

2024 Oxford Final Review Guide

MEDIEVAL

Chant; then Polyphony

- 600ca Pope Gregory – Schola Cantorum
- 1030 Guido of Arezzo
 - solfege system for learning music
- Increased Polyphony
 - Hildegard von Bingen (1098-1179)
 - Leonin (1150-1201)
 - Perotin (died 1238)
 - Mass
 - Machaut Mass (written before 1365)

RENAISSANCE (1450-1600)

A Cappella Polyphonic

1501 Music printing begins- Petrucci

Sacred

- Motets
- 1562 Counter Reformation
- Composers:
 - Josquin des Prez (1450-1521)
 - Giovanni Pierluigi da Palestrina (1525-1594)
 - Pope Marcellus Mass (1562)

Secular

- Italian Madrigal – the forerunner of Opera
 - Philippe Verdelot (1480-1532)
 - Constanzo Festa of Rome (1485-1545)
 - Adriane Willaert (1490-1562)
 - Jacob Arcadelt (1507-1568)
 - Claudio Monteverdi (1567-1643)
- English Madrigal
 - Thomas Morley (1557-1602)
- 1570's – Florentine Camerata

Secular

- Ars Nova
 - Machaut
 - trouvère tradition
 - Chanson tradition
- Claudin de Sermisy (ca. 1490-1562)
- Clément Janequin (ca. 1485-ca. 1560)

- Pierre Certon (ca. 1510-1572)

Ottaviano Petrucci (Venice) – 1501, first music publications occur
 Pierre Attaignant publishes music in Paris, 1528-1552

String instrument makers achieve high level of quality – Cremona, Italy

- Antonio Stradivari
- Nicolo Amadi
- Giovanni Guaneri

BAROQUE (1600-1750)

Sacred

- Mass
 - J. S. Bach (1685-1750)
 - *B Minor Mass*
- Cantata
 - J. S. Bach (1685-1750)
 - *Cantata No. 140, Wachet auf*
- Oratorio
 - G. F. Handel (1685-1759)
 - *The Messiah*

Secular

- Opera Seria – Italy
 - Claudio Monteverdi
- recitative (secco, accompagnato) – aria; arioso, castrati
 - G. F. Handel – *Julius Caesar*
 - Henry Purcell – *Dido and Aeneas*
 - Alessandro Scarlatti – Neopolitan

Opera – France

- Tragédie Lyrique
 - Jean Baptiste Lully – blends ballet, overture

- Opera Buffa
 - Giovanni Pergolesi – *La Serva Padrona*
- Other secular Genre
 - Dance Suites, 48 Prelude and Fugues for Keyboard, one in each key
 - Johann Sebastian Bach
 - Solo Concerto, Concerto Grosso (Ripieni, Ritornello)
 - Antonio Vivaldi
 - Johann Sebastian Bach
 - Binary form = two repeating sections
- Ca. 1700 – Pianoforte is invented
 - Bartolomeo Cristofori – Florence, Italy
- By 1750 – Pianoforte makes exist in:

- Paris – Sebastian Erard, Ignaz Pleyel
- Germany – Gottfried Silbermann

TRANSITION TO CLASSICAL

- C. P. E. Bach (1714-1788) – Hamburg and Berlin
- Johann Christian Bach (1735-1782)
 - active in England; develops the piano concerto
- Domenico Scarlatti (1685-1757)
 - Active in Italy; then Spain
 - Composed over 500 one movement sonatas

CLASSICAL (1760-1820)

- Opera
 - Christoph Willibald Gluck – important reforms – *Alceste*
 - W. A. Mozart = music, Lorenzo da Ponte = libretto
 - Singspiel, Opera seria, Opera seria/buffa
 - Ludwig van Beethoven – *Fidelio* – Rescue opera
- Symphony – 4 movement (fast-slow-dance-fast)
- Sonata – 3 or 4 movement structure
- Golden Age of Chamber Music
- String Quartet – standard instruments? (Haydn considered “Father”)
- Sonata form = Exposition – Development – Recapitulation
- Artsong (Schubert especially)
- 1st Viennese School Composers: Mozart, Haydn, Beethoven. (1st and 2nd periods of composition), Schubert

LUDWIG VAN BEETHOVEN

Began in Classical Period; Finished in Romantic Period

Composes 9 Symphonies, 32 Piano Sonatas

- Expansion of form, Symphony No. 5
- Creation of cyclic works, i.e. Symphony No. 9
- Prospers through the patronage system
- Explores the darker sides of human existence while preserving the nobility of man

Late Beethoven (3rd Period)

- Last 5 piano sonatas inspire the Romantic Era
- Choral Symphony No. 9

TRANSITION FROM CLASSICAL TO ROMANTIC

- **Franz Schubert**

- Art songs - Leider
- Last 2 symphonies
- Last 3 piano sonatas
- Chamber music (String Quartets)

ROMANTIC (1820-1900)

- Programmatic versus Absolute Music
- Expansion and Compression (character piece)
- Expression of the sublime in music
- Symphonies, Symphonic Poems
- Sonatas, Chamber Music
- Felix Mendelssohn – conservative Classical genre, Songs Without Words
- Frederic Chopin – Piano music, character pieces, thematic transformation
- Robert Schumann – Art songs, programmatic piano character pieces
- Franz Liszt – virtuosic element, solo piano concerts, Symphonic poems, thematic transformation
- Hector Berlioz – Programmatic symphony, *Symphonie Fantastik*, *Idee fixe*
- Johannes Brahms – conservative second generation romanticist, Absolute music, Symphonies, Piano works, Chamber music
- **Nationalistic Music in Denmark**
 - Niels Wilhelm Gade
 - Carl August Nielsen – *Aladdin Suite*
 - Edvard Grieg – *Pierre Gynt Suite*

Opera

- Gioachino Rossini, Gaetano Donizetti, Vincenzo Bellini – Italian Bel canto opera
- Giuseppe Verdi – Bel canto, *Rigoletto*; Grand Opera, *Aida*
- Georges Bizet – *Carmen*
- Richard Wagner – German Opera, “Artwork of the Future”
 - The Ring Cycle
 - *Das Rheingold*
 - *Siegfried*
 - *Die Walküre*
 - *Götterdämmerung*
- **Nationalistic Music in Czechoslovakia**
- Bedrich Smetna
 - Symphonic poem cycle *Ma Vlast (My Homeland)*, “Le Moldau”
- Antonin Dvořák
 - *Slavonic Dances*
 - *Symphony No. 9 in E Minor (New World)*

20TH CENTURY

- **Post Romanticism:**
 - Giacomo Puccini – verismo opera – *La Bohème, Tosca, Madame Butterfly*
 - Gustav Mahler – massive symphonies
 - Richard Strauss – opera and symphonic poems
- **Impressionism – Claude Monet's *Impressions Sunrise***
- Claude Debussy
 - *Prelude to the Afternoon of a Faun*
 - *Piano Preludes*
- Maurice Ravel
 - *Jeux d'eau*
 - Piano Concerto in G Major
- Eric Satie
 - *Gymnopédie*
- **Hungarian Nationalism**
 - Béla Bartók
 - collection and analytical study of folk music
 - founder of ethnomusicology
 - many folk songs based on pentatonic scales similar with those in Asian folk traditions
 - music reflects two trends:
 - breakdown of the diatonic system of harmony
 - revival of nationalism as a source for musical inspiration
- **2nd Viennese School – Expressionism**
 - Schönberg – 12-tone method
 - *Pierrot Lunaire*
 - Piano Suite, Op. 25
 - Alban Berg
 - *Wozzek* (12-tone opera)
 - Piano Sonata, Op. 1
 - Anton Webern – Total serialism
- **Primitivism**
 - Igor Stravinsky
 - *The Rite of Spring* 1913, written for the Ballet Russe, premiered in Paris, caused a near riot.
 - Béla Bartók - folk song influence
 - *Concerto for Orchestra*
 - *Interrupted Intermezzo*
- **Russian School**
 - Sergei Rachmaninoff
 - Sergei Prokofiev
 - Symphony No. 1 (Classical Symphony)
 - Alexander Scriabin
 - Dmitri Shostakovich
- **America**
 - George Gershwin
 - Rhapsody in Blue

- Porgy and Bess
- An American in Paris
- Charles Ives
 - *General Putnam's Camp*
- John Cage
 - *Perilous Night*
- Henry Cowell
 - *The Banshee*
- Aaron Copland
 - *Appalachian Spring*
- Leonard Bernstein
 - *West Side Story (Tonight)*
- Krystof Pederecki
 - *Threnody*

Jazz

- **Ragtime (1890-1917)**
 - Scott Joplin
- **Early New Orleans (1890-1920)**
 - First instrumental jazz recordings, 1917, Original Dixieland Jazz Band
- **Chicago – 1920's**
 - Louis Armstrong
- **Big Band – 1935-1942**
 - Duke Ellington
 - Count Basie
 - Benny Goodman
- **Bebop – 1940's**
 - Charlie Parker
 - Dizzy Gillespie
- **Cool and Hard Bop – 1950's**
 - Miles Davis in the middle
- **Free Jazz – 1960's**
 - Ornette Coleman

IMPORTANT PATRONS OF THE ARTS

Various Medici family members – Florence, Italy

Louis XIV – France (Paris)

Frederick “The Great” – Prussia (Berlin)

Maria Theresa – Austria (Vienna)

Nicholas Esterhazy (Haydn's patron) – Eisenstadt, Germany

“Mad” King Ludwig – Germany (Munich)

IMPORTANT EUROPEAN CONCERT VENUES AND OPERA HOUSES

Copenhagen Opera House – Copenhagen, Denmark

Koncerthuset – Copenhagen, Denmark

Elbphilharmonie – Hamburg, Germany
Laeiszhalle – Hamburg, Germany
Berlin Philharmonic Hall – Berlin, Germany
Berlin Konzerthaus – Berlin, Germany
Gewandhaus – Leipzig, Germany
Gasteig – Munich, Germany
Musikverein – Vienna, Austria
Konzerthaus – Vienna, Austria
Wiener Staatsoper – Vienna, Austria