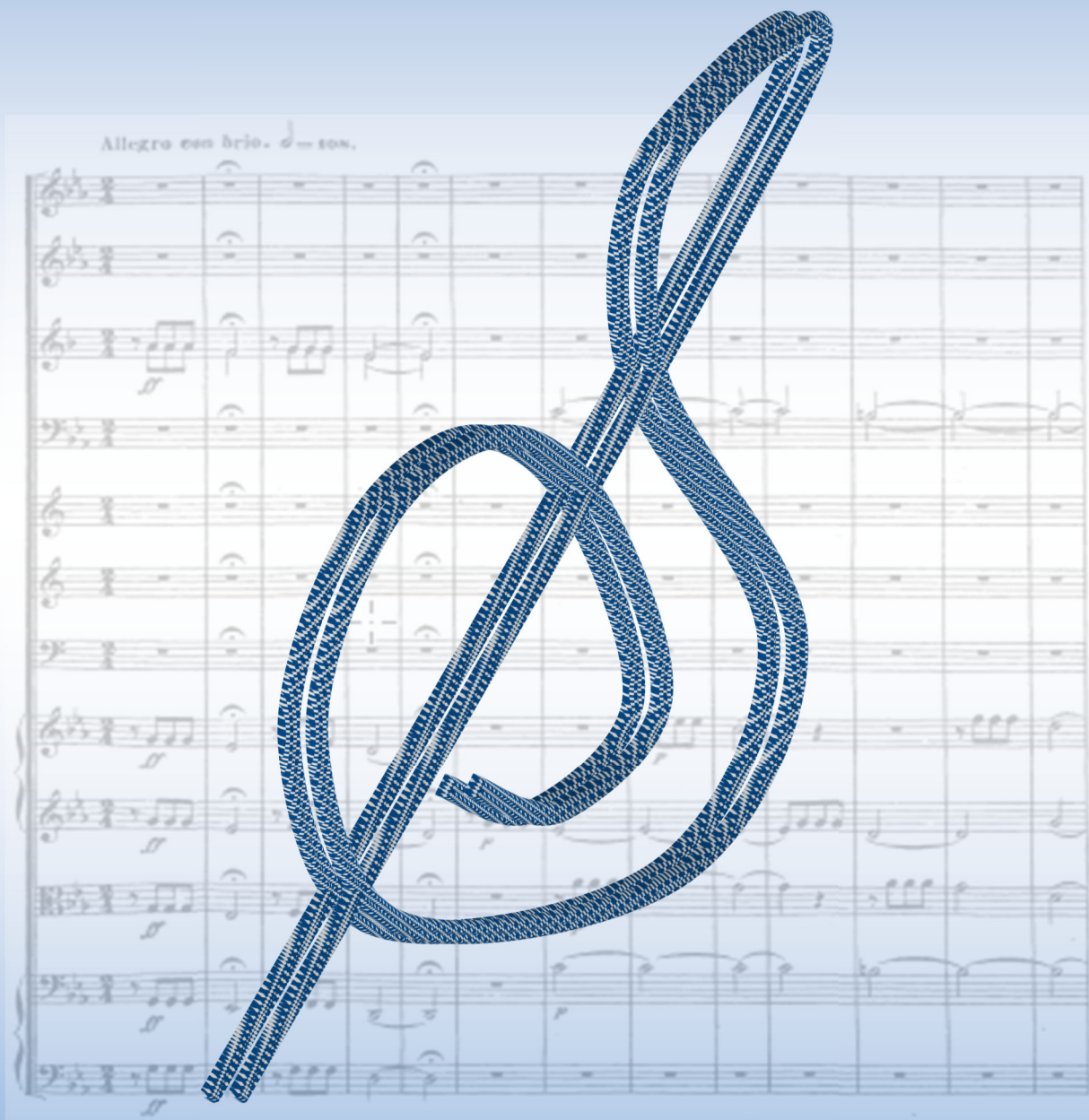


MUSIC and the HUMAN EXPERIENCE

DR. NEIL M. BOUMPANI, DR. JUSTIN X. CARTERET



A MUSIC APPRECIATION TEXT MADE POSSIBLE THROUGH AFFORDABLE LEARNING GEORGIA

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This book is dedicated to all of the students who are striving to create better lives for themselves through education.

The authors understand that education has gotten extremely expensive due, in part, to the high cost of textbooks. We understand that many students struggle to put themselves through college and, in too many cases, sometimes can't afford the high costs of textbooks.

Affordable Learning Georgia

is dedicated to helping make education affordable to *all* Georgia students, especially those who can least afford it.

The authors have been proud to have been a part of this effort, and hope that this text helps students to love music and understand that music is one of the most powerful and meaningful aspects of the human experience.

***"The trouble with music appreciation in general is that people are taught to have too much respect for music. They should be taught to love it instead."
.....Igor Stravinsky***

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MUSIC AND THE HUMAN EXPERIENCE

INTRODUCTION

By Dr. Neil Boumpani

"The trouble with music appreciation in general is that people are taught to have too much respect for music.

***They should be taught to love it instead."* Igor Stravinsky**

INT A: WHY TAKE THIS COURSE?

This course is NOT about forcing anyone to love any specific musical style, it is about helping students to love *music*. Through the course you should learn about music, learn something about the composers, and about the history that affected music, and possibly the music that affected music.

When you think of classical music in the western tradition, do you envision old, stuffy, uptight white guys, (many with white wigs?) who look down on the rest of humanity because they are more creative than the rest of us? People often demonize what they do not understand. Around 80 years ago, a society in Germany burned the books of authors who did not fit the mold of the "master" race. At the time this book is being written, it seems as if people are once again demonizing other people who do not hold the same ideology. Why are we, as humans, so fearful of things we do not understand? Why do we expect everyone to think in the same way? Perhaps some beliefs will always need to be questioned, and maybe some need to change, but demanding change without understanding can be dangerous, as history has shown time and time again. In order to share knowledge, grow as individuals and coexist in a diverse society, we need to understand different points of view. Maybe by understanding the music other people like, we might like some of it also, and maybe even come to understand others in a new way. You might also realize how the music of today is related to the music of 100s of years ago. Through this course you may experience music you will come to like. You may also hear music that you may never like; however, even the authors of music appreciation texts do not like all of the music associated with those texts.

Finally, you may come to realize that the people who composed this music are actually more like you and I or people we know. As stated above, ***this course is not about changing anyone's taste in music.***

Unfortunately, this course cannot cover all of the music of the world, and we can't get into contemporary popular music, although we will try to link the past with the present. To truly understand the music of the present, an understanding of the past is extremely helpful, if not necessary. As with any subject, the understanding of the past not only helps us not repeat the mistakes of the past, but gives us a better understanding of the present. Lack of understanding of the past, as well as in the present, leads to many kinds of problems.

INT B: THE POWER OF MUSIC

What if a calamity struck the world and destroyed most of our infrastructure as well as billions of people? To survive, people would have to find food water, and shelter. Humans, however, need to do more than survive: we need to live. Every ancient civilization has left evidence of music. IS just surviving enough for human beings? Perhaps music is more than entertainment: perhaps it is an essential part of life? We can survive with food, water, and shelter; but to truly live we need music and the other arts. Before this book introduces students to the music of the western tradition, it is important to discuss the simple idea of how powerful music is. If calamity did strike the world in the manner outlined above, once a group of people found some shelter, some water and food, how long do you think it would it be before someone started singing in an effort to lift the spirits of the group.

Music is a powerful form of human communication, and, as this short section will discuss, possibly ***the most powerful*** form of communication known to human kind. Understanding the research on music and the brain may help open your eyes, and ears, to the benefits of this course. The human brain is an exceedingly complex organ. Research into how the brain processes information has shown that the human brain has 6 major lobes. (A lobe is a section of the brain that is dedicated to its own functions within the human body.) Each lobe has specific functions that are accessed by an individual as needed. For example, problem solving is something that takes place in the *Frontal Lobe*, reading takes place in the

Parietal Lobe, memory is housed in the *Temporal Lobe*, vision and color perception in the *Occipital Lobe*, fine muscle control in the *Cerebellum*, and the *Brain Stem* handles most of the bodily activities we don't really need to think about, like breathing, digestion, etc. Most human activities take place in one part of the brain at a time. At times, other sections are brought into play to support whatever an activity that is taking place in another lobe. ***There is only one activity known to human beings that utilizes the entire brain all at the same time.*** That activity is ***making music***. For example, when a person is playing an instrument, he or she is utilizing *every* part of the brain. Even when a person is listening to music, many sections of the brain work together.

Before moving on, please watch this 2 minute YouTube video on music and the human brain:
See YouTube Link in the Folder.

EXERCISE: After you watch the video, go to the discussions area and post under the "Your Brain" discussion board under the INTRODUCTION topic area.

While playing an instrument, a person mainly uses the visual, motor and auditory cortices of the brain; however, playing an instrument also uses that fine motor skills. At the same time, the mathematical and linguistic functions of the brain are being used to link the right and left sides of the brain simultaneously. One of the benefits of playing music is an increase in the volume and activity in the brain's ***Corpus Callosum***, which is the bridge between the two hemispheres. Research has suggested that musicians become better problem solvers both in academic and social settings. Musicians often have higher levels of what is called executive function, a process that requires advance planning, strategizing, and attention to detail, and also requires simultaneous analysis of both cognitive and emotional aspects. Another benefit of learning music is enhanced memory function. ***Music is like calisthenics for your brain.***

Studies have linked music education to a host of desirable outcomes including higher IQ/SAT scores, lower dropout rates, better emotional health, higher GPAs, increased skills in areas like math and science, and greater social achievement. Music is an indispensable tool for any child, teen or adult. It boosts concentration, self-discipline, listening and social

skills. It also has a tremendous organizing quality to the brain and aids in developing memory, emotion and mood. It helps people to develop skills such as time management, communication, patience, and perseverance among others. (Lapatas, 2015)

All of these benefits are exclusive to music; ***no other human activity has demonstrated such a wide range of benefits***. As a student in a music appreciation course, you may have never learned to play an instrument, but it *does not mean you can't use music to improve your brain functions*. First of all, it is never too late to learn a musical instrument, if you still want to do so. We encourage students to ask instructors, professors or advisors about what your school has to offer. Even if do not want to learn an instrument at this point, *learning to become a **focused listener*** through a course in music appreciation may still benefit you as a student both now and in your work and social life beyond school. ***With this in mind, one of the important goals of this course is learning to become a focused listener***. Too many students in a class like this fail to reap the benefits of the course because they simply do not focus on listening both in class and out of class. The most important activity you can do through this course, is listen to the music in a ***focused way***. When there are listening guides, please use them.

INT C: ABOUT THE MUSIC USED IN THIS BOOK

The authors of this text have selected music carefully in order to make your experience as positive as possible. First, most of the works selected are rather short in length, especially when we had to find music that most people would find “strange” to their ears. We also tried to find music that students might have already heard somewhere, maybe in a movie, or television show, or even a commercial. We tried to use music that best represents the style of music being studied. Please understand: ***the most important aspect of this course is listening to the music. Because of this, many of the assignments will be based on the music.***

INT D: THE GOALS OF THIS MUSIC APPRECIATION TEXT

FOCUSED LISTENING

One of the goals already discusses is that of helping students become *focused listeners*. By understanding how music works, and how it has changed throughout the centuries, you will begin to identify music with the time and place where it was created. You will learn the names of some of the instruments that you hear every day, whether on a listening device, in a film or television show, or at a concert or recital. You will begin to understand how it is that the music you enjoy every day has its roots in music that goes back centuries. You will begin to understand how composers use music to create or demonstrate feelings and even, in some cases, tell a story or paint a picture in your mind. Hopefully, you will even hear the music you hear daily in a new way.

BECOMING A TRULY EDUCATED PERSON

Another goal of this course is to prepare you for life as an educated person. Every educated person should be able to understand the basic building blocks of music and have a mastery of basic musical terms. *This course does not ask students to memorize a long list of terms.* Test will not be based on memorizing definitions that one can repeat back, but not really understand. Through listening to music, sometimes with listening guides, discussing the music, reading about the composers who created the music, and doing the associated assignments, the student should develop the vocabulary naturally. Being a college-educated person means you will be expected to be a literate individual in written and oral communication. This includes being able to discuss music in a way that other educated people can understand. This course will strive to help the individual build that vocabulary.

This does not mean that anyone need lose any cultural influences in their vocabulary. I like to tell students that, when I go to visit family and friends back home in New Jersey, I don't sound like a college professor; I sound like a typical New Jersey Italian American, complete with the "yo!" and "youz guys!" But when I discuss things as an academic, I strive to use the accepted vocabulary in order to convey my

thoughts clearly. We hope that students can become the educated individuals who can communicate in ways that those who are listening will understand.

LOVING MUSIC

At the top of the Introduction to this course is a quote from the famous 20th century composer Igor Stravinsky. As you go through this course, please remember that the goal is not necessarily to have you love the music in this course, it is to help you *love what music is*, and that is a powerful force that is as important to human beings as food and water. Music can bridge communication gaps between people and has been known as the “universal language.”

INT E: THE APPROACH

1. WE ASK YOU TO HAVE AN OPEN MIND

In today’s society there seems to be a movement, even among academics, to discredit much of the western tradition. Unfortunately, some of those teaching music appreciation in our high schools and colleges believe that in order to be “socially just” we must focus our study on the music that our youths enjoy. That may keep students interested and out of trouble, but it does not do anything to further their education. This course will never put down music that is not in the “classical western tradition.” Any open-minded instructor or professor will understand that the music of different generations is important in many ways to the identities of those generations, as well as people of different cultures, people groups, ethnic groups and races. Since this text will not discredit any other music, we ask that you remain open minded to the music presented herein.

2. THE MASTER COMPOSERS WERE REGULAR PEOPLE

The masters that we will study created works of art that transcended the folk music of the day. These individuals gave the world music that continues to be performed all around the world to this day. Because these individuals created works of lasting beauty, education has long held the belief that it is important for our schools to at least expose our students to these works. You will also find that these

individuals often had less than ideal lives. Some did not live very long, and some lived through terrible tragedies. The one thing they all shared was their love for music and the desire to create music.

3. ONE MAIN INGREDIENT OF MUSIC IS PASSION

Some of you may know someone who has a passion for music. Those with this passion sometimes spend all their waking hours practicing or creating music. The composers we will study are just like those people you may know. The composers come from many backgrounds, some from wealth, some from poverty, some having had the advantage of learning from great teachers, or raised in a musical family, and some who were almost self-taught. As you get to know some of these composers, you should realize that they all had a passion for music.

4. WE WILL BEGIN WITH THE MOST PASSIONATE

Most music appreciation courses start back around 1500 years ago with the Middle Ages. If this course is to fulfil the goal of helping you to love music, we will begin with a composer who, perhaps more than any other composer before him, found a way to pour his passion into music. This composer was Ludwig van Beethoven. Beethoven lived at a time when composers were not supposed to write music with any emotion, but instead write music that was logical, and followed specific forms. We will explore how Beethoven not only broke these rules, but by doing so, changed the course of music history. After that we will introduce the students to the orchestra and the elements of music by using music of both the past and present. Once we understand the orchestra and the elements, the history of music will be examined, from antiquity until the present.

CITATIONS:

This is Your Brain on Music, D. Levin, (2008) Atlantic Books, London.
 The Importance of Music Appreciation, Lapatas (2015) Kosmos Lapatas Music Education (web site)
 How Playing an Instrument Benefits Your Brain, Anita Collins, TED Talk
<https://www.youtube.com/watch?v=R0JKCYZ8hng>

ACCESSING MUSIC FOR THIS COURSE

NOTE TO STUDENTS:

The authors have gone to great lengths to select works of music for that fairly short in length and written by some of the greatest composers in history. Some of the files that are linked to the **NAXOS** database may be longer, but *most* of the time you are instructed to listen to only a segment of these works. We tried to find works that many students may have heard in movies, television, or at other societal events. Please take the time to listen to these files because listening is the most important part of this course.

I. TYPES OF FILES

- A. **YouTube links:** All of the links to YouTube examples given in the book are already built in to D2L. When you see a YouTube reference in the text, go back to the Chapter folder in the Content Area and you will see a folder entitled “*YouTube Links Chapter X*”
- B. **Included Files:** When you see the following: **EXAMPLE:** *Melody 3, T. Clef Audio 22-A1 (in Ch22 file folder)* this means that you need to look in the FILES folder for that chapter in D2L. The example above instructs you to find an **audio** file in the chapter **22** folder and that it is associated with the first file example **(1)** in section **22A**. Hence: **Audio 22-A1**. In D2L, within the Chapter 22 folder will be a folder named CHAPTER 22 FILES. Inside this folder you will find the associated audio files.
- C. **NAXOS database files.** Gordon State College subscribes to the **NAXOS** music database that offers access to thousands of albums of classical music. When you see this **EXAMPLE:** *Song for Tomorrow, Justin Tyme NAXOS*, it means that you will log in to NAXOS (instructions below) to find the selection.

PLEASE MAKE SURE YOU KNOW HOW TO ACCESS THESE FILES. Many of the files in NAXOS will be used in the text and, if you do not listen to them, you may not understand important concepts. If, at any time, you have problems, PLEASE contact your instructor.

II. LOGGING IN TO THE NAXOS DATABASE

- A. Access GALILEO through the TOOLS AND RESOURCES menu item in D2L.
- B. Once in GALILEO, click the DATABASES A-Z option.
- C. Once you see the A-Z options, click the **N** option. Once on the “N” page, scroll down and select **NAXOS MUSIC DATABASE**.
- D. Once it opens, around the middle of the top of the page you will see the menu option for ‘PLAYLISTS.’
- E. Click the Playlist tabs
- F. Select the **GORDONSTATE COLLEGE PLAYLISTS** and it will open to the main page
- G. On the Left side of the page you will see the folders for each chapter of music appreciation. Not all Chapters use **NAXOS**, so do not be alarmed if you see a chapter missing.
- H. When you select a folder, you will see a screen with only a **Chapter X Playlist**.
- I. Click the **Chapter X Playlist** and it will open to the list of required selections.
- J. Next, check the box next to the piece you want to hear, then click the play icon at the top of the list. A new window will open and start playing the work.
- K. NOTE: In the text you will find some musical examples that are optional (although your instructor may assign them). Some are located on YouTube, and some are in **NAXOS**. The **NAXOS** files that are optional will always be in a playlist folder for that chapter labeled **OPTIONAL COMPOSER FILES**.

At the top of the ASSIGNMENTS list on each **FOCUS AND ASSIGNMENTS CHAPTER X** document, you are asked to open the playlist before you start doing the reading. This way, once you get to that work in the book, you can simply click the assigned music selection.

CHAPTER 1: BEETHOVEN

Dr. Neil M. Boumpani

1A: BEETHOVEN AS AN INTRODUCTION TO MUSIC OF THE PAST

Whether or not a person understands the elements of music, or studies the music of the past, one thing that everyone can agree on is that everyone alive loves some kind music. We have presented how music is powerful. It affects us in many ways. The music in a movie at a particularly sad point can make us cry and when the hero or heroine in a movie wins the battle, the music can be exhilarating. Many couples have a special song that they relate to as “their song.” The military uses music to inspire soldiers, and countries have their national anthems. But there was a time when composers avoided emotion in music. During the Classical Era (which we will study later) composers created music based on logic and reason, following specific forms and rules. Among the composers of this age was born someone who could not follow these rules and could not restrain his emotions. Understanding a little about the life of Ludwig van Beethoven might give you a new perspective on the music he, and others like him, wrote so long ago and yet these works are still performed all over the world today. First, before we learn anything about Beethoven, let’s hear Beethoven’s music as interpreted by Walter Murphy back in the 1970’s.

EXAMPLE: A 5th of Beethoven Walter Murphy (YouTube [Use link in D2L](#))

What you just heard was a 1970’s version of a work written by Ludwig van Beethoven over 200 years ago. We cannot know if Beethoven would have liked this rendition or not, but it shows us that his music has lived on even beyond the standard symphonic performances. There are many people in the world of music who believe that Beethoven was the greatest composer who ever lived. These people would argue that Beethoven took music to a higher level of musical sophistication than anyone who preceded him. At a time when composers were supposed to create works based on reason and logic, Beethoven created works with such passion that he singlehandedly changed the direction of music. When we consider why people like music, very few would say that their love of music is based on the way the

notes and instruments are put together, in a logical manner. We love music because it appeals to us on an emotional level. Whether or not one truly understands the form of a work of music, or can name all of the instruments that are being heard is inconsequential to one's enjoyment of that music. The beginning of appreciating music begins on an emotional level. From that point on, as a person understands more and more about the music and the composers who create that music, a person's appreciation of music can only deepen.

We are going to listen to short sections of the first and last movements of Beethoven's Symphony #5 in c minor, Op. 67. (The Op stands for "opus" which means "work" and the number is added in order to catalogue a composer's pieces.) Before we discuss Beethoven or what his life was like at this time, let's just listen and then discuss what we hear. We can start by explaining that a symphony is a composition for an orchestra that is usually written in four movements (meaning 4 separate works that can stand alone by themselves but, as a whole is greater than the sum of the parts). Symphonies can range anywhere from 30 minutes to over an hour. We will hear only a few minutes at this point.

Most symphonies followed a general guide. This guide may be generalized:

1. The 1st movement is usually fast
2. The 2nd movement is usually slower and in a different key.
3. The 3rd movement is usually related to a type of dance. For most composers this would be a minuet and trio.
4. The 4th movement was usually fast and in the same key as the first movement.

Also, symphonies followed rules with regard to "key." We will discuss scales and keys later, but for now we will make a generalization. Major keys are often used for moods that may be described as bold, heroic, happy, or positive. Minor keys are often used for moods like sadness, death, anger, darkness, etc. As you will learn later, this is a gross simplification, but, for now, it will serve our purposes. Symphonies of Beethoven's time followed the rule that the key of the first movement and the key of the last movement were supposed to be the same. One of Beethoven's most famous works was his *Symphony No. 5 in c minor, Op. 67*. As the title implies, the work starts in c minor, and, if it followed the rules of the day, the

fourth movement should end in c minor. Beethoven wrote his 4th movement in C major. He did not do this just to be different. For now, you will listen to the beginning of the first movement, and then complete the short discussion assignment written below. After that you will listen to the beginning of the 4th movement and do a similar assignment.

Now we will listen to the beginning of the first movement of this Symphony. This clip will play only the main theme of the movement. This is in a minor key.

EXAMPLE: *Symphony #5 in c minor, Op. 67* Beethoven clip1 **Audio 1-A1** (in Ch1 file folder)

DISCUSSION ASSIGNMENT 1D-A1: (in Discussion area of D2L) Post a statement regarding the emotions you believe Beethoven is trying to convey.

Now let's listen to the beginning of the last movement.

EXAMPLE: *Symphony No 5 in c minor, OP 67* Beethoven clip 2 **Audio 1A2** (in Ch1 file folder)

DISCUSSION ASSIGNMENT 1D-A2: (in Discussion area of D2L) Post a statement regarding the emotions you believe Beethoven is trying to convey here.

NOTE: Later in this book we will hear the entire 5th symphony.

DO NOT READ ON UNTIL YOU COMPLETE THE 2 ASSIGNMENTS ABOVE.

Beethoven broke tradition by composing the first movement of this symphony in c minor and the last movement in C major. Again, do not worry if you do not understand the idea of keys as we will explain them later; for now, the most important fact is that Beethoven “changed the rules” by doing what was not expected. Perhaps what was even more revolutionary than just changing the keys, he did the one thing that music of his time was supposed to avoid: he wrote *passion* into his music. The rules of the Classical Era were based on the widely-held belief that all human activities should be governed by logic and reason. This included the arts and music. The intellectuals of that era believed that they were going to create a better world through logic and reason. Mozart and Haydn (two composers who we will study later) wrote a great deal of excellent music during the same time as Beethoven, yet failed to create the level of passion in their music that Beethoven did. Haydn and Mozart were master composers and their music is still played to this day, but they simply followed the rules of the Classical Era (we will discuss

this later in the book). Beethoven was someone who would not be told what he could and could not compose.

Although Beethoven wrote passionate music, he never explained what he was trying to “say” through his music. People have argued for over 200 years about what Beethoven thought as he wrote this symphony, as well as many of his other works. Beethoven simply never explained why he wrote what he wrote. Perhaps he wanted it to mean whatever the listener wanted it to mean? People do not argue over why Mozart or Haydn wrote their music, but Beethoven remains the constant subject of debate. We will discuss one such theory regarding this particular symphony. Please understand, *this is only a theory that happens to fit the music*. Before we discuss this theory and before you can understand it, a little of Beethoven’s life needs to be covered.

1B: BEETHOVEN’S BEGINNINGS

Ludwig van Beethoven (1770-1827) was born in Bonn, Germany in 1770. He was the oldest of three siblings and showed a great aptitude for music at a very young age. Ludwig’s grandfather had been music director at the Court of Cologne, and his father was a tenor singer in Bonn and an excellent music teacher. His father first taught Ludwig and the youngster showed great musical talent and ability. Ludwig’s father, however, was also an alcoholic who wanted to use young as a child prodigy. Years earlier a child by the name of Mozart had traveled all over Europe entertaining Kings and Queens and other important people, as well as making Mozart’s father quite wealthy. Beethoven began playing the piano at the age of 5 and was performing in concert at the age of seven. His alcoholic father was a strict task master and would punish young Ludwig if the father felt he had not practiced enough. This discipline included beatings and even being locked in a cellar without food or water for days. In spite of this treatment, young Beethoven continued to pursue a career in music. At the age of 10, Beethoven was earning money as the courts 2nd organist.

DISCUSSION ASSIGNMENT 1D-B1: (in Discussion area of D2L) *If you were Beethoven, do you think your father beating you and locking you in a cellar would have affected you wanting to be a musician? Would you have come to hate music and quit?*

When Beethoven was 16, he travelled to Vienna to be among the great composers of the day. After Beethoven performed a piano piece at one gathering, Mozart was in the audience and was heard to marvel at Beethoven's skill. Upon returning to Bonn, he found his mother near death, and she would die soon thereafter. Beethoven's father's alcoholism had made it impossible to work. At the age of 17, Beethoven became responsible for the family. Over the next few years, he would develop a style of writing for the piano that would begin to bring him attention.

1C: IN VIENNA

Political instability, as well as the need to further his career, took Beethoven back to Vienna at the age of 24, to live and to study with Haydn. In Vienna, over the following years, Beethoven studied with some of the best teachers and, before long was making his name as an independent, free-lance composer. He was also known as an amazing pianist and often sought out to entertain the nobility of Vienna.

Beethoven was known to walk the streets of Vienna and, when he felt the mood, he would walk into one of the salons (like coffee houses or small restaurants today) sit down at the piano and improvise, sometimes for hours on end. Merchants in Vienna not only came to expect this, but they welcomed it. The merchants of Vienna were happy to have Beethoven live there because it brought people to Vienna and helped the merchants gain wealth. When Beethoven told people that was thinking of moving out of Vienna, some of these wealthy merchants got together and offered him a yearly stipend – just to live in Vienna. He was not required to write any music for them; he only needed to live there. This stipend continued until the end of his life.

Throughout his life, Beethoven was frustrated and angered with the idea of “nobility.” He did not believe a person was better than anyone else, just because that person was born into a “noble” family. Beethoven knew that he was an amazing composer and musician, and he believed that nobility should look up to him; however, that was not the way the world worked at that time. *Can you, as a student, relate to this in any way?* Even though we live in a democracy, our society has created classes and there are those who seemingly look down at others for a variety of reasons. Maybe they are extremely wealthy,

or highly educated, or in positions of power. Perhaps you can relate with Beethoven in this way. Still, in our society it is possible to improve yourself and become successful; in Beethoven's day, it did not matter because nobility was decided by blood.

Beethoven would continue show his disdain for nobility throughout his life. During his time, when musicians were hired by the wealthy to perform for parties or gatherings, the musicians had to enter through the back door, and not interact with the other people at the event. Later in Beethoven's life, when he was hired to perform at such events, Beethoven not only refused to enter by the back door, he would boldly enter through the front doors and stop to talk to many of the important people at the party, and also flirt with the noble women. Because the rich nobles wanted to show that they were important and rich enough to hire Beethoven, they put up with his antics. Beethoven went even further with his disdain for nobility by having affairs with the wives and daughters of many of the nobles. Although Beethoven's love life remains shrouded in mystery, he was known to have had affairs with many "noble" women.

In his later 20's, shortly before the premier of his 1st symphony, Beethoven was given news that he was losing his hearing, and he would eventually go deaf. Beethoven was so despondent over this news that he even considered suicide. Of course, he did not go through with it, and he did give us a reason for this. Beethoven believed that he was put on the earth to give the world great music, and he had had too much music in him to kill himself and deprive the world of the music he was yet to write. This can be seen in one of his famous quotes: *"...music is a higher revelation than all wisdom and philosophy, the wine which inspires one to new generative processes, and I am the Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken."* L. van Beethoven. (Bacchus was the Roman name for the god of wine and partying to excess.) Within 15 to 20 years from that time Beethoven would become totally deaf. In spite of his total deafness, in his later years Beethoven wrote some of his greatest works.

Beethoven died on March 26, 1827, at the age of 56, of post-hepatic cirrhosis of the liver. Autopsies and studies have led scholars to believe his deafness and eventual death was due to contracting typhus in the summer of 1796. Although many questions about Beethoven's life and music will never be

answered the one thing that many scholars agree on is that Beethoven was perhaps the greatest composer to ever live.

1D: ABOUT HIS WORKS AND LIFE

Beethoven wrote only 9 symphonies in his life, as opposed to Mozart's 41 and Haydn's 104, but almost all of his symphonies are performed today. (Please do not worry if the following names confuse you; we will cover them later in the course). He wrote only one Opera, *Fidelio*, and one Mass, his *Mass in D, Op.123* (a4, 'Missa Solemnis'). His complete output of works included many wrote piano sonatas, piano concerti, piano trios, and hundreds of short works for the piano. He also wrote string quartets, string quintets, string trios, overtures, ballets, folksong arrangements, sacred and secular choral works, and many other works. Many of Beethoven's works are performed around the world today. According to IMDB.com, *the music of Beethoven appears in almost 1500 film and television shows*.

Beethoven never married although his writings demonstrate that he was deeply in love with a woman he called his "Immortal Beloved." In spite of how highly he thought of himself as a musician, he was somewhat shy because he not a very attractive man. Once he became totally deaf, he became a recluse. Others thought that he was avoiding them because he believed he was above associating with them, but, in reality, his deafness was a source of deep pain in many ways and he did not want people remembering him in that way. Beethoven did not have a family, but, when his brother died, he fought in court to get custody of his nephew. After Beethoven got custody of his nephew, he tried to make his nephew into a concert pianist, but it was never to be. The relationship with his nephew was never a close one.

As originally stated, Beethoven's music would pave the way from the Classical Age to the Romantic Era. He composed many works that defied the rules and added new dimensions to music that composers who came after embraced and built on. His 6th symphony, the *Pastoral Symphony*, was a programmatic work of 5 movements (more than the standard 4) that depicted the countryside in Beethoven's day. (Beethoven often traveled to the country to think, walk, and compose.) His *Symphony*

No. 9 in D minor, Op. 125 included a complete choral movement as the 4th movement that was based on Shiller's "Ode to Joy." Still, the point in his life where the Classical Era ended and the Romantic Era began was the premier of his *Symphony No. 5 in C minor, Op. 67* that was introduced earlier in this chapter. Today, almost 200 years after his death, Beethoven's *Symphony No. 5 in C minor, Op. 67*, is one of the most recognized musical works on Earth. It is now that we can discuss the theory of this work.

1E: A THEORY FOR BEETHOVEN'S 5TH SYMPHONY

Over the centuries, it has been suggested that the **four-note rhythm** at the beginning of the 5th symphony was like "Fate" knocking on the door and telling Beethoven that he was going to lose his hearing. This accounts for the dark, minor character of the opening that, to some people, seems so angry. Perhaps Beethoven was shaking his fist at Fate and complaining how unfair this was. We will discuss the 2nd and 3rd movements later, but to frame our theory, let's jump to the last movement. As stated earlier, the 4th movement should have been in the key of c minor, like the opening movement. Instead of the movement starting in the darker mood of the key of c minor, the first C major theme sounds triumphant, as if victory has been achieved. The theory is that, with the beginning of this movement, Beethoven was saying that he had beat "Fate" by overcoming his handicap, and that he would go on to continue to create great music. Like Rocky reaching the top of the steps of the Philadelphia Museum of Art and throwing his hands up in the air, Beethoven knew he would win. When you posted your thoughts in the earlier assignments, were they anything like those in the "theory?" Later, when we study the Classical Era, you will have the opportunity to hear the rest of this symphony.

1F: BEETHOVEN'S PIANO WORKS

Beethoven not only poured passion into his orchestral music, but into all of his music. Beethoven was an amazing pianist and his piano works are also unique to the times. We will examine 2 of his most famous works. For the first you are asked to use a listening guide, but not for the second.

FUR ELISE

Beethoven completed *Fur Elise* (meaning For Elise) on April 27, 1810 as part of a bagatelle medley. Bagatelles are short, light-hearted piano pieces. The piece was not published until 40 years after Beethoven's death when it was found in his belongings. The actual manuscript of Beethoven has been lost to time and the actual identity of Elise is unknown. This is among Beethoven's most famous piano pieces and you probably have heard it somewhere. As you listen to it, notice the contrasting sections that are heard in between the return of the main theme. After you hear it, think of the kind of person who might have written it and the kind of person for whom it had been written.

As we explained, the composers of the Classical Era used specific forms that helped audiences understand the music upon first hearing it. This piece is in a *rondo form* (we will discuss later). To make this simple, at the beginning you will hear the **main theme** section (a theme is an instrumental melody). We will label this section "A" and call this melody the *rondo theme*. The theme then is followed by a new section with new melodic material that we will call *section B*. After the B section, the A section returns with the same melody you heard in the beginning. The second "A" followed by another new section, which we will call the "C section." The C section then feeds into the final A section. In some rondo works, this can go on and on, but, for this piece, the form is a simple **A-B-A-C-A**. Please follow with the listening guide below.

EXAMPLE: Für Elise WoOP 59 **NAXOS**

FÜR ELISE WoOp. 59

Ludwig van Beethoven (1770-1827)

FOCUS: How the main A theme returns; the mood of the A theme.

TIME	THEME
0:00	A section – rondo theme
1:00	B section
1:27	A section – rondo theme
1:57	C section
2:31	A section – rondo theme

MOONLIGHT SONATA

Beethoven once again broke the Classical rules with this sonata. As we will learn in a later chapter, a *sonata* is a work with multiple movements for a solo instrument. Piano sonatas of the classical age were always written with a first movement that contained **2 contrasting melodic themes**. The second theme was meant to add contrast and keep the work interesting. For some reason, Beethoven never introduced a second theme in his first movement. Even though this piece uses the same theme for over 5 minutes, it maintains the listeners' attention because of the passion that pulls the listener in. Before you associate the title with what Beethoven may have been trying to tell us, please know that the title of this work "*Moonlight Sonata*" **was not Beethoven's idea**. A German music critic gave this sonata its name after hearing it performed and, somehow, the title simply "stuck." The critic believed that when Beethoven wrote this work, he was looking out over a lake with the moonlight shining down on the lake. We will not use a listening guide for this work. Please listen to it completely for the assignment below.

EXAMPLE: *Piano Sonata No.14 in C#-, Op.27, No.2* Beethoven **NAXOS**

WRITTEN ASSIGNMENT 1W-F1: Imagine that this music is in a scene from a movie. Imagine that you are writing the scene. In a Word document write your scene. Include where it is taking place, who is there, and what is happening. It should fit at least the first three minutes of the music. You do not have to write pages and pages, but please try and make the scene fit the music, especially when there are slight changes in the music.

1G: IN CONCLUSION

This course was introduced through the music on one of the greatest composers of all time, Ludwig van Beethoven. We discussed how this basically unattractive, moody man who never gained great wealth, and even lost his ability to hear, went on to overcome his handicaps and change the course of music. Even though he was totally deaf in his last few years, he wrote some of his greatest music. Through this understanding we hope you will be open to learning more about the music of the past.

WRITTEN ASSIGNMENT 1W-G1: Write a few paragraphs about what you learned about Beethoven and how it has affected your outlook towards the study of music of the past. Upload your WORD document to the assignment folder in D2L.

TAKE THE CHAPTER 1 QUIZ IN D2L.

CHAPTER 2: THE ORCHESTRA

Dr. Neil M. Boumpani

2A: THE SYMPHONY ORHCESTRA

Before we continue to discuss music, students should begin to understand how an orchestra is used to perform much of the music we will hear in this class. This will be a brief overview of the families of the orchestra. In APPENDIX A, a more detailed description of each orchestral instrument is explained with links to online videos. *Your instructor may assign each of you one instrument to review, or you may decide to know more about any specific instrument yourself.*

We hear symphony orchestras more often than one might realize. Most of the movies and many television shows you watch use symphony orchestras. The music that is written for a film is called a *film score*. Modern movies may add electronic instruments and digital orchestrations to the film score, but at the heart of most big-budget movies is the orchestra. This same orchestra that records a movie score one day might be playing a concert of Beethoven Symphonies the next evening.

Before we examine the orchestra, go to YouTube and watch the video of John Williams conducting the main theme from the movie *Star Wars*. This link should take you there; however, if it does not, simply search “John Williams conducts Star Wars” in the YouTube search window. *Watch the instruments as you listen and before we discuss the orchestra further.* After you read the learn of the four families of instruments, we will view this video again, but with a listening guide.

EXAMPLE: *Star Wars* main themes, John Williams YouTube link: **Use link in D2L**

In the video you saw many of the instruments of the orchestra. With the symphony orchestra through the past few centuries, composers have created music that has touched people for generations, lifted the spirits of people, and even “told” stories. The composers we will present in this text are among the greatest in history because people have listened to their music generation after generation. How were

these concertgoers different from you? It is not because they played musical instruments, or knew all of the important musical terms. It is because, at some point in their lives, someone exposed them to the music of these masters. Your education would not be complete without at least being exposed to these masters.

THE ROLE OF THE CONDUCTOR

As you watched the video, you saw the great film composer John Williams conducting the orchestra. Composers are not always conductors, although there have been quite a few. Most people do understand how important a conductor is to a symphony orchestra. The conductor does much more than conduct performances. A conductor spends years studying the music of the great master composers in an attempt to understand exactly how the composer wanted his or her works performed. Most professional conductors have different approaches to various works. It had been stated that the great Italian conductor Toscanini was a master at interpreting Beethoven's works.

The composers spend endless time studying the music they will conduct because the conductor also has to rehearse the orchestra to play just as the conductor desires. Most professional symphony orchestra conductors do not read music as they conduct. (The music conductors use is called a "score" and has all of the parts for each and every instrument written out on each page). The professional conductors know their scores so well that, when they rehearse an orchestra, they can tell any performer where that person made a mistake and what the mistake was. There are many stories about Toscanini's knowledge of music. One time, it has been said, a bassoonist came up to Toscanini before a performance and told Toscanini that the low F-sharp of his instrument was broken. Toscanini thought for about 2 minutes, turned back to the performer and said "that's alright, you don't have any low f-sharps in this symphony." Many conductors know their music that well; however, it is not just the conductor who makes a performance great. Many orchestras have guest conductors and the performers must adapt to many ways of playing the same work for different conductors. This is why the performers in most good symphony orchestras are some of the best in the world.

Discussion Assignment 2D-A1. In the discussion area of D2L, write a short post about what you have learned about conductors here and what may have surprised you.

THE FOUR FAMILIES OF INSTRUMENTS IN THE ORCHESTRA

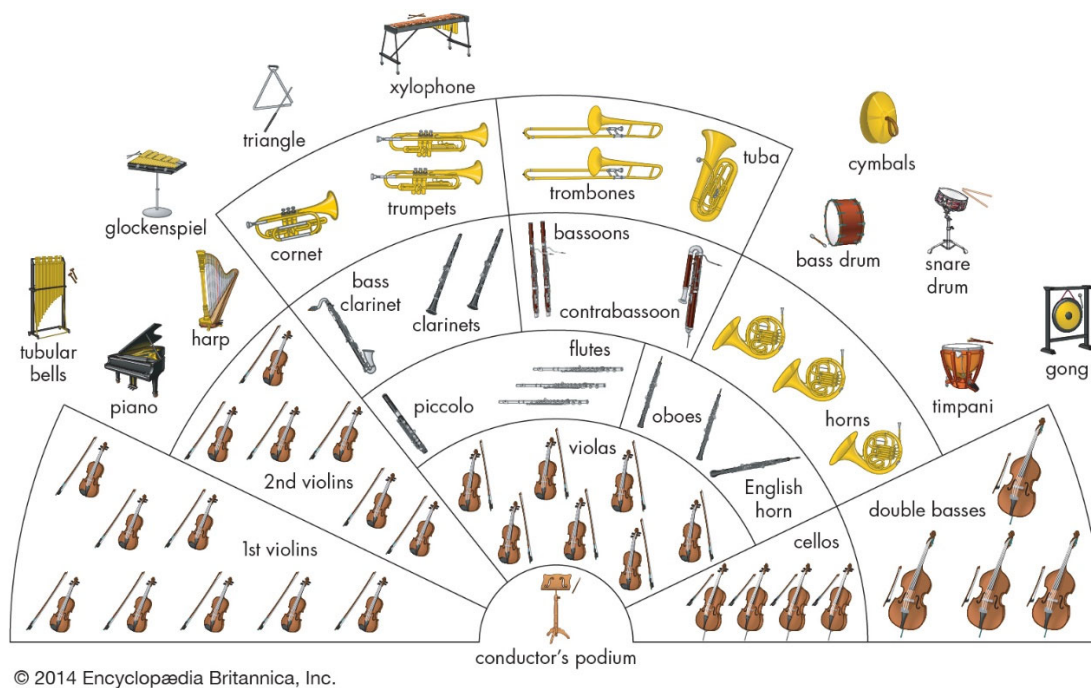
Musical instruments are basically mechanical devices that people learn to manipulate in order to create certain sounds. Some are made of metals, some from various woods, and some even use the skins of animals. Some are used to produce low sounds, and some to produce sounds that are very high, and other are used to produce sounds in between. Each and every instrument is unique in its construction and its sound. The most important component in creating music with these devices are the human beings who need to play them. The composer uses his or her knowledge of these instruments to create music that, when played correctly by the performers, communicates something to other human beings in ways that words are not always able to do. It is possible to create ways for these machines, or their sounds, to be controlled by a computer, but the result is never the same. In order to convey the emotion that composers instill in the music, human beings must be involved in the process of performing music. Let's take a look at some of these "machines" that we call instruments. We are going to look at them in "families" in order to move the course along.

In the orchestra we have four major groupings of instruments called "families." Instruments are grouped into these families based mainly on how they relate to each other both in construction as well as in sound. Each instrument has a unique sound quality that distinguishes it from other instruments. We call this quality tone color, or *timbre* (pronounced *tahm-burr*). The Instruments of each family, for the most part share similar timbres.

Although there are many more instruments in these families, we are only going to examine a few of the main instruments that are commonly used in the *symphony orchestra*. The four families of the orchestra are as follows:

1. **Strings.** This family includes the violin, viola, cello and double bass as well as the harp.
2. **Woodwinds.** This family includes the flute, clarinets, oboe, bassoon, and English horn.
3. **Brass.** This family includes trumpets, trombones, French horns, and the tuba
4. **Percussion.** The percussion family includes both definite pitch instruments, like the timpani, the xylophone, and bells, as well as indefinitely-pitches instruments like the snare drum, bass drum and cymbals

Below is a diagram of how these instruments are placed in the American symphony orchestra (In Europe the placement is different)



Many music appreciation texts go into detail when discussing instruments, including how they produce sound, and how they create and change pitches, etc. For this course we will examine each family in general. Should you wish to know more about any of these instruments, see APPENDIX A. In this explanation we will mainly discuss the timbre and the range of specific instruments in the family. By range we mean from the lowest sound of the instrument to the highest sound of the instrument.

To begin our examination of the orchestra, we will hear the first two minutes of a work written by Benjamin Britten entitled *Young Person's Guide to the Orchestra*. This work will present a theme that

will be performed by the entire orchestra. After the entire orchestra plays, each orchestral family will, in turn, be featured playing that theme. The order of families after the entire orchestra are, 1) the woodwind family, 2) the brass family, 3) the string family, and 4) the percussion family. After the percussion family the entire orchestra returns, but does not complete the theme for this clip. The recording selected for this includes a narrator who will announce each family. This work, in its entirety, is almost 19 minutes long; however, the file selected for this text only plays the first 2 minutes and 20 seconds of this work, which will give you an introduction to the families of instruments. You may want to listen to this more than once in order to get a better idea of the sound of each family.

EXAMPLE: *Benjamin Britten Young Person's Guide to the Orchestra* B. Britten (with narration) **NAXOS**

Video Example: View the first three minutes of this work on YouTube. (until 2:10)
<https://www.youtube.com/watch?v=3HhTMJ2bek0>

If your instructor wishes, he or she can ask each person in the class to review one of more instruments in Appendix A.

2B: THE BASIC PRINCIPALS OF MUSICAL INSTRUMENTS

Before we discuss the families of instruments, we will examine two basic principles of all instruments. **First, all sound comes from vibrating objects.** Unless something is vibrating, there can't be sound. When we sing, our vocal cords are vibrating. As we examine the instruments, please remember that each and every one of them begins the production of sound by first setting something in vibration. The other principal is this: **the shorter or smaller the size of the instrument, the higher the pitch.** This includes the size in ways other than length. The width of something also affects the pitch. A string that is 5 inches long but very thin and a string that is 5 inches long, but very thick will produce different pitches. The thicker string will produce lower pitches.

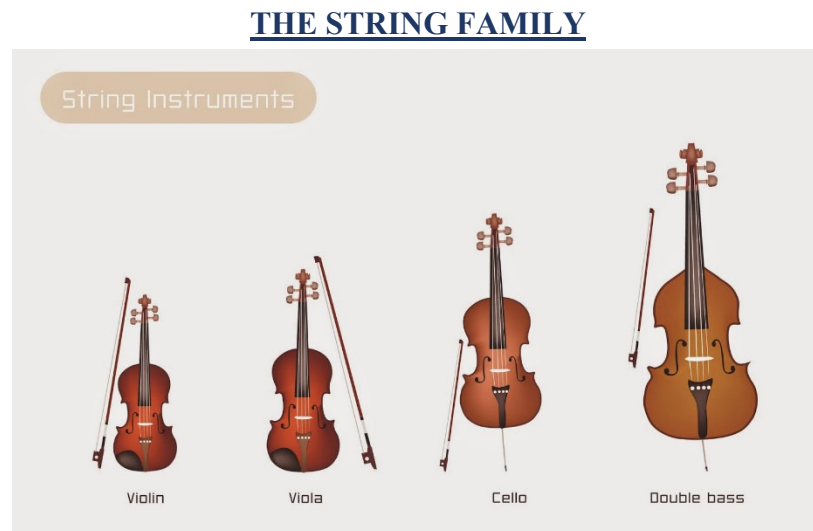
Most of the music presented in this course has been recorded using professional musicians who are among the best musicians in the world. When a musician reaches a level of performing above that of other professionals, they are called virtuosi (singular version is virtuoso). In order for a person to

become a professional performer on an instrument he or she must spend a lot of time practicing.

*Research suggests that in order to be an expert in anything, whether basketball, playing chess, or playing a musical instrument, **a person will spend around 10,000 hours practicing.*** Keep this in mind the next time you hear someone perform. Even if you don't like the music, if the person is an excellent performer, there were many, many hours of practice behind the results.

2C: THE FOUR FAMILIES OF THE ORCHESTRA

We will begin our examination of the four “families” of instruments with the *string family*.



The main members of the string family are the violin, viola, cello and double bass. All of these instruments are usually played with a bow made of wood and horse hair. If you look at the four instruments mentioned above, you will notice that they basically all look the same, with only one main difference, they are of different sizes! The viola looks just like the violin, but a little bigger, the cello is bigger than the viola and must be played sitting down. The Double bass is the largest and the player usually stands while playing. There is one other instrument common to this family, and that is the harp.

The chart below shows the pitch range of the string family from the highest to the lowest pitches.

PITCH RANGE	STRING INSTRUMENT	RANGE
Highest	Violin	Produces the highest pitches of the string family
High	Viola	Can produce pitches lower than the violin, but not as low as the Cello
Low	Cello	Produces pitches lower than the viola, but not as low as the double bass.
Lowest	Double Bass	Produces the lowest pitches

The idea of “shorter/smaller = higher pitches and longer/larger = lower pitches” can be observed while watching a person plays any string instrument. Each instrument has 4 strings, each of them are different thicknesses. The thicker the string (or larger), the lower the pitch it creates. As these instruments are played (put into vibration with the bow), the performer slides his or her finger up and down part of the instrument called the fingerboard in order to change the length of the strings. As the performer makes each string shorter by limiting how much of the string can vibrate, the pitches become higher for that string. With the four strings the violin can perform over 40 pitches and most of these pitches can be performed in more than one way on adjoining strings.

In an orchestra there can be 32 or more violins (separated into two groups – 1st and 2nd violins), a dozen or more violas, a dozen or more celli, and 8 or more double basses. The sound they create when playing together is often described as “warm” or “full” because of the slight differences in each player’s pitch. In music software programs designed to create digital recreations of an orchestra, there is a way to add this effect by using a “chorus” setting. This effect is the result of many performers playing the same part, but not playing the exact same pitch. Most listeners would not be able to tell if a performer is not playing the exact same pitch because the difference is unnoticeable to most untrained ears;

however, these tiny deviations in pitch create a very warm and full sound. This is what you heard in the example above.

There are many works written for just the string family of the orchestra without any of the other families. When you hear some of these works, what you are hearing is just the timbre of the string family. Here is a famous example of music just for strings:

EXAMPLE: *Adagio for Strings* Samuel Barber **NAXOS**

The other string instrument, the **harp** is a unique instrument that stands apart from the other string instruments. First, the harp is never played with a bow. The harpist plucks the strings in combination with the instruments' seven different foot pedals to create various pitches, chords and effects. The timbre of the harp is different from the other string instruments, but it will always stand out as a unique timbre in and of itself. The harp can be performed as a solo instrument, since it can play both melody and harmony at the same time, or it can be used as a melody instrument. One of the unique effects produced by a harp is the “glissando.” To create this effect, the harpist “strums” the strings from low to high. For a demonstration of the harp, go to Addendum A. Please listen to about a minute of the next example of a solo harp. The piece that is being played will be studied later in the book.

EXAMPLE: *Le fille aux cheveux de lin* (the girl with the flaxen hair) C. Debussy, arr. L. Meijer **NAXOS**

(GO TO NEXT PAGE)

THE WOODWIND FAMILY



The woodwind family is so named because, at one time, all of the instruments in this family were made from wood. Today most flutes are generally made from various metals, but they are still considered woodwind instruments. The flute is also the only member of the woodwind family that does not use a wooden reed to create the vibrations that are turned into pitches, as we will see with the other woodwinds. The chart below examines the pitch range of the woodwind family.

PITCH RANGE	WOODWIND INSTRUMENT	RANGE
Highest	Flutes, piccolos, Bb clarinets, oboes	Highest notes of the woodwind family
High	English horn Eb clarinets	Lower than the clarinets, but higher than the bassoons
Low	Bassoon	Can play pitches lower than the alto instruments, but not as low as the bass instruments
Lowest	Bass Clarinet, Contrabassoon Contrabass Clarinet	Play the lowest pitches of the woodwind family

It must be pointed out that some of these instruments have ranges that, at times, allow them to play pitches in the ranges of the instruments listed above and below them. Our charts are very general in this manner. Although these instruments are part of the orchestral woodwind family, some of these instruments have “families” of their own. For example, the flute family consists of piccolo, flute, alto flute, and bass flute. Although composers have written music just for the flute ensembles, or clarinet

ensembles, many works for these groups are arrangements of works for other instruments. Please note: the flute piece below is a recording of a middle school flute trio. You will recognize the second piece. It is a unique setting of a famous children's tune. The entire piece is much longer because it is in the form of a *theme and variations*; however, we will just hear the theme.

EXAMPLE: FLUTE ENSEMBLE: *Trios for 3 Flutes, Op. 83, No. 4* J. Hook, arr. Voxman **NAXOS**

EXAMPLE: CLARINET ENS. *Peer Gynt Suite #1 "In the Hall of the Mountain King"* E. Greig **NAXOS**

The woodwinds, when performing together have a unique timbre. When we hear almost any combinations of woodwinds, we can describe the timbre as a woodwind timbre. You heard this timbre when you listened to the woodwind family in the Britten work above. When the clarinets perform by themselves, we hear a kind of "subset" timbre to the woodwind timbre – the clarinet timbre. The same might be said of groups of flutes, or the double reed instruments like the oboe or bassoon. Anytime there is a combination of instruments, it creates its own unique timbre.

The flute is one of the oldest instruments known. Archeologists have discovered flutes made of animal bones that date back thousands of years. The concept of the flute is quite simple. If you have ever blown across the opening of an empty bottle, you have created sound just as a flautist (pronounced flauw-tist) would on the flute. The vibrating air creates the sound and by pressing down or releasing different combinations of keys, the player limits the length of the instrument that is affected by the vibrations. Once again, the size, or length, determines the pitch. When only one or two keys are held down, the pitch is higher than when all of the keys are held down.

Clarinets use a single reed that is attached to a mouthpiece. When the clarinetist wants to start a sound, he or she used a combination of the tongue and proper control of breath to get the start and keep the reed vibrating. The double reed instruments of the orchestra include the oboe, bassoon and contrabassoon. The double reed instruments of the orchestra include the oboe, bassoon and contrabassoon. Double reed instruments use a double reed – two small pieces of cane that have been carefully cut and connected to each other, and fit into a small hole on the instrument. Using the same type

of technique as the clarinetist, the performer starts the double reed vibrating, and then proper breath control keeps it vibrating. The pitches are determined by the performer opening and closing holes on the instrument. As these holes are closed, the part of the instrument that is vibrating becomes longer, and the pitch gets lower. Performers who play double reed instruments often make their own reeds. This is a painstaking process but many performers get better results this way than they would buying reeds.

THE BRASS FAMILY



Unlike the woodwind family, the members of the brass family all use the same method to create the vibrations that are turned into pitches. They all use metal mouthpieces, but of various sizes. The vibrations needed to create sound are created by the player buzzing his or her lips together. Put your lips together tightly, and then force air through them to create a buzzing sound. You will find out that, in a very short time, your mouth would begin to hurt. This is why brass players spend hours of practice strengthening their mouth muscles. This is called “building their embouchure.” When you hear a trumpet player creating very high pitches, it takes a combination of a strong embouchure and a lot of breath control. The mouthpieces for each brass instrument are different mainly in size. Tuba mouthpieces are larger, trombone mouthpieces a little smaller than that and trumpets smaller than trombones. French horns mouthpieces have a slightly different shape than those of the other instruments, but the process is still the same.

Like the other families, the brass instruments may be listed according to pitch range.

PITCH RANGE	BRASS INSTRUMENT	RANGE
Highest	D Trumpet Bb Trumpet	Highest pitches of the brass family
Mid to High	French Horn	Generally, not as high as the soprano instruments, but higher than the tenor instruments. The French Horn, however, has a wider range than many other instruments.
Low	Trombone, French Horn	Can play higher than the tuba, but not as high as the trumpet.
Lowest	Tuba	Lowest pitches of the brass family

Brass sections are known for being the most powerful section of the orchestra. In the early orchestras the brass section was limited by the design of the instruments, and they generally were used to give the music power. As time went on and the instruments developed their use in the orchestra has expanded. As you go through the course, you will notice this change.

Today many film composers use the brass sections not only for the power they create, but in many other ways. If you listen to John William's Star Wars Theme, or the theme song from Rocky, the power of the brass section is evident; however, brass instruments are not limited to just power, as we will hear as we hear later in this course. The example below is for brass with some percussion. You will notice the percussion at the very beginning of this work and at some key spots after that; however, other than that, this piece is strictly for the brass family.

EXAMPLE: *Fanfare for the Common Man* A. Copland **NAXOS**

THE PERCUSSION FAMILY



A percussion instrument is one that is struck with a stick or mallet, or with a hand, and even struck together to create sound. There are two types of percussion instruments in the orchestra: those of *indefinite pitch* and those of *definite pitch*. When you think of percussion instruments of definite pitch, think of those instruments on which a melody or harmony can be played. The Xylophone, or Glockenspiel (bells) are obviously instruments of definite pitch. Most drums are of indefinite pitch, *with the exception are the timpani*. The timpani, sometimes called kettle drums, are usually drums made from brass and have a foot-pedal mechanism that allows the performer to change the pitch by loosening or tightening the drum head. A tighter drum head vibrates faster than a loose drum head, and, hence, the pitches are higher. ***This means the timpani are percussion instruments of definite pitch.***

The snare drum, bass drum, and cymbals are instruments of *indefinite pitch*. They create sounds that may be high or low, but as they vibrate they often create a number of pitches that cannot be heard as a singular pitch. The result is a kind of controlled “noise.” Although there are dozens and dozens of percussion instruments, they are not often used in the orchestra. Please listen to this short work (less than 2 minutes) listed below.

EXAMPLE: Music for mainly mallet instruments *The Typewriter* by Leroy Anderson **NAXOS**

At this point, do the Chapter 2 Instrument Quiz in D2L

2D: REVISITING *STAR WARS*

We will view the video on YouTube again; however, please use the listening chart below as you watch. If you can't split your screen, please print out the chart below and watch it along with the video.

EXAMPLE: *Star Wars* J. Williams YouTube: **Use link in D2L**

RETURN TO: *STAR WARS*

John Williams

FOCUS: The instruments of the orchestra

TIME	INSTRUMENTS	FAMILY
0:00 – 0:55	John Williams conducting	Williams
0:56	French Horns playing melody	BRASS
1:00	Trumpets	BRASS
1:12	View of 1 st Violins	STRINGS
1:16	Harp	STRINGS
1:24	Piccolo playing important melodic line	WOODWIND
2:12	Violinist	STRINGS
2:20	View from back left with the Timpani at the bottom left	PERCUSSION
2:51	Return to French Horns	BRASS
3:41	Celli (plural of cello) playing love theme	STRINGS
4:38	Tuba	BRASS
4:44	cymbals	PEERCUSSION

Do Written Assignment 2W-D1 in D2L. The questions are in a word document in the Chapter 2 folder. Download the file and type in your answers. After you are done, upload it to the D2L Assignments are in the proper folder. PLEASE NOTE – YOU MUST DO THE WORK ON THE TEMPLATE IN THE CHAPTER 2 FOLDER.

2E: KEYBOARD INSTRUMENTS

The three main keyboard instruments we will hear throughout this course are:

1. The piano
2. The organ
3. The harpsichord

Although the piano is a relatively “young” instrument, the instrument was based on instruments that were created centuries ago. This chapter will cover a brief history of keyboard instruments before examining

the three main keyboard instruments as presented above.



from Publicdomainvectors.com

The earliest forerunner of the piano dates back to 582 BC and was used by Pythagoras to explore the musical relationships of pitches. This was a single-stringed instrument. In the 12th century AD, the dulcimer was invented somewhere in the Middle East. The dulcimer was an instrument made of a number of strings of different sizes and was struck with a type of mallet to produce sound. Over time the mallets were attached to a mechanism that hit the strings by depressing a key on a keyboard.



The harpsichord was invented in the 16th century and became the standard instrument for the music all the way through the Baroque era. The harpsichordist presses a key on that activates a mechanism to pluck a string inside of the body of the instrument. If you look inside a harpsichord, or piano, the framing of the strings looks much like a harp. Actually, this part of the harpsichord and piano is called the “harp” of the instrument. The harpsichord has a kind of metallic sound and, because the strings are plucked, can only play pitches at **two volume levels: soft and loud**. Let’s watch a video of the harpsichord being played.

LINK: **Use link in D2L**

The piano was invented around the beginning of the Baroque era but did not replace the harpsichord as the main keyboard instrument until the late 1700s. When a performer presses a key on a piano, a

hammer strikes one of the strings on the harp. If the key is pressed softly, the hammer strikes the string softly and the result is a softer pitch. The harder the key is played, the louder the pitch becomes. This gave the piano a great advantage over the harpsichord. Over the centuries the piano has been improved many times. Most pianos today have 88 keys, although the Bösendorfer Company manufactures pianos with extra keys at the bass end of the piano.

Let's hear and see a pianist perform a virtuoso work for the piano. You need only listen to the first 2 minutes of this. You may enjoy watching it be played, so a YouTube link is given as well.

EXAMPLE: *La Campanella* F. Liszt **NAXOS**

EXAMPLE: *La Campanella* YouTube: **Use link in D2L**

As we will see later, the keyboard of the piano is used on many electronic keyboard instruments. These electronic keyboards are known as synthesizers if they produce their own sounds, and controllers if they must be patched into another piece of hardware to create sounds. Keyboards designed only for MIDI input (more on this later) can have anywhere from around 20 keys to a full 88-key keyboard.

2F: IN CONCLUSION

Music of the music in this text will be performed by the symphony orchestra. The orchestra is made up of four families, each with their own special timbres, both individually and as a group. Britten's composition "The Young Person's Guide to the Orchestra" presents each family performing a theme. Along with the instruments of the orchestra, the keyboard instruments that will be heard throughout this text include the harpsichord and the piano. Each have their own unique timbre. The harpsichord can only play 2 volume levels, soft and loud. The piano can play a wide range of dynamic levels.

CHAPTER 3 - MELODY

By Dr. N. Boumpani and Dr. J. Carteret

The one musical activity that almost every human being is capable of is singing. Many of us may not have pleasant voices and, when we do sing, our loved ones may ask us to either sing softly, or maybe even sing somewhere else! Still, even with a bad voice, most everyone enjoys singing. When we do sing, we almost always sing the melody of a familiar song. This is our starting point in our musical vocabulary - melody.

Most texts will define the word melody in much the same manner: a series of pitches that move by steps and leaps and together create a complete entity. In short, one might call a melody "a musical sentence." The melody is usually the main aspect of most works of music. It is the part of music that we sing back, or the part that catches our attention as the most important element of any work of music.

3A: PITCH

To understand melody, whether that of a country song, or a hip-hop work, we do have to recognize that the melody rarely stays on the same **"pitch."** The word pitch means different things in different situations. In baseball, it means throwing the ball toward another player who is attempting to hit that ball. In architecture, the word pitch means the angle at which something is built. For example, when building a house, the roof is built to a certain "pitch" meaning an angle at which the roof slopes from the top to the bottom. **In music the word "pitch" means the highness or lowness of a sound.** When one hears a tuba, or a bass guitar, the pitches are generally lower than the pitches that are created by a trumpet, flute, or female singer. This means that "pitch" is a relative term. A trombone creates pitches that are usually higher than a tuba, but many of those same trombone pitches are much lower than a clarinet. Therefore, when we speak of pitch in a musical situation, we are often speaking of one pitch in relation to another pitch. Pitch in music usually refers to specific sounds that can be measured based on vibrations per second. When you hear someone sing a song, every syllable is sung on a specific pitch.

To create a sound, an object has to be set in vibration. Those vibrations then travel through the air as “waves” until they reach our eardrums. Our eardrums accept these vibrations and send them to our brain where the brain interprets them. The brain not only translates these vibrations into sound, but also translates the vibrations into sounds associated with the object vibrating. If a trumpet plays the pitch “A,” our brain interprets the sound into a pitch and recognizes that the pitch is from a trumpet. Consider the fact that another instrument, like a flute, can play that very same pitch, and your brain would interpret that sound as an “A” coming from a flute. Can you now begin to understand how amazing our brains can be? Our brains interpret the “tone quality” of whatever instrument or voice we are hearing. When we talk about the “tone color” of an instrument or voice, we are talking about the instrument’s *timbre* (*pronounced tahm-bur*). We will discuss this later, but, for now, just know that every instrument has its own special timbre.

Music is built on very specific pitches. If one were to go to a piano and press any of the keys down, specific pitches would be heard. These pitches are the same on every piano in the world. The same could be said for the instruments, or the human voice. If you play on key at the far left of the piano, then press a key somewhere on the far right, the distance between the two would be considered a leap. If you were to press a key anywhere on the piano, then press the key that is right next to it, the distance would be a step. Melodies use a variety of “leaps” and “steps” to create a memorable entity. If we were to define a melody by “a series of notes that move by steps and leaps” the following short music clip would be a melody. Let's listen to some pitches that move by steps and leaps.

EXAMPLE: *Melody or Not* N. Boumpani **Audio 3-A1 (in Ch 3 file folder)**

The pitches heard in the sound clip above were in linear order, in other words, they came one after the other, and they were different pitches. Do you think we can call this a melody? Probably not. A melody really should communicate something that is greater than just a group of pitches played randomly. Let's hear another set of pitches, but this time we will put them in an order that makes more sense to our ears. We will be using pitches of different durations (we will discuss this more in the chapter on rhythm). For now, it means we are using pitches that sound longer or shorter than other pitches.

EXAMPLE: *Melody* N. Boumpani *Audio 3-A2 (in Ch 3 file folder)*

Most people would consider this a melody because it makes sense to us. We have heard the music of our culture throughout our lives and, even without knowing how or why music works, our brain has developed expectations. This is so developed in some people that, even if they do not know how to read or write music according to the rules of music, they can create complete musical songs. Listen to this next musical clip and then explain what you hear. What do you hear that makes sense? Do you hear anything that doesn't quite fit?

EXAMPLE: *What next?* N. Boumpani *Audio 3-A3 (in Ch 3 file folder)*

Most of you will notice something missing right away because, even though you may have never heard this music before, your brain had expectations as to what was going to happen next. As we said above, your brain has been trained to hear music that follows certain rules, even though you may not know nor understand these rules. Your brain probably told you that there was something missing at the end of this clip, and that is correct. As we study harmony next, we will discuss this expectation. As this course examines music of the past and its influence on the music of today, there will be some music that does not fit our cultural expectations.

3B: MELODIC CONTOUR

Whether classical, country, or hip hop, melodies share some commonalities. First, they are all "horizontally linear." This means the melody is built on a series of sounds that come one after the other, much like a line, or words in a sentence. Another commonality is that they usually include more than one pitch. The way these pitches move together is not random, as in audio file 2-A2 above. Melodies move according to the rules and expectations of the time in which they were written. In order to understand contour, we need to understand "steps," "skips," and "leaps"

When we say that melodies move *stepwise*, or in a stepwise manner, we mean that the pitches are generally close together as the melody progresses. In the figure below there are a number of notes that move from one line, to the next space, to the next line, etc. This is "stepwise" movement. The figure

below gives an example of a melody moving stepwise, even though there are a few short “*skips*.” A skip is usually when the melody is on a line, then skips to the next line above or below it, or may be on a space and skips to the next space above or below it. Every note in the melody below moves by step to the next note, except for where the skip occurs.



When we discuss “*leaps*,” we are describing large gaps between some of the pitches. Often, after a melody makes a large leap, the pitches that follow the leap usually move stepwise and in a different direction from the leap (think of the first line of *Somewhere Over the Rainbow* or *The Christmas Song*). The figure below demonstrates the idea of “leaps” in melodies.



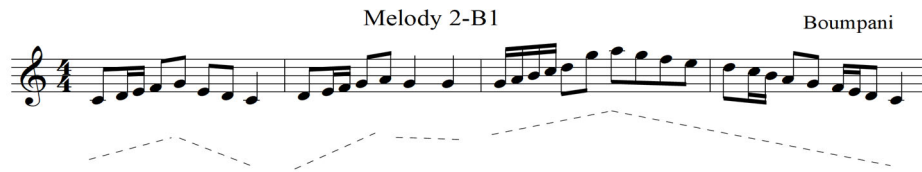
When we examine these melodies, we find that the melodic line has a contour. Having a contour means having a “shape” the we can hear and, when written down in musical notation, we can see.

Students are not required to learn to read musical notation for this course; however, the book will, at times, use written music to help explain a concept. As we discuss things like “steps” and “leaps in a melody, we will use musical notation to help you “see” and hear the musical contour.

SMOOTH CONTOUR

Contour is based on how the steps and leaps work together to make a shape. We will now “see” and hear some examples of melodic contour. Below are some examples of melodies written on music manuscript (the type of paper that composers use to write music and performers use to read it and perform

it). Notice, by looking and hearing, that each of these melodies has a different contour, yet both are smooth.



EXAMPLE: *Rollercoaster* N. Boumpani *Audio 3-B1 (in Ch 3 file folder)*



EXAMPLE: *The Rolling Hills* N. Boumpani *Audio 3-B2 (in Ch3 file folder)*

The examples above are of melodies in which the pitches move a little from pitch to pitch. This creates a what musicians call a "**smooth contour**." Let's listen to a song that you may know. The name this work is often known by is Greensleeves. This work was written long ago so we do not know who wrote this work. When the composer of a work is unknown, the abbreviation *anon* (for anonymous) is listed as the composer. We will listen to two recordings of this work, one instrumental and one vocal. Listening to the music and looking at the musical notation below gives you an idea of what we mean by a relatively smooth melodic contour. There are a few big "leaps" in this work, but they take place mainly after the end of one melodic statement.

Greensleeves

Anon



EXAMPLE: *Greensleeves* anon (instrumental version) **Audio 3-B3** (in Ch3 file folder)

For the vocal performance, the melody is essentially the same; however, the melody in this version is initially sung by one of the male voices as the other voices sing an accompaniment part. About halfway into this work you will hear the entire chorus sing the words in harmony as the highest female voices sing the melody. Listen how the melody is essentially the same as the first version, but you may find this version more familiar.

EXAMPLE: *Greensleeves*, anon (vocal rendition) **NAXOS**

CONTOUR WITH LEAPS AND STEPS

The next example shows a melody with gaps between some of the pitches. These are called “leaps” and are heard often in marches, fanfares, and popular music. Melodies like these have a more *jagged* contour. In this example we are hearing a work by Bach that was written originally for organ, but has been arranged for a famous brass ensemble known as the Canadian Brass. If you want to see this performed, please look on YouTube for the video. The melody for this work is shown in the notation below. A *fugue* (pronounced *fewg*) is a special kind of musical form that was mastered by Johann Sebastian Bach, someone we will discuss later. The melody of the fugue is used throughout the work in

very interesting ways. For our purposes, we will examine the melodic contour of the melody. Notice how there is more space between the notes below. These represent leaps. You need only listen to the first minute of this work; however, as you hear how Bach passes the subject along from instrument to instrument, you might find it interesting to listen to the entire work. The work is not long.

EXAMPLE: *Fugue in g minor BW573* J. S. Bach **NAXOS**

Subject from Bach's Fugue in g minor BW573



Most melodies use a combination of leaps and steps which, when combined correctly, help to make melodies more memorable. As we explore music throughout this text, you will become more aware of melodic contour.

3C: PARTS OF A MELODY: PHRASES AND CADENCES

Many melodies are made up of smaller sections called *phrases*. These phrases usually end in some kind of pause in the music. The pauses at the end of phrases are called *cadences*. Some cadences are just musical pauses that need to be followed by another phrase. This kind of pause leaves the listener feeling as if the melody was not complete. Consider musical phrases like punctuation in a sentence. Cadences that make the listener feel as if the music must progress, are like commas in sentences. Other cadences give the impression that the musical phrase has come to an end, either of the work, or a section. That kind of cadence is like the period at the end of a sentence. A melody without cadences would not allow the listener to make sense of the combination of sounds. To better understand cadences, let's

examine a run-on sentence without punctuation. A melody without cadences is just like a run-on sentence.

EXAMPLE: run on sentence:

I told her that I did not like that movie because the actor is just so bad and the music is really slow and I don't like the places where they filmed the music it reminds me of my class trip in 11th grade where Mr. Smith lost the bus and we had to wait for an hour and my mom was mad that I did not buy her the souvenir that I was supposed to get and Shelly dropped that ice cream on my pants when we were on the bus and that bad driver cut us off.....

EXAMPLE: *Never Ending Melody* N. Boumpani **Audio 3-C1 (in Ch 3 file folder)**

That is why cadences are important to a musical work. A composer must understand cadences, whether he or she is writing a symphony, or a popular song. Taking just the beginning of that same melody, and making a few changes and adding cadences, it begins to make more sense.

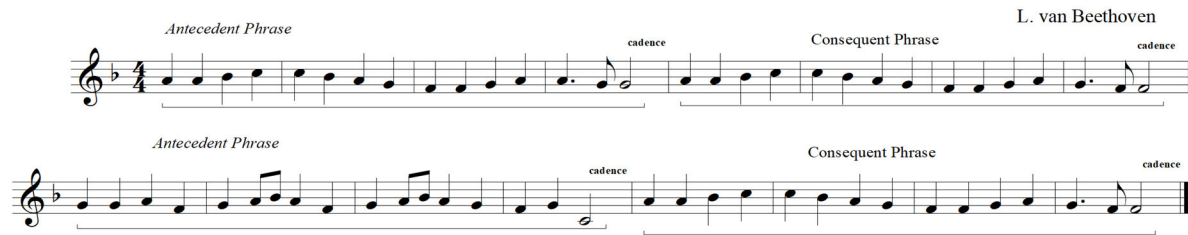
EXAMPLE: *Melody with Cadences* N. Boumpani **Audio 3-C2 (in Ch 3 file folder)**

If you listen to the melody again, you should find that the first cadence occurs around 11 seconds from the beginning of the file. This cadence does not sound as if the melody could end there, so we could assume that this cadence is like a comma in a sentence at that point. When the music ends at 22 seconds into the file, the music sounds as if it has come to end. This cadence would represent a period. In music, many times a melody will come to a cadence like this, but the music would continue with a new phrase that will be part of another musical statement.

We will now listen to a more familiar melody from Beethoven's 9th symphony. This melody is made up of four phrases. The first phrase does not sound as if the melody is complete, but at the end of the second phrase we do get one complete section. Think of this like a "musical sentence." The next phrase, again, does not sound complete, but the final phrase does.

EXAMPLE: "Ode to Joy" from *Symphony #9, Op 125*, Beethoven. melody **AUDIO 3C-3 (in Ch3 file folder)**

Theme from Symphony No. 9 in d minor Op. 125



In the Beethoven melody above, there are slight pauses at the end of each phrase. Each phrase is 16 beats, or 4 measures in length as shown in the figure above (again, do not worry about these terms at present). These cadences have different functions; the cadences at the end of the first and third phrase are like “commas” in a sentence, in other words, the melody is not finished at that point and the listener expects more. Much like a sentence, musical statements often have two phrases: an antecedent phrase and a consequent phrase. The function much like a “question and answer” statement. The cadences at the end of the second phrase complete a *musical “sentence”* (called a period) and the melody could end there. The cadence at the end of the 4th phrase is definitely conclusive and the listener knows the melody is complete. Notice that the first and third phrases end on cadences that don’t sound as if we have made it to the end because the melodic note does not sound as if we have “made it home” in the musical sense. The second and fourth phrases end on notes that sound as if we have “made it home.” A good, everyday definition of a melody is a “musical sentence.”

As you listen to music on an everyday basis, you will notice the use of phrases and cadences everywhere. Sometimes composers do interesting things with cadences that are unexpected, but helps make their music more interesting and exciting. As you listen to more and more music, both through this course and on your own, try to begin to hear cadences.

3D: MELODIES THROUGH THE AGES

If we listen to a popular song that many young people may know, many of you can sing along with the melody. We will start with a melody that you probably know. The instructor may ask you for some suggestions so that he or she can explain the parts of the melody as we have outlined above. Since we can't use a popular song within this text (because of copyright issues) the instructor may select a melody from among your suggestions. You will notice that almost all melodies have phrases and cadences. The phrases are often set up like in "question-answer" patterns.

Most popular melodies follow a pattern, or form, that was established around the time of Beethoven. In the Classical Era (1750-1820) melodies tended to be simple, balanced and based on evenly-spaced phrases. Music from this time period almost always followed the "question-answer" formula used for creating melodies. It must be noted, however, that the "question-answer" formula had been used in folk melodies for centuries. In this section of the text we will be examining the evolution of melodies in western music. This will not only show us how melodies changed over time, but show us how melodies in the music you hear today may be similar to melodies in the music you hear today. In other words, although things change, they often stay the same.

THE MIDDLE AGES

As we will examine in subsequent chapters, there are only a few examples of written music before the Middle Ages. For the most part, we do not know how the music of ancient Greece or Rome sounded. Music historians have come up with some ideas, based on the instruments of the eras, but there is a lot we simply cannot know.

Melodies of Medieval times were single melodies without any harmony. These melodies were called "chants" and became known as *Gregorian Chants* after the Pope of the times. When you are listening to a melody without any other pitches being performed at the same time, you are listening to music

with a *monophonic texture*. (We will discuss texture further in the chapter on harmony, but it is a good idea to start discussing it now.)

The characteristics of these chants included *smooth contours, a meditative sound that was supposed to invite an atmosphere of worship*, and *the use of scales that sound strange to modern people*. (This will be explained in the next chapter.)

An example of a famous chant from a special mass is the “Dies Irae”, or “Day of Wrath” chant. This music was from a *Requiem Mass*, or a **mass for the dead**. This music is meant to portray the judgement of God at the end of time as He pours His wrath out upon the sinners of the world. As you listen to this and other chants, they will most likely sound strange to your ears. At the time they were written, many different musical scales were utilized, but, over time, most were forgotten. Listen to only the first 1:20 of *Dies Irae*.

EXAMPLE: MIDDLE AGES – Gregorian Chant *Dies Irae* **NAXOS**

THE BAROQUE ERA

From the 5th century, we will leap forward into the **Baroque Era (1600-1750)**. Melodies during this time were much different. The many scales of ancient times had been abandoned and, for the most part, only major and minor scales remained (more on this later). Also, Baroque melodies were sometimes very long, and the flowing manner tends to make them hard to remember. Let’s listen to another melody by Bach that is a good example of a Baroque-style melody. You only need listen to about 30 seconds of this melody to get this point. Another work by Bach that demonstrates this concept is from his *Orchestral Suite No. 3 in D Major. BWV1068*. You may recognize this melody, either from television or film, or perhaps from a wedding; however, several popular music stars of the past 50 years have used this melody as the basis of one of their popular songs.

EXAMPLE: *Orchestral Suite #3 in D Major BWV 1068* “Aire on the G String” **NAXOS**

“Aire on the G String” J. S. Bach **See YouTube Link in D2L** listen to the first 1:35 mark of this one (although it is such a beautiful piece, you can certainly listen more)

THE CLASSICAL ERA

Going forward into the **Classical Era (1750-1820)**, the melodies become easier to follow and remember. We have already heard one melody by Beethoven that demonstrates balanced phrases with cadences in a questions-answer format. We will now hear another melody with the same format by Franz Joseph Haydn, another Classical composer. We will learn more about Haydn later in this course.

EXAMPLE: Theme from *Symphony #94 in G “Surprise symphony” mvt II* Haydn *Audio 3-D1 (In Ch 3 file folder)*

3E: CONCLUSION

Melodies are the most recognizable parts of any musical work. Melodies are built on a series of pitches that are put together in ways that make a “memorable whole” and can be called a “musical sentence.” When discussing pitches, *the words high and low are used*. Melodies, like sentences, need punctuation and, in music, cadences represent the commas and periods found in written text. A good melody will have some cadences that represent commas, but usually end with a cadence that represents the period at the end of a sentence.

As we have seen, the pitches in a melody can move in stepwise manner, from one note in a scale to the next, or they can jump to another pitch further away. The proper balance of steps and jumps is essential in communicating a melody to a listener. If the composer does not create melodies that make sense to the listener, that listener will stop listening. A well-written, memorable melody will use the right combination of steps and jumps that will create a melodic contour that is easily understood and remembered by the listener.

We discussed how melodies changed over time, starting with the Gregorian Chant of the Middle Ages where the melodies moved mainly stepwise and monophonic, through the long, flowing melodies of the Baroque, to the balanced, folk-music-like melodies of the Classical Era. As we move through this course, we will hear how melodies have changed over the centuries as well as how they relate to the music we hear today.

TAKE THE CHAPTER 3 QUIZ IN D2L. Use the chapter focus guide.

CHAPTER 4 - HARMONY

By Dr. Neil Boumpani and Dr. J. Carteret

4A: WHAT IS HARMONY

The previous chapter discussed how melodies are constructed of pitches that are performed one after the other, or in a horizontally linear form. **Harmony** can be defined as *2 or more pitches performed at the same time*, in a vertical form. Sometime two singers can sing a song, using the same words, but each of them singing different pitches at the same time. This creates a melody sung in 2-part harmony. The same can be said of two instruments. This same concept can be carried on to include 3, 4, 5 and 6 different pitches at the same time. Harmony adds to music in many ways, as we will study throughout this book. **Harmony can add fullness, create tensions and resolutions, or change the mood of a work of music.** Although harmony can serve the music in many more ways, for our purposes, the three listed above will be enough to start out musical journey.

Much of the time, harmony is created to support the melody. Think of a person singing a song and strumming a guitar. The sounds coming from the guitar are called chords and may have 3, 4, 5 or 6 different pitches sounding at the same time. When listening to a work being played by an orchestra, one, or more instruments may be playing the melody at any one time, while groups of other instruments play sounds that support the melody. These supporting sounds can be performed in many different ways. Sometime the sounds are pitches of long duration, other times the sounds may be producing groups of pitches played repeatedly in short durations (we will discuss rhythm in the next section), and sometimes the harmony can be played in a “somewhat-melodic” manner, yet still be harmony. The audio example below will present a very short melody, placed without any accompaniment, followed by each of the three accompaniment types explained above: 1) harmony comprised of long pitches, 2) harmony with repeated groups of pitches of short duration, and 3) harmony played in melodic manner.

EXAMPLE: *Three Ways to Harmonize* N. Boumpani *Audio 4-A1 (in Ch4 file folder)*

What all of these approaches have in common is that they support the melody. We often call the harmonic element of a piece of music the **accompaniment**, because it accompanies the melody. Often you will hear a singer with a piano accompaniment, or an instrument performing a melody accompanied by a band or orchestra. A composer takes a lot of time and effort to create an accompaniment that fits his music.

In the last chapter we learned that when a melody is presented without any other harmonic support, the texture of the music is called **monophonic**. We heard monophonic texture demonstrated when we heard the Gregorian Chant *Dies Irae*. Another way a melody can be monophonic is when someone is singing in the shower (assuming the person is alone). When we hear a melody supported by an harmonic accompaniment of some kind, like the examples in the file above, we call that texture **homophonic texture**. Sometimes harmonic accompaniments are created using voices or instruments, or combinations of both. When a singer sings a melody while other voices sing other pitches to support the melody, the texture is homophonic. When a trumpet is playing a melody and the orchestra accompanies that melody, the texture is homophonic. As long as there is **only one melody** present at any given time with an accompaniment, the texture is **homophonic**. Most of the popular music of the last 60 years has a homophonic texture. Listen to this 4-part vocal arrangement of the Fred Paris song *In the Still of the Night*. This song was originally recorded by the Five Satins in 1956, but re-recorded in 1991 by the group Boyz II Men.

EXAMPLE: In the Still of the Night, F. Paris, [See YouTube Link in D2L](#)

Here is a short (30 second) excerpt of a trumpet playing a melody and an orchestra playing the harmonic accompaniment. (**homophonic texture**)

EXAMPLE: Excerpt from *Trumpet Concerto in Eb*, Mvt 3 Haydn [Audio 4-A2 \(in Ch 4 file folder\)](#)

There is one more texture that we will examine later in this chapter.

4B: SCALES IN WESTERN MUSIC

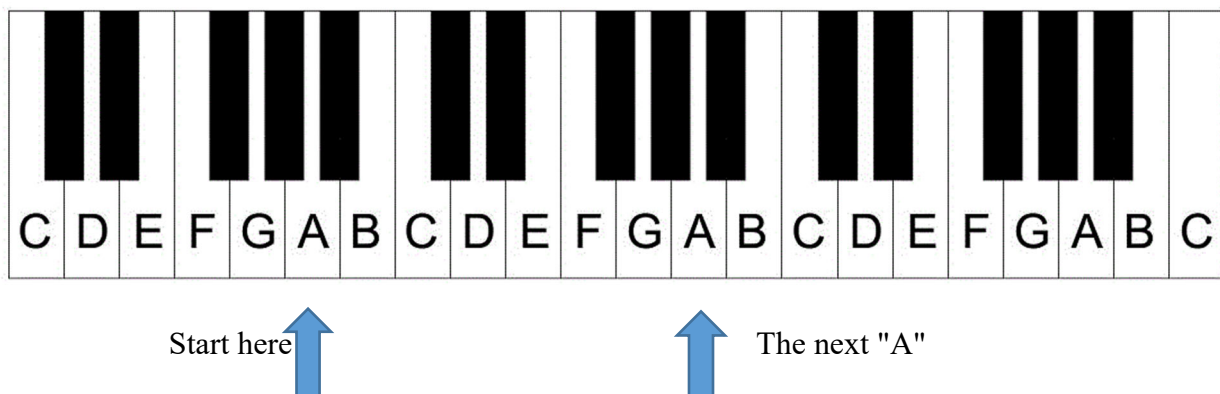
For centuries, harmony in the western tradition has been based on sets of 7 pitches that relate to each other in a specific way. These pitch sets are known as scales. At one point there were at least 7 types of scales used by composers; however, over time, two main scale types became the mainstay for most of western music. These two scale types are **major** and **minor**. Even though there are only two types of scales, each type of scale could start on any given pitch, meaning that there are basically 12 major and 12 minor scales, all based on different starting pitches. A **major scale** that begins with the pitch “G” is called the **G Major scale**. A **minor** scale that begins with the pitch F is called the **f minor scale**. Each scale has seven pitches that move in order, with the first pitch duplicated at the top of the scale, but higher in pitch.

The scale used in a musical work establishes the **key** of that work, and therefore establishes the **tonality** of that piece. If a piece of music is based on the **C major scale**, that music would be in the **key of C Major**, or it would be said that the **tonality** of the work was C major. When the music is said to be in a specific **key**, it means that the music is based on a specific scale that starts with the note of that key. We heard part of Beethoven’s Symphony No. 5 **in C minor**, Op. 67, which began in the key of **c minor**. This means it was based on the c minor scale. The first note of any scale, which represents the key, is known as the **tonic** of the scale and key. *(We know this is a lot to take in, but consider it background for understanding the music to come.)*

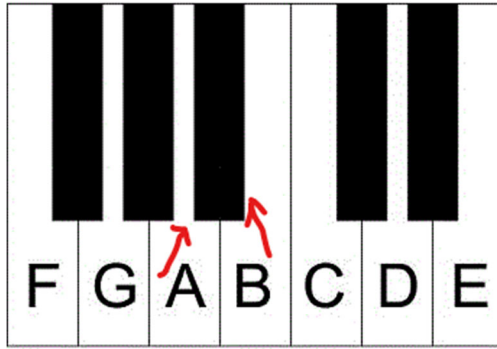
Longer works of music often have sections of music that change keys, for several reasons. One reason might be to create motion in the music. Another reason might be to change the mood of the work. When the key changes in a piece of music, it is known as a **modulation**. For this course, students will not have to learn scales or keys, and will not have to identify modulations; however, modulations may be pointed out in listening guides. Hopefully, through listening to the music in this text, students may come to at least be able to identify major sounding music from minor sounding music.

THE MAJOR SCALE

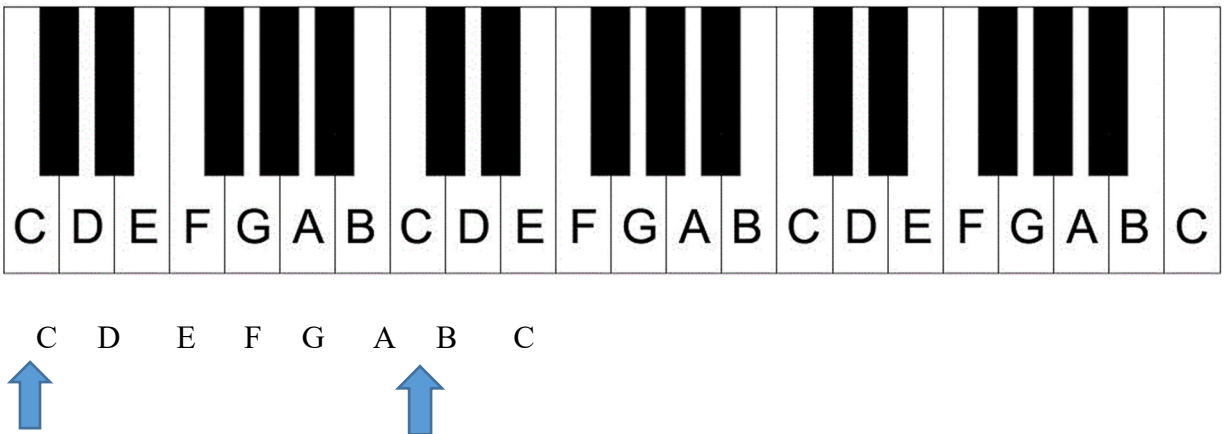
You may be aware of the major scale if you even had a music class in your middle school or high school classes, or if you sang in the chorus or played in the band. It is sometimes represented by the syllables: Do-Re-Mi-Fa-Sol-La-Ti-Do, where “Do” is the first pitch (the tonic) of the scale. Music uses only 7 letters to represent different pitches; these letters are: A - B - C - D - E - F - G. Each of these letters stands for a pitch. If we look at a piano keyboard, we usually see 88 keys, which means the 7 letters we use are used over and over again. Musicians have different ways of labeling each of the various A's, B's, C's, etc., with register numbers. For the purpose of this course, it is not important to know those numbers. If you were to find an A on a piano keyboard, and play it, then play each white key above it, once you played the 7 notes after the original A, you will have arrived at the next A. This second A would be the interval of *one octave* above the first A. Every scale encompasses 1 octave.



Looking at the keyboard image above, there are also black "keys" that also represent pitches. The piano keys, and the pitches related to them are in between two white keys on the piano. These keys represent “sharp” and “flat” pitches. Each of the black keys on a piano represents both a flat pitch and a sharp pitch. For example, between the A and the B there is a black key. Moving up from A, we can call this black key an A sharp (A#); however, that same pitch, when approached from above can be called a B flat (Bb). This is shown in the picture below.



As explained above, in Western music there are two main types of scales used for most music. These are *major scales* and *minor scales*. In music, a composer can start a scale on any pitch, A, Bb, Db, etc., as the tonic for the scale they will use. To hear a major scale, you can go to the piano, find any C and then play each of the white keys until you get to the next C. (Or you could listen to the audio file below.)



This is how that would sound:

EXAMPLE: C Major scale *Audio 4-B1 (in Ch 4 file folder)*

If one were to try and play a scale starting on any other white key other than C, and only play white keys until one reached the note one octave above, it would *not* produce a scale that would sound like the scale starting on C; therefore, it would not create a major scale. It is true that a major scale can start on any note on the piano; however, the sequence of *intervals* must follow the same sequence as in

the C scale. An interval is the distance between any two pitches. From C to D there is a black key in between the two keys. The interval from C to the black key above it (C#) is the interval of one half-step. The distance from that C# to the D is also a half-step. Therefore, the distance from C to D is 2 half steps or one whole step. You will find the same interval between D to E (the second and third pitch in the C major scale); however, there is no black key between E and F. This means that from E to F is only one half-step. From the first note of a major scale to the second note is one whole step, and from the second note to the third note is a whole step, but from the third note to the fourth note is only one half-step. Following this through the entire scale, we would come up with a formula for a major scale that will work from any note on the piano. This formula is a series of steps (W = whole step or 2 half steps and H = one half step) and looks like this: **W - W - H - W - W - W - H**. Music that is based on the C major scale is said to be in the key of C Major.

Here are several major scales that start on different keys on the piano. Even though they begin and end on different pitches, they sound alike in relation to each other.

EXAMPLE: C Major Scale *Audio 4-B1 (in Ch 4 file folder)*

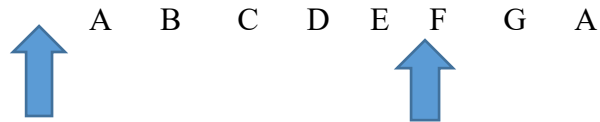
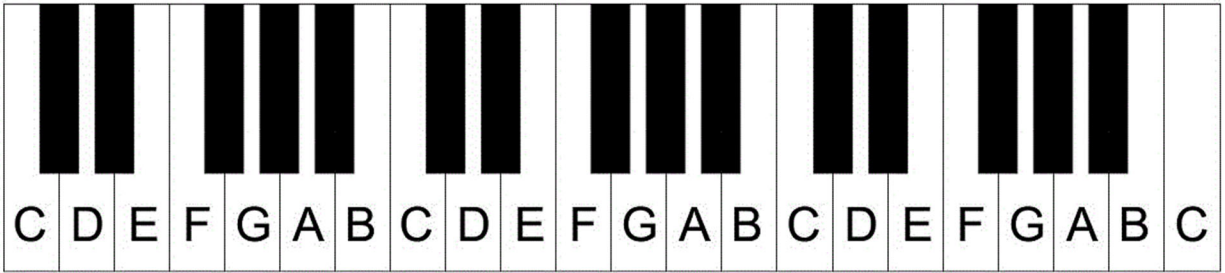
EXAMPLE: Ab Major Scale *Audio 4-B2 (in Ch 4 file folder)*

EXAMPLE: F# Major Scale *Audio 4-B3 (in Ch 4 file folder)*

THE MINOR SCALE

Not all music is in a major key. The other scale that is widely used in music is the *minor scale*. There are different types of minor scales, but, for our purposes, we will examine one and then examine how major and minor keys are used in harmony.

Going back to the piano, starting on the A key and playing all of the white keys until the next A, would result in an *a minor scale*, in its natural form. The formula for the minor scale is different from that of a major scale.



Examining the whole and half steps between notes, the minor scale would be: **W - H - W - W - H - W - W**.

As with the major scale, starting on any piano key and moving by the proper sequence of whole and half steps, other minor scales can be created. Here are a few:

EXAMPLE: a minor scale *Audio 4-B4 (in Ch 4 file folder)*

EXAMPLE: f minor scale *Audio 4-B5 (in Ch 4 file folder)*

4C: KEYS IN WESTERN MUSIC

MELODYS IN MAJOR KEYS

The music in a major key produces harmonies that establish the key as a major key. Listen to a melody in the Key of Bb Major, and then listen to it harmonized in the major key of Bb Major.

EXAMPLE: *Major Melody* N. Boumpani *Audio 4-C1 (in Ch 4 file folder)*

EXAMPLE: *Major Melody Harmonized* N. Boumpani *Audio 4-C2 (in Ch 4 file folder)*

MELODY IN MINOR KEYS

The same holds true for minor scale and minor keys. Below is an example of a melody that is based on a minor scale, and then harmonized in the key of g minor. Can you hear the difference?

EXAMPLE: *Minor Melody* N. Boumpani *Audio 4-C3 (in Ch 4 file folder)*

EXAMPLE: *Minor Melody Harmonized* N. Boumpani *Audio 4-C4 (in Ch 4 file folder)*

As music is presented in this course, composers will use different keys for various reasons. These composers will often change keys within their works to create different moods or feelings and keep the listener's attention. Sometimes the key will change for the purposes of *form* (discussed later), or to introduce a new theme, or section. The effects of various keys and key changes will be discussed throughout this course. In vocal music the use of major and minor is important in reflecting the meaning of the words. A sad song is often sung in a minor key while a happy or playful song would usually be in a major key. Please note that this is a *very* simplistic explanation of major and minor and does not hold true for all music; there are many reasons songs are in major or minor keys other than being sad or happy. In movie music, music in a major key can often signify triumph or victory, and a minor key can often accompany scenes of suspense (again, this is not always the case, these are just examples). As you listen to the works in this book and in everyday music, you may begin to notice how composers use major and minor keys in music.

4D: HARMONY: CONSONANCE AND DISSONANCE

Composers also use *harmony to “move” music along*. This is done through the use of *consonance and dissonance*. When the music is “calm,” or “restful,” the music at that point is said to be *consonant*. When the music sounds “harsh” or “tense,” the music at that point is *dissonant*. Music is rarely all dissonant or all consonant, although there are exceptions. “New Age” music, or music meant to help you sleep is usually all consonant. Because the harmony is always restful, it puts the listener in a relaxed mood and, often, induces sleep. Some modern art music, and some rock music, is so dissonant that the listener is put in a state of constant tension. There have been studies on the effects of both consonant and dissonant music on people and other living things that some people find very interesting. Your instructor may introduce you to some of these studies, or you can find many of them summarized on YouTube.

Consonance and dissonance are used by composers to *create motion in music*. Composers often start with consonance which leads to dissonance (tension), which, in turn demands resolution to

consonance, and this repeats itself throughout the music. *Perhaps the reason this works in music is because it mirrors life.* Consider the following comparative examples. When people are really hungry, our bodies crave food because we are in a state of tension (dissonance), but when we find food, eat and become satisfied, and we are in a restful state (consonance). Sometimes, we eat too much, and we wind up with a stomach ache (a dissonant state), then a trip to the restroom can make us feel “consonant” again. The same can be true of being very tired, when we are in desperate need of sleep, we feel “dissonant,” but after a good night’s sleep we feel refreshed, or “consonant.”

Music is much like life in this way. When there is dissonance in music, we not only hear it, but we feel it as well, and we expect it to lead back to consonance, which is usually does. When the music becomes consonant, we feel the resolution and we are pleased, then the process starts over again. We will discuss this more as we listen to music through this course. For now, listen to this short musical sample of music that moves from consonance, to dissonance, to consonance, to dissonance, and back to consonance. Listen to this clip several times until you can “feel” the tension and release. As you listen to music later in this course, sometimes the listening guides will, at times, point it out, other times your instructor may point it out. Hopefully, as the course progresses, you will begin to hear it yourself.

EXAMPLE: *The Cycle of Life* N. Boumpani *Audio 4-D1 (in Ch 4 file folder)*

THE CYCLE OF LIFE

N. Boumpani (1956-)

FOCIS: consonance and dissonance

TIME	WHAT IS HAPPENING
0:02	Music starts, very consonant
0:10	Melody enters in flute and oboes, still very consonant.
0:21	Dissonance begins to build
0:28	Dissonance continues to build
0:35	Most dissonant point
0:39	Consonance is the result of the previous dissonance,
0:41	New melody at faster speed – consonant.
0:51	Dissonance begins to build
0:55	Dissonance continues to build
1:05	Dissonance again reaches a climax
1:11	Consonance is the result of the dissonance

4E: HARMONIC TEXTURE

First and foremost: harmonic texture *has nothing to do with the words "smooth" or "rough," or "jagged."* *Texture is a term used to explain the how the composer treats melodic ideas.* We first examined **monophonic** texture, which is one melody performed without any harmonic support. For example, let's listen to the first 44 seconds of Whitney Houston's version of the song "***I Will Always Love You***" written by Dolly Parton. For these first few lines of the song, there is only the melody, beautifully sung by Ms. Houston, without any harmonic support. This song was written and originally recorded by Dolly Parton in 1972, but re-recorded by Whitney Houston in 1992. The Dolly Parton version of the song reached #1 on the Billboard Charts in 1974 and again in 1982. Whitney Houston's version hit the #1 spot in 1992 and again in 2012 after her death.

EXAMPLE: *I Will Always Love You*, Parton, [See YouTube Link in D2L](#)

When there is only one sound, or, in this case, one melody without harmonic support, the texture of the music is said to be **monophonic**. Right after that 45 second monophonic opening, the melody, as sung by Houston, is accompanied by other pitches in the piano and soft strings. When a single melody is accompanied by harmony, the texture is said to be **homophonic**. As you listen to music, whether popular, or as part of a film soundtrack, etc., you may notice how composers and arrangers use texture to put emotion into a song or to create specific effects. Go back to the Whitney Houston recording above and listen to the music starting around the 45 second mark for an example of **homophonic** texture in music. We stress texture in music in our text because it is used to create emotional responses in the listener, just like consonance and dissonance.

The third harmonic texture is not often found in popular music. When a composer writes a work where there are ***two melodies being played or sung at the same time*** the texture is called **polyphonic**. We will examine polyphonic texture in the music of various eras. Note this: a polyphonic work of music may have 2 or more melodies ***at the same time***, and may, or may not have a separate harmonic accompaniment. The extra harmonic accompaniment does not change the texture, only the number of

melodies being performed *at the same time* can define polyphonic music. This will be discussed more in the chapter on the Middle Ages. To demonstrate polyphonic texture, we will use a 30 second section of a work by Johann Sebastian Bach. Since polyphonic texture occurs when two melodies are played or sung at the same time, we will first listen to each melody separately. This makes each melody, when played by itself, monophonic; however, when we combine 2 monophonic melodies together and play them at the same time, the result is polyphonic texture. In the chapter on melody, it was discovered that melodies in the Baroque era were usually long, flowing melodies that were hard to remember. Both of these melodies fit that this definition.

EXAMPLE: Monophonic Melody 1: *the Violin: Audio 4-E1(in Ch 4 file folder)*

EXAMPLE: Monophonic Melody 2: *the cello Audio 4-E2 (in Ch4 file folder)*

EXAMPLE: Polyphonic Texture: *Invention #1 in C, J. S. Bach Audio 4-E3 (in Ch4 file folder)*

4E: IN CONCLUSION

Harmony occurs when two or more pitches are sounded together. Harmony can add much to a work of music. The harmonic element to piece of music is known as the accompaniment. Many times, the composer writes harmonic accompaniments to supports the melodies of a musical work. Composers have many ways of creating accompaniments.

Most of Western Music uses the *major and minor* scales as a basis of harmony. Every scale has a beginning note that is like “home base” for that particular scale, and music built on that scale is said to be in the **key** of that scale. The pitch that represents “home base for any composition is called the *tonic* pitch. The key represents the tonality of that music. Composers often keep their music interesting by changing the tonality as their music progresses. These changes are known as *modulations*.

Sometime the composer will create tensions and resolutions. When a harmony is **consonant** the music will sound “at rest” or calm, but when the harmony is *dissonant*, it will sound tense or harsh. Music mimics life in the constant cycle of consonance to dissonance to consonance. Composers use consonance and dissonance to move music forward.

When a melody is performed without any harmonic accompaniment, the texture is *monophonic*. When there is one melody with harmonic support, the texture is **homophonic**, and when there are 2 or more melodies being performed *at the same time*, the texture is *polyphonic*. Composers use musical texture for many reasons, as we will find as we explore the music of the book.

Take the Chapter 3 Quiz in D2L. Make sure you listen to all of these short examples because there will listening questions on the quiz.

CHAPTER 5: RHYTHM

By Dr. Neil Boumpani and Dr. J. Carteret

NOTE: there may seem to be a large number of musical works in this chapter; however, for the majority of them, you need only listen to a minute of each.

The three essential aspects of music are *melody, harmony, and rhythm*. The last two chapters covered melody and harmony; this one will cover rhythm. As we have seen, a melody can exist without harmony. If we think about movie music, at times there is no melody and only harmony. This is especially true in situations where the actors are speaking and a melody might tend to get in the way of the dialogue. Although we can have music without melody and we can have music without harmony, we really can't have music without rhythm. Music takes place in time. The most basic definition of rhythm can be *"the placement of sounds in time."* This is the simplest definition, but rhythm is sometimes hard to explain, so we will understand it better by examining the various aspects of rhythm.

5A: THE BEAT

This term can have several meanings. For example, when listening to hip-hop, the beat can be defined as a repeated drum pattern. There are many young people who have experimented with sequencer programs like *Garage Band* and created their own hip-hop music "beats." Often those attempting this will download what are called "drum loops." Drum "loops" are short recordings of a drum pattern that can be used in a sequencer to repeat over and over to create the drum track for a hip-hop song. Below is a drum loop that could be used for a hip-hop song.

EXAMPLE: hip-hop beat *Audio 5-A1 (in Ch 5 file folder)*

When we talk about the *beat* as part of the elements of rhythm, we are not always talking about the drums. It is true that in all kinds of music, drums are used to emphasize the beats, but drums are not used in all music, and yet the beat is still present. *A simple definition of "beat" is the pulse of the music.* The beat is usually a steady repeating pulse, much like our own heartbeats. Sometimes we hear the beat

when certain instruments accent it, but sometimes we can only *feel* the beat. When we tap our feet to a song, or clap hands, or dance we are doing so based on the beat. However, not all music has a steady beat. A composer can write a section of music and mark it *rubato*. Rubato means that the performer is free to sing or play the music without a *steady* beat. There is still rhythm because the music is moving along through time, but we can't feel a steady beat. When you listened to the first monophonic section of Whitney Huston's *I Will Always Love You*, you were listening to a ***rubato*** performance. When the harmony came in with the second section, there was a steady beat. Go back and listen to that work again.

Most music has a steady beat. Without a steady beat, people would not be able to dance and orchestras, bands, choruses, etc., would have a difficult time performing together. Below is a list with a few examples of music with steady pulse. You do not have to listen to all of each piece, but please listen to ***at least a minute*** of each. There will be no listening guides for these because we are only listening for the steady pulse.

EXAMPLE: RENAISSANCE ERA: *Estampie* (anonymous) **NAXOS**

For the first 1:20, there is only one melody with drums. This is still an example of monophonic texture.

EXAMPLE: BAROQUE ERA: Allegro I from *A Celebrated Concerto* Roseingrave, Thomas **NAXOS**

EXAMPLE: CLASSICAL ERA: Serenade No. 13 in G K. 525 *Eine Kleine Nachtmusik* W. A.Mozart **NAXOS**

5B: TEMPO

The ***tempo*** of a piece of music is based on the ***speed of the beats***. The faster the beats go by, the faster the tempo. Tempi (plural of tempo) are measured in beats-per-minute and often use Italian terms to indicate speed. Before the invention of a device that could give us an exact number of beats per minute (called a metronome), composers used these terms to get an idea of tempo. Here are just a few of these terms (all of these are between 23 seconds and 90 seconds):

Presto – very fast	<u>EXAMPLE:</u> <i>Late for Work</i> N. Boumpani	Audio 5-B1 (in Ch 5 file folder)
Allegro –fast	<u>EXAMPLE:</u> <i>Here Comes the Champ</i> N. Boumpani	Audio 5-B2 (in Ch 5 file folder)
Moderato –medium	<u>EXAMPLE:</u> <i>Up and Down we Go</i> N. Boumpani	Audio 5-B3 (in Ch 5 file folder)
Andante –“walking”	<u>EXAMPLE:</u> <i>Bad New Blues</i> N. Boumpani	Audio 5-B4 (in Ch 5 file folder)
Adagio – slow	<u>EXAMPLE:</u> <i>How Can It Be?</i> N. Boumpani	Audio 5-B5 (in Ch 5 file folder)

There are many more such terms, but this is just a sampling. There are also terms that are used to modify the above terms like “molto presto” which would mean that the musician would play the music a little faster than just “presto.” This can be confusing to non-musicians and seem very arbitrary; however, over time, musicians learn to estimate these terms in a very precise manner.

The invention of the metronome by Johann Maelzel in 1815 gave composers a way of telling performers the exact tempo at which to perform the composer’s music. The metronome creates a specific number of clicks per minute. The composer then indicates this by including a marking at the beginning of each work of music telling the performers which note gets one beat and how many of beats will occur per minute. Here is an example of such a marking:



The above metronome marking tells the musician that there will be 96 beats per minute, based on the quarter note getting one beat (more about this later).

Give your instructor a few examples of music you listen to on a daily basis and compare them to each other. Are some faster than others? Try to find songs that have different tempos. As we go through this course, we will hear music that sometimes changes the tempo as the music progresses. This will be examined in future chapters

Below is a list of musical pieces at different tempi. *Please listen to at least a minute of each work. Please note: there will be a quiz where you will identify the tempo of some of these works. Please listen carefully*

EXAMPLES OF TEMPI IN MUSIC

EXAMPLE: ADAGIO:

Fantasia on Greensleeves, R. Vaughn Williams **NAXOS**

EXAMPLE ANDANTE:

“Morning Mood” from *Peer Gynt Suite No. 1 Op.46* E. Greig **NAXOS**

EXAMPLE ALLEGRO:

“Hornpipe” from *Water Music Suite No. 1 in F Major HWV 348* **NAXOS**

EXAMPLE PRESTO:

Molly on the Shore P. Grainger **NAXOS**

EXAMPLE MOLTO VIVACE (very fast):

“Trepak” from the *Nutcracker Suite Op. 71a* P. Tchaikovsky **NAXOS**

5C: THE RENAISSANCE – BIRTH OF STANDARDIZED RHYTHMIC NOTATION AN INTRODUCTION

In previous chapters we introduced the music of the Middle Ages. When we discuss the Middle Ages, we will find that life was very difficult for most of the people living at the time. The Catholic Church’s control of much of life slowed the rate at which change was possible. Eventually, change would begin to bring Western society to a time of “rebirth.” During the time of the Renaissance, composers like Leonin and Perotin developed a way to notate rhythm.

The term “renaissance” means “rebirth.” After almost 1000 years of the Middle Ages, there were many changes in western society that began to help people live more freely. At the time there was a growing middle class of merchants and businessmen and, once again, education was becoming available to people outside the clergy. People of the Renaissance sought ancient treasures from the time of Greece and Rome, but this treasure was not gold and silver, the treasure was knowledge. So much had been lost when Rome fell. Even the great architecture of Rome had not been matched in almost 1000 years because the formula for creating concrete has been lost. We will discuss the Renaissance further in its own chapter.

5D: METER

We have discussed two aspect of rhythm in music: the *beat* and *tempo*. The beat is the regular pulse that we feel. Tempo is the speed at which beats occur in a piece of music based on beats per minute. There is one more important component to rhythm, and that is *meter*. When listening to music, especially music with a pronounced beat, you can begin to feel that some beats seem more important than others and that there seems to be *reoccurring patterns of strong and weak beats*. Much of popular music, especially when used for dancing, is written in groupings of 4 beats, where the first beat is the most important and recognizable. We call this the "strong" beat. Strong does not mean that it has to be louder in volume; it simply means that because this is the first beat in a group, we feel or sense it as the beginning. Most of the time we don't think about this, but we do react to it. Listen to your favorite music and see if you can "feel" this grouping. Music that demonstrates this 4-beat grouping with the first group being the strongest is said to be in *quadruple meter*. **Below are two** examples of music with groupings of 4 beats. Remember, you need only listen to about a minute of each of these works. The idea is to get the idea of the various meters in your ears.

EXAMPLE QUADRUPLE METER: *Symphonic Prelude on Adeste Fidelis* C. T. Smith **NAXOS**

Sometimes the beats are grouped into regular repetitions of sets of **three beats**. When this happens, the first beat is "stronger" than the other two that follow. As we examine music of the Baroque and Classical eras, we will hear music in this type of meter. These are often called "minuets" (min-U-etts) or sometimes called "waltzes." When music is written to this reoccurring group of three beats, we call it *triple meter*. Listen to the following example of this meter:

EXAMPLE: *My Country Tis of Thee* (America) **NAXOS**

Sometimes music is written in groupings of two beats where the first beat is strong and the second is weak. When we hear marches, like the Army, Navy, Marine or Air Force song, or many college fight

songs, we are hearing music that falls into this pattern. When music is written in groups of two beats, it is called **duple meter**. Listen to the following example:

EXAMPLE: *The Stars and Stripes Forever* J. P. Sousa **NAXOS**

METER, therefore, can be defined as the regular, reoccurring patterns of strong and weak beats that help organize music.

ODD METERS

Sometimes composers write music in odd meters. There are several notable examples of music written in groupings of 5 beats per measure. Many times, the sets of 5 are divided into sets of 2 + 3, or 3+2. A good example of a well-known movie theme in the grouping of 3+2 is the theme from the television show and movies, *Mission Impossible*. Here are a couple examples of music written in sets of 5 beats that you might recognize or find interesting.

EXAMPLE: “I. Mars, the Bringer of War” from *The Planets, Op. 32* G Holst **NAXOS**

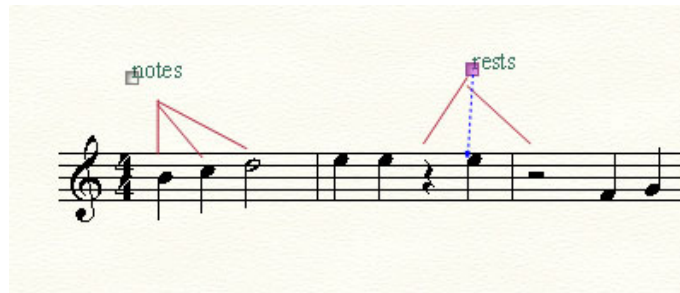
EXAMPLE: *Take Five*, D. Brubeck, from the Motion Picture *The Mighty Aphrodite*. **NAXOS**

5E: NOTES AND RESTS

Knowing rhythmic values is not important in developing an appreciation of music; however, sometimes it helps to understand a little about the language that musicians must understand in order to make music. We already discussed the use of foreign language terms that have been used to indicate how fast or slow a piece of music is to be performed. Besides the actual notes and rests discussed below, there are many more terms and symbols that composers write in their music to help performers interpret the music as the composer intended. We will discuss some of these later.

Music is written on a series of 5 lines and 4 spaces called a staff. When a performer is to produce or play a certain pitch, there is a note placed on the music staff that indicates both the pitch and the length of time that pitch is to be held. A rest is a symbol that tells the performer when not to play and for how

long that silence must last. When we discuss the length of time a pitch is to be performed, we are discussing the rhythmic aspect of the sound.



Notes and rests are symbols that are placed on the music paper. When you listen to music, notice how many different pitches are performed and also how there are some pitches held out longer than others while some pitches tend to "zip" by. Below is a short line of music that might be played on a trumpet. Notice how different the notes look. Even notes that are on the same line or space have different symbols attached to them.



At this point, you may have noticed the use of the terms "note" and "pitch." Even trained musicians sometimes use these terms incorrectly. A "note" is what is printed on the music paper; it *represents* a sound and tells the performer what sound to play and how long to hold it. A "pitch" is what is produced by the performer and what our ears hear. **We see a note, but we hear a pitch.**

This course will not expect students to understand all of the intricacies of reading music. What is important is that when you hear a person performing, that individual has taken a lot of time to learn the language of music in order to play the correct pitches for the correct length of time, at the proper tempo, with regard for the beat and the meter. There is more we will discuss shortly; however, the next time you hear a person performing, even if that person is not a great performer and you hear some mistakes, try to appreciate all that person has done to be able to perform.

Some of you may have played an instrument, or taken piano lessons or performed in a choir. If you learned how to read music, you may have found that you were able to sing or play new music easily. If you were not taught to actually read the music, but learned because you watched someone else play it, or heard the director sing it to you, and you would reproduce the sound, you would have found that you were not able to easily play new music. This was because you did not learn to read music. This sometimes happens when a student does not practice the instrument on a regular basis, or the director does not stress the importance of learning to read music. This kind of instruction is called “rote” instruction and limits how much a student can do. Rote learning is never something that helps a student reach his or her potential. It does, however, make it easier for music directors to put on presentations to parents and administrators.

CLARIFICATION: *Note values and tempo:* When listening to music, do not confuse tempo with note values. In the following very short example, the tempo never changes, but the note values change. Many people mistake the speed at which pitches are played with a change in tempo. As you listen to this, you will hear the beat never changes, as played by the drum:

EXAMPLE: *The Beat Goes On* N. Boumpani **Audio 5-E1** (in Ch 5 file folder)

5F: IN CONCLUSION

Since music takes place in time, and rhythm has to do with the duration of sounds, all music has rhythmic elements, even when we can’t feel *a beat*. The speed at which the beats occur is called the *tempo*. There are many different *tempi* used in music. Beats are grouped together in groups of strong and weak beats, the most common are groups of 2 (duple), 3 (triple) and 4 (quadruple) groups. The grouping of beats together is called *meter*.

Rhythmic notation was developed during the Renaissance Era by Leonin and Perotin. Today music is notated on 5 lines and 4 spaces using notes and rests.

Take the Chapter 5 Quiz in D2L.

CHAPTER 6: DYNAMICS, TIMBRE AND FORM

By Dr. Neil Boumpani

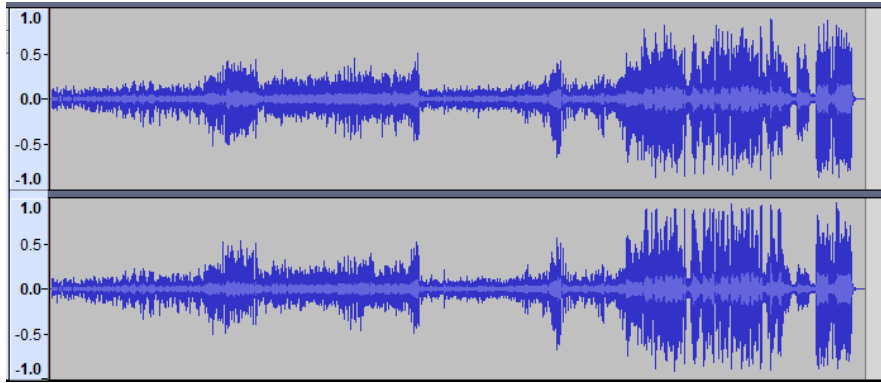
5A: DYNAMICS

Much of the popular music we hear day to day has been engineered to be heard on radios, in cars, or on personal listening devices. The volume of the music has been compressed into a narrow range between the loudest point in the music and the softest. “Classical” style music is recorded at the dynamic level as it was performed with the levels of loud and soft based on what the composer has indicated. When you listen to some of the music within this course, you will notice that it sometimes gets very soft and then gets louder, either very suddenly, or little by little.

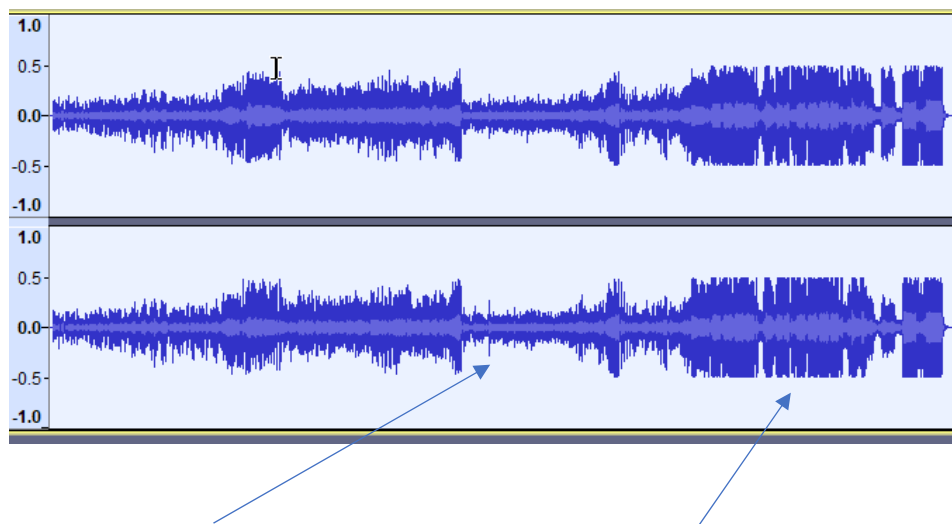
When we discuss the *loudness or softness* of a piece of music, we are discussing the *dynamics*. A common mistake is made when someone uses the terms “high and low” to discuss dynamics. If you remember from the section on melody, when we discuss the highness or lowness of a sound, we are discussing *pitch*. Still, if our roommate, brother, sister, or children are playing music so loud that it disturbs our concentration, what do we say? We say “turn *down* the music!” We don’t usually say “will you please decrease the level of loudness of that music!?” This is why we often use the everyday terms “high and low” when talking about dynamics. Any educated person should strive to use the proper terminology. Do you remember that we discussed how this course would focus on only the most important uses of music vocabulary that an educated person should understand? This is one of those important words! In this course, when you talk about, or write about *dynamics* in music, you will use the terms loud and soft.

SEEING DYNAMIC LEVELS

At certain websites, musicians often upload their music for others to hear. On some of these sites you may see a graphic representation of the music as it plays. This graphic representation may look like the one in the image below.



In the image above, where the lines are shortest (closest to center), like at the beginning, or in the middle, the music is at its softest. When the lines extend outwards from center and are longest, that is where the music is the loudest. If you look at the softest section, then the loudest section, you will notice quite a difference. When you listen to the music, you will definitely notice the difference. Record producers of popular music use devices to make the softer sections louder, and the louder sections softer, without the listener really noticing. (When we talk about timbre, this will be explained.) Below is a graphic representation of the same work of music, but put through software designed to trick our ears into believing we are hearing greater dynamic differences. The second graphic used here was engineered with a simple software application. Record producers own far more sophisticated software and hardware.



Note that the softer section is wider here and the louder section is not as wide as it was, making the difference between them less. The listener is still “tricked” into thinking the differences are greater, mainly due to the timbre, which we will discuss shortly.

DYNAMIC MARKINGS

In order for musicians to perform at the dynamic levels set by the composer, they have to understand a number of symbols and terms. These are terms that you do not need to know, but they are presented here to give you some insight into understanding music.

Here are only a few of the basic terms indicating dynamic level:

pp - means pianissimo, or very soft
p - means piano, or soft
mp - means mezzo-piano, or moderately soft
mf - means mezzo-forte, or moderately loud
f - means forte, or loud
ff - means fortissimo, or very loud

Sometimes the composer wants the music to be as soft as the performer can possibly sing or play. In that situation, the composer might use the abbreviation *pppp*. If the composer wants the performer to play or sing as loud as possible, the composer might use the abbreviation *ffff*, meaning extremely loud. Musicians must learn to control how they sing or play in order to properly interpret the dynamic markings.

There are two other terms that an educated person should understand with regard to dynamics, but these terms also have extra-musical meaning. These two terms are *crescendo* and *decrescendo*. You may have heard some say something like "the applause of the crowd seemed to *crescendo* into an enormous thunder of appreciation at the end of the moving speech!" A *crescendo* occurs when there is *a gradual* increase in the level of loudness. The opposite of crescendo is *decrescendo*, which is *a gradual* decrease in the levels of loudness in a piece of music. Sometimes a decrescendo is called a diminuendo.

To indicate a crescendo in a piece of music, the composer may place the abbreviation "cres" under a section of the music where the crescendo is to begin. The performer knows when to stop the crescendo when the composer places a new dynamic symbol below the music. For example, if the music is marked "*mf*" (mezzo forte or moderately loud) at one point, followed by the abbreviation *cres*, and then, a short time later the composer places an "*ff*" (fortissimo or very loud) under the music, the

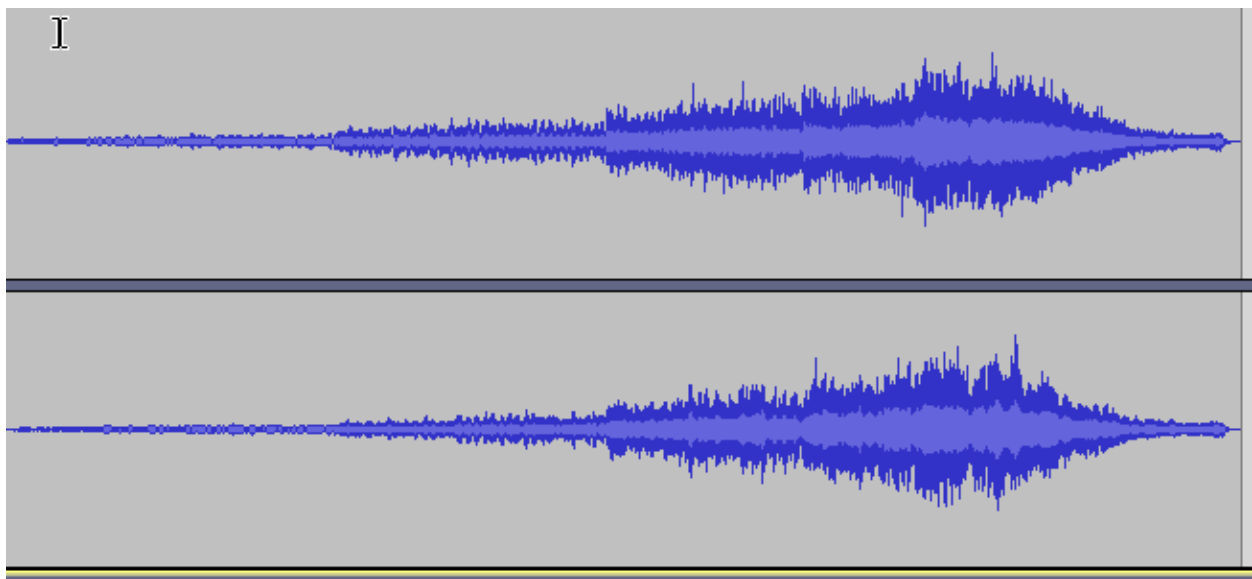
performer knows how to perform the dynamic correctly. For decrescendos the abbreviation is “*decres.*”

Another way a composer can indicate a crescendo or decrescendo is with symbols. See the symbols below.



Listen to the following file for an example of both a *crescendo and decrescendo*. You may also notice some changes in other elements also. As the piece gradually gets louder (a crescendo) it also gets faster and more dissonant. Right before the end it begins to slow down before finally resolving to a consonant sound held for an 8 second decrescendo. Below the audio file listing you can see the graphic representation of the loudness.

EXAMPLE: *Crescendo and Decrescendo* N. Boumpani *Audio 6-A1 (in Ch 6 file folder)*



{-----crescendo-----}{-----decrescendo-----}

6B: TIMBRE

This term is pronounced *tam-burr* and is sometimes called "tone color." Timbre has to do with the unique sound of a singer, instrument, or group of instruments or singers. For example, when we hear a trumpet, we recognize it because it has the timbre of a trumpet. When we hear a marching band, we can say it has the timbre of a marching band. Female and male voices have different timbres.

Do you know that your voice is as unique as your fingerprint? You may sound a little like one of your parents, or even like a brother or sister, but you will never sound exactly like them. This is why we can hear two people sing the same song, and sing all of the pitches correctly, in the correct rhythm, but we may prefer one over the other because of that unique *timbre* one of them possesses. A person's voice is so unique that a "voice print" of your voice can be used in the same way as your fingerprint to identify you.

Each instrument has a unique timbre. This is why a flute does not sound like a trumpet. When instruments are grouped into families, as in the orchestra, each family has a unique timbre. As a matter of fact, combinations of instruments create unique timbres. Even within the same family of instruments different instruments have unique timbres, and even the same instrument when compared to another just like it may have a different timbre! This is why some musicians will go to dozens of music stores trying to find the "right" instrument. Even though most of us hear two trumpets and believe they sound the same, many trumpet players hear the difference in the timbres of each one. There are many variables that go into the timbre of any given instrument. For violins, the type of bow may change the timbre, and for brass instruments, the size and shape of the mouthpiece and the materials that are used in the creation of the mouthpiece and instrument all affect the timbre.

Going back to the graphics we used when we discussed dynamics, the reason our ears are fooled when a song is engineered is because of timbre. When a person sings softer, or plays an instrument softer, the timbre is different than when that same person plays or sings much louder. As a voice or instrument gets louder, the timbre makes slight changes as well. So even though the soft part of a song

has been made louder through engineering, the timbre of the singer makes us believe that he or she is singing much softer.

To understand timbre a little better, we will revisit a work we heard in when we discussed the orchestra. The first two minutes of Benjamin Britten's *Young Person's Guide to the Orchestra* will demonstrate the timbres of the families of the orchestra. Remember that you will hear the music in this order:

1. The timbre of the entire orchestra
2. The timbre of the Woodwind Family
3. The timbre of the Brass Family
4. The timbre of the String Family
5. The timbre of the Percussion Family
6. The timbre of the entire orchestra.

EXAMPLE: *Young Person's Guide to the Orchestra* B. Britten (first 2 minutes) **NAXOS**

6C: FORM

We tend to like music we can understand. If a composer were to write a four- or five-minute piece of music where every 30 second had a new melody, new harmony, or where rhythms continually changed, the listeners would quickly get lost. When you hear a new piece of music for the first time, and you like it, often it is because the composer wrote it in a manner that you could understand. A big part of this is based on the **form** of the composition. The form of a piece of music is essentially the way it is "put together." The form is the "framework" of all music. The music you listen to each day, regardless of the style, has been composed to some kind of form.

Composers use three main devices when writing music. The first is **repetition**. Whether you are listening to your favorite popular musician, or a work of music by Mozart, you will notice that once a melody is presented, it is usually repeated, either right away, or later in the work. In the music of Mozart and Beethoven, melodies are often presented, then repeated immediately, or within a short time.

However, if a composer were to repeat that melody four, five, six, or even twenty times in a row, the listener would soon get tired of hearing it and lose focus. The composer wants you to listen to his or her

music without confusing you in the process. Think about the music you hear every day. Most popular music, including country, rock, hip-hop, etc., uses repetition to catch the listener's ear. In the music business, this is often referred to as a "hook." Repetition, as long as it is balanced with other aspects of form, is vital to keeping the attention of the listener.

Once a melody has been established, in order to keep the listener focused, the composer can do one of two things. First, the melody can be repeated, sometime with some changes. Maybe those changes are just small additions to the melody, or the melody might be performed by different instruments or voices. There are so many ways a composer can vary music that they can't all be discussed in a music appreciation class. This process is known as ***variation***. A good composer uses variation in many ways.

The other way of keeping the listener's attention is ***contrast***. After the melody is introduced, then repeated (with or without variation), introducing a new melody can make the music "fresh" and keep the listener focused. Contrast is more than just variation and a good composer knows how to write a contrasting melody without getting too far away from the original melody by using all of these three components, ***repetition, variation, and contrast***. As we listen to music in this course, these three components will be pointed out as much as possible. As an assignment, the instructor may ask you to pick a piece of music you listen to every day and have you identify when a section of that piece is repeated or varied, and when contrasting material is used. Even in music like hip-hop, when melody is sometimes not as important as the rhythm or the words, these three elements of composition can still be present.

6D: UNDERSTANDING FORM

We will start with a simple listening guide to help you understand the idea of form. The piece of music we will use is in *A-B-A form* where the B section represents the main contrast from the A section. We will revisit this piece when we discuss the Classical Age later in the book. As you listen with the guide below, notice how Mozart used *repetition, variation and contrast* to create this short work. At the top of the guide there is critical information regarding some of the elements of music we discussed earlier, including meter and tempo.

EXAMPLE: Minuet No. 1 from *12 Minuets, K.568* W. A. Mozart **NAXOS**

12 MINUETS K. 568 – MINUET 1 IN C MAJOR

W.A. Mozart

FOCUS: Themes within the A-B-A form

Meter: triple meter

Tempo: Allegro

TIME	THEME	NOTES
0:00	A SECTION theme a	
0:13	Theme a repeated	Repeated exactly
0:24	Theme b	B theme begins softly then ends loud (slight contrast)
0:35	Theme b	Repeated exactly
0:47	B SECTION theme c	CONTRASTING SECTION
0:59	Theme c repeats	Repeated exactly
1:10	Theme d	The second phrase of the d theme is the same as the second phrase of the c theme. variation
1:23	Theme d repeats	Repeated exactly
1:34	A SECTION theme a	Although the a theme does not repeat here, the second A section is a repeat of the first.
1:45	Theme b	No repeat

You may have noticed that there were repeated melodies within each section. We can break down this piece even further by explaining these melodies (we will call them *themes*). The general form, as outlined above, demonstrate repetition and contrast. When the A section returns at 1:34, we see how Mozart used *repetition*. When section B begins, we hear new themes, a softer dynamic that stays fairly steady throughout, and fewer instruments. In this way Mozart demonstrates *contrast*. By breaking this piece down a little further, we can see how Mozart used these elements of form in more ways than outlined above. Again, this will be further discussed in the chapter on the Classical Era.

For an assignment, your instructor may ask you to take a piece of music you listen to and break down the form. If it is popular music, you might find there is no dynamic contrast, but that is the nature of popular music, so look for other types of repetition, contrast and variation. In some songs, the variation can be a section of music where the music is the same, but the words have changed. This exercise should demonstrate that although music has changed over time, the rules that govern music stay the same.

6E: IN CONCLUSION

When we discuss the *loudness or softness* of music, we are discussing the *dynamics* of the music. Dynamics are usually indicated by abbreviations of Italian terms placed in the music. When a composer wants the music to get louder *gradually*, the composer uses either a sign that indicates a *crescendo*, or places the abbreviation “*cresc*” below a section of music. If the composer wants the music to *decrecendo*, meaning to get softer *gradually*, either a symbol is used, or the abbreviation “*decre*” is placed under a section of the music.

The word *timbre* is used to describe the specific and unique sound of a voice or instrument. The words “tone color” are often used in place of timbre. The three elements of form are *repetition*, *variation* and *contrast*. Composers use these three elements to create music that listeners can understand and enjoy.

CHAPTER 7 - ANTIQUITY THROUGH THE MIDDLE AGES

By Dr Neil M. Boumpani

7A: ANTIQUITY, HOW FAR BACK CAN WE GO?

Archeologists have unearthed civilizations going back thousands of years. Unfortunately, the more we seem to know about the past, the more questions arise. All over the world there sit ancient megaliths where stones that way hundreds of tons have been set on top of each other and cut so precisely that a piece of paper can't fit between them. What is more confusing is that these stones were sometimes quarried many miles away and moved to the building locations, some of which are on mountains. There seems to be no written record of who built these, or why, let alone how they were built. So, it should be no surprise that we really have little knowledge of how music may have sounded thousands of years ago. What we do know is that every ancient civilization left behind proof of some kind of music. Instruments, like bone flutes or stringed instruments, have been unearthed in many places. There are also carvings of people playing instruments. What historical records we do have indicate that music was a part of every culture that has been discovered. The Bible records music going back to approximately 6000 years ago.

Until the past century, researchers believed that music had been an art form that was taught by rote from teacher to learner without any notational system. The first historical accounts of written music date to around 700-900 AD. Then, in the 1950's, in the ruins of the city of Ugarit in Syria, clay tablets were excavated that turned out to be written music. ***These clay tablets date back almost 3500 years to around 1400 BC!*** One table contained a complete musical work along with instructions on how to play the work on a 9-string lyre. The tablets also explain how to tune the lyre! This work has been titled *Hurrian Hymn #6* and was a work dedicated to the goddess Nikkal. Nikkal Was the Canaanite Goddess of fruits and fertility.

EXAMPLE: *Hurrian Hymn #6* YouTube **See YouTube Links in D2L**

WRITTEN ASSIGNMENT 7W-A1: After you listen to the Hurrian Hymn, write a paragraph or two and explain what you hear. Does it sound, in any way, familiar to any other music you have heard? How is it different from anything you ever heard? PLEASE listen carefully.

Although we may not know what the music of most of the ancient cultures sounded like, we do know that the functions of music then were much like those today. There was music for worship, dancing and entertaining. There was even music that we might compare to movie music! The ancient Greeks put on plays that were accompanied with music. Much later, in the late 1500's, in Florence, Italy, a group known as the *Camerata* was formed in an attempt to revive the idea of Greek drama and music. The result of their efforts was the birth of *opera*. Opera music would later heavily influence early film composers, as we will discuss later.

7B: INSTRUMENTS OF ANTIQUITY

Among the archeological finding, we do know something about ancient instruments. In the tomb of the Pharaoh King Tutankhamun were found metal trumpets that are over 3000 years old. It was believed that these trumpets had the power to summon troops for war. In 1939, these trumpets were actually played in England and, in September of that year, WWII broke out. Superstitious people might believe that these trumpets had magical powers; however, most people knew that war was inevitable as Hitler continued to build his military and annex land from other countries.

In Jiahu, in the Yellow River Valley of China, archeologists found flutes made from the wing bones of Red-Crown Crane. Of the 33 flutes found, 20 are intact and 6 are still playable! Below is a picture of some of these flutes along with audio clips of a performance. What is even more incredible is that the scale system used by the ancient Chinese is very close to the scale system developed in the Western world that evolved into our modern major scale. In France, flutes made from the bones of the Vulture are estimated to be 20,000 years old and were found in the Isturitz Cave in France. Similar flutes have been found in Germany, and in Cercko, Slovenia. In the Geissenklösterle Cave, in Blaubeuren, Germany, flutes made from mammoth and swans were found.

Listen to this 1-minute video before going on.

EXAMPLE: The lithophone [See YouTube Link in D2L](#)

This video featured a ***lithophone***. Lithophones have been found in various areas of the world, from places like England to Vietnam. Lithophones are instruments made from rocks of various sizes that were chiseled to specific sizes for different pitches. These instruments date back thousands of years. Percussion instruments, including various types of drums and cymbals, have also been found throughout the world. There are records of drums being used in war to signal troops. The modern-day orchestra timpani were adapted from war drums. In Africa drums have been used for centuries as part of everyday life and communication. African villages have used drumming to coordinate the daily work and also for dancing and entertainment. The constant rhythm of the drums helps villagers work to a steady beat and, in the process, work more efficiently through the day. This idea has not been lost in the west where, for many years, this African idea has been used in music to improve workplace efficiency.

7C: THE RISE AND FALL OF THE ROMAN EMPIRE

To understand the music of the Middle Ages, it is important to understand the rise and fall of the Roman Empire. Ancient legend claims that Romulus and Remus, twin sons of the god Mars, founded Rome in 753 BC. What historians can agree on is that the birth of Rome as a Republic can be dated to 509 BC after the death of the 7th king of Rome, Tarquinius Superbus. Over the next few centuries, they would use military might to conquer much of the known Western world. In the last 2 centuries BC, Rome conquered Greece and incorporated much of the Greek culture into the culture of Rome. It is believed that the arts in Rome, including music, were mainly based on the culture of Greece.

Around 31 BC, the Roman Empire grew too large to be governed under a republican form of government and the Emperors began control over the Empire. Sometime during the third century AD, Rome began its decline. Constant war and political instability undermined the security of the Empire. Until the emperor Constantine converted to Christianity in 312 AD, Christians had been severely persecuted. Constantine's conversion, whether genuine or for political reasons, changed the course of European history for centuries. The Catholic Church (which actually means “universal church”) was

founded in Rome and, when Rome fell, the Church essentially took over the political control of what was left of the empire.

To understand how the Catholic Church regulated music after Rome fell, it is important to understand music's place in Roman society in the 4th century AD. As Christianity grew in Rome, great music festivals were held that attracted virtuoso musicians and the festivals would sometimes last for days. These festivals were often accompanied by drunkenness and orgies on the part of many Romans and participants from all over the empire. When Rome fell, the Catholic Church was the only semblance of order left in the Empire and people looked to the church, and the Pope for answers. The Church saw the opportunity to try and "sanitize" music by putting limits on music in the church. In many ways, these limitations extended to secular music as well.

DISCUSSION ASSIGNMENT 7D-C1: *At the time, the Church leaders believed that they had to censor music. This concept has been talked about for centuries. Knowing how powerful music is, do you think there should be some limitations on music in the US today? After you post, respond to at least 1 other post.*

With the fall of Rome, people were forced to do whatever they could to survive. Because of this education became almost non-existent. The only truly educated individuals for almost 1000 years after the fall of Rome were in the clergy. During this time there were basically three classes of people in the Western world: the clergy, the nobility, and the serfs. The nobility were those military leaders who still commanded the loyalty of their men, or those with enough wealth to create alliances. The majority of society became serfs who tended the fields or the livestock and would work for the nobility in exchange for the security of the army. There was simply no time for education nor was there interest in it. For the next 1000 years there were no options for the serf class; therefore, there was little need for education. The only way one could become educated was through the Catholic Church.

7D: ROOTS OF WESTERN MUSIC

After Rome fell, people looked to the Church for direction. The Church controlled the masses with their claims that God put the church in the place of leadership, as well as holding the fear of excommunication over the people. Those who dared to oppose the teachings of the Church would be excommunicated, which would mean that they were destined to spend eternity in hell. Therefore, the Catholic Church claimed to have the “truth” about everything. Remembering how the music of the Roman festivals created an atmosphere of sin, the Church created strict rules on the proper use of music. These rules were mirrored in much of the folk music as well.

Around the 5th century AD, Pope Gregory ordered the organization of the Catholic Mass. (*The Catholic Mass is the reenactment of the last supper of Jesus Christ and His disciples.*) For regular worship, the Mass was divided into 5 sections. This was called the **Ordinary**. These 5 sections, the **Kyrie**, the **Gloria**, The **Credo**, the **Sanctus**, and the **Agnus Dei** were each represented by special **chants**. For special occasions there were masses called **Proper**. These masses celebrated feasts and holidays. Because of his work in organizing the mass, the chants were named Gregorian Chants; however, Pope Gregory was not a composer and did not write any chants.

7E: GREGORIAN CHANT AND THE LITERGY

As the Church spread over the continent of Europe, it established its basic liturgy. A liturgy is a set of specific actions that frame communal worship time. In the monasteries that were founded, the monks and nuns lived their lives around a daily rendering of worship in the church. There were, and are still, eight of these worship services called *offices*, and a ninth service, the chief service, called the **Mass**. All services had as their basis readings from the Bible, weekly recitation of the Psalms, and regular prayers. Over time these texts were sung, rather than simply recited. This singing was most likely an outgrowth of the society in which early Christians found themselves, with influences from Hebrew and Middle Eastern cultures. Scholars debate how the melodies for these texts, referred to as **Gregorian**

chant, *plain song*, or *plainchant*, came into being. (All three of these terms refer to the same thing.)

They are called plain because their chief characteristic is a one-line melody with no harmonic accompaniment (monophonic texture). Many hundreds of these sacred melodies developed by the middle of the sixth century.

Remember that the characteristics of Gregorian chant included monophonic texture, smooth melodic contour, were written and sung in Latin, had no strict rhythm or meter, usually had one pitch for one syllable, and were meant to create an atmosphere for prayer. The only people that sang these chants were the clergy. They were not sung by the congregation. This practice that began around the 5th century continued until the early 1960s.

An example of a famous chant from a special mass is the “Dies Irae”, or “Day of Wrath” chant. We were introduced to this earlier in the book. This music was from a **Requiem Mass**, or a mass for the dead. This music is meant to portray the judgement of God at the end of time as He pours His wrath out upon the sinners of the world. As you listen to this and other chants, they will most likely sound strange to your ears. At the time they were written, many different musical scales were utilized, but, over time, most were forgotten. Also, we do not know exactly how this music was performed back in the 5th century. The performance you will hear is probably close, based on the research of musicologists (people who research musical history). Later, around the 8th century, music began to be written down in notational form. This made it easier for others to recreate the music. The version we hear today may be different from the original version. As you listen to *Dies Irae* notice the main characteristics of the music as explained above.

EXAMPLE: *Dies Irae* anon **NAXOS**

Interestingly, this will probably not be the first time you have heard this melody, or at least a melody that is based on this chant. Composers have used the *Dies Irae* in compositions for centuries, even up to the present day and you have probably heard it. *Dies Irae* has been used by composers in many movies. Some composers have used it exactly as written, and some have created themes that were

based on it. John Williams used it more than once in the *Star Wars* movies, and Howard Shore used it to create themes that were related to *Mordor* and the dark forces in the *Lord of the Rings* Trilogy. Using the YouTube link below, you can hear how this melody has been used in dozens of movies.

EXAMPLE: *Dies Irae* in Movies YouTube link: [See YouTube Link in D2L](#)

7F: SECULAR MUSIC

NOTE: *Secular music is music written for any purpose other than for the worship of God. Most music appreciation texts use the terms sacred and secular to classify the music presented within the course.*

In the earlier days of the Middle Ages, secular music was not written down either. Music was passed down orally, and most of this music has lost. One of the main reasons for secular music was to dance. Wandering minstrels were the professional musicians of their day. They would provide music for tournaments, feasts, weddings, hunts, and almost any gathering of the day. Minstrels performed plays, and they would also carry with them news of surrounding areas. This was one of the main ways that people heard the “news” of what was going on in other places. Often, they would be employed by lords of the manors that made up medieval society. *Troubadours* (feminine *trobairitz*) were active in the south of France, *trouviers* in the north. In German lands the same type of musician was referred to as a *minnesinger*. These traveling musicians were not well respected. The only other profession that was lower than a travelling musician was a prostitute. The troubadours were more respected because they were employed by nobles.

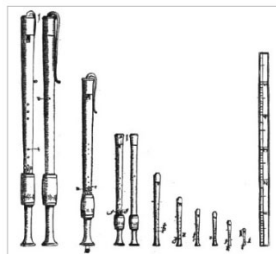


The musical works of the troubadours often revolved around human love, especially unrequited love. The exploits of knights, the virtues of the ruling class, and the glories of nature were among other themes. The musicians most often composed their own poetry. These songs were accompanied by instruments such as the vielle, the hurdy-gurdy, and the psaltery.



This is a modern reproduction of a Medieval fiddle or vielle which is played with a bow.

Rhythm instruments such as the side drum and the tabor (usually played by one person with the pipe) provided rhythmic accompaniments to the music. Other Medieval instruments include the recorder and transverse flute, the shawm, the bladder pipe, the serpent, and the lizard.



The picture on the left shows Renaissance recorders. On the right the first instrument is a shawm, the second a Baroque oboe and the third a modern oboe.

Secular music of the Medieval Age was also monophonic. Since some secular music was intended for dancing, a percussion instrument might accompany the melody. Sometimes a stringed instrument was used in much the same way as a percussion instrument, which was to accent the beat. In

the example below, for the first minute and a half, you will hear a monophonic work of music. The melody for the first minute and a half is accompanied only by a type of wooden percussion instrument and a stringed instrument that plays the same notes throughout this segment. Since the stringed instrument does not change any notes to accompany the melody, it is not providing harmony. (After this first section, the stringed instrument plays a more harmonic role.) You need only listen to the first minute.

EXAMPLE: *Danza amorosa* anonymous: **NAXOS**

7G: THE BEGINNINGS OF POLYPHONY

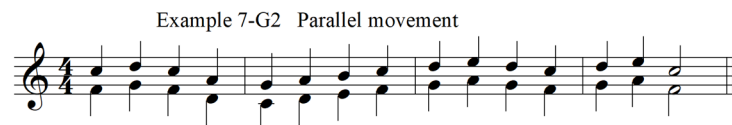
From the single-line chanting of the monks and nuns, music gradually changed to become ***polyphonic***, meaning two or more melodies playing simultaneously. The simplest form of adding another voice is to use a device called a drone. This is a note or notes that are held while the melody plays. This type of musical composition has been found in the folk music of many European and Asian cultures.

Another device in the sacred music of the Church was ***organum***. Organum is the singing of chant with another voice singing exactly the same chant, only at differing intervals (an interval being the difference in pitch between two notes). The second voice follows the chant in exact parallel motion so that you hear the same text, but on two different pitches. In the ninth century the interval of a “fifth” (2 notes 5 steps apart, like **C**-D-E-F- **G**) was considered a perfect interval, pleasing and harmonious. Therefore, the movement of the two voices, while it may sound dry and uninteresting to the modern ear, was pleasing and reassuring to medieval listeners. Please note that one of the voices was somewhat free to slightly embellish the pitches, but, for the most part, the voices moved parallel. Listen to the first 45 seconds of the Kyrie below.

EXAMPLE OF ORGANUM: Kyrie from *Mass for the Nativity of the Virgin* Leonin/Perotin **NAXOS**

Music moving along in parallel fifths was not the only way organum was practiced. In order to avoid certain intervals while the chant progressed, the singers of the accompanying voice had to alter certain notes, move in contrary motion, or stay on the same note until the chant moved past the note that would have created a “forbidden interval.” For example, the *tritone* (an interval of two notes with six half steps or semitones between them) was considered an unstable, dangerous interval. It was said to personify the devil and was avoided in sacred music—and in some cases specifically forbidden under Canon law. Changing the chant to avoid certain intervals such as the tritone provided the beginning of oblique and contrary motion. This development led the way to thinking of music as a combination of voices rather than a single line. Polyphony can be said to have arisen from this practice. The most basic polyphony consisted of voices that moved parallel, oblique, or contrary to each other. These three are represented below. Before you listen to the polyphonic examples below, please listen to the very short example of a tritone. In the example you will first hear two trumpets play a perfect 5th, which the church preferred, then both play the “tritone,” which was banned by the church. After the long tones, you will hear 8 short perfect 5ths followed by 8 short tritones. All of these files are less than 20 seconds each.

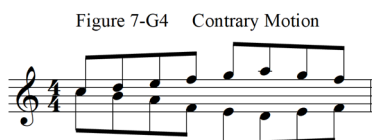
EXAMPLE: the tritone *Audio 7-G1 (in the Ch 7 file folder)*



EXAMPLE: Parallel movement in voices *Audio 7-G2 (in the Ch 7 file folder)*



EXAMPLE: Oblique movement in voices *Audio file 7-G2 (in the Ch 7 file folder)*



Example: Contrary motion in voices *Audio file 7-G3 (in the Ch 7 file folder)*

7H: THE MEDIEVAL MOTET

In addition to creating polyphonic settings of the chants, musicians at this time began using other Latin texts, some newly written, with the added vocal parts. This resulted in a new way of thinking about what type of texts would be used with the new musical style. Chant was the official music of the Church, and sacred composers were seeking new ways of expressing the developments of society at the time. They were also aware that the Church authorities were using different tactics to mark the Mass as the most significant service of the church. New architectural grandeur, highly stylized clerical attire, ornate decorations of wood and stone, and the growing complexity of chant practices all reflected the significance of the Mass. While retaining the official chant, composers were responding to a concomitant blend of richness and complexity all around them.

The addition of voices to a chant and the idea of setting new words to those voices resulted in the *motet*. The words used were fit for various occasions: regular services of the church, special days such as Christmas and Easter, and special local circumstances, such as the founding anniversary of a church or the crowning of a monarch. Eventually, other subjects were used for the accompanying voices, including love poems. The liturgical chants on which they were layered also came to be optional, with the composer either writing a new chant or adapting an existing one rhythmically.

Mention must be made here of a special type of polyphonic work called the round. “Sumer Is Icumen In” is a round that was written sometime after 1250 by an anonymous composer. It is for four voices singing one after the other in continuous fashion, with two more voices in the background repeating “sing cuckoo” repeatedly. The text praises the coming of summer. The tone is bright and happy. The two background voices are called the pes, Latin for “foot”.

Many school children today still sing rounds, such as “Row, Row, Row Your Boat” and others. This tradition can be traced back to the music from 1250! Below is a written example of the original melody. This kind of polyphony is known as *polyphonic by imitation*.

Sumer is i-cu-men in. Lhu de sing cue cu. Geo-wep ned and blo-wep ned and
 spring þe w - de ma. Sing cue - cu. A - we ble - tē af - ter lōmh. lhouþ
 af - ter cal - ue cu. Bul - luc eter - tēþ. bu - ke ner - tēþ mur - ie sing cue cu.
 Cue - cu cue - cu wel singes þu cue - cu ne swik þu na - uer mu.
 Pes I: Sing cue - cu nu. Sing cue - cu.
 Pes II: Sing cue - cu. Sing cue - cu nu.

“Sumer Is Icumen In”, a 13th century round, is shown in modern notation. The bottom two lines, Pes I and II, are sung as background. New voices enter at the beginning when the voice right before them starts at the + sign.

7I: RHYTHM NOTATION

As the 1300s began, polyphony became increasingly complex. Rhythm became a predominant feature of a new style of composing called *Ars Nova*. This “new art” was characterized by greater rhythmic variety, melodies that were longer and shapelier, and increasing independence of individual lines of music.

Ways of writing music developed that showed division of longer notes into shorter values (breve, to semibreve, to its smallest division, the minim). The use of a device called isorhythm (“equal rhythm”) came into more complex practice with the motets of Philippe de Vitry (1291-1361). For an example of isorhythm’s use, listen to the following work.

EXAMPLE: *Apta caro / Flos / Alma redemptorisa mater.* Vitry **NAXOS**

7J: IN CONCLUSION

We know from research that ancient music used notational systems; however, there are only a very few examples of ancient notation. We have no way of knowing if these few examples represent a system that was used by many people, or only a small group. This means that music historians cannot tell us how ancient music sounded. The music that took place in ancient Greece and Roman can only be imagined based on picture, carvings, and the remains of ancient instruments. After the fall of the Roman Empire, the Catholic Church was the main stabilizing force in the Western World. The use of music in the Catholic Mass was strictly controlled and, for several hundred years, only monophonic music was permitted. Slowly this changed and, over time organum would develop into early polyphonic music.

During the Middle Ages a notational system slowly emerged thanks to innovations of two great composers of the School of Notre Dame, Leonin and Perotin. The standardization of a notational system allowed composers to share their music across Europe and preserve music for centuries. From the polyphonic writings of this period came “rounds,” which are still used today.

CITATIONS

Ancient instruments: <http://www.oldest.org/music/musical-instruments/>

Oldest guitars <http://www.oldest.org/music/guitars/>

Introduction to Music Appreciation by Hanse, Whitehouse and Silverman

CHAPTER 8: THE MUSIC OF THE RENAISSANCE

Adapted from Introduction to Music Appreciation by Hanse, Whitehouse and Silverman with added text
by Dr. Neil M. Boumpani

In the chapter on Rhythm, the Renaissance period was introduced. In this chapter, Renaissance music and the composers who created that music will be examined more in-depth. First, we need to get a general idea of the times in which these composers lived.

8A. HISTORICAL EVENTS

In the earlier part of the 1300's, the plague killed off a great number of Europeans. Ironically, this actually improved the economy and the wealthy began to become patrons of the arts. The Renaissance began in Italy and spread through most of Europe. Renaissance means "rebirth." At the time, a middle class of businessmen, merchants and those with service-based jobs (blacksmiths, cobblers, etc.) made it possible for education to become more readily available to many. From this period until roughly the 20th century, to be educated meant to also be educated in music. Educated people were expected to read music, and either sing or play an instrument.

Around 1454, Guttenberg invented the printing press. Possible more than any other invention in the western world up to that time, the printing press changed life in a way much like the modern computer did in the 20th century. Not only books were made available to the masses, but, thanks to innovations in notating music, so was printed music. Up until that time, books had been painstakingly hand-copied and often took years to complete. Later, in 1492, in an effort to find a faster trade route to the far east, Columbus discovered America for the Europeans. It was not long before Spain, England, and France set up colonies in the "new world." From 1476 to 1500 a new age of exploration took place.

Among the hallmarks of the Renaissance was the birth of the philosophy of *humanism*. For almost 100 years, the Catholic Church had held power of most of medieval life. Life for most people in that time was hard, at best, and miserable at its worst. The Church expected most people to see their poverty and struggles as their life of penance and that the downtrodden should learn to not expect rewards

in this life, but “store up for themselves treasures in heaven.” As the new middle class rose, and a rebirth in the arts took place, many people questioned why all gratification must be delayed until death. The Church had also overextended its teachings beyond the spiritual by claiming to have all scientific knowledge as well. The Church persecuted scientists who began to question things like the shape of the earth. As humans began to think and seek out “truth” through the scientific method, the power of the Church began to wane. Humanism was the result of this battle over truth. Oftentimes it seems that when society turns too far in one direction, the next generation takes society as far in the other direction as possible. This might be a good topic for debate.

Humanists believed that a life did not have to be one of total sacrifice and despair. People could achieve things on earth and reap the rewards of their work at the same time. Science began to show the flaws in some of the teachings of the Church. Once such flaw was the Church’s long-held belief that the world was flat, while science showed evidence that it was round. Some historians claim that these humanists totally rejected the teachings of Christianity; however, this not true. As an educator for over 40 years, I have seen this change in textbooks, but the texts never addressed why these changes took place in their books. Not all humanists rejected the spiritual teachings of the Church, but they questioned things beyond that scope. Humanists also believed that humans were entitled to credit for their artistic accomplishments. As a person realizes, when that person makes the effort to look closely at the facts, within any philosophy or religion, there are many differing views.

At the time when some people were rejecting the Church, others were questioning the spiritual teachings of the Catholic Church. Martin Luther was one such person. Luther was priest who claimed that the Catholic Church had become spiritually corrupt. His *Ninety-Five Theses* was his attempt to get the Pope and higher clergy of the Catholic Church to examine their hearts and teachings. At the time, the leadership of the Catholic Church along with many of the hierarchy of the Church were not going to allow a simple “priest” like Luther to dictate how the Church was to be run. The Church gave Luther the opportunity to recant his position, but Luther did not. Although Luther never meant to create a new

church, his excommunication from the Catholic church forced him to form a new “protestant” church. This church became known as the Lutheran Church. This revolt against the Catholic Church would spread and threaten even more of the power of the Catholic Church. This led to a time of incredible bloodshed in Europe over the which form of Christianity would become dominant. Eventually, in 1555, an agreement called *The Peace of Augsburg* allowed both denominations to co-exist in Europe. Still, bloodshed continued for many years.

MUSICAL DIFFERENCES BETWEEN CATHOLICS AND LUTHERANS

Until 1960, Catholic Masses went largely unchanged. Masses were in Latin, as they have been for around 15 centuries, and only the male clergy sang during much of the mass. Luther believed that the *services* (masses) of the any church should include the congregation’s interaction. Luther presented the services in the native language of the people (German at that time) so that the congregation could understand the Scriptures. Chorales (hymns of the Lutheran Churches) were written in 4-part harmony and sung by the congregation. Also, instruments were included in worship, something that the Catholics had frowned upon. As we will study in subsequent chapters, the Protestant services would continue to develop throughout the western world. The music would eventually include organs and orchestras as the cantata was developed. Cantatas were musical works sung by the choirs that were written for a particular Sunday and based on the readings of Scripture for each particular Sunday. In the Baroque era, Bach would write around 300 of these cantatas, some of which are still performed today. Luther contended that when the congregation could hear the Scriptures in their own language, and take part in singing, that the congregation would remember more of what was written in the Bible.

APPLICATION FOR TODAY: The idea that music helps people remember has been used for centuries. During the 20th century, with the advent of radio and then television, music was used to sell products through short musical selections called “jingles.” Although these are not used as frequently today, some products use short musical themes for their products that are easy to remember. Human beings forget what they hear quite easily; however, after repeated hearings of a song, humans remember the words they hear that are set to music. Alzheimer’s patients may not even recognize their family members, but will react when music from their youth is heard.

Students can make use of this when studying for test by taking a melody with which they are familiar and changing the words to remember key phrases and definitions, etc. Coupled with other mnemonic

devices, music can be a valuable tool for learning. (Mnemonic devices are techniques for helping boost one's memory). For example, in music, when we first introduce beginners to the lines and spaces of the musical staff, in order to remember the lines from the bottom up, which are E – G – B – D – F, we use the device “Every Good Boy Does Fine.” One can do the opposite and take a list of items, take one important letter from each and form a new word. For example, if one had to memorize a list of items, by taking the first letter of each item word, one might construct another word. When this does not work, using a different letter for one item, or introducing a vowel between two letters can help create a mnemonic device. Then set it to a melody. *(Your instructor might make this an assignment.)*

The Catholic Church launched the **Counter Reformation** to combat the growing spread of Protestantism. Because the masses of the Catholic church had been written in polyphonic texture for several centuries leading up to this time, the Catholic leadership felt that the polyphonic texture actually made the text hard to understand. The leadership began to think of returning to monophonic chant. It has been written (although some believe this untrue) that one mass written by the composer Giovanni Pierluigi da Palestrina (1525 – 1594) convinced the church leaders not to abandon polyphonic masses and return to chant. Because of Palestrina's skill in composing polyphonic masses, he created what some musicians believe to be one of the most beautiful masses of the Renaissance. Take the time to listen to a small part of the “Kyrie” from the *Missa Papae Marcelli (Pope Marcellus Mass)*. Even though one might not understand the meaning of the Latin words, the beauty of this work conveys the meaning of the Kyrie of the mass. The piece is only 1:38. The beginning is an example of polyphonic music by imitation.

EXAMPLE: “Kyrie” from the *Pope Marcellus Mass* Palestrina [NAXOS](#)

As we have discussed, the music of the Church had a great effect on the secular music since the fall of Rome in 479 AD. Music scholars have long considered what might have happened had the Church returned to monophonic chant.

DISCUSSION ASSIGNMENT 8D-A1: *When the Catholic Church was launching their Counter Reformation, why do you think their concern was on music? Could this be because they understood the power of music, or was this a way of avoiding the more serious problems that Martin Luther pointed out? ALSO: Have you ever heard people blame problems in society on music? IF so – what did you think? Please respond to at least 1 post*

As we begin to explore the music of the Renaissance, it is important to understand the characteristics of the music for this era. First, let's hear an example of Renaissance music performed on original instruments of the era.

EXAMPLE: *Renaissance Music in a Castle.* [See YouTube Link in D2L](#)

EXAMPLE: *Lute Music of John Dowland:* [See YouTube Link in D2L](#) (to first 1:42)

8B. CHARACTERISTICS OF RENAISSANCE MUSIC

Timbre or Tone Quality The sound of Renaissance instruments is “thin” to our ears. Details of design and materials of construction gave limited results. The preferred timbre of human voices can only be guessed at because there are no recordings, methods of vocal production were different, and the sound of vowels and other elements of local languages for which music was written are unknown.

Performance Mediums varied from solo instruments such as the lute, harpsichord, organ, to massed choirs with brass and other instrumental accompaniment. During the Renaissance, accompaniment referred to doubling the human voices with the instruments, not playing an independent instrumental accompaniment. Texture in the Renaissance had a solemn, other-worldly quality, especially in sacred music. Secular music generally sounds thin, as opposed to resonant, and does not carry far.

Tempo (plural is tempi) in the years preceding the Baroque Era were ***generally slower***.

Dynamics were generally not designated during the Renaissance. Because music written at this time was not created for wide dissemination, the composer and those performing it would have known what they preferred in terms of dynamics and thus they were not recorded. If you were to hear a Renaissance work today, the levels of loudness and softness would be dependent upon what the musicians decided.

Works Musical works were the province of both sacred and secular music in the Renaissance. Popular musicians, called troubadors, trouviers, and minnesingers among others, sang popular songs such as the villancico (a song style used in the Iberian Peninsula) and *frottola* (a popular Italian secular song), with the most enduring of all being the Italian madrigal. Sacred music included works such as the motet and

the sections of the Mass (Kyrie, Gloria, Sanctus, Credo, and Agnus Dei), and forms that grew out of other parts of the divine service.

8C: THE MASS

Previously, we heard the “Kyrie” from Palestrina’s *Pope Marcellus Mass*. Palestrina was in service to church music almost his entire life, spending over forty years in churches in Rome. He became renowned especially for his Masses and motets. As we listened to the “Agnus Dei” from the legendary “Mass for Pope Marcellus” we heard a demonstration of talent in creating beautiful polyphonic music that is easy to follow. If the legend that this mass changed the mind of the Catholic Clergy towards abandoning polyphony is true, this piece is certainly evidence.

8D: VOCAL MUSIC: THE MADRIGAL AND THE SONG

Palestrina holds a distinct place in sacred music of the Renaissance, but what about the secular music of the time? Two main developments during the Renaissance are the **madrigal** and **secular song**.

Printing music made written music less expensive, as less labor was involved. Formerly the province of rich households, the nobility, and those working with the resources of the Church, printed music became in demand from humbler households during the sixteenth century. Types of popular song became widespread in composition and use—in Spain, the villancico, in Italy, the frottola, and in other styles in other countries. Most enduring of all popular music at this time, however, is the *Italian madrigal*. All popular music sought to express varieties of emotion, imagery, and specific themes, and to experiment with declamation, expressing character and drama. The *madrigal* is a work for a number of voices (usually 4 to 6 voices) that is sung *acapella* (meaning without any instrumental accompaniment).

The Italian madrigal reigned supreme in its achievements in these areas. Poetry of various types was set to through-composed music. Through-composed refers to a style of composition where new music is used for each line of poetry. In the first half of the 1500s, most madrigals were composed for

four voices; later five became the norm, with six not unheard of. Composers sought to express the themes of the poems, individual ideas of each line, and even single words.

The English Madrigal, “As Vespa was from Latmos Hill Descending” by Thomas Weelkes, is a great example of Renaissance **word painting**. Presented in the listening guide you will notice how this has been accomplished. When the group sings “running down the hill” the music emulates running and with the use of descending scales, represents the direction of the running. The lines “Two by two” are sung by two performers, then “three by three” by three voices, etc. See what other examples you can find in this work as you listen and follow the listening guide.

Since the madrigal was written in an older form of the English language, we will discuss the meaning of the lyrics. Vesta was the Roman goddess of hearth, home and family. The lyrics were written to praise the Queen of England of the time, Queen Elizabeth, who is also referred to as “Oriana” in this selection. The words tell the story of how Vesta came to earth one day and came upon Queen Elizabeth. All of the goddess's servants ran down to meet the queen and pay respect to her. Please listen to the complete recording.

EXAMPLE: *As Vesta was from Latmos Hill Descending* T. Weelkes **NAXOS**

FOCUS: Word Painting

AS VESTA WAS FROM LATMOS HILL DESCENDING

Thomas Weelkes (1576-1623)

FOCUS: Word Painting

- on the word “descending” - pitches descend rapidly
- on the word “ascending” - pitches ascend rapidly
- for the phrase “running down again,” the word running is sung over and over in succession as the pitches descend.
- the phrase “two by two” is sung by two voices
- the phrase “three by three” is sung by three voices
- the words “all alone” are sung by one person

TIME	LYRICS	NOTES- WORD PAINTING
0:00	As Vesta was from Latmos hill descending,	On “descending” – pitches move down rapidly
0:16	She spied a maiden queen the same ascending,	On “ascending” – pitches move up rapidly
0:40	Attended by all the shepherds swain,	
0:59	To whom Diana’s darlings came running down amain,	The word “running” is sung in succession as pitches descend
1:26	First two by two	Sung by two voices
1:30	Then three by three together	Sung by three voices until the word “together” which is sung by everyone.
1:37	Leaving their goddess all alone, hasted thither	“all alone” is sung by one voice
1:53	And Mingling with the shepherds of her train	
2:01	With mirthful tunes her presence entertains	
2:17	Then sang the shepherds and nymphs of Diana	
2:27	Long live fair Oriana.	

THE SECULAR SONG

The secular song was also popular during the Renaissance era, as it still is today. When you hear one of your favorite artists sing a new song, you are doing what people did over 700 years ago. Of course, they did not have listening devices, so all music was heard live. Since the printing press allowed composers to get their music distributed throughout the western world, these songs were heard by many people. Many of these songs were written about love, or unrequited love. We will examine one selection written by English composer John Dowland (1562-1626). This song is entitled “Come again, sweet love doth now invite.” Listen to the first 1:40 minutes of this work.

EXAMPLE: “Come again, sweet love doth now invite” John Dowland **NAXOS**

This piece will not include a listening guide. Please listen to the first two minutes and then do the short, related assignment. The first two verses of the song are written below.

Come again: sweet love doth now invite,
 Thy graces that refrain,
 To do me due delight:
 To see, to hear, to touch, to kiss,
 To die with thee again in sweetest sympathy.
 To see, to hear, to touch, to kiss,
 To die with thee again in sweetest sympathy

Come again that I may cease to mourn,
 Through thy unkind disdain,
 For now left and forlorn:
 I sit, I sigh, I weep, I faint, I die,
 In deadly pain, and endless misery.
 I sit, I sigh, I weep, I faint, I die,
 In deadly pain, and endless misery.

DISCUSSION ASSIGNMENT 8D-D1 Compare this to a song you might hear today where someone plays a guitar and sings a song. What can you relate to and what sounds very different? After you post, you have to respond to at least one other post.

8E: INSTRUMENTAL MUSIC

Renaissance musicians played a variety of instruments. Modern musicians typically specialize in one instrument and possibly closely related ones as well, but it was expected of a musician in this time to be proficient at more than a few instruments. These can be broadly classified into *“haut”* (louder) and *“bas”* (softer) instruments. Haut instruments would be suitable for playing outdoors, bas for indoors. Until the end of the sixteenth century, composers did not specify which instruments to use. There were varieties of ensembles, depending upon what was available or working at any given point. Wind instruments include the recorder, transverse flute, shawm, cornett, and trumpet. The sackbut (precursor to the trombone) and the crumhorn (double reed, but still a haut instrument) were additions of the Renaissance. To add percussive effects, the tabor, side drum, kettledrums, cymbals, triangles, and bells were played, though parts for these were not written. In the early Renaissance, instrumental groups would perform music written for voices. As the Renaissance progressed, composers began to write pieces especially for instruments and instrumental groups.

DANCE PIECES

Much of the secular instrumental music was for dancing. An example of the “thin orchestration” discussed at the beginning of this chapter can be found in much of the instrumental music of this period.

Below are a few short instrumental pieces that are light-hearted and used for dancing. Please listen to a minute of each.

EXAMPLE: “Dance No. 3. Schiarazula marazula” Giorgio Mainerio **NAXOS**

EXAMPLE: *Furioso all’Italiana* anon. **NAXOS**

THE LUTE

The lute gained particular favor, as the modern guitar is favored today. It was a five-stringed instrument with a pear shape. Leather straps around the neck to tell the player where to place his or her fingers. Great varieties of effect could be produced, with lutenists playing solo, accompanying singing, and playing in groups. Below is an example of a Renaissance setting of Lute and voice of the song Greensleeves. Again, you need only listen about one minute.

EXAMPLE: *Greensleeves* anon. (lute and vocalist) **NAXOS**

VIOL DA GAMBA

Among the string group of instruments is the viol, or *viol da gamba*. This is a bowed instrument which is the precursor to the modern violin. The viol family contains instruments in every range, from soprano as the highest to bass as the lowest. A group of viols playing together was referred to as a consort of viols. The violin was present at this time as a three-stringed instrument used to accompany dancing, tuned in intervals of fifths rather than the fourths of the viol. Again, listen to at least one minute.

EXAMPLE: *the English Dance* Master J. Playford **NAXOS**

KEYBOARD INSTRUMENTS

Keyboard instruments included the **pipe organ**, which was growing in size and complexity. From the portative (small organ that can be carried) and positive organs (larger version of the portative and on wheels) of the Middle Ages came fixed instruments much larger and capable of grander and more varied sound. Germans later added pedals to extend the range and power of the instrument. The **clavichord** is a small household keyboard instrument in which keys are connected to brass nubs which strike the string, causing it to vibrate. The **harpsichord** also has keys, but these are connected to a quill which plucks the string. The harpsichord has a much bolder sound and grew to have two and even three keyboards. It became one of the two most important keyboard instruments in music of the Baroque period, the other being the organ.

What were these instruments playing? As noted, they were added to vocal music to round out and fill in the sound. In time they acquired independent music of their own, with no relation to or reliance upon a composition intended for vocal production. It is important to note that instrumental music was becoming increasingly viewed as independent from vocal music; however, it would not be until the Baroque Era when instrumental music and vocal music would become equal.

While some instrumental music was arranged from pre-existing vocal music, other forms of instrumental music included settings of existing melodies such as chorale melodies of the churches, songs, and dance music. The first instrumental works that had no connection to earlier vocal music appeared at this time. These instrumental works established in the Renaissance include the prelude, fantasia, toccata, ricercar, canzona, sonata, and variation. Variation form was invented in the sixteenth century. It reflected a practice in existence where the musician would vary the music that was presented to him or her in written form. A basic theme could be enhanced by changing the harmony, adding upper or lower notes, using flourishes and runs, and including other devices that inspired the composer or performer.

8F: VENICE, CENTER FOR THE ARTS AND THE ANTIPHONAL

Venice emerged as a principal city for the arts in the western world at this time. Venice was a major urban center in the sixteenth century – a conflux of trade routes, international society, and wealthy patronage. All aspects of society were affected by the immense wealth that predominated. Churches were ornate; the best sculptors, painters, and architects abounded, and musicians were no less affected. St. Mark's Basilica is a prime example of these displays of artistic endeavor.



Lavishly ornate, with an altar of gold, huge Byzantine domes, and decoration of every known variety and ornament, St. Mark's also boasted numerous balconies and spacious acoustics. Performance in this place attained spectacular effects in the music of **Giovanni Gabrieli** (ca. 1555-1612). On a recording there is no way to capture the complete effect of two choirs or two instrumental groups, sitting across from each other in the vast space of St. Mark's, singing into the space underneath the resonant main dome of the church. These techniques are not unique to Gabrieli, but he brought them to high achievement.

EXAMPLE: *Canzoni et sonate: Canzon IV a 6* G. Gabrieli (1554-1612) **NAXOS**

7G: IN CONCLUSION

The Renaissance was a period of rebirth. Ancient philosophies (and ancient music) were examined and incorporated into the current life and practices of the time. The questioning the authority of the Catholic Church led to the development of humanism as well as the Lutheran church. This was

known as the Reformation and, over the following centuries, led to the creation of many protestant churches. From the organum of Leoninus and Perotinus came the multi-voiced motet and complete settings for the Mass. From the practices of troubadours, trouveres, and minnesingers came the Italian and English madrigals. From accompanying voices and filling in parts in vocal compositions came the independence of instrumental forms. The stage was now set for the birth of opera, the standardization of the Baroque orchestra, the rewriting of rules of composition to reflect major and minor tonality rather than use of modes, and the creation of forms out of older models.

In this chapter we have seen Western Art Music progress in two distinct areas: sacred and secular. Very broadly speaking, during this period music moved from one-voice monophony to many-voiced polyphony. Monophony began moving toward polyphony with the use of drones and organum. Instituting the use of parallel fifths rather than simply single-line chanting started the process of independent voices moving away from the original monophonic chants. Later all voices moved independently, with none being based on a chant. At first only sacred texts were used for all vocal music; eventually texts came to reflect other themes. This gave rise to new forms of music including the motet.

In secular music, instruments were used merely to double voice parts at first, and in time, music was written for instruments alone. The time period of these developments is approximately 1400-1600, and the areas involved are principally in what is referred to in the modern-day as Europe. Most instrumental music was used for dancing.

The center for the arts during this time was Venice, Italy. In St. Marks Catholic Church, Giovanni Gabrieli became known for antiphonal works, both vocal and instrumental. Antiphonal works would use to complete ensembles or choirs performing across from each other to create a “stereo” sound.

Take the Chapter 8 Quiz in D2L

CHAPTER 9: THE BAROQUE

Adapted from Introduction to Music Appreciation by Hanse, Whitehouse and Silverman
with additional material added by Dr. Neil M. Boumpani and Dr. J. Carteret

WHEN INSTRUMENTAL MUSIC AND VOCAL MUSIC BECAME EQUAL

9A: ABOUT THE BAROQUE

The term baroque is an arbitrary term used for stylistic practices existing from 1600 to 1750. It may derive from the word *barroco* in Portuguese meaning “irregular shape.” Originally used in a derogatory fashion to describe artistic trends of this time period, baroque has come to broadly refer to the century and a half beginning in 1600. This time period, known as the Baroque era, saw the rise of scientific thinking in the work of discoverers such as Galileo Galilei, Johannes Kepler, William Gilbert, Robert Boyle, Robert Hooke, and Isaac Newton.

Baroque organ case made of Danish oak in Notre Dame Cathedral, St. Omer, France.





Figure on left is a view of St. Peter's Square in Rome shows Bernini's famous columns, four rows deep and curving, as if they were massive arms enveloping the faithful. Figure on the right is of Francesco Mochi, St. Veronica, 1580. This sculpture by Mochi, who lived from 1580 to 1654, shows the drama of movement carved in marble.

GENERAL CHARACTERISTICS OF BAROQUE ART

All of Baroque art, including music, has a tendency to be dramatic. Drama in music was displayed most obviously in opera but extended to sacred, secular, vocal, and instrumental music. In music for solo instruments—solo voice, orchestra, and orchestra with chorus—the use of musical devices enhanced musical forms and techniques of the previous era. These devices included increasingly daring use of dissonance (harsh sound), chromaticism (half-step motion) and the use of altered notes, counterpoint that was driven by harmony where horizontal musical lines suggested vertical chords, *regularity of rhythm, regular use of meter, and ornamental melodies.*

Another general characteristic of the Baroque was that people did things on a grandiose scale. As explained above, buildings were extremely ornate. Art was very ornate also. Paintings filled every space, and sculpture was very detailed. In music, melodies were very ornate. Both instrumental and vocal music works were created on large scales. These included opera and oratorio on the vocal side, and concerti and suites on the instrumental side.

Finally, during the Baroque, peoples' beliefs in God had a great impact on the arts. In music, this was very present in vocal works where cantatas and oratorios were almost exclusively based on

Biblical themes. The great cathedrals built during this time were decorated with art work depicting saints and stories from the Bible. Great art of the day also focused on Biblical themes. Below are two examples of art and sculpture.



The Calling of St. Mathew by Caravaggio (1571–1610)



The Ecstasy of Saint Teresa by Benini

9B: CHARACTERISTICS OF BAROQUE MUSIC

The basso continuo Most music of the Baroque utilized the *basso continuo*. The basso continuo included 2 performers: one performing on a harpsichord and the other playing a bass part (low part) on the cello (sometimes another low instrument was used). The basso continuo may sound as if it refers to one performer, but it does not. These two performers would be given a “short-hand” piece of music from which they would have to improvise an accompaniment. This music became known as “figured bass.” There were, however, strict rules and keyboard players of the time were highly trained in the interpretation of this music. The composer wrote the desired bass notes along with the melody line and a set of symbols that are known as figured bass. From this outline the harpsichordist would improvise the harmony as the cellist played the bass notes. This is similar to what musicians call a “lead sheet” today. The exact way the performer played these suggestions, however, was left up to his or her skill and taste. Instead of just playing clusters of chords underneath the melodic line, the performer could include ornamental notes to add interest to the music. Below is an example of figured bass and following that is an example of a modern-day lead sheet. Although they are written differently, the general idea is

the same. In a small jazz group setting, the lead sheet could be given to everyone in the group. The bass player would create a bass line based on the chords and the style of the music. The piano or guitar would play chords and an instrument like the saxophone or trumpet would play the melody before improvising a new melody based on the harmony of the song. Below is an example of a basso continuo part from the opera *Dido and Aeneas* by Henry Purcell.

Excerpt from "Dido's Lament" for basso-continuo Purcell

Thy hand Be - lin - da dark - ness shades me on thy
bos - om let me rest. More I wou - ld but death in
vades me Deat - is now - a we - l - com - me death.

(Figured bass symbols are provided below the staff for the basso continuo part.)

In the figure above, both the bass instrumentalist and the harpsichordist would read from this music and create a complete accompaniment based on the notes and the symbols below each staff.

EXAMPLE: Beginning of Dido's Lament, Purcell (1659-1695) *Audio 9-B1 (in Ch 9 file folder)*

You will notice that there is not a lot of accompaniment happening at this point. The reason for this is the character of the song. Aeneas is heartbroken and seeks death. Still, what the accompanist is doing here is based on the music you see above.

Swing Time in Podunk

N. Boumpani

A C b°7 C7 F dm6 G13 gm7 C7 F F6

em7 A7 dm7 em7 dm7 G7 C b°7 C7 F dm6

G13 gm7 C7 F fm6 em am7 dm7 G7

B C f#m7(b5) B7(b9) em em/D# em/D A7/C# dm dm/C#

Above is an example of a present day “lead sheet.” Like the basso continuo of the Baroque, the performer uses the chord symbols to improvise harmony. If a bass player was reading from this sheet, he or she would create a bass line based on the given chords and the style of the music. The pianist would create an accompaniment that would use the chord symbols; however, a professional jazz pianist would know how to add to these chords, or even substitute them with other chords. The other instrumentalists would use the melody and the chord symbols to play the song and then improvise upon it. Listen to how a small jazz group interprets the music above.

EXAMPLE: *Swing Time in Podunk* N. Boumpani *Audio 9-B2 (in Ch 9 file folder)*

The basso continuo was used in almost all Renaissance music. Because of the construction of the harpsichord, *there were only two dynamic levels available: soft and loud*. We will discuss this more when we discuss characteristics of Baroque music below

Instrumentation Five basic classes of instruments—strings, woodwinds, brass, percussion, and keyboards were used during the Baroque era. You may recognize these from our discussion of the orchestra from previous chapters. The viol family of stringed instruments gradually gave way to the violin family. Renaissance brass instruments developed into the modern trumpet, trombone, and tuba. Hunting horns with no valves developed into the French horn with valves. Woodwind instruments included flutes, oboes, and bassoons. Percussion instruments included kettle drums (timpani) and little else. Keyboard instruments included clavichord, harpsichord, and organ. In addition, solo singing and singing in chorus led to the use of the human voice as an instrument during the Baroque era (we will discuss the human voice in the next section).

Timbre or Tone Quality What did instruments and human voices sound like in the years 1600 to 1750? When answering that question, think of how we listen to music today and how people listened to music then. Also think about instruments as solo, part of small ensemble, and part of a full ensemble. A group of violins, violas, cellos, and double basses playing together have a different timbre than a solo string playing alone. The same is true of each family of instruments. Each section of the Baroque orchestra—strings, woodwinds, brass, percussion, and keyboard—has its own group timbre, as we have studied in Britten’s *Young Person’s Guide to the Orchestra*. Combining all groups or combinations of groups produces other timbres. A composer thinks about his/her tonal resources when deciding what will convey the musical ideas.

Texture Texture has to do with how many instruments are playing and how many lines of music are playing at the same time. You can have a hundred musicians playing the same melody in unison, and the sound will have a different texture than four musicians all playing different melodies. Which example do you think would be “thicker” sounding? Baroque orchestras were not as large as the orchestras of the following eras, and the instruments were not refined enough to give the rich sounds we hear from instruments today. *Although much of the instrumental music used polyphonic textures, especially in the keyboard music of Bach, vocal music tended to mainly utilize homophonic texture (one melody*

supported by harmonic accompaniment). Homophonic texture allowed the listeners to better hear the text of the song. Early opera was in large part responsible for this.

Harmony Harmony grew into distinct patterns known as *progressions* during the Baroque era. The Western tonal system was finalized when Johann Sebastian Bach equalized the tuning of the twelve notes of the chromatic scale. This allowed composers to write music in every major and minor key. This also allowed composers to change keys during compositions without fear of poor intonation. Musical forms were based on accepted patterns of harmonic progression. The harmonic texture of most of the vocal works of this time was homophonic. In instrumental music, polyphonic texture was still very prevalent.

EXAMPLE OF HARMONIC PROGRESSIONS: Pachelbel Rant [See YouTube Link in D2L](#)

Tempo Tempi increased in the Baroque era. The basic pulse of music in the Renaissance era was a modern whole note with swift-moving passages in quarter and eighth notes for human voices. The tempo was even faster for instrumental works. By the Baroque era, the basic pulse became the modern quarter note with sixteenth notes common for both human and instrumental voices.

Dynamics In the Baroque era composers used *terraced dynamics* meaning the change from soft to loud, or loud to soft was instant. Sometimes the sound of a full ensemble was contrasted with that of a smaller ensemble. Harpsichords were responsible for this use of dynamics because they were used in much of Baroque instrumental and vocal music, and the harpsichord only had 2 dynamic levels, soft and loud.. Both techniques produced terraced dynamics, loud and soft. As a general rule, there were no gradual crescendos or decrescendos in instrumental music. In the vocal works of the era, a human singing solo or a chorus singing together *could* gradually increase or decrease the sound; however, the human voice was usually treated in the same way as instrumental voices. Gradual changes in sound level were not the norm.

Form While musical forms have been in constant development throughout history, several formal designs were finalized in the Baroque era. These forms include the *concerto, ritornello, sonata, fugue,*

toccata, prelude, chorale, theme and variations, opera, oratorio, aria, and recitative. Some forms, such as the fugue and ritornello, were exploited to their fullest potential by the end of the Baroque era. Others, such as the concerto and sonata, were developed further after the Baroque era.

Scales and Keys As the seventeenth century progressed, *the medieval scales were mainly abandoned until the main scales of major and minor remained.* These are the main scales we continue to use today. Music theorists reflected this tendency in new rule books written to instruct those intending to become composers.

Moods *Within instrumental music,* there was a tendency to start a work and end it in the same general mood. If a work began in a happy, uplifting manner, it ended the same and never deviated. To create contrast, the composer would write orchestral suites which were a collection of short works with different moods, different meter, and different tempi to achieve contrast.

9C: CLASSIFICATIONS FOR THE HUMAN VOICE

Earlier we examined how the families of the instruments of the orchestra included instruments that could play pitches from very low to very high. The families of instruments were based on the classifications of the human voice. We have not explored this until now because these voice classifications were firmly established during this time.

In the discussion of melody, we found that there are many pitches used in music, from very low to very high. When you listen to music, most of the time you are hearing a variety of pitches at any one time. Can you imagine if all music was built on only one pitch or even a small range of pitches? It would not be very interesting, to say the least. Composers create music by using pitches in a variety of ways. When we think of the human voice, we begin with this one simple truth: females generally have higher voices and males generally have lower voices. If you look at most choirs, whether in schools, communities or churches, you are usually hearing music written where the females and males are each separated into two groups. These groups are based on the physical characteristics of the individuals. We

are born with a unique set of vocal cords that allow us to sing a range of pitches. Some females can naturally sing very high pitches, while other females cannot. Some males can sing very low pitches, while other males cannot. Please note, however, every voice can be trained to increase their range, but only within the limits of their vocal cords. Some people have been gifted with vocal cords that allow them very large ranges, while other people have vocal cords that allow them a much smaller range.

The four basic categories of voices are:

FEMALE	SOPRANO	Sing the highest pitches
	ALTO	Sing lower than sopranos, but higher than tenors
MALE	TENOR	Sing notes higher than the basses, but not as high as the altos
	BASS	Sing the lowest pitches

POLYPHONIC VOCAL WRITING IN THE BAROQUE

In Baroque vocal writing, the sacred works of Johann Sebastian Bach employed *polyphonic writing*. We will examine one part of Bach's *Magnificant in D Major*, BWV 243. A *magnificant* is a work that centers around a Christian theme. Bach wrote one for Christmas and this one, in D major was probably written for the Feast of Visitation. This holiday celebrated the Biblical story of Elizabeth, the mother of John the Baptist, meeting Mary, the mother of Jesus. The polyphony in this work starts in the same way that Renaissance polyphony began, *with imitation*. One voice begins and is followed by another voice, then another. Bach also used this technique in his instrumental fugues (we will discuss later).

Listen to this choral work by Johann Sebastian Bach. Although this work separates the soprano line into two different lines at times, the audio clip clearly demonstrates staggered entrances using the same melodic figure. It is sometimes difficult to follow the text of a polyphonic selection, especially if it

is in Latin. For this work, simply focus on how each voice enters, one after the other. The listening guide only covers the entrances; however, please listen to the entire work, which is around a minute and a half.

EXAMPLE OF 4-PART CHORAL MUSIC: “Sicut locutus Est” from *Magnificat in D Major* J. S. Bach **NAXOS**

SICUT LOCUTUS EST from MAGNIFICANT IN D MAJOR

Johann Sebastian Bach (1685-1750)

FOCUS: Polyphony by imitation

TIME	TEXT	VOICE
0:00	sicut locutus est ad patres nostros	Bass voices
0:07	sicut locutus est ad patres nostros	Tenor Voices
0:14	sicut locutus est ad patres nostros	Alto voices
0:20	sicut locutus est ad patres nostros	2 nd Soprano
0:34	sicut locutus est ad patres nostros	1 st Soprano enters, Alto and Bass stop
0:41	sicut locutus est ad patres nostros	Alto re-enters, tenor stops
0:48	sicut locutus est ad patres nostros	Tenor re-enters
0:55	sicut locutus est ad patres nostros	Bass re-enters, full chorus until end

SINGING STYLES

The style of singing used in much of the music we cover is often called “operatic singing.” This style is much different from modern day popular singing or singing used for Broadway musicals. Many Broadway singers are trained to sing operatically, so the two styles at times sound very similar. Modern day pop singers may or may not have had voice training; however, the training to sing popular styles is different from operatic style training. To sing in the operatic fashion, a person requires specialized training. One aspect of this style is training a person to project the human voice over the accompaniment of an orchestra without aid of a microphone. Listen to about a minute of each of the works below to hear how the singing style between Opera and Broadway are in some ways similar and in other ways different.

What do you hear?

EXAMPLE OPERATIC: “Un aura amorosa” from *Così fan tutte* W. A. Mozart **NAXOS**

EXAMPLE BROADWAY: “The Music of the Night” from *The Phantom of the Opera* A. L. Webber **NAXOS**

WRITTEN ASSIGNMENT 9W-C1 Download the Word document from the Ch 9 FILES folder in D2L. Writing on this form, you are going to try and explain, the best you can, the differences in these two styles.

JOHANN SEBASTIAN BACH

Johann Sebastian Bach's musical output represents the culmination of many contrapuntal forms in use during the Baroque era. In his instrumental works, which included keyboard works, writing for chorus and orchestra, cantatas, passions (church works depicting the life of Christ), and settings of chorales he infused a wealth of technical, melodic, and harmonic richness and variety with a depth of formal organization. His works for solo instruments, especially his keyboard pieces for harpsichord and organ, brought forms such as the toccata (virtuoso keyboard piece), prelude (keyboard piece preceding another), chorale variation (Lutheran church hymn with altering), Baroque sonata, and fugue to perfection. He wrote monumental works for chorus, soloists, and orchestra in the form of two passions, the St. Matthew Passion and the St. John Passion, and a large-scale setting of the mass, the Mass in B minor, for the same instrumental groupings as the passions. Bach worked his entire career for towns and churches, and his positions did not require him to compose any operas. He was a pious Lutheran, heading all of his compositions with the mark S.D.G. (*Soli deo gloria*) meaning "To God alone be glory."

Bach spent his entire career in Germany. He traveled when he could, getting into trouble several times with employers for being away from his employment too long. On one occasion he walked two hundred miles from Arnstadt to Lübeck just to hear the famous organist and composer Dietrich Buxtehude. As he sought to educate himself in all styles and to keep abreast of current developments, Bach was a master synthesizer of styles. Bach never imitated other composers; he synthesized stylistic trends and harmonic advances and brought forms to levels of expression unheard of and unmatched since.

Bach's music is performed today in churches, concerts, recitals, at weddings, in movies, on television, etc. Students who major in music all over the world study the music of Bach in music theory and perform his music. Although Bach did not create all of the rules of music theory, his music demonstrated his mastery of the rules of theory.

Bach's music has been prominent in film scores almost from the first "talking" movies. In 1931 his music was featured in "Dr. Jekyll and Mr. Hyde." This movie included Bach's famous *Toccatina &*

Fugue in D minor, BWV 565, a work that has been used countless times in movies and on television. In 2019 alone, Bach's music appeared in over 20 movies and television shows.

THESE BACH WORKS ARE NOT REQUIRED, UNLESS YOUR INSTRUCTOR ASSIGNS ANY OF THEM.

Some of his most famous works that students will hear in various settings include:

1. **EXAMPLE CHORALE:** *Jesus bleibet meine Freude (Jesu, Joy of Man's Desiring)* **NAXOS**
2. **EXAMPLE CANTATA:** Was mir behagt, ist nur die muntre Jagd! (includes 'Sheep May Safely Graze'), BWV208 **NAXOS** Note: this is an instrumental version.
3. **EXAMPLE FUGUE:** Toccata and Fugue in D-, BWV565 **NAXOS**
4. **EXAMPLE INSTRUMENTAL SUITE:** Cello Suite No.1 in G, BWV1007 Menuet I & II **NAXOS**

Bach's music has also been adapted for popular music. The following songs can be found on YouTube. *Your instructor may use them for assignments as well.*

1. Procol Harum: 'A Whiter Shade of Pale' (1967)
2. Sky: 'Toccata and Fugue in D minor' (1980)
3. Apollo 100: 'Jesu, Joy of Man's Desiring' (1972)
4. The Toys: 'A Lover's Concerto' (1965)
5. Muse - Plug in Baby / Bach - Toccata and Fugue in D Minor (2001)
6. Lady Gaga - Bad Romance / Bach - The Well-Tempered Clavier (2009)
7. The Beach Boys - Lady Lynda / Bach - Jesu Joy of Man's Desiring (1979)

9D: VOCAL MUSIC IN THE BAROQUE

OPERA

The dramatic and expressive capabilities shown in the Renaissance madrigal, especially in Italy, paved the way for the birth of opera, stage works that are entirely sung. Through their interest in how Greek and Roman civilizations presented dramatic works and how music was used to enhance those productions, composers in seventeenth-century Italy sought to incorporate ideas from ancient sources into their own creations. The *Camerata*, a group consisting of Italian businessmen who supported music, has been credited with coming up with the idea of opera. This group included Vincenzo Galilei, father of the

astronomer, Galileo. In the works of two notable Italian composers, true opera was born. Jacopo Peri (1561-1633) and Giulio Caccini (1551-1618) are generally credited with giving opera its unique style in two respects: recitative and aria, two techniques to convey dramatic action and feeling in the course of a sung play. Operas included acting, dancing, singing, and scenery and always told a story.

Operas are usually the result of a collaboration of two people: the **composer**, who writes the music, and the **librettist**, who writes the text. There are some notable exceptions where the composer was also the librettist, but this was not the norm. When we study Richard Wagner in the Romantic Era, we will find one such exception. Please note that in any of the three main vocal genres we are about to examine, **there is never spoken dialogue**. Everything is sung. This posed a problem for the composer. If all of the dialogue was to be sung, the opera would be one aria (song) after another. The audience might lose interest in such a performance. So, in order to put narration into music, a new style or writing was created. This style is called **recitative**.

Recitative (narrative song) was developed to convey the dialogue of the story, and **aria** (meaning “air” or expressive melody) was designed to convey intensity of emotion in the characters using aspects of melody derived from the madrigal. The arias were usually written in a song form (many times A-B-A) for one of the main characters. When the entire cast of singers sang, the form was known as a **chorus**. These techniques made opera distinct from earlier plays that used music to a greater or lesser extent. In addition to developing these two types of vocal declamation, Peri and Caccini were convinced that ancient Greek plays were sung throughout, **with no spoken dialogue**, and sought to emulate this technique in their new genre. Thus, everything was set to music meant to convey the emotions of the characters. The combination of these techniques in one package gave birth to the new form of music called **opera**.

Claudio Monteverdi (1567-1643) was the first master of opera to uncover and point the way to the rich possibilities inherent in the genre. In his early career, Monteverdi published madrigals in the

older style of Renaissance polyphony. In 1605 and thereafter, his published books of madrigals also contained songs in homophonic style, a break from the past.

Homophony is music that has a melody with chordal accompaniment. Almost all modern popular songs, for instance, are homophonic. Putting the focus on one melody allowed composers to convey the meaning of words in clearly defined ways. Polyphonic texture often made it difficult to understand the text. Monteverdi's *L'Orfeo* was the first opera of significance utilizing the new techniques of **aria** and **recitative**. This opera is considered Late Renaissance/Early Baroque in the context of history. Listen to about one minute of each of these pieces from *L'Orfeo*. Pay particular attention to the recitative, which replaces the spoken words.

EXAMPLE CHORUS: "Lasciate i monti" **NAXOS**

EXAMPLE ARIA: "Vi ricorda, o boschi ombrosi" **NAXOS**

EXAMPLE RECITATIVE: "Tu Sei Morta" **NAXOS**

STORY OF ORFEO: Orfeo is based on Greek mythology and tells the story of a talented musician whose wife dies on their wedding day. Overcome with grief, Orfeo (or Orpheus) journeys into the underworld to beg Hades (the Greek god of death and hell) to give allow his wife to live. Orfeo is able to get by all of the demons of the underworld by lulling them into submission with his music. Hades grants Orfeos' request on the condition that Orfeo not look back as he leaves the underworld. He must trust that his wife is behind him. Orfeo makes it almost all the way out, but, before he steps back to the world, he looks back and his wife is transformed into a pillar of salt. (Some translations say that she vanishes into the sky and becomes the stars of a constellation.)

The recitative, "Tu Sei Morta," essentially means "you are dead." In this recitative, Orpheus is expressing his lament over the death of his wife. The basic translation of the words are as follows:

You are dead
 You are dead my love
 And I breath
 You have left me
 You have left me forever more
 Never to return and I remain
 No, no, if my words have any power
 I will go with assurance
 To the deepest abysses
 And having melted the heart of the king of shadows
 I will return with you
 To the stars

How do you think the music fits the words and the emotion felt by Orpheus after losing his love to death?

Operas were grand presentations, complete with singers and an orchestra. The staging of even some of earliest opera houses included very advanced staging. Often a curtain would close and the workers would lower one stage and replace it with another. Because there was action on the stage, Monteverdi invented new ways of using instruments in dramatic ways. The bowed tremolo, and pizzicato string technique were used by the composer to match the mood and/or actions on stage. These techniques are still used today in film and television. If you ever watched cartoons where one character was sneaking up to another on tip toe, you may have heard pizzicato strings played on each step. Watch the first 10 seconds of the video in this link. With each step Elmer Fudd takes, you will hear a plucked string performed on a low string instrument (most likely the double bass). This technique was invented by Monteverdi *400 years ago!*

EXAMPLE: Looney Tunes/Best of Bugs Bunny [See YouTube Link in D2L](#)

Over his lifetime, Monteverdi continued to advance Italian opera. The principle centers of growth and experimentation of opera were the Italian cities of Venice, Milan, and Florence, but use of operatic elements in other dramatic situations continued in these places and elsewhere in Italian society. Vocal chamber music, on a smaller scale than the opulent productions of opera, nonetheless reflected the developments in dramatic expressiveness, recitative text declamation, and especially in the composition of arias. In the church, composers continued to use the old polyphonic contrapuntal style but increasingly incorporated the use of basso continuo, recitative, and aria. Public opera houses began to open up all over Europe, making opera available to everyone.

CANTATA AND ORATORIO

In addition to the creation of opera, the eighteenth century saw the rise of two other types of compositions for chorus, soloists, and orchestra. These two are the *cantata* and the *oratorio*. These two forms incorporate all of the aspects of opera with one major exception – ***there is no acting, or dancing, and there is no real staging.*** All three forms tell stories, include soloists, ensembles and choruses and

include recitative, which means there is no spoken dialogue in any of them. The cantatas are the shortest in length with most of them written for church services in the Lutheran Church. At the time, church services were known to go for as long as 4 hours on any given Sunday, so the cantatas were not limited in time as they would be today. (There were no sporting events, and no televisions!)

The *cantata* is a vocal piece in several movements usually based on a **single melody**. It typically begins with an opening piece for full chorus and orchestra then continues with alternating solos, duets, small ensembles, and other choruses, ending with a statement of the melody. Cantatas are classified as either secular or sacred depending on the text used. Antonio Vivaldi, George Frideric Handel, Jean-Philippe Rameau, Domenico Scarlatti, Johann Sebastian Bach, and others composed cantatas during the Baroque era. Bach's cantatas are among the most famous and continue to be used today. Bach's cantatas were generally sacred and written for use in the services of the Lutheran Church. His cantatas were written to reinforce the Scripture readings for specific Sundays. Bach wrote many chorales (hymn tunes) for the church that he used as the basis for many of his cantatas. Chorales were the hymns of the Lutheran Church. Unlike the Catholic Mass, where only male clergy were allowed to sing, the chorales were written in the four voice parts to be sung by the congregation.

The *oratorio* is also a vocal work of music, written in movements with soloists, chorus, and orchestra. The texts were taken from Biblical Scripture, mainly from the Old Testament, and based on sacred themes. Oratorios incorporate the operatic devices of recitative, aria, and chorus to convey the action contained in the text. Though they are sacred in nature, they are not necessarily performed in church nor are they designed to be included in liturgy like cantatas sometimes were. Italian and German oratorios predominated with Handel in England synthesizing elements of various styles in his unique blend. Perhaps the most famous of all oratorios is Handel's *Messiah*.

Handel received the libretto to the Messiah from Charles Jennings, a librettist with whom Handel had previously worked. Jennings used the text from the King James version of the Bible. What Handel did with the text was nothing short of amazing. The act of composition itself is one of creativity that most

people do not possess, and most people have to be trained in order to compose. People often marvel at the relative ease at which composers create great works. In the case of Handel’s Messiah, even other composers have been amazed at the fact that Handel wrote 259 pages of music, nearly 3 hours of music, in just 24 days. Although he spent many years revising this work, it still remains today as the most famous oratorio ever written.

ORATORIO: THE ARIA

The first work we will examine from this work is the aria “Ev’ry Valley Shall be Exalted.” This is an aria that requires a virtuoso tenor singer. The aria requires great breath control in order to complete long “runs” throughout. The aria also contains examples of word painting. Please listen to at least 1:30.

EXAMPLE: Aria – “Ev’ry Valley Shall Be Exalted” **NAXOS**

“EV’RY VALLEY SHALL BE EXALTED” from THE MESSIAH

George Frederick Handel (1685-1759)

FOCUS: Virtuoso singing, word painting

Meter: Quadruple

Tempo: Moderato

TIME	TEXT	FOCUS
0:00	<i>instrumental introduction</i>	
0:20	Ev’ry valley shall be exalted	
0:33	Exalted	virtuoso run on the word exalted
0:48	Exalted	second virtuoso run
0:55	And ev’ry mountain and hill laid low	word painting – on the word “low” the pitch is the lowest in the phrase.
1:01	The crooked straight	word painting – on the word “crooked” the pitches waver to emulate a crooked line.
1:21	And the rough places plain	The word plain is held for quite a long time.
1:42	Ev’ry valley, Ev’ry valley shall be exalted	Virtuoso run on exalted again
2:02	Ev’ry valley, Ev’ry valley shall be exalted	Another virtuoso run on exalted
2:17	Repeat of the other phrases to end	

ORATORIO: THE CHORUS

The word “chorus” has two meanings when it comes to vocal music of the Baroque. The most familiar meaning for the word chorus is a large group of vocalists, usually in 4-parts, that sings vocal music. The other meaning of the word has to do with a musical selection in an opera, or oratorio, or cantata, that utilizes all of the singers in the opera. Within an opera, there can be songs that feature one of the main characters and these are called arias. When a selection features only two people, it is called a duet. When three people sing together it is a trio, and so on. Finally, when all of the people in the production sing together, the selection that they are singing is a “chorus.” Therefore, you can have a chorus (group of people) sing a “chorus” (a work from an opera, oratorio or cantata where everyone sings).

The “Hallelujah Chorus” is the culmination of the second section of the three-section oratorio. It is scored for Baroque orchestra and four-part chorus: soprano, alto, tenor, and bass. The words (the libretto) are taken from the Bible. In Handel’s oratorios, operatic show of solo voices generally predominates, with the chorus adding portions here and there. In *Messiah*, however, the chorus work gives impetus to the dramatic response of human beings to the message of divine intervention in the affairs of humans and has much more of an even status with the arias of the soloists. Of all the choruses in the work, the “Hallelujah” chorus remains a favorite, with amateur choirs all over the world attempting to render the piece at Christmas and Easter. And there is no reason to wonder why, as the wedding of text and music has never been more consummate in any other choral work ever written. The words are a jubilant expression of joy to the Savior. The music is exuberant, reflecting the intense emotions of an awakening realization of the importance of what the Divine has done. Rhythmic punctuations are enhanced with running passages of strings, marching bass lines, and trumpet calls that ring clearly over all, summoning the faithful to a more intense awareness. The ending climaxes on a rhythmic elongation

of the word hallelujah, which is repeated throughout. As you listen to the “Hallelujah Chorus” with the listening guide, note that all three textures are present: monophonic, homophonic and polyphonic.

The “Hallelujah Chorus” is based on only a few lines of text that are repeated in various ways. This shows even more of the genius of Handel as he took only a few lines and created a work that never seems to get old and has stood the test of time. The entire text of this work is written below. As you listen to the work, you will hear these lines performed in many different ways. There will be times when the music is strictly monophonic with singers and performers performing the same pitches. There will be times when the music is homophonic and the voices and instruments are supporting one melody. There will also be times when two or more of these phrases will be sung together in a polyphonic manner. Even with the polyphonic texture, every word is clearly heard and fits together magnificently.

THE TEXT

Hallelujah!

For the Lord God, omnipotent reigneth!

Hallelujah!

The kingdom of this world is become the kingdom of our Lord, and of His Christ.

And He shall reign forever and ever!

King of Kings, and Lord of Lords

EXAMPLE: Chorus – “The Hallelujah Chorus” **NAXOS**

THE HALLELUJAH CHORUS from THE MESSIAH

By George Frederick Handel

FOCUS: changing textures.

TIME	TEXT	TEXTURE
0:00	Instrumental introduction	
0:07	All: <i>Hallelujah!</i>	homophonic texture
0:17	All: Hallelujah! Begins on higher pitch	homophonic texture
0:26	All: For the Lord God omnipotent reigneth	with low strings - monophonic texture
0:33	All: Hallelujah!	homophonic texture
0:37	All: For the Lord God omnipotent reigneth	with low strings – monophonic texture
0:44	All: Hallelujah!	homophonic texture
0:49	Sopranos: <i>For the Lord God omnipotent reigneth</i> Other voices, staggered: <i>Hallelujah!</i>	Polyphonic texture

0:55	Tenors & Basses: <i>For the Lord God omnipotent reigneth</i> Sopranos and altos staggered: <i>Hallelujah</i>	Polyphonic texture
1:05	Tenors and Altos: <i>For the Lord God omnipotent reigneth</i> Basses and sopranos staggered: <i>Hallelujah!</i>	Polyphonic texture
1:15	All: <i>The kingdom of this world is become the kingdom of our Lord, and of His Christ</i>	Homophonic texture
1:34	Basses start: <i>And He shall reign forever and ever</i> Followed by the other voices entering at staggered intervals	Monophonic until tenors enter, then polyphonic
1:57	Sopranos: <i>King of Kings!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:03	Sopranos: <i>and Lord of Lords!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:10	Sopranos (on higher pitch): <i>King of Kings!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:17	Sopranos (even higher pitch): <i>and Lord of Lords!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:24	Sopranos (even higher pitch): <i>King of Kings!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:30	Sopranos (even higher pitch): <i>and Lord of Lords!</i> answered by other voices: <i>forever and ever Hallelujah, Hallelujah!</i>	Monophonic followed by homophonic
2:33	All: <i>King of Kings and Lord of Lords!</i>	homophonic
2:39	All (staggered) <i>And He shall reign forever and ever!</i>	polyphonic
2:50	<i>King of Kings!</i>	monophonic
2:51	<i>Forever and ever</i>	homophonic
2:53	<i>And Lord of Lords!</i>	monophonic
2:55	<i>Hallelujah Hallelujah!</i>	homophonic
2:58	<i>And He shall reign forever and ever</i>	polyphonic
3:06	<i>King of Kings and Lord of Lords (repeats)</i>	homophonic
3:14	<i>And He shall reign forever and ever</i>	polyphonic
3:20	Sopranos: <i>King of Kings</i> Other voices: <i>forever and ever</i>	polyphonic
3:25	<i>Hallelujah!</i>	Homophonic to end.

THE STORY BEHIND WRITING THE MESSIAH AND THE HALLELUJAH CHORUS

Have you ever heard one of your favorite popular music artists talk about a special song that he or she believed was inspired by something? They may say that the song just “came to them” without effort. The story of Handel’s *Messiah* is just like that. I believe I once hear the Beatles claim this for some of their songs. Handel had previously worked with Charles Jennings on other projects. Jennings was a librettist and a devout Christian. Jennings believed that too many composers had misrepresented the Scriptures from the Bible by changing words to fit music. Jennings approached Handel with the libretto for the *Messiah*. At this point in his life, Handel was having financial problems and was more than a little depressed. He believed a new project would give him something to do and possibly help with his financial problems. Handel began sketching the music, as well as incorporating some of his older works in the new work. He found himself writing feverishly and, in 24 days, the work was complete. On one occasion during the writing of the music, Handel’s maid saw him come out of his study weeping uncontrollably. Handel tried to explain that he was moved by the work he had just completed, but did not even understand how he created it – it just seemed to write itself. That one work was the “Hallelujah Chorus.”

Although this next story has been questioned, for many years it has been accepted as having happened. The *Messiah* was not well received at first, so Handel spent years revising it. Finally, he brought it back to London. On the night of one of the performances it was learned that the king would attend. Before the oratorio began, the king entered. It was the custom of the people to rise out of their seats when the king came into the room, so the people stood and, after the king sat down, the other patrons also sat down. When the oratorio was in the third act, the “Hallelujah Chorus” began. As the king listened to the work, he was moved. When he heard the lines “King of Kings, and Lord of Lords” the king stood up, which caused the rest of the audience to rise, as was the custom. Through this gesture, the king of England was indicating that there was a King greater than he. This is why, even today and even in America, when this piece is performed, people usually stand up.

DISCUSSION ASSIGNMENT 9D-D1: (in Discussion area of D2L) Post and add 1 reply to the following question on “musical inspiration.” Question: Have you ever heard a musician state that he wrote something that just “came to him” almost effortlessly and what do you think about inspiration? Is it something that is “inside us” and, given the right set of circumstances just “comes out,” or do you believe there may be some other kind of explanation, perhaps even supernatural?

GEORGE FRIDERIC HANDEL

George Frideric Handel (sometimes spelled Georg Friedrich Händel, among other ways) (1685-1759) was born the same year as Domenico Scarlatti and J.S.Bach. He was born in the town of Halle in Saxony. His mother nurtured his musical gifts, but his father hoped that he would study law. The attraction of music was greater than law for Handel and he traveled to Hamburg when he was eighteen, playing in the orchestra there and teaching violin. In 1706, Handel traveled to cities in Italy where he studied with the most renowned Italian composer of the period, Arcangelo Corelli. During his youthful three-year stay in Italy, Handel absorbed Italian vocal and instrumental compositional styles, including a flair for the dramatic.

In 1709, Handel became the Kapellmeister (master of music) for the elector of Hanover but soon after moved to England. There he stayed for the rest of his life, with only brief returns to his native Germany, even though he had obligations as the elector’s music director. This fact proved embarrassing to Handel, as the elector became King George I of Great Britain in 1714. Handel was reunited with his patron when he composed the Water Music suites after a mediator begged them to reconcile. The work was played on a barge on the river Thames for an evening festival thrown by the king, who had it repeated twice because he loved it so much.

Though Handel was a composer of Italian opera in London during this time, he also forayed into the realm of oratorio. Composing more than forty operas in the Italian style, stopping when the public tired of them. He then turned exclusively to oratorio. As he wrote opera, he increasingly wrote choruses for oratorios, improving his technique with more chorus work in each succeeding oratorio; double choruses, which are his signature; and balance of chorus movements with solo arias and orchestral preludes and interludes. This experience in writing oratorios led Handel in 1742 to compose his famous Messiah, which premiered on April 13, 1742, in Dublin, Ireland. For the next ten years, Handel

composed one oratorio per year on average. His sight began to fail as early as 1750, with complete loss by 1752. Handel spent his final years supervising performances of his works, writing new material for some of them, and rewriting parts of others. He is buried in Westminster Abbey in London.

The following is an example of Handel's prodigious output, which fills one hundred volumes and is almost equal to that of both Bach and Ludwig van Beethoven, both prolific composers, *put together*. The example is from *Water Suite No 1 in F*, HWV 348, from the famous *Water Music* suites. The example is called "Hornpipe" and is the eighth movement of the suite. This is a great example of repetition and contrast in a work. The work is in a type of A-B-A form. The first 12 second melody is played with the complete orchestra, then the melody is repeated, but only with strings. The next melody is played with the full orchestra, then that melody is repeated with strings only. The music goes back to both melodies, but this time only with the woodwinds. After that both melodies are repeated with the entire orchestra. The big contrast here is with the *change in timbre*. Please use the listening guide as you listen to this short work.

EXAMPLE: "Hornpipe" from *Water Music Suite No.1 in F*, HWV348 **NAXOS**

"HORNPIPE" from WATER MUSIC SUITE #1 IN F

George Frederic Handel

FOCUS: Thematic usage, **timbre changes**

Meter: triple

Scale: Major

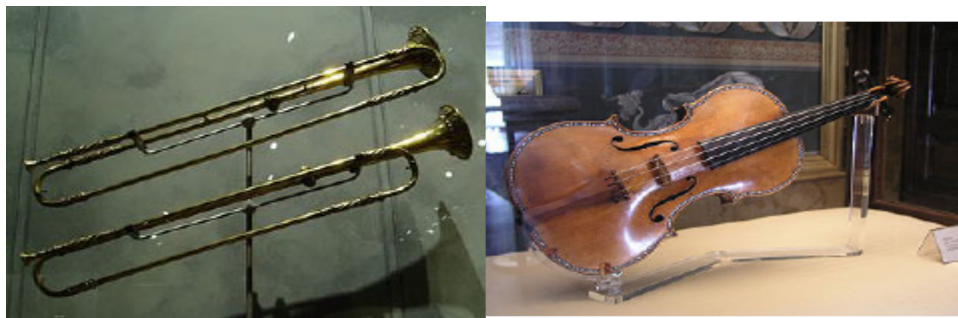
Form: A-B-A

TIME	MUSIC	TIMBRE CHANGES
0:00	A SECTION Theme 1	Strings and woodwinds
0:12	Theme 1 repeated	Strings only
0:23	Theme 2	Strings with woodwinds
0:35	Theme 2 repeated	Strings only
0:46	B SECTION Theme 1	Woodwinds only
0:58	Theme 2	Woodwinds only
1:09	A SECTION Theme 1	Strings with woodwinds
1:20	Theme 2	Strings with woodwinds

Like Bach, Handel's music is performed today and has found its way into many films and television shows. In 1928 his Hallelujah chorus was used in a newsreel and played as a ragtime song on piano (not something Handel might have liked!). Since then 580 other movies or television shows have featured his music, included 7 in 2019 alone.

9E: INSTRUMENTAL MUSIC

In instrumental music in the second half of the seventeenth century, Italians retained their preeminence as they did in opera. Great violin makers such as Nicoló Amati (1596-1684), Antonio Stradivari (Stradivarius, 1644-1737), and Bartolomeo Giuseppe Guarneri (1698-1744) made instruments of unrivaled expressive capability and technical reliability.



The image on the left shows a pair of Baroque trumpets. On the right is a Stradivarius violin

These instruments went hand in hand with the development of the sonata (a work for solo instrument with keyboard accompaniment) and the *instrumental concerto* (a work for solo instrument with orchestral accompaniment). Composers such as Arcangelo Corelli (1653-1713) composed works called *sonata da camera* (chamber sonata) and *sonata da chiesa* (church sonata), which were set in a form that came to be known as the trio sonata. The name explained that the works were for three players, a harpsichord, and a violin, with a cello. Set in groups of movements, these sonatas featured contrasting styles between movements, florid melodies, ornamentation, double stops, and flourishes that displayed virtuosity and wealth of invention. The music was increasingly marked by a tonal center emphasizing the major and minor tonalities over the older use of modes.

THE CONCERTO GROSSO

The instrumental concerto also achieved growing use in Italy and spread to other countries throughout this period. The *concerto grosso*, written for a larger ensemble known as the Baroque orchestra, contained music for a small group within the larger ensemble, thus creating the terraced dynamics of the time. This shift in dynamics was not gradual; it was made in an instant between the larger and smaller ensembles and gave rise to the technique of *terraced dynamics* (levels of loudness). In addition, the concerto grosso was set in a form that is termed *ritornello form* (return), which meant a return to the full orchestra (the *tutti*) from flights, called episodes, of the smaller ensemble, often with the same *tutti* music upon each return.

The ritornello form was developed by Antonio Vivaldi (1678-1741) and incorporates all of the elements of form that we learned previously. Repetition, variation and contrast are all present in the form and are pointed out in the listening guide. To help remember what the ritornello form is about, remember that the main theme, called the *ritornello theme*, “returns” many times. Another aspect of this work that is found in Baroque music is that of terraced dynamics. Remember that dynamics has to do with “loud and soft.” In Baroque instrumental music, a harpsichord was used. The harpsichord has two dynamic levels, based on the use of a pedal. These two levels are used for loud and soft playing. Therefore, in Baroque instrumental music, the use of crescendos or decrescendos are almost never heard. Instead the music goes from loud to soft instantly, making the dynamics “terraced.” In Vivaldi’s “Spring” this is noticeable throughout the work.

Another aspect of the ritornello form has to do with contrast. The form features sections where the entire orchestra, called the “*tutti*,” trades sections with an individual (solo), or several instruments (soli). Finally, the Four Seasons can be said to be an early example of program music. We will discuss this further in the Romantic Era. Program music is music that tells a story, or represents an idea, place, event, etc. In other words, the music is not simply music for music’s sake, which is called “absolute

music.” In Vivaldi’s Spring we can hear a section that emulates birdsong, another that emulates a babbling brook, a storm section, and finally it returns to birdsong after the storm.

EXAMPLE: “Spring” from the *Four Seasons* by A. Vivaldi **NAXOS**

If you wish to watch this performed: <https://www.youtube.com/watch?v=e3nSvLiBNFo>

“SPRING” from THE FOUR SEASONS

By Antonio Vivaldi (1678-1741)

FOCUS: Tutti vs Soli, ritornello theme, terraced dynamics

Meter: Quadruple

Tempo: Allegro

TIME	MUSIC	FOCUS
0:00	Ritornello theme part a is performed loudly	
0:08	Ritornello theme part a repeated at softer dynamic level	Terraced dynamics
0:15	Ritornello theme part b is performed loudly	
0:24	Ritornello theme part b is performed softer	Terraced dynamics
0:31	Soli section begins	Small group creates “bird songs”
1:04	Ritornello theme is played once	
1:12	Soft strings	Terraced dynamics emulates “babbling brook”
1:35	Ritornello theme is played once	
1:42	Furious string tremolos are punctuated with string “runs”	This section is emulating a storm
2:09	Ritornello theme returns in minor key	
2:27	Soli section returns	The “birds” are reawakening after the storm
2:32	A variation on the ritornello theme enters	
2:43	Solo string has short interlude	
2:58	Ritornello theme returns played loudly	
3:05	Ritornello theme is repeated on a softer level	Terraced dynamics

According to IMDB.com (Internet Movie Database) Vivaldi’s “Spring” has been used no less than 112 times in movies and television shows dating back to 1957, and as recently as 2009. “Winter” from the same concerto grosso, was used in 2019 in the movie John Wick 3.

ANTONIO VIVALDI

Antonio Vivaldi (1678-1741) was born in Venice, Italy, spending a great deal of his life there. He was ordained as a priest in the Catholic Church and spent the greater part of his career as a teacher, composer, conductor, and superintendent of musical instruments at the Pio Ospedale della Pietà. He became known as the “Red Priest” for his red hair. There were four orphanages in Venice where poor, illegitimate, and orphaned boys and girls were given housing and schooling. Many of the girls at the Pietà, however, were girls who were the illegitimate daughters of nobility. They provided the talent for performing groups, including duos, trios, quartets, and full orchestras. While employed at the Pietà, Vivaldi composed numerous works, including operas, cantatas, sacred music, and concertos, for which he is known today. Vivaldi composed more than four hundred concertos during his lifetime.

While he held the position at the Pietà, Vivaldi was held in high esteem all over Europe and people came from great distances to hear the orchestras at his orphanage. His concerto writing and the broad fame of his concertos helped solidify the concerto form. Vivaldi brought rhythmic vitality and thematic invention to his operas while continuing with advances made by earlier Italian composers. He carried operatic style over to his sacred music.

After Vivaldi retired, he fell out of favor with the Church and the public when he travelled around Europe with two women from the Pietà who were not married. At times, he was denied entrance to some cities because of this. Also, the Catholic Church boxed up his music and hid it away. Only in the middle of the 20th century was it again found and made available to the public.

THE BAROQUE SUITE

The **Baroque suite** is a collection of instrumental works based on dances that were popular in the Renaissance. Composers in the Baroque era used these dance forms to reflect the general musical tendencies of the Baroque. These tendencies were regularly recurring rhythmic patterns, definite meters, gravitation to major and minor tonalities (moving away from the use of Renaissance modes), and firming

up of binary (AB) and ternary (ABA) forms. The suites include in their title a key. For example, we heard one work already when we listened to the “Hornpipe” by Handel from his *Water Music Suite #1 in F*. This means all of the works in that suite were written in the key of F. The contrast came through the tempi, meter, instrumentation and moods. Remember, each work had its own “mood.” If it began sad, it stayed that way. If it began happy, it remained that way. Music that is still heard today from the Baroque suites includes one from Bach’s *Orchestral Suite #3 in D* and is entitled “Air.” There is no listening guide for this short work. You should find this very calming.

EXAMPLE: “Air” from *Orchestral Suite #3 in D Major* J. S. Bach **NAXOS**

KEYBOARD MUSIC AND THE FUGUE

Keyboard music holds a place in the canon of Baroque instrumental music. Keyboard instruments include the clavichord, the harpsichord, and the pipe organ. The harpsichord became the predominant keyboard instrument of orchestras and chamber music, and the organ became the principle accompaniment instrument of church services, with solo works of increasing complexity being written for both throughout the seventeenth and eighteenth centuries. Two principle genres of keyboard music during this era were the Baroque suite and the fugue (an imitative, polyphonic composition). It is important to remember that composers used these two forms in other music as well, including instrumental music, but these forms predominated in keyboard music.

The *fugue* is an extended piece of **polyphonic writing** for instruments in which a theme is treated in various ways depending on the composer’s skill and ingenuity. Even though the first few seconds of any fugue starts in monophonic texture, the work is a polyphonic texture and an excellent example of ***polyphony by imitation***. Beginning with a subject (theme), a second statement of the subject is made in another voice, with the first voice accompanying it with a new melody called a countersubject. As voices enter, they play the subject while other voices supply accompanying material, including the countersubject. Various keys are explored via modulation (change of key), and other devices are used to

show compositional skill and inspiration, including augmentation, diminution, inversion, and stretto (overlapping of subject). The exposition is the first part of the fugue where all voices make their entrance. Episodes occur between statements of the theme, and pedal point occurs when one note is held (usually in the bass) for a long period, building suspense and usually leading to the close. The Fugue in g minor BW 578, was heard in the first chapter as performed by a brass quintet. Originally, this was written by Bach for the Organ. Please listen to the first minute of the brass version as well as the organ version (may help on test).

EXAMPLE: *Fugue in g minor* (little) BW 578 J. S. Bach (organ version) **NAXOS**

EXAMPLE: *Fugue in g minor* (little) BW 578 J. S. Bach (brass version) **NAXOS**

9F: INTO THE EIGHTEENTH CENTURY

In all genres of the Baroque era—opera, solo song, sonata, concerto, church cantata, oratorio, suite, and fugue—the music provided the performers with vehicles to show off their abilities. The emphasis on the solo singer in arias of opera and the instrumental soloist in concertos and sonatas paved the way for the development of the virtuoso player/composer and the operatic diva in the Classical era as well as the exploitations of virtuosos in the nineteenth century.

The eighteenth century saw the culmination of Baroque practices and the beginning of the Classical period. Musicians cultivated new genres such as opera buffa, ballad opera, keyboard concerto, symphony, and concerto. Composers birthed new forms, like the rondo, and developed others, like the sonata, and thought in terms of tonality (key centers) in all compositions, replacing church modes almost entirely. Endless arguments regarding musical taste took place in newly invented newspapers, in composers' journals, in musical treatises, in coffee houses, and in the homes of the populace.

It is important to mention at this point that the tonal system used in the Middle Ages and Renaissance is different from the one used today. The tonal system used during the Middle Ages is called

just intonation, which is based on natural harmonics, or the way sound resonates in nature. The major/minor system used today is called equal temperament, which began to be utilized in the Baroque era. Equal temperament is a system of tonality in which all of the pitches are distanced equally apart. Pitches are measured in vibrations per second. Technically it is slightly out of tune in relation to how sound resonates in nature. Some cultures, such as the Chinese, have resisted the change to equal temperament, believing that it creates disharmony in the environment.

9G: IN CONCLUSION

In Europe around 1600, developments taking place in society were reflected in music. Specific trends included dramatic declamation, formal organization, and the use of standard metrical patterns grouped into measures. All of the art of the Baroque shared three general characteristics. First, they all worked on grand scales; things were big, ornate and very detailed. Secondly, they all incorporated drama into their works. In music this applied mainly to vocal works; however, instrumental works also strove for the dramatic. Finally, the Baroque Era was a time when artists, including musicians, based much of their work on faith in God.

Among the characteristics of Baroque music was the constant use of the basso continuo. Because of the use of the harpsichord, dynamics in most works used terraced dynamics, which was the instant change from loud to soft, or soft to loud. The music was more structured with the use of standard chord progressions, regular meters, and increased tempi. Instrumental textures tended to favor polyphonic texture while vocal music tended to favor homophonic texture. The Baroque Era witnessed the end of the old scales preferring instead to use only major and minor scales.

The main vocal works in this era included opera, cantata, and oratorio. All these forms told a story and everything was sung. The opera, however, was the only one to have acting. The three main types of works for these three forms were recitative, arias, and choruses. For opera and oratorio, there were two people who were responsible for the final product.: the composer wrote the music and the librettist wrote the words.

For instrumental works, the concerto grosso and the orchestral suite were the large orchestra works. Vivaldi was, in large part, responsible for the ritornello form used in the concerto grosso. Bach became the master of the fugue and, after he died, with a few notable exceptions, composers stopped writing fugues because they believed Bach did all a composer could do with the form.

CITATIONS

The Story Behind Handel's Messiah, from the New York Times. April 8, 2007. The Classical Music Guide <http://classicalmusicguide.com/viewtopic.php?t=16504>

How Handel wrote The Messiah. <http://www.classical-music.com/article/hallelujah-story-handel-s-messiah>

Introduction to Music Appreciation by Hanse, Whitehouse and Silverman

CHAPTER 10: THE CLASSICAL ERA

Adapted from Introduction to Music Appreciation by Hanse, Whitehouse and Silverman
with additional material added by Dr. Neil M. Boumpani and Dr. J. Carteret

10A: ABOUT THE ERA

The Classical period was known as the *Age of Enlightenment*, or the *Age of Reason*. The era spanned about seventy years (1750-1820), but in its short duration, musical practices began that have influenced music ever since. Classical period music is by far the most common Western music known today. During this period, public concerts became prominent, instrumental music was further developed, secular music became more prevalent than church music, and opera took a new role as a more important form of vocal entertainment and musical drama. Wolfgang Amadeus Mozart and Franz Joseph Haydn each found a place in the music world and produced music as expression, art, and entertainment. The height of the Classical Era brought the music of Beethoven and, with his music, ushered in the Romantic Era. We will also explore a composer who has been lost to time, until about 20 years ago.

As stated, the philosophy that logic and reason were to govern all intellectual activities, including the arts, had its effect on all life in the era. The architecture of the Baroque, with its ornate buildings covered with sculptures and designs, was discarded in the Classical era for plain, functional buildings based on the ideas of ancient Greece and Rome. This can be seen in our nation's capital with the Classical style buildings.



HISTORICAL EVENTS

The Western world of the mid-1700s had been transformed through intellectual and industrial revolutions. The Industrial Revolution brought agricultural changes, mechanized textile manufacturing, and new power sources like the steam engine. On assembly lines, workers began to specialize in the monotonous creation of only one small part rather than an entire product. In the home, families that had created homespun wool could no longer earn wages by making and selling hand-woven materials. Changes in the structure of work and community paved the way for salon gatherings and public concerts.

The Age of Reason went on to affect all of the arts, and much of the activities of the intellectuals. It was during this time that **1776 by Bavarian Adam Weishaupt**, a former Jesuit priest, formed a group of progressive thinkers known as the ***Illuminati***. Weishaupt was opposed to the power and rule of the Church and the Church's influence on countries and people. One of their goals of the Illuminati was to replace Christianity with reason and logic. The Illuminati also want to replace the monarchs of Europe with a "benevolent dictator." When countries learned of the goals of the Illuminati, governments reacted. The Bavarian government declared the group illegal and the society was disbanded. Theories have been forwarded that the group only became a secret society by infiltrating and taking over the Freemasons. Many people believe the group exists today, hiding within Freemasonry. We include this here because it has been noted that Mozart may have been an Illuminatus. Mozart was an active Mason and a personal friend of Adam Weishaupt. Could it be that the rational, intellectual side of Freemasonry appealed to Mozart, rather than an interest in the occult, something that people have connected to the Illuminati?

Perhaps some of you might be interested in exploring this secret society and the effect it had on Mozart and others of the time.

POLITICAL INFLUENCES

The Baroque period of 1600 through 1750, was known as the ***Age of Absolutism***, focused on the divine right of kings and other monarchs *as chosen by God*. During the Enlightenment, however, this philosophy began to change. Despite wars throughout Europe, a few leaders tried to improve the

conditions of their people. These monarchs, commonly known as “enlightened despots,” implemented reforms like *religious toleration* and *economic development*. Joseph II, a leader in the Habsburg Empire that included Austria and Hungary, *set peasants free*, *suppressed church authority*, and *promoted education, music, literature, and a free press*. This positive atmosphere lured artists from outside areas to Vienna, where they could create freely. Mozart, from Salzburg, Haydn, from Austria, and Ludwig van Beethoven, from Bonn, are a few of the great musicians who moved to Vienna.

At the beginning of the Enlightenment era, courts and noblemen ruled Europe, and European powers governed the American colonies. By then end of the era, though, the United States had fought in the Revolutionary War, created the Declaration of Independence, and adopted the Bill of Rights. Government “by the people” became a theme of the period. Exploration and freedom in the United States allowed creativity and inventiveness to develop. History has shown, many times, that a government that controls power over people, like those of some of the kings, and socialist and communist governments, stifle creativity and free expression.

SOCIAL INFLUENCES

The Enlightenment was a movement of intellectual and social ideals. Writers and philosophers examined social theories. The phrase “life, liberty, and the pursuit of happiness” was based on the ideas that English philosopher John Locke (1632-1704) held about human beings having the right to freedom and autonomy. Locke believed that people gained wisdom and knowledge from personal experience. The Swiss philosopher Jean-Jacques Rousseau (1712-78) declared that the shared creation of laws could help people obtain happiness and build a better society. The ideals of these and other philosophers of the era led to societal and governmental changes that ***placed power in the hands of citizens***. General theories of identity shifted from an emphasis on estates, ranks, and nobility to the perception of the individual as the basic unit in society.

CULTURAL INFLUENCES

As European society gradually changed from farming to a working class and an emphasis was placed on enjoying beauty and pleasure, *public concerts became important*, and the arts were widely developed. In 1748, the *first concert hall was built in Oxford, England*, and it is still being used today. People regularly attended concerts and operas for entertainment as music became available to the lower classes. This trend allowed for a gradual shift from the patronage system, where musicians worked for royal courts, to the free enterprise system, where they earned money through commissions, ticket sales, and other performance-related income.

MUSIC IN THE LIFE THE PEOPLE.

Amateur musicians became common, with women in particular pursuing music studies. Music involvement was a social activity. Printed music was sold publicly for pianoforte (an instrument much like today's piano), voice, and small ensembles. Just as learning to play music became widespread, literacy across Europe increased, and the availability of printed materials also increased. Coffee houses grew to become microcosms of academic life and hubs of public information. Debate clubs emerged, meeting in salons and other gathering spots to discuss political matters, philosophy, and other intellectual issues. *If a person was to be considered educated during this age, that person was expected to be able to read music, whether to sing from written music, or play an instrument.*

THE PATRONAGE SYSTEM

At the beginning of the era, composers found employment either with a church or working for a patron. This was known as the patronage system. The patronage system allowed composers a regular salary as they composed music, but it also had its drawbacks. Composers were not always paid well, and they usually had to perform other duties for their patrons. Most of the time, composers working for a patron had to write music based on what the employer wanted, which sometime stifled creativity. By the end of the Classical Era, the patronage system was mainly gone. The Napoleonic wars had drained much of the wealth from Europe and luxuries and having their own orchestras and composers was not feasible.

10B: MUSIC OF THE CLASSICAL ERA

Although Baroque music was evenly divided between vocal and instrumental music genres and secular and sacred music, composers began to move toward specific trends in the Classical period that followed. *Instrumental music grew in popularity during the Classical period* because during the Baroque, instruments, tonal systems, and orchestral writing had become more standardized.

In the Age of Reason, it was accepted that all activities were to be governed by the intellect. *Logic replaced emotion, even in music and the other arts.* Classical music was focused on *clarity, precision, and formal structure.* Both Haydn and Mozart were able to work within these confines; however, although Beethoven used the same forms, he could not suppress emotion, as we found in the first chapter. Beethoven would, singlehandedly, change the course of music, perhaps more than any composer who ever lived.

CHARACTERISTICS OF CLASSICAL MUSIC

Instrumentation: Instrumentation became *more standardized* during the Classical period. For example, the symphony orchestra was organized into a format with specific instruments and sections, as we recognize orchestras today. During the Classical period, the harpsichord was no longer a prominent instrument, but the *piano* of the Classical Era (known as the pianoforte) became very popular.

Timbre. Classical composers used instruments for their traditional sounds; in other words, the string section was used as the most important part of the musical work, with the woodwinds adding color to certain parts of the music, and the brass used mainly for fanfares, loud sections, and musical accents. The percussion section consisted mainly of the timpani and cymbals and often included a snare drum and bass drum.

Melodies The long, flowing melodies of the Baroque were replaced with melodies that were balanced and easy to remember. Composers would even use folk music in their compositions.

Texture and Harmony A lot of Classical period music was *homophonic in texture* and revolved around melody or melodic statements. Some Classical music included sections that were fugue-like, which was polyphonic. Beethoven liked to use polyphonic sections in many of his works; however, composers stopped writing fugues like those of J.S. Bach. Two different types of textures exist in music that may create harmony: homophony and polyphony. One additional musical texture, monophony, does not include any harmony. Monophony was not as common during the Classical period as it was in earlier years.

Harmonic Progressions During the Baroque, regular harmonic progressions were established; however, in the Classical Era composers sought to simplify them and used specific progressions that people would come to understand and recognize, even when they deviated from the expected. Tonality and tonal centers were very clearly defined, with chord progressions helping to define major sections of the music.

Tempo Classical works often include *tempo changes* during a piece of music to add expression, or create contrast. This was in stark contrast to the steady, unchanging tempi found in Baroque music. Sometimes Classical Era composers would gradually change a tempo in a work. Speeding up the tempo is called an *accelerando*, and slowing down gradually is called *ritardando*.

Rhythm The rhythmic components of the music became an important area of focus in Classical music. Although during the Baroque period the rhythms in a work of music were constant and repetitive, music of the Classical age used contrasting rhythms in their musical works.

Dynamics The range in dynamics during the Classical was much greater than those in the Baroque. During the Classical age, dynamics ranged from *pianissimo* (*pp* - very soft) to very loud *fortissimo* (*ff* - very loud). Composers freely used *crescendos* and *decrescendos* (or *diminuendo*) in their music.

Form During the Classical period, *new and precise forms* were created to help composers produce large quantities of quality music on demand. Some of these forms included the *sonata*, *rondo*, *theme and variations*, and *minuet and trio*. The multimovement symphony was developed to provide extended

performances that entertained audiences for greater lengths of time, as concert halls were built and concert attendance became a public pastime. The larger music forms, like the symphony, string quartet and concertos, included several movements which were written according to specific forms.

A typical four-movement work (like a symphony or string quartet) was organized in the following manner:

1. A fast movement in sonata form
2. A slower movement in theme and variation form or some kind of ternary (A-B-A) form
3. A dance movement, often a minuet and trio (A-B-A) or scherzo and trio
4. A fast movement, often a rondo (abacada) or sonata form

When a musical work consisted of only three movements, like in many concerti, the third dance movement was left out - a choice commonly made by Mozart.

The term **sonata** refers to both a piece of music performed by a single instrument, usually the piano or a piano and solo instrument, and also a musical form that was found in the first movement in a large, multimovement work. We will examine a sonata later in this chapter.

CRITICAL LISTENING AND LISTENING GOALS

Several significant works are presented in this chapter, though they are only a small part of the many great works created during the Classical period. As you listen to Classical music, use the key music terms presented in Chapters 2-5 as tools to describe what you hear. Apply your new skills to the listening examples throughout the course and other music you listen to for pleasure.

1. Identify any Classical period traits in the music (as listed above).
2. Listen for instruments and **timbres**, identify the type of ensemble you hear and who is performing, and note whether a harpsichord is present.
3. Observe patterns, rhythms, melodies, and motives that occur within the form.
4. Listen for **dynamic and tempo changes**, including sudden or gradual changes in both dynamics and tempo.
5. Practice describing these observed concepts using the music terms instrumentation, timbre, texture, tempo, dynamics, and form.

10C: THE SONATA ALLEGRO FORM AND MOZART

The *sonata-allegro form* (most often referred to as the sonata form) is one that composer of the classical age used countless times. Any given symphony, concerto, sonata, or string quartet usually had at least one movement in this form and sometimes two. In keeping with the Classical idea of simplicity and clarity, the sonata form, like the other forms of this era, allowed the listeners to understand the music when heard for the first time. It must be remembered that audiences of this era expected to hear new works when they attended concerts. This is unlike today where symphony orchestras might premier a new work only once or twice a year. Because they understood these forms, audiences of the age understood what to expect from new music. The sonata-allegro form has three main sections: the *exposition*, the *development*, and the *recapitulation*. Sometimes a fourth section, the *coda*, was added to bring the work to a close. Let's examine the form and then listen to an example.

THE EXPOSITION

In the *exposition*, the composer would usually present his first theme, sometimes right away and sometimes after an introduction. A *transition* would lead to the second, contrasting theme in a different key. Another transition and a short “*codetta*” would bring the exposition to a close. The codetta is a short passage that brings a section to a cadence and lets the listener know the section is complete. The exposition would then repeat, giving the listeners another chance to hear and remember the themes. *The main purpose for the exposition was to present the Composer's themes so that the listener would remember them.*

The next section is called the *development* and its function is defined by its name. In this section the composer would take one, or sometimes both of the main themes from the exposition, and he would present them in as many different ways as he could without the composition becoming boring. The theme might be played in various keys, on different instruments, or small parts of the melody might be presented

and “passed around” through various keys and instruments, and often on different dynamic levels. After the development ends, the original music from the exposition returns, but not exactly as it had before.

The *recapitulation* returns to the first theme, then the transition leads to the second theme, transition and codetta; however, this time the second theme is usually in the same key as the first. In some cases, the composer may use the original codetta from the exposition and end the movement. Some composers, however, wanted to add more of a definite ending to their work, and therefore wrote a *coda*. A *coda* (the word literally means “tail”) would let the audience know that the movement was coming to an end. Some composers would keep their codas rather short, others tended to make them a little longer. As we will see with Beethoven, he would sometime use his codas almost as a second development section.

We will examine one of Mozart’s most famous symphonies, *Symphony #40 in g minor K 550*, to examine the sonata-allegro form. (The K after the title is a catalogue number and stands for Köchel, who was the person responsible for cataloging Mozart’s music.) Please listen to the complete movement along with the listening guide.

EXAMPLE: Symphony #40 in g minor K.550 W. A. Mozart **NAXOS**

SYMPHONY #40 IN G MINOR, K 550 Mvt 1: “Allegro”

W. A. Mozart (1756-1791)

FOCUS: The Sonata Allegro form.

TIME	WHAT IS HAPPENING	NOTES
0:00	Exposition begins – Theme 1	Based on a pattern of three descending notes
0:23	Theme 1 begins, but moves into the transition	
0:31	transition	
0:48	Theme 2 begins in new key	Mainly in strings
0:58	Theme 2 repeated	Mainly in woodwinds
1:05	transition	
1:14	codetta	Uses the 3-note pattern
1:52	Exposition repeats exactly.	
3:45	Development begins using theme 1	Theme 1 motive played three times, each time beginning on a lower pitch
3:59	Theme 1 motive continues to be developed	Theme is developed polyphonically

4:24	Sudden dynamic change to soft	3-note motive developed
4:40	Sudden dynamic change to loud	3-note notice continues to be developed
4:49	Sudden dynamic change to soft	3 note motive moves into recapitulation
4:55	Recapitulation theme 1 returns	
5:18	Theme 1 begins and moves into transition	
5:24	Transition begins	This transition is longer than in the exposition in order to return to the key of g minor.
6:00	Theme 2 begins in g minor key	Mainly in strings
6:10	Theme 2 repeated in g minor	Mainly in woodwinds
6:18	transition	
6:38	Coda begins	

This is an important point in the study of music appreciation. Before the form was explained to you, this music might not have made much sense to you. Understanding form in music should help you to understand music you have never heard before.

Listen to the work again and discuss how the form of this work helps you to understand what is happening in the music. Does your understanding of the sonata-allegro form make this music more understandable?

WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart (1756-1791) was born in January 1756, in Salzburg, Austria. Because he was raised in as musical household, Mozart flourished as a young musician; however, his family was not the only source of his amazing talent. Mozart learned quickly and surpassed most of his teachers in a very short time. He learned his first scherzo on pianoforte at age five and performed twice as a singer that year—once in a play and once as part of a children’s group in Munich. His father, Leopold, taught him to play piano as well taught him academic subjects and languages, until young Mozart was better than his father. At that point Leopold found the best possible teacher for young Mozart.

Mozart was a child prodigy. (A child prodigy is one who can do things that are well beyond his age, and do them very well.) Early in his childhood, Mozart showed musical genius, dedication, and creativity. At age five, he composed six keyboard works, all of which were dedicated to his father. His father, realizing his son’s talent, took Mozart and his sister, Maria Anna, on an extensive performance

tour across Europe to perform for political leaders and dignitaries. All of Mozart's family members became ill during the tour, and he himself had scarlet fever during the trip. Despite the hardship, Mozart composed more than fifteen varied musical works and performed in many royal courts and public venues while traveling.

When he turned twelve, Mozart's father took him back to Vienna to build his musical career. By this time, his second symphony had already been completed. In Vienna, he was commissioned to write an entire *opera buffa* (an Italian comic opera), which was completed but not performed in Vienna. At the age of 16, Mozart was hired as the Salzburg Konzertmeister (concert master, or conductor) and given a salary. Mozart was an energetic and brilliant but arrogant teen who thought he could find better opportunities for more pay. He and his mother traveled to Paris in 1778 hoping that he would find more desirable employment. Unfortunately, no offers appeared, and his mother became ill and died during the trip.

Mozart settled in Vienna and married at age twenty-six. He and his bride moved constantly. They had six children, though four died as infants. Mozart was constantly unemployed and poor, wielding an arrogance and impulsivity that angered potential employers. Over the course of his life, Mozart composed more than six hundred works, including over 40 symphonies, operas, and concertos. His opera *The Magic Flute* (*Die Zauberflöte*, K. 620) premiered shortly before his death. Mozart died at thirty-five from rheumatic fever in 1791.

DISCUSSION ASSIGNMENT 10D-C1 Considering that, as a very young boy, Mozart was paraded around Europe as a young "star," why do you think he had trouble working for someone after that? Make sure you reply to at least one post.

10D: THE THEME AND VARIATIONS FORM AND HAYDN

In a *theme and variation form*, the composer first presents a theme which is usually fairly simple, balanced and easy to remember. (Remember that “simple” and “balance” are important concepts in the Classical Era.) The theme is usually presented and repeated in some way, and then the composer takes that theme, usually in its entirety and begins to create variations. Please note, by “theme” in this situation, we are not discussing a short theme as used in symphonies. The themes in this form can be a complete A-B song form. The variations that follow might change the overall character of the theme, or add a countermelody, change the key, or change dynamic levels, tempo, meter or rhythm, or any combination of the above. As you listen to this work with the listening guide, you will see and hear how Haydn created each variation. First listen to the theme section, which is in an A-B song form that repeats itself. From that point on, each variation tends to follow the same A-B form with repeats. Haydn was known for his sense of humor, so he decided to add a little surprise to the music.

The theme and variations we are going to use is from the second movement of Franz Joseph Haydn’s *Symphony #94 in G Major, Hob I:94*. This work is one of his most famous symphonies. It has been given the name of the “Surprise” symphony for a reason that will become obvious when you hear it.

EXAMPLE: *Symphony #94 in G Major, Hob I:94 Mvt II* F. J. Haydn **NAXOS**

SYMPHONY #94 IN G MAJOR. HOB. 1:94. MVT. II “ANDANTE”

FOCUS: form, how the music is varied

Form: Theme and Variations

Tempo: Allegro

Key: E flat Major

TIME	MUSIC	FOCUS
0:00	Theme begins, A section	Staccato strings (very short notes)
0:22	A section repeats, softer	Includes the surprise
0:43	B section of theme begins	
1:03	B section repeats	adds woodwind instruments
1:23	VARIATION 1	A second melody is added in the violin and upper woodwinds
2:40	VARIATION 2 (only for the A section)	Played in minor mode – alternates dynamics in phrases, loud, then soft.

3:20	Transition	
4:04	VARIATION 3	A theme first time – each melody note is divided into 4 repeated notes A theme second time played in strings while flutes play a smooth countermelody
4:43	VARIATION 3 B theme	B theme continues in strings while flutes continue their countermelody B theme is repeated in same manner
5:24	VARIATION 4	A theme first time – played in grand manner with countermelody in high strings A theme second time in low strings while violins play countermelody above
6:01	VARIATION 4 – B theme	Violins play B theme in smooth, legato manner B theme 2 nd time – grand manner as before
6:39	Coda	

FRANZ JOSEPH HAYDN

Franz Joseph Haydn (1732-1809), was born in Rohrau, Austria. He was called Joseph rather than Franz by those who knew him and had been born into a large, musical family of twelve children. His father was a master wheelwright (a person who builds wagon wheels) and a magistrate who played the harp well, but did not read music. Haydn's mother worked in Harrach castle (an estate in Rohrau) as a cook prior to marrying Haydn's father, and she was an excellent singer. As a child, Haydn was invited to live with a cousin in Hainburg, where the cousin directed a church choir and worked as the principal of a school. While there, Haydn learned to read and write, sing, and play string, wind, and percussion instruments. When he was seven years old, he became a choirboy in Vienna, singing soprano for the next ten years. His voice earned him a free education at a fine school; however, at age seventeen his voice changed from that of a boy to that of a man during puberty. (The musical way of saying this is that "his voice broke.") Haydn, unable to sing the high pitches of a soprano, was forced to leave the choir and the school. He was replaced by his younger brother, Michael. Basically, Joseph Haydn became homeless.

Hayden struggled for around a decade by performing, teaching, and writing music when he was paid to do so. Finally, in his later 20's, Haydn was hired as a composer by the Prince Esterházy in

Austria. Haydn remained at this job for thirty years, until the prince died. As part of his service to the prince, Haydn wrote music for every occasion. He had the luxury of an in-house orchestra and opera company. After the prince died, Haydn became an independent musician and composer, and began selling his music privately. He was a tough businessman, who negotiated dishonestly at times, but he also shared his wealth freely with those he cared about. Also, after he left the Esterhazy family, he made two trips to London where he composed and presented new works. History records that Haydn made more money on his trips to London than he had over his entire career with the Esterhazys.

Over the course of his life, Haydn was an interesting example of the cultural change from the patronage system, in which composers served courtly nobles, to the free enterprise system in which composers created music to “sell.” Throughout his life, Haydn was affectionately called Papa Haydn. He was a conservative man who cared for others but also was known for his sense of humor. The term Papa referred both to his concerns for others and to his contributions to the music discipline. Haydn lived to be seventy-seven years old. He was a man of virtue and character who patiently taught younger students and directed performers. At the same time, Haydn was proud of his own works and let others know it.

Haydn composed polite, dignified music that pleased audiences immensely; however, his music never conveyed the emotion that Beethoven’s would. Haydn contributed much to music during the Classical era. He composed just fewer than 300 works, including 104 symphonies, 35 concertos, 60 piano sonatas, 82 string quartets, two oratorios, and several masses.

10E: THE MINUET AND TRIO FORM

The *minuet and trio* form was used by almost all composers in the third movement of their symphonies, string quartets and other works, but it was also used as a form in and of itself. Mozart wrote a great many minuets and trios. The form is an A-B-A form where the A is the minuet, and the B is the trio. The name “trio” came from the fact that, in many works, the B section of this form might use fewer performers than the A section, and sometimes that meant 3 performers. Even when used in a symphonic setting, the term trio is used regardless of the number of performers. In this form the A section (the minuet), usually had 2 themes (sometimes more), which were repeated in some way, and the B section (the trio) would usually have 2 themes that differed from the themes of the A section. The use of repetition throughout both sections is clear, and the contrast is created between the A and B sections. The two themes in the A section might sound very similar and might even share phrases, and the same holds true for the two in the B section. After the A and B sections are complete, the A section returns exactly as before; however, it might or might not be repeated in the last A section.

We will use a Mozart minuet for our example. In this minuet there will be no repeats when the A section returns. Pay close attention to the listening guide. If you listen carefully, you will hear the cadences that end each theme. For clarity, the two themes in the A section will be labeled a and b, and the two themes in the B section will be labeled c and d. *Your instructor may assign a short minuet to each person and ask that a listening guide be created.*

EXAMPLE: Minuet No. 1 from *12 Minuets, K.568* W. A. Mozart **NAXOS**

12 MINUETS K. 568 – “MINUET 1 IN C MAJOR”

W.A. Mozart

FOCUS: Themes, repetition and contrast

Form: Minuet and Trio (ABA)

Tempo: Moderato

Key: C Major

TIME	THEME	NOTES
0:00	A SECTION theme a	
0:13	Theme a repeated	Repeated exactly
0:24	Theme b	B theme begins softly then ends loud
0:35	Theme b	Repeated exactly
0:47	B SECTION theme c	
0:59	Theme c repeats	Repeated exactly
1:10	Theme d	The second phrase of the d theme is the same as the second phrase of the c theme.
1:23	Theme d repeats	Repeated exactly
1:34	A SECTION theme a	No repeat
1:45	Theme b	No repeat

Many of Mozart’s trios follow this same form and he often uses the second phrase of one theme as the second theme of the next; however, this only happens if both themes are in the same section (either the A or B). If your instructor assigns a Mozart minuet as an assignment, it will usually follow the above form.

10F: THE RONDO FORM AS PRESENTED IN THE SOLO CONCERTO

The concerto-grosso of the Baroque was refined in the Classical Era to become the *concerto*. The concerto is not a form, it is the name for a multi-movement work written for *orchestra and soloist*. Composers often used the same forms in their concerti as in the symphonies, although the sonata-allegro is usually modified and the minuet and trio is often omitted. Within any concerto, the *rondo* form was very popular. For our example we are going to hear a *rondo* form within a famous trumpet concerto. Haydn wrote one of his most famous concerti after the invention of keys for the trumpet. The Baroque trumpet did not look like our present-day trumpet, but it worked in much the same way, with three keys on the sides of the instrument instead of the modern valves. This trumpet concerto proved to be such a

masterful composition that it is still played quite often today. Any college music major who majors in trumpet must perform this work at some time during their college career.

THE RONDO FORM

Many symphonies, string quartets and concerti include a movement in the rondo form. The rondo form is similar to the ritornello form we learned about in the Baroque. There is a main theme that continues to return throughout the work, separated by contrasting sections in between. In its simplest form the rondo might be built on the form: A-B-A-C-A-B-A where A is the rondo theme and the other letters are new sections. This can be expanded to A-B-A-C-A-D-A-E-A-D-A-C-A-B-A, or many other combinations. The important concept is that the rondo theme repeats, at least in part, between the contrasting sections.

Music Appreciation classes usually use *Haydn's Trumpet Concerto in Eb* to demonstrate the rondo form. Although we will use it here as well, it must be noted that it is really not a true rondo, but more of a “*sonata-rondo*.” This is because it has elements of both forms. There is an exposition that is repeated, but the trumpet only plays on the repeat. As you listen with the listening guide, keep in mind that the main thing you need to focus on is the return of the rondo theme. For this reason, the listening guide mainly focuses on the return of the rondo theme, or “A” section. The performer on the Naxos recording is among finest trumpet performers in the world, Mr. Wynton Marsalis. The link below the Naxos link is to a YouTube video that features Mr. Wynton Marsalis, should you wish to see him perform.

EXAMPLE: *Trumpet Concerto in Eb Hob.VIIe:1* F. J. Haydn **NAXOS**
YouTube Video: [See YouTube Link in D2L](#)

TRUMPET CONCERTO IN Eb HOB. VIIe:1 MVT 3, “ALLEGRO”

F. J. Haydn

FOCUS: Rondo Form

Tempo: Allegro

Key: E flat Major

TIME	THEME	NOTES
0:00	Exposition: Main theme A	
0:37	A theme in trumpet	
0:58	transition	
1:08	B section	
1:50	A theme returns	
2:15	C section	This is more like the development of a sonata section
2:39	A theme returns	
2:55	B section returns	
3:29	A theme returns	
3:46	Coda begins	The A theme is used to bring the piece to a close

10G: CHAMBER MUSIC

At the beginning of the Classical Era many composers worked for wealthy families under the patronage system, as discussed earlier. For large gatherings the composer might write a symphony or concerto, or even an opera: however, when there were smaller gatherings where an orchestra would be too large, music for smaller groups would be written. These included the piano sonata, the instrumental sonata, string quartet, instrumental quartets, string quintets, and others. Music for small ensembles came to be known as *chamber music*.

THE SONATA

The *piano sonata* was a chamber music work written for a *solo piano*. It was usually written in 3 or 4 movements and used the same forms used in the symphony. Chamber music written for piano and another instrument would be called a sonata, but defined by the solo instrument. For example, a sonata for piano and flute would be known as a *flute sonata*. If written for piano and violin, the music would be a *violin sonata*. In these sonatas where there are two performers, *both parts were equal in importance to the work*.

Mozart and Beethoven wrote quite a few piano sonatas. Among Mozart's most famous is *Piano Sonata No.11 in A, K.331 ('Alla turca')*. The last movement of this work is in rondo form. The opening theme is quite easy to remember. This work has most recently been used in the 2019 movie *Rocketman*, about famous musician Elton John. Beethoven wrote quite a few piano sonatas that have become standard repertoire over the centuries. These include the piano sonatas listed below. We have selected movements from each of the sonatas. Your instructor may assign one or more of these as a listening assignment to be discussed at some time in the future. Piano sonatas can be, at times, difficult to understand for the average music appreciation student. We will not use a listening guide for any of these, but you should hear at least one movement for one of these. The one assigned for this text is first (unless your instructor changes it). **This is Mozart's "Rondo alla turca" from his piano sonata *Alla Turca*.** It is also the shortest of the three works. As you listen to this, notice how it follows the rules for balance and simplicity. The work starts out with the *rondo theme*. Listen for how many times it occurs on this piece.

Required:

EXAMPLE: *Piano Sonata No.11 in A, K.331 ('Alla turca')* Mvt. III "Rondo alla turca" Mozart **NAXOS**

optional:

EXAMPLE: *Piano Sonata No.8 in C minor, Op.13 ('Pathétique')*, Mvt. II "Adagio cantabile" Beethoven **NAXOS**

EXAMPLE: *Piano Sonata No.21 in C, Op.53 ('Waldstein')*, Mvt. I "Allegro con brio" Beethoven **NAXOS**

THE STRING QUARTET

The idea for the string quartet has often been attributed to Joseph Haydn. Like the word "chorus," "string quartet" has two different meanings. A group of 4 specific string performers is called a string quartet, but "string quartet" also refers to a piece of music written for those four performers. We can say that Beethoven wrote works that are called "string quartets" and those works are performed by a group of instrumentalists called a string quartet. As a group, the title is very self-descriptive. The ensemble includes a 1st violin, a 2nd violin, a viola and a cello. Most string quartets were written in 4 movements and followed the same tempo map as the symphony – fast, slow, dance-related, fast. Also,

they usually began with a movement in the sonata allegro form. Like the symphony, the works features a minuet and trio in the 3rd movement, although Beethoven would use a scherzo and trio, as explained in chapter 1.

In a symphony orchestra there are multiple performers on each part. Although there are no set numbers, a typical orchestra might have 16 1st violins, 14 2nd violins, 7 or 8 violas, 6-8 celli and 5-9 double basses. As discussed earlier, this gives the overall timbre of the orchestra fullness and “warmth.” The string quartet has only *one player on each part*. This gives the ensemble a “thin” timbre when compared that of a full orchestra. For the purposes of this class we will hear a string quartet written by Haydn. The third movement of this work is a minuet and trio. The listening guide will focus on the form; however, *the main focus of the entire work is the timbre of the string quartet*. List to how thin the music sounds and compare it to the symphonic works you have heard in this class. Please listen all the way through.

EXAMPLE: *String Quartet in C, Hob.III:77, Op.76, No.3 Mvt 2* **NAXOS**

STRING QUARTET IN C, HOB. III:77, “EMPEROR” MVT 3 “MINUET AND TRIO”

Joseph Haydn (1732-1809)

FOCUS: Timbre, minuet and trio form

Tempo: Allegro

Meter: Triple

Key: C Major

TIME	MUSIC	NOTES
0:00	A Section theme a	
0:23	a theme repeats	Repeats exactly
0:44	b theme	
0:57	a' theme	This theme is slightly different from the original a theme, this is why it is called a'
1:22	b theme	
1:36	a' theme	
2:01	B Section c theme	Notice how this section is different. Here Mozart uses the themes c-d-c-d
2:34	d theme	
2:51	c theme	
3:14	d theme	
3:32	Segment of c theme returns	
3:40	A Section a theme	
4:02	b theme	
4:15	a' theme	

As explained in the first chapters, the timbre of the string quartet sounds much “thinner” than that of the symphony. *Did you notice something in the B section of this work that created contrast? Your instructor may want to discuss this with the class, or assign it as homework.*

10H: CLASSICAL OPERA

Opera in the Classic Era included the works of Mozart and Haydn, and Beethoven’s one opera, *Fidelio*. Although Haydn wrote over 16 operas, few are performed today. Mozart wrote over 20 operas, some of which are still performed today, including *The Magic Flute* and *The Marriage of Figaro*. Among these three composers, Mozart’s operas are performed the most, although *Fidelio* is also performed regularly. Mozart wrote two types of opera: **opera seria** and **opera buffa**. Operas in the *opera seria* style were based on more serious subjects whereas *opera buffa* works were usually comical or satirical.

Among Mozart’s most famous operas is ***Don Giovanni***, based on the story of Don Juan the notorious Spanish womanizer. In Mozart’s opera, the womanizing swordsman, Don Giovanni is challenged to a duel by the father (the Commandant) of a young maiden whom Giovanni had just seduced, Donna Elvira. In the duel the Don kills the Commandant and flees the region. Eventually he returns to Donna Elvira where, as he travels through a cemetery, he finds a statue of the Commandant. As he and his sidekick, Leporello, are waiting by the statue, the statue comes to life and demands Don Giovanni repent of his sinful ways. Don Giovanni laughs and, in turn, invites the Commandant’s statue to dine with him and Donna Elvira that night. Later in the evening, while the Don was enjoying the meal and the company of Donna Elvira, the Statue joins the party, demanding that the Don repent of his womanizing. After the Don laughs one too many times, the Commandant grabs the Don and pulls him down into hell.

The music we will hear comes from Act I, Scene 5 of Mozart's opera ***Don Giovanni***. In the scene Leporello is tasked with explaining his master’s lascivious, lecherous history as a womanizer to Donna Elvira, who has searched long for Don Giovanni. Don Giovanni arrogantly assumes the young woman seeks him out of the insatiable desire to be with him again. The Don hopes his confession will discourage

her. Little does he know she has sought him out of scorn, and not desire. Don Giovanni quickly flees, leaving his servant to sing “Madamina, il catalogo è questo” where he describes the hundreds of lovers Don Giovanni’s has had in the various countries. Leporello also claims that, in Spain alone, Don Giovanni has had 1003 lovers! NOTE: since the Naxos library only has recordings of these works, please use the YouTube link below.

EXAMPLE: Act I Scene 5: Aria: “Madamina, il catalogo e questo” (Leporello) *from Don Giovanni, K 527* W. A. Mozart **See YouTube Link in D2L**

1 st Section	2 nd section
<p>Young lady, this is the catalogue Of the beautiful women loved by my master It is a catalogue I drafted myself Look, read with me.</p> <p>In Italy, six hundred and forty; In Germany, two hundred and thirty-one; A hundred in France, ninety-one in Turkey; But in Spain, they're already one thousand and three.</p> <p>Among these, peasants Maids, city dwellers There are countesses, baronesses Marchionesses, princess.</p> <p>There are women from every level Every shape, every age.</p>	<p>His custom is to praise The blonde for her kindness, The brunette for her loyalty, The white for her sweetness.</p> <p>He wants a tubby woman in winter A slim woman in summer; [He says] tall women are majestic Small women, always charming.</p> <p>He seduces old women For the pleasure of having them in his list; His main passion Is the young inexperienced.</p> <p>He doesn't care if she's rich If she's ugly, if she's beautiful: As long as she wears a skirt, You know what he does...</p> <p>Hmm, hmm... You know what he does..</p>

(source: <https://lyricstranslate.com>)

10I: BEETHOVEN’S SYMPHONY NO. 5 IN C MINOR, OP 67

You were introduced to this symphony in Chapter 1; however, here we will study the entire symphony. You will not have to hear each movement in its entirety, but please listen as requested. We will, however, listen to the entire 1st movement of this monumental work.

SYMPHONY No. 5 IN C MINOR, OP 67. MOVEMENT #1, “ALLEGRO CON BRIO”

Ludwig van Beethoven

FOCUS: Sonata-Allegro form

Tempo: Allegro con brio

Meter: Duple

Key: c minor

TIME	THEME	FOCUS
	EXPOSITION	SHORT-SHORT-SHORT – LONG
0:00	Theme 1 (and repeats)	In the key of c minor
0:49	Theme 2 (does not really repeat)	Strings start, answered by woodwinds In the key of C Major
1:09	Transition and codetta to end of Exposition	
	EXPOSITION repeats	
1:28	Theme 1 again	
2:15	Theme 2 again	
2:36	Transition and Codetta	
2:54	DEVELOPMENT begins	Listen how the 4-note theme is used, over and over, in new ways, different timbres, different pitch levels, etc.
3:39	Two notes of the theme	Two high, two low
3:50	Soft – I note	High-low, and soft,
4:03	4-note theme interrupts loudly before going back to the 2-note, high-low exchanges	
4:12	Transition begins from development into Recapitulation	
	RECAPITULATION	
4:17	Theme 1 – but bolder, louder, a little slower	Theme in c minor
4:35	New theme here, solo	This was also something unexpected. This is another way that Beethoven “broke the rules.”
4:50	Theme 1 picks up into transitions to theme 2	
5:12	Theme 2 – BUT IN THE SAME KEY AS BEFORE	The “rules” of sonata-allegro form were that the 2 nd theme in the recapitulation was supposed to be in the same theme as theme 1. Theme 1 was in c minor, theme 2 here is in C Major .
5:56	An end is expected here, but Beethoven has not finished “saying” all he has to say.	
6:00	CODA	Beethoven treats this like a second development section
6:55	Theme 1 returns one more time	
7:16	Movement ends	

As we have stated before, back in chapter 1, the symphony was like nothing people had heard prior to the time. The first performance, however, was not as spectacular as Beethoven would have liked it; as a matter of fact, the first performance was a disaster. This symphony premiered in Vienna on the freezing night of December 22, 1808. This symphony did not start until 2 hours into the performance, after the premier of Beethoven’s 6th Symphony and other Beethoven works! The orchestra performed so

poorly that night that Beethoven was forced to stop one of the works and start it again from the beginning.

It must have been really bad at the point because Beethoven was nearly deaf at the time. Still, over 200 years later, it is, without a doubt, the most recognized piece of music in the world.

Beethoven's music has been used in movies, television, and documentaries. One might ask what makes Beethoven's music so memorable? Why is his music so widely recognized? When NASA sent Voyager I out into space in the late 1970s, the spaceship included a Golden Record of some of the music representative of Earth. The first movement of Beethoven's 5th symphony was included.

Your instructor may assign all of parts of the 2nd, 3rd, and 4th movements, as outlined below. Included are simple listening guides for each movement. It is suggested that you listen to at least the recommended section part of each movement, unless you want to hear more. As you hear the beginning of the second movement, notice the contrasting mood of the beginning of this movement from the end of the first movement. Please listen up to the 4:00 minute mark with the guide.

SYMPHONY No. 5 IN C MINOR, OP 67. MOVMENT #2, "ANDANTE CON MOTO"

Ludwig van Beethoven

FOCUS: Theme and Variations

Tempo: Andante con moto

Meter: Triple

Key: A flat major

TIME	MUSIC	FOCUS
0:00	Theme 1	
0:57	Theme 2 soft and gentle	Includes the SHORT-SHORT-SHORT-LONG motive.
1:17	Theme 2 repeats boldly	
2:00	VARIATION 1	
4:00	VARIATION 2	<i>PLEASE LISTEN AT LEAST TO THIS POINT</i>
6:32	VARIATION 3	
8:00	CODA	

This is not too long, and rather easy to follow; please listen through completely
SYMPHONY No. 5 IN C MINOR, OP 67. MOVEMENT #3, “SCHERZO”

Ludwig van Beethoven

FOCUS: Scherzo and Trio (ABA)

Tempo: Allegro

Meter: Triple Meter

Key: C minor

TIME	MUSIC	FOCUS
0:00	SCHERZO Theme 1 (Rocket theme)	
0:27	Theme 2 driving forward	SHORT-SHORT-SHORT-LONG motive
0:45	Theme 1	
1:08	Theme 2 returns	
1:28	Theme 1 is developed	Theme 1 is developed and leads to the end of the scherzo
1:56	TRIO begins	This is a very polyphonic section where Beethoven introduces a theme and brings it to a cadence with a fast short-short-short long ending. Theme is played 3 times, then the 4 th time it enters it decrescendos back to the return of the Scherzo.
3:26	SCHERZO returns Theme 1	
3:47	Theme 2 returns	Short (staccato) soft sounds
4:06	Theme 1	Same short, soft sounds
4:34	Bridge into 4th movement	This was another 1 st for Beethoven – connecting the 3 rd and 4 th movements with a bridge. In a concert, the 3 rd movement would continue right into the 4 th .

As stated in the table above, in a concert, the 3rd movement would lead directly into the 4th, without any pause. Beethoven felt that it was important to not simply end the 3rd movement and start the 4th, and, once you have heard this symphony a few times, it makes perfect sense for these two movements to be combined. As we stated in Chapter 1, Beethoven “broke the rules” again by having the 4th movement in C Major instead of c minor, the key of the first movement. Again, as stated earlier, many musicologists have long believed the theory presented in chapter 1; however, there are those who believe this was written about the French revolution. Beethoven simply never told us.

The last movement of the symphony, for this recording, has been shortened. This is a sonata allegro movement, and Beethoven wrote the exposition to be repeated; however, it is not on this recording. This is interesting because it is a recording of the NBC Symphony Orchestras with Arturo Toscanini conducting. Toscanini was known as one of the top interpreters of Beethoven’s music. Please listen through until the development begins at 2:10.

Please listen to the first 2:10 minutes of this movement

SYMPHONY No. 5 IN C MINOR, OP 67. MOVEMENT #4, “ALLEGRO”

Ludwig van Beethoven

FOCUS: Sonata Allegro

Tempo: Presto

Meter: Quadruple Meter

Key: C Major

TIME	MUSIC	FOCUS
0:00	EXPOSITION Theme 1	Bold, triumphant, passionate
0:39	*Transition	
1:08	Theme 2	Here is the short-short-short long motive, but played very fast.
1:37	Theme 3	Here the 4-note motive comes at the end of the 2 nd measure with three short notes and the long note starts the third measure
2:10	DEVELOPMENT	
3:50	The 2 nd theme from the third movement returns	This is also something that previous composers had not done.
4:25	RECAPITULATION	
7:10	CODA	

*Some musicologists claim that the section from 0:39-1:08 is the second theme; however, since the section is responsible for moving to a new key, others believe this to be a transition.

Although the premier of the symphony was a disaster, a performance a year and a half later caught the attention of the music critics. One such critic, E. T. A. Hoffmann, wrote this:

Glowing beams shoot through this realm’s deep night, and we become aware of immense shadows, which rise and fall, close in on us, and wipe us out but not the ache of unending longing, in which every pleasure that has surged in sounds of celebration sinks and goes under, and only in this ache—the love, hope, joy (self-consuming but not destroying) that wants to burst our breast with a full-voiced harmony of all passions—do we live on as delighted visionaries!”

Every educated person should, in the least, have some understanding of the importance of this work of music in the history of the world. The composers that came after Beethoven took his lead and, during the Romantic Era, gave the world more memorable music. Beethoven ushered in the Romantic Era, but the composers of the Romantic Era would pave the way for the film composers of the last 100 years, all because Beethoven defied the “rules.”

10J: JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES, THE “BLACK MOZART”

Most music appreciation texts miss an important composer of the Classical Era, the man who was known as “The Black Mozart.” It has been written that Mozart himself was jealous of this man because this man had the financial means to hire the best musicians to perform his works, unlike Mozart. This text will present this unique man, his accomplishments, and his music. Joseph Bologne, Chevalier de Saint-Georges was quite an excellent composer, and, had he been able to devote his life solely to composing, who knows what musical masterpieces he might have given the world. He was also a virtuoso violinist and a great conductor, and, at one time, *the best fencer in all of Europe*. The word “Chevalier” means “Knight” in French, and was reserved for members of nobility. Because he was of African descent, he could not inherit his father’s title; however, years later it would be bestowed on him based on his own merits.

He was born on Christmas Day, 1745. His mother was a slave, and his father was the owner of the plantation on which Joseph lived. Not much is known of his early life, but his father did spend quite a bit of time with Joseph and a lot of money to educate him. His father even took his wife, Joseph and Joseph’s mother on trips to France together. His father was very generous and proud of Joseph. Through his father’s contacts, Joseph was able to study with some of the best teachers in France. As Joseph grew, his father sent Joseph to some of the best boarding schools in Paris.

In 1775, he was appointed the music director to Marie Antoinette and remained at that post until the French Revolution. He was also the first person of African descent to join the Masonic Lodge in France. In 1789, he joined the pro-Revolution National Guard, the same year the *Declaration of the Rights of Man* was issued by the General Assembly in France. When a group of men of African descent asked the General Assembly if they could fight for France, the Assembly authorized a 1000-man squadron with Saint-Georges as their coronel. Even while in the Guard, he built an orchestra and gave regular concerts. Later Saint-Georges would be falsely accused of misuse of funds and spent 18 months in jail before being acquitted and released. After being released he fought in Haiti to free slaves.

During his lifetime, due to his violin virtuosity, he was often hired to premier many of Haydn's symphonies. In spite of his father's generous backing, and all of ways Joseph excelled in France, and even in the face of the revolution that claimed "Liberty, Equality, Fraternity," Joseph was discriminated against from all levels of society because of his African background, even more so after the revolution. He was very close to Marie Antoinette, but even she could not always help him.

After Saint-Georges retired he spent more time practicing his violin and became the director of a new orchestra called *Le Cercle de l'Harmonie* (The Circle of Harmony). Large crowds came to the performances because of his fame. His orchestras were known for their precision and energy. Saint-George died on June 10, 1799.

Although slavery had been abolished in 1794, it was reimposed by Napoleon Bonaparte. Because of this, Saint-George and his music were removed from orchestra repertoires and essentially from the history books, not to be rediscovered for nearly 200 years. Listen to the 1st movement of his Symphony in G Major, Op. 11, No. 1, without listening guide.

SYMPHONY IN G MAJOR, OP. 11, NO. 1 MOVEMENT 1: "ALLEGRO"

Joseph Bologne, Chevalier de Saint-Georges

EXAMPLE: *Symphony in G Major, Op.11, No.1* J. Bologne, Chevalier de Saint-James **NAXOS**

10K: IN CONCLUSION

In the years commonly recognized as the Classical era, the aristocratic conditions of Austria produced three of the world's most significant composers Haydn, Mozart, and Beethoven. During their lives, these men experienced the decline of the patronage system and the growth of free enterprise, which included commissions, concerts, and personal music sales. Throughout Europe, the middle class became more influential as the Industrial Revolution began. With this revolution, the musical world also experienced a revolution of sorts. A new musical style emerged that produced hundreds of great works, including string quartets, symphonies, concertos, and operas along with several new forms such as the sonata and rondo forms.

An important musician, composer, virtuoso performer, and master swordsman who had been lost to history until about 20 years ago was **Joseph Bologne, Chevalier de Saint-Georges**. He was a man of extraordinary talents who often performed for Haydn and knew Mozart well, but also composed some exceptional compositions. Unfortunately, few have been made available or studied as thoroughly as the other composers in this text. Perhaps musicologists will take more time in analyzing his works and publishing papers on his compositional style.

The most important composer of this era, and some will argue of all music history was Ludwig van Beethoven. Beethoven was born into the Classical Era, but, as we have discussed, ushered in the Romantic Era while giving the world some of the most famous musical works ever to be composed.

CITATIONS

Lyrics Translate online: Translation "Madamina, il catalogo e questo"

<https://lyricstranslate.com/en/madamina-il-catalogo-%C3%A8-questo-leporello-young-lady-catalogue.html>

Beethoven's Fifth Symphony given world premier in Vienna

<https://www.history.com/this-day-in-history/beethovens-fifth-symphony-given-world-premiere-in-vienna>

Encyclopedia Britannica Online: Symphony #5 in C Minor, Op. 67.

<https://www.britannica.com/topic/Symphony-No-5-in-C-Minor-Op-67>

Encyclopedia of World Biography: Chevalier de Saint-George Joseph Boulogne

<https://www.notablebiographies.com/supp/Supplement-Mi-So/Chevalier-de-Saint-George-Joseph-Boulogne.html>

Classical Music for Children Foundation: Joseph de Bologne-Chevalier de Saint-Georges

<https://classicalmusicforchildren.org/chevalier-de-saint-george---the-black-mozart.html>

CHAPTER 11: THE ROMANTIC ERA

Dr. N. Boumpani

11A: INTRODUCTION TO THE ROMANTIC ERA

As we learned in chapter one, Beethoven singlehandedly changed the direction of music. He lived during a time where the educated class considered logic and reason the keys to truth, even when creating music. The music of the Classical Era was defined by *balance, form, and simplicity*

Romanticism was a period in the arts and literature that emphasized passion and intuition over reason and logic. The Romantic Period (about 1820-1910) was a time of rebellion against structure, traditional expectations, and rationalism. Just as Beethoven had rebelled against the conventions of his day, others in art and literature were rebelling against it as well.

The composers of the Romantic Era will be much different from Mozart and Haydn, and even Beethoven in more than a few ways. The three above-named composers wrote in every genre. They wrote vocal music, piano music, symphonies, string quartets, operas, masses, concerti, etc. During the Romantic Era composers tended to specialize in one or two main areas. Romantic composers were also very individualistic in their music. It is true that they rebelled against the restraints of the Classical Era, but they did not entirely abandon all of the elements of classical. Symphonies, concerti, sonatas, operas, string quartets, etc., continued to be written. Some of the forms of the previous age will be employed by the Romantic composers. By and larger, however, *reason and logic were abandoned in favor of passion.*

The Romantic era began with Beethoven and also included great composers like Chopin, Wagner, Schubert, Schumann, Brahms, Verdi, Mahler, Strauss, Liszt, Berlioz, Mussorgsky, and Tchaikovsky, among others. We know many exceptional composers from this period because much of what was produced survives and is commonly performed today.

RELEVANT HISTORICAL EVENTS

After the Renaissance and Reformation, Western Europe began to experience social, political and economic revolution. The Catholic Church that had dominated previous centuries no longer ruled society, as its influence had diminished from the sixteenth century onward. Protestants believed more in performing good works as signs of mortality, which created a Protestant work ethic and emphasis on humanism. For the first time, people focused on the moral worth or value of individuals during their earthly lives. People began to think about having “good” character and enjoying a high quality of life. This change contrasted the “afterlife” emphasis of previous centuries.

People worked to learn and develop themselves, and medical and scientific innovation blossomed. An unprecedented sudden population boom occurred in Europe that doubled the population to four hundred million. This population boom was mostly the result of increased knowledge of anatomy, disease prevention, and basic health care.

In America, the early 1800s were years of expansion and migration west. In 1803, the United States purchased a piece of land from France known as the Louisiana Purchase, which doubled the size of the United States. Lewis and Clark traveled west in 1804 to discover and document the countryside all the way to the Pacific Ocean, through what we now know as Idaho and Washington. The California Gold Rush began in 1848. The first transcontinental railroad was completed in 1869, making it possible for people to travel America freely to pursue their ambitions and take command of their own destinies. The first national park, Yellowstone, was established in 1872; in 1893, Frederick Jackson Turner declared that there was no longer an “American Frontier.”

Significant inventions and developments took place during the nineteenth century that modernized Western civilization. The Second Industrial Revolution began in 1871, while twenty-six million people in India and thirteen million people in China died from famine. There was a significant disparity between the West and the rest of the world. During these years, wealth and prosperity in the United States expanded to create the “Gilded Age” (circa 1870-96). Westerners “discovered” and

explored large land masses worldwide and developed many new modes of transportation. Automobiles with steam and electric engines were created during this century, leading to early gas-powered cars at the end of the 1800s.

POLITICAL INFLUENCES

The world political climate in the early 1800s affected the arts and human expression significantly. Jean-Jacques Rousseau (1712-78), the French philosopher, taught theories of social reform and opposed political tyranny. The American Revolutionary War (1775-83) shifted the focus from a ruling monarchy to empowered civilians. The French Revolution (1789-99) began a period of political upheaval throughout much of Europe that lasted for many years. Features of this revolution included the pursuit of empowerment of the common individual, struggles over territory and power, and the leadership of Napoleon Bonaparte; Napoleon worked his way up French military ranks to eventually crown himself as Emperor of the French in 1804. In many countries, the idea that common people had a “voice” and could challenge governments took hold, resulting in turbulence between tradition, idealism, and revolution. Political developments in America and France introduced new governmental ideas based on constitutions and democracy.

SOCIAL INFLUENCES

While the masses were empowered by political changes, industrial development began to change the way people interacted, where they lived, and how they worked. The Industrial Revolution, which began in Great Britain, swept through cities and towns, bringing manufacturing industries with smokestacks and large machinery. Industrialized society included a focus on the individual rather than the group, as well as the espousing of intellectually-determined “rights” by people or groups rather than dominance by divinely-appointed authorities. A large percentage of agricultural workers moved from farms into cities. Machines were used to increase productivity beyond what had been obtained through manual and animal-assisted work.

For the composer, the patronage system that supported Haydn was, for the most part, over. The Napoleonic Wars devastated Europe and many of the wealth families lost quite a bit of their wealth in these wars. The cost of hiring servants to work on the estates and perform in an orchestra, and the cost of hiring one's own composer became too much for even the wealthiest families. Also, Beethoven demonstrated that a composer can create great music and make a living from it without being in the employ of a patron.

CULTURAL INFLUENCES

Artistic professions emerged in the nineteenth century out of necessity, because music and other arts were no longer solely supported by the patronage system. *As composers created more challenging works, extremely skilled professional performers were needed.* Artists began to depict scenes of loneliness, isolation, and discontent, as well as ***extreme emotions*** like fear and insanity later in the century. The chaos and terror of war was illustrated by visual artists like Francisco Goya of Spain (see figure 5.5). In war-related art, dismal grey colors portrayed the mood of battle, and brighter colors depicted characteristics such as lost innocence, death, and strife.

Artistic expression reflected the conditions of the times. In the latter half of the Romantic period, Carnegie Hall (1891) was built in New York. Modern transportation allowed musicians and audiences to travel, bringing magnificent performers to remote areas.

Literature developed, including Gothic novels, such as *Frankenstein* by Mary Shelley (1818); fiction, like the Grimm brothers' *Fairy Tales*; and the poetry of Goethe, Keats, Whitman, Wordsworth, and Edgar Allan Poe. Automation of the printing press between 1812 and 1818, due to the new steam-powered press of Friedrich Koenig, led to rapid printing on both sides of a page simultaneously (Bolza).

Printing technology continued to progress, as the rotary press of 1843 increased speed and efficiency. New presses produced printed pages ten times faster than hand presses, which advanced the creation of mass-produced newspapers and books. Widely available printed materials increased literacy throughout the century.

Composers in this time were heavily influenced by literature, and many included themes and stories in their works. Examples of this connection include Tchaikovsky's *Romeo and Juliet* (1870), based on Shakespeare's play, and "Der Erlkönig" (1813) by Franz Schubert, based on a poem by Goethe. "Der Erlkönig" is a frantic piece about a father rushing his ill child to help while speeding along on a horse, which ends in the child's death by supernatural means. This piece exemplified the extreme emotions of terror, insanity, and hysteria popular in the Romantic Era.

11B: MUSIC IN THE ROMANTIC ERA

Music during the Romantic period became *wildly expressive and emotional*. Composers experimented with new chords, unusual chord progressions, dissonance (notes that are close together and seem to create tension), and smaller motifs for thematic development. Music began to include creative and innovative harmonies. Symphonies and operas were still the mainstay of performance music, but smaller works that used to be confined to private performances also began taking the stage—such as sonatas, lieder (German songs), and other works. Instrumental *program music* (music that tells a story without words) mimicked opera by portraying scenes and stories through non-vocal music.

Composers of the Classical period produced music that often sounded similar, like Mozart and Haydn, but composers in the Romantic period distinguished themselves by developing *unique personal styles, practices, and modes of expression*. For the first time, rather than characterizing an era by a set of practices and trends, this period began to present composers as individuals. Common themes during this period included *intense emotions, nationalism, extreme perceptions of nature, exoticism* (focus on faraway places such as Asia), **and the supernatural or macabre**. *Symphonie Fantastique* (1830), by Berlioz, is an example of many common Romantic themes. The symphony lasts forty-five minutes and portrays the story of a young artist who envisions unrequited love, jubilant dancing at a ball, a pastoral nature scene, anger and murder, an execution, a burial, and a "Witches' Sabbath." We will examine this work later in the chapter.

LISTENING OBJECTIVES

Your listening objectives during this unit will be to:

1. Identify any Romantic period traits in the music.
2. Listen for instrumentation and timbres, including voices or instruments that are performing.
3. Observe small motifs in music and listen for their repetition, manipulation, change, and overall presentation throughout a piece, including the return of familiar musical sounds and/or melodies that could signal a repeated section in the larger form of the work.
4. Listen for dynamic and tempo changes, including sudden loud or soft passages, and sudden faster or slower sections.
5. Practice describing these observed concepts using the music terms instrumentation, timbre, texture, tempo, dynamics, and form.

11C: CHARACTERISTICS OF ROMANTIC MUSIC

Instrumentation During the Romantic period, the piano continued to become a prominent instrument.

The Romantic Age became known as the “*Golden Age of the Piano*” because of the great piano works created during this time. Other instruments became standardized, such as the saxophone (which was patented in 1846), the Boehm flute, and the Moritz tuba. Instruments were expected to produce sound in their extreme upper and lower ranges as needed. Specific instruments were used to communicate ideas to represent story characters or returning themes in program pieces like Berlioz’s *Symphonie Fantastique*.

The orchestras got larger to accommodate the composer’s ideas.

Timbre, or tone quality Romantic composers often explored *varying timbres* to create specific moods and emotions—such as the terror communicated by shrill, high-pitched, dissonant tones. Timbre at times seemed edgy, rough, or shrill. At other times, timbres were warm and very lush as in Tchaikovsky’s *Romeo and Juliet*. Romantic composers would use unique combinations of instruments that the Classical composers would have never used.

Texture Homophonic texture was still the accepted texture in this era. Although composers would sometimes use polyphonic texture within their works, they did not write complete works in that texture.

Melody The Romantic composers would strive to make their melodies expressive while still retaining the balance and phrase structures introduced in the Classical Era.

Range, Length and Size The Romantic composers experimented in composing for instruments in their extreme ranges. Their reasons were based on expressiveness and not on simply doing something different. The size of the orchestras grew (as stated earlier). The length of works included works that were performed in less than a minute to works of extreme length. Wagner wrote an opera that takes four separate nights to present and lasts over 15 hours.

Tempo As the composers of this era experimented with extremes of range and length, they explored the extremes of tempo fluctuation, often changing tempos throughout a piece to communicate emotion.

Dynamics Dynamics were another tool exploited by Romantic period composers to create expression and emotional communication. Sudden dynamic extremes were commonly used.

Form. In the Romantic period, forms became both larger and smaller than those of previous periods. The multi-movement symphony continued to develop, along with variations on existing ideas—such as the creation of an overture without any connection to an opera—and symphonic poems that expressed ideas without lyrics or an underlying story line. Forms were much more flexible during this period, with the expression or story sometimes more important than following a specific form.

11D: THE ART SONG OF THE ROMANTIC ERA

The art song has its roots in medieval times; however, it found new life when the Art Song was created by Franz Schubert, who was among the greatest composers of these songs. Art songs were generally composed in groups called song cycles. Today when artists write a number of new songs, they combine them to be presented on an album or CD. Think of the song cycles in the same way, except the song cycles were often tied together based on similar ideas.

The art song was a form that featured a singer and a pianist. The piano was more than just an accompaniment to the song, it was an integral part of the song. In the art song, the piano and voice were equally as important. The art song often told a story, or was poetry put to music. Schubert composed over

600 such songs. We will examine one of the most famous art songs written by Franz Schubert, “Der Erlkönig.”

The **Erlkönig** was a legendary character who was the “king of the elves” and who had the job of luring children into the state of death. In Schubert’s musical setting of *Der Erlkönig*, a father is racing home in his horse drawn carriage with his deathly-ill son. As he drives along, the son claims to see the legendary Erlkönig who is beckoning the child to go with him, meaning to die and not fight trying to stay alive. In the poem, the father tells the child the image is just in his imagination and to ignore it. The child continues to see the Erlkönig, who eventually gets tired of enticing the son and basically tells the child he will take him away by force. Each time the child calls out to his father, the pitches sung are a little higher to demonstrate the child’s growing fear. When the father finally arrives home, the child is dead.

This work is one of the great masterpieces of the art song genre in many ways. The piano accompaniment creates the feeling of a carriage that is racing at times, and then changes mood to accommodate the story, but never loses the initial drive. Also, the solo singer has to sing the parts of four different individuals in the song: the narrator, the father, the son, and the Erlkönig. Schubert was able to masterfully write this piece to almost convince the listener that more than one person is singing. Before you listen, please read the translation in the listening guide to get a better understanding of the music.

EXAMPLE: “Der Erlkönig,” F. Schubert **NAXOS**

“DER ERLKONIG”

Franz Schubert (1797-1828)

FOCUS: How the music helps to tell the story of the *Erlkönig*

Meter: Quadruple Tempo: Allegro

TIM E	GERMAN	ENGLISH
0:00	Piano introduction – sets the mood: a horse-drawn carriage racing with a father and son racing to get the sick child home.	
0:24	NARRATOR Wer reitet so spät durch Nacht und Wind?	Who rides so late through night and wind?
	Es ist der Vater mit seinem Kind	It is a father with his child.
	Er hat den Knaben wohl in dem Arm	He had the child safe in his arm.
	Er fasst ihn sicher, er hält ihn warm	He holds him tightly to keep him warm.
0:57	FATHER Mein Sohn, was birgst du so bang dein Gesicht?	My son, why hide your face in fear?
1:06	SON Siehst Vater, du den Erlkönig nicht?	Don't you see, father, the Erlkonig!
	Den Erlenkönig mit Kron' und Schweif?	The Erlkonig with his crown and tail?
1:21	FATHER Mein Sohn, es ist ein Nebelstreif	My son, it is just a little fog
1:31	THE ERLKONIG <i>"Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiel' ich mit dir Manch bunte Blumen sind an dem Strand Meine Mutter hat manch gülden Gewand."</i>	<i>"You sweet child, come with me! I'll play beautiful games with you There are many beautiful flowers on the shore My mother has many golden clothes."</i>
1:54	SON Mein Vater, mein Vater, und hörest du nicht Was Erlenkönig mir leise verspricht?	My father, my father, don't you hear what the Erlkonig promises me softly?
2:08	FATHER Sei ruhig, bleibe ruhig, mein Kind; In dürren Blättern säuselt der Wind	Stay quiet and calm, my son, The wind is blowing through the leaves.
	ERLKONIG	
2:18	<i>"Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reihn Und wiegen und tanzen und singen dich ein."</i> (repeats)	<i>"Won't you go with me, fine lad? My daughters will wait on you My daughters will dance with you at night And teach you to dance and sing."</i>
2:34	SON Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?	My father, my father, don't you see the Erlkonig's daughters?
2:48	FATHER Mein Sohn, mein Sohn, ich seh es genau Es scheinen die alten Weiden so grau	My son, I see clearly The willows shine so gray.
3:05	ERLKONIG "Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch' ich Gewalt."	I love you; I find you pleasing And if you are not willing, I'll force you!
3:17	SON Mein Vater, mein Vater, jetzt fasst er mich an! Erlkönig hat mir ein Leids getan!	My father, my father, he's grabbing me! The Erlkonig is hurting me!
3:32	NARRATOR Dem Vater grauset's, er reitet geschwind Er hält in den Armen das ächzende Kind Erreicht den Hof mit Mühe und Not In seinen Armen das Kind war tot	The father, filled with horror, rides quickly He holds the groaning child in his arms He gets home, with great difficulty In his arms, the child is dead.

FRANZ SCHUBERT

Franz Peter Schubert (1797-1828) was an Austrian composer born to Franz Theodor Schubert, a schoolmaster. Schubert's mother, Elisabeth Vietz, was a domestic servant before she married, then a homemaker. Franz demonstrated musical ability at a very young age, playing piano, violin and organ. In 1808 he attended Stadtkonvikt college, where he earned a place in the chapel choir of the Imperial Court. The organist, Antonio Salieri, was impressed with Schubert's musical genius. In 1812, when his voice broke (he hit puberty) he had to leave the college; however, he continued to study with Salieri.

In 1814, under pressure from his parents, Schubert enrolled in teacher's college and took a job at his father's school. Although he worked at his father's school, he continued to compose. It was during this time that Schubert invented the "Lied," which is the art song, and wrote "Der Erlkönig."

In 1818 Schubert left teaching to compose full time. Schubert would go on to write symphonies and other large orchestral works, works for piano, string trios, quartets, quintets and other chamber works, and sacred and secular vocal works. Schubert is best known for the art song, and, in his short life, wrote over 600 such works.

Schubert often had financial difficulties and struggled with health issues, yet, in spite of these problems, he continued to compose. His first, and last, public concert was on March 26, 1828. The concert was so successful that it allowed the composer to finally buy his own piano. Unfortunately, later that year, on November 19, Schubert died.

11E: OPERA IN THE ROMANTIC ERA

Opera, in the 18th and 19th centuries, could be compared to movies in today's world. People went to operas to see a story set to music. Remember that, at this time, being educated meant having a musical education which helped people appreciate the operatic works of the day. The operas were usually written in the language of the composer, so audiences had little trouble understanding the story line. Today, most operas are performed in the language in which they were written, which makes it more difficult for many people to enjoy. Translating the operas into English is not usually an option because the opera loses a lot

in the translation. Sometimes opera houses will use projector screens that translate the words, but this also distracts the viewer from what is happening on stage. Still, if one has a good idea of what the opera is about, and knows the story line, one can have an enjoyable time even without understanding the language. This section of the chapter will give the students a peek into the world of opera.

ITALIAN OPERA

The two main Italian composers of the Romantic Era who wrote some of the most memorable operas in history were *Giuseppe Verdi* and *Giacomo Puccini*. We will examine Verdi's opera Rigoletto

RIGOLETTO

Rigoletto takes place in a Mantua, Italy, where the Duke of Mantua is known as a "ladies' man" who employs a hunchbacked man named Rigoletto as court jester. Rigoletto amuses the Duke by humiliating people. At one point, the Duke takes notice of the beautiful young lady Gilda, who is secretly Rigoletto's daughter. It seems that Gilda already had her eyes on the Duke. When another father complains to the Duke about the man's daughter, Rigoletto humiliates the man, who then puts a curse on Rigoletto and the Duke. It must be mentioned that the Italian people on the 19th century were extremely superstitious and took things like "curses" very seriously.

People find out that Rigoletto is living with Gilda, and believe she is his mistress. The secretly kidnap Gilda and bring her to the Duke, who easily seduces her. The next day Rigoletto vows revenge on the Duke, and hires a man to trap and kill the Duke. The hitman used his beautiful sister to lure the Duke away, but she falls in love with the Duke and pleads with her brother not to kill the Duke. The brother agrees and states that that the next person to walk through the door will die in place of the Duke. Gilda, finds out and, not wanting the Duke to die, sacrifices herself. When the hitman delivers a body rolled up in a rug to a happy Rigoletto, he opens it and finds his dying daughter. They sing a duet and then she dies. At that point Rigoletto acknowledges that the curse has come to fruition.

The piece we will examine from *Rigoletto* will be an aria sung by the Duke and entitled “la donna e mobile,” which translates to “the woman is fickle.” Please note the simple song form here, which is much like any popular tune. There are “verses” where the music is the same but the words change, and there is the “chorus” where the words and music stay the same.

EXAMPLE: “La donna e mobile” G. Verdi **NAXOS**

RIGOLETTO Scene II: “LA DONNA E MOBILE”

G. Verdi (1830-1901)

FOCUS: Operatic style singing, song form

TIME	ITALIAN	ENGLISH
0:00	Instrumental introduction	
0:13	VERSE 1 La donna è mobile	Woman is fickle
	Qual piuma al vento	Like a feather in the wind,
	Muta d'accento — e di pensier.	She changes her voice — and her mind.
0:25	Sempre un amabile,	Always sweet,
	Leggiadro viso,	Pretty face,
	In pianto o in riso, — è menzognero.	In tears or in laughter, — she is always lying.
	CHORUS <i>La donna è mobile</i>	<i>Woman is fickle</i>
	<i>Qual piuma al vento</i>	<i>Like a feather in the wind,</i>
	<i>Muta d'accento — e di pensier,</i>	<i>She changes her voice — and her mind,</i>
	<i>E di pensier, E di pensier!</i>	<i>And her mind, And her mind!</i>
	VERSE 2 È sempre misero	Always miserable
	Chi a lei s'affida,	Is he who trusts her,
	Chi le confida — mal cauto il cuore!	He who confides in her — his unwary heart!
	Pur mai non sentesi	Yet one never feels
	Felice appieno	Fully happy
	Chi su quel seno — non liba amore!	Who on that bosom — does not drink love!
	CHORUS <i>La donna è mobile</i>	<i>Woman is fickle</i>
	<i>Qual piuma al vento</i>	<i>Like a feather in the wind,</i>
	<i>Muta d'accento — e di pensier,</i>	<i>She changes her voice — and her mind,</i>
	<i>E di pensier, E di pensier!</i>	<i>And her mind, And her mind!</i>

GIUSEPPE VERDI

Giuseppe Verdi (1830-1901) began being interested in music at a very young age. By the age of 33 he was conducting, composing and playing organ to make a living. Verdi suffered greatly with the loss of his two young children in 1838 and 1839, followed by the death of his wife in 1840 when she was only 26. Despite these tragedies, Verdi continued to compose and went on to write great operas.

Among these Operas are:

1. *La Forza Del Destino* - (1862) a story of love and revenge.
2. *Aida* - (1871) a story of love and betrayal set in ancient Egypt.
3. *Don Carlos* - (1866) a story of three generations of Spanish royalty.
4. *Falstaff* - (1893) a comedic opera setting of Shakespear's *Merry Wives of Windsor*.
5. *Il Trovatore* - (1853) a story of jealousy, revenge and love set in wartime.
6. *La Traviata* - (1853) a story of love between two people that is not allowed to be. This is one of Verdi's best operas.
7. *Otello* - (1887) Verdi's adaptation of Shakespear's *Orthello*. Written after he retired, it turned out to be a huge success.
8. *Rigoletto* - (1851) a tragic story of revenge, sacrifice and jealousy. This is one of Verdi's most popular operas

TURANDOT

The story takes place in China during the 12th century. This is an example of *exoticism* in Romantic music. When composers wrote music about places far away, it was classified as exoticism. When composers wrote music about their own countries, it was considered *nationalism*.

In a faraway Asian Kingdom, the King wishes for his daughter, Princess Turandot, to marry to continue his family's rule. In order to wed the princess, a suitor must answer three riddles; however, if the person fails, he is put to death. The opera opens with the latest suitor failing and being put to death. As the crowd follows the condemned man to his execution, an old man trips and is in danger of being trampled. The old man's servant girl, Lui, cries for help for her elderly master and a young man steps out of the crowd to save the old man. This young man is actually the old man's son. The old man had actually been a ruler in another part of China until he was deposed. The young man (his son), Prince Calaf, asks both his father and Lui not speak his name, since there were still people hunting him and trying to keep him from regaining his kingdom. Upon seeing the beautiful Princess

Turandot, Prince Calaf decides he wants to marry Princess Turandot, and rings the ceremonial gong to accept the challenge. Three of Turandot's servants, Ping, Pong, and Pang, try to convince Calaf not to take the challenge, but to no avail. Lui, tries to stop him by professing her love for the him, but Prince Calaf is unmoved; he has seen the Princess and has decided he will have her, or die trying.

The second act begins with the challenge of the unknown Prince Calaf. The king tries to talk Calaf out of the tests, but the prince will not back down. Princess Turandot has sworn never to allow a man to possess her because of the horrible treatment one prince inflicted on one of her ancestors. Turandot presents Calaf with three riddles. The first riddle is "What is born each evening and dies each dawn?" to which Calaf correctly answers "Hope!" (No, I don't get it either) The second riddle is "What flickers warm and red like a flame, yet is not fire." Again, the prince answers correctly "Blood!" The Princess starts to get nervous and asks the third question, "What is like ice, yet burns?" The prince thinks a while, and then correctly answers "Turandot!" The princess is stunned by this and asks her father to not allow the wedding, but the father refuses. Prince Calaf then gives the princess a chance to win her freedom by giving her until morning to discover his name. If she discovers his name, he will release her and she can put him to death. The princess, in an effort to avoid marrying the prince announces a proclamation: *No one is to sleep until the name of the prince is discovered, and, if morning comes and she does not have the name, the entire city would be put to death.* At this point Calaf sings "Nessun Dorma" (which means "no one sleeps").

Crowds descend on Calaf, his father, and the servant girl Lui, but Calaf tells the crowd that only he knows his name. To save Calaf from the crown, Lui cries out that only she knows his name. The crowd grabs her and takes her to the princess. Turandot tortures Lui, but she will not give up Calaf's name. When Calaf asks Lui how she could withstand the torture, Lui tells him that she does it out of her love for him. When Turandot orders more torture for Lui, Lui grabs a sword and kills herself. The crowd takes Lui's body to be buried, leaving only Turandot and Calaf. Calaf turns to her and calls her the "Princess of Death" and forcefully kisses her. The princess weeps since this is the first time she has been

kissed, so Calaf tells her his name. In the morning the crowd comes to see Calaf and the Princess on the thrones. The princess announces that she knows the prince's name, and it is "Love."

We will listen to "Nessun Dorma" from this opera. The title translates to "No One Sleeps." This recording is by one of the greatest opera tenors of all time, Luciano Pavarotti, and was performed in concert. In the actual opera, the piece does not end, but continues right into the next piece. Notice how his voice soars on the last line "*At dawn, I will win! I will win! I will win!*" This is the Romantic Era's opera fulfilling the ideals of romanticism, which in this case is pure emotion.

EXAMPLE: "Nessun Dorma" from *Turandot*, G. Puccini **NAXOS**

TURANDOT, ACT III, SCENE I "NESSUN DORMA"

Giacomo Puccini (1858 – 1924)

FOCUS: Vocal expressiveness and orchestral support.

TIME	ITALIAN	ENGLISH
0:00	Orchestra enters	
0:07	CALAF Nessun dorma! Nessun dorma!	Nobody shall sleep!... Nobody shall sleep!...
0:19	Tu pure, o, Principessa, nella tua fredda stanza, guardi le stelle che tremano d'amore e di speranza.	Even you, oh Princess, in your cold room, watch the stars, that tremble with love and with hope.
0:48	Ma il mio mistero è chiuso in me, il nome mio nessun saprà! No, no, sulla tua bocca lo dirò quando la luce splenderà!	But my secret is hidden within me, my name no one shall know... No!...No!... On your mouth, I will tell it when the light shines.
1:32	Ed il mio bacio scioglierà il silenzio che ti fa mia!	And my kiss will dissolve the silence that makes you mine!...
1:48	Townspersons (Il nome suo nessun saprà!... e noi dovrem, ahime, morir!)	(No one will know his name and we must, alas, die.)
2:01	CALAF Dilegua, o notte! Tramontate, stelle! Tramontate, stelle! All'alba vincerò! vincerò, vincerò!	Vanish, o night! Set, stars! Set, stars! At dawn, I will win! I will win! I will win!

GIACOMO PUCCINI

Giacomo Puccini (1858 – 1924) was another Italian opera composer who followed Verdi and was, in large part, inspired by the operas of Verdi. Puccini was born in Tuscany, Italy and was the last descendent of a family with a rich history in music. When he was 18, Puccini attended a performance of Verdi's *Aida* which inspired him to become an opera composer. Puccini's first opera brought him recognition and the support of the music publisher Giulio Ricordi, who remained a business partner and friend to Puccini for the rest of his life. In the last section we saw how the career of Verdi began with the deaths of his wife and children. Puccini's early career, in contrast, was one where things seemed to fall together easily for him.

After the death of Puccini's mother, he left Luca and ran off with a married woman, Elvira Gemignani. This was extremely scandalous for the time; however, Puccini continued in his career. Puccini married Elvira after the death of her husband, but their life together was never easy. Puccini engaged in a number of affairs and Elvira made his life very difficult because of the affairs.

In 1908, Puccini moved to Torre Del Lago where Elvira became convinced that Puccini was having an affair with a young servant girl in their employ. Elvira fired the girl but the news of the alleged affair spread among the people. The servant girl, not being able to live with the innuendos and gossip, committed suicide by poisoning herself. Her parents had her body autopsied and the doctor declared that the girl was still a virgin. The girl's parents brought charges against Elvira, but Puccini settled with the family. From that point on, the couple lived in the same house, but Puccini had little to do with Elvira.

Puccini never stopped growing as a composer, and always tried to stay current with the newest trends in music. He left his last opera, *Turandot*, unfinished when he died from throat cancer. He died with the unfinished opera still in his hand. The opera was completed by Franco Alfano with help from the conductor, Arturo Toscanini. To honor the composer, when the opera was premiered by Toscanini in La

Scala, Italy on April 25, 1926, the conductor stopped the performance at the point where Puccini stopped writing.

GERMAN OPERA

RICHARD WAGNER

Richard Wagner (pronounced Rick-ard) (1813-1883), like Beethoven, created music that affected the future direction of music. His operas, which he called “music dramas,” were much different than the operas of the Italian style by Verdi and Puccini. The Italian operas of these two great composers are among the greatest ever written, but Wagner’s operas were different in many ways.

Wagner was a great composer who was also known for his anti-Semitic beliefs that many people find repugnant. Wagner wrote openly about his disdain for Jewish people and even modeled one of the main characters in his famous ring cycle on his image of the Jewish people. Well after he died, in the 20th century, he became Adolph Hitler’s favorite composer. It was even rumored that Hitler had Wagner’s music played over loudspeakers in the infamous Dachau concentration camp in order to “re-educate” the prisoners. Hitler was known to say “A person cannot understand National Socialism without understanding Wagner.”

Wagner was born in 1813, but it is unclear who his father actually may have been. His father died before he was born and, within a year his mother remarried a man who many historians believe may have been Wagner’s biological father. Wagner was raised around the arts and theater. Although he did not show great musical aptitude as a child, by age 16 he was writing musical compositions. He was self-taught at this point.

Wagner attended Leipzig University in 1831 and, shortly thereafter, presented his first symphony. He became inspired after hearing Beethoven’s 9th symphony and in 1834, Wagner wrote his first opera. Wagner traveled throughout Europe, usually one step ahead of his creditors. Wagner liked to borrow money from people but usually avoided paying it back. When Wagner became embroiled in leftist

politics around 1848, he had to flee to Switzerland. Historians have different opinions on the reasons Wagner became involved with this leftist movement to overthrow the monarchy. Some claim that he really did believe in the movement, as evidenced in some of his operas; however, there are those who believe that he sided with the revolutionaries simply because he believed that, in a new government, his debts would be wiped away.

Wagner was in Switzerland for 11 years. During this time, he began work on his famous “Ring Cycle,” a series of 4 operas that would make heavy use of *leitmotifs*. Leitmotifs were short musical themes placed in the operas and represented a person, a place, a thing, or even an idea. This compositional device would be adopted by early film composers, like Max Steiner, to create film scores that became an integral part of the movie. Also, during this time, Wagner wrote the anti-Semitic book *Jewishness in Music*, which was a harsh criticism of Jewish composers and musicians.

In 1862, King Ludwig II, who was a fan of Wagner, allowed Wagner to return to Germany and even supported Wagner financially. Wagner did not stay in Bavaria long after he was found to be having an affair with Cosima, the wife of the conductor Hans van Bülow. Cosima was also the illegitimate daughter of pianist and composer Franz List. Apparently, van Bülow was fine with the affair and even conducted one of Wagner’s works. Wagner and Cosima were married in 1870.

Wagner continued to work on his *Ring Cycle* and it was finally performed in its entirety in 1876. The entire work is presented over 4 nights and the total time for all 4 operas is 18 hours. The complete cycle is performed yearly at the Bayreuth opera house that Wagner had built especially for his “music dramas.” There have been times that, in order to buy seats for the opera, you have to plan 10 years in advance!

Wagner’s “music dramas” were quite different from the operas of Verdi and Puccini. First, *Wagner wrote both the music and the libretti to his music dramas*, something that few operatic composers ever did. He also wrote for orchestras that were quite a bit larger than those of his contemporaries. In

many cases, the music was almost always non-stop because the orchestra was used not just to support the singers, but as an important part of the story. In these operas, Wagner used his *leitmotifs* masterfully. His “music dramas” were usually longer than the operas of other composers and, as mentioned above, one of his masterpieces, *Der Ring des Nibelungen*, (*Ring Cycle*) consists of 4 operas that are presented over 4 consecutive nights. Wagner, like the opera composers of the Baroque, liked to use mythology for his subject matter.

One of the most famous pieces from the *Ring Cycle* is the “Ride of the Valkyries.” This work comes from *Die Walküre*, the second opera in the *Ring Cycle*. This particular work has been used in movies, on television and even in commercials, including 5 times in 2019 alone. The most familiar use of this work was in the 1979 movie “Apocalypse Now.” According to IMDB.com (Internet Movie Data Base), this work has been used over 300 times in films or on television. IMDB also lists almost 1400 films or television shows that have used Wagner’s music.

The Valkyries were the daughters of the Norse god Odin and earthly mothers. The Valkyrie would take the souls of heroes who died in battle and deliver them to Odin. Odin then used them to build an army that he planned to use at the time of *Ragnarök*. *Ragnarök* was believed to be the final ending of the world, including the gods. In Wagner’s *Ring*, he used the name Wotan instead of Odin; however, both names represent the same mythological deity. Wagner’s music fits the description of the Valkyrie perfectly. They are powerful, determined female warriors who unquestioningly follow the directives of their father and god.

EXAMPLE: “Ride of the Valkyries” from *Die Walküre* R. Wagner **NAXOS**

DIE WALKÜRE, ACT III “RIDE OF THE VALKYRIES”

R. Wagner (1813-1883)

FOCUS: powerful compositional style

Meter: Quadruple

Tempo: Andante

Key: B minor

TIME	THE MUSIC
0:00	Upward string glissandos (slides) over tremolos in other strings and woodwinds
0:08	Bassoons and French Horns enter playing short series of notes as strings and woodwinds continue as before.
0:22	Trombones enter with the Valkyries' melody A phrase
0:49	Trombones, French horns and trumpets trade 5-note motives until phrase ends B phrase
0:58	B Phrase repeats but with a more triumphant ending
1:07	Valkyries' A Phrase melody begins again
1:24	Music begins to “change direction”, followed by long downward string slide
1:32	Music again begins to “change direction”
1:40	Mysterious section – continues “whirlwind”
1:46	Crescendo begins until 1:50
1:51	Valkyries' A phrase returns in major key and repeats but on higher pitches.
2:07	B phrase returns and repeat and crescendos until
2:25	Climactic consonant chord in brasses, timpani rolls
2:31	Chord changes to dissonant - Wagner creates dissonance over 50 seconds until the theme returns
2:39	Music suddenly gets soft and crescendos then decrescendos down to a soft dynamic.
2:48	Pulsating sounds lead to another crescendo, then decrescendo
2:59	Slow steady crescendo that sounds like it is going to explode into a triumphal sound, but then quickly decrescendos.
3:14	Soft dynamic then quick crescendo - building tension
3:18	Sounds as if the work has started again
3:20	A phrase enters softly in French Horns and is repeated - woodwind tremolos
3:40	B phrase returns and is repeated, but ends with three short fanfares. Last fanfare crescendos
4:02	A phrase returns, louder, adding tubas to the melody, woodwinds create the whirlwind effect
4:18	B phrase returns, louder, with tubas and repeats.
4:35	Again, the music seems to “Change direction” There is a slow, steady crescendo as the tension builds. The brass punctuates the sound and the strings again create the downward “slides”
5:02	Music reaches a triumphant chord, then begins to fade Strings repeat 4-note downward sequence, Then a short tremolo before a longer, upward slide.
5:29	The work comes to an end on a short chord

WRITTEN ASSIGNMENT 11W- E1 If you this scene were in a movie, and you were directing the actors, how would the action change as the music changes? Take the first 2 minutes and 40 seconds of this piece and write a kind of “screenplay.” You can use your imagination, as long as it fits the music. If you want to make this a battle between ants and grasshoppers, or soap and dirt, it is fine. Create a “listening guide like the one above. When the music changes a little, consider the action changing as well. Use the WORD template in D2L to frame your story. You can expand each section as needed.

11F: INSTRUMENTAL MUSIC OF THE ROMANTIC ERA

THE PROGRAM SYMPHONY

Program music is music that tells a story without words. Sometimes it “paints a picture” or represents a place. The program symphony is one where the form is not dictated by formal structures such as the sonata-allegro form, or the minuet and trio. The form is based on the story line. The most famous of program symphonies is *Symphonie Fantastique* by Hector Berlioz.

This Symphony is presented in five movements. The first movement, “Dreams and Passions,” presents a musical theme that is associated with the woman whom the Artist in the story loves. This woman is called his *Beloved*. This theme is called the *idée fixe* and will be used in all five movements of the symphony. As the symphony progresses, the theme will undergo what is called *thematic transformation*. We often hear thematic transformation in movie scores. In Howard Shore’s score for *Lord of the Ring*, he introduces themes that change as the movie progresses change. This will be discussed later in the chapter on film music. In the second movement of the *Symphonie Fantastique*, titled “The Ball,” the Artist watches people dance at a great ball as he continues to watch his beloved from a distance. The third movement, “Scenes in the Field,” tries to create the feelings of the Artist as he thinks of his Beloved, but before he sees her with another man.

In the fourth movement the Artist tries to commit suicide by ingesting opium; however, instead of killing him, it gives him hellish dreams. In this movement, entitled “March to the Scaffold,” the Artist is to be executed by guillotine for the murder of his Beloved. The music follows the Artist as he is led from his cell, through the crowds and up the steps of the executioner’s platform. Berlioz even includes music to emulate the fall of the blade, the bouncing around of the severed head, and finally the roar of jubilation

from the crowd. Right before the blade falls, however, we hear the clarinet play the *idée fixe*, in its purest form, as the Artist thinks of his beloved one last time.

The fifth and final movement, “Dream of a Witches’ Sabbath,” the Artists envisions himself in hell with monsters and demons all around. His Beloved appears to him as a witch while the *idée fixe* takes on an unnerving transformation. As he watches his own funeral, the bells chime and before we hear the low threatening tones of the *Dies Irae* that announces the judgement of the Artist’s soul. In the end he is ushered into hell as his beloved gloats over his damnation.

This symphony is actually based on the love Berlioz had for a woman he only saw from a distance. He was instantly smitten by the actress and sent her many love letters. We will discuss this further in his biography. As you listen to movement 4 below, please follow with the listening guide.

EXAMPLE: March to the Scaffold from *Symphonie Fantastique* **NAXOS**

SYMPHONIE FANTASTIQUE, MVT 4 “MARCH TO THE SCAFFOLD”

Hector Berlioz (1803-1869)

FOCUS: how the music tells the story

Tempo: Allegro non troppo

Meter: Quadruple

TIME	MUSIC	STORY LINE
0:00	A. Drums and soft horns signal the oncoming doom. Gradually other instruments enter and crescendo	The man overdoses on opium
0:27	B. Monophonic strings enter playing a syncopated figure that descends until it is harmonized with the horns. Figure is repeated with a solo bassoon	in a dream he murders his beloved.
0:53	C. Two melodies are played simultaneously, moving downward and end in strong, short chords. Repeated.	
1:20	D. The upper melody is replaced by plucked (pizzicato) strings, lower melody is in the bassoon. Upper melody moves up before it moves down	
1:39	E. March melody begins in trumpets. Repeats with different ending.	prisoner marches through crowd as he witnesses it as if in the crowd.
2:07	Repeat of A	
2:31	Repeat of B	
2:57	Repeat of C	
3:43	Repeat of E	
4:08	F. Brass fanfare answered by chord and repeated	
4:15	G. Plucked strings	
4:26	Repeat of E	
4:51	Repeat of F	
4:57	Repeat of G	
5:05	Repeated groups of three notes begins to build tension and brass begins to crescendo	
5:21	The original monophonic syncopated section returns but homophonic, then decrescendos to very soft level.	
5:30	Music is suddenly loud then builds upward movement	prisoner ascends stairs to his death
6:10	Short punctuated brass figures alternate with strings and woodwinds and gradually gets softer.	
6:19	Short chords sound as if the movement is ending	The crowd waits
6:25	The <i>idée fixe</i> is heard by itself	
6:34	A short chord, followed by two short, plucked notes, then the final triumphant chord'	The guillotine falls, the man's head bounces a couple times before the crowd erupts in cheers.

As you found out, with the repeat of the first section, the movement does not play as if it was in “real time.” Berlioz repeats the first part of the movement, much like a sonata-allegro form might repeat the exposition. The story line is therefore general.

HECTOR BERLIOZ

Hector Berlioz (1803-1869) was born in France, the son of a doctor. He showed musical talent at a young age and basically taught himself music. Following his father's advice, he attended medical school when he was 18. During his time there, he spent a lot of time attending opera and concerts. While in medical school, it has been written that upon attending his first autopsy, he fainted, then left the room when he woke up, never to return. Whether or not that is actually a true story does not matter; Berlioz was determined to become a composer. Upon leaving medical school, his father stopped the financial support for the young Hector, but that did not stop Berlioz from pursuing music.

In 1826 Berlioz attended the Paris Conservatory. In 1830 he wrote his famous *Symphonie Fantastique*. This program symphony told the story of a man who had fallen in love with a woman (called his "beloved") from afar and pursued her. Since the man in the symphony could not have her, he tried to commit suicide by overdosing on drugs. In the drug induced state, the man dreamed he killed the woman, and then went to the guillotine where he was executed. The final movement of the symphony depicted the man in hell as he watched "his beloved" dancing around a fire with a group of witches. Eventually, Berlioz attended a performance of the symphony, met Liszt, and married him. The marriage did not last long.

Symphonie Fantastique is another important work in music history. In it he introduced the *idée fixe*, a short melody that represented the woman he called "his beloved" in the symphony. The theme changes with each movement to represent the woman as she moves through different events. At the beginning the theme is beautiful, but by the end, it is grotesque. Berlioz was a master of orchestration (how to use the instruments of the orchestra to create sounds and timbres that carried the music) and even wrote a book on orchestration that was used for almost 100 years in music schools all over the world. Through the 1840's Berlioz produced a string of great works that have stood the test of time.

THE PIANO IN THE ROMANTIC ERA

The Romantic Era is also known as the “*Golden Age of the Piano*.” The piano had undergone many improvements that composers of the Romantic Era used to create some of the most well-known piano works in history. Among the great composers for piano was Frédéric François Chopin. Although Chopin wrote other works, he is best known for his piano works.

We will listen to several of Chopin’s *short* works for piano without listening guides. Composers of this era were enthralled by nature’s power and beauty as well as events around them. We will hear his short (2:22 minute) etude entitled “Revolutionary” from his set of *12 etudes, Op. 10*. This is #12 in the set. Etudes are short works written mainly for instruction; however, in the hands of the master composers, even etudes have become masterworks. Obviously, this was not a book of etudes for beginners!

EXAMPLE: Etude #12 "Revolutionary" from 12 Etudes, Op.10 No. 12 **NAXOS**

The second short work in among his most famous. From his work 3 Waltzes, Op.64, Chopin wrote one that has come to be named the “Minute Waltz.” Although the name implies a “minute” of music, it is actually 1:42 in length. The waltz is based on the dance in triple meter; however, this work is not meant for dancing.

EXAMPLE: Waltz #6 in Db (the Minute Waltz) from 3 Waltzes, Op.64 **NAXOS**

Finally, we will listen to another of his most famous works, the *Nocturne in Eb, Op.9*. A nocturne is a short work that is meant to represent the night. Some might call nocturnes “dreamy” but this is too narrow of an explanation. We are not using a listening guide for this either; however, try to listen for the way Chopin uses the piano to create a mood that fits the title.

EXAMPLE: *Nocturne in Eb, Op.9* **NAXOS**

DISCUSSION ASSIGNMENT 11D-F1 *As you listen to this piece, what mental images does it create in your mind. Think carefully and then post on the discussion board what you visualize. PLEASE NOTE: in the “middle” of this work there are some obvious changes, including, for a short period, a change in mood. PLEASE MAKE SURE YOU TAKE THIS INTO CONSIDERATION as you write your narrative. You do not need to respond to any other posts; however, after you post yours, you can read what others have posted.*

FRYDERYK CHOPIN

Chopin, whose name is often spelled as Frédéric Chopin (1810- 1849) was born in Warsaw, Poland to a French father and Polish mother. His father was a tutor to the children of the aristocrats in Poland, which gave young Frédéric the chance experience culture. His mother introduced him to music at an early age. When the boy showed that he could play and compose at the age of 6, hi family hired a professional music tutor for the young boy. Soon, Frédéric surpassed his teacher. By the time he was 8 he was writing some of his early compositions, and at 16 he was enrolled in the Warsaw Conservatory of Music.

At the age of 19, his parents sent Chopin to Vienna where he became friends with other famous composers, including Liszt and Mendelssohn. In Vienna, Chopin was exposed to the music of Shubert and Beethoven. Also, during his time in Vienna, his personal piano style was firmly established. Remember that, during the Romantic era, every composer had a unique sound and compositional style. Although some of Mozart's and Beethoven's piano works might have similarities to each other, the composers of the Romantic era were very different from one another.

Chopin had many short affairs with women, but eventually met Aurore Dupin, who was a writer and used the pen name "George Sand," in order to get published. Chopin developed tuberculosis while with her, and, for about 7 years, he was very happy and very productive. Eventually the relationship with Sands and his health both deteriorated and, at the young age of 39, Chopin died alone in Paris.

11G: IN CONCLUSION

The Romantic era was a “coming of age” in the arts. As the world changed and tradition was challenged or abolished, artists changed, some braving traditional barriers as well. The Western world changed dramatically, as America became widely settled, the Second Industrial Revolution developed, mass communications and transportation modes were created, and governments were revolutionized. Musical extremes in instrumental ranges, dynamics, tempo, and texture were employed to express an equal set of extremes in emotional states. Composers crafted highly individualized works that sometimes mirrored their own lives and often reflected the world around them. Art and literature focused on intense beauty, morbidity, characterizations of nature, the supernatural and the exotic, and extreme emotion.

CITATIONS

Open source textbooks: Introduction to Music Appreciation by Hanse, Whitehouse and Sliverman

Best Verdi Works <https://www.udiscovermusic.com/classical-features/best-verdi-works-10-essential-pieces/>
www.classicalarchives.com

Rigoletto <https://www.imdb.com/title/tt0253590/plotsummary>

“La donna e mobile” translation: <https://www.liveabout.com/la-donna-e-mobile-lyrics-724330>

Britannica Encyclopedia online <https://www.britannica.com/biography/Giacomo-Puccini>

“Nessun Dorma” lyrics: <https://www.liveabout.com/nessun-dorma-lyrics-724333>

Britannica Encyclopedia online: Hector Berlioz <https://www.biography.com/musician/hector-berlioz>

Biography.com Chopin <https://www.biography.com/musician/frederic-chopin>

Biography.com: Franz Schubert <https://www.biography.com/artist/franz-schubert>

CHAPTER 12: INTO THE 20TH CENTURY

ART MUSIC OF THE 20TH CENTURY

Adapted from Introduction to Music Appreciation by Hanse, Whitehouse and Sliverman
with additional text by Dr. N. Boumpani and Dr. J. Carteret

12A: INTO THE 20TH CENTURY

As the nineteenth century ended, common musical rules were questioned, bent, reinvented, altered, and sometimes thrown away completely. Toward the end of the Romantic era, music began to diverge into many genres and styles. It would be difficult to present music of the twentieth century (1910 to present) clearly as a unified style because many new and unusual trends developed and continue to develop today.

Some composers both returned to tradition forms as others moved farther from them during the twentieth century. This chapter will give a brief overview of artistic developments that led to significant twentieth-century styles, the historical context of the twentieth century, and detailed introductions to specific schools of thought and genres of the modern age.

The term *twentieth-century music* generally refers to formal concert music of the 1900s, rather than rock, pop, jazz, or world music (Burkholder). (Although we will study these genres later.) Twentieth-century composers embraced this term to name their musical era because it seemed modern and exciting and the various styles of music could not be combined together under one stylistically descriptive term. Twentieth-century music was preceded by several late Romantic era developments, including *impressionism* and *neoclassicism*. In the 1900s, *expressionism*, *serialism*, *modernism*, *electronic music*, *minimalism*, *experimental music*, and *chance music* emerged and became intellectually based musical styles. While music was distinguished by form and instrumentation in the Classical period and by composer and nationality in the Romantic period, music of the twentieth century seems to fit into trends and movements *tied closely to visual arts*.

We are only going to examine 4 genres of 20th Century art music: *Impressionism, Expressionism, Neoclassicism, and Electronic Music*. These four areas should give you a glimpse into the many different directions music took and, at the same time, became the catalysts for new music that followed.

RELEVANT HISTORICAL EVENTS

By the early 1900s, the Western world had experienced the second industrial revolution and welcomed the age of the automobile. A major earthquake hit San Francisco early in the century, devastating residents and destroying their property. The aviation industry was developed by creative and courageous pioneers who conducted early flights and combined the internal combustion engine with the winged glider to produce an airplane. Just as a general feeling of prosperity settled on people of the twentieth century, the luxurious cruise ship Titanic sank and World War I began.

POLITICAL INFLUENCES

The early twentieth century brought wars and major political changes throughout the world. World War I (1914-18) involved what were commonly referred to as the *great powers*. This term refers to major nations that participated in the war and sat on either the Allies side or the Central Powers side. This war involved more than seventy million servicemen and women, more than nine million of whom died. The impact of World War I was widespread and led to political changes in various nations, including the former German, Ottoman, Russian, and Austro-Hungarian empires—all of which dissolved.

A second major war followed only twenty-one years after the first one ended. World War II (1939-45) was a global war even larger in scope and significance than the first. More than one-hundred million people served in militaries throughout the war. This time, though, countries joined either the Allies or the Axis' side. Both military and civilian deaths occurred, including millions of civilians who were killed in the concentration camps of Germany and the death camps of Stalin's Soviet Union. To bring the war to an end, the United States dropped 2 atomic bombs on Japan. It has been estimated that between thirty-five and sixty million people died in World War II ("World War II"). After the war,

totalitarian governments in the Soviet Union, China, and Cambodia continued to kill millions of people over political ideologies.

The 20th century saw the rise of political doctrines from the left side of political thought. Socialism and communism were attempts to bring about a fairer distribution of wealth; however, to enact this system, totalitarian leaders rose. In Germany, Hitler forwarded a brand of socialism called National Socialism. This became known as Nazism. Russian and China both adopted communist approaches to government. These systems all adopted strict control of personal freedom in order to maintain their hold on power. None of these systems worked in bringing about any equality or fairness.

After WWII the United States was the world's first superpower and created an economy that gave Americans the best standard of living in the world. At the same time, great inequality existed as the descendants of African American slaves had their freedoms limited, mainly in southern states. As the century progressed legislation was created to address these wrongs, but problems still continue to this day as compromise, the essence of a democracy, struggles in the light of ideologs.

SOCIAL INFLUENCES

The women's suffrage movement began in the 1800s. It was first formalized in 1848 at the convention in Seneca Falls, New York. This movement aimed to reform voting rights to allow women to vote and run for political offices. Women gained the right to vote in 1920 after WWI had ended. At the same time, under the Presidency of Woodrow Wilson, a group from Congress met with world banking leaders and the Federal Reserve Act was enacted which essentially took control of the cash supply of the United States from Americans and put it in the hands of bankers from both America and overseas. This bank is not a branch of the government, but a privately owned business. The reason for establishing this bank was to stop inflation and avoid booms and recessions in our economy, thereby securing a strong economy. In spite of the outcome of this bill, the United States became a debtor nation and the Federal Reserve not only failed to create a stable economy, but did nothing to stop the cycle of booms and regressions, and could not halt the *Great Depression* of 1929.

During the 1920s, Igor Stravinsky (1882-1971) began to compose neoclassical works that involved composing techniques from the Classical period (beginning with the ballet *Pulcinella*), and Arnold Schoenberg (1874-1951) shifted from writing a massive opera to creating twelve-tone serialism. Both of these composers are presented later in this chapter.

A few years later, between WWI and prior to WWII, countries throughout the world experienced economic hardship as they entered a period known as the *Great Depression*. In the United States, unemployment soared and stock prices declined by 89 percent. Between 1929 and 1954, stock prices were volatile, and unemployment hit 24.9 percent at one point (Taylor). This depression lasted until the early part of the 1950s when the United States economy became the strongest in the world.

CULTURAL INFLUENCES

Recorded sound was developed in the late nineteenth century, and movies and television were invented during the 1900s. The first films were silent, but, as technology advanced, producers realized the power of music in film (this will be discussed in the next chapter. Europe was behind the United States in developing this revolutionary and impressive art. The first “talkie” movie the *Jazz Singer* was shown in London in 1928, and before long, studios in both Europe and the United States had moved to using recorded sound in films. The first feature-length European talkie was the British film *Blackmail* (1929), directed by Alfred Hitchcock (Thompson and Bordwell 3-4).

The development of recorded sound and video affected music production in the 1900s in two ways. First, musical works became available to an even wider audience, through records and radios, and early films used Western concert music to accompany the film. Second, and an unfortunate negative effect, was that musicians who performed in communities for enjoyment began to compare themselves to trained instrumental and vocal stars heard through new technology, and over time, the general population produced fewer and fewer musicians.

MODERNISM IN MUSIC

In the late nineteenth and early twentieth centuries, certain composers wrote pieces that left the realm of tonality and entered the world of abstract musical sounds. Claude Debussy paved the way for unique approaches to tonality by writing *impressionist music*, where the key or tonal center was de-emphasized or hidden. He worked with new scales, like the whole-tone scale. In 1913, Stravinsky's ballet *The Rite of Spring* changed performance music dramatically with its aggressive music. Some composers' works were called *neoclassical* because they clung to older tonalities and rules of composing and created music inspired by the Classical period with modern flair. More remote and innovative composers, such as John Adams, György Ligeti, John Cage, and others, created *experimental*, *chance*, and *minimalist* works. In this section we will examine only a few short works from four different genres.

12B: KEY DIFFERENCES BETWEEN THE ROMANTIC ERA AND MODERN MUSIC

The Romantic period was a time of breaking the mold, and the twentieth century has been a time of innovation. In the Romantic era, composers branched out, invented their own forms if needed, and focused on emotion and expression over restraint. Although Romantic composers tried smaller and larger forms, some chromaticism, and more complex textures, the modern period has unleashed a wealth of new scales, ideas, and approaches. The *whole-tone scale* and other new scales were widely used, and *serialism* had been developed to systematically involve all twelve notes in an octave. Debussy, Stravinsky, and Schoenberg were pivotal figures who created innovative ways to approach tonality, rhythm, meter, and harmony. Avant-garde composers like Varèse and Cage used instruments and electronics in new ways, developing *electronic*, *minimalist*, and *chance* music and pushing the idea of “serious” music further from the mainstream. Modern composers today, such as Steve Reich, continue these developments.

12C: CHARACTERISTICS OF 20TH CENTURY MUSIC

Instrumentation In the 20th century, voices were used a lot like non-vocal instruments. Sometimes voices were expected to produce sound effects, non-textual noise, and wide leaps as in an expressionist or serial work. Later 20th century music used traditional instruments in unusual ways.

Timbre, or tone quality New timbres were explored in depth during the twentieth century. Although Romantic-period composers explored a variety of timbres, twentieth-century composers pushed the limits much further. Instruments produced unusual timbres in experimental music and modern works.

Texture In earlier periods, texture included a discussion about melody, harmony, and rhythms. In the twentieth century, texture was no longer the emphasis of a composition but can be discussed conceptually. For example, Schoenberg's *Pierrot Lunaire* was based on *serialism*. In serialism a clear melody doesn't line up with other musical factors as a particular texture like homophony or polyphony. Instead, one must discuss the twelve-tone row and its role in the overall work.

Tempo During the twentieth century, composers varied in their use of changing tempos. Stravinsky generally wrote for a fairly regular tempo. In his middle period, however, Schoenberg focused on free-form, non-metered improvisational music called *free atonal expressionism*.

Dynamics In earlier era, the use of dynamics was usually used to communicate emotion or expression, or it was used for contrast. In the twentieth century, dynamics were used as another manipulative tool, similar to changing a rhythm or a pitch. Dynamics were also used to give the music expression, make it interesting, and add variety.

Form Some twentieth-century composers favored the neoclassical trend of using forms from previous eras: the sonata, the rondo, and other common forms. Experimental and modernist composers favored using no form at all. Sometimes, ideas were through-composed and never repeated.

12D: SPECIFIC MODERN GENRES

FRENCH IMPRESSIONISM - CLAUDE DEBUSSY

Impressionism originated in France as a reaction against the emotional music of the Romantic era. During the late Romantic period, French composer Claude Debussy used impressionism to create works with special whole-tone and pentatonic scales. The goal of impressionist music was to ***produce a mood or sense of something without boldly presenting it***. Impressionist music is delicate, sensuous, and calm.

Claude Debussy (1862-1918) was born in France in 1862 to a very poor family. Debussy was another child prodigy who began instruction at the age of 7 and entered the *Paris Conservatory of Music* at the age of 11. Students and teachers were impressed with him, but his innovative style was hard for many to understand. After spending time in Russia, he eventually returned to France and won the prestigious *Prix de Rome* prize for his cantata *L'Enfant prodigue* (The Prodigal Child). This prize allowed him to study in Rome for 3 years. While in Rome for only 2 years, he was greatly influenced by the music of Richard Wagner.

Debussy would go on to write many works, including opera and string quartets, and became the premier composer in France during his lifetime. Most of the music the Debussy is known for, however, is his piano music in the impressionist style. This is where we will begin our study of 20th century music.

Claude Debussy was the primary composer of *impressionism*. *He worked to communicate images, feelings, and moods through his music rather than by portraying literal descriptions common to program music*. Debussy can be considered the bridge between the Romantic period and the Twentieth Century, similar to Beethoven being considered the transitional composer between the Classical and Romantic periods. Some of Debussy's popular piano and orchestral works include *Prelude to the Afternoon of a Faun* (1894), *Nocturnes* (1899), *La Mer* (1905), and "Claire de Lune" (1905), a simple

melody included in any concert band method book on the market today. Debussy's impressionist compositions were instrumental works for both piano and orchestra.

The rich texture (this does not mean texture in the musical meaning, as we have previously studied) of Debussy's music is *lush and sensual*. The tonality is vague and difficult to pin down, as there is no clear tonal center. The basis of a whole-tone scale is that all notes are equally separated, and there are no patterns of whole and half steps. Instead, all pitches in a whole-tone scale are a whole step apart. Using this and other new scales, Debussy invented unusual harmonies in his music that kept listeners on edge as they waited for the music to settle somewhere. An example of Debussy's impressionistic style can be heard in the short work *La fille aux cheveux de lin* which translates to "the girl with the flaxen hair." Although this piece has been written for piano, over the years it has been arranged for many different instruments and ensembles. This is a very short piece so we will present three different arrangements of the work (you only need listen to the piano version, unless your instructor assigns more). Before you listen to any version, please read the words to the poem from which Debussy based the music. Then listen to the music with the words in mind. You will be asked to give your interpretation of the work.

PRELUDES BOOK I, "LA FILLE AUX CHEVEUX DE LIN"

C. Debussy (1862-1918)

FOCUS: This impressionistic piece is Debussy's musical "thoughts" as he contemplates a woman with golden hair. Try to keep that in mind as you listen.

La fille aux cheveux de lin by Charles-Marie René Leconte de Lisle

Sitting amidst the alfalfa in flower,
Who sings in the cool morning hour?
It is the girl with the flaxen hair,
The beauty with cherry lips so fair.
Love, in the summer sun so bright,
Sang with the lark for sheer delight.

Your mouth has colors so divine,
It tempts a kiss, o, were it mine!
Come chat with me in the flow'ring grass,
Girl with the long lashes, silken tress.

Love, in the summer sun so bright,
Sang with the lark for sheer delight.

Do not say no, o cruel girl!
Do not say yes, far better still
To read your large eye's longing gaze,
Your rosy lips which I so praise!
Love, in the summer sun so bright,
Sang with the lark for sheer delight.

Farewell to deer, farewell to hare!
And to red partridges! I shall dare
a kiss of your crimson lips to steal,
your flaxen locks to caress and feel!
Love, in the summer sun so bright,
Sang with the lark for sheer delight.

EXAMPLE: *La fille aux cheveux de lin*, C. Debussy

Piano: **NAXOS**

Flute, harp and orchestra **NAXOS**

Vibraphone: **See the YouTube Link in D2L**

WRITTEN ASSIGNMENT 12W-D1 DOWNLOAD THE WRITTEN ASSIGNMENT FILE IN THE CHAPTER 12 FILE FOLDER and use it to write your narrative. As you listen to the above piece, explain what you might see, in your mind, as you hear the music. You **DO NOT** have to stick to Debussy's title. Use your imagination and explain how it starts, builds up at times, and ends. For example, I might see a pancake that has been left uneaten and, as soon as the family is out of the room, slowly arises and starts to dance and float through the air, etc. etc., until the end where it simply floats off into the distance. That may be a silly explanation, but, if I coordinated it with the music, it might work. So, be creative.

EXPRESSIONISM - ARNOLD SCHOENBERG

Arnold Schoenberg (1874-1951) was born in Vienna Austria. His father owned a small show shop. Neither his mother nor his father was musically inclined; however, Vienna was the center of music at this time, and living there greatly influenced Schoenberg. Schoenberg was composing before the age of nine, and was soon composing for string quartets. When Schoenberg was 16, his father died and Schoenberg had to work in order to help support the family. At the same time, he played cello in an amateur orchestra and learned harmony from the conductor. Eventually the group performed Schoenberg's music and he began to compose more music as he experimented with new harmonies. His early attempts at this new style were not received well by the public; however, these pieces have become

some of his best known. In spite of the lack of public understanding, Schoenberg, with the encouragement of other composers of the day, continued to compose.

Schoenberg was hired as a professor at the *Stern Conservatory* where he went on to help guide other famous composers, as well as write a number of books on composition. Around 1908, his works began to move away from traditional tonality. By 1921, he had created his **12-tone system of composition**. This system was based on a series of 12 different tones that create a “tone row.” The row may be played in its original form, played backwards, inverted, or played backward and inverted. It can also be “transposed,” meaning the tone row can start on a different pitch, as long as each subsequent pitch was the same distance for the first note as in the original tone row. All harmony came from the use of the tone rows.

The rise of Hitler and National Socialism forced Schoenberg to emigrate to the United States where he took a position at the *Malkin Conservatory* in Boston. In 1934 he moved to California, became a US citizen, and held minor teaching positions at the *University of Southern California and UCLA*. He continued to compose until he died in 1951.

Pioneered by Schoenberg and his students, Anton Webern and Alban Berg, **expressionism** was a style of atonal music that later led to the development of *serialism*. Atonal music is music that does not have a tonal center. Until this point, most of the music we have heard had a tonal center, or a tonic. We might call this a “home base” that lets us know we have arrived at an end point. Together Schoenberg, Webern, and Berg were known as the **Second Viennese School** (1903-25) because they developed revolutionary musical ideas in Vienna—the same city where Mozart, Haydn, and Beethoven (the First Viennese School) composed and performed during the seventeenth and eighteenth centuries. Schoenberg was a traditional and conservative music composition teacher, but his spirit of ingenuity and creativity drove the expressionist movement.

One of Schoenberg’s first expressionist works was the *Five Orchestral Pieces, Op. 16* (1909), which was written in an attempt to avoid any kind of structure or form. This goal was a direct rebellion

against the structure and form valued in the Classical and Romantic periods. Schoenberg was influenced by the philosophies of the subconscious mind published by Austrian neurologist Sigmund Freud (1856-1939). *As a result, Schoenberg attempted to create music that flowed freely of its own will, like subconscious thought (Carpenter).* While this method of composing was interesting, it was difficult to regulate and eventually led to the creation of *serialism*, which, in contrast, was ruled by strict order, form, and method.

We will hear a very short work from Schoenberg's *5 Orchestral Pieces, Op. 16*. It will be the 1st movement within this work, "Premonitions." There is no listening guide for this, since the music does not follow a form. Please listen to the music and think of what you hear before you complete the assignment below. The work is only 2:12 long.

EXAMPLE: *5 Orchestral Pieces, Op. 16: I. "Premonitions"* Schoenberg **NAXOS**

DISCUSSION ASSIGNMENT 12D-D1 *In the Chapter 12 discussion board, explain in a paragraph or two what you hear in this music. Also add what you think about it, how it makes you feel. You may even explain why you like it or do not like it; however, if you are going to give an opinion of whether you like it or not, please say why. You do not have to reply to anyone's post, but please read a few.*

NEOCLASSICISM - IGOR STRAVINSKY

Not all composers wanted to explore new musical territories in the same ways. Several preferred to abide by traditional composing rules and norms while experimenting with ideas "within" those rules. This style was called *neoclassicism* (Walsh). To help traditionally composed music sound more relevant for modern times, composers introduced devices or tools, such as chromaticism and polytonality (two distinct key centers at the same time), into their works. Igor Stravinsky was one such composer. He entered the musical scene with experimental, and controversial, music, but later wrote in a neoclassical style.

Igor Stravinsky (1882-1971) was born in Russia, the son of the principal bassist for the Mariinsky Theater (a principal bassist is usually the most qualified in an orchestra). Stravinsky was, however, mainly self-taught as a child. Although Stravinsky entered law school, he continued to pursue music by studying composition with famed Russian composer, Rimsky-Korsakov. Stravinsky's compositions

caught the ears of others and, by 1913, he had composed some of his greatest works, including the *Rite of Spring*. Eventually, in 1940, Stravinsky came to America and settled in California. There Stravinsky began to write in the 12-tone style of Schoenberg and continued to compose until his death in 1971.

Stravinsky wrote the ballets *Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). These works expressed bold, dissonant sounds that at first repelled listeners. *The Rite of Spring* incited a riot at its first performance in Paris because of the primal nature of the ballet choreography involved (explained more below). The dancing portrayed violence, a mating scene, and the wildness of nature. Stravinsky's music was remarkably different from other music of the music of this period, although it was similar to extremes often portrayed by other composers. His music was edgy, intense, and bold. As you listen to an excerpt from *The Rite of Spring*, notice the dissonant harmony and the changing rhythms and meters. The timing will seem inconsistent; therefore, look for patterns and change.

When Stravinsky was asked about his compositional style for this work, he answered: "I was guided by no system whatever in 'Le Sacre du Printemps.'" "I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which 'Le Sacre' passed" (Classicfm.com). If you remember the story of Handel composing *The Messiah* in such a short time, this story is similar. Stravinsky tried to explain the same process. The story was based on archeological finds that supported the story of the pagan rites used in ages past. These rites would include selecting a virgin to dance herself to death in order to please the powers of whatever deities the people served in antiquity, and grant a successful harvest that year. The first performance was in Paris, France in 1913. History reports that the audience was so shocked by the work that it created a riot in Paris; however, it has since been learned that the anti-Russian groups in Paris probably planned the riots before the performance even began. A year later, the performance of the same work resulted in the audience carrying Stravinsky out of the theater on their shoulders in triumph.

EXAMPLE: Part I: The Augurs of Spring (Dance of the Young Girls) from *The Rite of Spring* Stravinsky **NAXOS**

THE RITE OF SPRING, PART 1 THE “AUGERS OF SPRING”

Igor Stravinsky (1882-1971)

FOCUS: How the music serves the story

In this part, an old woman enters and begins to foretell the future. After this movement, young women begin arriving and begin the dance.

About the listening guide: Since Stravinsky explained that he did not use any specific form for this music, a listening guide to explain it is, in large part, a disrespect to the composer. Since Stravinsky simply stated that he wrote “what came to him, we will explain the music using the elements and how they change.

Therefore: **PLEASE LISTEN TO THE MUSIC FIRST WITHOUT THE GUIDE TO SIMPLY GET AN EMOTIONAL REACTION FROM THE MUSIC.** After that, use the guide to help sharpen your understanding of the music. Also, we will make use of very non-musical terms to help you get a handle on what is happening in the music.

TIME	MUSIC
0:00	Example of pulsating, short (staccato) dissonant chords in the strings with accents (the louder “hits” are accents. We will call this the “chomp”)
0:08	Example of a polyphonic setting of bassoons on one melodic line and English horns on another.
0:13	Chomp returns, with short dissonant staccato trumpet accents.
0:18	Muted brass, oboe, English Horn, with clarinets and piccolos over the staccato strings
0:23	Trill (fast movement back and forth between 2 notes) on the bassoon Strings begin sets of three note figures that seem to rock back and forth
0:28	Piccolos and flutes play downward runs which are followed by clarinets. The flutes run up as the clarinets run down
0:36	Chomp returns, with accents that are enhanced by the horns.
0:45	Bassoons come in with staccato melody over the chomp (our label: tiptoe melody)
0:56	Trombone enters with short piece of bassoon melody, answered by bassoons, then followed by 16 chomps .
1:04	Bassoons and oboe, later joined by the flute take on the “tiptoe melody” with a short phrase by the trombone.
1:16	Music comes to a pause (called a fermata), followed by a quick three note motive in low brass and timpani to another pause.
1:23	Flurry of high woodwinds leads to the English horn playing a down-up-down-up pattern, (we will call the tick-tock) Which is handed over to trombone.
1:29	Clarinets play alternating sets of 4 notes moving up then four moving down
1:34	Tick tock returns with bassoon trill
1:40	French Horn introduces a short, melodic motive (we will call “smooth” , which is answered by a flute.
1:51	Oboes play a 4-note rhythm which leads to a short motive being passed around the woodwind instruments
2:01	“smooth” melody returns in flute

2:11	“smooth” melody continues in flutes while other woodwinds, strings and timpani play staccato “up-down” pattern and clarinets double that rhythm. The trumpets come in with a melody that seems twice as slow as everything else. Music seems to build
2:31	Music gets soft, strings play a staccato descending pattern as upper woodwinds punctuate the music with staccato accents
2:40	Piccolo has short melody as orchestration thins. then other instruments begin to enter, mainly staccato. the music builds in intensity and dynamic level until it ends abruptly. (actually, it leads into the next movement of the piece.

The above listening guide may seem as confusing as the music, but it is only intended to help you gain some understanding into the elements of music. You probably noticed that there was no real “melody” that you can remember. This movement is but one example of Neoclassicism in the 20th century.

ELECTRONIC MUSIC

In discussing electronic music, we will be looking into the art music of that genre. Later in the book we will address popular electronic and digital music. The development of recording technology allowed composers to use the recording process as a new musical form. In the 1950s, musicians in Paris experimented with using magnetic tape to manipulate sounds, calling the medium *musique concrète*. This term was first used by composer Pierre Schaeffer in 1948. Edgard Varèse (1883-1965) was one composer widely known for exploring this style. He was born in Paris and studied music both there and in Berlin in the early 1900s. His early works were burned in a 1918 fire, shortly after which he moved to New York. Varèse formed the *International Composers Guild* in 1921 and began composing electronic compositions in 1953. His early music interests indicate that he attempted to produce works requiring recorded sound long before the technology was available. Many people followed Varèse’s music throughout his life, including Frank Zappa, who is said to have first listened to a record of Varèse’s music when Zappa was fifteen. *Edgard Varèse Radio* is available online with streaming samples of his work, including a sample of the innovative *Poème Électronique*. We will listen to this work through the NAXOS database. You do not have to listen to all of it, but please listen to at least the first 4 minutes before you do the assignment below. You may want to hear this all the way through because, if nothing else, it is different.

EXAMPLE: *Poème Électronique*. Varèse NAXOS

DISCUSSION ASSIGNMENT 12D-D2 - What do you think about this electronic work as music? Please post a few sentences about what you think it means, or why you think it is, or is not music. ALSO – please reply to at least 1 post.

Other electronic developments in music included the invention of the synthesizer and Musical Instrument Digital Interface (MIDI). Music and instrumental sounds could be created using a computer, allowing composers to control every part of a musical piece by programming the note lengths, dynamics, pitches, and other features into the equipment. **Melody, harmony, and texture**, as have been presented in this course, do not occur in most electronic compositions the same way they have in music of past centuries. Instead, the tones and sounds are treated as elements to be manipulated and serve as the building blocks of an electronic composition. Pierre Boulez, Arthur Honegger, Lejaren Hiller, and Karlheinz Stockhausen are some noteworthy composers of electronic music.

12E: IN CONCLUSION

The 20th century witnessed more changes in society in the first half century than people had seen in the previous 500 years. For centuries travel was limited, for most people, to horses and carriages, but inventions like the automobile and the airplane changed life forever and rockets have carried men to the moon and returned them safely. Two world wars unleashed destruction unlike anything humans had ever seen, culminating in the detonation of two atomic bombs in Japan. The rise of America as a democracy was answered in Europe by the rise of socialism that led men with dictatorial powers to kill millions of their own people.

The invention of the record player, radio, and film projector meant that people were able to enjoy music without going to live performances. This made music available to almost everyone. Composers of the 20th century took music in different directions creating new genres of art music. Some composers began to write without regard to form and some without regard to the tonal practices of the past. We discussed four of these styles.

French Impressionism, which was developed in large part by Claude Debussy, centered on creating moods in the music that were the result of the composer's feelings about people, places or things. Melodies were not an important aspect of the music and any melodies that did occur were the result of the composer's feelings. **Expressionism**, as in the music of Arnold Schoenberg, took music totally away from the tonal practices of the past and created music where every pitch was equal. **Neoclassicism**, as found in the music of Stravinsky, was the movement to try and return to the classic characteristics of *balance, form, clarity, and emotional restraint*. **Electronic music** opened the door to another realm of creating music that required only a few performers, or even 1. There were other directions that music took during this time; however, for this text, this is as far as we will go.

CITATIONS

Biography.com *Biography of Claude Debussy* <https://www.biography.com/musician/claude-debussy>

The Imaginative Conservative website: Translation of the poem *La fille aux cheveux de lin*
<https://theimaginativeconservative.org/2020/02/claude-debussy-girl-with-the-flaxen-hair-terez-rose.html>

Encyclopedia Britannica online: *Arnold Schoenberg Biography*:
<https://www.britannica.com/biography/Arnold-Schoenberg>

All Music.com: *Igor Stravinsky Biography*
<https://www.allmusic.com/artist/arnold-schoenberg-mn0000691043/biography>

Classic Fm.com, *the Story Behind the Rite of Spring*
<https://www.classicfm.com/composers/stravinsky/guides/story-behind-rite-spring/>

CHAPTER 13: OTHER MUSIC OF THE 20TH CENTURY

By Dr. Neil M. Boumpani

13A: INTRODUCTION

Changes in the art music of the 20th century developed alongside other forms of music that can be considered outgrowths of both the newer forms and the music of the past. In America, jazz developed as the music of the descendants of African American slaves and western music created a new music form. At the same time, a new entertainment medium was born with the advent of motion pictures.

When technology allowed both sound and pictures to be recorded on film, the art of composing for films was developed by composers trained in the tradition of Romantic Opera. These composers created the modern *film scores* of the Twentieth Century. At the same time, in New York City, a modern adaptation of opera formed and became the ***Broadway Musical***. This was a modernized opera using music, dancing and acting to entertain people; however, recitative was abandoned and replaced with spoken dialogue. Broadway Musicals also included music that sometimes became popular outside of the show. Many songs from these musicals were recorded by popular music stars of the day and some were adapted by jazz musicians and became what are known as *jazz standards*. Jazz eventually influenced a new kind of music that became “rock and roll.” Rock and roll music branched out and merged with other music influences, philosophies, and cultures into other forms of modern popular music, including country, hip-hop, rap, funk, grunge, etc.

This chapter will examine some of the music associated with these new musical genres and examine how these new genres are related to much of the music we have studied throughout this course.

13B: FILM MUSIC IN THE 20TH CENTURY

Film music can be said to be a direct descendent of opera, and Richard Wagner can therefore be called the grandfather of modern film music. This chapter will look at how music came to be a vital part

of films and how operatically-trained composers set the standard for early film music that continues well into the 21st century.

Photography had been experimented since the 1770's with the first practical method established in the 1830's. The first motion picture was not actually meant to be a moving picture, but was rather the result of a bet. In the 1880s, the governor of California, Leland Stanford, made a bet with someone claiming that there was never a moment when all 4 of a horse's hooves were off the ground at the same time. With use of a method of setting cameras 21 inches apart over 20 feet, and timing them to take pictures in rapid succession, the bet could be settled. When the pictures were developed and then shown in rapid succession, the first moving picture was born. This video can be seen online in several places, including: [See YouTube Link in D2L](#). Once entrepreneurs realized that this new medium could be a way of making money, the film industry was born. Early films were produced and shown without recorded music. At the time, the technology necessary to put video and audio on the same film did not exist. In the early part of the 20th century, films were not being made for commercial success. Early "moving pictures" were often shown in carnivals or fairs as a novelty attraction. They were often in machines where a person would pay a penny, then turn a crank to allow the pictures to move. With the advent of the film projector, groups of people were able to enjoy a film at the same time. There were, however, two things that distracted the viewers from enjoying the film. First, the projectors were so loud that they were annoying, and, second, many people felt uneasy watching silent people move around on the screen. It gave them an eerie feeling, as if they were watching dead people. This may have been partly due to the 19th century practice of "death photos." When cameras started to become available to more people, someone created the idea of taking pictures of people who had just passed away as a memorial to them. Before that time, and well back in history, death masks were made, mostly of famous people.

Some of these “death pictures” would even show an entire family, all who died of some kind of fever or illness, sitting on a couch, as if they were enjoying a Sunday afternoon. These two problems needed to be solved if moving pictures were to become a profitable enterprise. The answer to both of these problems was to add live music to the airing of a film. Therefore, the first reasons for the inclusion of music *with* films had nothing to do with the story or the action being portrayed on the screen.

As silent films became longer and more sophisticated, producers became aware of the importance of music for its dramatic effect. Many theaters began to employ pianists and organists to play music during the showing of films. If no written music was provided or suggested by the producers, the film was at the mercy of the performer. Eventually producers realized the need to suggest specific musical works or at least specific styles of music that should accompany their film. Italian film score composer Giuseppe Becce (1877-1973) wrote a collection of works for film which he published called *Kinothek* (sometimes referred to as *Kinobibliotek*). This basically translates to “book of film music.” In 1824 Ernő Rapée published the book *Motion Picture Moods for Pianists and Organists*, which was a collection of works that a pianist or organist could use for various scenes. This included music for love scenes, comedy scenes, fight scenes, etc.

As the silent movies became more and more popular, and more theaters began opening, theaters in large towns had to find ways to attract customers. Large movie theaters began to employ orchestras. Max Winkler, an enterprising young man who worked for Schirmer publishing in New York City, saw this as an opportunity to create a new business. He convinced movie producers to allow him to see films before they were released so that he could recommend orchestral works to match each scene. He sometimes used the works of famous composers that

were cut to the right length to fit each scene. Winkler then sold or leased these scores to those theaters with orchestras. This proved to be a great business, until the technology arrived that allowed music to be recorded on the same film as the video. Winkler eventually went out of business. The only assets he had to sell at the time of closing his business was his supply of paper, which he sold for a few hundred dollars.

THE ADVENT OF THE “TALKING PICTURE”

Many inventors were working on a system to synchronize music and dialogue to film, including famed inventor Thomas Edison. The *Vitaphone* system eventually proved to be the first viable system and, in 1927, the first “talking” film was released. The Vitaphone system was developed by the Western Electric Company and purchased by Warner Brothers in 1925. This system used a film projector that was connected to a turntable that used record disks with the dialogue and music. The records had to be replaced after 20 showings because the primitive record needles of the time cut into the records each time they were used. The result was that, after about 20 uses, the sound began to slow down to the point where the synchronization no longer worked. Although the system had been used in several short films back as early as 1923, it was not until 1927 that it was used for a full-length motion picture. In 1927 Warner Brothers released *The Jazz Singer*, starring Al Jolson. From that point on silent movies quickly became obsolete. By 1930, all of the major film production companies in the United States were creating movies with sound.

THE RISE OF THE MUSIC DEPARTMENT IN FILM STUDIOS

The popularity of music in film lead to the creation of the “music department” with each of the major studios. This was almost an “assembly line” process and the results were often hit-or-miss. Some studios might even take the music from one film and use it in another. Since the

composers were employed by the studios as employees, all copyrights to the music were owned by the studio. Even the early academy awards did not recognize the composers of film music and therefore, if the film was given an Oscar for best film score, the award went to the studio.

THE FILM SCORE AND ITS EVOLUTION

The music written for motion pictures is known as a film score, and the composer is the one who “scores the film.” The early process of adding music to a film was done much like an assembly line. There might be four or five composers working on the same film. The film would be divided into parts with each composer being given specific sections. The result did not always work out well, but the producers did not believe the music was that important to the film. Eventually the movie studios came to realize the power of the music score when written by the right composer. The composer credited with creating the first film score that enhanced the film’s story was Max Steiner. The movie he scores was the 1933 original version of *King Kong*.

MAX STEINER, THE FATHER OF THE MODERN FILM SCORE

Max Steiner (1888-1971) was born in 1888 into a family that had been highly successful in the arts. Steiner was a child prodigy who was composing at a very young age. His first operetta, written when he was 14, was performed in Vienna and continued for a complete year. Max studied under composer Gustav Mahler and experienced the music of Wagner’s operas. Since Steiner was Jewish, and Europe was becoming more and more anti-Semitic, he immigrated to the United States in 1914. Max worked as a theater conductor and arranger in New York City until the stock market crash in 1929 closed most of the theaters in Broadway. With the Great Depression starting in 1929, Steiner moved out to Hollywood to seek work composing for movies.

In Hollywood he established many of the techniques for scoring movies that other composers would use for decades. He was the first composer to use his operatic background to incorporate the idea of Wagner's leitmotifs into film music. Steiner was a master at creating melodies. He would often get up in the middle of the night and write down melodies that he heard in his head. He was one of the hardest working composers in Hollywood. In 1934, he scored 36 films, and in 1935, he scored another 37 films. No other Hollywood composer has ever come close to this output. Steiner would go on to score over 300 scores in his time in Hollywood. He was nominated for 24 academy awards and won three. These three movies were *Since You Went Away* (1945), *Now, Voyager* (1942), and *The Informer* (1935). Other famous movies scored by Steiner include *Gone With the Wind* (1939), *Casablanca* (1941), and *The Searchers* (1956).

KING KONG

The film that made Steiner the leading composer in Hollywood was the 1933 RKO movie *King Kong*, starring Fay Wray and Robert Armstrong. Steiner had already composed music for 70 films before *King Kong*, but this film allowed him to demonstrate his skills with *leitmotifs*. This one movie showed Hollywood filmmakers that the composer was one of the most important people to any film. Some critics even maintain that Steiner's score *actually saved* this movie. For the movie's special effects, four models were created of King Kong, using aluminum for the frame, foam rubber and animal fur. There was also a full-sized head used for certain shots. The smaller models were placed in a scene, photographed, then slightly adjusted, photographed, adjusted again, and so on. This process, known as *stop-animation*, was painstakingly slow. As the Kong model was moved, the fur would be altered. As you watch the movie, you can see this effect. Had it not been for Steiner's music, this film might have failed miserably. We will take a look at this masterpiece by examining the music for three of the scenes.

The title scene begins with a three-note *leitmotif* that sounds dark, scary and foreboding. This is the *theme* for King Kong and is used throughout the movie. The music quickly changes around the 20 second mark to introduce the theme for the island tribe. Around 2 minutes into the title scene the three-note motif is transformed into the love theme for the movie. Listen to the opening theme music with the guide below.

EXAMPLE: Title Music from *King Kong* (1933) M. Steiner **NAXOS**

KING KONG (1933) TITLE MUSIC

Max Steiner (1888-1971)

FOCUS: Themes

TIME	THEME
0:00	Three note Kong theme
0:18	Tribal Theme for natives on Skull Island
1:00	Tribal theme motive builds as the tempo gradually increases
1:13	Music suddenly becomes very slow as a loud chord is played, then repeated in rhythm
1:22	The three-note theme is used in the love theme, then fades out into the first scene of the movie

Steiner was known for overusing a technique that was called “micky-moussing.” This occurs when the music mimics the action on screen in a way that is almost comical, which was similar to the Micky Mouse cartoons of the day. There are several clips online where this is demonstrated. In the YouTube clip entitled *King Kong (1933) – Mickey-Mousing Underscore TeRx*, posted by the YouTuber “itz Terx,” micky-mousing can be seen as Kong tried to grab John Driscoll who, at the time, is hiding in a shallow cave in the side of a cliff. As Kong reaches in and wriggles his fingers and Driscoll tries to stab the ape’s hand, you hear a sharp orchestra “hit.” In the next scene where Kong attempts to undress Ann, as his fingers brush against her clothes, Steiner uses some low woodwinds to underscore the finger movement. Around the one-minute mark, as Driscoll climbs up the rocks, Steiner uses plucked strings that ascend pitch-wise as the character climbs. Note how, at the 1:12 mark, Kong’s theme is heard. Later, around the 1:40 mark, as Driscoll climbs down the rope, the music features descending pitches to

match the movement. Then as Kong pulls the rope up, the pitches again ascend. This technique is seldom used today, except in comedies.

EXAMPLE: *King Kong (1933) – Mickey-Mousing Underscore TeRx*, YouTube Link [See YouTube Link in D2L](#)

Steiner wrote some of the most memorable film music in the history of film scores, including *Gone With the Wind* (1939), *Casablanca* (1942), *Now Voyager* (1942), *the Searchers* (1956), and many others. Because RKO and Warner Brothers both held the rights for much of Steiner's music, his music was used in motion pictures that he did not score. If you would like to hear more of Steiner's music from *King Kong*, it is located in the Chapter 13 folder in NAXOS, in the OPTIONAL TRACKS playlist.

EXAMPLE: The complete score from *King Kong* (1933) M. Steiner [NAXOS](#)

There were other composers in the early days of Hollywood and through what is known as the “Golden Age of Hollywood” (1915-1963), including Erich Wolfgang Korngold (1897-1957) and Miklos Rozsa (1907-1995). ***Like Steiner, both of these composers came from Europe to escape the anti-Semitism and both had strong operatic backgrounds.*** The film music that these composers created became models for the present-day film composers, like John Williams and Howard Shore. Howard Shore wrote the film score for the “*Lord of the Rings*” trilogy as well as “*The Hobbit*” trilogy, but he also scored the 2005 version of *King Kong*. Shore used Steiner's 1933 score as a model for the remake. He also used the tribal music from the 1933 film in the 2005 film. In the 2005 film, during the scene right before Kong is presented to an audience in New York City, the tribal music is played by the orchestra in the theater pit. This was a tribute to the great film score composer, Steiner.

This text does not have the time to cover all of the great music that has been written for films. Some historians call film music the “Classical Music of the 20th Century. If you are interested in learning more about the history of film music, please search online. Also, feel free to explore the Appendix entitled “Beethoven Meets the Bride of Frankenstein.”

13C: JAZZ, HOME-GROWN AMERICAN MUSIC

Jazz was born in the United States as a marriage of African and Western music elements. The African elements came to America with the slaves and were passed down generation to generation. Even though these African Americans learned to speak English, they did not forget their musical tradition. One of the elements brought into jazz was the “call-and-response” style of singing. One singer would sing a line and another singer, or group of singers, would respond to it, either by repeating the line or singing a common response. Another element was that of *improvisation*. African music included improvisation, which was taking a melody or even a rhythm and making changes to that melody or rhythm while the other elements of music remained the same. African rhythms were highly syncopated. If you remember, syncopation occurs when the accented beat in a measure does not occur where it is expected. The section on meter explained how each type of meter, duple, triple or quadruple, was based on strong and weak beats. The first beat of each group of beats was always the strongest. Syncopation moves the strong beat from where it is expected to where it is not expected, yet the basic underlying pulse does not change.

The western contribution to jazz included harmonic progressions, form, and balanced melodies. A harmonic progression is a set of chords that usually moves from the main chord (the tonic) and eventually get to the furthest point away (the dominant) and then comes back to the tonic. This is an oversimplification of the definition, but, for our purposes, it will work. Many of the early jazz works were based on popular or folk songs where the melodies are usually easy to remember.

HOW MUSIC, ESPECIALLY JAZZ, WORKED TO IMPROVE RACE RELATIONS

It was front page news in 1947 when the Brooklyn Dodgers signed the first African American baseball player to play in the Major leagues. Much credit has been given to sports for helping to break the color barrier, and rightly so. Little has been celebrated, however, of how musicians, decades before Jackie Robinson, were working together, side by side regardless of race. In the days of Vaudeville, many white performers would put on “blackface” and entertain the crowds because African-American artists were not yet allowed into white shows. There is no doubt many white comedians put on shows that made

fun of African Americans in a racist manner, and forwarded a stereotype that was not flattering; however, some performers used blackface as a homage to the black performers they would often go a watch in the black shows. Once African American performers were welcomed into entertainment, singers and comedians using black face disappeared, which, thankfully, has not returned (with the exception of a few Hollywood celebrities who thought it would be funny, but it was not).

However, jazz musicians were a different kind of people. Jazz was born as a marriage of western harmony and form and the African American call-and-response, improvisation, and syncopated rhythms. Back in the 1920's and 30's, jazz was a popular music in the night clubs and speakeasies of the day. Black jazz musicians entertained patrons of black clubs, and white jazz musicians entertained patrons of white clubs. But after the jobs ended, in many cities, the black and white musicians would get together and have all-night "jam sessions." During these jam sessions, black and white musicians would learn from each other, exchange ideas, and basically form bonds that did not exist in society. This is how jazz evolved.

On January 16, 1938, Benny Goodman made history in several ways. For the first time in history, jazz was performed at Carnegie Hall, in New York City. After three numbers by the all-white Goodman band, and then a Dixieland quartet, Goodman invited members of Duke Ellington's and Count Basie's all-black bands on the stage. By the end of the evening the crown was on their feet, cheering and having a fantastic time. Benny Goodman then toured with his legendary quartet: Benny on clarinet, Gene Krupa on drums, Lionel Hampton on vibes, and Teddy Wilson on piano. This racially integrated band not only made history, but created some of the most memorable jazz performances in history.

Showing that jazz could be fun, vibist Lionel Hampton formed his own band and traveled until near the end of his life. Hampton was known for presenting some enjoyable jazz concerts. He also liked to hire young talent for his bands and many famous musicians got their start in the music field under Hampton. Hampton, went on to incorporate the call-and-response idea in one of his famous tunes *Hey Ba Ba Re Ba*. Using whimsical lyrics that included response by the band, and, in concert, the audience,

Hampton performed this piece in concert until his death in 2002 at the age of 94. Take a moment and listen to the energy and fun in this work. The second link shows Hampton in concert with a different version of the same song.

Some lyrics from *Hey Ba Ba Re Ba!* (45 seconds into the first file)

Matilda Brown told old King Tut, “if you can’t say ‘re ba’ keep your big mouth shut!”

CALL: Hey ba ba re ba (RESPONSE: hey ba ba re ba) (sung three times before) “Yeah, your baby know!”

EXAMPLE: *Hey Ba Ba Re Ba!* L. Hampton, C. Hammer [See YouTube Link in D2L](#)

EXAMPLE: *Hey Ba Ba Re Ba!* L. Hampton, C. Hammer [See YouTube Link in D2L](#)

THE BLUES

As you listened to *Hey Ba Ba Re Ba* you may have noticed something familiar about it. That is because it was built on the most familiar form in jazz and early rock and roll – the 12-bar blues form. The 12-bar format is based on a simple Western music harmonic progression coupled with a typical African-American work song. The African-American contribution was a three-phrase lyric set with each phrase being 4-measures (bars) long. A “bar” in this situation is one measure of music. Since most blues tunes are in quadruple meter, one measure contains 4 beats. The three phrases were usually built on a single phrase that was repeated (the second phrase) and then answered in the third phrase. The early blues were usually sung about the difficulties the singer’s life. Below is one 12-bar section of a 12-bar blues.

*My body’s tired because I work from morn ‘til night
My body’s tired because I work from morn ‘til night
If I don’t work hard, nobody treats me right*

The next 12 bars would usually add a new twist to the original phrases while keeping to the original idea of the hardship the singer had to endure. Since the topics were usually sad, the genre of this form was called the “blues,” meaning that the person was sad, or “blue.” Even after jazz artists, like Hampton, made the 12-bar blues “fun” the form was still called the “blues.” There are literally thousands of songs, jazz, country and rock, that are based on the 12-bar blues.

Over the years, the harmonic progressions for blues tunes have become refined and more complicated than the original blues, although many composers stick to the simple 3-chord pattern. In its earliest form the blues was set to three main chords. These three chords in the western tradition are known as the tonic, subdominant and dominant chords. Almost all music in the west, until the art music of the 20th century, used this basic outline for major works of music. Written down in notational form, the simple 12-bar blues form would look like this:

BAD NEWS BLUES

words and music by
N. Boumpani

B \flat Eb7 B \flat B \flat 7

E \flat 7 B \flat

F7 Eb7 B \flat

Now listen to just the harmonic progression without any melody

EXAMPLE: *Bad News Blues* (harmonic progression only) N. Boumpani ([file](#))

Can you come up with your own lyrics to this progression?

One of the earliest commercially successful blues artists was Blind Lemon Jefferson (1893-1929). Little is known about Jefferson's life, but after a talent scout discovered him in 1923, Jefferson began recording. In the span of 4 years Jefferson recorded over 90 records. His records sold well and his name became well known. Sadly, in 1929, while he was coming home from a party at one of his friend's house, he got stranded in the snow and died of exposure.

Among one of his biggest hits was the song *Black Snake Moan*, which was the title song for a 2009 movie of the same name starring Samuel L. Jackson. Jackson sang a slightly different version of the song in the movie. Below are links to the original version as well as the clip from the movie.

EXAMPLE: Black Snake Moan Blind Lemon Jefferson YouTube link: [See YouTube Link in D2L](#)

EXAMPLE: Black Snake Moan Blind Lemon Jefferson from the movie Black Snake Moan YouTube link: [See YouTube Link in D2L](#)

BLACK SNAKE MOAN

“Blind” Lemon Jefferson (1893-1929)

FOCUS: The lyrics and what he was trying to say

Aaaaah, I ain't got no mama now
 Aaaaah, I ain't got no mama now
 She told me late last night, "You don't need no mama no how"

Mmm, mmm, black snake crawling in my room
 Mmm, mmm, black snake crawling in my room
 Some pretty mama better come and get this black snake soon

Ohh-oh, that must have been a bed bug, Baby, a chinch can't bite that hard
 Ohh-oh, that must have been a bed bug, Honey a chinch can't bite that hard
 Ask my sugar for fifty cents, she said "Lemon, ain't a child in the yard?"

Mama, that's all right, mama that's all right for you
 Mama, that's all right, mama that's all right for you
 Mama, that's all right, most seen all you do

Mmm, mmm, what's the matter now?
 Mmm, mmm, honey what's the matter now?
 Sugar, what's the matter, don't like no black snake no how

Mmm, mmm, wonder where my black snake gone?
 Mmm, mmm, wonder where this black snake gone?
 Black snake mama done run my darlin' home

JAZZ

Jazz would become the popular music of the 1920's through until the 1950s. Some early stars included Louis Armstrong, Bix Beiderbecke and King Oliver. The early jazz groups had anywhere from 4 to around 8 players; however, there was no standard instrumentation. Eventually, as jazz became more refined, these groups would grow into the standard “big bands” of the 1930's and 40's. The big band brought jazz into the realm of popular music and became the most popular dance music of the era. It is important to know that the smaller jazz groups continued to be popular with Americans as well. In the smaller jazz groups, very little music was written down and most groups improvised everything. Once the big bands became popular, the band leaders realized the importance of having arrangements prepared

for the larger instrumentation. Eighteen players could not simply “make everything up” as they played.

This paved the way for the big band arrangers.

The typical big band included:

3-4 trumpets
3-4 trombones
5 saxes

A *rhythm section* which included.

piano
upright bass
drums
guitar
sometimes vibes

THE BIG BANDS

One of the first big band leaders was Edward Kennedy Ellington, better known as “Duke” Ellington. Other big bands included those of Count Basie, Glenn Miller, The Dorsey Brothers, Harry James and others. The big bands included singers, many of whom would go on to become stars in their own right, including Ella Fitzgerald and Frank Sinatra. These bands lived “on the road” almost year-round, often leaving one performance and then sleeping on a bus as they travelled to their next performance. The big bands of the era produced many works that have become standard through the years. Duke Ellington and one of his best writers, Billy Strayhorn, worked together to produce many of these tunes, including *Take the A Train*, *C-Jam Blues*, *Perdido* and many more. In small jazz groups, everyone got the chance to improvise a solo, but with the big bands, the arrangement usually allowed for one, two, or maybe three soloists per selection, and sometimes there were no improvised solos.

Forms were important to jazz groups, but especially to the big bands. The typical big band work may include most or all of the following components (not always in this order):

1. In introduction. This was usually a short section that often introduced the work. Some introductions have become standard parts of the work, as we shall see with our listening example.
2. The “head.” This section was the actual song, usually played without any jazz embellishments. These were usually song forms, like A-B-A forms, but sometimes they might be more complicated.

3. The "improv" section. There would then be a chance for a soloist to "improvise." This means creating a new melody based on the harmonies of the original melody. Sometimes this section might be divided between several soloists.
4. An ensemble section. (optional) The arranger might include a section where he embellishes the original melody, or sometimes creates his own melody. The quality of this section, and the entire arrangement depended entirely on the skills of the arranger.
5. A Shout section. This section is usually big, loud, with lots of rhythmic activity.
6. An ending. The ending may actually be part of the head that returns to end the piece, or it can be the end of a shout or ensemble section.

It is important to note that many of the jazz standards were performed by many of the big bands, and often with different arrangements. Even Duke Ellington had several arrangements of some of his works. We are going to hear an arrangement of his "signature" song, *Take the A Train*. This piece was actually written by a man who was Ellington's co-writer on many songs, Billy Strayhorn. The arrangement we will hear in this section is but one arrangement of the famous work. This arrangement incorporates transition that the original arrangement did not have; however, jazz is the kind of art form where creativity abounds, not just with the players, but the arrangers as well. Listen to this arrangement of Ellington's famous *Take the A Train*. Please use the listening guide.

EXAMPLE: *Take the A Train*, Billy Strayhorn **NAXOS**



The Count Basie Band

PLEASE GO TO THE NEXT PAGE FOR THE LISTENING GUIDE

TAKE THE A TRAIN

Billy Strayhorn (1915-1967)

FOCUS: form

The Song itself is actually an A-B-A form. The head will present the song with the melody in this format.

TME	SECTION	FOCUS
0:00	Introduction	This introduction has become a part of the song
0:06	HEAD A section of theme – Saxophones in unison (all playing the same notes)	A
0:16	A section repeats with trumpet countermelody	A
0:28	B section of head Saxophone in harmony	B
0:39	A section returns in saxes with trumpet countermelody	A
0:49-1:00	TRANSITION (based on introduction)	
1:00	IMPROV Piano solo	A Based on A section
1:11	Piano continues, saxophones add soft chords	A Based on repeat of A
1:22	ENSEMBLE Mainly saxes play a “new” melody based on the old one	B Based on B section
1:33	Ensemble continues	A Based on A section
1:43	TRANSITION based on original version should section	
1:57	IMPROV Saxophone solo	A Based on A section
2:08	Saxophone continues	A Based on repeat of A
2:19	ENSEMBLE Soft Trumpets play new B section	B Based on B section
2:30	Saxes play A section of melody into TRANSITION	A Based on A section
2:43	Saxophones play unison A theme	A Based on A section
2:54	Saxophones play unison A theme <i>softer, with piano</i>	A Based on repeat of A
3:05	TRANSITION –crescendo into drum solo	
3:14	SHOUT SECTION very rhythmic with lots of drums	A Based on A section
3:24	Continues	A Based on repeat of A
3:33	Ending	

Students are encouraged to explore more of the world of Big Band Jazz. Below are a few suggestions that can be found online, at YouTube and other places:

DUKE ELLINGTON: *Satin Doll, In a Sentimental Mood, Caravan*

COUNT BASIE: *One O'clock Jump, Shiny Stockings, April in Paris*

GLENN MILLER: *Moonlight Serenade, In the Mood, St. Louis Blues March*

BENNY GOODMAN: *Sing, Sing, Sing, Let's Dance*

HOW JAZZ WORKS

Before we discuss jazz further, it must be noted that jazz performers are often incredible musicians who are some of the best instrumentalists in the world, and, at the same time, extremely creative. Jazz is an art form that happens in time. Each and every time good jazz players perform in a small group, they create a “new arrangement” of that work that will never be performed the exact same way again. Jazz performers have such control of their instruments that the direction of their improvisation is often changed in an instant by other performers in the group. The response of the audience, or even the mood of the performer. Very little is written down in small group jazz because the good performers have memorized most of the “jazz standards,” and have no need for music. Throughout jazz history, there have been many performers who could not even read music! Still, these performers could hear someone playing a song once, and remember it immediately. If you were to hear a professional jazz combo, very rarely will you notice the performers reading music.

To understand jazz, we will examine how a typical small jazz combo performs. These groups usually contain a piano or guitar, upright or electric bass, drums, and one or two “horns.” The most popular jazz instrument is the saxophone, although any instrument can be, and has been, used in a jazz ensemble. There have been jazz violinists, harmonica players, bassoonists, and even tin whistle performers! The songs that are usually played by small jazz groups are called *jazz standards*. These include songs from movies or musicals, popular songs, and original jazz songs which have been performed for decades. Jazz sometimes incorporates Latin instruments and rhythms as well as electronic and exotic instruments.

Most small-group jazz selections may include several of the elements listed below. The most important aspect of jazz has always been *improvisation*. Players make up their own new “melodies” based on the original melody and chord progression. As they create these new melodies, the other members of the band, especially the piano, bass and drums will react to the soloist’s new melody in

rhythmic, melodic and harmonic ways. To be able to be a good jazz musician not only takes hours and hours of practice, but quite a bit of experience, and thousands of hours of listening.

Below are the typical parts of any small jazz ensemble

1. Introduction – (optional)
2. The “Head” – This is the main melody of the song. It is usually played at the beginning and often at end of the performance; however, this is not always the case (As we shall see).
3. Improvisation by one, two, or all of the performers
4. An ensemble section that may have been pre-arranged, or happens spontaneously.
5. “Trading 4’s.” This happens when a soloist improvises for 4 measure, and is followed by another soloist playing the next 4. This can include all of the instruments, including the bass and drums.
6. A return to the “Head.” (also optional, but present in the majority of situations.)
7. A “tag.” Some songs have “codas” that have been an accepted part of the song. Other times, the band might repeat the last phrase of the song twice and, on the third time, slow down.

Sometimes jazz even incorporates classical elements into songs. Below is a link to videos on YouTube that demonstrate this style. The first song linked below is *Lullaby of Birdland*, written George Shearing in 1952, in honor of jazz great Charlie Parker and the New York City jazz club that was named after Parker: “Birdland.” Parker’s nickname was “Bird” because he composed so many songs with “bird” in the title. The second work on the list is by a talented pianist who shunned fame, but was nonetheless extremely creative and has a trio that performed together for years, Morris Nanton. Both work demonstrate polyphonic textures of the song. On the second tune, the bassist plays a bass line with a bow, until it opens up to a fast Latin samba tempo around 1:50 into the work.

JAZZ WITH CLASSICAL ELEMENTS

EXAMPLE: *Lullaby of Birdland*, G Shearing [See YouTube Link in D2L](#)
EXAMPLE: *Fly Me To the Moon*, Bart Howard [See YouTube Link in D2L](#)

JAZZ EVOLVES

Big Band jazz would eventually move from popular dance music to a more refined art form that is often presented in concerts. Both big bands and small jazz groups still perform all over the world, both in concert and in restaurants, bars, as well as private and public performances. Shortly after the end of

World War II, a new form of jazz called “be-bop” arose. A be-bop jazz tune is characterized by a very fast tempo and often complex, fast-changing, harmonic progressions. One of the leaders of this style was jazz saxophonist and composer, Charlie Parker. Your instructor may want you to listen to this arrangement of Parker’s composition *Billie’s Bounce* completely. Please note that this arrangement is not typical. The actual “head” does not come in until around 2 minutes into the piece. *Billie’s Bounce* is a specialized version of the 12-bar blues discussed earlier. Try to listen for each new start of the 12-bar form. Also notice how the bass player and the drummer are responsible for keeping the tempo steady. Please listen to at least 4:00 minutes of this work.

EXAMPLE: Be-Bop Jazz *Billie’s Bounce* Charlie Parker **NAXOS**

BILLIE’S BOUNCE – BE-BOP JAZZ

Charlie Parker (1920-1955)

FOCUS: Improvisation

TIME	WHAT IS HAPPENING
0:00	Also saxophone solo begins improvisation over a 12-bar blues.
1:43	Saxophone continues, other horns add some harmony
1:54	Saxophone plays the “head” of <i>Billie’s Bounce</i>
2:04	Other instruments join in and repeat the entire head of <i>Billie’s Bounce</i> . (this part was arranged)
2:16	4-measure band rhythmic figure (called a “riff”) leads into the tenor saxophone solo.
3:13	Saxophone starts a rhythmic idea that is picked up by the piano and drums for a few measures.
3:44	Short accents by the other instruments as the 2 nd saxophone continues to solo.
3:57	Another short “riff” signals the beginning of the baritone saxophone solo
5:34	Baritone solo continues as other players play a different blues-based melody in the background. This melody is actually the “head” of another blues-based song named “ <i>Jumpin’ With Symphony Sid</i> .”
5:46	Another 4-measure band “riff” leads to the next alto sax soloist.
7:24	Other saxes play soft background while the second alto sax continues. For 12 measures
7:35	The last 12 measures repeat, but a little louder
7:46	The drummer takes an improvises solo that covers 2-12 measure segments.
8:07	The 4 saxophones take turns trading 4’s - each playing 4 measures. This may be hard to hear since some of the saxophone sound so similar.
12:10	Entire group play the “head” of <i>Billie’s Bounce</i> . This harmony has been arranged. The head is repeated and the entire work ends.

OTHER TYPES OF JAZZ

“Be-Bop” was followed by “cool jazz” which was pioneered by trumpeter/composer Miles Davis. Electronics and the influence of other music and cultures would help create styles called Latin jazz, jazz/rock, and fusion jazz, avant-garde jazz, and Afro-Cuban jazz. More genres are being born and will be born because the idea of creating music on the spot appeals to so many musicians. Even with all of these changes, the original key element of *improvisation* is the one factor continues to binds all types of jazz.

THE BIG BANDS FIND NEW LIFE

In the 1960’s and 1970’s and still today, big band jazz has found a home in concert halls and school music programs, Duke Ellington and Count Basie continued with their bands until they died. However, even after the deaths of these great band leaders, the bands continued to perform, often led by other musicians. The same holds true for other 1930-40 big bands, like Tommy Dorsey, Glenn Miller, and others. Newer bands arose in the 1960’s and 70’s. Maynard Ferguson, a trumpet virtuoso who could play incredibly high pitches, and was known to include electronic instruments, had a large following right up to his death. Buddy Rich, the self-proclaimed “world’s greatest drummer” would continue to perform for large audiences until his death as well. Buddy Rich had a long history performing for big bands, as far back to the time Frank Sinatra joined the Tommy Dorsey band. Although both of these bands may still be performing, since their leaders were the main focus of the bands, they are not as popular today. Rich was known for amazing drum solos where his hands moved so fast that his sticks and hands seemed to blur. Once you see a video of him performing, you will understand how nobody could take his place.

Most colleges and universities, as well as a great many high schools have big bands. Students find playing in big band music fun and challenging. Additionally, there are literally thousands of amateur big bands all over America who still perform regularly. YouTube links are provided below should the instructor or student wish to explore the virtuosic playing of Maynard Ferguson or Buddy Rich.

EXAMPLE: *Birdland* by Joe Zawinul Performed by featuring Maynard Ferguson’s Big Band on the *Mike Douglas Show*, circa 1970s [See YouTube Link in D2L](#)

EXAMPLE: *Channel One Suite* (excerpt) by Bill Reddie featuring a great Buddy Rich drum solo.
[See YouTube Link in D2L](#)

13D: ON BROADWAY

In the early 19th century, New York was becoming the center of American theater. By the middle of the century, Shakespearian productions were being presented along with a new form of entertainment called *vaudeville*. Vaudeville was a kind of “variety show” that featured singers, dancers, comedians, jugglers, and other talented entertainers. By 1880 many of the vaudeville productions were beginning to travel to other cities. In the beginning of the 20th century, Florenz Ziegfeld was presenting his *Ziegfeld Follies* which was an extravaganza of music, dance, and comedy. Through the 1910’s and 1920’s, musical theater was extremely popular.

In 1927 history was made on the New York stage with *Showboat*, written by Jerome Kern and Oscar Hammerstein II. This was the first musical theater production that had a story line and developed characters. The Broadway musical became like a modern-day opera, except, instead of opera’s recitative, Broadway musicals included spoken dialogue. Broadway musicals include acting, well-written dialogue and catchy musical pieces, and scenery changes. Some of America’s best musical talent was located in New York City in the 1920’s.

In 1929 the stock market crashed and sent the entire world into a depression. Broadway was hit hard because few people had disposable income to spend on shows. Many of the actors and musicians moved to Hollywood. By the middle of the 1930’s Broadway was up and running again, but not to the level it had been pre-depression. Broadway has continued to create many successful musical shows, some of which continue to be performed on and off into the present. Some of the big names associated with Broadway musicals are:

1. Jerome Kern and Oscar Hammerstein II
2. Alan Jay Lerner and Frederick Loewe
3. Frank Loesser
4. Cole Porter
5. Leonard Bernstein and Stephen Sondheim
6. Andrew Lloyd Webber

The Broadway musical follows some of the same conventions as opera. There is usually an overture that takes place before the show begins. The overtures sometime contain themes from some of the important songs in the show done instrumentally. Let's look at the Broadway musical *Phantom of the Opera* written by Andrew Lloyd Webber. The story is based on the book *Le Fantôme de L'Opéra* by Gaston Leroux in 1910. The book did not get a lot of attention until American Actor Lon Chaney starred in the silent film version in 1925. The story is about a deformed recluse who abducts a beautiful young woman in the Paris Opera House. The story is based on rumors of a similar event that allegedly took place in the mid-19th century. In 1988 Andrew Lloyd Weber's musical version opened on Broadway in the Shubert Theater where it is still running as of December 2019 and is the longest running Broadway musical in history.

THE STORY

The Phantom is an organist and composer who haunts the grand Paris Opera House and lives in a hidden area of the building. He is a disfigured, lonely man who discovers a beautiful young soprano has joined the opera company and is filling in the lead role in a production. He befriends her and tutors her, never showing his face. The Phantom falls in love with Christine, but, at the same time Christine reunites with her old childhood sweetheart, Raoul. Christine tells Raoul of her "angel of music" who helps her, but has never seen. Even though the Phantom causes problems for the opera house owners, Christine is drawn to him. She believes he is an angel promised to her by her late father. When the Phantom realizes Christine and Raoul are becoming close, the Phantom abducts Christine, taking her deep below the opera house into his underground home. The next morning, after Christine awakes, she sneaks up on the Phantom and removes his mask, revealing his disfigured face. After releasing Christine, he comes to find out that she is in love with Raoul.

In the Second Act, the Phantom attends a masked ball at the opera house and gives the management an opera he has composed and insists that Christine be given the lead part. On opening night, the Phantom murders the leading man and takes his place. As he sings a song professing his love

to her, she rips the mask off his face exposing his deformities to the audience. In a fit of rage, he grabs her and escapes with her underground. Raoul and others are close behind. When Raoul finds the Phantom's lair, the Phantom puts a rope around his neck and tells Christine that she must remain with him, or he will kill Raoul. Christine kisses the Phantom which has a magical effect on him and he agrees to let them both go. As the two leave, a mob breaks in and grabs the Phantom and rip his cloak off, but as the step back with his cloak, the only thing they see is his mask on the ground as he has vanished.

This Broadway show includes a number of musical works that have gained fame on their own. Listen to two of these songs in the links below.

EXAMPLE: "The Music of the Night" from *Phantom of the Opera*, A.L Webber, sung by the Phantom **NAXOS**

EXAMPLE: "All I Ask of You" from *Phantom of the Opera*, A. L. Webber **NAXOS**

This musical was also available as a motion picture in 2004 which used the same music as the show.

This film is available through Amazon Prime.

13E: IN CONCLUSION

This chapter examined three genres of music from the 20th century that were close relations to music of the Western Tradition. In the previous chapter we examined how the art music of the 20th century began moving into experimental areas of music. Composers of the 20th century art music created music that many people have difficulty understanding. At the same time, elements of the Romantic Era went on to influence new forms of music that reached a much wider audience. The operatic conventions of the 19th century influenced the film composers in the 20th century. These film composers used the ideas of the *leitmotiv* that was created by Richard Wagner as well as the power of his instrumental orchestrations.

Western harmony fused with elements of African music to create the only music unique to America – *jazz*. Jazz became the popular music of the 1930's and 1940's eventually setting the stage for rock and roll, as well as a number of various jazzes genres. Jazz also helped to create virtuosi performers, much like those of the Romantic era before them. An effect of 19th century Romanticism was the 20th

century creation of the Broadway Musical. Broadway musicals have been popular since their inception and many of the songs written for these musicals have been recorded by pop stars over the years to become music hits outside of the show.

CITATIONS

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Genius.com website Lyrics to Black Snake Moan <https://genius.com/Blind-lemon-jefferson-black-snake-moan-lyrics>

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Phantom: <https://www.britannica.com/biography/Gaston-Leroux>

The Story Behind 'The Phantom Of The Opera' Truly Classic - Matthew R. Weaver, Rogers The Spokesman Review website <https://www.spokesman.com/stories/1997/may/19/the-story-behind-the-phantom-of-the-opera-truly/>

The Guide to Musical Theater https://www.guidetomusicaltheatre.com/shows_p/phantomoftheopera.htm

Learn Jazz Standards "Lullaby of Birdland" <https://www.learnjazzstandards.com/jazz-standards/lullaby-of-birdland/>

APPENDIX 1: APPENDIX TO INTRODUCTION

The Power of Music

Dr. David G. Such

Music and Religion

What are the two biggest uses of music in the modern world today? Entertainment and advertising. However, before CDs as well as mass production and marketing, the biggest use of music in cultures around the world was for religion. Like God, music is non tangible, something that cannot be seen, but can still be sensed. Often times, sacred music tries to evoke the qualities of God and lift people out of the mundane, bringing them spiritually closer to God. For that reason, the Church views music and chant not as music, but as prayer. Whereas, music connotes sensual enjoyment that benefits the individual, music as prayer functions to bring people closer to God.

The Good in Secular Music

I assume most of you would agree that good music can alter a person's mood, perhaps uplifting the spirit or relieving the tensions of a bad day. In that sense, music demonstrates power, something that affects our lives. I can forward several more examples of the beneficial power of music. A few years back a student told me about her husband who went into a coma after a traffic accident. The doctors said that if he came out of the coma, the chances were likely that he would be a vegetable. Unwilling to go along with that, this student brought her husband's favorite CD's into his hospital room and played them for hours on a boom box. A few weeks later he came out of the coma with all his faculties intact. She swears it was the music, while the doctors scratched their heads, unable to take credit.

Now for the Bad

If you agree that music wields power, then ask yourself if it can also work in negative ways? We touched upon music as sound, and loud volumes of sound can damage hearing. Just ask Pete Townsend who suffers from tinnitus. Hitler skillfully used music to prime large crowds of people about to hear his oratory. He knew how to incorporate music to help sell hate. Can listening to Ozzie Osbourne turn a normal, healthy kid into a depressed, anti-social psychotic who plans suicide or bites the head off of bats (or was it a pigeon?). Probably not. However, I would go as far as to say that if someone is already predisposed toward violence, depression or suicide, music could reinforce these tendencies. It makes simple sense. However, I am certain that some of you will argue that you listen to music with negative lyrics or anti-social messages but do not go around bashing in car windows with a baseball bat. My point is that some people are more vulnerable, more at risk. For them, music becomes the straw that breaks the camel's back, normalizing negative or violent attitudes that may ultimately lead to violent acts.

Music in Advertising

Then there is advertising, a 500-billion-dollar industry in this country alone. Advertising folk do not make products, such as automobiles, furniture or electronics. They simply want to step inside your head and plant a little voice that says, "buy this product. It will make you sexy, important, happy, fulfilled, cool or meaningful." Their methodology is simple genius mixed with a touch of insidious psychology. Attach a simple, catchy little jingle to a product, and people will remember it. It works. If I were to play the McDonald's five-note jingle at this moment, it would be instantly recognizable, causing some to think "Big Macs, hunger, lunch, fast, cheap, and now."

That's a powerful message, and music becomes a powerful tool. I worry a bit about music used in this way. It is like fishing for a hungry trout in a small aquarium. Things get too boring, too quickly; and I walk away with a sense that billion-dollar corporations want to manipulate me, the poor consumer who likes "good" music. Also, I could argue that all the music used in advertising simply clutters the

environment, making it more difficult to find good music. I could certainly go on, but you probably get a pretty good sense of where this thread leads.

A Reminder about Listening to the Music used in the Course

Do spend time with the listening examples. Follow along with the text and note what events the text discusses as these occur in the music as you listen. In any given piece of music, there are many things to listen for, such as the instrumentation, compositional ideas, rhythm, tone qualities of the instruments, lyrics, harmonies, texture, and forth. Actually, the listener is not able to focus on all of these in one listening, which is why you should listen to the same musical example more than once. It takes time and effort to get to that level, but when one does, I guarantee that your appreciation for music will be enhanced in ways that will surprise you.

*From: Music Connects With Culture, David G. Such (2017) Online course, community College of Spokane,
<https://ccs.instructure.com/courses/1428878>*

APPENDIX 2 NON-ORCHESTRAL INSTRUMENTS

By Dr. Neil M. Boumpani

A2A: BAND INSTRUMENTS

Many students are aware of bands because most schools have marching band and concert bands; however, the world of band music is quite refined and some great works of music have been written for the “wind band.” In the Classical Era the “wind band” was basically the orchestra, without strings. Over the centuries new instruments were added and composers wrote some amazing music for what is now called a Concert Band or Wind Ensemble. Before we discuss a few of these instruments, please take a few minutes to listen to at least 4 minutes one two of these works.

EXAMPLES OF BAND MUSIC

EXAMPLE: “March” from *1st Suite in F* Gustav Holst **NAXOS**

EXAMPLE: *Irish Tune from a County Derry* Percy Grainger **NAXOS**

EXAMPLE: “I. Prologue” from *Divertimento for Band, Op. 42* Vincent Persichetti **NAXOS**

(this complete work is available in the OPTIONAL COMPOSER FILES for this Appendix)

EXAMPLE: *Variants on a Mediaeval Tune* Norman Dello Joio **NAXOS**

Around 300 years ago composers began to write music for the orchestra that excluded the string instrument family. This gave birth to what became known as the “wind band.” Over the centuries other wind instruments have been added, including some strictly for the marching band. We will examine only a few of the most common here.

WOODWINDS

The saxophone is one of the most recognizable band instruments. People often think that the saxophone belongs in the brass family because it is made primarily of brass; however, saxophones use the same type of reeds that are used with clarinets.

The saxophone was invented by Adolphe Sax in the early 1840s as a way of improving the sound of the bass clarinet. Today saxophones are found in all school bands, and have been widely used in the music of jazz. The saxophone became a favorite jazz instrument because it can emulate the nuances of the human voice. As with the clarinets and flutes, there is an entire family of saxophone including:

- The Soprano Saxophone
- The Alto Saxophone
- The Tenor Saxophone
- The Baritone Saxophone
- The Bass Saxophone

The list above clearly demonstrates how these instruments are related to the voice categories for singers.

BRASS

Baritone horn



Sousaphone

The most common band instruments that are not found in the orchestra are the *baritone horn* and the *Sousaphone*. The baritone horn plays mainly in the same register as the trombone, however, the timbre of the baritone is a much more “round” and “full” sound. The Sousaphone was invented by John Phillip Sousa, the famous composer of marches. The Sousaphone is essentially a tuba; however, the opening of the concert tuba (called the bell) points up because it is used indoors and the sound is reflected off the ceiling. Since a marching band plays outdoors, the tuba sound was being lost until Sousa decided to build a tuba that could be held on a shoulder with the bell facing forward. This allows the sound to better blend with the other instruments.

PERCUSSION

More than the other families, the band utilizes many percussion instruments that are seldom used in an orchestra. These include both instruments of definite pitch and those of indefinite pitch. Many of these instruments come from different cultures as well.

Percussion instruments that are of indefinite pitch (they cannot play a melody) include (these are only a few) the tenor drums, bass drums of various sizes, field drums, timbales, conga drums, bongos, and djembe drums. Also, tambourines, cow bells, claves, bell trees, shakers, and guiros are only a few of the handheld percussion instruments used regularly in bands,

Among the instruments of definite pitch are the marimba, vibraphone and crotales. The vibraphone, or vibes, have been used in jazz music by some extraordinary vibists for the past century. For more information on percussion instruments, please search online. For a demonstration of the vibraphone in a jazz setting, please check out the YouTube link.

EXAMPLE: *True Blues* Milt Jackson <https://www.youtube.com/watch?v=e-x-wuXjkqs>

The drum set is sometimes used in concert bands, but it has become a standard instrument in jazz, rock, country, hip-hop, and other popular music genres. The drummer’s main role in these groups is to keep the beat steady and provide the proper rhythmic pattern for each song. Some drummers have gone far beyond this by become virtuosos in their own right.



Vibraphone

A5B: THE GUITAR

The guitar has been one of the most popular instruments of the past 70 years. The history of this instrument goes much, much further back in history. Evidence of instruments that resemble the guitar suggests that they were used as far back as the ancient Sumerians (around 2500 BC). Hieroglyphics in Egypt show instruments with strings that were plucked to create sound. The oldest known guitar like instrument that has been preserved dates to 1503 BC (www.guyguitars.com). The ancient Greeks used instruments that resemble the lute, which looks similar to a guitar, but has a larger body. The ancient Romans also had a type of guitar. The guitars of Ancient Rome and through the Middle Ages usually had 4 strings, sometime there were 4 pairs of strings.



During the Renaissance era, the lute became a popular instrument. Not only was it used in making folk music (popular music of the culture, usually for dancing), but many composers began writing

music specifically for the lute. We will examine some of the music later in the course. At the same time a 5-string guitar appeared in Italy.



The guitar was somewhat standardized at the end of the 19th century. Steel strings came into use and, in the 1920s, the electric guitar was born. This paved the way for the electric bass guitar that is used in most music today. Today we have many types of guitars, both electric and acoustic (an acoustic instrument is one that does not require electricity to produce sound) and guitars are used in jazz, rock, hip-hop, folk, country and classical music. The flamenco guitarists of Spain are quite amazing to see and hear.

EXAMPLE: *Mi Sole* traditional **NAXOS**

EXAMPLE: YouTube flamenco guitar: <https://www.youtube.com/watch?v=359Bxg4Tp1w>

A2C: ELECTRONIC INSTRUMENTS, SAMPLING and the DIGITAL AUDIO WORKSTATION (DAW)

One of the first electronic instruments was the Theremin, invented by a Russian inventor Léon Theremin. The Theremin was used in movies as far back as the 1930s. It was widely used in suspense and science fiction movies through the 1950s and continued to be used for many years after that. This instrument is played by moving both hands around two metal rods. There are no keys and the instrument is never touched. Theremin kits are still available to buy. Please visit the link below to see the instrument played by the inventor.

EXAMPLE: *Demonstration of the Theremin* L. Theremin <https://www.youtube.com/watch?v=w5qf9O6c20o>

In the 1920's and 1930's analog synthesizers were built using electronic circuits, amplifiers, resistors and vacuum tubes. The instruments created sound waves that were modified by filters to create

music. These were not commercially available because of the restrictive cost. It was not until around the 1960's when synthesizers started to be used in commercial music. In 1968, American composer Wendy Carlos released an album entitled *Switched-On Bach*. This was an album of works written by Baroque composer Johann Sebastian Bach and performed on a Moog synthesizer. The Moog synthesizer was first used in the movie *On Her Majesty's Secret Service* in 1969. Since then movie composers have made use of synthesizers to add to their orchestral scores.

EXAMPLE: “Aire on the G String” from Orchestral Suite in D, J. S. Bach from *Switched-On Bach* W, Carlos
<https://www.youtube.com/watch?v=zLm3QmLdVi4&list=PLnfUixsffkm7wurAz8k-djRftgQ5ADtTJ>

Around 1970 commercial synthesizers started to make their way into popular music. The first commercially used synthesizers used a piano-like keyboard and were only able to play one pitch at a time; in other words, they were *monophonic instruments*. Eventually polyphonic synthesizers became available, starting with keyboards that could produce around 8 pitches at any one time and eventually adding more and more polyphonic options. Early synthesizers were known mainly for their very electronic sounds. The invention of *FM synthesis* (frequency-modulated synthesis) allowed machines to create sounds that sounded somewhat like real instruments. However, it was not until sampling was invented did electronic music begin to sound more realistic.

“Sampling” is the process of recording sounds and then using those recordings to create new music. Although this dates back to the 1940s, it was not until the developments of the personal computer that sampling instruments came into use on a commercial scale. Much of the music we hear today in movies, television, and in popular music, is created with samples. Here is a brief explanation of the process.

First, engineers record an instrument being played in a controlled studio environment. Every note is recorded, at various *dynamic levels* (levels of loudness), and at various *timbres*, and put into a database known as a “sampling library.” The best libraries contain 100s of gigabytes of samples and can cost thousands of dollars. Fortunately, there are many good-quality sample libraries available at reasonable

prices so that aspiring composers can afford them. There are sample libraries for almost every instrument and there are even sample vocal libraries that allow composers to create melodies with words.

Composers of sampled music purchases the libraries needed for the type of music he or she wants to compose. Using a computer that is specially built for music production, the composer works in a sequencer program, known as a DAW (digital audio workstation) to input MIDI data that will trigger the samples at the right dynamic level, with the correct timbre, with the proper articulations (for string instruments is may be articulations that use a bow and those that are created by plucking the strings) to become music. There are usually many tracks for any musical work with each track representing a specific instrument. Each track holds data that represents the actual pitches and how long each pitch is held, the dynamic level of each pitch, the specific manner in which each pitch is performed, and any effects are to be added to the pitch. In the sequencer, the composer decides on which instrument will be used to perform each specific line of music, and then routes the date to the specific place on the hard drive that holds the sample library for that instrument. The data is sent to the sample library and music is sent to the speakers or can be recorded on the same computer and added to other tracks.

One of the most important things to understand about this process is that the computer does not compose the music. The composition still comes from the composer who must be highly musically trained in order to produce music that can be used in any commercial manner. Many people believe that having all of the best equipment, sample libraries and software is all that is needed to create good music. This is not true. The most important part of this process is the musical training and experience of the composer. There are, however, music software programs that allow people with limited knowledge of music to create original works; however, these programs are, at this point in time, limited.

COMPARISON OF THREE RECORDINGS OF BACH'S "AIR"

EXAMPLE: Air from *Orchestral Suite No. 3, BWV 1068* J. S. Bach

- A. As performed on original instruments from the Baroque - <https://www.youtube.com/watch?v=pzlw6fUux4o>
- B. As performed by a present-day orchestra **NAXOS**
- C. A sequenced version *Audio A2-C1 (in Appendix files in D2L)*

Do you think you can tell the difference between a real performance and a sequenced one? It must be stressed that creating an orchestration with samples is not easy at all. First, a composer has to understand the instruments. A composer must know things like:

1. The intricacies of each instrument.
2. How the dynamics of an instrument relates to the timbre, and how each instrument sounds when played at different dynamic levels.
3. How to orchestrate for each of the families of the orchestra, or even for a rock band, or a jazz group, etc.
4. How to "mix" music using equalization, reverb, compression, etc.
5. Most of all how a real ensemble sounds so that the sequenced version matches the sound of the real.

A2D: STRANGE INSTRUMENTS

There are actual instruments that are rarely seen or heard, but nonetheless exist. Some of these are really not too strange, but some are quite "different."

EXAMPLE: *Less Common Instruments* <https://www.youtube.com/watch?v=v62YjjV-Roo>

A2D: CONCLUSION

This appendix, as an extension of Chapter 2, examined instruments that are not always covered in a typical music appreciation text. Understanding the instruments of the basic "wind band" can help individuals enjoy more types of instrumental music. The modern guitar is a descendent of instruments

from antiquity. Whether the guitar is electrified, has 4 strings, 5 strings, 8 strings or even 12 strings, it is used in so many diverse styles that it may be one of the most versatile instruments in history.

Ever since humankind learned how to harness the power of electricity, it has been used to serve us in thousands of ways, including in the area of music. Electronic music can recreate music of the past and take us into the future as software applications become more and more advanced.

APPENDIX 3

INDIVIDUAL INSTRUMENTS OF THE ORCHESTRA

A3A: THE INSTRUMENTS OF THE ORCHESTRA

Videos presented by the Philharmonia Orchestra of London

THE STRING FAMILY:

The Violin

As you watch the following short video clips, notice how the hands of the performers move. As you will see, it takes a lot of physical dexterity to perform music at this level. When you see a group of string performers in an orchestra, you will notice the many performers doing the exact same movements at the same time in order to create a cohesive sound. In an orchestra there are two sets of violins, the first violins and the second violins.

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

The Viola

The viola is played just like the violin, but the instrument itself is slightly larger than a violin. Because it is larger, the strings are longer, and, as discussed, the longer the part of the instrument that produces the sound, the lower the pitches it produces. Also, the viola has a slightly different timbre, or tone color (this will be discussed in later chapters), than the violin. This is based mainly on its size.

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

The Cello

The cello is larger than the viola and has to be played sitting down. In a way it is the same as all of the string instruments in the way it is played. The cello has a much different timbre than the violin or viola. In early orchestras, the cello was the lowest instrument on the string family until the Double Bass was brought into the orchestra. The cello remained because of its place in the pitch-range of the strings and because there is always room for Cello.

LINK: <https://www.youtube.com/watch?v=RcqzPoMza7c>

The Double Bass

The double bass looks like a giant violin. The instrument is usually played standing up or with the player sitting on a high stool. This instrument is also used in jazz music where it is mainly plucked, rather than played with a bow.

Link: <https://www.youtube.com/watch?v=nUUVSxZ4ohI>

The Harp

Often overlooked as a string instrument, the harp is used very subtly in orchestral music. It is also used in many film scores.

Link: <https://www.youtube.com/watch?v=P2Xdb1jd3g>

THE WOODWIND FAMILY:

The Flute

Flutes were once made mainly from wood. In ancient times, they were even made out of bones. Today they are usually made of metals, from stainless steel to gold. The flute family is the only one of the woodwinds that does not use a wooden reed to start the pitch.

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

The Clarinet

The clarinet family includes a number of different sized clarinets. The clarinets use a single reed, made out of a wood that attaches to a mouthpiece. The most common clarinet is the Bb clarinet; however, there are a number of clarinets of different pitch ranges all the way down to the contrabass clarinet.

Link: https://www.youtube.com/watch?v=nENXs6n_ITI

The double-reed instruments

The oboe, bassoons, English Horn, and Bassoon use a different type of reed than the clarinets— a double reed. Double reed instruments have their own unique timbre, which we will examine shortly. The concept for both the single and double reeds are the same – the player starts the reed to vibrate, which creates the sound, then uses the various keys on the instrument to limit the vibrations to different lengths along the instrument. This is what creates the different pitches. Here is an example of what an oboe

Links: oboe: <https://www.youtube.com/watch?v=QNBsgfh4UMY>

English Horn: <https://www.youtube.com/watch?v=TpSwkoR0Dlo> (Cor Anglais)

Bassoon: <https://www.youtube.com/watch?v=-kmy-hm3ai4>

THE BRASS FAMILY:

Brass Instruments

This video is a demonstration of the overall brass family.

Link:

https://www.youtube.com/watch?v=W_7DOGCxqPg&list=PLqR22EoucCycsxgoUi857xVEwRN9PAkxV

The Trumpet

The trumpet also has its own family, with several types of trumpets. The most common is the Bb Trumpet. As with all brass instruments, it is played by “buzzing” the lips into a mouthpiece. The actual instrument then “shapes” the sound and gives it color, and the valves allow for different pitches.

Link: <https://www.youtube.com/watch?v=Qclp7K2UFgE>

The French Horn

The French Horn is perhaps the most versatile instrument in the orchestra. It is used in brass ensembles as well as woodwind ensembles, and of course in the orchestra. Movie composers like John Williams use the French Horns prominently in their film scores.

Link: <https://www.youtube.com/watch?v=cK0UFgnrlqY>

The Trombone

The trombone is the only brass instrument not to use valves as a way to change pitches. Instead, it has a slide that is moved from position to position to change pitches. There are valve trombones, but they were created mainly for the marching band as a way to use trumpet players on trombones.

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

The Tuba

The Tuba is the bass voice of the orchestra and there are different kinds of tubas. This instrument is played the same way all brass instru<https://www.youtube.com/watch?v=PzH4XAv9ZCQs> are played, by buzzing into a mouthpiece. This is the “longest” brass instrument, which is why it is the lowest in pitch.

Link: <https://www.youtube.com/watch?v=PzH4XAv9ZCQ>

THE PERCUSSION FAMILY

If you would like to know more about the percussion instruments used in different types of music, you can find many of them online. Please watch the following video about percussion in the orchestra.

Link: <https://www.youtube.com/watch?v=-lJctvybAJ8>

The Timpani

Link: <https://www.youtube.com/watch?v=40k3AAbA7tM>

APPENDIX 4

Composer, Performer, Audience

by: Emily Fairey

A4A: INTRODUCTION

Composition and performance are related and sometimes inseparable activities in the creation of music (as they are also in theater and dance). In the Western tradition, the roles of performer and composer have often been the province of separate people, a composer, playwright, or choreographer authoring a work that is then brought to life by others who are skilled as instrumentalists/vocalists, actors, or dancers. Compositions are preserved in some kind of written form or passed on through oral tradition. The “work” thus has an existence that is separate from its performance; it is an independent entity to be brought to life each time it is performed, or re-created. Conservatory training in the performing arts typically covers both creative and interpretative functions, and individuals frequently cross over from one to the other.

In traditions heavily based on improvisation, such as Indian classical music, African tribal music, and jazz, the performers are the composers and the performance is the work. Improvisations are sometimes recorded, or later written down based on memory. But evanescence is a defining aspect of extemporaneous creation. Many performance traditions involve preexisting material that the performer is expected to flesh out in the course of performance. Indeed, some degree of spontaneity is part of any live performance and no two performances of the same work, no matter how meticulously notated, will be identical. Whatever the relationship between creation and performance, composition is a highly disciplined art that requires mastery over often very sophisticated materials and a creative impulse whose origins and mental processes remain a mystery.

Performance practice refers to the conventions and customs associated with the performance of a particular musical repertory—for example, the instruments employed, techniques of singing, and the nature and extent of improvisation that are expected.

Over the past 50 years, the performance of early music from the Western tradition has become increasingly the province of specialists trained in performance practices that have long been obsolete. For example, singers of medieval and Renaissance music cultivate a vocal style that is different from that employed in music of later periods, and instrumentalists learn techniques associated with playing period instruments, either old instruments that have been preserved or modern reproductions. Professional early music groups are usually led by scholar/performers devoted to the discovery and study of older repertory, and to seeking solutions to the many unanswered questions about the interpretation of early music. Many music schools, conservatories, and college music departments offer courses in the history and performance practice of early music and the opportunity to perform in early music ensembles. Churches, art galleries, museums, and small concert halls are favorite venues for live concerts of early music.

Likewise, groups of musicians and scholars have become devoted to the revival and preservation of a variety of older vernacular music traditions. Historical recordings have become a vital part of the process of re-creating performance practices and authentic style. For example, using commercial recordings from the 1920s and 1930s in conjunction with written scores and charts, contemporary jazz repertory bands have re-created the sounds of early New Orleans jazz and big band swing music. Field recordings of traditional ballads, blues, and hillbilly bands made during the Depression years fueled the urban folk music revival of the 1960s and early 1970s. Today an array of “ethnic” folk styles, ranging from Irish fiddling and Jewish klezmer to Caribbean and African drumming to Asian folk dance music are being studied and faithfully re-created for new audiences around the world. The advent of recording technology and new delivery systems (broadcast, cable, satellite, Internet, etc.) have collapsed time and space to make a panoply of world music performance practices and styles available to an ever expanding global audience.

A4B: SOCIAL SETTINGS AND PERFORMANCE RULES

The relationship between the performers and audience members is highly dependent on the social setting in which a particular musical event takes place. The rules that govern proper performance will vary from setting to setting, and from culture to culture. In the western concert tradition, for example, the performers sit on a raised presidium stage which provides a spatial separation between them and their audience. Audience members are expected to sit in silent contemplation during the performance (cell phones off please!), clapping only when the conductor walks on stage, at the end of a piece and at the end of the concert (not in-between movements or after solos, except at the opera where applause and shouts of bravo, brava, and bravi are customary expressions of approval). At an African American gospel service, in contrast, the singers may leave the stage and walk/run/dance out among audience members who are expected to clap, stamp, and shout encouragement to the performers throughout a song. At a jazz club quiet talk is usually permissible, and audience members are expected to clap not only at the end of a piece but also after a particularly moving solo is played by one of the performers.

In many social settings audience members do more than sit and listen. At a wedding or at a dance club, for example, audience members dance in a designated space in front of the ensemble, and the musicians are expected to play an appropriate repertoire for the event and the intended audience. One expects a certain type of music and dancing at a rock or blues club, another at a salsa club, and another at a Jewish, Italian, or Greek wedding. Dancers may shout encouragement and make requests to the band, and musicians often watch the dancers to determine how long to keep a piece going, or whether to play a fast or slow piece next. In various Afro-Caribbean religious rituals the musicians drum and chant to call down the spirits to worshipers who dance and trance in special areas of the ceremony. In outdoor events like West Indian Carnival, the musicians and the dancers often merge into one dancing throng to the point where it is impossible to differentiate the performers from the audience members.

All musical performances are governed by rules that are setting and culture specific. The next time you plan to hear a live music performance, think about the expectations for performer and audience

interaction that are appropriate for that particular setting. If you find yourself in an unfamiliar situation, be observant and see if you can determine the appropriate rules.

Over the past 50 years, the performance of early music from the Western tradition has become increasingly the province of specialists trained in performance practices that have long been obsolete. For example, singers of medieval and Renaissance music cultivate a vocal style that is different from that employed in music of later periods, and instrumentalists learn techniques associated with playing period instruments, either old instruments that have been preserved or modern reproductions. Professional early music groups are usually led by scholar/performers devoted to the discovery and study of older repertory, and to seeking solutions to the many unanswered questions about the interpretation of early music. Many music schools, conservatories, and college music departments offer courses in the history and performance practice of early music and the opportunity to perform in early music ensembles. Churches, art galleries, museums, and small concert halls are favorite venues for live concerts of early music. Prior to the invention of recording technologies, how music actually sounded had to be deduced from written descriptions, archaeological remains, and pictorial material. An “authentic” performance is particularly challenging in the re-creation of older music, whether from oral tradition, in which case it has typically undergone changes in the course of its transmission, or from notated repertoires that fell into obscurity as they were eclipsed by newer styles and tastes. The study of performance practice is an active and often controversial area of contemporary music scholarship.

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CITATION: Music Appreciation: It’s Language, History and Culture, Cohen, Fairey, Ashton. Openstax

APPENDIX 5

BEETHOVEN MEETS THE BRIDE OF FRANKENSTEIN

By Neil M. Boumpani

Universal Pictures was at the forefront of making horror movies in the early 20th century. Both the original *Frankenstein* and *Dracula* were made in 1931 and neither movie had a true soundtrack. (In 1999, composer Phillip Glass was called upon to add music to the original *Dracula*. This version is available on DVD and Blu-ray.) The reason for not having a soundtrack, was due to the Great Depression of 1929. After the stock market crashed, movie companies began to make movies without music for two reasons. The first was financial. To save money movie production companies trimmed their music departments down to skeleton crews. The two movies mentioned above had title music and music for the end credits. *Dracula* had one scene with music, but that was because the scene took place at an opera house. When music occurs in a film because it is part of the scene, like this, it is called *diegetic music*. The second reason that producers stopped using music was because they stopped making musicals. Since the success Warner Brothers had with the first “talking” movie, *The Jazz Singer*, 1927, other studios raced to create musicals. By 1930 the public started to show that they were tired of musicals, so the companies used this as an excuse to fire most of their music departments. It was not until 1933, when Max Steiner created the movie score for *King Kong*, did the studios realize the importance of music in a movie. Steiner used the idea of Wagner’s *leitmotifs* (theme) to help create a more realistic movie.

In 1935 Universal decided to make a sequel to the 1931 hit *Frankenstein*. This new movie would pick up right where the first film ended and have Dr. Frankenstein create a woman as a companion to the monster. This film was entitled the *Bride of Frankenstein*. Boris Karloff reprised his role as the monster and Colin Clive as Dr. Frankenstein. Universal had film composer Franz Waxman write the score for the movie. Waxman wrote two main themes, one for the monster and one for the bride. The bride’s theme is a flowing, ethereal tune that Waxman uses beautifully throughout the film. At first, the theme is played softly and lightly as one of the protagonists of the movie, Dr. Pretorius, first talks to Dr.

Frankenstein about the idea of creating a woman. When the bride is brought to life and Dr. Pretorius and Dr. Frankenstein, Pretorius announces “the Bride of Frankenstein” the theme is played in a full, triumphant manner. Below are links to files that demonstrate the bride’s theme.

EXAMPLE: Bride’s theme in the title credits *Audio A5-A1 (in APEND 5 file folder)*

EXAMPLE: Announcing the *Bride of Frankenstein* *Audio AX-A2 (in APEND 5 file folder)*

The point of this chapter, however, is how Waxman seemed to borrow the main theme from the first movement of Beethoven’s Symphony No. 5 in c minor, turn it upside down, and add some dissonance to create the theme for the monster. Beethoven’s theme was discussed on the chapter on Beethoven; however, please listen to it once again using the link below.

EXAMPLE: Theme from Beethoven’s 5th Symphony, movement 1 *Audio A5-A3 (in APEND 5 file folder)*

Now, listen to the theme that Waxman created to represent the monster in this movie. Can you hear how they are related? Both themes have 4 notes, and both follow the same “short-short-short-long” rhythmic pattern.

EXAMPLE: Monster theme from “Bride of Frankenstein” *Audio A5-A4 (in APEND 5 file folder)*

This is just one example of how film composers of the 20th and 21st century used their knowledge of composers of the past to influence the music in movies. There are countless examples where film score composers used ideas created by composers. These ideas generally come from the last 200 years; however, the use of *Dies Irae* goes back to the 5th and 6th centuries.

NOTE: For students interested in composing music for films, both silent movies, as well as Frankenstein and Dracula, are good ways to practice writing for films; however, do not post your work online unless you know the work is in the public domain.

EXAMPLE: *Scene from Dracula 1931* music by N. Boumpani *Video A5-V1 (in APEND 5 file folder)*

APPENDIX 6: HUMOR IN MUSIC

Hopefully, this list will grow as people add to it!

1. *Funniest Classical Orchestra Ever* <https://www.youtube.com/watch?v=BLXwpGCn2KQ&t=168s>
2. *Does an Orchestra need a Conductor* <https://www.youtube.com/watch?v=ZZ0SIEDX1ug>
3. *Rock vs Classical, Does it Work?* <https://www.youtube.com/watch?v=LeCt0OzqXds>
4. *Funniest RELAXING MUSIC ever* <https://www.youtube.com/watch?v=uEybw56Fnw0>
5. Basically anything from: <https://www.youtube.com/channel/UCVw28wsZzjZkW240cKQ1nUw>
6. *MUST WATCH! Choir Sings Pachelbel Canon Medley*
<https://www.youtube.com/watch?v=HFrsBMXipDk>
7. *Beethoven's Ode to Joy with the Muppets*
https://www.youtube.com/watch?v=xpcUxwpOQ_A&list=PL375CDFEB582BE5C0
8. *Classical Chicken*
<https://www.youtube.com/watch?v=Ob6TTU1knUM&list=PL375CDFEB582BE5C0&index=6>
9. *P.D.Q. Bach (Peter Schickele) - "New horizons in music appreciation"*
<https://www.youtube.com/watch?v=f0vHpeUO5mw&list=PL375CDFEB582BE5C0&index=23>
10. *O Sole Mio: Amazing Saw & Cello duo!*
<https://www.youtube.com/watch?v=4Vh2fr4d3UU&list=PL375CDFEB582BE5C0&index=31>
11. *Самые необычные музыкальные инструменты мира!*
<https://www.youtube.com/watch?v=oCYHmVlQezA>