REVIEW SUGGESTIONS FOR THE MUSIC HISTORY PORTION OF THE MUSIC GRADUATE DIAGNOSTIC EXAMINATION

Suggested Sources to consult:
1. **Burkholder** = Burkholder, Grout, Palisca, *A History of Western Music*, 7th ed. (W. W. Norton); **please take note of the Glossary at the end of the volume**; you may also want to consult the online chapter outlines at <http://www.wwnorton.com/college/music/grout7/outlines/>.
2. **NAWM** = Burkholder and Palisca, *Norton Anthology of Western Music*, 5th ed. (W. W. Norton), 2 vols. (available with two CD packets)
3. Robert Morgan, *Twentieth Century Music*, or Glenn Watkins, *Soundings*
4. *The New Grove Dictionary of Music and Musicians,* 2d ed.
5. *The New Harvard Dictionary of Music*, rev. ed. (2003)
6. Recordings of important works/genres not in **NAWM**

Format of the Examination:

I. Aural styles recognition — You will be asked to give at least three defining characteristics, the type of work (movement of a symphony, part of an opera, solo song with piano or orchestra accompaniment, etc.), a 50-year period in which the piece may - 1 -have been written, and the name of a likely composer for several excerpts of music that illustrate musical styles from around 1430 to the present.
   Preparation — Listen analytically to music that illustrates major post-1400 styles (Renaissance, Baroque, Classical, 19th century, post-1900).

II. One essay
   Preparation — Review major developments in each of the primary, post-1400 music periods (Renaissance, Baroque, Classical, 19th century, post-1900); possible topics include: important types of instrumental music (instrumental music before 1600, instrumental during the Baroque period, etc.); important types of vocal music (16th-century Roman Catholic and/or Protestant church music, the development of opera during the 17th century, etc.); what was new during various subperiods of music (i.e., early Baroque, Classical period, first three decades of the 20th century, etc.)?

III. Specific information (composers and their major works, terms, etc.) by period (Ancient/Medieval, Renaissance, Baroque, Classical, 19th century, post-1900):
   A. Match/Identify
   B. Multiple choice
   C. Provide needed information (fill in the blank)

General Study Suggestions:
I. Based on the study suggestions provided later, compile a list of terms with definitions; be able to give the definition of a term as well as furnish the term if given a definition.
   Example of listings (for the Baroque period)
      Basic binary structure
         Typically

— used during the Baroque period for various movements or sections of movements; especially employed in stylized dances (Allemande, Courante, etc.) in dance suites

Concerto

    Concerto grosso

        Developed during the late Baroque (1680s) in Italy

        3–4 movements, normally **F–S–F** or **S–F–S–F** (the latter from the *sonata da camera*)

        Sometimes cited more as a style ("concerto style") rather than as a "form" because of several characteristics: mechanistic driving rhythms in fast movements contrasts of contrapuntal and homophonic writing

        Chains of figuration — melodic and harmonic sequences give a continuous on-going direction

        Echoes and repetitions Ritornello principle (see under "Concerto grosso" and "Solo Concerto")

        Three primary types (see separate listings for "Concerto grosso," "Solo Concerto," and "Orchestra [or Ripieno] Concerto")

        Principal Italian composers: etc.

        Most important type of Baroque concerto and the first to appear

        First fast movement (and often the final one) features ritornello structure: the alternation of a recurring passage for a large group of instruments with passages for a group of soloists

        Solo group = *concertino* (normally . . . etc.)

        Ritornello material played by either a small string orchestra (*ripieno*) or by the *ripieno* and *concertino* (= *tutti*) **R C R C R** etc.

        Earliest (composed in the 1680s? but published in 1714) by Arcangelo Corelli

II. Based on the accompanying outlines, compile a list of compositions and the respective composer of each piece (when composed, etc.); be able to list several important compositions by a composer as well as identify a given composition as to composer.

    Example of listings (for the Baroque period)

Almira	G. F. Handel — his first opera (a Singspiel; composed in 1704 at the age of 19; first produced in 1705 in Hamburg)
English Suites	J. S. Bach — keyboard suites (each with an introductory movement followed by Allemande, Courante, Sarabande, optional dances, and Gigue)
Esther	G. F. Handel — the first English oratorio (*c*1718)
(La Stravaganza) Rinaldo	G. F. Handel — his Italian opera produced in London in 1711 that "set the stage" for his English period
The Test of Harmony and Invention	Antonio Vivaldi — collection of 12 concerti, each with a descriptive title and opening sonnet; the first four concerti are called "The Seasons"
Das Wohltempierte Clavier (WTC)	J. S. Bach — two sets of preludes and fugues in each of the major and minor keys; first set copied 1722–*c*1732 (late Cöthen—early Leipzig); second set copied *c*1730s–*c*1744 (Leipzig)

III. Based on the study suggestions provided later, compile basic information on each major composer (approximate dates of activity, where active, major contributions to music); know the birth and death dates of each major composer beginning with Bach and Handel.

    Example of listings (for the Classical period)

    Mozart, Wolfgang Amadeus (1756–1791)

      I. Youth (to 1774)

        6 string quartets

        *c*9 symphonies to around 1768

        *c*30 symphonies between 1768 and 1774

        several masses

        8 operas (2 opera buffe, 2 opera serie, 2 serenata, 1 festival opera, 1 Singspiel [*Bastien und Bastienne*])

      II. Years mostly in Salzburg (1774–81)

        9 symphonies (including K. 297 "Paris," his most important symphony to that time)

        13 piano sonatas

        masses (mostly short settings but also the "Missa solemnis")

III. Vienna years (1781–death)

        11 string quartets; other chamber music (divertimenti, serenades, etc., including "Eine kleine Nacht Musik" and "the" clarinet quintet)

        8–9 symphonies (including K. 385 "Haffner," K. 425 "Linz," K. 504 "Prague," K. 543, K. 550, K. 551 "Jupiter")

        26 piano sonatas violin sonatas concerti (some with solo violin, some with solo piano; see **NAWM** 106)

        Missa pro defunctis (Requiem Mass)

        Mass in C Minor (incomplete)

        Ave Verum

        8+ operas

            2 opera serie (*Idomeneo, rè di Creta, La clemenza di Tito*)

            2 opera buffe (*Le nozze di Figaro, Così fan tutte*)

            1 opera buffa with tragic and dramatic moments (*Don Giovanni*)

            3+ Singspiele (*Die Entführung aus dem Serail*, *Der Schauspieldirektor*, *Die Zauberflöte*; one unfinished)

Special Note: Study for **recall** (i.e., study to evidence that you actually know something) rather than for simple recognition. This means you will likely need to go over and over the material you have prepared—as you do when learning music.

Study Suggestions for Each Major Period of Western Music:

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Medieval Music (*c*300–*c*1400)
Burkholder, *A History of Western Music*, 7th ed., pp. 2–145
NAWM vol. 1, nos. 1–31

<u>Greek Philosophies</u>
Boethius (*c*510)
- Musica mundana, musica humana, musica instrumentalis

<u>Early Christian Church</u>
313 CE to around 1000 CE
8th century—Roman liturgy standardized
St. Augustine
Development of Church Modes (differ from Greek modes)
- Ambitus, Final, Tenor of each of the eight modes
Traditions of Psalmody

<u>Secular Monophony</u>
Quasi-sacred Genres
- Conductus, versus—Latin songs
- Goliard songs—wandering scholars—numerous topics about educated things
- Epic poems (chanson de geste)—sung with accompanying harp or vielle
Musicians
- Minstrels—court musicians
- Jongleurs—travelers, slightly less respectable than minstrels
- Bards—poet-singers from northern Europe
- Troubadours, Trouvères, Trobairitz

Trouvères
- active in 13th century northern France. Used *langue d'oil*—the dialect of medieval French that became modern French
- Courtly music—began by aristocracy and noblemen
- About 4000 poems and 1420 melodies preserved
- Some religious songs appear later in 13th century
- More simple and direct in melody than troubadour songs, more folklike in character

Troubadours
- Active in 13th century southern France and wrote in *langue d'oc*
- About 2600 poems and 260 melodies preserved.
- Bernart de Ventadorn (1130–1200) born to a servant of the court

Trobairitz
- Female troubadours
- Wealthy, courtly women
- Comtessa di Dia

Subject matter: some religious, mostly love songs, moral topics, political, debates, arguments
- Vers = generic term for a poem to be sung
  - Alba—dawn song
  - Tenso—debate song
  - Canso—love song
  - Balada or dansa—dance song

Adam de la Halle
- French poet and composer—trouvère—one of the last
  - Music was collected in a manuscript (he was a big time composer)
- Wrote monophonic chansons and motets
  - *Jeu de Robin et Marion* (1284)
    - A musical play
    - Spoken play with music

Development of Polyphony
<u>Gregorian Chant</u>
Pope Gregory I (r. 590–604)
Liturgical plainchant
Monophonic (unison singing)
Composers largely unknown
- Hildegard of Bingen (1098–1179)

Principle genres of composition:
- Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei)
- Office (Divine Service)

Manner of Performance
- Direct
- Responsorial
- Antiphonal

Text Settings
- Syllabic
- Neumatic
- Melismatic

Guido d'Arezzo (*c*991–1033)
- Developed staff notation
- System of solmization

<u>Organum</u>
11th–13th centuries, primarily in France
Parallel, Free, Aquitanian, Florid organum
6 rhythmic modes developed, only triple time (tempus perfectus)
Léonin, Pérotin, *Magnus liber organi*
Tenor voice = lower, pre-existing chant voice
Organal voice = newly composed, florid voice
Discant style (note-against-note)
Florid style (lower voice drones, upper voice florid)
Contrafactum

<u>Development of the Motet</u>
Discant + melsimatic organum flourish + clear cadence = CLAUSULA
Clausulae/discant style correspond to melismatic sections of original chant
Composers wrote <u>substitute clausulas</u> for those written by others
Polyphonic conductus—sacred, Latin poetry, newly composed tenor
Developments in clausula and conductus lead to **motet**
Motet is flexible—sacred or secular, voices or instruments
By 1250, 3-voice motet was standard, tenor now called **cantus firmus**

<u>Ars Nova</u>
the "new art"
Fourteenth-Century France
Duple and triple time now used
Invention of <u>mensuration signs</u> (time signatures)
*Roman de Fauvel c*1320
- Phillippe de Vitry
Isorhythm (equal rhythm)
- tenor composed in segments of identical rhythm
- repeating rhythmic units = **talea**
- repeating melodic units = **color**
Rhythmic complexity—use of hocket ("hiccup")
Unprepared dissonances, imperfect consonances, open/parallel 5ths
<u>Guillaume de Machaut</u> (*c*1300–1377), *Messe de Nostre Dame* (*c*1360s)
first complete musical setting of mass ordinary by one known composer
Secular song composition—monophonic and polyphonic
- use of *formes fixes* (fixed poetic forms)—ballad, rondeau, virelai
<u>Ars Subtilior</u> ("more subtle manner") highly complex polyphony
- centered at French court in Avignon, decorative manuscripts
Italian "trecento" music (1300s)
tuneful, 3rds & 6ths

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Renaissance (c1400–c1600)
Burkholder, *A History of Western Music*, 7th ed., pp. 146–285
NAWM vol. 1, nos. 32–62

<u>Cultural Changes</u>
Humanism
Hundred Years War
Systems of Patronage
- Burgundian Courts, French Court, Papal Chapel, Italian Courts, *etc.*

Music Printing
- Petrucci, Italy, (*Odhecaton A,* 1501)
- Attaingnant, Paris, 1520s and '30s
- Moderne, Lyon

Protestant Reformation (1517)—Martin Luther, Johan Walter and the chorale motet
Catholic Counter Reformation and the Council of Trent (1545–1563)

<u>English School</u>
"Countenance Angloise"
Faburden, discant style, panconsonant
John Dunstable (*c*390–1453), *Quam pulchra es*
Leonel Power (d. 1435)
  o Cyclic Mass, "Caput mass"
Old Hall Manuscript (1415–1421)

<u>15th-century Burgundian Composers</u>
<u>Guillaume Du Fay (*c*1400–1474)</u>
Combined consonant English style with French rhythmic complexity, and Italian lyricism
Nuper rosarum flores
Cyclic Masses
Formes fixes chansons
"L'homme armé"
Tenor motets
Gilles Binchois—contemporary of Du Fay, Burgundian court composer, *formes fixes* chansons

<u>15th-century Cyclic Mass Composition</u>
  o Motto Mass
  o Cantus Firmus Mass
  o Plainchant mass

<u>Johannes Ockeghem (*c*1420–1497)</u>
Composer for the French court
Influential pedagogue
Extended bass range downward
Composed masses for 4–5 voices
Canon, concealed meanings, symbolism
Antoine Busnoys—contemporary of Ockeghem, Burgundian court composer, composed large, complex structures based on Pythagorean ratios

High Renaissance Style
<u>Josquin Des Prez (*c*1450–1521)</u>
Flemish composer, worked for Burgundian and Italian courts
Pervasive imitation
18 masses, 95 motets, 70 chansons
Move toward text painting/text declamation
Post-Josquin Generation
  o Nicholas Gombert, Adrian Willaert (St. Mark's Cathedral in Venice), Clemens non Papa

<u>16th-century Cyclic Mass Composition</u>
  o Paraphrase Mass
  o Imitation/Parody Mass

Counter-Reformation
Council of Trent Reforms
- o Clarity of words, no secular influence
Giovanni Pierluigi da Palestrina—Italian composer in Papal Chapel
- o Triadic harmonies, 5–6 voices, careful control of dissonance
- o Followed rules of Zarlino counterpoint
Tomas Luis de Victoria—Spanish composer in the Italian Papal chapel

National Secular Song Styles
Spain—villancico
Germany—tenorlied
Italy—frottola, lauda, madrigal, balleta
- o Madrigal poety—Bembo, Petrarch
- o Early, middle, late styles
  - o Arcadelt, Verdelot, Willaert
  - o Rore, de Wert, di Lasso
  - o Marenzio, Gesualdo, Monteverdi
- o Through composed
- o One voice per part, 7–11 syllable lines, free rhyme scheme
England—madrigal, lute song
- o Arrived in late 16th century, based on early and middle Italian style
- o John Dowland, lute ayres
France—chanson
- o Claudin de Sermisy, Clement Janequin, Claude Le Jeune

Instrumental Music
Keyboard Genres
- o Ricerare
- o Canzona
- o Toccata
- o Fantasia
- o Vocal arrangements
Instrumental Ensembles
- o Consorts, haut & bas ensembles
- o Dance music—pavane, galliard, etc.

Renaissance Theorists
Tinctoris
Zarlino
Glarean

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Baroque Period (c1600–c1750)
Burkholder, *A History of Western Music*, 7th ed., pp. 286–413
NAWM vol. 1, nos. 63–92

I. Review the changes and innovations that distinguish the Renaissance and Baroque styles, being sure to understand the significance of:
  A. Monody and the rejection of Renaissance polyphony in works by V. Galilei (*Dialogue of Ancient and Modern Music*) and G. Caccini (*Le nuove musiche*)
  B. Thoroughbass style and the polarity of treble and bass, with basso continuo providing harmonic support
  C. Figured bass as a shorthand guide to the basso continuo group
  D. New harmonic resources, including extremes of chromaticism and new approaches to dissonance (as debated in the exchange between Artusi and Monteverdi)

E. Harmonically driven counterpoint (as opposed to the less forwardly directed Renaissance polyphony); codification of major/minor tonality in practice (toward 1700) and in theory (Rameau)

F. Compositions employing idiomatic writing for instruments (including the violin family)

G. Dramatization of the text in the early Baroque, extending tendencies of the Renaissance madrigal (as in the works of Gesualdo and early Monteverdi)

H. In the later Baroque, the focus upon a single emotional state (the so-called "Doctrine of the Affections") rather than a series of musical illustrations (or "madrigalisms") as was common in the early Baroque

II. The tendency to dramatize the text contributes to the invention of opera. Understand the background and history of this new genre:

A. Important forerunners (madrigal cycles, pastoral dramas, the *intermedi* [note in particular the importance of *La pellegrina*])

B. Late-Renaissance interest in Ancient Greece and its drama (the Florentine Camerata, Bardi, Mei, etc.)

C. Earliest operas (Peri, Caccini, and librettist Rinuccini), later Monteverdi (with text by Striggio)

D. Oratorio in Rome (Cavalieri's *Representation of the Soul and the Body*)

E. Contrast between recitative (based on the new techniques of monody) and aria (using dance models); other components include the madrigal, instrumental forms, etc.

F. Development and spread of opera during the seventeenth century: aristocratic entertainments outside Italy; opening of public opera houses in Venice, introduction of opera to the Papal States (this part of opera's history involves knowing the contributions of such figures as Francesca Caccini, Cesti, Schütz, Lully, Purcell)

G. The castrato and growing emphasis on ornamentation and vocal virtuosity (Farinelli)

III. Be familiar with the important musical forms and genres, being sure to consider how they may reflect Baroque stylistic concerns (for example, pieces based on a basso ostinato reflect the polarity of treble and bass that is fundamental to the style).

A. Opera, oratorio, passions, cantatas (both sacred and secular); note national forms, such as the *commedie-ballet*, *tragedie lyrique*, and *divertessiment* in France (Lully) and the masque and semi-opera in England (John Blow, Purcell)

B. The *da capo* aria as a form that permits both virtuosic ornamentation and the sustaining of a single affect.

C. The ballad opera in England (notably John Gay's 1728 *Beggars Opera*) would directly influence the Singspiele in Germany

D. "Concerted madrigals" (Monteverdi's Eighth Book of Madrigals) explore the combination of vocal and instrumental forces, as do "sacred concertos"

E. Lutheran chorale preludes and organ works used in sacred services

F. Various important categories of instrumental music:
   1. Improvisatory (toccata, fantasia, prelude, etc.)
   2. Continuous imitation (ricercare, fugue; be sure to know the typical construction of a Baroque fugue)
   3. Sectional (canzona, sonata)
   4. Variations on a given melody (variations, partita), chorale (choral variations), or bass line (chaconne, passacaglia)
   5. Dance music and collections of dances (suite), many using binary form

G. Important chamber genres (sonata da chiesa, sonata da camera)

H. Important orchestral genres (solo concerto, concerto grosso, ripieno concerto), with attention to their constituent parts (concertante vs. ripieno sections) and typical function in the overall tonal scheme

I. French overture (Lully)

J. Idiomatic treatment of instruments and imitations of instrumental mannerisms (*style luthe* or *style brisé*)

IV. Be informed about the careers and contributions of the period's major composers, particularly those aspects of a composer's life that influenced their music (Bach's different jobs, for example, required him to compose different types of music; it is therefore helpful to understand the broad outlines of his career in order to understand the chronology of his output). Be able to name important compositions that characterize the work of the major musicians. Important composers to review are:

A. Monteverdi

B. Frescobaldi

C. Schütz

D. Buxtehude & the North German Organ School

E. Corelli

F.   Vivaldi
G.   Lully
H.   Couperin
I.   Purcell

J.   A. Scarlatti
K.   J.S. Bach
L.   Handel
M.   Rameau

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Classical Period (*c*1720–*c*1815)
Burkholder, *A History of Western Music*, 7th ed., pp. 414–594
NAWM vol. 2, nos. 93–110

I. Be able to describe the characteristic differences between the Baroque and Classical styles, such as:
  A. How the Classical emphasis on periodic phrasing contrasts with the characteristic Baroque practice of "spinning out" a theme (as in contrapuntal works that employ overlapping phrases in the individual voice parts)
  B. The Classical emphasis on relatively short units divided by cadences of different weights allows for contrast between phrases; this approach moves away from the Baroque emphasis on a sustained affect (the so-called "Doctrine of the Affections").
  C. A vocally conceived melody over spare accompaniment becomes a new ideal of texture (as opposed to the treble/bass polarity of the Baroque); a generally slower harmonic rhythm becomes a feature of the style, but sections employing faster rates of change are often used for contrast; these phrases and contrasting units can be joined so as to create larger musical forms (both instrumental and vocal) with recognizable conventions
  D. The style of Italian *opera buffa* becomes an international musical language employed in all types of compositions; national styles are challenged by the new Italian style, as in the *Querelle des bouffons* (Quarrel of the Comic Actors); even church music absorbed elements of this theatrical style
  E. To execute the phrase units of this new style (which often required sharp dynamic contrasts and abrupt changes in affect), orchestras developed unprecedented ensemble virtuosity (Johann Stamitz's orchestra in Mannheim)
  F. Increasing general interest in instruments with a wide dynamic range (the fortepiano) as opposed to subtly colored solo instruments (recorder, viol da gamba); standardization of the orchestral ensemble; this style suits the taste of a rising middle class, which coincides with the emergence of music publishers and provides composers with new markets; large urban centers (Naples, Paris, London) serve as centers for public concerts
II. Know the history of opera in the eighteenth century, beginning with the separation of serious and comic genres (as opposed to the seventeenth-century use of comic scenes in predominantly serious dramas), which is considered the first operatic "reform" (Zeno); such reforms involved a host of critics, reflecting a new concern with rationality (the Enlightenment). Be sure to understand:
  A. The premises of the *opera seria* libretto (Metastasio's conflict between love and duty) and its allegorical representation of the nobility
  B. The use of recitatives (both simple and accompanied) to advance the plot and arias to express emotional reaction to a plot development
  C. The use (and abuse) of the *da capo* aria as a vehicle for vocal virtuosity (castrati) that interrupted dramatic action, prompting the need for further reform
  D. The various reforms proposed by Gluck (preface to *Alceste*)
  E. In criticism, the "noble simplicity" (Winckelmann) of ancient Greece becomes an ideal of art; Aristotelian criticism becomes a standard for drama, supplanting (to some extent) the Baroque emphasis upon spectacle
  F. Know the background traditions of *opera buffa* (*commedia dell'arte*, the intermezzo) and some of its stock characters (the foolish old bachelor, the pert servant girl), being sure to know examples of specific operas that use these characters
  G. Serious and comic operas represented different social classes; the later eighteenth century again permitted these characters to interact (the *drama giocoso*)
  H. Unlike in opera seria, which initially emphasized vocal virtuosity (using castrati) over dramatic interactions, the plots of comic opera allowed for duets and other ensembles, particularly in finales to acts (the ensemble finale eventually becomes a component of opera seria); the chorus (particularly popular in the English and French traditions) also becomes a feature

    I. Different genres of comic musical entertainment used recitative and spoken dialogue in different ways (opera comique, ballad opera, Singspiel)

    J. New vocal musical forms emerged that complemented the unfolding of the drama (*dal segno* aria; two-speed vocal rondo; adaptations of sonata form)

    K. Some composers (Gluck, Mozart) worked with librettists who were themselves significant figures

III. New genres of multi-movement instrumental works emerged (symphonies in 3 or 4 movements; the string quartet) with conventionalized musical designs:

    A. Rounded binary form (as in the keyboard works of D. Scarlatti)

    B. Sonata form (know its stereotypical manner of construction, as well as the idiosyncratic treatment in Haydn)

    C. Minuet and Trio design

    D. Rondo form and sonata-rondo form

    E. Theme and Variations

    F. Particular formal features of the concerto, especially as found in Mozart

IV. Be sure to be familiar with the lives and works (knowing specific works for the most important figures) of the major composers of the Classical period, noting their relation to specific stylistic subperiods (C. P. E. Bach with *empfindsamkeit*, J. C. Bach with *style galant*, Haydn—and others— with *Sturm und Drang*). Be sure to consider how employment conditions and patronage impacted these musicians, as well as (in the case of the most major composers) how their lives may be divided into various periods (note that some of the figures in this list may be important for their writing on performance practice):

    A. D. Scarlatti

    B. G. B. Pergolesi

    C. G. B. Sammartini

    D. Hasse

    E. J. J. Quantz

    F. C. P. E. Bach

    G. J. C. Bach

    H. J. Stamitz (and the Mannheim school)

    I. C. W. von Gluck

    J. Joseph Haydn

    K. L. Boccherini

    L. A. Salieri

    M. Leopold Mozart

    N. Wolfgang Amadeus Mozart

    O. Ludwig van Beethoven

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Romantic/Late-Romantic Period (*c*1815–*c*1900)
Burkholder, *A History of Western Music*, 7th ed., pp. 595–755
NAWM vol. 2, nos. 111–136

I. Cultural Changes

    A. Decline of Royal Patronage

    B. Rise of Middle Class (Industrialization)

        1. New instruments/repertoire for home music making

        2. Piano, Lieder, chamber music

    C. Evolution of brass, wind instruments

    D. New aesthetic ideals: individuality, irrationality/emotional extremes, nationality, music is direct expression of artistic "will"

II. Lieder

    A. Schubert

        1. Instrumentation: solo singer, piano

        2. Form: strophic, modified strophic, ternary, narrative ballads

        3. Texture: melody in voice; piano—figurative accompaniments

        4. Poetry: Goethe, Müller

        5. Over 600 songs (Lieder); two song cycles

        6. Examples of individual Lieder such as *Gretchen am Spinnrade* (NAWM 111)

        7. Examples of song cycles such as *Winterrreise* (containing "Der Lindenbaum" [NAWM 112])

    B. Schumann
- 1. 1840: year of 120 songs; two song cycles
- 2. Texture: more integration of piano as active voice
- 3. Poets: Goethe, Heine
- 4. Examples of song cycles such as *Dichterliebe* (containing "Im Wunderschönen Monat Mai" [NAWM 113])

III. Piano Music
    A. Old Forms: Sonatas—expansion, complexity form/thematic development
    B. New Forms: Virtuosic
- 1. Etudes, bravura pieces—to show off technical virtuosity
- 2. Character pieces—brief ternary forms, extramusical associations, titles, pieces collected under large theme

    C. Schubert
- 1. Eleven sonatas (expansive forms; extended themes; three key expositions)
- 2. Some character pieces—short lyrical, ternary forms (*Wanderer* Fantasy, *Moments Musicaux*)

    D. Mendelssohn: *Songs Without Words*—48 short pieces, virituosic melody/accompaniment texture
    E. Schumann: Large collections of character pieces such as *Kinderscenen*, *Papillons*, *Carnaval*, *Kreisleriana*, *Fantasiestücke* (examples from last collection: "Aufschwung" and "Warum?" [NAWM 116])
    F. Chopin
- 1. Poland; Paris circle with Liszt
- 2. Virtuosic works; 200 solo; six with orchestra
- 3. Virtuosic solo works—etudes, scherzos, ballads, sonatas
- 4. Nationalistic—polonaises, waltzes, mazurkas (example: Mazurka, Op. 7/1 [NAWM 117])
- 5. Others—preludes (modeled after Bach's); nocturnes
- 6. Characteristics: style—chromatic harmonies; tempo rubato
- 7. Lived with author George Sand (Aurora Dudevant)

    G. Liszt
- 1. Hungary; Paris circle with Chopin
- 2. Virtuoso recitalist; virtuoso works
- 3. Form characteristics: single movement; programmatic
- 4. Style characteristics: chromatic harmonies; extreme registers, tempos
- 5. Major types of works: *Concert Etudes* (example: "Un Sospiro" [NAWM 119]), *Paganini Etudes*, *Hungarian Rhapsodies*, *Années de pèlerinage*, transcriptions of works by Beethoven, Wagner, Berlioz orchestral works; paraphrases of operas by Mozart, Bellini, Verdi

    H. Gottschalk
- 1. American in Paris
- 2. Virtuosic pieces with exotic American/Latin rhythms, titles (example: *Souvenir de Porto Rico* for piano [NAWM 120])

IV. Orchestra Music
    A. Orchestra expands—wind, brass sections especially; conductors
- 1. Old Forms—4-movement symphonic form
- 2. New Forms—programmatic works, single-movement "symphonic poems" (tone poems), which express/describe specific moods, literary work, person, action; titles

    B. Schubert
- 1. Nine symphonies; traditional 4-movement works, expanded thematic development
- 2. "Unfinished" Symphony—2 movements; unusual forms

    C. Berlioz
- 1. Programmatic symphonies—multi-movement, titles, descriptions, expanded brass, percussion sections (examples: *Symphonie Fantastique* [NAWM 121], *Harold in Italy*, *Rob Roy*)
- 2. Dramatic symphonic works with orchestra, voices: *Romeo and Juliette*, *Damnation of Faust*

    D. Mendelssohn
- 1. Five symphonies
- 2. Traditional 4-movement form but with programmatic titles

    E. Schumann
        1. Four symphonies
        2. Traditional 4-movement form but with programmatic titles

V. Chamber Music
    A. String quartets, string quintets, piano trios/quartets/quintets, string sonatas
    B. Important composers: Mendelssohn, Schubert, Robert Schumann, Fanny Mendelssohn, Clara Schumann

VI. Choral Music
    A. Rise of middle class—rise of amateur choirs; choral societies
    B. Old oratorios revitalized
        1. Handel's music continues to be popular
        2. Mendelssohn revives Bach's St. Matthew and St. John Passions
    C. New oratorios and choral works such as Mendelssohn's *Elijah* and *St. Paul*
    D. United States—new church singing traditions
        1. Shape note hymns; fuging tunes
        2. New notation—shape notes; loud, untrained vocal style
        3. William Billings (late 18th century), *Sacred Heart, Southern Harmony* collections
        4. Lowell Mason—reforms

VII. Opera
    A. Characteristics: expanded aria forms; virtuosic styles; integrated orchestra; exotic locations and plots
    B. Rise of national/regional Styles—German-and French-language opera types
    C. Rise of comic opera
    D. Italy
        1. Rossini
            a. "Bel canto" style –lyrical, florid and virtuosic
            b. Expanded, sectional aria form: cavatina/cabelleta
            c. Comic operas (opera buffa): *Italian in Algiers, Barber of Seville* (example of aria: "Una voce poco fa" [NAWM 125])
            d. Dramatic: *William Tell*
        2. Bellini: dramatic operas (opera seria)—*Norma*, *La Sonnambula*, *I Puritani*
        3. Donizetti
            a. Comic operas—*Daughter of the Regiment*, *Elixir of Love*
            b. Dramatic operas (opera seria)—*Lucia de Lammermoor*
    C. France—Grand Opera
        1. Spectacles, ballets, exotic plots sung in French
        2. Meyerbeer: *Les Hugenots*, *Robert le diable*, *Le juive*
        3. Berlioz: *Les Troyens*
    D. Germany
        1. Singspiel—sung arias, spoken dialogue
        2. "Romantic opera"
            a. Folk/Magic settings, plots
            b. Carl Maria von Weber— *Der Freischütz* (example: "Wolf Glen scene" [NAWM 126])
    E. United States
        1. Fry, Leonora
        2. Bristow, *Rip Van Winkle*
        3. Minstrels shows
        4. Stephen Foster

VIII. Late Romanticism (*c*1870—*c*1910)
    A. Industrialism expands; new technologies, industries, forms of transportation
    B. Political revolutions—Germany, Italy
    C. Expanded forms; expanded tonality (extended chromaticism)

D. Opera
    1. Italy
        a. Verdi
            (1) Greater dramatic integration; scene and aria or integrated aria form; greater orchestra involvement
            (2) Greater psychological exploration of characters; greater musical unity
            (3) Early/Middle periods: *Il Trovatore*, *La Traviata* (example: final scene of Act III [NAWM 127]), *Aida*
            (4) Late operas: *Otello, Falstaff* —influence of Wagner
        b. Puccini
            (1) Unconventional/Integrated aria forms; use of leitmotivs
            (2) *Manon Lescaut*, *La bohème*, *Madam Butterfly*, *Turandot*
    2. Germany
        a. Wagner
            (1) First fully sung German-language operas
            (2) Early works: French Grand Opera influence, as seen in *Rienzi*, *Flying Dutchman*
            (3) Middle works: *Tannhauser*, *Lohengrin*—German, but Italian aria/recitative style
            (4) Political Problems—exiled, writes *Opera and Drama*; a new theory of opera as "music drama" and as a "gesamtkunstwerk"
            (5) Later works: Music Drama—no arias, continuous sung style of "endless melody"; orchestra involved in drama—"leitmotivs"; extended chromatic harmony; new theater in Bayreuth
            (6) Examples of music drama: *The Ring of the Nibelungen (*4-opera cycle); *Tristan and Isolde* (example: scene 5 of Act I [NAWM 128]); *Der Meistersinger*, *Parsifal*
    3. France: Bizet
        a. Exoticism; realism
        b. *The Pearl Fishers*; *Carmen* (example: Act I, no. 10 [NAWM 129])
    4. Russia:
        a. Nationalism—first Russian-language opera; Russian literature-centered plots; imitation of Russian folk instruments; folk scales—whole tone, octatonic
        b. Glinka: *A Life for the Tsar*, *Ruslan and Ludmilla*
        c. The Mighty Handful: Balakirev, Borodin (example: *Prince Igor*), Cui, Mussorgsky (example: *Boris Godunov*, "Coronation Scene" [NAWM 130]), Rimsky-Korsakov
        d. The Internationalists: Tchaikovsky (*Eugene Onegin*, *Queen of Spades*)
E. Orchestral, Instrumental, Chamber Music
    1. Germany—Brahms
    a. Conservative forms; complex thematic development, instrumentation
    b. Choral music (*A German Requiem*—text from Bible; not a mass); piano music; chamber music; songs
    c. Agitates against New German School (Liszt, Wagner, Berlioz [though a Frenchman])
    d. Four symphonies (example: Finale of Symphony no. 4 [NAWM 132]); traditional; 4 movements; intense thematic/motivic development
    2. New German School
    a. Liszt—Mostly symphonic poems (Liszt's term)
        (1) Characteristics: single movement form, thematic transformation; titles (programs) expanded orchestra (brass/percussion)
        (2) Examples: *Les Préludes*, *Prometheus*, *Mazeppa*, *Faust Symphony* (3 movements)
    b. Richard Strauss
        (1) Tone poems (Strauss's term)
            (a) Characteristics; single movement form; thematic development; titles programs, expanded orchestra—virtuosic playing; expanded chromatic harmonies
            (b) Examples: *Ein Heldenleben*, *Don Juan*, *Till Eulenspiegel*, *Death and Transfiguration*, *Don Quixote* (example: [NAWM, 133]), *Also Sprach Zarathustra*

        c. Bruckner
          (1) Nine symphonies
          (2) Expanded forms, motivic development; large orchestra
      3. Other Nationalities
        a. France—Franck, Fauré
        b. Russia— A. and N. Rubinstein ; "Mighty Handful" (Borodin—*In Central Asia*; Mussorgsky, *Night on Bald Mountain* [orchestra], *Pictures at an Exhibition* [piano]); Tchaikovsky (six symphonies, the final one sometimes called the "Pathétique")
        c. Bohemia—Smetana, *Má Vlast*; Dvořák, nine symphonies
        d. Norway—Grieg, *Peer Gynt Suite*
        e. England—Elgar, *Enigma Variations*
        f. United States – Sousa, Amy Beach

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Music since 1900

Burkholder, *A History of Western Music*, 7th ed., pp. 756–965
NAWM vol. 2, nos. 137–172
Be prepared to discuss in detail any trend, style, or specific work or composer.
Consult Robert Morgan, *Twentieth Century Music*, or Glenn Watkins, *Soundings*, and be familiar
    with the essays in Strunk, *Source Readings in Music History*, vol. 7, "The Twentieth Century."

I. MUSIC BEFORE THE WAR (1900–1914)

Politics: (unrest in Europe—Austro–Hungarian Empire especially)
New Technology: Transportation (trains, trolleys, planes, automobile); Communication (phone,
    radio), Entertainment (moving pictures, records)
Culture: Art movements—Impressionism, Expressionism, Abstract, Exoticism
Music: The Rise of **Atonality**

  A.   **Gustav Mahler**
      Works: 9 symphonies, *Das Lied von der Erde*, orchestra Lieder
      Characteristics: expanded forms (4–6 mvt. symphonies); extended chromaticism, new
          instrumentation (clarinets, voices, choirs), awkward ranges, off-stage playing
  B.   **Richard Strauss**
      Operas: *Salome*, *Elektra*, *Rosenkavalier*, *Ariadne auf Naxos*
      Characteristics: extended chromaticism, dissonance, one-act forms, disturbing plots,
        neoclassicism?
  C.   **Claude Debussy**
      Orchestral: *Prelude to the Afternoon of a Faun*, *La Mer*, *Nocturnes*
      Piano: Preludes, Estampes
      Characteristics: extended tonality through alternative scales (whole-tone, octatonic, pentatonic),
        static harmonies, non-developmental-additive structure, exoticism, unusual/complex sonorities
  D.   **Satie**
      Piano: *Gymnopedies*, *Sport et Divertisement*, *Furniture music, Vexations*, *Sonatine
        bureaucratique*, *Flabby Preludes*, selected works
      Characteristics: eccentric forms/structure (Vexations); music to be ignored, humor, popular music
  E.   **Scriabin**
      Orchestral: *Prometheus*, *Poem of Fire*, *Poem of Ecstasy*, *Mysterium*
      Piano: 9 Sonatas, Preludes
      Characteristics: extended tonality (mystic chord); quartal harmonies, theosophy, mysticism,
        synesthesia

F. **Schoenberg**
Orchestral: *Pelleas und Melisande*, 5 Pieces for Orchestra
Chamber: *Verklarte Nacht*, String Quartets 1 and 2, Kammersymphony 1
Voice or Piano: Op. 11, *Pierrot Lunaire*, *Book of the Hanging Garden*, *Erwartung*
 Characteristics: early—chromatic, programmatic, intense motivic development; after 1908— atonal, emancipation of dissonance, Sprechstimme, Expressionist
G. **Second Viennese School** (Schoenberg, Webern, Berg)
Post-1908: atonal, dissonant, expressionist
Webern: 5 Pieces for String Quartet, Op. 5
Berg: 5 Orchestral Songs, Op. 4
H. **Stravinsky**
Ballet Russe: Diaghilev, Nijinksky, Fokine, Baskt, Roerich
Ballets: *Firebird*, *Petrushka*, *Rite of Spring*
Charactersitics: atonality, bitonality, octatonicism, mixed meters, abrupt sectional forms, Russian folk and popular music, unusual instrument ranges
I. Other Europeans
   1. **Bartók**: Orchestral, Opera: *Bluebeard's Castle*
     Characteristics: expressionism, folk music
   2. **Italian Futurists**: Russolo, Praetella, Marinetti
     Characteristics: technology, speed, noise, intonarimori
   3. **Sibelius**
     Orchestral: *Finlandia*, *Symphony 5*
     Characteristics: nationalism, folk music, avoids atonality; uses ambiguous tonalities, tritones, static rhythms
   4. **Vaughan Williams** Orchestral: *Fantasia on Theme by Thomas Tallis*, "London" Symphony
     Characteristics: tonal, English church music, Renaissance, folk music
J. **Ives**
 Orchestral: *Three Places in New England*, symphonies 1–4, *Unanswered Question*
 Piano/Songs: "*Concord*" Sonata, General William Booth, selected songs
 Characteristics: dissonant, quotations of hymns and popular songs, bitonal, polytonal, programmatic (American)

MUSIC BETWEEN THE WARS (1918–1945)
Politics: WWI , brutal experience—trench, chemical warfare, airplanes used, many composers served; Treaty of Versailles—Germany forced reparations
New Technologies: Radio, Theremin, Ones Martenot
Culture: Reaction against pre-war artistic movements—expressionism, exoticism New Aesthetic: Functionality, Practicality, Everyday, popular
Music: Neoclassicism, Popular music, Jazz, Serialism

A. France – **Satie, Cocteau, Ravel, "Les Six" (Honegger, Poulenc, and Milhaud in particular)**
 Characteristics: embrace 'popular' music; jazz; extended tonalities, futurism
 Works: Satie, *Parade*; Ravel, *Violin Sonata*; Honegger, *Pacific 231*; Milhaud, *Creation of the World*
B. France – **Stravinsky, Ravel**
Characteristics: neo-classicism, tonal, Baroque/Classical forms, reduced instrumentation, melodic textures, some extended harmonies
Works: Stravinsky, *Pucinella*, *Dumbarton Oaks*, *Symphony of Psalms*, *Symphony in C*, *Rake's Progress*; Ravel, *Le Tombeau de Couperin*
  C. Eastern Europe – **Bartók**
   Orchestral: *Music for Strings*, *Percussion Celesta*, *Concerto for Orchestra*
   Piano: *Improvisations on Hungarian Peasant Songs* (Op. 20), Out of Doors Suite

Characteristics: folk music; emphasis on non-triadic melody/harmony, secundal, quartal, clusters (2nds, 4ths, 7ths); mixed meters, sectional forms Golden rule, percussion used unusually, instruments used percussively

D. Germany – **Schoenberg, Webern, Berg**
Characteristics: organize atonality; dodecaphonic (12-tone) method
Works: Schoenberg, Suite Op. 25, Variations for Orchestra; Webern, Symphony Op. 21; Berg, *Wozzeck*

E. Germany – **Hindemith, Krenek, Weill**
Characteristics: popular music, leftist politics, music for social change, jazz, atonality functional music, "Gebrauchsmusik," censorship, "entartete musik"
Works: Hindemith, *Ragtime, Mathis der Maler*; Krenek, *Johnny Spielt Auf*; Weill *Three Penny Opera*

F. Soviet Union – **Shostakovich, Prokofiev**
Characteristics: "formalist" music (atonal, jazz, dissonant, expressionist music) vs. "soviet realism" (tonal, classical forms and textures, elevation of proletariat; work songs, folk songs), neoclassicism
Works: Shostakovich, *Lady McBeth of Mtensk*, Symphony No. 5; Prokoviev, *Scythian Suite*, *Alexander Nevsky*, Symphony No. 5

G. United States – **Cowell, Varèse, Partch**
Characteristics: dissonance, extended tonalities with alternative tunings, unusual instrumentations, unusual performance practices, alternative and new instruments
Works: Cowell, *The Banshee*, *The Aeolian Harp*, *Tides of Manaunaun*; Varèse, *Ionization*; Partch, *Barstow*

H. United States – **Copland, Blitzstein, Thomson, Harris**
Characteristics: populism, popular, hymn, folk music (percussion instruments, open tunings, quotations), neoclassical forms
Works: Copland, *Billy the Kid, Rodeo*, *Appalachian Spring*; Blitzstein, *The Cradle Will Rock*; Thomson, *Symphony on a Hymn Tune*; Harris, Symphony No.3

I. Latin America – **Ginastera, Villa Lobos, Chávez**
Characteristics: national folk music (rhythms, instrumentation), tonality, classical forms, some later experimentation with serialism
Works: Villa Lobos, *Bachianas brasilieras*; Ginastera, *Danza argentinas*; Chávez, *Sinfonia India*

MUSIC IN THE POST-WAR PERIOD (1945–1965)

Politics: WWII—brutal wars in both Europe, Asia; atomic energy, Cold War anxieties, McCarthyism, Korean War
Technology**: E**lectronics (transistors), long playing records, television
Cultural Trends**:** Conceptual art**,** Happenings, Beatniks
Music: Total Serialism, Indeterminacy, Electronic Music

A. England – **Britten, Walton**
Characteristics: diatonicism, tonality, chamber instrumentations, baroque forms (fugues, passacaglias), national literature/themes, English language
Works: Britten, *Peter Grimes*, *The Turn of the Screw*; Walton, *Façade*

B. France/Germany – **Messiaen, Boulez, Stockhausen**
Characteristics: non-retrogradable modes/rhythms, serialism, total serialism
Works: Messiaen, *Quartet for the End of Time*; Boulez, *Marteau san Maitre*, "Schoenberg is Dead" (essay); Stockhausen, *Gruppen*

C. United States – **Sessions, Babbitt, Carter, Stravinsky**
Characteristics: serialism, total serialism, metric modulation
Works: Babbitt, *Three Compositions for Piano*; Carter, String Quartet No. 1

D. United States – **New York School (Cage, Brown, Feldman), Oliveros**
Characteristics: prepared piano, "found" sounds, chance operations, indeterminacy and aleatoric methods; sound, noise = music
Works: Cage—*Sonatas and Interludes*, *4'33'*, *Music of Changes*; Brown, *Folio* (1952); Oliveros, *Sound Patterns*

E. United States and Europe – **Ussachevsky, Luening, Babbitt, Davidovsky, Subotnick, Schaeffer, Stockhausen**
  Characteristics: Electronic Music, magnetic tape, music concrete, synthesizer, Moog/Buchla; computer music
  Works: Ussachevsky, *Sonic Contours*; Stockhausen, *Gesang der Jünglinge*; Babbitt, *Philomel*; Subotnick, *Silver Apples of the Moon*
F. Europe – **Penderecki, Ligeti**
  Characteristics: aleatoric procedures, dissonance, microtones, extended techniques for instruments form determined by textural sound blocks, microtonal canons
  Works: Penderecki, *Threnody for the Victims of Hiroshima*; Ligeti, *Atmosphères*
G. Europe – **Lutosławski, Xenakis**
  Characteristics: limited serialism, limited aleatoricism, stochasticism, Le Corbusier
  Works: Lutosławski, *Venetian Games*; Xenakis, *Metastaesis*

RECENT TRENDS (1968–present)
  Political: Vietnam War; China emerges, moonwalk, fall of Berlin Wall, *perestroika*, Reaganism
  Technological: digital technologies, CDs, Ipods
  Cultural: pop art, counterculture, sexual revolution, pluralism, minimalism world culture
  Music: Collage, Pluralism, Minimalism, Neo-tonality

A. Europe/Russia/United States – **Berio, Crumb, Schnittke**
  Characteristics: collage, quotation (classical, folk and pop), extended techniques, amplification
  Works: Berio, *Sinfonia*, *Sequenza 1–14*; Crumb, *Black Angels*, *Mikrokosmos Bk. 1*; Schnittke, *Concerto Grosso No. 3*
B. Asia/United States – **Harrison, Takemitsu**
  Characteristics: "found sound," pluralism, eastern folk influences (scales, instrumentations, rhythmic organization) gamelan, tack piano, altered instruments, shakuhachi, biwa
  Works: Harrison, *Concerto in Slendro*; Takemitsu, *November Steps*
C. United States – **Riley, Reich, Glass**
  Characteristics: tape looping, minimalism, process music, tonal, repetitive, Indian/African influences, everyday
  Works: *Riley*, *In C*; Reich, *Piano Phase*, *Music for 18 Instruments*; Glass, *Einstein on the Beach*
D. United States – **Del Tredici, Rochberg, Zwillich**
  Characteristics: neo-tonal, classical forms, classical instrumentations, popular/folk instruments
  Works: Rochberg, String Quartet No. 3; Del Tredici, *Vintage Alice*; Zwillich, Symphony No. 1
E. United States/Europe/Baltics – **Adams, Pärt, Andriessen**
  Characteristics: post-minimalism, tintinabulism
  Works: Adams, *Nixon in China*; Andriessen, *de Staadt*; Pärt, *Litany*
F. United States/Europe/Scandinavia – **Laurie Anderson, Micheal Gordon, Steven Stuckey, Kaja Sariaho**
  Characteristics: pop, peformance art, pluralism, hip-hop, electric guitars, world music, extended techniqiues, minimalism, Bang-on-a-Can, spectral music
  Works: Anderson, *O Superman*; Gordon, *Trance*; Sariaho, *Solar*