voices evoke optimism for a hopeful future, while a magnificent set of 2,400-year-old *bianzhong* bells—“the voice of China”—toll the wisdom and reflection of the past.

Listening Example 68 is an excerpt from the first major section of this symphony, “Heaven.”

LISTENING EXAMPLE 68

4 19 8:20

Excerpt from “Heaven,” from *Symphony 1997* (Heaven, Earth, Mankind)

Composer: Tan Dun

Genre: Multicultural orchestral music

- [19] 0:00 Haunting cello lines (performed by Yo-Yo Ma using traditional Chinese playing techniques) meditate plaintively on China's ancient past. The sonorous tones of the ancient *bianzhong* bells enhance the melancholy, otherworldly atmosphere.
- 0:54 Children's cries of "Wu!" (yearning, praying), "Hei, ho hei!" (exertion), and Ha!" (joy) alter the mood, which is further brightened by the vigorous rhythms of hand claps and percussion instruments and the gentle ringing of the bells. Following a brief double bass episode, with its "fluttering" motive, the cello—storyteller, voice of fate—returns, introducing a graceful phrase that will be heard repeatedly in both the cello and the children's choir.
- 2:25 2:42 The children's voices join the cello tentatively, seeking a theme, repeatedly singing the graceful cello motive in unison. The tempo increases, and the music becomes more rhythmic, finally evolving into a stirring orchestral introduction to a beautiful Chinese folk song, *Mo Li Hua* ("Jasmine Flowers," also interpreted by the Italian composer Puccini in his opera *Turandot*). The children sing in unison, softly accompanied by the orchestra and a solo cello countermelody.
- 6:00 6:56 Such a beautiful jasmine flower,
Branches full of sweet white buds,
Everyone loves their beauty.
I will gather some and offer them
To the one I love,
Jasmine flower, jasmine flower.
- 7:55 "Heaven" continues with *Dragon Dance*, depicting the large, colorful paper dragons carried through the streets at Chinese New Year's; *Phoenix*, a cool and sensuous counterpart to the preceding fiery dance; *Jubilation*, which includes references to the famous "Ode to Joy" theme from Beethoven's Symphony no. 9 in unlikely but effective combination with a raucous Chinese folk song; and *Opera in Temple Street*, drawn from traditional performances of scenes from Chinese opera by street opera companies. The words of the "Song of Peace" that begins and ends *Symphony 1997*, adapted from a poem by the eight-century Chinese poet Li Po, are as inspiring in our troubled time as they must have been in his:

Heaven, Earth and Mankind are joined in common birth,
All of the world are as one.

- What elements of *Symphony 1997* suggest to you the East? The West? The past? The future?
- Suggest what Tan Dun may have meant when he said: "As a composer, when I hear these innocent children's voices, I feel they are chanting the past. When I listen to the sound of the *bianzhong*, I sense it is singing the song of the future."



CRITICAL THINKING



The Charge



T

HE STIMULATING LINEAR COUNTERPOINT OF THE MIDDLE AGES, the serene a cappella ideal of the Renaissance, the strong rhythms and dramatic contrasts of the Baroque, the clear designs and balanced phrases of the Classical period, the soaring melodies and sensuous harmonies of the Romantics, and the rich diversity of styles in the twentieth and early twenty-first centuries—all have now become a part of your experience and understanding. You are well prepared to continue your exploration of the inspiring world of music.

Today we face a paradox: radio, television, recordings, iPods, and other computer technologies make music a nearly ubiquitous experience in our lives. Yet grade school music classes virtually ignore contemporary composers, and most of the concert music we hear—live or recorded—was written one, two, or even three hundred years ago. Although composers receive commissions from new as well as old sources—ballet and opera companies, music foundations, orchestras, individual performers, film studios, churches, wealthy music lovers, and universities, among others—most modern composers find it necessary to teach, write, conduct, and/or perform in order to make a living. Music has become for us at the same time ever-present and easy to ignore. Musicians might well counter the often-heard expression “Less is more” with the frustrated response that for them more—more technology, more sounds, more listeners, more commissions—means less: less appreciation, less understanding, less reward.

Our recent entrance into a new century does not indicate a sudden change from twentieth-century artistic styles: Styles will change, but not conveniently according to calendar dates. The horrific events of September 2001 will affect art, as they have affected people around the world, but it will take time and perspective to perceive the changes. Meanwhile, our study of earlier periods has prepared us to approach the music of our own day. We have seen how change has occurred through centuries of Western music, and history assures us that the art of every age challenges before rewarding its audience. Today the process of making music—of making music work—remains the same as ever: someone creates a composition, someone performs it, someone listens. Whether the three processes are all performed by the same person or require the participation of many, a lack of dedication, effort, or preparation on the part of anyone involved necessarily lessens the quality of the experience.

Let us meet the challenges of our own time with a sense of adventure, becoming enthusiastic advocates of and participants in the art and music of our day. The sounds of music—more varied, more fascinating, more accessible than ever before—have changed, but the joy of fully experiencing great music endures. May your personal cultural quest be fearless and bold, and your life enriched with the experience of great music.

Appendix: Chronology of Western Events



Middle Ages and Renaissance

Musical Events	Dates	Composers
Development of Gregorian chant Organum Troubadour-trouvère music	1100 1150 1200 1250 1300 1350 1400 1450 1500 1550	Hildegard of Bingen (1098–1179) Guillaume de Machaut (c. 1300–1377) John Dunstable (c. 1390–1453) Josquin des Prez (c. 1450–1521) Giovanni Palestrina (1524–1594) Giovanni Gabrieli (c. 1555–1612)
Rise of the Franco-Flemish school of composers		

Baroque

Musical Events	Dates	Composers
Development of the monodic style	1600	Claudio Monteverdi (c. 1567–1643) Thomas Weelkes (1575–1623)
Development of opera and oratorio in Italy		Barbara Strozzi (1619–c. 1664) Jean-Baptiste Lully (1632–1687) Dietrich Buxtehude (1637–1707)
Publication of <i>Bay Psalm Book</i> (1640)		Arcangelo Corelli (1653–1713) Henry Purcell (1659–1695) François Couperin (1668–1733) Antonio Vivaldi (c. 1675–1741)
Cristofori develops the piano Development of equal temperament Development of concerto grosso and orchestral suite Bach's <i>St. Matthew Passion</i> (1729) Handel's <i>Messiah</i> (1742)	1650 1700	Johann Sebastian Bach (1685–1750) Domenico Scarlatti (1685–1757) George Frideric Handel (1685–1759) Carl Philipp Emanuel Bach (1714–1788) Christoph Willibald Gluck (1714–1787)

Classical

Musical Events	Dates	Composers
Mannheim orchestra at its height Development of the string quartet by Haydn and Mozart	1750	Franz Joseph Haydn (1732–1809) Wolfgang Amadeus Mozart (1756–1791) Ludwig van Beethoven (1770–1827) Niccolò Paganini (1782–1840) Carl Maria von Weber (1786–1826) Franz Schubert (1797–1828) Gioacchino Rossini (1792–1868) Gaetano Donizetti (1797–1848) Vincenzo Bellini (1801–1835) Mikhail Glinka (1803–1857)
Mozart composes his last three symphonies (1788)		
Beethoven's Fifth Symphony (1808)	1800	

Romantic

Musical Events	Dates	Composers
Invention of the metronome (1816) Weber's <i>Der Freischütz</i> (1821) and origins of German romantic opera	1825	Hector Berlioz (1803–1869) Felix Mendelssohn (1809–1847)
Berlioz's <i>Symphonie fantastique</i> (1829); development of the program symphony		Frédéric Chopin (1810–1849) Robert Schumann (1810–1856)
Wagner's <i>Oper und Drama</i> (1851) Liszt's <i>Les préludes</i> (1854)	1850	Franz Liszt (1811–1886) Richard Wagner (1813–1883) Giuseppe Verdi (1813–1901) Clara Wieck Schumann (1819–1896) Bedřich Smetana (1824–1884) Stephen Foster (1826–1864) Louis Moreau Gottschalk (1829–1869)
Wagner's <i>Tristan und Isolde</i> (1859) Balakirev, Cui, Borodin, Rimsky-Korsakov, and Mussorgsky form the "Five" (1862)		Johannes Brahms (1833–1897) Alexander Borodin (1834–1887)
First Wagner Festival held at Bayreuth (1876) Edison invents the phonograph (1877) New York Metropolitan Opera founded (1883)	1875	Georges Bizet (1838–1875) Modest Mussorgsky (1839–1881) Peter Ilyich Tchaikovsky (1840–1893) Antonín Dvořák (1841–1904) Edvard Grieg (1843–1907)
Development of French impressionist music Dvořák conducts first performance of "New World" Symphony (1893)		John Philip Sousa (1854–1932) Giacomo Puccini (1858–1924) Gustav Mahler (1860–1911)
Debussy's <i>Prélude à "L'après-midi d'un faune"</i> (1894)		Edward MacDowell (1861–1908) Claude Debussy (1862–1918) Richard Strauss (1864–1949) Amy Cheney Beach (1867–1944)

Middle Ages and Renaissance

Cultural Events Artists and Writers	Dates	World Events Political Leaders
Gothic cathedrals begun (St. Denis, Paris, 1144; Chartres, 1145)	1100	
Dante's <i>Divine Comedy</i> (1307)	1150	
Chaucer's <i>Canterbury Tales</i> (1386)	1200	Magna Carta signed by King John (1215)
Botticelli (1444–1510)	1250	Marco Polo leaves for Cathay (1271)
Gutenberg Bible (1456)	1300	Hundred Years' War begins (1337)
Michelangelo (1475–1564)	1350	
Raphael (1483–1520)	1440	Battle of Agincourt (1415)
St. Peter's begun in Rome (1506)	1450	Fall of Constantinople (1453)
	1500	Columbus discovers America (1492)
	1550	Henry VIII king of England (1509)
		Martin Luther's ninety-five theses (1517)
		Council of Trent (1545–1563)
		Elizabeth I queen of England (1558)
		Spanish Armada defeated (1588)

Baroque

Cultural Events Artists and Writers	Dates	World Events Political Leaders
El Greco (1541–1614)		
William Shakespeare (1564–1616)		
Caravaggio (1573–1610)		
Peter Paul Rubens (1577–1640)		
Francesco Borromini (1599–1667)	1600	Jamestown settled (1607)
Cervantes, part I of <i>Don Quixote</i> (1605)		Thirty Years' War begins (1618)
Rembrandt van Rijn (1606–1669)		Mayflower Compact (1620)
Giovanni Lorenzo Bernini's <i>Ecstasy of St. Theresa</i> (1644)		Louis XIV king of France (1643)
Samuel Pepys's <i>Diary</i> (1660)	1650	Restoration of Charles II in England (1660)
John Milton's <i>Paradise Lost</i> (1667)		Reign of Peter the Great begins (1682)
Christopher Wren begins St. Paul's Cathedral (1675)		Salem witchcraft trials (1692)
Isaac Newton's <i>Principia Mathematica</i> (1687)	1700	War of the Spanish Succession begins (1702)
Jonathan Swift's <i>Gulliver's Travels</i> (1726)		Reign of Louis XV begins (1715)
		Age of Enlightened Despots (1740–1796)

Classical

Cultural Events Artists and Writers	Dates	World Events Political Leaders
Francisco Goya (1746–1828)		
Jacques-Louis David (1748–1825)		
Pompeii rediscovered (1748)		
Voltaire's <i>Candide</i> (1759)		
William Wordsworth (1770–1850)	1750	Franklin's discoveries in electricity (1752)
J.M.W. Turner (1775–1851)		Seven Years' War; French and Indian War (1756)
Immanuel Kant's <i>Critique of Pure Reason</i> (1781)		Beginnings of the Industrial Revolution (c. 1770)
Thomas Malthus's <i>Essay on Population</i> (1798)		American Declaration of Independence (1776)
Eugène Delacroix (1798–1863)		French Revolution begins (1789)
Goethe's <i>Faust</i> , Part I (1808)	1800	Bill of Rights (1791)
Jane Austen's <i>Pride and Prejudice</i> (1813)		Eli Whitney's cotton gin (1793)
		Louisiana Purchase (1803)
		Battle of Waterloo (1815)

Romantic

Cultural Events Artists and Writers	Dates	World Events Political Leaders
Edgar Allan Poe (1809–1849) Goya's <i>Witches' Sabbath</i> (1815) Herman Melville (1818–1891) Shelley's <i>Prometheus Unbound</i> (1820) Victor Hugo's <i>Hernani</i> (1830) Claude Monet (1840–1926) Ralph Waldo Emerson's <i>Essays</i> (1841) Alexander Dumas' <i>Count of Monte Cristo</i> (1845) Karl Marx's <i>Communist Manifesto</i> (1848) Harriet Beecher Stowe's <i>Uncle Tom's Cabin</i> (1852) Vincent van Gogh (1853–1890) Charles Darwin's <i>Origin of Species</i> (1859) Leo Tolstoy's <i>War and Peace</i> (1865) Karl Marx's <i>Das Kapital</i> (1867) Henri Matisse (1869–1954)	1825	Monroe Doctrine (1823) Erie Canal opened (1825) July Revolution in France (1830) Invention of telegraph (1832) Queen Victoria's reign begins (1837) California Gold Rush; revolutions in Europe (1848)
Pablo Picasso (1881–1973) Friedrich Nietzsche's <i>Thus Spake Zarathustra</i> (1883) Mark Twain's <i>Huckleberry Finn</i> (1883) Brooklyn Bridge built (1883) Eiffel Tower completed (1889)	1850	Opening of Japan to the West (1853) American Civil War begins (1861) Emancipation Proclamation (1863) Civil War ends; Lincoln assassinated (1865) Franco-Prussian War begins (1870) Invention of telephone, internal combustion engine (1876) Irish Insurrection (1880)
	1875	Wilhelm II, last kaiser of Germany, crowned (1888) Nicholas II, last czar of Russia, crowned (1894) Dreyfus affair (1894–1905) Spanish-American War (1898) Boer War (1899)

Twentieth Century and Beyond

Musical Events	Dates	Composers
German Expressionism, represented chiefly by Schoenberg and Berg, developed before World War I	1900	Erik Satie (1866–1925) Scott Joplin (1868–1917) Arnold Schoenberg (1874–1951) Charles Ives (1874–1954) Maurice Ravel (1875–1937) Béla Bartók (1881–1945) Igor Stravinsky (1882–1971) Anton von Webern (1883–1945) Ferdinand "Jelly Roll" Morton (1885–1941) Alban Berg (1885–1935)
Stravinsky's <i>The Rite of Spring</i> (1913) Schoenberg announces his method of composing with twelve tones (1922) First performance of Gershwin's <i>Rhapsody in Blue</i> (1924) American jazz influences composers in the 1920s N.Y. Philharmonic Orchestra first broadcast over radio (1928)	1925	Edgard Varèse (1885–1965) Nadia Boulanger (1887–1979) Sergei Prokofiev (1891–1953) Darius Milhaud (1892–1974) Bessie Smith (1894–1937) Paul Hindemith (1895–1963) William Grant Still (1895–1978)
Many European composers emigrate to the United States during the 1930s and early 1940s, including Schoenberg, Stravinsky, Hindemith, and Bartók	1950	Henry Cowell (1897–1965) George Gershwin (1898–1937) Edward Kennedy "Duke" Ellington (1899–1974) Aaron Copland (1900–1990) Louis Armstrong (1900–1971) Richard Rodgers (1902–1979)
Copland's <i>Appalachian Spring</i> choreographed by Martha Graham (1944) Early experiments in electronic music; development of <i>musique concrète</i> in Paris (1948) Introduction of long-playing records (1948) American experiments in electronic music at Columbia University (1952)	1970	Olivier Messiaen (1908–1992) Benjamin "Benny" Goodman (1909–1986) Samuel Barber (1910–1981)
John Cage develops chance music in the 1950s Beginning of rock 'n' roll (1955) Stockhausen's <i>Gesang der Jünglinge</i> (1956) Boulez's <i>Improvisations sur Mallarmé</i> (1958) Early Beatles tours (1963) Terry Riley's <i>In C</i> , first major minimalist work (1964) Woodstock Festival (1969) Leonard Bernstein's <i>Mass</i> is opening work at Kennedy Center in Washington, D.C. (1972)	1980	Gian Carlo Menotti (b. 1911) John Cage (1912–1992) Benjamin Britten (1913–1976) Milton Babbitt (b. 1916) John "Dizzy" Gillespie (1917–1993) Leonard Bernstein (1918–1990) Charlie Parker (1920–1955) Ravi Shankar (b. 1920) Lukas Foss (b. 1922)
Milton Babbitt's <i>Phönemena</i> (1974) Philip Glass's <i>Einstein on the Beach</i> (opera) (1975) Krzysztof Penderecki's <i>Paradise Lost</i> (opera) (1976) Nadia Boulanger dies (1980) John Lennon of the Beatles murdered (1980) Digital recordings become widely marketed (1980) Rap movement emerges (1980) One-hundredth anniversary of Metropolitan Opera House, New York (1983) Introduction of compact discs (CDs) (1983)		Pierre Boulez (b. 1925) Bill Haley (1925–1981) Chuck Berry (1926–) Karlheinz Stockhausen (b. 1928) Stephen Sondheim (1930–) Elvis Presley (1935–1977) Steve Reich (b. 1936) Phillip Glass (b. 1937) Joan Tower (b. 1938)

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Musical Events	Dates	Composers
Live Aid concert for Ethiopian famine relief (1985)		Ellen Taaffe Zwilich (b. 1939) John Lennon (1940–1980) Bob Dylan (1941–) Paul Simon (1941–) John Adams (b. 1947)
Pianist Vladimir Horowitz returns to Russia for a recital (1986) John Adams's <i>Nixon in China</i> (1987) <i>A Chorus Line</i> closes after a 15-year run on Broadway (1990) Pianist Vladimir Horowitz dies (1990) Leonard Bernstein dies (1990) Dancer Martha Graham dies (1991) Aaron Copland dies (1900–1990) Woodstock II (1994) Nirvana's Kurt Cobain commits suicide (1994) Selena killed (1995) Beatles first new music since 1970 (1995) Rap superstar Tupac Shakur shot to death (1996) Ella Fitzgerald dies (1996) Nintendo launches its Nintendo 64 in the U.S. (1996) <i>The Lion King</i> opens on Broadway, with new songs by Elton John (1997) Frank Sinatra dies (1998) Napster forced to shut down (2000) Marin Alsop becomes first woman music director of a major U.S. symphony orchestra (Baltimore S.O.) (2005) Tan Dun's opera <i>The First Emperor</i> opens at the Metropolitan Opera House (2006)	1990	Andrew Lloyd Webber (1948–) Wynton Marsalis (b. 1961) Bruce Springsteen (b. 1949) Anthony Davis (b. 1951) Tan Dun (b. 1957)
	2000	George Harrison dies (2001)

Twentieth Century and Beyond

Cultural Events Artists and Writers	Dates	World Events Political Leaders
Ernest Hemingway (1899–1961) Fauve and Cubist movements in painting George Bernard Shaw's <i>Man and Superman</i> (1903) Sigmund Freud develops psychoanalysis (1905) Albert Einstein develops relativity theory (1905) Jean-Paul Sartre (b. 1905) Richard Wright (1908–1960) Frank Lloyd Wright designs Robie House (1909) Marcel Duchamp's <i>Nude Descending a Staircase</i> (1912) Marcel Proust's <i>Remembrance of Things Past</i> (1913) Albert Camus (1913–1960)	1900	Boxer Rebellion in China (1900) Queen Victoria dies; Edward VII crowned (1901) Wright Brothers' first successful flight (1903) First Russian Revolution (1905) San Francisco earthquake (1906) Model T Ford produced (1908)
James Joyce's <i>Ulysses</i> (1922) T.S. Eliot's <i>The Wasteland</i> (1922) James Baldwin (1924–1987) Bauhaus becomes important center for modern design and architecture (1925) William Faulkner's <i>The Sound and the Fury</i> (1929) John Barth (b. 1930) Toni Morrison (b. 1931) Picasso's <i>Guernica</i> (1937)	1925	Panama Canal opened (1914) World War I (1914–1918) Bolshevik Revolution in Russia (1917) League of Nations founded (1919) Lenin dies (1924)
Andy Warhol (1931–1987) Development of abstract expressionism by Jackson Pollock and others (1940s) Norman Mailer's <i>The Naked and the Dead</i> (1948) Le Corbusier's chapel of Notre-Dame-du-Haut (1950)	1950	Lindbergh flies solo across Atlantic (1927) New York stock market crashes (1929) Hitler assumes power (1933) Spanish Civil War begins (1936) World War II (1939–1945)
Pop art movement (1960) Minimal, conceptual, and superrealist movements		United Nations founded (1945)
Aleksandr Solzhenitsyn, <i>The Gulag Archipelago</i> (1974)		Korean War (1950–1953) Indochina War (1954) Sputnik launched (1957) John F. Kennedy assassinated (1963) Arab-Israeli Six-Day War (1967) Assassinations of Martin Luther King, Jr., and Robert Kennedy (1968) American astronauts land on moon (1969) Watergate affair begins (1973) President Nixon resigns (1974) End of U.S. involvement in Vietnam (1975) Mao Tse-tung dies (1976) U.S. and China establish full diplomatic relations (1978) Shah flees Iran, Ayatollah Khomeini seizes power (1979) Somoza government ousted by Sandinistas in Nicaragua (1979) SALT II treaty between U.S. and U.S.S.R. signed (1979)
Alvin Toffler, <i>The Third Wave</i> (1980) Umberto Eco, <i>Il nome della rosa</i> (1981) Bishop Desmond Tutu awarded Nobel Peace Prize (1984) Andy Warhol dies (1987) <i>The Closing of the American Mind</i> by Alan Bloom (1987) Salvador Dali dies (1989)	1980	Mount Saint Helens erupts (1980) Ronald Reagan elected U.S. president (1980) Anwar Sadat assassinated; attempts made on Pope John Paul II and President Reagan (1981) Falkland Islands War (Britain and Argentina) (1982) Soviet premier Leonid Brezhnev dies (1982) U.S. invades Grenada (1983) Indira Gandhi assassinated (1984) Major strikes by blacks in South Africa (1984) Union Carbide plant leaks toxic gas in India (1984) Mikhail Gorbachev becomes U.S.S.R. premier (1985) Marcos regime overthrown in Philippines (1986) Nuclear accident at Chernobyl (1986) George H. W. Bush elected U.S. president (1988) Berlin Wall falls (1989)

Twentieth Century and Beyond

Cultural Events Artists and Writers	Dates	World Events Political Leaders
<p><i>Rabbit at Rest</i> by John Updike (1990) Van Gogh <i>Irises</i> sold for 52 million dollars (1990) Elvis postage stamp (1993) Prince changes his name to a symbol (1993) Toni Morrison wins Nobel Prize for Literature for <i>Jazz</i> (1993) Edvard Munch's <i>The Scream</i> stolen, later recovered, in Norway (1994) Madonna stars in movie <i>Evita</i> (1996)</p>	1990	<p>Clarence Thomas hearings (1990) Eastern Europe rejects communism (1990) Persian Gulf War (1990–1991) U.S.S.R. rejects Communist Party (1991) Desert Storm, war in Iraq (1991)</p> <p>Rodney King verdict (1992) World Trade Center bombing, New York City (1993) Fire destroys Branch Davidian cult of Waco, Texas (1993) Richard Nixon dies (1913–1994) South Africa holds its first interracial national democratic election (1994) O.J. Simpson trial (1994–1995) Oklahoma City Federal building bombed (1995) Civil war in Bosnia (1995) Million Man march in Washington, D.C. (1995) TWA Flight 800 explodes (1996) Hong Kong reverts from British to Chinese control (1997) Panama gains control of Panama Canal (1999) Terrorist attacks on World Trade Center (New York City) and Pentagon (Washington, D.C.) (2001) Fall of Saddam Hussein (2003)</p>
<p>Charles M. Schulz, creator of "Peanuts," dies (2000) August Wilson, playwright, dies (2005)</p>	2000	

Glossary



A

absolute music Instrumental music based on abstract principles of music theory and form.

a cappella Unaccompanied group singing.

accent Strong sound. Accents may be achieved by stress, duration, or position of a tone.

acoustics Science of sound.

affections Baroque term for human emotions or states of the soul.

Age of Humanism Period, characterized by a new optimism, that began in fourteenth-century Italy and spread throughout western Europe during the Renaissance.

aleatory music *See* indeterminate music

alto (contralto) Low female voice.

answer Dominant version of the subject of a fugue.

antecedent The first of two balanced phrases, sometimes compared with a question.

aria Songlike vocal piece, musically expressive, with orchestral accompaniment; generally homophonic in texture.

ars antiqua (old art) Musical style of the thirteenth century.

ars nova (new art) Prevalent musical style of the fourteenth century.

art song Concert setting of a poem, usually by a well-known poet, to music.

athematic Themeless. Boulez's style of serialization, in which he rejects the tone row and avoids clear-cut themes.

atonality Avoidance of a tonic note and of tonal relationships in music.

augmentation Rhythmic variation in which note values are doubled, making a theme twice as slow as in its original presentation.

avant-garde Leaders in the development of new and unconventional styles.

B

backbeat Heavy accent on the normally weak second and fourth beats in quadruple meter.

ballad Folk song, strophic in form, that tells a story.

ballades Songlike character pieces.

ballad opera English dramatic form in which humorous and satirical texts were set to popular tunes.

band Instrumental ensemble consisting of woodwind, brass, and percussion sections. A concert or

symphonic band may include a few string instruments as well.

baritone Medium-range male voice.

Baroque Term, originally meaning irregular, applied to the dramatic, emotional style of seventeenth- and early-eighteenth-century art.

bass Low male voice.

basso continuo Group of instruments, including a lute or keyboard instrument and one or more sustaining bass instruments, that accompanied Baroque ensemble compositions.

beat Basic rhythmic pulse of music.

bebop Complex, highly improvised style of jazz.

bel canto "Beautiful singing." Eighteenth-century Italian singing style that emphasized the beauty and virtuosity of the voice.

berceuse Piece with the character of a lullaby.

big band jazz Another name for swing.

blue notes Flexible tones, chosen subjectively from between the half steps of tonal scales.

blues Vocal style that originated as a kind of African American folk song and became a form of jazz.

- The classical form is strophic, with three lines (twelve bars) in each verse.**
- boogie-woogie** “Piano blues.” Piano style derived from the formal and harmonic structure of the blues, but bright in mood and fast in tempo. The left hand of the pianist plays a characteristic ostinato pattern.
- brass** Wind instruments that include the trumpet, trombone, French horn, and tuba.
- break** Dramatic, unstable, strongly rhythmic section, as in a march.
- broken chord** Tones of a chord sounded one at a time in succession, rather than simultaneously.
- burlesque** Variety show featuring satirical humor.
- C**
- cadence** Stopping point.
- cadenza** Extended passage for solo instrument; typical feature of a solo concerto.
- call-and-response** Solo voice alternating with a chorus.
- canon** Polyphonic composition in which all the voices perform the same melody, beginning at different times.
- cantata** Multimovement dramatic vocal work on a religious or secular subject, performed in concert style; shorter than an oratorio.
- castrato** Male singer, castrated to preserve the unchanged soprano or alto voice.
- chamber music** Music for a small instrumental ensemble with one instrument per line of music.
- chance music** See indeterminate music.
- chant, plainchant, plainsong,** **Gregorian chant** Music to which portions of the Roman Catholic service are sung by unaccompanied voices singing in unison.
- character piece** Relatively short piano piece in a characteristic style or mood.
- chivalry** Medieval code of customs and behavior associated with knighthood.
- choir** Usually, a vocal ensemble of mixed voices. Sometimes, an instrumental ensemble, as a *brass choir*.
- chorale** Characteristic hymn introduced by Martin Luther.
- chorale prelude** Prelude based on a Lutheran chorale tune.
- chord** Meaningful (as opposed to random) combination of three or more tones.
- choreographer** The person who arranges the movements of dancers.
- chorus** Vocal ensemble (choir); a composition for performance by a choral ensemble; in popular music, a refrain sung between verses of a song.
- chromatic scale** Twelve consecutive half steps within the range of an octave.
- chromaticism** Use of tones that are not in the scale on which a composition is based.
- classical Hollywood film score** Lush orchestral scores particularly associated with films of the 1930s, 1940s, and 1950s.
- classical style** Restrained, objective style of art. Spelled with a capital letter, Classical refers to Western music characteristic of the period from about 1750 to 1825.
- classicism** General term for objective art, restrained in emotional expression, emphasizing formal design.
- clavichord** Keyboard instrument capable of subtle changes of volume and a slight vibrato.
- clavier** General term for a keyboard instrument.
- clef** Sign that fixes the tone represented by each line and space on the staff.
- closing section** End of the exposition of a sonata-allegro.
- cluster** Chord, built on seconds, containing any number of tones.
- coda** Literally, “tail”; a closing section.
- coloratura** A virtuosic singing style, including rapid runs, elaborate ornamentation, and extremely high pitches.
- combo** Small jazz ensemble.
- comic operas** Operas light in mood, modest in performing requirements, written in the vernacular language of the intended audience.
- concept musical** Musical show presenting ideas subject to the audience’s interpretation and leaving situations unresolved.
- concert** Any music performance, but usually one by an orchestra, band, or choral ensemble.
- concertato principle** Principle of contrasting the sonorities of different performing ensembles.
- concertino** Group of solo instruments in a concerto grosso.
- concertmaster or concertmistress** Conductor’s assistant, who is also the orchestra’s first, or principal, violinist.

- concerto** Multimovement work for orchestra and an instrumental soloist.
- concerto grosso** Multimovement composition for orchestra and a small group of solo instruments.
- concert overture** One-movement orchestral composition, often inspired by literature and dramatic in expression, yet generally subject to analysis according to classical principles of form.
- concrete music (*musique concrète*)** Music consisting of recorded and electronically altered sounds.
- consequent** Second of two balanced phrases, sometimes compared to an answer.
- console** Unit containing the keyboard, pedals, and stops of a pipe organ.
- consonance** Passive sound that seems to be at rest.
- consort** Ensemble of several members of the same instrument family.
- contrapuntal** Polyphonic.
- cool jazz** Mild style, performed by bands of a moderate size, often including instruments not traditionally associated with jazz.
- Counter-Reformation** Catholic response to the Protestant Reformation; it proposed certain reforms, including some related to church music.
- countersubject** In a fugue, thematic material, usually derived from or related to the subject.
- country-western (country and western)** American vernacular music rooted in the South, glorifying the guitar and featuring frank lyrics delivered in an earthy style in southern or country dialect.
- cover** Rerecording for commercial purposes, such as a recording by white musicians of a rhythm and blues hit.
- crescendo** Becoming louder.
- Cubism** Style in which geometric planes are imposed on subjects of every nature.
- cyclic form** Multimovement form unified by recurrence of the same or similar melodic material in two or more movements.
- D**
- da capo** “From the beginning.” A *da capo* aria has an **ABA** design.
- Dada** Nihilistic movement intended to demolish art.
- dance** Movement organized and accompanied by music.
- decrescendo or diminuendo** Becoming softer.
- development** Second section of the sonata-allegro; it moves through many keys.
- digetic or source music** Music heard by characters in the film as well as by the film audience.
- Dies irae** Gregorian chant for the dead.
- diminution** Rhythmic technique in which note values are halved, doubling the tempo.
- dissonance** Active, unsettled sound.
- Dixieland** White musicians’ version of New Orleans jazz.
- dominant (V)** Fifth note of the major or minor scale.
- downbeat** First beat of a measure.
- drone** Sustained tone.
- dupe meter** Two beats per measure.
- dynamic level** Level of volume.
- E**
- electronic synthesizer** Highly versatile electronic sound generator capable of producing and altering an infinite variety of sounds.
- elements of music** Basic materials of which music is composed: rhythm, melody, harmony, timbre.
- Enlightenment** Eighteenth-century movement led by French intellectuals who advocated reason as the universal source of knowledge and truth.
- ensemble finale** Final scene of a musical show, or of an act within the show, in which several soloists simultaneously express, in different words and music, their individual points of view.
- ethnomusicology** Study of the music of specific cultures.
- ethos** Moral and ethical qualities of music.
- etudes** Studies or “exercises” based on specific pianistic techniques.
- Experimentalism** Exploration of previously unknown aspects of musical sound.
- exposition** First section of a fugue or of a sonata-allegro.
- Expressionism** Highly emotional style in art that sought to express disturbed states of mind.
- expressive style** Emotional style of music inspired by the

- German middle class of the second quarter of the eighteenth century.**
- F**
- figured bass** System of musical shorthand by which composers indicated intervals above the bass line with numbers (figures) rather than with notated pitches.
- film score** All of the music accompanying a film.
- first practice (*stile antico*)** Polyphonic, conservative style of the late Renaissance.
- Five, The** Nineteenth-century Russian composers associated with nationalism.
- Flanders (Netherlands)** Area of northern Europe where the musical Renaissance began.
- flat** Sign (♭) indicating that a tone is to be performed one-half step lower than notated.
- Florentine Camerata** Group of scholars and intellectuals in Florence around the turn of the seventeenth century who promoted changes in the prevailing style of art.
- folk music** Usually music of unknown origin, transmitted orally, and enjoyed by the general population. Today the term is applied to some popular music that has the style or flavor of folk art.
- form** Organization and design of a composition, or of one movement within a composition.
- forte** Loud.
- fortepiano** Early piano, named for its range of dynamic levels; it was smaller and less sonorous than the modern instrument.
- fortissimo** Very loud.
- free jazz** Style in which musicians improvise independently, sometimes producing a “random” effect.
- frequency** Rate of a sound wave’s vibration.
- fugue** Imitative polyphonic composition.
- functional or nondiagetic music** Film music heard by the audience only.
- fusion** Combination of jazz and rock.
- G**
- galliard** Rollicking sixteenth-century court dance.
- gamelan** Indonesian percussion ensemble.
- gavotte** French dance in quadruple meter, often included in a Baroque suite.
- Gebrauchsmusik** Hindemith’s term for “useful” music.
- glass harmonica** Musical instrument invented by Benjamin Franklin.
- glissando** Expressive “slide” between pitches.
- golden age of polyphony** Term for the Renaissance, when polyphonic texture was prevalent and particularly beautiful.
- Gothic** Thirteenth-century style of architecture, characterized by lofty spires and pointed arches.
- grand opera** Nineteenth-century French serious opera style, which emphasized spectacular visual effects. Ballets and stirring choruses were important components of grand opera.
- Gregorian chant** Term for Roman Catholic plainchant since the sixth century C.E.
- griot** African professional musician.
- H**
- half step** Smallest interval on a keyboard.
- harmony** Simultaneous sounding of two or more different tones conceived as a unit.
- heterophony** Inexact unison, resulting from free embellishment of a melody by some voices or instruments.
- hip-hop** Music behind rapped lyrics.
- homophonic texture**
(homophony) Melodic line accompanied by chordal harmony.
- homorhythmic style** Polyphony in which all the voices move in the same rhythm, producing a chordal effect. (The chordal effect is achieved by the combination of melodic lines rather than by the addition of chords to one melody, as in homophonic texture.)
- humanism** (See Age of Humanism)
- hymn** Religious song, with nonliturgical text, appropriate for congregational singing.
- I**
- idée fixe** The term Berlioz used for the melody representing the loved one in his *Symphonie fantastique*.
- imitative polyphony** Technique in which each phrase of a composition is addressed by all the voices, which enter successively in imitation of each other.
- Impressionism** Style of painting and music that avoids explicit statement,

- instead emphasizing suggestion and atmosphere.**
- impromptus** Character pieces of an improvisatory character.
- improvisation** Process of simultaneously composing and performing music.
- indeterminate, aleatoric, random, or chance music** Music in which some elements of composition are left to the decision of performers, or to chance.
- interval** Distance between two pitches.
- invention** Keyboard piece with two or three voices in imitative contrapuntal style.

J

- jazz** Popular music rooted in Africa that developed in early-twentieth-century America. There are many styles of jazz, but they generally share a danceable beat, syncopated rhythms, and certain characteristic performance practices, including improvisation.
- jazz-rock** (*See* fusion.)

K

- kabuki** Highly stylized Japanese form of music drama.
- key** Tonic note, and the major or minor scale, on which a composition is based.
- keyboard instruments** Instruments on which sound is produced by pressing keys on a keyboard.

L

- leading tone** Half step leading to the final, or tonic, note of a scale.
- legato** Smooth, uninterrupted.

- Leitmotif** Recurring melodic fragment or chord bearing dramatic or emotional significance, introduced by Wagner in his music dramas.
- Les Six** Six French composers of the 1920s whose music reflected the strong influence of popular styles.
- libretto** Text of a dramatic vocal work.
- Lieder** German art songs.
- linear polyphony** Polyphonic music conceived without an intention that the combined melody lines should form chordal or harmonic combinations.
- liturgy** Words of the Mass.
- lute** Plucked string instrument; the instrument most widely used in the sixteenth century.
- lyrical melody** Relatively long, songlike melody.
- M**
- madrigal** Secular song introduced in Italy that became popular in England as well. Polyphonic in texture and expressive in mood, madrigals are written in the vernacular.
- madrigalism** Word painting used to enhance the expression of madrigal texts.
- mainstream** Main body of work of a given period.
- major scale** Ascending pattern of steps as follows: whole, whole, half, whole, whole, whole, half.
- Mannheim rocket** Rapidly ascending melodic phrase.
- Mass** Roman Catholic worship service.
- mazurka** Stylized dance piece for piano, based on a Polish dance.
- measure (bar)** Unit containing a number of beats.
- Medieval modes** Seven-note scales modeled on, but differing somewhat from, those of the Greeks.
- Medieval period or Middle Ages** Period from about 500 to 1450 C.E.
- melismatic chant** Chant with several notes of music for each syllable of text.
- melody** Meaningful succession of pitches.
- meter** Organization of rhythm into patterns of strong and weak beats.
- metronome** Instrument to measure tempo.
- mezzo** Half, moderate, or medium.
- mezzoforte** Moderately loud.
- mezzopiano** Moderately soft.
- mezzo-soprano** Medium-range female voice.
- microtones** Musical sounds falling between half steps.
- MIDI** System allowing composers to manage quantities of complex information, and making it possible for unrelated electronic devices to communicate with each other.
- minimalism** Style of music based on many repetitions of simple melodic and rhythmic patterns.
- Minnesinger** Noble poet-musicians of Medieval Germany.
- minor scale** Ascending pattern of steps as follows: whole, half, whole, whole, half, whole, whole.
- minstrel** Traveling or resident entertainer and music performer.

minstrel show Variety show, popular in the mid- and late nineteenth century, that included songs, dances, and comic repartee performed by white men who blackened their skin to resemble stereotypical African American figures.

minuet Dance in triple meter, popular in the eighteenth century.

minuet and trio ABA. Often the third movement of a symphony, sonata, or string quartet. Consists of two minuets, the second (trio) lighter and more lyrical than the first.

modern dance Contemporary dance form, usually performed barefoot, with steps, gestures, and costumes freely designed for each work.

modes Seven-note scales within the range of an octave.

modulate To change key systematically.

monody Music for one voice with a simple accompaniment, introduced by the Florentine Camerata.

monophonic texture
(monophony) One unaccompanied melodic line.

motet Polyphonic vocal form, usually consisting of two melodic lines, each with its own text, above a plainchant melody.

motive Short melodic phrase that may be effectively developed.

movement Section of a complete work that has its own formal design and a degree of independence but is conceived as a part of the whole; usually separated

from other movements by a pause.

Muses Nine Greek goddesses of the arts.

music In ancient Greece, “the art of the Muses,” blending poetry, drama, and the visual arts with what we consider to be musical sounds.

musical bow Folk instrument, popular in many cultures, resembling a hunting bow, from which it may have derived.

musical comedy Musical show combining the entertainment of vaudeville with the integrated plot characteristic of operettas.

music drama Wagner’s concept of music theater, in which the drama and the music were theoretically of equal interest.

musicology Scientific study of music.

music (musical) theater Staged drama including instrumental and vocal music and sometimes dance.

musique concrète Concrete music; music consisting of recorded and electronically altered sounds.

N

nationalism Late-nineteenth-century movement in which artists of many nationalities turned from the dominant German influence in the arts to the cultural characteristics of their own and other countries.

Neoclassicism Twentieth-century version of classicism in music.

Neoromanticism Twentieth-century version of a romantic approach to music.

Netherlands (Flanders) Area of northern Europe where the musical Renaissance began.

New Orleans jazz Music performed by a small combo whose soloists take turns improvising on a given tune.

nocturne Piece expressing the “character” of night.

noh Semireligious, highly traditional Japanese music drama.

nondigetic or functional music Film music heard by the audience only.

notation Written music.

note Tone; a specific pitch.

O

octave Interval of an eighth, as from C to C.

octave displacement Melodic concept involving the selection of pitches from various, sometimes distant, octaves.

opera Dramatic vocal form blending visual, literary, and musical arts, in which all dialogue is sung.

opera buffa Italian comic opera.

opéra comique (1) French comic opera of a satirical or romantic nature. (2) In the nineteenth century, French works shorter, more modest, and more realistic than grand operas, but not necessarily humorous.

operetta Comic or romantic form of music theater, sometimes called light opera. It includes some spoken dialogue.

opus “Work.” An opus number indicates the chronological order in which a piece was composed or published.

oratorio Multimovement dramatic vocal work on a religious subject, performed in concert style.

orchestra Mixed ensemble of string and wind instruments.

orchestral suite Several sections of varying character drawn from a larger work, such as a ballet.

Ordinary Portions of the Mass appropriate any time of the church year: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

organum Earliest form of polyphony.

ostinato Persistently repeated melodic or rhythmic pattern.

overture Introductory orchestral piece.

P

pants (trousers) role Male role written for a female singer.

passacaglia Variations over a bass ostinato.

Passion Oratorio based on the events leading to the crucifixion of Christ.

patter song Setting of humorous words sung very rapidly, with comic effect.

pedal point Pitch sustained, usually in the bass, under changing harmonies.

pentatonic scale Five-note scale.

percussion All instruments that may be played by shaking, rubbing, or striking the instrument itself. These include the timpani (tuned kettledrums), other drums, chimes, tambourine, triangle, cymbals, and various mallet instruments, such as the xylophone.

phrase Section of a melody, comparable to a section or phrase of a sentence.

pianissimo Very soft.

piano Keyboard instrument; also, soft in dynamic level.

pitch Highness or lowness of a sound.

pizzicato Technique of plucking string instruments.

plainsong, plainchant, chant, Gregorian chant Music to which portions of the Catholic service are sung. The texture is monophonic, the timbre that of unaccompanied voices.

point of imitation Introduction of a new phrase in imitative polyphony.

pointillism Painting technique in which colors and shapes are broken into tiny dots, which appear from a distance to blend.

polonaise Stylized dance piece for piano, based on a Polish dance.

polychoral music Music for two or more choirs, vocal, instrumental, or both, performed antiphonally. A characteristic feature of music of the Venetian school.

polymeter Use of more than one meter at the same time.

polyphonic texture (polyphony) Combination of two or more simultaneous melodic lines.

polyrhythm Two or more rhythmic patterns performed simultaneously.

polytonality Two or more keys at the same time.

post-Romanticism General term for several romantic styles that succeeded the dominance of German Romanticism and preceded the return of classicism to the arts.

prelude Short independent or introductory piece for keyboard.

prepared piano Piano whose timbre and pitches have been altered by the application of foreign materials on or between the strings.

primitivism Style inspired by primitive works of art and by the relaxed life of unsophisticated cultures.

program music Instrumental music that purports to tell a story or describe a scene, idea, or event.

program symphony Multimovement orchestral work whose form is based on programmatic concepts.

Proper Portions of the Mass performed only at certain times.

Protestant Reformation Protestant movement, led by Martin Luther, against certain tenets of the Catholic church.

psalm tunes Tuneful settings of the 150 psalms in versions suitable for congregational singing.

psalter Collection of psalms in rhymed metered verse.

psaltery Medieval string instrument.

Puritans English followers of John Calvin.

Q

quadruple meter Four beats per measure.

quarter tone Interval halfway between half steps.

R

rag Piece in ragtime.

rāga Melodic pattern with many connotations, including those of time, mood, and color, which provides a basis for

- improvisation** improvisation in the classical music of India.
- ragtime** Popular piano style in which a syncopated melody in the right hand is accompanied by a regular duple pattern in the bass.
- rap** Rapid spoken patter accompanied by hip-hop music.
- realize (a figured bass)** Improvise the inner voices according to a figured bass.
- recapitulation** Third section of the sonata-allegro. Reviews the material of the exposition, presenting it in a new light.
- recital** Performance by a soloist or small ensemble.
- recitative** Speechlike setting of a text, with homophonic accompaniment by a keyboard (dry recitative) or an orchestra (accompagned recitative).
- recorder** End-blown wind instrument, sometimes called a whistle flute, developed in the Middle Ages and very popular in the Renaissance. The tone is soft and slightly reedy.
- Reformation** Sixteenth-century movement, led by Martin Luther, protesting certain procedures of the Roman Catholic church.
- reform opera** Eighteenth-century serious opera, introduced by Christoph Willibald Gluck, written to avoid the flaws of Italian Baroque opera.
- refrain** Section of melody and text that recurs at the end of each verse of a strophic song.
- Renaissance** “Rebirth.” Period of renewed interest in the classical arts of ancient Greece and Rome. The Renaissance began in the early fifteenth century and dominated the style of Western music from 1450 to 1600.
- Renaissance motet** Religious vocal composition that is through-composed, polyphonic in texture, sung in Latin, and invariably serene and worshipful.
- Requiem** Mass for the dead.
- rest** Sign that indicates silence, or the cessation of musical sound.
- revue** Variety show featuring lavish costumes and spectacular staging.
- rhythm** Arrangement of time in music.
- rhythm and blues** Broadly, black popular music of the 1950s. More specifically, a black popular style in quadruple meter with strong backbeats and a danceable tempo.
- ripieno** Orchestral group in a concerto grosso.
- ritardando** Gradual slowing in tempo.
- rock ‘n’ roll** Popular style developed in the early 1950s from a combination of country-western and rhythm and blues.
- Rococo** Elegant, sometimes frivolous, style of art introduced during the French regency and prevalent in France during the second quarter of the eighteenth century.
- romantic style** Emotional, subjective style of art; Romanticism refers to the style of Western art prevalent in the nineteenth century.
- rondo** ABACA. Form in which various episodes alternate with the opening material.
- The tempo is usually fast, and the mood merry.
- round** Melody that may be performed by two or more voices entering at different times, producing meaningful harmony.
- row** Series of tones on which a serial composition is based.
- rubato** Romantic technique of “robbing” from the tempo at some points and “paying back” at others.
- S**
- scale** Ascending or descending pattern of half steps, whole steps or both.
- scat** Improvised singing on neutral, or nonsense, syllables.
- scherzo; scherzo and trio** “Joke.” A movement, often the third, of a multimovement piece. The mood is lighthearted. The form is ABA, with a *trio* inserted between the *scherzo* and its repeat.
- score** Notated parts for all the voices or instruments of a music composition.
- Second New England School** Group of late-nineteenth-century New England composers who studied in Germany and contributed to every genre of art music.
- second practice (*stile moderno*)** Homophonic, expressive style introduced by Monteverdi.
- secular** Nonreligious.
- sequence** Melodic phrase repeated at different levels of pitch.
- serialism** See total serialism.
- sharp** Sign (#) indicating that a tone is to be performed one-half step higher than notated.

singing school movement Late-eighteenth-century effort to teach Americans to sing and to read music. The movement inspired the composition of America's first indigenous music.

Singspiel (plural, *Singspiele*) German comic opera, containing folklike songs.

sonata (1) In the fifteenth and sixteenth centuries, an instrumental composition to be "sounded" on instruments rather than sung; (2) in the Baroque, a multimovement composition for one or two solo instruments accompanied by continuo; (3) after the Baroque, a multimovement composition for one or two solo instruments.

sonata-allegro "First movement form." The three sections—exposition, development, and recapitulation—form a ternary design.

sonata da camera Light Baroque sonata intended for concert performance.

sonata da chiesa Serious Baroque sonata, intended for performance in church.

sonata-rondo Combined form, with the key relationships of the sonata-allegro and the alternating themes of a rondo.

sonatina Multimovement solo form, shorter and often lighter than a sonata.

song cycle Set of songs by one composer, often using texts all by the same poet.

soprano High female singing voice.

sound track All of the dialogue, sound effects, and music of a film.

source or diagetic music Music heard by characters in the

film as well as by the film audience.

spiritual Folklike religious song, with a simple tune, developed by African Americans.

Sprechstimme Literally, "speech voice." Style of melodramatic declamation between speaking and singing.

staccato Short, detached.

staff Five lines and four spaces on which music is notated.

stile antico (first practice) Polyphonic, conservative style of the late Renaissance.

stile moderno (second practice)

Homophonic, expressive style introduced by Monteverdi.

stops Levers, handles, or buttons that allow an organist to change timbres at will.

strain Melodic section of a march or rag.

stretto Section faster in tempo, or with imitative voices entering in closer succession, than earlier sections of the piece.

string instruments Instruments that may be bowed, strummed, struck, or plucked. Orchestral string instruments include the violin, viola, cello, string bass (or double bass), and harp.

string quartet Chamber ensemble consisting of two violins, a viola, and a cello.

strophic form The most popular song form, which has two or more stanzas set to the same music.

style Characteristic manner in which the elements of music, formal design, and emotional expression are approached by a composer.

subdominant (IV) Fourth note of the major or minor scale.

subject Principal melody of a fugue.

suite Collection of stylized dance pieces for keyboard; or an orchestral piece consisting of selections from a dramatic work or dance.

Surrealism Movement in literature and painting that juxtaposed unlikely images.

sweet jazz Highly arranged style, with little room for improvisation.

swing Highly improvisatory style of big band music.

syllabic chant Chant with one note of music for each syllable of text.

Symbolism Literary movement sharing the ideals of the Impressionists.

symphonic jazz Concert music with the sounds of jazz but no improvisation.

symphonic poem or tone poem One-movement orchestral piece whose form is based on programmatic principles.

symphony Multimovement orchestral form.

symphony orchestra Instrumental ensemble consisting of members of the four families of instruments, dominated by strings.

syncopation Occurrence of accents on weak beats, or between beats.

synthesizer See electronic synthesizer.

T

tala Repeated rhythmic cycle, characteristic of the music of India.

temp Temporary film score, composed of existing music,

- prepared** To demonstrate to a film's composer the type of music desired.
- tempo** Rate of speed at which a musical piece is performed.
- tenor** High male voice.
- terraced dynamics** Abrupt changes of dynamic level.
- texture** Manner in which melodic lines are used in music.
- thematic transformation** Variation of thematic or melodic material for programmatic purposes. Sometimes called *metamorphosis*.
- theme** Melody that recurs throughout a section, a movement, or an entire composition.
- theme and variations** Instrumental form in which a theme recurs with modifications of melody, rhythm, timbre, meter, register, or other characteristics.
- theremin** The earliest electronic musical instrument.
- third stream** Combination of jazz and concert music.
- thoroughbass** Strong bass line sounding continuously throughout Baroque ensemble compositions.
- through-composed** Containing new music throughout.
- timbre** Characteristic quality of the sound of a voice or instrument.
- toccata** Rhapsodic, virtuosic keyboard piece.
- tonality or tonal system** System of harmony, based on the major and minor scales, that has dominated Western music since the seventeenth century.
- tone** Sound with specific pitch, produced by a constant rate of vibration of the sound-producing medium.
- tone cluster (cluster)** Chord built on seconds.
- tone poem** See symphonic poem.
- tonic** First and most important note of the major or minor scale, to which all other notes in the scale are a subordinate. The tonic is represented by the Roman numeral I.
- total serialism** Extension of the twelve-tone technique, in which other aspects besides melody and harmony are also arranged into series and systematically repeated throughout a composition.
- transcription** Arrangement of a piece so that it may be played by a different instrument or ensemble from that for which it was written.
- transition, or bridge** Passage that modulates from the first to the second key area of the exposition.
- tremolo** Violin-playing technique consisting of quick up-and-down movements of the bow on a single note.
- triad** Chord with three tones, consisting of two superimposed thirds.
- trio** (1) Composition for three voices or instruments.
(2) Section of a composition lighter in texture, softer in dynamic level, and sometimes more melodic than the rest of the piece.
- trio sonata** Baroque sonata for two solo instruments and basso continuo.
- triple meter** Three beats per measure.
- troubadours, trouvères** Noble French poets and composers of art (as opposed to popular) songs.
- trousers role** (See pants role.)
- tune** Melody that is easy to recognize, memorize, and sing.
- tutti** All; in orchestral music, refers to the full orchestra.
- twelve-tone technique** Arrangement of the twelve chromatic pitches into a row that provides the melodic and harmonic basis for a music composition.
- U**
- unison** Production of music by several voices or instruments at the same pitch or in octaves.
- upbeat** Last beat of a measure.
- V**
- vaudeville** Variety show, popular in the late nineteenth century, including jokes, stunts, and skits, as well as song and dance.
- Venetian school** Late-sixteenth-century composers, including G. Gabrieli, who composed in the polychoral style.
- verismo** Realism in opera.
- vernacular** Common language; in music, refers to folk and popular pieces.
- vibrato** Rapid variation of pitch that lends "warmth" to the tone of a voice or instrument.
- Viennese style** Term sometimes applied to the Classical style to avoid the ambiguity of "classical."
- viol** Most popular bowed string instrument of the Renaissance.

W

waltz Dance in triple meter.

white noise Sounds including the entire spectrum of tones, as white includes the entire spectrum of colors.

whole step Interval equal to two half steps.

whole-tone scale Six consecutive whole steps within the range of an octave.

woodwinds Wind instruments that include the piccolo, flute, oboe, English horn, clarinet, bassoon, and saxophone.

word painting Musical illustrations of verbal concepts.

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