



James Earl Carter
Library



Library / LibGuides / MUSC1100: Music Appreciation / Home

MUSC1100: Music Appreciation: Home

ALG Textbook Transformation Grant

[Home](#) [Textbook & Web Resources](#) [Music Fundamentals](#) [Music of the Middle Ages](#) [Music of the Renaissance](#) [Music of the Baroque Period](#)
[Music of the Classical Period](#) [Nineteenth-Century Music and Romanticism](#) [The 20th Century and Beyond](#) [Popular Music in the United States](#)

Welcome



Welcome to the Music Appreciation (MUSC 1100) LibGuide! This guide is intended to help you with your study and analysis of the evolution of Western music. There are tabs across the top, categorized by musical period, which will provide you with all of the tools you will need to succeed in this course.

Please start by clicking on the "Textbook and Web Resources" tab, where you can find the text for this class, as well as numerous links that you can use to begin exploring all of the content that will be covered throughout this class.

If you need help, please stop by the Library Reference Desk, email me at libref@gsw.edu, or call the library for more guidance.

Last Updated: May 31, 2016 9:02 AM | URL: <http://libguides.gsw.edu/MUSC1100> | [Print Page](#)

Subjects: Arts and Humanities

[Login to LibApps](#)
[Report a problem.](#)



Library / LibGuides / MUSC1100: Music Appreciation / Textbook & Web Resources

MUSC1100: Music Appreciation: Textbook & Web Resources

ALG Textbook Transformation Grant

[Home](#) [Textbook & Web Resources](#) [Music Fundamentals](#) [Music of the Middle Ages](#) [Music of the Renaissance](#) [Music of the Baroque Period](#)
[Music of the Classical Period](#) [Nineteenth-Century Music and Romanticism](#) [The 20th Century and Beyond](#) [Popular Music in the United States](#)

Text

MUSC 1100 Textbook

Clark, N. Alan, Thomas Heflin, Jeffrey Kluball, and Elizabeth Kramer. *Understanding Music: Past and Present*. Dahlonega, GA: University of North Georgia Press, 2016.

http://ung.edu/university-press/_uploads/files/us-history/Understanding_Music-Past_and_Present.pdf?t=1459951592034

Films on Demand

- [Films on Demand](#)

IMSLP

<http://imslp.org/>

NMA Online

<http://dme.mozarteum.at/DME/nma/start.php?l=2>

Julliard Manuscript

<http://www.julliard.edu/student-life/library-archives/julliard-manuscript-collection>

Loeb Music Library Digital Scores and Libretti

<http://hcl.harvard.edu/libraries/loebmusic/collections/digital.cfm>

Early Music Online

<https://www.royalholloway.ac.uk/music/research/earlymusiconline/home.aspx>

GSW Department of Music

- [Music Department](#)

GSW Library

- [Library](#)

Last Updated: May 31, 2016 9:02 AM | URL: <http://libguides.gsw.edu/MUSC1100> | [Print Page](#)

Subjects: [Arts and Humanities](#)

[Login to LibApps](#)
[Report a problem.](#)

Musical Elements

What is music? Music is organized sound. Music exists in sound and in time. It is the one art form totally devoted to the sense of hearing.

Music is non-essential to sustaining life, yet every single culture on the earth has some form of music.

Ways of Listening to Music

Sensory Approach: As I listen, how does the music make me feel? The answer is usually a feeling or an emotion (good, bad, mellow, excited, nervous, nauseous, bored, etc.). The reaction is personal, based on a person's past experience, cannot be taught, and can change.

Associative Approach: As I listen, does the music make me think of something? What one thinks of may not have anything to do directly with the music itself. This comes from one's memory and imagination. The reaction also is personal, based on a person's past experience, cannot be taught, and can change.

Intellectual Approach: What characteristics are in the music itself? What are things in what we hear that we can identify and agree on? This is based on study and experience and is the only method of listening that may be taught.

Classifications of Music Styles

Folk Music: Folk music arises from the people from a particular area or region, and is passed down through an oral tradition.

Popular Music: The Performer's music. The performer is emphasized over the writer or composer.

Art Music (a.k.a. Classical Music): Art music is music where a musician or musicians perform the works of a composer(s). Art music implies the reading of accurate notation.

Elements

Surface Elements

Color
Melody
Meter
Tempo
Dynamics

Underlying Elements

Texture
Harmony
Structure

Surface Elements: Elements that can be heard and identified quickly.

Color: The tone quality of various instruments and how they are combined and contrasted to create new colors.

Instruments are categorized by family and by voice range.

Vocal Ranges

Soprano – high female

Mezzo Soprano – middle female

Alto – low female

Tenor – high male

Baritone – middle male

Bass – low male

General Instrument Categories

Aerophone – wind is the motor function

Chordophone – a string is the source of vibration

Idiophone – the vibration is produced by the substance of the instrument itself

Membranophone – the source of the vibration is a stretched membrane

Orchestral Strings

[Violin](#)

[Viola](#)

[Cello](#)

[Bass](#)

Woodwinds

Flute group ([piccolo](#), and [flute](#))

Single Reed ([clarinet](#), [bass clarinet](#), soprano saxophone, alto [saxophone](#), tenor saxophone, baritone saxophone)

Double Reeds ([oboe](#), [English horn](#), [bassoon](#), [contrabassoon](#))

Brass – made of brass and uses the players' lips for the vibration source. ([trumpet](#), [French horn](#), [trombone](#), [tuba](#), etc.)

Percussion – anything that can be hit or struck.

Definite Pitch

[Timpani](#)/kettledrums

[Chimes](#)

Vibraphone

Celeste

[Xylophone](#)

[Glockenspiel](#)

Marimba

Indefinite Pitch

[Bass Drum](#)

[Snare Drum](#)

[Cymbals](#) (crash, suspended)

[Tambourine](#)

Wood Block

[Gong](#)

Tom-toms

[Triangle](#)

Keyboard

[Harpsichord](#)

[Organ](#)

[Piano](#)

Melody

“A melody is a coherent succession of single pitches.”

“A series of single pitches played in a certain rhythm will appear as dots, high and low, on the pitch/time grid, and the dots can be connected by a line. Such a series of pitches is called a melody.” (Kerman)

“The element with the most direct appeal to the listener.” (Wingell)

“It goes like this.”

Pitch – highness or lowness of a tone measured in the number of vibrations per second (frequency)

Interval – the distance between two different pitches

Range – the distance between a melody’s lowest and highest tones (narrow, medium, wide).

Shape – whether a melody moves from pitch to pitch in small intervals or by leaps. (stepwise or conjunct – notes close together, smooth feel, easy to sing; skips or disjunct – notes further apart, jump around, more difficult to sing)

Lyrical melody – sing-able, conjunct, stepwise, narrow range

Instrumental melody – suitable for an instrument but difficult for a the voice, more disjunct, leaps, wider range

Phrases – a unit of meaning within a larger structure

Sequences – phrases that have the same general pattern of pitches, but one phrase is slightly higher and lower than the other.

Cadence – a resting place that punctuates the music similar to a comma or a period in speech. It may be temporary or final.

Rhythm: The element that organizes movement in time. It refers to the length or duration of individual notes. Rhythm refers to the actual arrangement of durations, long and short notes in a melody or musical passage.

“The way musical events are arranged in time.” (Wingell)

“...the whole feeling of movement in music, with a strong implication of both regularity and differentiation.” (Harvard Dictionary of Music)

Meter – The sensing of a steady pulse and the grouping of them into reoccurring patterns of strong and weak pulses.

Duple Meter – groups of two or four

Triple Meter – groups of three

Compound Meter – meters in which the basic beat is subdivided into three. Dave Brubeck's Rondo All Turk.

Irregular Meter – groups of 5, 7, or 11; Example of groups of 5, Dave Brubeck's Take Five.

Complex Meter – groupings that constantly change.

Tempo: The speed of the pulse, the perception of how fast the music feels. Once established we tend to focus attention to other elements. A change in tempo draws our attention.

Tempo markings from slow to fast

Slow: Largo, Grave, Lento, Adagio, Andante (slow)

Medium: Moderato, Allegretto

Fast: Allegro (fast), Vivace, Presto, Prestissimo

Indications for changing tempo

Molto – more

Poco – less

Non troppo – not too much

Piu mosso – immediately faster

Meno mosso – immediately slower

Accelerando – gradually faster

Ritardando – gradually slower

A tempo – resume original tempo

Rubato – a certain freedom of tempo, a slight speeding up and slowing down for expressive purposes, “ribbing” the duration of some beats while adding to others

Dynamics: The elements of loudness and softness and how they change. The acoustical term “amplitude” is the level of strength of sound vibration, the amount of energy vibrations contain.

p = soft f = loud m = mezzo (middle or medium)

ppp	pianississimo	extremely soft
pp	pianissimo	very soft
p	piano	soft
mp	mezzo piano	medium soft
mf	mezzo forte	medium loud
f	forte	loud
ff	fortissimo	very loud
fff	fortississimo	extremely loud

Terms for changing loudness

Crescendo: gradually grow louder

Decrescendo: gradually get softer

Subito: “suddenly”; subito forte – suddenly get louder; subito piano – suddenly get softer

Terrace Dynamic: the changing of loudness by adding or taking away instruments from the sound

Underlying Elements: Elements where you must listen for a longer duration to heard and understand.

Texture: Texture is the way a melody or melodies interact and relate to what is occurring with them. “The blend of the various sounds and melodic lines occurring simultaneously in music.”

Monophonic (one voice) – melody alone, whether by one instrument or many instruments

Homophonic (same voice) – melody with accompaniment, where all other voices support the melody

Polyphonic (many voices) – two or more different melodies occurring simultaneously

Counterpoint – term applied to polyphonic style of 16th and 18th centuries

Imitations – a melodic idea is presented in one voice and then restated in another

Canon – imitation that lasts the entire work

Round – a perpetual canon, when one voice finishes the melody it immediately goes back to the beginning and repeats it.

Harmony: Harmony describes the movement and relationship of intervals and chords. The proper progression of chords (chords are combinations of pitches that go with a melody). We expect to hear a certain progression of chords. It leads to a feeling of resolution. This is accomplished through the use of consonance (chords that sound at rest and complete) and dissonance (chords that discordant, unstable, in need of resolution). Whereas melody is concerned with pitches on the horizontal, harmony deals with pitches on the vertical.

Musical Alphabet: The musical alphabet or note names are taken from the first seven letters of the phonetic alphabet, A-G.

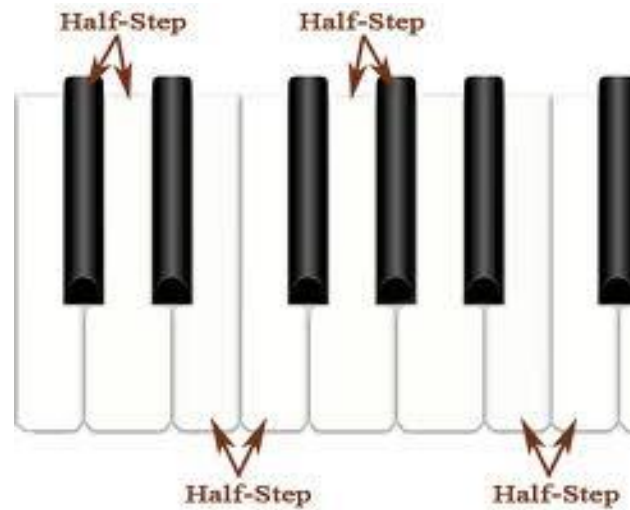
Scale – a collection of pitches arranged in ascending or descending order. A-B-C-D-E-F-G; G-F-E-D-C-B-A

Stepwise – going to adjacent letters/notes (A-B-C etc.)

Skips – passing over adjacent letters/notes (A-C-E, etc.)

Intervals – the distance between two pitches

Half-Step – two adjacent notes on the piano. It may appear with white-white key or white-black key combinations; with no keys in between.

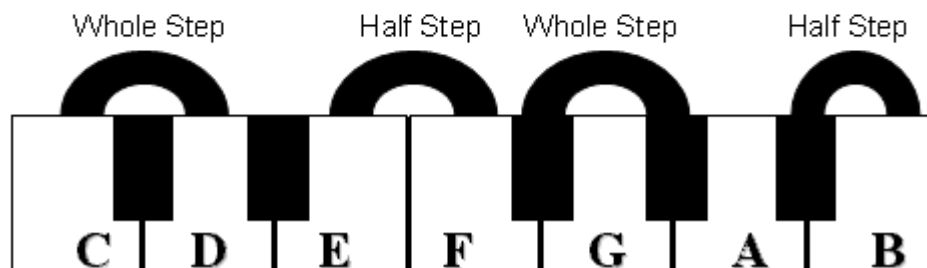


Whole-step – two half steps; with one key in between

"Half Steps & Whole Steps"

A **Half Step** is from key to key
With NO keys in between,

A **Whole Step** always skips a key
With ONE key in between.

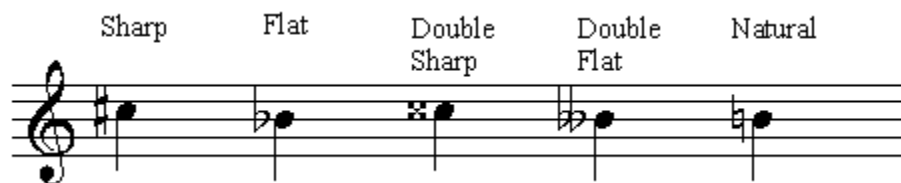


Sharp (#) – raise a note one half step

Flat (b) – lower a note one half step

Natural – cancel out a previous sharp or flat

Accidental	Symbol	Description
Sharp	#	Raises note one half step
Flat	b	Lowers note one half step
Natural	♮	Cancels an accidental
Double Sharp	𝄌	Raises note a whole step
Double Flat	𝄍	Lowers note a whole step



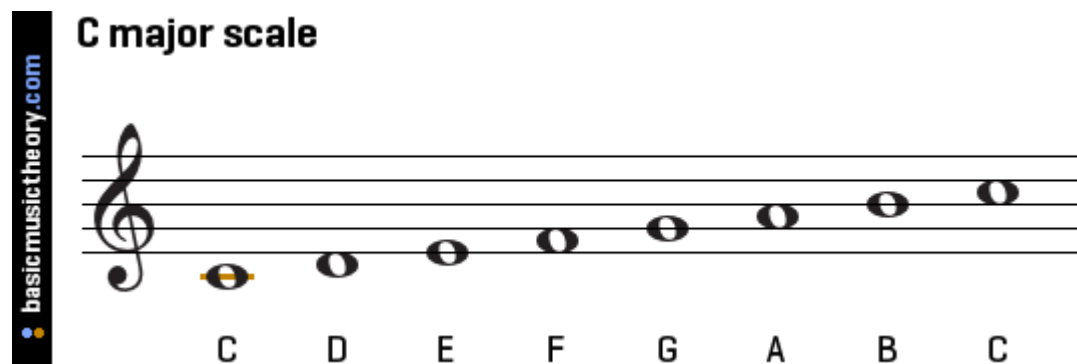
Triad – the standard chord in Western art music, a three note combination. Triads may be built on any step or degree of the scale.

C major triad

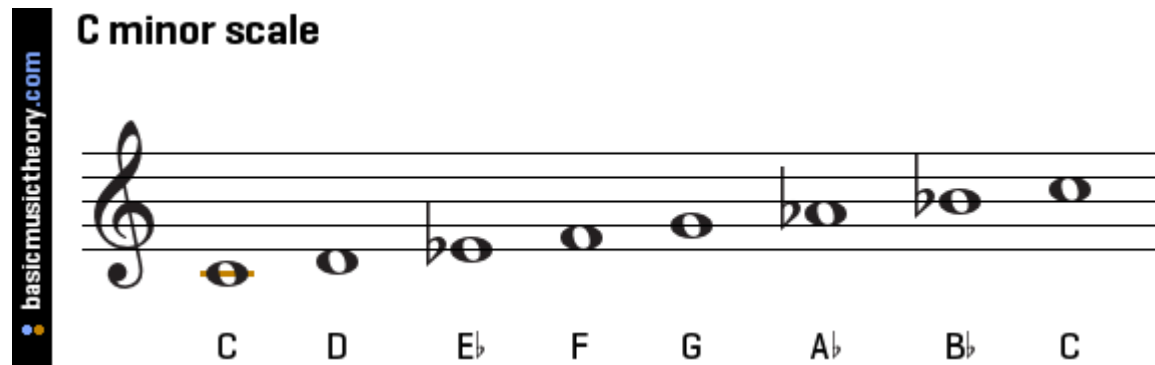


Major scale – The [major scale](#) or **Ionian scale** is one of the most commonly used musical scales, especially in Western music. It is one of the diatonic scales. Like many musical scales it is made up of seven notes: the eighth duplicates the first at double its frequency so that it is called a higher octave of the same note (from Latin "octavus", the eighth).

The simplest major scale to write is C major, the only major scale not to require sharps or flats:



Minor Scale – is similar to a major scale but contains a minor 3rd, 6th, and 7th (natural minor). There are three types of minor scales: natural, harmonic, and melodic.



Tonality – the sense or focusing around a single “home” pitch that feels more important than all the other members of the scale. A place of rest or resolution.

The three most important triads in Western art music:

- I - Tonic
- IV - Subdominant
- V - Dominant

Chord Families	Chord Degree	Theoretical Name	Example (C Major)
Tonic	I	Tonic	C
	III ^{Im}	Mediant	Em
	VI ^{Im}	Submediant	Am
Sub-dominant	IV	Subdominant	F
	II ^{Im}	Super Tonic	Dm
Dominant	V	Dominant	G
	VII ^o	Leading Tone	B ^o

Structure (Musical Form): The melody element that shows how different sections of music are arranged. This is accomplished through repetition. What specifically is repeated? Most often the melody is repeated, but harmony may be repeated as well.

Building Blocks of Form

Motive – a distinctive fragment of a melody used to build a theme. The opening motive of [Beethoven's 5th Symphony](#) is a perfect example.

Piano Score **Beethoven's 5th Symphony**



The image shows the first few measures of the piano introduction to Beethoven's 5th Symphony. It is in 2/4 time and begins with a forte (ff) dynamic. The melody in the right hand consists of a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides a rhythmic accompaniment with eighth notes: F4, E4, D4, C4, B3, A3, G3. The key signature has two flats (Bb and Eb).

Theme – basic subject matter of longer pieces of music; when a melodic idea is used as the building block in the construction of a musical work. [The Imperial March \(Darth Vader's theme\)](#) is a good example of a theme.

From "THE EMPIRE STRIKES BACK"
THE IMPERIAL MARCH
(Darth Vader's Theme)

Arranged by JOHN BRIMHALL Music by JOHN WILLIAMS

March tempo



The image displays the musical score for 'The Imperial March' from Star Wars: The Empire Strikes Back. It is arranged for guitar and piano. The tempo is marked 'March tempo'. The key signature is Bb major (two flats). The score includes a guitar part with a 'marcato' marking and a piano part. The guitar part features a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano part provides a rhythmic accompaniment with eighth notes: F4, E4, D4, C4, B3, A3, G3. The score is divided into four systems, each with a guitar staff and a piano staff. The guitar part includes fingerings and a 'marcato' marking. The piano part includes a 'Cresc.' marking. The score ends with a double bar line.

© 1981 WARNER BROS. PUBLISHING CORP. and SONY MUSIC
All Rights Reserved

Sequence – repetition of a melodic fragment at a higher or lower pitch level. Notice in the example below, the 4 note pattern. The pattern repeats but only moves up a step each time the 4 note pattern is played.



Forms

Call and Response – a singing leader followed by a chorus of followers. It also a succession of two distinct phrases usually played by different musicians, where the second phrase is heard as a direct commentary on or response to the first.

Figure 5: Yombe musicians are aware of the version in figure 4

The image shows a musical score in 4/4 time, divided into three parts: Timeline, Leader, and Chorus. The Timeline part is a single staff with a tempo marking of 126 bpm. It contains two 4-note patterns: G4-A4-B4-C5 and A4-B4-C5-D5, each repeated twice. The Leader part is a single staff with a 4-note pattern: G4-A4-B4-C5, repeated twice. The Chorus part is a single staff with a 4-note pattern: G4-A4-B4-C5, repeated twice. The lyrics for the Leader are "Te' ki nlo-mba" and for the Chorus are "tse-ngu-la-nga". A curved line connects the end of the Leader's first phrase to the start of the Chorus's first phrase, indicating a call and response relationship. The lyrics for the Chorus are "(The slender plantain! Pick it up. The slender plantain!)"

Timeline

Leader

Chorus

Te' ki nlo-mba

tse-ngu-la-nga

(The slender plantain! Pick it up. The slender plantain!)

Binary – Binary form has two distinct sections, A and B. A and B sections have two different melodies, and is usually repeated.

Sonata Opus 1 No.7
G.F.Handel

A Section → B Section

The musical score is written for piano in C major, 4/4 time. It consists of three systems of grand staves. The first system (measures 1-5) is labeled 'A Section' with a red arrow above it. It features a melody in the right hand and a bass line in the left hand. The second system (measures 6-9) is labeled 'B Section' with a blue arrow above it. The third system (measures 10-13) continues the B Section. The score includes repeat signs at the end of the A section and the B section.

Ternary – Ternary form has three sections, A-B-A. Ternary form is sometimes called Song Form, is a three-part musical form where the first section (A) is repeated after the second (b) ends. [*Twinkle, Twinkle Little Star*](#)


Section A

Section B

Section A

The musical notation shows three staves of music in 4/4 time. The first staff is labeled 'Section A' and contains the first eight measures of the song. The second staff is labeled 'Section B' and contains the next eight measures. The third staff is labeled 'Section A' and contains the final eight measures, which are a repeat of the first section.

Strophic – Strophic form is where the melody is repeated but the words change. The words do not affect the form or structure. Therefore the corresponding form sections are represented as are AAAAA etc. Strophic form is also referred to “verse-repeating” of chorus form. It is a term applied to songs in which all verses or stanzas of the text are sung to the same melody. [Stephen Foster, I Dream of Jennie with the Light Brown Hair](#)



A I dream of Jean-nie with the light brown hair, borne like a va- por on the sum- mer air
 A I long for Jean-nie with the day down smile, ra- diant in glad-ness warm with win- ring smile
 A I sigh for Jean-nie but her light form strayed, far the from fond hearts her 'round na- tive glade

[Theme and Variation](#) – Theme and Variation is a specific kind of form in music. The form of the music tells you how the music is organized. The piece begins with a theme, followed by one of more variations of the theme.



[Rondo](#) – every alternate section sounds like a return of the beginning, ABACADA.

Rondo Form



Music of the Middle Ages (aka Medieval Period)

c. 450-1400

Difficult to date, sometimes begins as early as the fall of the Western Roman Empire in the fifth century and ends sometime in the early fifteenth century.

[Introduction to the Medieval Period](#) (Films on Demand)

Elements/Characteristics of the Middle Ages/Medieval Period

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

Instruments: Strings - rebec, lute, fiddle

Woodwinds – flute, shawm, fife;

Percussion – drum, tambourine

Meter: early Middle Ages rhythm follows the text, later Middle Ages meter developed, primarily triple meter.

Tempo: primarily slow to moderate tempos prevailed.

Melody: was primarily conjunct with a relatively narrow range.

Texture: early Middle Ages used only monophony; polyphony developed 13th century.

Harmony: cadences, or ends of phrases and sections, resolved to simultaneously sounding perfect intervals.

Vocal Genre:

Gregorian chant- monophonic a cappella music, most often sung in worship.

Hymn – featured four-line strophes in which the lines were generally the same length and often rhymed.

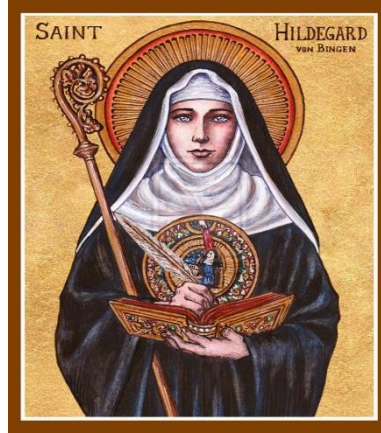
Song – strophic and syllabic; Verse and Refrain form

Mass – Worship service celebrating the Eucharist (communion); five chants of the mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) were typically included in every mass; always in Latin.

Instrumental Genre:

Most of the instrumental music has not survived from this period, but was primarily used to accompany vocal genres and provide dance music at court.

Composers



Hildegard of Bingen

1098-1179

Synopsis:

Hildegard of Bingen (1098-1179) from the German Rhineland; at the age of fourteen, Hildegard's family gave her to the Catholic church where she studied Latin and theology at the local monastery. Known for her religious visions, Hildegard eventually became an influential religious leader, artist, poet, scientist, and musician. She would go on to found three convents and become an abbess, the chief administrator of an abbey.

References:

https://en.wikipedia.org/wiki/Hildegard_of_Bingen

<http://www.biography.com/people/saint-hildegard-40403>



Guillaume de Machaut

c.1300-1377

Synopsis:

Guillaume de Machaut (c. 1300-1377) a medieval French poet and composer. Machaut traveled widely as a cleric and secretary for John I, Count of Luxembourg and King of Bohemia. Around 1340, he moved to Reims (now in France), where he served as a church official at the cathedral. There he had more time to write poetry and music, which he seems to have continued doing for some time.

Machaut survived the Black Death that devastated Europe, and spent his later years living in Reims composing and supervising the creation of his complete-works manuscripts.

Machaut composed in a wide range of styles and forms. He is part of the musical movement known as the *ars nova*. Machaut helped develop the motet and secular song forms. Machaut wrote the *Mass of Nostre Dame* around 1364, the earliest known complete setting of the Ordinary of the Mass attributable to a single composer.

References:

https://en.wikipedia.org/wiki/Josquin_des_Prez

Music of the Renaissance

c.1400-1600

The Renaissance spanned from the late 1400s to the early 1600s. The invention of the Gutenberg press made distribution of music and musical theory possible on a wide scale. Demand for music as entertainment and as an activity for educated amateurs increased with the emergence of the bourgeois class. Dissemination of chanson, motets, and masses throughout Europe coincided with the unification of polyphonic practice into the fluid style which culminated in the second half of the sixteenth century in the works of composers such as Palestrina and William Byrd.

[Introduction to the Renaissance Period](#) (Films on Demand)

Elements/Characteristics of the Renaissance Period

Color:

The Renaissance Instruments- Instrumental music remained subordinated to vocal music, and much of its repertory was in varying ways derived from or dependent on vocal models.

Strings: viol, lyre, harp, hurdy-gurdy

Brass: slide trumpet, cornett, trumpet, sackbut (early trombone)

Woodwinds: Flutes or recorder, shawm

Percussion: tambourine, Jew's harp

Meter: regular, gentle pulse; duple meter

Tempos: steady beat; rhythms smooth, soft flow.

Melody: smooth, asymmetrical, based on modes; early Renaissance, Cantus firmus (fixed melody) ;move toward freely composed; use of Word painting to represent poetic images musically

Texture: polyphonic, often imitative; usually four or more parts.

Dynamics: not extreme

Harmony: Modal harmony, growing use of thirds and triads, moving toward tonality.

Vocal genres:

Mass – sacred, worship service celebrating the Eucharist (communion); five chants of the mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) were typically included in every mass; always in Latin.

Motet, - sacred, Latin text, polyphonic choral work

Chanson – secular song about love and courtly intrigue, set for one or more voices with plucked-string accompaniment, such as a lute.

Madrigal-secular, a musical piece for several solo voices set to a short poem.

Instrumental genres: Derived from vocal forms: dance music; Lute music (John Dowland)

Composers:



Josquin des Prez
c. 1450-1521

Synopsys:

Josquin des Prez, c. 1450-1521, was a master of Renaissance choral music. Little is known of his early life. Originally from the region that is today's Belgium, Josquin spent much of his time serving in chapels throughout Italy. Later he worked for Louis XII of France and held several church music directorships. During the last two decades of his life, Josquin's fame spread abroad along with his music. The newly developed technology of printing made wide dissemination of his music possible. During his career he published masses, motets, and secular vocal pieces.

References:

https://en.wikipedia.org/wiki/Josquin_des_Prez



Giovanni Pierluigi da Palestrina

1525-1594

Synopsys:

Giovanni Pierluigi da Palestrina, c. 1525-1594, devoted his career to the music of the Catholic Church, serving as music director for St. Peter's Cathedral. Palestrina composed 450 sacred works and 104 masses. Palestrina heeded the recommendations from the Council of Trent to inspire religious contemplation with restraint and serenity. Still writing in the polyphonic style, the movement of the voices does not distract from the sacred meaning of the text.

Palestrina was born in the town of [Palestrina](#), near [Rome](#), then part of the [Papal States](#). He came of age as a musician under the influence of the northern European style of polyphony, which owed its dominance in Italy primarily to two influential [Netherlandish](#) composers, [Guillaume Dufay](#) and [Josquin des Prez](#), who had spent significant portions of their careers there.

From 1544 to 1551, Palestrina was organist of the cathedral of St. Agapito, the principal church of his native city. His first published compositions, a book of [Masses](#), had made so favorable an impression with [Pope Julius III](#) (previously the [Bishop of Palestrina](#)) that in 1551 he appointed Palestrina *maestro di cappella* or musical director of the [Cappella Giulia](#), (Julian Chapel, in the sense of choir), the choir of the chapter of canons at [St. Peter's Basilica](#).

During the next decade, Palestrina held positions similar to his Julian Chapel appointment at other chapels and churches in Rome, notably [St John Lateran](#) (1555–1560, a post previously held by [Lassus](#)), and St Mary Major (1561–1566). In 1571 he returned to the Julian Chapel and remained at St Peter's for the rest of his life. He died in Rome of [pleurisy](#) in 1594.

References:

https://en.wikipedia.org/wiki/Giovanni_Pierluigi_da_Palestrina



William Byrd
1543-1623

William Byrd, 1543-1623, was an organist and composer of the Shakespearian age who is best known for his development of the English madrigal. Byrd was a pupil and protégé of organist and composer Thomas Tallis, and they worked together for several years. Byrd's musical stature can hardly be overrated, as he wrote extensively for every medium then available. Byrd became very distinguished for the utilization of many different compositional tools that were used in his music. The influence of Catholicism through the use of biblical text and religious styles increasingly permeated his music.

References:

<http://www.biography.com/people/william-byrd-9233628>



Thomas Weelkes
1576-1623

Thomas Weelkes was an English composer and organist and became one of the finest English madrigal composers. He became organist of Winchester College in 1598, moving to Chichester Cathedral. His works are chiefly vocal, and include madrigals, anthems, and services. Weelkes wrote more Anglican services than any other major composer of the time, mostly for evening. Many of his anthems are verse anthems. Weelkes is noted for his word painting, lively rhythms, and highly developed sense of form and structure.

References:

https://en.wikipedia.org/wiki/Renaissance_music

<http://www.britannica.com/biography/Thomas-Weelkes>

The Baroque Period

1600-1750

Study Guide

The Baroque Period encompasses a time period full of turbulent changes in government, religions, science, and the arts. Religious wars between Protestants and Catholics, the exploration of the New World and the rise of a middle class culture typify the shift in human existence between the Renaissance and Baroque era. The growing Western European economy of the time brought the emergence of the public concert hall and opera house.

Opera and a new singing style known as monody dominated the choral genre during the baroque era. The Florentine Camerata shaped the development of opera and led a revolution in the fine arts that would go on to shape the development of musical theatre, drama and dance. Influential composers such as Antonio Vivaldi, Georg Friedrich Handel and Johann Sebastian Bach contributed greatly to both instrumental and choral music making. This era's advancements in instrumental music also brought rise to the orchestra and concerto.

[Introduction to the Baroque Period](#) (Films on Demand)

Baroque Learning Goals

1. Demonstrate knowledge of historical and cultural contexts of the Baroque Period
2. Recognize musical performing forces (voices, instruments, and ensembles), styles, composers, and genres of the Baroque
3. Explain ways in which music and extra-musical influences interact in music of the Baroque Period
4. Aurally identify selected music of the Baroque, making critical judgments about its style and use

Key Vocabulary

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

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

Baroque – Literally means “irregular pearl”, elaborate, ornamented; used to define the music period from 1600 to 1750.

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

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

Castrato - male singing voice similar in range to that of a soprano, achieved by the castration of the singer before reaching puberty.

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

Concerto – A musical composition for a soloist and orchestra.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sonata – a musical composition in multiple movements for solo instrument, usually accompanied by the piano.

Stylized dance – piece of music that sounds like a dance but that was not designed for dancing. In other words, a stylized dance uses the distinct characteristics of a dance and would be recognized as sounding like that dance but might be too long or too complicated to be danced to.

Subject – The main melody or tune of a fugue.

Suite – A multi-movement instrumental musical composition of baroque music—usually in dance form.

Terraced dynamics – Used during the Baroque period, this is where the different sections have a piece of music have a set volume unique for that particular section. The next section may be written to be performed at another volume.

Music Listening Bank

Claudio Monteverdi: “Tu Se Morta” (“You are dead”) from *Orfeo*
https://www.youtube.com/watch?v=8ll_u870PG8&feature=youtu.be

Giovanni Gabrieli: *Sonata pian e forte for 8 parts, C. 176* from *Sacra Symphoniae*
<https://www.youtube.com/watch?v=Jx2xgbBkjbq>

Antonio Vivaldi: The first movement (Spring) from *The Four Seasons*
<https://www.youtube.com/watch?v=zW0pEIymWK8&feature=youtu.be&list=PL0D30A7BBDC001432>

George Frideric Handel: “Comfort Ye” and “Every Valley” from *Messiah*
<https://www.youtube.com/watch?v=3EME124honk>

George Frideric Handel: “Hallelujah” from *Messiah*
<https://www.youtube.com/watch?v=ptBZwDYKA14&feature=youtu.be>

George Frideric Handel: Bourée from *Water Music*
https://www.youtube.com/watch?v=PmPHLUq1J_Q

Johann Sebastian Bach: *Ein feste Burg ist unser Gott* translated to *A Mighty Fortress is Our God*
from Bach Cantata 80 (BWV 80)
<http://www.baroquecds.com/723Cantata80.mp3>

Johann Sebastian Bach: *Organ Fugue in G Minor* (BWR 578)
<https://www.youtube.com/watch?v=PhRa3REdozw>

Historical Context

Science

Sir Isaac Newton – Calculus, universal gravity, three laws of motion, heliocentrism.

Johannes Kepler – Concluded that the planets move in ellipses in their orbits around the sun.

Philosophy

Rene Descartes – Famous philosopher, mathematician, and scientist from France.

John Locke – Regarded as the founder of the Enlightenment movement in philosophy.

Art

Gian Lorenzo Bernini – Famous Italian sculptor of the Baroque era. Credited with establishing the Baroque sculpture style.

Literature

William Shakespeare – Playwright and poet.

Miguel de Cervantes – Spanish playwright, poet, and novelists.

Politics

Nation-states (France and England) developed into major world powers, ruled by absolutist monarchs. Protestantism spread throughout northern Europe. The middle class continued to grow in social and economic power with the emergence of printing and textile industries and open trade routes with the New World.

Colonialism

The 1600s saw the first era of the Colonization of America. France and England were the most active in the colonization of America. Landing of Pilgrims at Plymouth (1620); Manhattan bought from Native Americans (1626); Boston founded (1630); Harvard University founded (1636).

Music in the Baroque Period

General Trends

1. Definite and regular rhythms in the form of meter and “motor rhythm” (the constant subdivision of the beat) appear in most music. Bar lines become more prominent.
2. The use of polyphony continues with more elaborate techniques of imitative polyphony used in the music of Handel and Bach.
3. Homophonic (melody plus accompaniment) textures emerge including the use of basso continuo (a continuous bass line over which chords were built used to accompany a melodic line)
4. Homophonic textures lead to increased use of major and minor keys and chord progressions
5. The accompaniment of melodic lines in homophonic textures are provided by the continuo section: a sort of improvised “rhythm section” that features lutes, viola da

- gambas, cellos, and harpsichords. Continuo sections provide the basso continuo (continuous bass line) and are used in Baroque opera, concerti, and chamber music
6. Instrumental music featuring the violin family—such as suites, sonatas, and concertos emerge and grow prominent
 7. These compositions are longer, often with multiple movements that use defined forms having multiple sections, such as ritornello form and binary form.
 8. Composers start to notate dynamics and often write abrupt changes between loud and softs, what are called terraced dynamics.

Genres

Vocal

Early Baroque vocal music: madrigal, motet, and opera.

Late Baroque vocal music: Italian opera seria, oratorio, and the church cantata.

The two leading vocal genres were sacred music and opera.

Sacred

Oratorio: like an opera, but without all the acting. Includes recitative (speak singing) and arias (sung solos).

Mass: served as the core of the Catholic religious service.

Opera

Synthesizes theatrical performance and music. Utilized vocal forms of recitative and aria.

Instrumental

Early Baroque instrumental music: canzona (also known as the sonata) and suite.

Late Baroque instrumental music: concerto, fugue, and suite.

Solo music of the Baroque era was composed for all the different types of instruments, but with a major emphasis on violin and keyboard.

- The common term for a solo instrumental work is sonata.
 - o Non-keyboard solo instruments were usually accompanied by a keyboard, such as the organ, harpsichord or clavichord.

Small ensembles: named in regard to the number of performers in each (trio = three performers, etc.).

- Trio sonata: feature two melody instruments (usually violins) accompanied by basso continuo

Concerto: leading form of large ensemble orchestral music.

- Featured two forces, the orchestra and either a solo instrument (solo concerto) or small ensemble (concerto grosso).

Birth of Opera

The Florentine Camerata (circa 1600) Group of scholars that harked back to ancient drama's being emotionalism, sought to emulate the declamatory style that was midway between speech and song. Composers of early opera combined recitatives with other musical numbers such as choruses, dances, arias, instrumental interludes, and the overture. Opera was initially commissioned by Italian noblemen, often for important occasions such as marriages or births, and performed in the halls of their castles and palaces. By the mid to late seventeenth century, opera had spread not only to the courts of France, Germany, and England, but also to the general public, with performances in public opera houses first in Italy and later elsewhere on the continent and in the British Isles. By the eighteenth century, opera would become almost as ubiquitous as movies are for us today. Most Baroque operas featured topics from the ancient world or mythology.

New Music for Instruments

Rise of the Orchestra and Concerto

The Baroque period also saw the birth of the orchestra, which was initially used to accompany court spectacle and opera. In addition to providing accompaniment to the singers, the orchestra provided instrumental only selections during such events. These selections came to include the overture at the beginning, the interludes between scenes and during scenery changes, and accompaniments for dance sequences.

One of the first important forms of this instrumental music was the concerto. The word concerto comes from the Latin and Italian root *concertare*, which has connotations of both competition and cooperation. The musical concerto might be thought to reflect both meanings.

A concerto is a composition for an instrumental soloist or soloists and orchestra; in a sense, it brings together these two forces in concert; in another sense, these two forces compete for the attention of the audience. Concertos are most often in three movements that follow a tempo pattern of fast – slow – fast.

Music of George Frideric Handel (1685 – 1759)



George Frideric Handel: A Concise Biography (Films on Demand)

Synopsis

Born February 23, 1685, in Halle, Germany. Made his debut as an opera composer with *Almira*. Produced several operas with the Royal Academy of Music before forming the New Royal Academy of Music in 1727. Famous compositions include *Messiah* and *Water Music*. George Handel died April 14, 1759, in London, England.

George Frideric Handel: “Comfort Ye” and “Every Valley” from *Messiah*

<https://www.youtube.com/watch?v=3EME124honk>

George Frideric Handel: “Hallelujah” from *Messiah*

<https://www.youtube.com/watch?v=ptBZwDYKA14&feature=youtu.be>

George Frideric Handel: Bourée from *Water Music*

https://www.youtube.com/watch?v=PmPHLUq1J_Q

Music of Johann Sebastian Bach (1685 – 1750)



J.S. Bach: A Concise Biography (Films on Demand)

Synopsis

Born on March 31, 1685 (N.S.), in Eisenach, Thuringia, Germany. Famous works include *Tocatta and Fugue in D minor*, *Mass in B minor*, the *Brandenburg Concertos*, *Organ Fugue in G minor* and *The Well-Tempered Clavier*. Bach died in Leipzig, Germany, on July 28, 1750. Today, he is considered one of the greatest Western composers of all time.

Johann Sebastian Bach: *Ein feste Burg ist unser Gott* translated to *A Mighty Fortress is Our God* from Bach Cantata 80 (BWV 80)

<http://www.baroquecds.com/723Cantata80.mp3>

Johann Sebastian Bach: *Organ Fugue in G Minor* (BWR 578)

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

Bibliography

Clark, N. Alan, Thomas Heflin, Jeffrey Kluball, and Elizabeth Kramer. *Understanding Music: Past and Present*. Dahlonega, GA: University of North Georgia Press, 2016.

The Classical Period

1750-1825

Study Guide

The second half of the 18th century saw a revolutionary political and economic shift in Europe. The dramatic shift in power from the aristocracy to the middle class began to strengthen. The wealth of the middle class had been expanding due to the growing capitalism from the Industrial Revolution, which led to a burgeoning middle class that became the principal consumers of music and art.

Of all the musical periods, the Classical period is the shortest, spanning less than a century. Its music is dominated by three composers whose works are still some of the best known of all Western art music: Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827). The music of Haydn, Mozart, and Beethoven has served as the model for most composers after their time and is still played today; in this way, the music is “classic” in that it has provided an exemplar that has withstood the test of time.

[Introduction to the Classical Period](#) (Films on Demand)

Classical Learning Goals

1. Demonstrate knowledge of historical and cultural contexts of the classical period
2. Recognize musical performing forces (voices, instruments, and ensembles), styles, composers, and genres of the classical period
3. Aurally identify selected music of Haydn, Mozart, and Beethoven and explain how it interacts with forms of the day

Key Vocabulary

Cadenza – section of a concerto in which the soloist plays alone without the orchestra in an improvisatory style

Chamber music – music—such as art songs, piano character pieces, and string quartets—primarily performed in small performing spaces, often for personal entertainment

Coda – optional final section of a movement that reasserts the home key of the movement and provides a sense of conclusion

Da capo – instruction—commonly found at the end of the B section or Trio of a Minuet and Trio, to return to the “head” or first section, generally resulting in an A - B - A form

Development – the middle section of a sonata-form movement in which the themes and key areas introduced in the exposition are developed;

Double-exposition form – form of the first movement of a Classical period concerto that combines the exposition, development, and recapitulation of sonata form with the ritornello form used for the first movements of Baroque concertos; also called first-movement concerto form

Exposition – first section of a sonata form movement, in which the themes and key areas of the movement are introduced; the section normally modulates from the home key to a different key

Hemiola – the momentary shifting from a duple to a triple feel or vice versa

Minuet and trio form – form based on the minuet dance that consists of a Minuet (A), then a contrasting Trio (B), followed by a return to the Minuet (A)

Opera Buffa – comic style of opera made famous by Mozart

Opera Seria – serious style of eighteenth-century opera made famous by Handel generally features mythology or high-born characters and plots

Pizzicato – the plucking of a bowed string instrument such as the violin, producing a percussive effect

Recapitulation – third and final section of a sonata-form movement, in which the themes of the exposition return, now in the home key of the movement

Rondo – instrumental form consisting of the alternation of a refrain “A” with contrasting sections (“B,” “C,” “D,” etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).

Scherzo – form that prominently replaced the minuet in symphonies and strings quartets of the nineteenth century; like the minuet, scherzos are ternary forms and have a triple feel, although they tend to be somewhat faster in tempo than the minuet.

Sonata form – a form often found in the first and last movements of sonatas, symphonies, and string quartets, consisting of three parts—exposition, development, and recapitulation

String quartet – performing ensemble consisting of two violinists, one violist, and one cellist that plays compositions called string quartets, compositions generally in four movements

Symphony – multi-movement composition for orchestra, often in four movements

Ternary form – describes a musical composition in three parts, most often featuring two similar sections, separated by a contrasting section and represented by the letters A – B – A.

Theme and Variation form – the presentation of a theme and then variations upon it. The theme may be illustrated as A, with any number of variations following it – A', A'', A''', A''', etc.

Music Listening Bank

Joseph Haydn: String Quartet in D major, Op. 20, no. 4 (I: Allegro di molto)

https://www.youtube.com/watch?v=d_Ly7d-wjc0

Joseph Haydn: String Quartet in D major, op. 20, no. 4 (III. Allegretto alla zingarese)

<https://www.youtube.com/watch?v=eOdmboIbH8c>

Joseph Haydn: Symphony No. 94 in G major, “Surprise” (II. Andante)

<https://www.youtube.com/watch?v=PhxZhDV9KHM>

Joseph Haydn: Symphony No. 94 in G major, “Surprise” (IV. Finale: Allegro Molto)

<https://www.youtube.com/watch?v=yb9DM9Tf5fo>

Wolfgang Amadeus Mozart: Deh, vieni alla finestra, Testo (Aria) from *Don Giovanni*, in Italian

<http://semprelibera.altervista.org/wolfgang-amadeus-mozart/don-giovanni/deh-vieni-alla-finestra/>

Wolfgang Amadeus Mozart: Piano Concerto No. 20 in D minor, K466, First Movement 1. Allegro

<https://www.youtube.com/watch?v=UGldgW6mDnY&list=RDUGldgW-6mDnY#t=517>

Wolfgang Amadeus Mozart: Symphony No. 41 in C Major, K. 551 — 1st Movement, Allegro Vivace

<https://www.youtube.com/watch?v=zK5295yEQMQ>

Ludwig van Beethoven: Symphony No. 5 in C minor, Op. 67

Movements 1 & 2: <https://www.youtube.com/watch?v=jUrd2WPmQfY>

Movement 3: <https://www.youtube.com/watch?v=9Mt7NIPFgQk>

Movement 4: https://www.youtube.com/watch?v=-mZ4_aWfH7s

Entire Symphony: <https://www.youtube.com/watch?v=OGnBrabqdP4>

Historical Context

Visual Arts and Architecture

The visual arts developed two major styles in the Enlightenment. The aristocracy tried to adhere to the Greek and Roman mythological antiquity. Artists such as Jacques-Louis David, however, adorned his canvases with themes of Roman and Athenian democracy.

Politics

American and French Revolutions.

Music in the Classical Period

The three most important composers of the Classical period were Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Although they were born in different places, all three composers spent the last years of their lives in Vienna, Austria, a city which might be considered the musical capitol of the Classical period. These three artist (along with Schubert), would become known as the Viennese School.

General Trends in Classical Music

Musical Style

The Classical style of music embodies balance, structure, and flexibility of expression, arguably related to the noble simplicity and calm grandeur that the eighteenth century art historian Johann Joachim Winckelmann saw in ancient Greek art.

Performing Forces

The Classical period saw new performing forces such as the piano and the string quartet and an expansion of the orchestra. Initially called the fortepiano then the pianoforte, and now the piano was capable of dynamics from soft to loud; the player needed only to adjust the weight applied when depressing a key.

The string quartet was the most popular new chamber music ensemble of the Classical period and comprised two violins, a viola, and a cello.

The orchestra expanded into an ensemble that might include as many as thirty to sixty musicians distributed into four sections. The sections include the strings, woodwinds, brass, and percussion.

Emergence of New Musical Venues

The Classical period saw performing ensembles such as the orchestra appearing at an increasing number of concerts. These concerts were typically held in theaters or in the large halls of palaces and attended by anyone who could afford the ticket price, which was reasonable for a substantial portion of the growing middle class. For this reason, the birth of the public concert is often traced to the late eighteenth century. At the same time, more music was incorporated into a growing number of middle class households.

Musical Form

As musical compositions of the Classical period incorporated more performing forces and increased in length, a composition's structure became more important.

Sonata Form

The most important innovation in form during the Classical period is what we call sonata form. This form got its name from being used as the first movement of most piano sonatas of the Classical period. Consisting of three sections—exposition, development, and recapitulation—it was also used for the first movements (and sometimes final movements) of almost all Classical symphonies and string quartets.

Theme and Variations

Theme and Variations form consists of the presentation of a theme and then the variations upon it. The theme may be illustrated as A with any number of variations following it: A', A'', A''', A''', etc. Each theme is a varied version of the original, keeping enough of the theme to be recognizable, but providing enough variety in style for interest.

Minuet and Trio

The minuet and trio form found in many Classical symphonies and string quartets stems from the stylized dances of the Baroque Period (see chapter 4), and then followed by the Minuet A section: A B A for short. To save paper, the return of the A section was generally not written out. Instead, the composer wrote the words **da capo**, meaning to the head, at the end of the B section indicating a return to the A section. As a movement in three parts, Minuet and Trio form is sometimes called a ternary form.

Rondo

The **rondo** is another popular instrumental form of the late eighteenth and early nineteenth centuries. Rondo consists of the alternation of a refrain "A" with contrasting sections ("B," "C," "D," etc.). Rondos are often the final movements of string quartets, classical symphonies, concerti, and sonata (instrumental solos).

Genres

We normally classify musical compositions into genres by considering their performing forces, function, the presence and quality of any text, and their musical style and form. Changes in any of these factors can lead to changes in genres. The two most important new genres of the Classical period were the symphony and the string quartet; instrumental genres that continued from the Baroque period include the concerto.

The most pronounced change in the Classical period vocal music was the growing popularity of **opera buffa**, or comic opera, over the more serious plot and aristocratic characters of Baroque opera seria. Opera buffa portrayed the lives of middle class characters and often mixed tragedy with comedy; as we will see, Mozart would produce some of the most famous opera buffa of all time.

Music of Joseph Haydn (1732 – 1809)



Joseph Haydn: A Concise Biography (Films on Demand)

Synopsis

Born in 1732, Joseph Haydn grew up in a small village just east of Vienna. Known as the “Father of the Symphony”. One of the most prolific composers of the Classical era; wrote over 100 symphonies. Famous works include *String Quartet in D major*, *Symphony No. 94 “Surprise”* *Trumpet Concerto*.

Joseph Haydn: String Quartet in D major, Op. 20, no. 4 (I: Allegro di molto)

https://www.youtube.com/watch?v=d_Ly7d-wjc0

Joseph Haydn: String Quartet in D major, op. 20, no. 4 (III. Allegretto alla zingarese)

<https://www.youtube.com/watch?v=eOdbolBh8c>

Joseph Haydn: Symphony No. 94 in G major, “Surprise” (II. Andante)

<https://www.youtube.com/watch?v=PhxZhDV9KHM>

Joseph Haydn: Symphony No. 94 in G major, “Surprise” (IV. Finale: Allegro Molto)

<https://www.youtube.com/watch?v=yb9DM9Tf5fo>

Music of Wolfgang Amadeus Mozart (1756 – 1791)



Wolfgang Amadeus Mozart: A Concise Biography (Films on Demand)

Synopsis

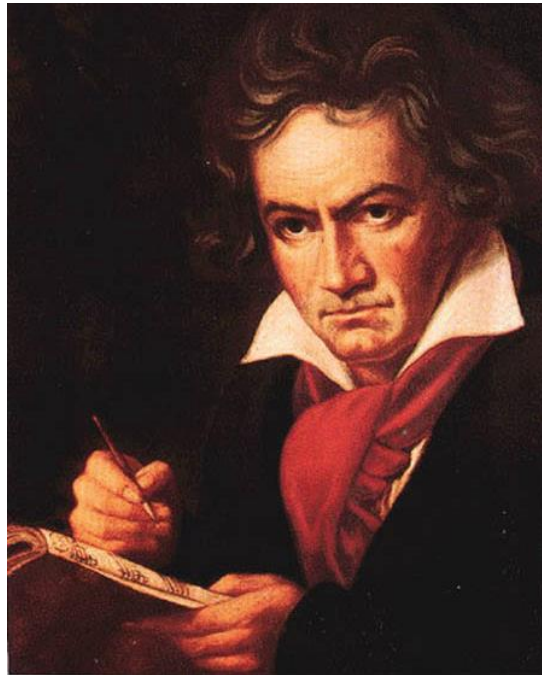
Born in Salzburg, Austria His father, Leopold Mozart, was an accomplished violinist of the Archbishop of Salzburg's court. He began writing music prior to the age of five. At the age of six, Wolfgang performed in the court of Empress Maria Theresa. Famous works include *Don Giovanni*, *Eine kleine Nacht Musik* (A little night music), *Piano Concerto No. 20*, and *Symphony No. 40*. Died at the age of 35.

Wolfgang Amadeus Mozart: Deh, vieni alla finestra, Testo (Aria) from *Don Giovanni*, in Italian
<http://semprelibera.altervista.org/wolfgang-amadeus-mozart/don-giovanni/deh-vieni-alla-finestra/>

Wolfgang Amadeus Mozart: Piano Concerto No. 20 in D minor, K466, First Movement 1. Allegro
<https://www.youtube.com/watch?v=UGldgW6mDnY&list=RDUGldgW-6mDnY#t=517>

Wolfgang Amadeus Mozart: Symphony No. 41 in C Major, K. 551 — 1st Movement, Allegro Vivace
<https://www.youtube.com/watch?v=zK5295yEQMQ>

Music of Ludwig van Beethoven (1770 – 1827)



Ludwig van Beethoven: A Concise Biography (Films on Demand)

Synopsis

Born in Bonn in December of 1770. Went deaf towards the end of his life. Famous Works include *Symphony No. 3 (Eroica)*, *Symphony No. 5*, *Symphony No. 9 (Ode to Joy)*, *Piano Sonata in C-sharp minor (Moonlight)*.

Ludwig van Beethoven: Symphony No. 5 in C minor, Op. 67

Movements 1 & 2: <https://www.youtube.com/watch?v=jUrd2WPmQfY>

Movement 3: <https://www.youtube.com/watch?v=9Mt7NIPFgQk>

Movement 4: https://www.youtube.com/watch?v=-mZ4_aWfH7s

Entire Symphony: <https://www.youtube.com/watch?v=OGnBrabqdP4>

Bibliography

Clark, N. Alan, Thomas Heflin, Jeffrey Kluball, and Elizabeth Kramer. *Understanding Music: Past and Present*. Dahlonega, GA: University of North Georgia Press, 2016.

Romantic Period

1820 - 1900

Begins with the invention of Opera and a new singing style called “Monody” (literally means one song), and ends with the death of J.S. Bach.

[Introduction to the Romantic Period](#) (Youtube)

Elements

Color: The Romantic Orchestra

Larger string section; added woodwinds (piccolo, English horn, bass clarinet, contrabassoon); brasses play melodically; added percussion

Rhythm: [rubato](#) dominates; conducting becomes an art form.

Melody: Melody becomes more expansive and more expressive.

Harmony: Composers experimented with harmony and chords that were previously forbidden.

Form and Structure: the romantic quest for expression led to a reaction against earlier forms and structures. The music must sound spontaneous and improvised, but there must be some discernible organization for the work to be coherent.

[Program Music](#) - organization changes from formal structures to a reliance on thematic unity.

[Program Symphony](#)

Tone Poem/Symphonic Poem/Concert Overture

Character Pieces: [waltz](#), [polonaise](#), [nocturne](#), [etude](#), [prelude](#), [mazurka](#), [ballades](#), [impromptus](#), [fantasy](#), [berceuse](#), [barcarolle](#).

Lied (plural lieder): Union of piano and voice into a duet. The music heightens and enhances the text.



[Franz Peter Schubert](#)

1797 - 1828

[Franz Peter Schubert: A Concise Biography](#) (Films on Demand)

Early Life

Born on January 31, 1797, in Himmelpfortgrund, Austria, Franz Peter Schubert demonstrated an early gift for music. As a child, his talents included an ability to play the piano, violin and organ. He was also an excellent singer.

Franz was the fourth surviving son of Franz Theodor Schubert, a schoolmaster, and his wife, Elisabeth, a homemaker. His family cultivated Schubert's love of music. His father and older brother, Ignaz, both instructed Schubert early in his musical life.

Eventually, Schubert enrolled at the Stadtkonvikt, which trained young vocalists so they could one day sing at the chapel of the Imperial Court, and in 1808 he earned a scholarship that awarded him a spot in the court's chapel choir. His educators at the Stadtkonvikt included Wenzel Ruzicka, the imperial court organist, and, later, the esteemed composer Antonio Salieri, who lauded Schubert as a musical genius. Schubert played the violin in the students' orchestra, was quickly promoted to leader, and conducted in Ruzicka's absence. He also attended choir practice and, with his fellow pupils, practiced chamber music and piano playing.

In 1812, however, Schubert's voice broke, forcing him to leave the college, though he did continue his instruction with Antonio Salieri for three more years. In 1814, under pressure from his family, Schubert enrolled at a teacher's training college in Vienna and took a job as an assistant at his father's school.

Young Composer

Schubert worked as a schoolmaster for the next four years. But he also continued to compose music. In fact, between 1813 and 1815, Schubert proved to be a prolific songwriter. By 1814, the

young composer had written a number of piano pieces, and had produced string quartets, a symphony, and a three-act opera.

Over the next year, his output included two additional symphonies and two of his first Lieds, "Gretchen am Spinnrade" and "Erlkönig." Schubert is, in fact, largely credited with creating the German Lied. Boosted by a wealth of late 18th-century lyric poetry and the development of the piano, Schubert tapped the poetry of giants like Johann Wolfgang von Goethe, showing the world the possibility of representing their works in musical form.

In 1818, Schubert, who had not only found a welcome audience for his music but had grown tired of teaching, left education to pursue music full-time. His decision was sparked in part by the first public performance of one of his works, the "Italian Overture in C Major," on March 1, 1818, in Vienna.

The decision to leave school teaching seems to have ushered in a new wave of creativity in the young composer. That summer he completed a string of material, including piano duets "Variations on a French Song in E minor" and the "Sonata in B Flat Major," as well as several dances and songs.

That same year, Schubert returned to Vienna and composed the operetta "Die Zwillingsbrüder (The Twin Brothers), which was performed in June 1820 and met with some success. Schubert's musical output also included the score for the play "Die Zauberharfe" (The Magic Harp), which debuted in August 1820.

The resulting performances, as well as Schubert's other pieces, greatly expanded his popularity and appeal. He also showed himself to be a visionary. His composition "Quartettsatz [Quartz-Movement] in C minor," helped spark a wave of string quartets that would dominate the music scene later in the decade.

But Schubert had his struggles as well. In 1820, he was hired by two opera houses, the Karthnerhof Theatre and Theatre-an-der-Wein, to compose a pair of operas, neither of which fared very well. Music publishers, meanwhile, were afraid to take a chance on a young composer like Schubert, whose music was not considered traditional.

Maturity

His fortunes began to change in 1821, when, with the help of some friends, he began offering his songs on a subscription basis. Money started coming his way. In Vienna especially, Schubert's harmonious songs and dances were popular. Across the city, concert parties called Schubertiaden sprung up in the homes of wealthy residents.

By late 1822, however, Schubert encountered another difficult period. His financial needs going unmet, and his friendships increasingly strained, Schubert's life was further darkened when he became severely sick—historians believe he almost certainly contracted syphilis.

And yet, Schubert continued to produce at a prolific rate. His output during this time included the renowned "Wanderer Fantasy" for piano, his masterful, two-movement "Eighth Symphony," the "Die Schöne Müllerin" song cycle, "Die Verschworenen" and the opera "Fierrabras."

None of the finished pieces, however, brought him the fortune he deserved or so greatly needed. Battling health problems, Schubert again turned to music for escape. In 1824, he turned out three chamber works, the "String Quartet in A Minor," a second string quartet in D minor and "Octet in F Major."

For a time, Schubert, almost constantly penniless, returned to teaching. He also continued to write, producing piano duets such as "Piano Sonata in C Major" (Grand Duo), and the "Divertissement à la Hongroise."

Later Years

In 1826, Schubert applied for the job of deputy musical director at the Stadtkonvikt. While certainly a top candidate, he failed to land the job. Still, his fortunes during this period began to improve. His impressive musical output continued, and his popularity in Vienna increased. He was even in negotiations with four different publishers.

His work during this time included the "String Quartet in G Major" and the "Piano Sonata in G Major." In 1827, no doubt influenced by the passing of Ludwig van Beethoven and his impressive musical legacy, Schubert channeled a bit of the late composer and created a string of pieces. This work included the first 12 songs of the "Winterreise," as well as the "Piano Sonata in C Minor" and two piano solos, "Impromptus" and "Moments Musicaux."

In 1828, the last year of his life, Schubert, though obviously ill, stayed committed to his craft. It was during this time that he produced what is quite possibly his greatest piano duet, "Fantasy in F Minor." His other work from this time included the "Great Symphony," the cantata "Mirjam's Siegesgesang," and his last three piano sonatas, in C Minor, A Major, and B-flat Major. In addition, Schubert finished "String Quintet in C Major," considered by musical historians to be the classical era's final piece.

Oddly enough, Schubert's first and final public concert took place on March 26, 1828, and it proved successful enough that it allowed the great composer to finally buy himself a piano. Exhausted, and with his health continuing to deteriorate, Schubert moved in with his brother, Ferdinand. He died on November 19, 1828, in Vienna, Austria.

Impact

It was only after Schubert's passing that his musical genius received the kind of recognition it deserved. His talent lay in his ability to adapt to almost any kind of musical form. His vocal contributions, more than 500 in all, were written for male and female voices, as well as mixed voices.

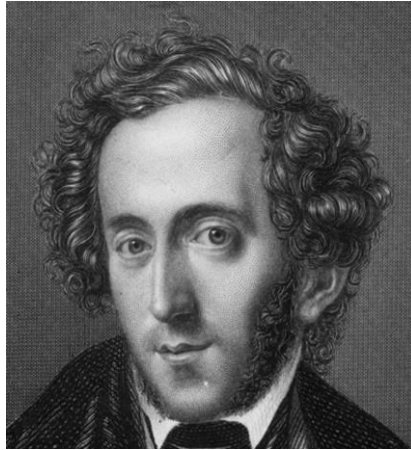
Like the poets whose work he wrote his music around, Schubert was an unrivaled master of lyrical beauty. It is no secret that Schubert adored Beethoven—he was awed by him, to the point that he was too timid to even introduce himself to the musical giant when the two passed one another on the streets of Vienna. But it is far from a stretch to mention these two musical giants in the same sentence. Schubert produced masterful works with rich harmonies and legendary

melodies for a variety of genres, and his influence proved considerable with later composers like Robert Schumann, Johannes Brahms and Hugo Wolf. And for some musical historians, his much praised "Ninth Symphony" opened the way for other greats like Anton Bruckner and Gustav Mahler.

In 1872, a memorial to Schubert was constructed in the Stadtpark in Vienna. In 1888, his grave, along with Beethoven's, was relocated to Zentralfriedhof, the Viennese cemetery that is among the largest in the world. There, Schubert was placed alongside fellow musical giants Johann Strauss II and Johannes Brahms.

References

<http://www.biography.com/people/franz-schubert-9475558>



[Felix Mendelssohn](#)

1685 – 1759

[Felix Mendelssohn: Oratorio](#) (Films on Demand)

Synopsis

Felix Mendelssohn was born on February 3, 1809, in Hamburg, Germany. At age 9, he made his public debut in Berlin. In 1819, he joined the Singakademie music academy and began composing non-stop. At Singakademie, he also became a conductor, but continued to compose prolifically. Mendelssohn founded the Leipzig Conservatory of Music in 1843. He died on November 4, 1847, in Leipzig.

Childhood

Pianist, composer and conductor Felix Mendelssohn was born Jakob Ludwig Felix Mendelssohn-Bartholdy in Hamburg, Germany, on February 3, 1809. His parents were Jewish, but converted to Christianity before he, his brother and two sisters were born. When Mendelssohn was 2 years old, he moved to Berlin with his parents and siblings. In Berlin, the young Mendelssohn began taking piano lessons with Ludwig Berger. Mendelssohn also studied composition under composer K.F. Zelter as a child. In 1816, he broadened his lessons, studying under pianist Marie Bigot during an extended stay in Paris, France.

Mendelssohn was quick to establish himself as a musical prodigy. During his childhood, he composed five operas and 11 symphonies. At just 9 years old, he made his public debut in Berlin.

Early Work

In 1819, Felix Mendelssohn joined the Singakademie music academy and began composing non-stop. In 1820 alone, he wrote a violin sonata, two piano sonatas, multiple songs, a cantata, a brief opera and a male quartet. In 1826, Mendelssohn produced one of his best known

works, *Overture to a Midsummer Night's Dream*. He presented his only opera, *The Marriage of the Camacho*, the following year in Berlin.

At Singakademie, Mendelssohn also became a conductor. In 1829, he conducted a performance of Bach's *St. Matthew Passion*. The performance's success led to other great opportunities, including a chance to conduct the London Philharmonic Society that same year.

Mendelssohn continued to compose prolifically while working as a conductor. He wrote the *Reformation Symphony* in 1830, and followed that accomplishment with a three-year European tour. During that time, he published his first book of songs, entitled *Songs without Words* (1832). *Italian Symphony* (1833), another of Mendelssohn's best known works, was also born of this period. In 1835, Mendelssohn was granted an illustrious role: conductor of the Gewandhaus Orchestra in Leipzig.

Personal Life

In 1836, a year after his father died, Mendelssohn met Cécile Jeanrenaud, a clergyman's daughter, in Frankfurt. Mendelssohn was 10 years Jeanrenaud's senior. She was just 16 when they got engaged. The couple married on March 28, 1837. Over the course of their marriage, they had five children.

Later Work

The same year that he married, Mendelssohn composed his *Piano Concerto No. 2 in D Minor*. From 1838 to 1844, he toiled away on his *Violin Concerto in E Minor*. Prior to the piece's completion, Mendelssohn founded the Leipzig Conservatory of Music and became its director. In so doing, he put Leipzig on the map as the musical center of Germany. After finishing *Violin Concerto in E Minor*, Mendelssohn conducted a string of concerts for the Philharmonic. In 1846 he presented his newly written *Elijah* at the Birmingham Festival.

Final Years

In May 1847, Mendelssohn's sister, Fanny, who was a lifelong inspiration to him, died suddenly. Her death left him so devastated that he soon lost his own zest for life. His health, already compromised by his strenuous career, began to deteriorate rapidly. Six months later, on November 4, 1847, Felix Mendelssohn died of a ruptured blood vessel in Leipzig, Germany. He had recently returned from a brief visit to Switzerland, where he'd completed composition of his *String Quartet in F Minor*.

Although he was only 38 when he died, Mendelssohn managed to distinguish himself as one of the first significant Romantic composers of the 1800s.

References

<http://www.biography.com/people/felix-mendelssohn-40373#final-years>



Frédéric Chopin

1810 – 1849

Frédéric Chopin: A Concise Biography (Films on Demand)

Synopsis

Born on March 1, 1810, in Zelazowa Wola, Poland, Frédéric Chopin, grew up in a middle-class family. He published his first composition at age 7 and began performing one year later. In 1832, he moved to Paris, socialized with high society and was known as an excellent piano teacher. His piano compositions were highly influential. He died on October 17, 1849, in Paris, France.

Early Years

Frédéric Chopin was born Fryderyk Franciszek Szopen on March 1, 1810, in the small village of Zelazowa Wola, Duchy of Warsaw (now Poland). His Father, Nicholas, was a French émigré who was working as a bookkeeper when he met and married Justyna Krzyzanowska. Soon after Frédéric was born, Nicholas found employment as a tutor for aristocratic families in Warsaw.

His father's employment exposed young Chopin to cultured Warsaw society, and his mother introduced him to music at an early age. By age 6, young Chopin was ably playing the piano and composing tunes. Recognizing his talent, his family engaged professional musician Wojciech Zywny for lessons, and soon pupil surpassed teacher in both technique and imagination.

Child Prodigy

By 1818, Chopin was performing in elegant salons and writing his own compositions, including the *Polonaise in G Minor*. By 1826, he had composed several piano pieces in different styles, and his parents enrolled him in the Warsaw Conservatory of Music, where he studied for three years under Polish composer Josef Elsner.

However, sensing he needed a broader musical experience, Chopin's parents eventually sent him to Vienna, where he made his performance debut in 1829. Audiences were enthralled with his highly technical yet poetically expressive performances. Over the next few years, Chopin performed in Poland, Germany, Austria and Paris, where he settled in 1832. There he quickly established relationships with other young composers, among them Franz Liszt, Vincenzo Bellini and Felix Mendelssohn.

Life in Paris

While in Paris, Chopin found his delicate style didn't always enthrall the larger concert audiences, who had been exposed to the works of Franz Schubert and Ludwig van Beethoven. A fortuitous introduction to the Rothschild family opened new doors, however, and Chopin soon found employment in the great parlors of Paris as both recitalist and teacher. His increased income allowed him to live well and compose such pieces as *Nocturnes of Opp. 9 and 15*, the *Scherzo in B-flat minor, Op. 31* and the *Sonata in B-flat minor, Op. 35*.

Relationship with George Sand

Though Chopin had had youthful love affairs and was at one time engaged, none of his relationships lasted more than a year. In 1838 he began a love affair with French novelist Amantine Lucile Aurore Dupin, aka, George Sand. The couple spent a harsh winter on the island of Majorca, south of France, where Chopin became ill. In March 1839, Sand realized that Chopin needed medical attention and took him to Marseille, where he was diagnosed with consumption (tuberculosis).

After a period of recuperation in Marseille, in May 1839 Chopin and Sand settled south of Paris in Nohant, Sand's country home. The next seven years proved to be the happiest and most productive period of Chopin's life. He steadily composed a series of masterpieces, including the *Sonata in B Minor*, the *Opus 55 Nocturnes* and the *Opus 56 Mazurkas*. The growing demand for his new works and his greater understanding of the publishing business also brought increased income and provided Chopin an elegant lifestyle.

Final Years and Death

By the mid-1840s, both Chopin's health and his relationship with George Sand were deteriorating. His behavior had also become erratic, possibly due to an undiagnosed form of epilepsy. Their affair ended in 1848 after, among other things, Sand's unflattering portrayal of their relationship in her 1846 novel *Lucrezia Floriani*. At the end, both parties were too proud to reconcile, and Chopin's spirit and health were broken. He made an extended tour to the British Isles, where he struggled under an exhausting schedule, making his last public appearance on November 16, 1848. He then returned to Paris, where he died on October 17, 1849, at age 39. His body was buried at Père Lachaise cemetery, but his heart was interred at a church in Warsaw, near the place of his birth.

References

<http://www.biography.com/people/frederic-chopin-9247162#relationship-with-george-sand>



[Franz Liszt](#)

1811 – 1886

[Franz Liszt: Mini-Biography](#)

Synopsis

Franz Liszt was born on October 22, 1811, in Raiding, Hungary [now Raiding, Austria]. His father, a multi-instrumentalist, taught him to play piano. By the time Liszt was 9 years old, he was performing in concert halls. As an adult, he toured extensively throughout Europe. He had an affair and children with Marie d'Agoult, and later lived with Princess Carolyne zu Sayn-Wittgenstein. By his death, he had written more than 700 compositions.

Early Life

Franz Liszt, one of the most impressive figures in all of music history, was born on October 22, 1811, in Raiding, Hungary. His father, Adam, played the cello, as well as several other instruments, and passionately taught Franz how to play piano. By the age of 6, young Liszt was recognized as a child prodigy; by the age of 8, he was composing elementary works; and by the age of 9, he was appearing in concerts. His father worked as a secretary for Prince Nicholas Esterhazy, and, after the boy played for a group of wealthy sponsors, he asked the prince for extended leave so he could devote his time to enriching his son's musical education.

Father and son traveled to Vienna, and Antonio Salieri, Mozart's old rival, quickly became a proponent of Liszt's genius. Upon hearing the boy play at a private home, he offered to train him in composition free of charge. For several months, the young pianist held performances for both musicians and kings. His most impressive talent was his uncanny ability to improvise an original

composition from a melody suggested by an audience member. At the age of 12, Liszt traveled with his father to Paris to seek admittance to the Paris Conservatory. The admissions council denied him a place in the school on the grounds that he was a foreigner. His father, ever determined, turned to Ferdinando Paer to teach his son advanced composition. It was during this time that Liszt wrote his first and only opera, *Don Sanche*.

In 1826, Adam Liszt passed away. The event proved to be extremely traumatic for the 15-year-old Franz Liszt, and it necessitated that he share their one-bedroom Parisian apartment with his mother. In the years that followed, Franz Liszt lost interest in music to such a degree that he began to question his profession. He turned away from performing and started to read profusely, delving into books on the subjects of art and religion. What he read during that time would greatly influence his later musical works.

Musical Career

In 1833, at the age of 22, Liszt met the Comtesse Marie d'Agoult. Inspired by love and nature, he composed several impressions of the Swiss countryside in "*Album d'un voyageur*," which would later surface as the "*Années de Pèlerinage*" ("*Years of Pilgrimage*"). In 1834, Liszt debuted his piano compositions "*Harmonies poétiques et religieuses*" and a set of three "*Apparitions*."

Strengthened by new works and several public performances, Liszt began to take Europe by storm. His reputation was bolstered even further by the fact that he gave away many of his concert proceeds to charities and humanitarian causes. For example, when in 1842 he found out about the Great Fire of Hamburg, which had destroyed much of the city, he gave concerts to create aid for its thousands of homeless. On a personal level, however, matters were less than glorious for Liszt. His relationship with Marie d'Agoult, which by that point had produced three children, finally ended. In 1847, while in Kiev, Liszt met Princess Carolyne zu Sayn-Wittgenstein. Her influence on him was dramatic; she encouraged him to stop touring and, instead, teach and compose, so he could have a more domestic life with her. Liszt gave his final concert for pay at Elisavetgrad in September, and then spent the winter with the princess at her estate in Woronince.

The next year, the couple moved to Weimar, Germany, and Liszt began to concentrate on a higher mission, the creation of new musical forms. His most famous achievement during this time was the creation of what would become known as the symphonic poem, a type of orchestral musical piece that illustrates or evokes a poem, a story, a painting, or other nonmusical source. Aesthetically, the symphonic poem is in some ways related to opera; it is not sung, but it does unite music and drama. Liszt's new works inspired eager pupils to seek his guidance. For the next 10 years, Liszt's radical and innovative works found their way into the concert halls of Europe, winning him staunch followers and violent adversaries.

Later Years

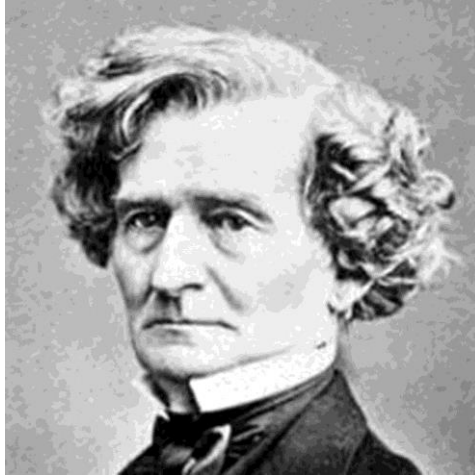
The decade that followed was a difficult one for Liszt. In December of 1859, he lost his son Daniel, and in September of 1862, his daughter Blandine also died. In 1860, one of Liszt's rivals, Johannes Brahms, co-published a manifesto against him and the modern composers, just one chapter in what was to become known as the War of the Romantics. In that same year, Liszt and Carolyne attempted to wed in Rome, but on the eve of their marriage, their plans were thwarted due to her incomplete divorce papers. Discouraged, Liszt vowed to live a more solitary life, and

in 1863 moved to a small, basic apartment in the monastery Madonna del Rosario, just outside of Rome.

In 1865, Liszt received the tonsure, the traditional haircut kept by monks during that period, and was from then on sometimes called "the Abbé Liszt." On July 31, 1865, he received the four minor orders in the Catholic Church. He continued, however, to work on new compositions, and in later years, he established the Royal National Hungarian Academy of Music in Budapest. Liszt's works in his later years were simpler in form, yet more extreme in harmony.

References

<http://www.biography.com/people/franz-liszt-9383467>



Hector Berlioz

1803 – 1869

Hector Berlioz: Documentary (Films Demand)

Synopsis

Hector Berlioz was born in France on December 11, 1803. He turned his back on a career in medicine to follow his passion for music, and went on to compose works that showcased the innovativeness and search for expression that were hallmarks of Romanticism. His well-known pieces include the *Symphonie fantastique* and *Grande messe des morts*. At the age of 65, Berlioz died in Paris on March 8, 1869.

Early Life

Louis-Hector Berlioz was born on December 11, 1803, in La Côte-St-André, Isère, France (near Grenoble). Hector Berlioz, as he was known, was entranced with music as a child. He learned to play the flute and guitar, and became a self-taught composer.

Heeding his physician father's wishes, Berlioz went to Paris in 1821 to study medicine. However, much of his time was spent at the Paris-Opéra, where he absorbed Christoph Willibald Gluck's operas. Two years later, he left medicine behind to become a composer.

Beginning a Career in Music

In 1826, Berlioz enrolled at the Paris Conservatoire. The next year, he saw Harriet Smithson in the role of Ophelia and became captivated by the Irish actress. His ardor inspired the *Symphonie fantastique* (1830), a piece that broke new ground in orchestral expression. With its use of music to relate a story of desperate passion, it was a hallmark of Romantic composition.

Following three unsuccessful attempts to win the Prix de Rome, Berlioz finally succeeded in 1830. After spending more than a year in Italy, he headed back to Paris, where a performance of his "fantastic symphony" took place in 1832. Smithson attended the concert; after meeting the woman who had haunted him, Berlioz married her the next year. The 1830s saw Berlioz produce more of his inventive compositions, such as the symphony *Harold en Italie* (1834) and the impressive choral work *Requiem, Grande messe des morts* (1837). However, an opera, *Benvenuto Cellini* (1838), flopped. Berlioz was often forced to rely on music criticism and other writing jobs to make ends meet, though a large financial gift from violinist Niccolò Paganini helped him write the choral symphony *Roméo et Juliette* (1839).

Growing Musical Success

In the 1840s, touring throughout Europe began to offer Berlioz another source of income; he was particularly appreciated as a conductor in Germany, Russia and England. When the production of another choral work, *La Damnation de Faust*, became a financial sinkhole after its premiere in 1846, touring again came to the rescue. Berlioz found his financial footing in the 1850s, when his *L'Enfance du Christ* (1854) was a success and he was elected to the Institut de France, thus enabling him to receive a stipend. He wrote *Les Troyens*, inspired by Virgil's *Aeneid*, at this time, but only got to see a few of the opera's acts be performed in 1863. He also returned to William Shakespeare once more, creating the opera *Béatrice et Bénédict* (based on *Much Ado About Nothing*), which had a successful debut in Germany in 1862.

Later Years and Legacy

Following more European tours, a lonely Berlioz returned to Paris in 1868. His marriage to Smithson had not lasted, and his second wife had passed away in 1862. He had lost his only child, Louis, in 1867. At the age of 65, he died in Paris on March 8, 1869.

Hector Berlioz left behind many innovative compositions that had set the tone for the Romantic period; though the originality of his work may have worked against him during his lifetime, appreciation of his music would continue to grow after his death.

References

<http://www.biography.com/people/hector-berlioz-21416667#growing-musical-success>



[Johannes Brahms](#)

1833 – 1897

[Johannes Brahms: A Concise Biography](#) (Films on Demand)

Synopsis

Born in Hamburg, Germany, on May 7, 1833, Brahms was the great master of symphonic and sonata style in the second half of the 19th century. He can be viewed as the protagonist of the Classical tradition of Joseph Haydn, Mozart, and Beethoven.

Early Years

Widely considered one the 19th century's greatest composers and one of the leading musicians of the Romantic era, Johannes Brahms was born May 7, 1833, in Hamburg, Germany. He was the second of Johanna Henrika Christiane Nissen and Johann Jakob Brahms' three children. Music was introduced to his life at an early age. His father was a double bassist in the Hamburg Philharmonic Society, and the young Brahms began playing piano at the age of seven.

By the time he was a teenager, Brahms was already an accomplished musician, and he used his talent to earn money at local inns, in brothels and along the city's docks to ease his family's often tight financial conditions.

In 1853 Brahms was introduced to the renowned German composer and music critic Robert Schumann. The two men quickly grew close, with Schumann seeing in his younger friend great hope for the future of music. He dubbed Brahms a genius and praised the "young eagle" publicly in a famous article. The kind words quickly made the young composer a known entity in the music world.

But this music world was also at a crossroads. Modernist composers like Franz Liszt and Richard Wagner, the leading faces of the "New German School" rebuked the more traditional sounds of Schumann. Theirs was a sound predicated on organic structure and harmonic freedom, drawing from literature for its inspiration. For Schumann and eventually Brahms, this new sound was sheer indulgence and negated the genius of composers like Johann Sebastian Bach and Ludwig van Beethoven.

In 1854 Schumann fell ill. In a sign of his close friendship with his mentor and his family, Brahms assisted Schumann's wife, Clara, with the management of her household affairs. Music historians believe that Brahms soon fell in love with Clara, though she doesn't seem to have reciprocated his admiration. Even after Schumann's death in 1856, the two remained solely friends.

Over the next several years, Brahms held several different posts, including conductor of a women's choir in Hamburg, which he was appointed to in 1859. He also continued to write his own music. His output included "String Sextet in B-flat Major" and "Piano Concerto No. 1 in D Minor."

Life in Vienna

In the early 1860s Brahms made his first visit to Vienna, and in 1863 he was named director of the Singakademie, a choral group, where he concentrated on historical and modern a cappella works. Brahms, for the most part, enjoyed steady success in Vienna. By the early 1870s he was principal conductor of the Society of Friends of Music. He also directed the Vienna Philharmonic Orchestra for three seasons.

His own work continued as well. In 1868, following the death of his mother, he finished "A German Requiem," a composition based on Biblical texts and often cited as one of the most important pieces of choral music created in the 19th century. The multi-layered piece brings together mixed chorus, solo voices and a complete orchestra. Brahms' contributions covered light ground too. His compositions from this period included waltzes and two volumes of "Hungarian Dances" for piano duet.

Personal Life

Brahms never married. Following his failed attempt at making Clara Schumann his lover, Brahms went on to have a small string of relationships. They included an affair with Agathe von Siebold in 1858, which he quickly, for reasons never really understood, withdrew from. It does seem as though Brahms fell in love easily. One account has him having to deny giving a woman piano lessons because of his attraction to her.

Later Years

Stubborn and uncompromising, Brahms was also known to be brusque and sarcastic with adults. With children, he showed a softer side, often handing out penny candy to kids he encountered in his neighborhood in Vienna. He also enjoyed nature and frequently went for long walks in the woods. Brahms remained in Vienna for the rest of his life. Summers found him traveling extensively throughout Europe, while concert tours also put him on the road as well. During these performances, Brahms either conducted or performed strictly his own material. The wealth of compositions for him to draw from continued to grow in the 1880s and '90s. His work included "Double Concerto in A Minor," "Piano Trio No. 3 in C Minor" and the "Violin

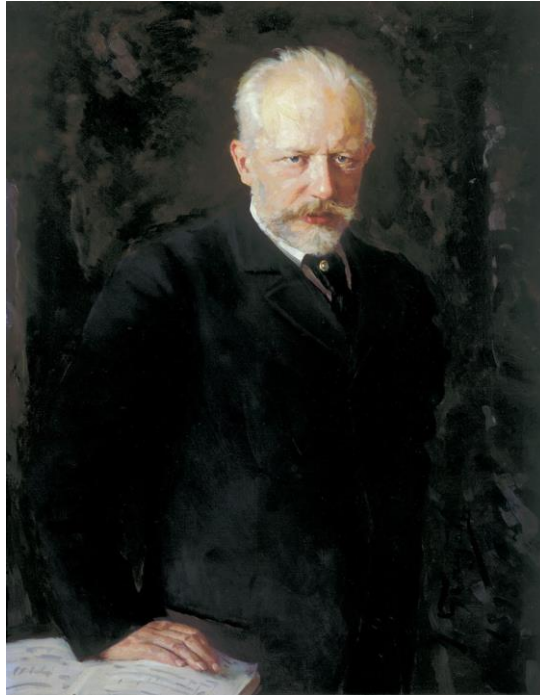
Sonata in D Minor." In addition, he finished "String Quintet in F Major" and "String Quintet in G Major." During his final decade, Brahms wrote several chamber music pieces, teaming up with clarinetist Richard Muhlfeld for a succession of songs that included "Trio for Clarinet, Cello and Piano," as well as "Quintet for Clarinet and Strings." These later years for the composer saw him living a comfortable life. His music, since 1860 anyway, had sold well, and Brahms, far from flamboyant or excessive, lived a frugal life in his simple apartment. A shrewd investor, Brahms did well in the stock market. His wealth, however, was rivaled by his generosity, as Brahms often gave money to friends and young musical students. Brahms' commitment to his craft showed he was a perfectionist. He often destroyed finished pieces he deemed unworthy, including some 20 string quartets. In 1890 Brahms claimed he was giving up composing, but the stance was short-lived, and before long he was back at it again.

Over his last years, Brahms completed "Vier ernste Gesänge," which drew on work from the Hebrew Bible and the New Testament. It was a revealing piece for the composer, damning what was found on earth and embracing death as a relief from the material world's excesses and pain.

Brahms himself certainly had death on his mind. On May 20, 1896, his old friend Clara Schumann passed away after several years of health problems. Around this time, Brahms' own health began to deteriorate. Doctors discovered that his liver was in poor condition. Brahms gave his last performance in March 1897 in Vienna. He died a month later, on April 3, 1897, from complications due to cancer.

References

<http://www.biography.com/people/johannes-brahms-9223886>



[Pyotr Ilyich Tchaikovsky](#)

1840 – 1893

[Pyotr Ilyich Tchaikovsky: A Concise Biography](#) (Films on Demand)

Synopsis

Composer Pyotr Ilyich Tchaikovsky was born on May 7, 1840, in Vyatka, Russia. His work was first publicly performed in 1865. In 1868, his *First Symphony* was well-received. In 1874, he established himself with *Piano Concerto No. 1 in B-flat Minor*. Tchaikovsky resigned from the Moscow Conservatory in 1878, and spent the rest of his career composing yet more prolifically. He died in St. Petersburg on November 6, 1893.

Early Life

Russian composer Pyotr Ilyich Tchaikovsky was born on May 7, 1840, in Kamsko-Votkinsk, Vyatka, Russia. He was the second eldest of his parents' six surviving offspring. Tchaikovsky's father, Ilya, worked as a mine inspector and metal works manager. When he was just 5 years old, Tchaikovsky began taking piano lessons. Although he displayed an early passion for music, his parents hoped that he would grow up to work in the civil service. At the age of 10, Tchaikovsky began attending the Imperial School of Jurisprudence, a boarding school in St. Petersburg. His mother, Alexandra, died of cholera in 1854, when he was 14 years old. In 1859, Tchaikovsky honored his parents' wishes by taking up a bureau clerk post with the Ministry of Justice—a post he would hold for four years, during which time he became increasingly fascinated with music.

When he was 21, Tchaikovsky decided to take music lessons at the Russian Musical Society. A few months later, he enrolled at the newly founded St. Petersburg Conservatory, becoming one of the school's first composition students. In addition to learning while at the conservatory, Tchaikovsky gave private lessons to other students. In 1863, he moved to Moscow, where he became a professor of harmony at the Moscow Conservatory.

Prolific Composer

Pyotr Tchaikovsky's work was first publicly performed in 1865, with Johann Strauss the Younger conducting Tchaikovsky's *Characteristic Dances* at a Pavlovsk concert. In 1868, Tchaikovsky's *First Symphony* was well-received when it was publicly performed in Moscow. The following year, his first opera, *The Voyevoda*, made its way to the stage—with little fanfare. After scrapping *The Voyevoda*, Tchaikovsky repurposed some of its material to compose his next opera, *Oprichnik*, which achieved some acclaim when it was performed at the Maryinsky in St. Petersburg in 1874. By this time, Tchaikovsky had also earned praise for his *Second Symphony*. Also in 1874, his opera, *Vakula the Smith*, received harsh critical reviews, yet Tchaikovsky still managed to establish himself as a talented composer of instrumental pieces with his *Piano Concerto No. 1 in B-flat Minor*.

Acclaim came readily for Tchaikovsky in 1875, with his composition *Symphony No. 3 in D Major*. At the end of that year, the composer embarked on a tour of Europe. In 1876, he completed the ballet *Swan Lake* as well as the fantasy *Francesca da Rimini*. Tchaikovsky resigned from the Moscow Conservatory in 1878 to focus his efforts entirely on composing. As a result, he spent the remainder of his career composing more prolifically than ever. His collective body of work constitutes 169 pieces, including symphonies, operas, ballets, concertos, cantatas and songs. Among his most famed late works are the ballets *The Sleeping Beauty* (1890) and *The Nutcracker* (1892).

Personal Life

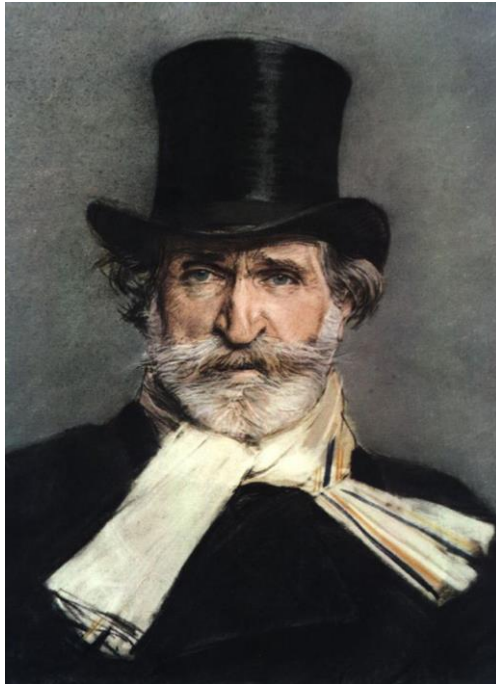
Struggling with societal pressures to repress his homosexuality, in 1877, Tchaikovsky married a young music student named Antonina Milyukova. The marriage was a catastrophe, with Tchaikovsky abandoning his wife within weeks of the wedding. During a nervous breakdown, he unsuccessfully attempted to commit suicide, and eventually fled abroad. Tchaikovsky could afford to resign from the Moscow Conservatory in 1878, thanks to the patronage of a wealthy widow named Nadezhda von Meck. She provided him with a monthly allowance until 1890; oddly, their arrangement stipulated that they would never meet.

Death

Tchaikovsky died in St. Petersburg on November 6, 1893. While the cause of his death was officially declared as cholera, some of his biographers believe that he committed suicide after the humiliation of a sex scandal trial. However, only oral (no written) documentation exists to support this theory.

Reference

<http://www.biography.com/people/pyotr-ilyich-tchaikovsky-9503375>



Giuseppe Verdi

1813 – 1901

Young Giuseppe Verdi (Films on Demand)

Verdi: Growing Talent (Films on Demand)

Verdi: Personal Tragedy and “Nabucco” (Films on Demand)

Verdi: Benevolent Perfectionist (Films on Demand)

Verdi: Death of a Musical Giant (Films on Demand)

Synopsis

Giuseppe Verdi was born in Italy in 1813, prior to Italian unification. Verdi produced many successful operas, including *La Traviata*, *Falstaff* and *Aida*, and became known for his skill in creating melody and his profound use of theatrical effect. Additionally, his rejection of the traditional Italian opera for integrated scenes and unified acts earned him fame. Verdi died on January 27, 1901, in Milan, Italy.

Early Life

Famed composer Giuseppe Verdi was born Giuseppe Fortunino Francesco Verdi on October 9 or 10, 1813, in the community of Le Roncole, near Busseto in the province of Parma, Italy. His mother, Luigia Uttini, worked as a spinner, and his father, Carlo Giuseppe Verdi, made a living as a local inkeeper. Verdi first developed musical talents at a young age, after moving with his family from Le Roncole to the neighboring town of Busseto. There, he began studying musical composition. In 1832, Verdi applied for admission at the Milan Conservatory, but was rejected due to his age. Subsequently, he began studying under Vincenzo Lavigna, a famous composer from Milan.

'Oberto' and Family Tragedy

Verdi got his start in Italy's music industry in 1833, when he was hired as a conductor at the Philharmonic Society in Busseto. In addition to composing, he made a living as an organist around this time. Three years later, in 1836, Verdi wed Margherita Barezzi, the daughter of a friend, Antonio Barezzi.

In 1838, at age 25, Verdi returned to Milan, where he completed his first opera, *Oberto*, in 1839, with the help of fellow musician Giulio Ricordi; the opera's debut production was held at La Scala, an opera house in Milan. While working on *Oberto*, the composer suffered what would be the first of many personal tragedies: His and Margherita's first child, daughter Virginia Maria Luigia Verdi (born in March 1837), died in infancy on August 12, 1838; just one year later, in October 1839, the couple's second child, son Verdi Icilio Romano Verdi (born in July 1838), died, also as an infant.

Verdi followed *Oberto* with the comic opera *Un giorno di regno*, which premiered in Milan in September 1840, at Teatro alla Scala. Unlike *Oberto*, Verdi's second opera was not well-received by audiences or critics. Making the experience worse for the young musician, *Un giorno di regno*'s debut was painfully overshadowed by the death of his wife, Margherita, on June 18, 1840, at age 26.

Earning Wide Acclaim

Dispirited by the loss of his family, Verdi entered the 1840s disheartened, struggling to find inspiration to continue creating music. He soon found solace in his work, however, by composing two new, four-part operas in 1842 and '43, *Nabucco* and *I Lombardi alla Prima Crociata* (best known simply as *I Lombardi*), respectively. Both pieces earned the composer a great amount of success. Subsequently, Verdi held a prominent reputation in Italy's operatic theater scene and, later, in the country's political scene as well. He became known for his skill in creating melody and his profound use of theatrical effect. His rejection of the traditional Italian opera for integrated scenes and unified acts only added to his fame. For the rest of the 1840s, and through the 1850s, '60s and '70s, Verdi continued to garner success and fame. Comprising a popular operatic series throughout the decades were *Rigoletto* (1851), *Il trovatore* (1853), *La traviata* (1853), *Don Carlos* (1867) and *Aida*, which premiered at the Cairo Opera House in 1871. Four years later, in 1874, Verdi completed *Messa da Requiem* (best known simply as *Requiem*), which was meant to be his final composition. He retired shortly thereafter.

Final Works

Despite his retirement plans, in the mid-1880s, through a connection initiated by longtime friend Giulio Ricordi, Verdi collaborated with composer and novelist Arrigo Boito (also known as Enrico Giuseppe Giovanni Boito) to complete *Otello*. Completed in 1886, the four-act opera was performed for the first time at Milan's Teatro alla Scala on February 5, 1887. Initially meeting with incredible acclaim throughout Europe, the opera—based on William Shakespeare's play *Othello*—continues to be regarded as one of the greatest operas of all time.

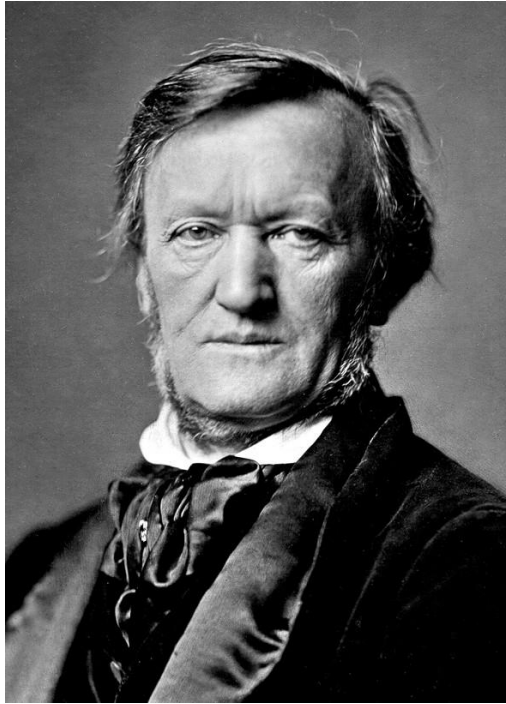
Never one to rest on his laurels, even in his old age, Verdi followed *Otello*'s success with *Falstaff*, another collaboration with Boito. Completed in 1890, when Verdi was in his late 70s, *Falstaff*—a comedic adaptation of the Shakespearean plays *The Merry Wives of Windsor* and *Henry IV*, and consisting of three acts—debuted at Milan's La Scala on February 9, 1893. Like *Othello*, early reactions to *Falstaff* were, by and large, tremendously positive, and the opera continues to earn great renown today.

Death and Legacy

Giuseppe Verdi died on January 27, 1901, in Milan, Italy. Composing over 25 operas throughout his career, Verdi continues to be regarded today as one of the greatest composers in history. Furthermore, his works have reportedly been performed more than any other performers worldwide.

Reference

<http://www.biography.com/people/giuseppe-verdi-9517249>



[Richard Wagner](#)

1813 – 1883

[Wilhelm Richard Wagner: A Concise Biography](#) (Films on Demand)

[Wagner's Family](#) (Films on Demand)

[Wilhelm Richard Wagner's Early Life](#) (Films on Demand)

[Wagner's Early Works](#) (Films on Demand)

[Hallmark of Wagner's Greatest Works](#) (Films on Demand)

Synopsis

Born in Germany on May 22, 1813, Richard Wagner went on to become one of the world's most influential—and controversial—composers. He is famous for both his epic operas, including the four-part, 18-hour *Ring Cycle*, as well as for his anti-semitic writings, which, posthumously, made him a favorite of Adolf Hitler. There is evidence that Wagner's music was played at the Dachau concentration camp to "re-educate" the prisoners. Wagner had a tumultuous love life, which involved several scandalous affairs. He died of a heart attack in Venice on February 13, 1883.

Early Life

Wilhelm Richard Wagner was born on May 22, 1813, in Leipzig, Germany, and went on to become one of the world's most influential—and controversial—composers. Richard Wagner was famous for both his complex operas, such as the four-part, 18-hour *Ring Cycle*, as well as for his anti-semitic writings, which, posthumously, made him a favorite of Adolf Hitler. There is

evidence that Wagner's music was played at the Dachau concentration camp to "re-educate" the prisoners. Wagner's parentage is uncertain: He is either the son of police actuary Friedrich Wagner, who died soon after Richard was born, or the son of the man he called his stepfather, the painter, actor and poet Ludwig Geyer (whom his mother married in August 1814).

As a young boy, Wagner attended school in Dresden, Germany. He did not show aptitude in music and, in fact, his teacher said he would "torture the piano in a most abominable fashion." But he was ambitious from a young age. When he was 11 years old, he wrote his first drama. By age 16, he was writing musical compositions. Young Wagner was so confident that some people considered him conceited. *The New York Times* would later write in its obituary of the famous composer, "In the face of mortifying failures and discouragements, he apparently never lost confidence in himself."

Acclaimed Works

Wagner attended Leipzig University in 1831, and his first symphony was performed in 1833. He was inspired by Ludwig van Beethoven and, in particular, Beethoven's *Ninth Symphony*, which Wagner called "that mystic source of my highest ecstasies." The following year, in 1834, Wagner joined the Würzburg Theater as chorus master, and wrote the text and music of his first opera, *Die Feen* (*The Fairies*), which was not staged.

In 1836, Wagner married the singer and actress Minna Planer. The couple soon moved to Königsberg, where Wagner took the position of musical director at the Magdeburg Theatre. There, also in 1836, *Das Liebesverbot* was produced, with Wagner writing both the lyrics and the music. He called his concept "Gesamtkunstwerk" (total work of art)—a method, which he frequently used, of weaving German myths with larger themes about love and redemption.

After moving to Riga, Russia, in 1837, Wagner became the first musical director of the theater and began work on his next opera, *Rienzi*. Before finishing *Rienzi*, Wagner and Minna left Riga, fleeing creditors, in 1839. They hopped on a ship to London and then made their way to Paris, where Wagner was forced to take whatever work he could find, including writing vaudeville music for small theaters. Wagner was part of the quasi-revolutionary "Young Germany" movement, and his leftist politics were reflected in *Rienzi*; unable to produce *Rienzi* in Paris, he sent the score to the Court Theatre in Dresden, Germany, where it was accepted. In 1842, Wagner's *Rienzi*, a political opera set in imperial Rome, premiered in Dresden to great acclaim.

The following year, *The Flying Dutchman* was produced to critical acclaim. Considered a great talent by this time, Wagner was given the Prussian order of the Red Eagle and appointed director of the Dresden Opera. In 1845, Wagner completed *Tannhäuser* and began working on *Lohengrin*. In 1848, while preparing for a production of *Lohengrin* in Dresden, the revolutionary outbreak in Saxony occurred and Wagner, who had always been politically vocal, fled to Zurich.

Unable to enter Germany for the next 11 years due to his political stances, Wagner wrote the notoriously anti-semitic *Jewishness in Music*, as well as other criticisms against Jews, composers, conductors, authors and critics. He also wrote *Opera and Drama* and began developing what would become his famous *Ring Cycle*, which consisted of four separate operas tied together by leitmotifs, or recurring musical themes which link plot elements.

The Ring Cycle was ahead of its time in that it combined literature, visual elements and music in a way that would anticipate the future of film. Film composers, including John Williams, were inspired by Wagner's use of leitmotifs. His work would later influence modern film scores, including those of the *Harry Potter* and *Lord of the Rings* film series.

After meeting and falling in love with Mathilde Wesendonck, the wife of Otto Wesendonck, Wagner was inspired to write *Tristan and Isolde*. His interest in Wesendonck, coupled with other events in his life, eventually led to his separation with his wife, Minna.

In 1862, Wagner was finally able to return to Germany. King Ludwig II, a fan of Wagner's work, invited Wagner to settle in Bavaria, near Munich, and supported him financially. Wagner didn't stay long in Bavaria, once it was discovered that he was having an affair with Cosima, the wife of the conductor Hans van Bülow, and Franz Liszt's illegitimate daughter. Bülow, who apparently condoned the affair, directed *Tristan and Isolde* in 1865. Wagner and Cosima had two children together before finally marrying in 1870.

The first two operas of *The Ring Cycle*, *Das Rheingold* and *Die Walküre*, were presented in Munich in 1869 and 1870. *The Ring Cycle* was finally performed in its entirety—all 18 hours—in 1876. Wagner completed his last opera, *Parsifal*, in January 1882, and it was performed at the Bayreuth Festival that same year.

Death and Legacy

Wagner died of a heart attack on February 13, 1883, at age 69, while vacationing in Venice, Italy for the winter. His body was shipped by gondola and train back to Bayreuth, where he was buried. In the 20th century, Adolf Hitler was a fan of Wagner's music and writings, only making Wagner's legacy more controversial. *New York Times* writer Anthony Tommasini wrote of Wagner in 2005: "How did such sublime music come from such a warped man? Maybe art really does have the power to ferret out the best in us."



20th Century and Beyond

MUSIC APPRECIATION
OPEN EDUCATIONAL RESOURCE

Early Modern Musical Style

“To study music, we must learn the rules. To create music, we must break them.”

—Nadia Boulanger

Early 20th Century

- The world was being transformed
- Industrialization
- World War I and II
- Technology
- - Is man the controller or is man the controlled?
- - Metropolis (1927)
- Art as truth



Lyric (Man on a Horse) – Kandinsky, 1911

Early Modern Musical Style

- Octave Displacement
- Rhythm is more prominent
- Harmony continued to break down
- Polytonality
- Polymodality
- Pan-diatonic
- Aleatoric, chance music

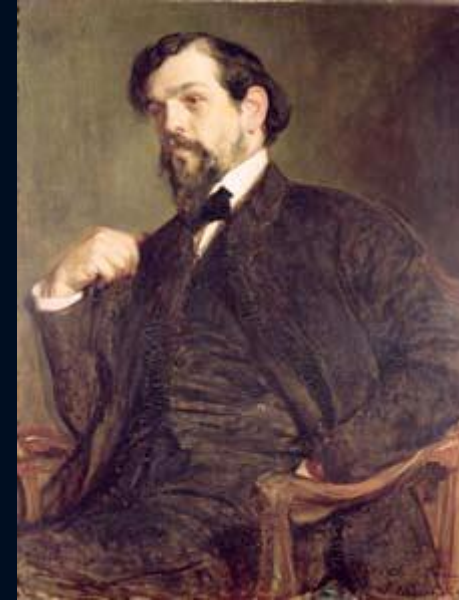


Edward Hopper, *Nighthawks*, 1942

Impressionism and Post-Impressionism

Claude Debussy (1862–1918) (Films on Demand)

- French composer
- Impressionist
- Paris Conservatory
- Prix de Rome
- Opera *Pelléas and Mélisande* (1902)



“I am more and more convinced that music is not, in essence, a thing which can be cast into a traditional and fixed form. It is made up of color and rhythms.”

Claude Debussy

- **Synopsis**

- Claude Debussy was born into a poor family in France in 1862, but his obvious gift at the piano sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music. During World War I, while Paris was being bombed by the German air force, he succumbed to colon cancer at the age of 55.

- **Early Life**

- Achille-Claude Debussy was born on August 22, 1862, in Saint-Germain-en-Laye, France, the oldest of five children. While his family had little money, Debussy showed an early affinity for the piano, and he began taking lessons at the age of 7. By age 10 or 11, he had entered the Paris Conservatory, where his instructors and fellow students recognized his talent but often found his attempts at musical innovation strange.

Claude Debussy

- **Musical Composer**

- In 1880, Nadezhda von Meck, who had previously supported Russian composer Peter Ilich Tchaikovsky, hired Claude Debussy to teach piano to her children. With her and her children, Debussy traveled Europe and began accumulating musical and cultural experiences in Russia that he would soon turn toward his compositions, most notably gaining exposure to Russian composers who would greatly influence his work.
- In 1884, when he was just 22 years old, Debussy entered his cantata *L'Enfant prodigue* (*The Prodigal Child*) in the Prix de Rome, a competition for composers. He took home the top prize, which allowed him to study for three years in the Italian capital, though he returned to Paris after two years. While in Rome, he studied the music of German composer Richard Wagner, specifically his opera *Tristan und Isolde*. Wagner's influence on Debussy was profound and lasting, but despite this, Debussy generally shied away from the ostentation of Wagner's opera in his own works.
- Debussy returned to Paris in 1887 and attended the Paris World Exposition two years later. There he heard a Javanese gamelan—a musical ensemble composed of a variety of bells, gongs, metallophones and xylophones, sometimes accompanied by vocals—and the subsequent years found Debussy incorporating the elements of the gamelan into his existing style to produce a wholly new kind of sound.
- The music written during this period came to represent the composer's early masterpieces—*Ariettes oubliées* (1888), *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*; completed in 1892 and first performed in 1894) and the *String Quartet* (1893)—which were clearly delineated from the works of his coming mature period.
- Debussy's seminal opera, *Pelléas et Mélisande*, was completed in 1895 and was a sensation when first performed in 1902, though it deeply divided listeners (audience members and critics either loved it or hated it). The attention gained with *Pelléas*, paired with the success of *Prélude* in 1892, earned Debussy extensive recognition. Over the following 10 years, he was the leading figure in French music, writing such lasting works as *La Mer* (*The Sea*; 1905) and *Ibéria* (1908), both for orchestra, and *Images* (1905) and *Children's Corner Suite* (1908), both for solo piano.
- Around this same time, in 1905, Debussy's *Suite bergamasque* was published. The suite is comprised of four parts—"Prélude," "Menuet," "Clair de lune" (now regarded as one of the composer's best-known pieces) and "Passepied."

Claude Debussy

- **Later Years and Death**

- Claude Debussy spent his remaining years writing as a critic, composing and performing his own works internationally. He died of colon cancer on March 25, 1918, when he was just 55 years old, in Paris.
- Today, Debussy is remembered as a musical legend, whose uniquely structured compositions have served as a base for musicians over the past century, and will undoubtedly continue to inspire musical creation for decades to come.

Impressionism and Post-Impressionism

Debussy's output

- Orchestral works:
 - *La mer*
 - *Prelude to "The Afternoon of a Faun"*
- Piano works:
 - *Clair de lune*
 - *Evening in Granada*
 - *Reflections in the Water*
 - *The Sunken Cathedral*
- French songs
- Chamber music



Debussy: *Prelude to “The Afternoon of a Faun”*

- Mallarmé pastoral poem
- Mythological faun
- Free ternary form
- Chromatic melody



Debussy's Influences

- World's Fair, Paris, April 15-November 12, 1900
- Preludes Book 2, No. 10, Canope
- Golliwog's Cakewalk (1908)
- Scott Joplin's Maple Leaf Rag (1899)



cowofgold.wikispaces.com

Music of the Early Modernists

Stravinsky and the Revitalization of Rhythm

- Igor Stravinsky (1882–1971)
- Russian composer
- Embodied the most significant impulses of his time
- Studied with Rimsky-Korsakov
- Serge Diaghilev and Russian Ballet
 - *The Firebird* (1910)
 - *Petrushka* (1911)
 - *The Rite of Spring* (1913)
 - Near riot



Music of the Early Modernists

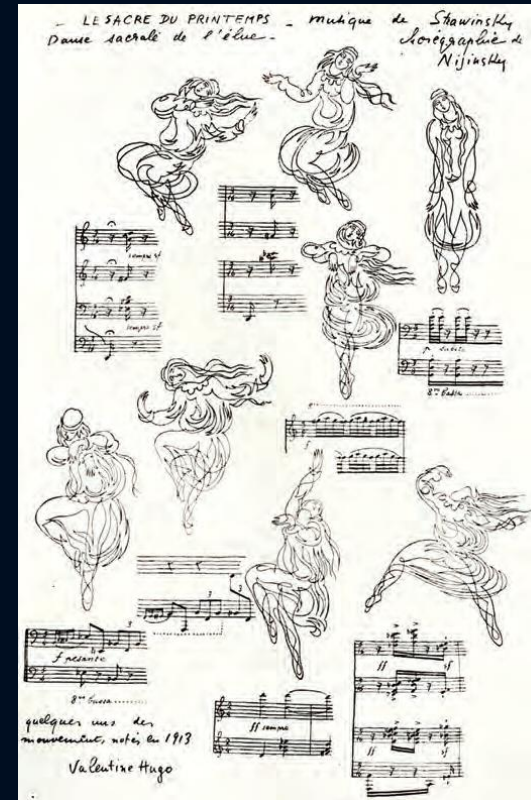
Stravinsky: *The Rite of Spring*

- *Scenes of Pagan Russia*
- Expanded ensemble
- Russian folk songs
- Primitivistic theme and rhythm
- Liberated from metric regularity



Stravinsky and the Revitalization of Rhythm

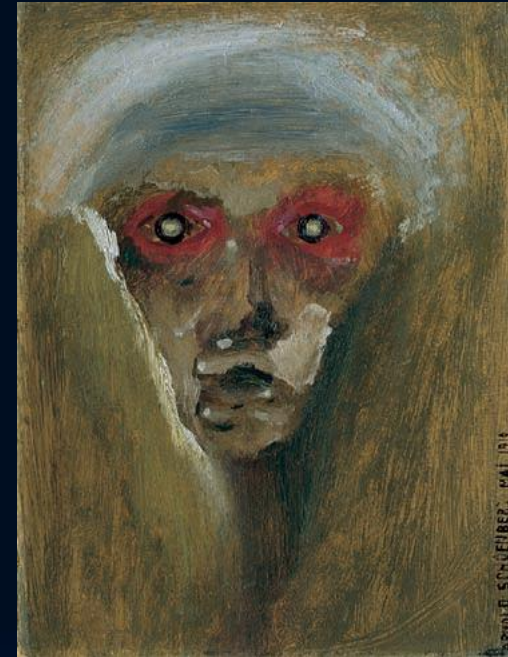
- 1920: France
- 1939-40: United States—Los Angeles
- 1945: Became an American citizen
- Died in 1971 at the age of eighty-nine



Music of the Early Modernists

Schoenberg and the Second Viennese School

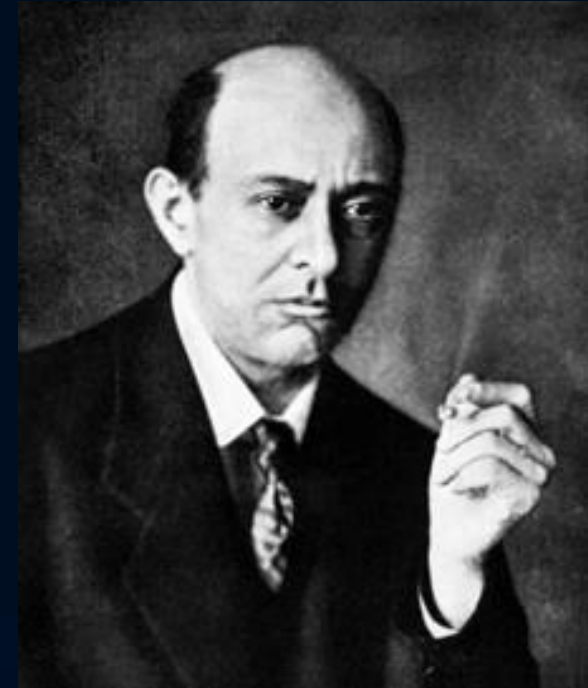
- German Expressionism
 - Schoenberg and his followers
- *Second Viennese School*
 - Arnold Schoenberg
 - Alban Berg
 - Anton Webern



Music of the Early Modernists

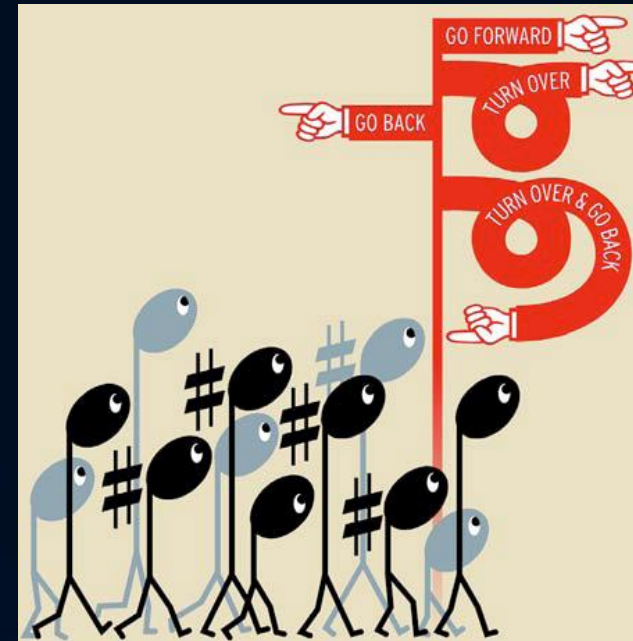
Arnold Schoenberg (1874–1951)

- Austrian composer, conductor, teacher, artist
- Largely self-taught
- Atonality and serial composition
- Teacher of Alban Berg, Anton Webern
- Emigration to the United States
- Los Angeles: USC and UCLA



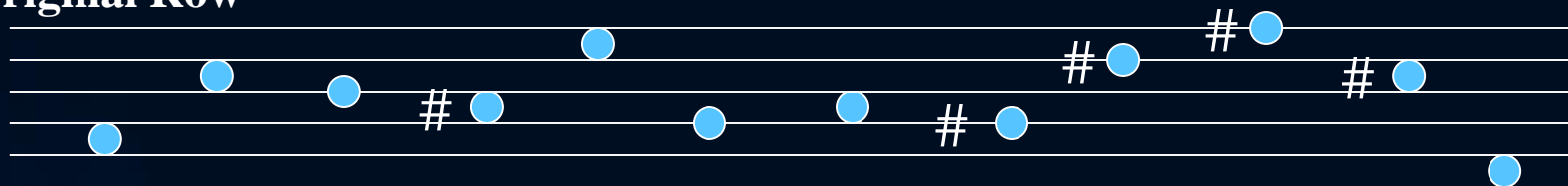
The Twelve-Tone Method

- *Serialism* or *dodecaphonic*
- Devised by Arnold Schoenberg
- Strict, based on and unified by *tone row*
- Tone row
 - Transposed
 - Inverted
 - Retrograde
 - Retrograde inversion

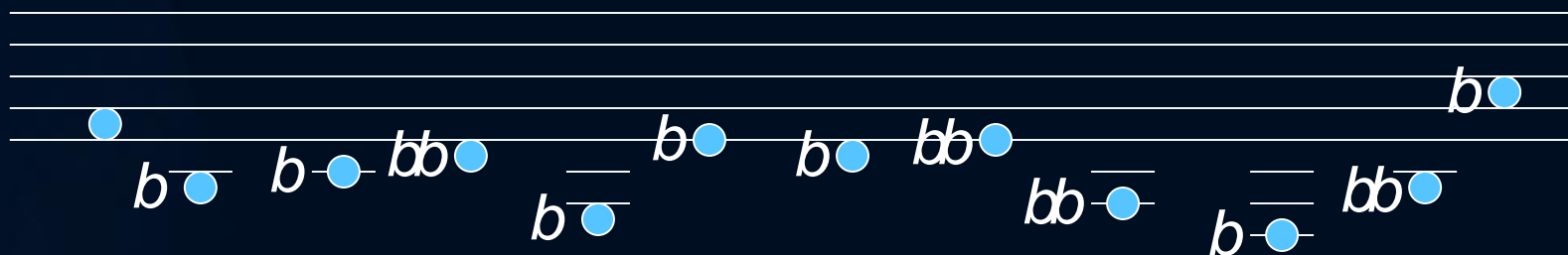


The Twelve-Tone Method

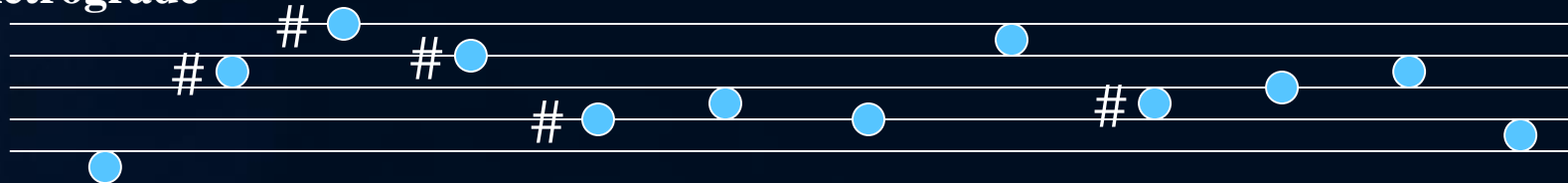
Original Row



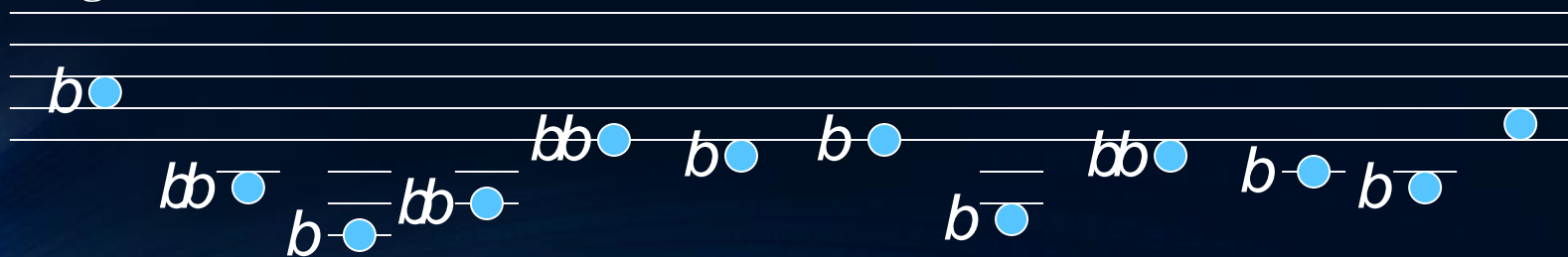
Inversion



Retrograde

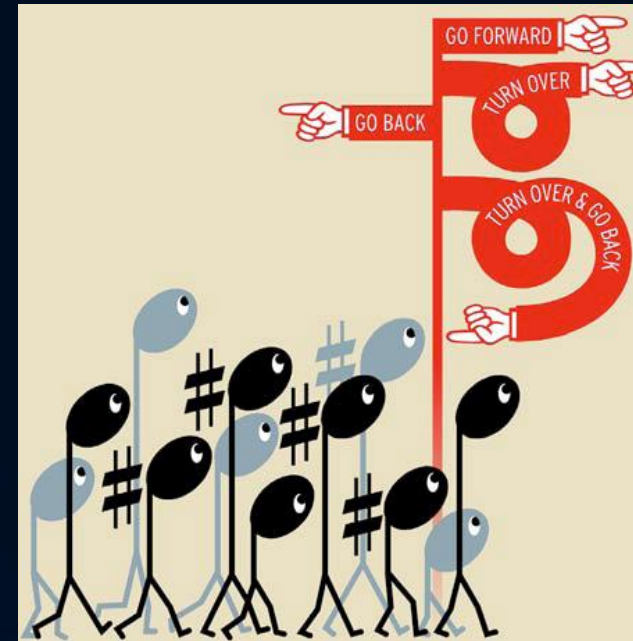


Retrograde Inversion



The Twelve-Tone Method

- *Piano Suite*, op. 25
- Präludium (1921)
- Gavotte (1923)
- Musette (1923)
- Intermezzo (1921–1923)
- Menuett. Trio (1923)
- Gigue (1923)



George Gershwin (1898-1937)

- **Synopsis**
- Born on September 26, 1898, in Brooklyn, New York, George Gershwin dropped out of school and began playing piano professionally at age 15. Within a few years, he was one of the most sought after musicians in America. A composer of jazz, opera and popular songs for stage and screen, many of his works are now standards. Gershwin died immediately following brain surgery on July 11, 1937, at the age 38.



George Gershwin (1898-1937)

- **Early life**

- George Gershwin was born Jacob Gershowitz on September 26, 1898, in Brooklyn, New York. The son of Russian-Jewish immigrants, George began his foray into music at age 11 when his family bought a secondhand piano for George's older sibling, Ira.
- A natural talent, it was George who took it up and eventually sought out mentors who could enhance his abilities. He eventually began studying with the noted piano teacher Charles Hambitzer, and apparently impressed him; in a letter to his sister, Hambitzer wrote, "I have a new pupil who will make his mark if anybody will. The boy is a genius."
- Throughout his 23-year career, Gershwin would continually seek to expand the breadth of his influences, studying under an incredibly disparate array of teachers, including Henry Cowell, Wallingford Riegger, Edward Kilenyi and Joseph Schillinger.

George Gershwin (1898-1937)

- **Early Career**
- After dropping out of school at age 15, Gershwin played in several New York nightclubs and began his stint as a “song-plugger” in New York’s Tin Pan Alley.
- After three years of pounding out tunes on the piano for demanding customers, he had transformed into a highly skilled and dexterous composer. To earn extra cash, he also worked as a rehearsal pianist for Broadway singers. In 1916, he composed his first published song, “When You Want 'Em, You Can't Get 'Em; When You Have 'Em, You Don't Want 'Em.”

George Gershwin (1898-1937)

- **Successes**
- From 1920 to 1924, Gershwin composed for an annual production put on by George White. After a show titled “Blue Monday,” the bandleader in the pit, Paul Whiteman, asked Gershwin to create a jazz number that would heighten the genre’s respectability.
- Legend has it that Gershwin forgot about the request until he read a newspaper article announcing the fact that Whiteman’s latest concert would feature a new Gershwin composition. Writing at a manic pace in order to meet the deadline, Gershwin composed what is perhaps his best-known work, “Rhapsody in Blue.”
- During this time, and in the years that followed, Gershwin wrote numerous songs for stage and screen that quickly became standards, including “Oh, Lady Be Good!” “Someone to Watch over Me,” “Strike Up the Band,” “Embraceable You,” “Let’s Call the Whole Thing Off” and “They Can’t Take That Away from Me.” His lyricist for nearly all of these tunes was his older brother, Ira, whose witty lyrics and inventive wordplay received nearly as much acclaim as George’s compositions.
- In 1935, a decade after composing “Rhapsody in Blue,” Gershwin debuted his most ambitious composition, “Porgy and Bess.” The composition, which was based on the novel “Porgy” by Dubose Heyward, drew from both popular and classical influences. Gershwin called it his “folk opera,” and it is considered to not only be Gershwin’s most complex and best-known works, but also among the most important American musical compositions of the 20th century.
- Following his success with “Porgy and Bess,” Gershwin moved to Hollywood and was hired to compose the music for a film titled “Shall We Dance,” starring Fred Astaire and Ginger Rogers. It was while working on a follow-up film with Astaire that Gershwin’s life would come to an abrupt end.

George Gershwin (1898-1937)

- **Untimely death**
- In the beginning of 1937, Gershwin began to experience troubling symptoms such as severe headaches and noticing strange smells.
- Doctors would eventually discover that he had developed a malignant brain tumor. On July 11, 1937, Gershwin died during surgery to remove the tumor. He was only 38.

-

Aaron Copland (1900-1990)

- **Synopsis**
- Aaron Copland was born on November 14, 1900, in Brooklyn, New York, going on to study piano and composition and studying in Europe for some time. He became one of the century's foremost composers with highly influential music that had a distinctive blend of classical, folk and jazz idioms. Some of Copland's most prominent pieces included *Fanfare for the Common Man*, *El Salon Mexico* and *Appalachian Spring*, for which he won the Pulitzer. An Oscar-winning writer of film scores as well, Copland died on December 2, 1990.



Aaron Copland (1990-1990)

- **Early Years and Travels**

- Composer Aaron Copland was born on November 14, 1900, in Brooklyn, New York to parents of Jewish and Eastern European descent. The youngest of five children, Copland went on to develop an interest in the piano, receiving guidance from his older sister. He later studied under Rubin Goldmark in Manhattan and regularly attended classical music performances. At 20 years old Copland opted to continue his studies in Fontainebleau, France, where he received tutelage from the famed Nadia Boulanger.

- **A Visionary Composer**

- Studying a variety of European composers while abroad, Copland made his way back to the U.S. by the mid-1920s. Having been asked by Boulanger to write an organ concerto, Copland eventually debuted *Symphony for Organ and Orchestra* on January 11, 1925 with the New York Symphony Society under Walter Damrosch.
- The decade that followed saw the production of the scores that would spread Copland's fame throughout the world. He was concerned with crafting sounds that would be seen as “American” in its scope, incorporating a range of styles in his work that included jazz and folk and connections to Latin America. Some of his most well-known pieces include *Piano Variations* (1930), *The Dance Symphony* (1930), *El Salon Mexico* (1935), *A Lincoln Portrait* (1942) and *Fanfare for the Common Man* (1942). Copland later composed the music to Martha Graham’s 1944 dance *Appalachian Spring*. The following year Copland won the Pulitzer Prize for the piece.
- An author as well, Copland published the first edition of the book *What to Listen for in Music* in 1939, followed by *Our New Music* (1941) and *Music and Imagination* (1952). The latter title was shaped by the composer’s Norton Lectures at Harvard, and he also taught at the institution’s New School for Social Research.

Aaron Copland (1990-1990)

- Oscar for 'Heiress'
- Copland was a renowned composer of film scores as well, working on *Of Mice and Men* (1939), *Our Town* (1940) and *The North Star* (1943)—receiving Academy Award nominations for all three projects. He eventually won an Oscar for *The Heiress* (1949). And more than a decade later, Copland composed a stark, unsettling score for the controversial *Something Wild* (1961). Selections from his various works would be used in TV series and commercials over the years, as well as films like Spike Lee's *He Got Game* (1998).
- In his later compositions, Copland made use of a European derived tonal system. By the 1970s, he had ceased crafting new works, focusing on teaching and conducting.
- Copland died on December 2, 1990 in North Tarrytown, New York at 90 years old. Having received an array of accolades in his later years, the iconic composer had also worked with Vivian Perlis on a two-volume autobiography, *Copland: 1900 Through 1942* (1984) and *Copland Since 1943* (1989). A well-received, lengthy biography on his life was published in 1999—*Aaron Copland: The Life & Work of an Uncommon Man*, by Howard Pollack. And an extensive collection of Copland's works, including his personal letters and photographs, are held by the Library of Congress.