

Guide to the Exam in Music History for Entering Graduate Students (2023-24) University of Louisville School of Music

The music history exam for entering graduate students assesses knowledge of musical styles, genres, and important developments across the history of Western art music. The minimum passing score is 75%. Students who score below 75% will be required to take the graduate review course in music history, MUS 500, which is offered only in the spring term.

Format of the Exam: (see example questions for each part of the exam in this guide)

The exam will be given in two parts:

1. A timed examination with a variety of question types (multiple choice, short answer, matching, etc.) related to Listening and Specific Information. This part of the exam must be completed in one two-hour sitting.
2. A short essay portion. This section may be opened as soon as it becomes available on Friday, August 4, and it will be due by midnight EST on Wednesday, August 9.

I. Listening

Questions related to audio examples. These audio examples will be embedded into the exam, with several related questions for each excerpt played. You may be asked to identify the time period (e.g., Renaissance, Romantic, etc.), compositional technique(s), genre, or other characteristics of the work. You may also be asked to identify the name of likely composers for several examples of music that illustrate musical styles from around 1430 to the present. The audio examples will be excerpted from works in the repertory list below or works that are similar to those works.

II. Specific Information

The questions in this section will be primarily multiple-choice, but may include some short-answer questions, matching, or other formats. This section will assess your general knowledge of music history as well as your ability to recognize/understand important features of musical scores from different periods.

III. Short Essays

You will be given several essay prompts, from which you will select two. The essay portion will be completed separately from the first two sections listed above, and you may use notes or other sources while writing; however, you must (of course) do your own work.

REPERTORY LIST

NAWM refers to the 8th edition of the Norton Anthology of Western Music. Most of the pieces in the list below, however, are also in the 7th edition of the same title. Recordings are available in this YouTube playlist, which is unlisted and available only via this link:

https://www.youtube.com/playlist?list=PLk4VK_hrfVpIRVxL5V4R_jkoHYUV9Cflv

If there are any issues with the playlist (e.g., if one of the recordings becomes unavailable) or the study materials please contact Dr. Devin Burke (devin.burke@louisville.edu) or Dr. Kirsten Carithers (kirsten.carithers@louisville.edu).

NAWM, Vol. 1:

Comtessa de Dia (Beatriz), *A chantar*

Perotinus, *Viderunt Omnes*

Philippe de Vitry, *Cum statua/Hugo, Hugo/Magister invidie*

John Dunstable, *Quam pulchra es*

Josquin des Prez, Kyrie from *Missa Pange lingua*
 Claudio Monteverdi, *Cruda Amarilli*
 Jean-Baptiste Lully, conclusion to *Te Deum*
 Henry Purcell, *Dido and Aeneas*: “Thy hand, Belinda” (recitative) and “When I am laid in earth” (aria)
 Arcangelo Corelli, Trio Sonata, Op. 3, No. 2, movements 1 and 2
 Antonio Vivaldi, Violin Concerto Op. 3 No. 6, movement 1
 J. S. Bach, Fugue No. 8 in D#-minor from *Well-Tempered Clavier, Book I*
 G. F. Handel, “V’adoro pupille” from *Giulio Cesare*

NAWM, Vol. 2

Franz Joseph Haydn, Symphony No. 88 in G major, movements 1 and 3
 W. A. Mozart, Piano Sonata in F major, K. 332, movement 1
 Ludwig van Beethoven, String Quartet Op. 132, mvt. 3
 Franz Schubert, *Gretchen am Spinnrade*, D. 118
 Robert Schumann, *Carnaval*, Op. 9, nos. 6 (“Florestan”) and 7 (“Coquette”)
 Fanny Hensel, “December,” from *Das Jahr*
 Clara Schumann, Piano Trio in G minor, Op. 17, mvt. III
 Hector Berlioz, *Symphonie fantastique*, movement 5
 Gioachino Rossini, *Il Barbiere di Siviglia*: “Una voce poco fa”
 Richard Wagner, *Tristan und Isolde*: Prelude and Act 1 conclusion (scene 5 excerpt)

NAWM, Vol. 3

Claude Debussy, *Nuages*, from *Nocturnes*
 Anton Webern, Symphony, Op. 21, movement 2
 Igor Stravinsky, *The Rite of Spring*: “Danse des adolescentes” and “Danse sacrale”
 Darius Milhaud, *La création du monde*, first tableau
 Ruth Crawford Seeger, String Quartet 1931, movement 4
 William Grant Still, *Afro-American Symphony*, mvt. I
 Pierre Boulez, *Le Marteau sans Maître*, mvt. 6: “Bourreaux de solitude”
 John Cage, Sonatas and Interludes, Sonata V
 Steve Reich, *Tehillim*, Part IV
 Alfred Schnittke, Concerto Grosso No. 1, movement 2, Toccata
 Kaija Saariaho, *L’Amour de Loin*, Act IV, scene 3
 Jennifer Higdon, *blue cathedral*

GENERAL STUDY SUGGESTIONS FOR PREPARING FOR THE EXAM

Start early! This is a lot of information; it’s best to space out your preparation rather than trying to “cram” right before the test.

1. Study scores of the music in the repertory list in conjunction with the recordings on the YouTube playlist for the exam. Scores are available here: https://drive.google.com/drive/folders/12BoJp-jkifyJSEY99yA6Fqjgh3CMU_Tb
2. Review your undergraduate music history courses.
3. Work carefully through the Study Guide Outlines at the end of this document and make sure you know the meanings of the terms and concepts. Use these outlines in conjunction with your listening and score study, to be able to identify how the musical concepts appear and sound in print and performance. To look up the meanings of terms and concepts, places to consult include:
 - the scores and annotations in the anthologies
 - Burkholder, Grout, Palisca, *A History of Western Music*, 9th ed. or later (W. W. Norton); please take note of the Glossary at the end of the volume

- Norton's chapter outlines for the textbook, which are accessible as a compiled PDF here: https://drive.google.com/drive/folders/12BoJp-ikifyJSEY99yA6Fqjgh3CMU_Tb?usp=sharing You can download the file and use word search to quickly locate terms. The individual chapter outlines are also available for free if you go to <https://digital.wwnorton.com/hwm10>, then click on Resources)
- the YouTube playlist for the exam
- *The New Grove Dictionary of Music and Musicians*
- *The New Harvard Dictionary of Music*

4. Familiarize yourself with the manner of the sample questions included in this guide.

5. Approach listening to the YouTube playlist in a variety of ways:

- listen to it on shuffle so you don't know which piece is going to play next and test your ability to identify the pieces, time period, etc. based on musical characteristics
- you might break the playlist up and create mini-playlists
- listen critically and comparatively across the whole playlist, and note differences and similarities between pieces of different time periods. Sometimes musical traits from one period come back into vogue later (e.g. the rhythmic complexity and pretonal harmonies in some medieval music were among the inspirations for the rhythmic complexity and non-tonal harmonies of some twentieth-century music)

6. Note-taking suggestions (take notes and study in the ways that work best for you)

- Compile a list of compositions and the respective composer of each piece (when composed, etc.); be able to list several major compositions by a composer as well as identify a given composition as to composer.
- Compile basic information on each major composer (approximate dates of activity, location(s), and contributions to music); be able to place composers within their general time periods of major activity. Be able to recognize genres and styles for major composers and their developments.
- One of the best ways to learn (and/or remember) something is to teach it. Explain this material to a willing friend, family member, or pet to see how well you can recall it without using your notes.
- Go through your notes and the study outlines in order from earliest to latest, then look through them in reverse order
- Draw out a big timeline (as in on multiple sheets of paper) and place key composers, works, concepts on it (this is especially helpful if you are a more visual learner)

7. Take the online practice test on University of Louisville Blackboard, repeatedly if you wish. It will be accessible beginning on Monday, July 17 (three weeks before the exam week). To access the practice test, you will need to:

- Activate your UofL account User ID and password in a step-by-step process. Go to the Office of Admissions "activate" link: <http://louisville.edu/admissions/activate>
- If you have any problems with activating your User ID and password, or to reset a password, please contact the Help Desk at 502-852-7997 or at helpdesk@louisville.edu.
- The link for accessing the practice test will be sent out to all incoming graduate students by the week of July 10.

8. The exam will become available on Friday, August 4, and must be completed by Wednesday, August 10. The first part of the exam must be completed within two hours once it is opened, but the short essay prompts can be opened as soon as they become available., and the short essay answers will be due on Blackboard by midnight on Wednesday, August 9.

SAMPLE QUESTIONS

The following questions are intended to give you an idea of the sorts of questions that may be asked in the different sections of the exam and to highlight other pertinent terms. These are not necessarily potential exam questions, they just represent the *types* of questions and details that one might be expected to know for the exam about the pieces in the repertory list and similar works.

Listening: The audio example for the six sample questions below is available for listening/download here: https://drive.google.com/drive/folders/12BoJp-jkifyJSEY99yA6Fqjqh3CMU_Tb?usp=sharing

1. Identify the best description of the instrumentation heard in this excerpt:
 - a. Chamber orchestra of low strings with select winds
 - b. Mixed wind ensemble with percussion
 - c. Large percussion ensemble
 - d. Full orchestra

2. What is the historical period of this piece?
 - a. Renaissance
 - b. Baroque
 - c. Classical
 - d. Romantic
 - e. 20th-century to the present

3. What feature of this piece makes it **typical** of its time period?
 - a. Use of timbral variety and instrumental coloristic effects
 - b. Regular phrase structure
 - c. Atonality
 - d. Use of a repeating ground bass

4. This piece explicitly alludes to a famous piece in the exam repertory list that features repeated quotations of a famous medieval chant. What is the name of that piece?
 - a. *Missa Pange lingua*
 - b. *Dido and Aeneas*
 - c. *Tristan und Isolde*
 - d. *Symphonie fantastique*
 - e. *The Rite of Spring*
 - f. *Sonatas and Interludes*

5. What is the name of the chant that both pieces repeatedly quote?
 - a. Viderunt omnes
 - b. Dies irae
 - c. Quam pulchra es
 - d. Te deum

6. What is the best description of the way the main musical material is developed in this excerpt?
 - a. The main musical material is treated as repeating fragments that are modified and passed around to different timbral groups
 - b. Melody and accompaniment, where the primary musical material is played by a particular instrument and the other instruments of the ensemble support
 - c. Each time the main musical material recurs the melodic phrase is extended

Specific Information- Multiple Choice:

This opera, depicting historical events, helped inaugurate French Grand Opera:

- a. Jacques Offenbach, *Orphée aux enfers* (1858)
- b. Georges Bizet, *Carmen* (1875)
- c. Giacomo Meyerbeer, *Les Huguenots* (1836)
- d. Piotr Tchaikovsky, *Eugene Onegin* (1879)

How did late-19th-century composers translate Romanticism into musical style?

- a. Incorporated distant harmonic relationships and more chromaticism in their works
- b. Used short, balanced phrases to keep formal construction as predictable as possible
- c. Expanded the size and power of the symphony orchestra
- d. A and B
- e. A and C

Which of the following was NOT a member of “Les Six”?

- a. Darius Milhaud
- b. Nadia Boulanger
- c. Francis Poulenc
- d. Germaine Tailleferre

W.C. Handy contributed to the development of the blues by

- a. performing blues songs in a way that provided a stylistic model for later singers.
- b. composing original blues songs that introduced a new, Modernist harmonic language.
- c. writing blues lyrics that were set to music by some of the most prominent African-American composers of his day.
- d. publishing sheet music of blues songs, which encouraged their standardization to a twelve-bar form.

Italian aesthetic movement that advocated for an “Art of Noise”:

- a. Futurism
- b. Symbolism
- c. Surrealism
- d. Popular Front

Which is the best definition of *musique concrète*?

- a. electronic music composed using synthesizers
- b. pieces for acoustic instruments that emulate/mimic electronic sounds
- c. pieces with serially-controlled permutations in pitch, duration, dynamics, and/or register
- d. recorded sounds manipulated through mechanical and electronic means

Which of the following is NOT incorporated into Golijov’s *Pasión según San Marcos*?

- a. references to Baroque oratorio
- b. Latin American popular music
- c. tintinnabuli
- d. Hebrew prayer

Specific Information- Matching:

Match each composition to the most appropriate style/compositional practice.

- | | | | |
|---|---------------------------------------|----|---------------------------|
| 1 | Varèse, <i>Poème électronique</i> | a. | integral serialism |
| 2 | Boulez, <i>Le Marteau sans Maître</i> | b. | prepared piano |
| 3 | Cage, <i>Sonatas and Interludes</i> | c. | amplified string quartet |
| 4 | Cage, <i>Music of Changes</i> | d. | chance operations |
| 5 | Crumb, <i>Black Angels</i> | e. | synthesized spatial music |

Short Essay Questions:

Trace the development of the symphony during the eighteenth century. Consider the genre's predecessors and the composers and/or innovations associated with this time period, and discuss at least two specific works in your response.

Discuss operatic composition in the 19th century. Using specific works as examples, discuss two subgenres of opera that were developed or expanded during the "Romantic" era, and the ways the music served Romantic, nationalist, political, or other 19th-century ideals.

Many works from the last 100 years or so present major challenges to performers and audiences. Choose two of the following groundbreaking composers and discuss their work. What was new about it? Did it carry on any traditional elements of musical creativity? How did it shape music history? Options: Scriabin, Schoenberg, Ives, Cage, Oliveros, Varèse, Saariaho (or substitute in other composers who fit this role).

Specific Information- Score Reading and Analysis: Questions like these may refer either to a score from the Repertory List or to a score not given in the list but similar in style to those listed. The exam scores will not contain the title of the music. See the score on the next page of this guide to answer the five questions below.

- What term best describes the texture of the upper two voices in this movement?
 - imitative
 - fugal
 - strictly canonic
 - invertible counterpoint
- Besides the home key of E minor, the score contains authentic cadences on what TWO tonalities?
 - G major
 - A minor
 - B minor
 - C Major
 - D major
- Which of the following is a central feature of this composition?
 - rhythmic variety
 - pervasive chromaticism
 - suspensions
 - contrasting textures
- What is the style of this piece in terms of historical period?
 - Medieval
 - Renaissance

- c) Baroque
- d) Classical
- e) Romantic
- f) 20th-century and later

5. Based on the works in the repertory list, what is the genre of this work?

- a) Chamber Music Miniature
- b) Concerto Grosso
- c) Trio Sonata
- d) Fugue

162 *Adagio.*

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STUDY GUIDE OUTLINES

Music of the Middle Ages (ca. 300- ca. 1400) (HWM 10, Ch. 1-6)

Development stages of early music notation:

- Neumes, heightened neumes, Guidonian notation: what musical information did each notation convey?
- Ca. 850 First definitive references to music notation in Europe: why did people begin notating music at all, when oral transmission had worked fine for hundreds of years?

Early music theory and practice

- Boethius's three types of music: *musica mundana*, *musica humana*, *musica instrumentalis*
- Practical music theory: Guido d'Arezzo introduces Guidonian hand, solmization, Guidonian notation
- Eight church modes: first codified to classify chant, and arrange chants in liturgical books by mode

The Mass and the Office

- Mass Ordinary: invariable portions called by their initial words (Kyrie, Gloria, Credo, Sanctus, Agnus Dei)
- Mass Proper: variable portions called by their function: (e.g. Introit, Gradual, Alleluia, Offertory)
- The Office: monastery practice of singing all 150 psalms each week with antiphons that varied with church calendar; singing would take place at eight times each day (e.g. Matins, Vespers)

Characteristics of plainchant (Gregorian chant)

- Manner of performance: Direct, Responsorial, Antiphonal
- Text setting: Syllabic, Neumatic, Melismatic
- Texture: Monophonic (single melodic line, sung by soloist or in unison)

Genres that added new material to Church-Authorized Chants: Tropes, Sequences, Liturgical Dramas

Secular Music Making in the Middle Ages

I. Troubadour and Trouvère Song (1100s-1200s)

- a. The first repertoire of vernacular secular song where much of it was written down to preserve it
- b. Troubadours and *trobairitz*, southern France; *trouvères*, northern France
- c. Common form of these monophonic songs was AAB (bar form), and the end of the B section typically recalled end of A section; this form continued to be quintessential for secular song for centuries, even verse-chorus form in popular music today is derived from it
- d. Some of these poet-composers were nobles like the *trobairitz* Comtessa de Dia (*A chantar*)
- e. Central theme for these poets was *fin' amors*

II. Professional music-making in the Middle Ages:

- a. Types of musical occupations: Bards, *jongleurs*, minstrels; musicians' guilds
- b. Example period instruments: *vielle*, hurdy-gurdy, psaltery, shawm, portative organ, krumhorn
- c. Instruments were categorized by relative loudness, rather than timbre or material like today
 - i. *Haut* (French for "high") instruments were loud, suitable for outdoors, ceremonies, dancing
 - ii. *Bas* ("low") were quieter and more suitable for indoor settings, smaller audiences
 - iii. *Musica ficta*: practice of chromatically altering a note to avoid tritones, often used at cadences

Emergence of Polyphony and Rhythmic Innovations

- Polyphony required the standardization of rhythm to keep the voices together in time; initially rhythmic modes used only triple-based rhythms (three was a sacred number tied to the Holy Trinity)
- early types of organum: parallel, mixed/oblique, note-against-note
- Tenor voice contains pre-existing chant material, organal voice(s) contain newly composed music
- Importance of *contrafactum* for generating the new from pre-existing materials
- Notre Dame Polyphony: organum duplum and organum quadruplum (latter: Perotinus, *Viderunt omnes*)
- Motets: sacred works with newly written texts
 - o Early motets featured Latin texts
 - o Later motets often featured a different text in each voice; texts could even be in different languages but they were related to each other in some way; musical/literary complexity was the appeal
 - o "Ars Nova" style in France

- introduced duple (“imperfect”) divisions of note values, and smaller divisions of the beat, making possible new meters, rhythmic flexibility, syncopation, and complexity
- Ars Nova motets also often used isorhythmic structure and devices like hocket
- Philippe de Vitry was named an inventor of Ars Nova; see his motet *Cum statua/Hugo, Hugo/Magister invidie*, which uses all of these Ars Nova innovations and features texts that are highly critical of the church and of de Vitry’s enemies
- Guillaume de Machaut wrote poetry in troubadour/trouvère tradition, but composed both monophonic songs and polyphonic works that incorporated Ars Nova innovations; wrote using the three *formes fixes* (fixed poetic forms) of ballad, rondeau, virelai; also composed the first complete musical setting of a mass ordinary (*Messe de Nostre Dame* (ca. 1360s)

Music of the Renaissance (ca. 1400- ca. 1600) (HWM 10, Ch. 7-12)

General developments of the Renaissance, which means “rebirth” in French

- I. Main intellectual and cultural trends:
 - a. Intense and era-defining efforts to recover the learning and values of antiquity that had been forgotten or suppressed by the Catholic Church
 - b. Europeans’ expansion beyond Mediterranean/north Atlantic, with trade routes/colonies/wars, brought new encounters with non-European societies that destabilized European assumptions about the world
- II. Musical developments: new genres emerge while old genres are transformed
 - a. International style (one that blends multiple styles from different parts of Europe) emerges
 - b. New rules for counterpoint, strict control of dissonance
 - c. Vocal music dominates, and principal textures are imitative counterpoint and homophony
 - d. Printing press is invented c1450, and advent of printed music soon after makes music less expensive to produce and more widely available, which creates new markets for popular and amateur music
 - e. The Reformation brings seismic changes to Europe and new forms of religious music
- III. Major innovations across the arts, inspired by classical (as in classical Greece and Rome) models
 - a. Natural/realistic effects in painting: perspective and chiaroscuro in painting, emphasis on lifelike portrayals, renewed interest in beauty of nude human figures
 - b. revival of classical models in sculpture and architecture, with emphasis on clarity of lines
 - c. Generally, a renewed interest in humanist ideas and art
 - d. Musical parallels are the new emphasis on clarity and humanism through:
 - i. Expanded range, which allows for greater contrast/variety in register, textures
 - ii. Clear musical structures with frequent cadences
 - iii. Trend towards a more clear focus on a pitch center in polyphony
 - iv. Rising significance of composers as individual artists

English School- major impact on new styles in continental European music

- *Contenance angloise* (“English quality”): frequent use of harmonic 3rds/6ths, often parallel motion; few dissonances; simple melodies, regular phrasing, syllabic text-setting, homorhythmic textures
- See John Dunstable (ca. 1390-1453), *Quam pulchra es*

Music in the Burgundian Lands (15th century) and Franco-Flemish Composers

- Duchy of Burgundy: a cosmopolitan court, prestigious center for international visitors, trade
- International musical style that blended elements of different national styles emerged in Burgundy
 - o Blended consonant English style with French rhythmic complexity and Italian lyricism
 - o Most famous composers who blended styles: Guillaume Du Fay (c1400-1474), Gilles Binchois
- Antoine Busnoys, Johannes Ockeghem: Franco-Flemish composers known for compositional virtuosity
- Later generation of major Franco-Flemish composers: Jacob Obrecht, Henricus Isaac, Josquin Desprez
 - o All traveled widely, picked up musical ideas from different parts of Europe
 - o Josquin was regarded as the greatest composer of his time, associated with High Renaissance style

Renaissance genres of Cyclic Mass Composition: Cantus Firmus Mass, Paraphrase Mass, Imitation Mass

- What types of pre-existing music were used in each mass genre? For each mass genre, how was the pre-existing music used to compose the new mass?
- Paraphrase Mass example: Josquin’s *Missa Pange lingua*

Music Printing = New Markets = Emergence of Secular Genres of Popular/Amateur Music

- Italian Madrigals- most important secular genre of the 16th century (over 70,000 published)
 - o The influence of madrigals in Europe made Italy a leader in European music for the first time
 - o Madrigals became a testing ground for new musical effects and expressions in service of poetry
 - o Early madrigals (c1530-1550)- typically 4 voices, mostly homophonic, less chromaticism, modest uses of word painting, composed for amateurs who would sing madrigals at social gatherings
 - o Later madrigals (c1550-1620s)- often 5-6 voices, more complex w/ frequent changes of texture, more chromaticism that pushed/broke the rules of then-accepted harmony, often more virtuosic (both compositionally and in terms of singing level), composed for professionals to sing as entertainment
 - o Women as influential composers and performers; e.g. the singers of the *concerto delle donne* and Maddalena Casulana, the first woman to publish her music/call herself a professional composer
 - o Claudio Monteverdi's *Cruda Amarilli* perhaps the most famous example of a later Italian madrigal
- England: major secular genres were madrigals and lute songs
 - o Intense interest in Italian madrigals/culture spurred late-16th century wave of English madrigals
 - o English madrigals tended to be lighter, less emotionally serious/dark than Italian madrigals
 - o Lute song (or air) became more prominent c1600; John Dowland the leading composer of the genre
- France: the chanson was the major secular genre in 16th century
 - o Development of *musique mesurée* (measured music) to apply rhythms to French, which lacks the regular rhythmic patterns of Italian
 - o Leading composers of French chansons: Claudin de Sermisy, Claude Le Jeune, Orlande de Lassus
- Spain/Spanish colonies in the Americas: Villancico was the main popular secular/sacred genre
- German lands: Polyphonic lied and unaccompanied songs were main genres of popular song
 - o Polyphonic lieder: main melody often in the tenor voice (hence, genre aka tenorlied)
 - o Meistersingers preserved tradition of unaccompanied song of Minnesingers, also used bar form

Sacred Music of the Reformation and Counter-Reformation

- The Reformation began as theological dispute in 1517 that created three main Protestant branches: Lutherans (northern Germany, Scandinavia); Calvinists (France/Britain/Low Countries/Switz.); Church of England (organized by Henry VIII)
- Numerous wars of religion followed that threw Europe into turmoil and violence; churches and statues were destroyed; even instruments like church organs were deemed idolatrous & destroyed in some places
- Martin Luther wanted to give congregations a more active role in worship, and valued music's power
 - o Luther increased use of vernacular/translated Bibles in services, used Catholic chants and polyphony often with the words translated to German from Latin, or with new German words (contrafacta)
 - o Luther admired Franco-Flemish polyphony, especially Josquin
 - o The main Lutheran musical genre was the Lutheran chorale: congregational hymns created in four ways (adapting chant, adapting existing German devotional songs, adding sacred words to secular songs, or writing new compositions like Luther's own *Ein feste Burg*)
 - o Lutheran worship music often featured instruments, especially the organ
- Calvinists: only congregational singing; banned musical instruments/complex polyphony from worship
- England became Anglican virtually overnight, and many remained secretly Catholic (e.g. composers William Byrd and Thomas Tallis who both composed Anglican sacred music in English and in Latin)
- Catholic response to Reformation: Council of Trent (1545 to 1563) resulted in some musical reforms, e.g. uniform liturgy/suppression of variation in local musical worship, the ban on nearly all tropes/sequences, and restrictions on complexity/dissonance that made text less comprehensible in polyphonic music
 - o Model for new Catholic polyphony, the *stile antico* was the music of Palestrina: emphasis on consonant, serene sonorities; duple meters; text intelligibility; rhythmic variety
 - o Catholic missionaries to the New World used music to propagate church's message
- Jewish community in Europe had its own musical traditions including chants, responsorial psalm singing

Rise of Instrumental Music

- Instruments were categorized by *haut/bas* as in Middle Ages, but also it became popular to form consorts of instruments based on timbre (e.g. viol consorts, wind consorts, etc.)
- Five types of instrumental (no text) music in Renaissance: Dance music, arrangements of polyphonic vocal music, settings of existing melodies, variations/variation form, and abstract instrumental works
- Music printing fostered composition of instrumental dance music for both amateurs and professionals
 - o Cultured people were expected to be expert dancers, and to know many dance types e.g. pavanes (a stately dance) and galliards (more lively, athletic dance)

- Importance of St. Mark's Cathedral in Venice: acoustics, balconies above congregation inspired Giovanni Gabrieli to use divided choirs (*cori spezzati*) in both polychoral works and instrumental works; the latter were among the first music to designate specific instruments to parts, and to include dynamic markings

Music of the Baroque (ca. 1600- ca. 1750) (HWM 10, Ch. 13-19)

General Trends

- The scientific revolution brought new discoveries and a new experimental mindset that influenced the arts
- Political/religious strife continued: wars like the Thirty Years War (1618-1648) were devastating
- France replaced Spain as the most powerful Continental nation (Italy was not a unified nation until 1861)
- Europeans continued to expand colonial settlements and capitalist enterprises overseas
- In arts/literature/philosophy/science, a new fascination with exploring, and representing affections (i.e. emotions) in systematic and rationalized ways (e.g. using musical figures to represent particular emotions)
- General traits of Baroque music
 - o New emphasis on treble and bass line, rather than earlier emphasis on equal importance of all voices
 - o Basso continuo/figured bass a prevalent new performance practice
 - o Concertato style (*stile concertato*) combining voices with instruments)
 - o Experiments with different tuning systems (equal temperament was only one possibility of many)
 - o Transition from modal music theories to tonal system, which was common by the later 1600s
 - o Greater emphasis on emotionality and drama through:
 - Chromaticism and harmonically driven counterpoint
 - Frequent contrasts and changes in texture/orchestration/etc.
 - Exploiting instrumental idioms to most dramatic effect
 - Giving performers greater freedom to interpret and dramatize music in order to move the affections, e.g. through ornamentation, improvisation, *musica ficta*, changing/cutting sections

The Invention and Growth of Italian Opera

- Opera was the major artform of the 17th century, combining poetry, drama, music, stage craft
- Forerunners/models of opera: pastoral drama, madrigals, intermedi, Greek tragedy
- Florentine Camerata, intellectual academy in early 1570s
 - o advocated monody (accompanied solo singing) as more emotional/natural than polyphonic madrigals
 - o Vincenzo Galilei (Galileo's father), Giulio Caccini were important writers about music
- First operas were efforts to recapture what was believed to be the power of ancient Greek music dramas
 - o Numerous early operas were settings of the myth of Orpheus, e.g. Jacopo Peri, *L'Euridice* (1600) and Monteverdi's *L'Orfeo* (1607)
- The newest innovation of early opera was recitative: invented by Peri, halfway between speech and song, similar to style used for reciting Greek epic poems, voice with basso continuo accompaniment, expressive use of dissonances to convey emotion (recitative was the most dramatic part of early opera)
- Centers of opera development
 - o First operas centered around Florence, performed mostly for noble audiences
 - o Rome: became opera center in 1620s, women prohibited from stage, female roles given to castrati
 - o Venice: first public opera house in Europe opens in 1637, opera quickly becomes big business and attraction for tourism (which was one of Venice's major industries);
- Monteverdi becomes a leading composer of Venetian opera, and his student Francesco Cavalli becomes the leading composer in Venice after Monteverdi (mid 1600s)
- By c1660s, arias replaced recitative as most expressive element and the main attraction for the public
 - o Arias became showcases for star singers
 - o By 1670s, number of arias in a typical opera had increased from 24 to 60
 - o Common aria forms: strophic song, ground-bass aria, da capo aria (Handel's "V'adoro pupille" from *Giulio Cesare* is an example of a da capo aria with some twists)

The Influence of Opera on Other Genres

- Music for church, chamber, and theater were all influenced by the dramatic innovations of opera
- Italian Vocal Chamber Music:
 - o Solo cantatas, madrigals for 1+ voices with instruments were like miniature operas without staging
 - o Use of ostinato basses, e.g. chaconas and the stepwise descending tetrachord or "lament bass"

- Catholic composers adopted operatic idioms to make church music more appealing, “with the times,” emotionally driven, and persuasive to congregations
 - o Sacred concertos incorporated basso continuo, monody, concerto and operatic styles
 - o Palestrina’s style (*stile antico*) modernized: major-minor tonality, regularized rhythms, basso continuo
 - o Oratorio becomes important genre of religious dramatic music: contains operatic elements like recitative, arias, duets, ensembles, but no staging and more emphasis on chorus
- Lutheran Church Music is heavily influenced by Italian innovations, especially in sacred concertos
- Instrumental music gains new importance in its own right, not just as a supplement to vocal music, in part due to the increasing importance of the purely instrumental numbers in operas of the time
 - o We see a profusion of new abstract instrumental genres become popular, e.g. ricercares, toccatas, fugues, fantasias, canzonas, sonatas (not sonata-allegro form, which came later)

Music of Absolutism

- France and Italy were competitors for political power and cultural influence in Europe
- Main difference: France was a centralized, absolutist monarchy, while both what is now Italy and Germany were not yet nations but collections of smaller kingdoms and states
- In France, the arts and music (and most things) were centered on and controlled by the absolutist monarchy government of Louis XIV, the “Sun King”
- Music and dance were extremely important tools for projecting monarchical power
 - o The king and everyone at court danced to display their composure, grandeur; the king also danced in many court ballets (in roles including knights, women, demons) and was famous for his dancing skills
 - o Louis XIV’s main court composer was Jean-Baptiste Lully
 - Lully invented and popularized a new French form of opera, the *tragédie en musique* (tragedy with music) after French audiences rejected Italian opera
 - Lully also pioneered the French overture and as conductor he turned the court orchestra into a model of discipline and precision that was admired/imitated across Europe
 - His more grandiose works featured large ensembles and homophonic textures that expressed political power through the sheer force of walls of sound; e.g. his grand motet *Te Deum*, which celebrates both God and Louis XIV (who was considered both human and divine)
 - Lully also adapted recitative to the spoken contours and irregular rhythms of French, making recitative generally syllabic with frequent meter changes
- The French monarchy took great pains to establish a French musical style and discourage Italian styles
- Towards the end of Louis XIV’s reign, and especially after his death in 1715, more French composers began blending French and Italian styles, e.g. François Couperin and Jean-Philippe Rameau
 - o Rameau was the most significant music theorist and leading French composers of his era
 - As theorist, he codified modern tonal harmony
 - His operas expanded on the model of French opera established by Lully
- Composers outside of France and Italy began blending French and Italian musical elements earlier
 - o German lands had no national musical style, so German composers blended other national styles
 - o England: Henry Purcell’s opera *Dido and Aeneas* blends French (French overture, homophonic choruses, dance numbers), Italian (prominent arias, including the ground bass aria “When I am Laid in Earth”) and English (“Thy Hand Belinda,” a melismatic, slow, chromatic recitative) elements

Instrumental Music of the Late 1600s to ca. 1750

- Arcangelo Corelli (1653-1713), centered in Rome
 - o Leading composer/conductor/violinist in Europe by 1675, organized/led first orchestras in Italy
 - o First person to become internationally famous solely for performing/composing instrumental music
 - o His Trio Sonata in D Major, Op. 3, No. 2: an example of a church sonata (which typically had 4 mvts organized slow-fast-slow-fast); note how the music exemplifies elements of Corelli’s famous style
- Antonio Vivaldi (1678-1741), centered in Venice
 - o Most famous for his ca. 350 concertos, which was the most prestigious genre of instrumental music in Europe by the 1680s; also was a virtuoso composer/conductor/violinist like Corelli
 - o Vivaldi’s concertos typically feature ritornello sections (full ensemble) alternating with solo episodes, where solo episodes often modulate (driving harmony forward) while ritornelli punctuate tonal arrivals
 - o Movement structure of typical Vivaldi concerto is fast-slow-fast
- German organ/keyboard music: important composers include Dietrich Buxtehude, J. S. Bach, J. Pachelbel
 - o Common genres: preludes, toccatas, fugues, chorale preludes; e.g. Bach’s D# minor fugue from *WTC I*
- J.S. Bach (1685-1750), centered in what is now central Germany

- A master composer/conductor/musician like Corelli and Vivaldi; both composers influenced Bach
- Composed in most genres, though unlike most composers of his time Bach never composed an opera
- Greatest skill: synthesizing all genres/styles/forms of his time, and pushing established genres into new levels of musical expression, sophistication
- A devout Lutheran, composed both sacred and secular landmark works
- Georg Frideric Handel (1685-1759), had a truly international career, centered in Germany, Italy, England
 - Known for his operas and oratorios; was much more famous in his lifetime than J. S. Bach
 - *The Messiah* (1741) combined French overture, Italian style recitatives and da capo arias, Germanic choral fugues, and English choral anthem styles; was first musical work to immediately enter the canon and continue to be frequently performed from its premiere until the today

Classic(al)/ c. 1730-1820 (HWM 10, Ch. 20-23)

Europe during the Enlightenment: strong political centers; impact of French and American revolutions; socioeconomic changes (e.g., rising middle class); cosmopolitanism/ international musical style(s)

major developments:

- Enlightenment thinking – reason, individual rights; the *philosophes* (influential French social reformers/thinkers); humanism
- increasing public support for music – public concerts, music teachers for amateurs; music journals and histories (catered to amateurs and connoisseurs)
- symphony orchestra: professional ensemble specializing in symphonies
- string quartet (as genre and ensemble)

major styles:

- rococo/ galant - courtly, refined (artifice & complexity regarded as “unnatural”); short, balanced phrases; light accompaniment
- *empfindamer Stil* - emotional expression, sensitivity; chromaticism; associated with fantasias
- *Sturm und Drang* - storm & stress; contrast; drama

opera: numerous terms for operatic subgenres (*opera buffa*, *dramma giocoso*, *commedia per musica*); ranged from comic to serious; Italy most active, but spread to other areas

- Italian comic opera originated in Naples – entertained middle class while serving moral purpose
- intermezzo – short segments performed between acts of serious opera. Ex.: Pergolesi, *La Serva Padrona* (1733)
- opera buffa – Italian full-length comic opera; derived from galant style
- opera seria – Italian full-length musical dramas; often based on heroic/historical characters; incorporate recitative (speech-like) and aria (song), esp. da capo aria. Ex.: Hasse, *Cleofide* (1731)
- France: tension between traditionalists (state-subsidized French opera) and opponents (defending Italian style) – *Querelle des Bouffons* (quarrel of the comic actors). *Opéra comique*: spoken dialogue; often used popular tunes with new lyrics, until late 1760s. Some reflection of revolutionary ideals
- England: ballad opera/ similar to comique (spoken dialogue, re-using tunes, later – more original music)
- Germany and Austria: *Singspiel* – spoken dialogue, comic plot
- Russia: Italian opera company at court; later incorporated other international styles
- opera reform: set of changes meant to reflect Enlightenment thinking; encouraged greater flexibility in the name of making opera more “natural” (!); orchestra gains importance. Figures: Jommelli, Traetta, Gluck. Ex.: Gluck, *Orfeo ed Euridice* (1762)
- Mozart’s operas: major part of canonic repertory; multiple styles/subgenres; mature works (libretti: Da Ponte) blend comic and serious elements

instrumental music: solo, chamber, and large-ensemble works; mostly absolute (non-programmatic) music; development of new instruments and ensembles

- piano/ pianoforte – dynamic contrast possible; rapid technological development.
 - multiple solo genres; sonata considered most challenging. Ex.: D. Scarlatti, Sonata in D Major, K. 119 (1740s); C.P.E. Bach, Sonatas for Connoisseurs and Amateurs (1765)

- piano concerto – 3 movements (fast-slow-fast). Ex.: Mozart, Piano Concerto in A Major, K. 488 (1786)
- string quartet: ensemble and genre. Originally for social activity; later (e.g., Haydn – “father of the string quartet”) meant for concert performance
- orchestra: expanded in size and complexity. Symphony – originated in Italy (from multiple predecessors.
 - Early works for strings only; 3 movements (fast-slow-fast). Ex.: Sammartini, Symphony in F Major, No. 32 (c. 1740)
 - Mannheim: center of symphonic composition. Famous orchestra, led by Stamitz
 - Vienna & Paris – lesser-known composers in early Classic; becomes major center in time of Haydn/Mozart
 - mid-late Classical: expands to 4 movements; additional instruments added to orchestra (more winds, larger string sections); music becomes longer, more expressive. Ex.: Haydn, Symphony No. 88 in G Major (1787)

people

- composers: C.P.E. and J.C. Bach, D. Scarlatti, Sammartini, Stamitz, Pergolesi, Gluck, Haydn, Mozart, Beethoven
- H.C. Koch – theorist/ treatise on composition, based on rhetoric (e.g., clause/ sentence/ period structure of musical works)
- Pietro Metastasio; Lorenzo da Ponte; First Viennese School

terms & concepts

- forms: binary, ternary, sonata/first-movement, minuet & trio, rondo, scherzo & trio, sonata-rondo
- other terms: cadenza; double-exposition form

Romantic/ c. 1815-1914 (HWM 10, Ch. 24-30)

The Romantic era: named for German word *Roman* (novel/ literary form) and *romance* (Medieval genre) – comes on heels of French & American revolutions; social & political upheaval

- many artists turn toward introspection, emotional expression, and issues of identity
- Industrial Revolution changes manufacturing, population density (growth of urban centers), access to places and goods
- common characteristics: programmatic/ literary associations w/ music; organicism/unity; individuality; emotional expression

solo/ chamber music: numerous styles and genres, with *Lieder* (German-language accompanied song) most notable development

- vocal: Lieder; song cycles
- piano works: (character pieces – mazurka, nocturne, waltz, suites); études; sonatas
- small instrumental ensembles (often piano + strings)
- terms/ characteristics: virtuosity, introspection, irrationality, emotional extremes, nationalism, connections to literature, exoticism
- composers: Schubert, Robert Schumann, Clara Schumann, F. Mendelssohn, Hensel, Chopin, Liszt, Gottschalk
- poets: Goethe, Müller, Heine

orchestral music: some continuation from Classical genres and styles, but typically expanded

- terms/characteristics: expansion (of ensemble and form), programmatic works and techniques (incl. Berlioz’s *idée fixe*), literary associations (incl. symphonic poems); thematic transformation
- composers: late Beethoven; Schubert, F. Mendelssohn, Berlioz, R. Schumann

vocal music: numerous genres, including revival of music by J.S. Bach and others. Opera continues to hold prominent place, and will expand further in the late 19th century

- choral music: amateur choral societies; new works by Mendelssohn and others

- revival of Baroque works; new and old oratorios
- opera: virtuosity; expanded forms; prominence of orchestra; exoticism and nationalism (considered 'golden age' of opera)
 - Italy: Rossini ("bel canto," comic and dramatic works), Bellini, Donizetti
 - France: Grand opera (Meyerbeer, Berlioz). State-supported; considerable wealth allowing for spectacular productions
 - Germany: *Singspiel*, folk/supernatural stories

late Romanticism and nationalism (c. 1870 to the turn of the century)

- instrumental music: tension between more conservative (e.g., Brahms) and new styles (Liszt, R. Strauss, Bruckner)
- concepts and genres: thematic development, tone poems/ symphonic poems, chromaticism
- opera:
 - Italy: Verdi (dramatic integration, emotional expression), Puccini (exoticism, long integrated scenes); *verismo*
 - Germany: Wagner (new theories, e.g., *Gesamtkunstwerk*; Music Drama; sociopolitical issues/ anti-Semitism; "endless melody"; *Leitmotiv*; extended chromaticism)
 - France: Bizet (blending realism & exoticism)
 - Russia: tension between nationalism & internationalism; influence of folk music; whole-tone and octatonic collections; the "Mighty Handful"
- nation-based movements/ schools of composition (some overlap with above):
 - France: Paris remains central to musical life. Numerous music academies. Government support for the arts. Composers: Franck, Fauré
 - Russia: traditional vs. cosmopolitan; some aspects of exoticism. Composers: the "Mighty Handful" (incl. Borodin, Rimsky-Korsakov, Musorgsky). Tchaikovsky – international style; ballets; symphonies
 - Bohemia: incorporated influence of Czech folk music. Composers: Smetana (nationalistic symphonic poems), Dvořák (opera, symphonies; influence of Brahms; connections to U.S.)
 - Norway: Grieg
 - England: "English musical renaissance" – folk songs; inspiration from 16th and 17th century British music. Also – Elgar (international recognition; not really involved in 'renaissance' movement)
 - United States: diverse styles; rapidly changing demographics; influence of German musicians (composers, performers, teachers emigrated; most composers studied w/ German teachers). Amy Beach: Boston-based composer; symphonies, songs, piano works. Band music – Sousa; military connections; amateur groups

Early 20th century/ c. 1890-1945 (HWM 10, Ch. 31-35)

Twentieth century marked by rapid technological change, stylistic development, increased travel and communication, economic changes, etc.. Very few cohesive, long-term stylistic movements; numerous simultaneous changes and developments.

France

- "Impressionism" (Debussy, Ravel) – octatonic/ whole-tone pitch collections
- early avant-garde (Satie, Cocteau) – surrealism, antagonism

American vernacular

- band music – military origins; some amateur groups (Sousa)
- ragtime – steady bass with syncopated rhythm; popular African-American style 1890s-1910s (Joplin)
- blues (Smith, Handy)
- jazz – international influences among people of African descent. Largely born in New Orleans, LA; quickly incorporated improvisation; small ensembles. (New Orleans Jazz Band; Ellington; Strayhorn)
- Broadway/ popular song/ Tin Pan Alley (Gershwin, Irving Berlin, Rogers & Hammerstein)

nationalist modernism/ national movements

- Moravia/ Czechoslovakia – Janáček
- Finland – Sibelius
- Spain – Falla
- England – Holst, Britten
- Austro-German modernism – Mahler, R. Strauss
- Russia and the U.S.S.R.
 - Rachmaninoff, Scriabin
 - Prokofiev, Shostakovich – doctrine of Socialist Realism; Soviet control

major developments:

- Second Viennese School
 - composers: Schoenberg, Webern, Berg
 - developments: atonality, *Sprechstimme*, 12-tone composition, *klangfarbenmelodie*
- ballet
 - primitivism, Russian modernism – Stravinsky
 - neoclassicism, jazz influence – Milhaud
 - Americana – Copland

The Americas

- Latin America: Villa-Lobos, Revueltas – neoclassicism, polytonality
- American ultramodernism: Crawford Seeger, Cowell, Ives
- Americana: Copland, Still

Postwar/ c. 1945-present (HWM 10, Ch. 36-39)

experimentation

- instruments – Cowell, Partch
- indeterminacy – Cage, Feldman, Brown
- improvisation – free jazz, bebop/hard bop – Coleman, Parker
- performance art

electronic and electro-acoustic

- France: *musique concrète* (Schaeffer, Henry); Varèse; Boulez
- Germany: Stockhausen
- U.S.: Babbitt, Luening, Oliveros, Lansky
- U.K.: Daphne Oram, Brian Eno

fragmentation

- minimalism – Young, Riley, Reich, Glass
- later serialism – Boulez, Babbitt
- third stream – Schuller
- extreme complexity – Carter, Berio, Xenakis (stochasticism), Ferneyhough
- postmodernism – Schnittke, Golijov, Shaw
- spiritual modernism – Gubaidulina, Pärt
- neo-Romanticism/ program music – Sheng, Higdon