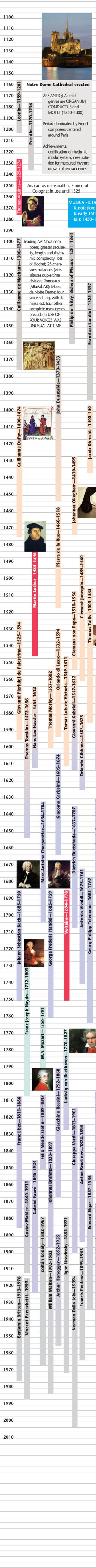


M O D E R N R O M A N T I C C L A S S I C A L B A R O Q U E R E N A I S S A N C E M E D I E V A L



Notre Dame School: Leonin, Perotin

ORGANUM: passages of florid organum alternation of livelier discantus; properly refers to style in which lower voice holds long notes

DISCANT = both parts moving in similar rhythm

Clausaule became quasi-independent—evolved into MOTET

ORGANUM: CONDUCTUS: 13th C. sacred & secular genre; polyphonic conductus written for 2,3,4 voices in organum; first expression of newly composed polyphonic music

MOTET: term first applied to French texts added to duplum of clausula; Montpellier Codex, Bamberg Codex, Las Huelgas Codex; texts have no connection between upper voices and Cantus Firmus

ARS ANTIQUA: chief genres are ORGANUM, CONDUCTUS and MOTET (1250-1300)

Period dominated by French composers centered around Paris

Achievements: codification of rhythmic modal system; new notation for measured rhythm; growth of secular genres

Ars cantus mensuralis, Franco of Cologne; in use until 1325

leading Ars Nova composer; greater secularity, length and rhythmic complexity; lots of Hocket; 25 chansons balladees (virelai) uses duple time division; Rondeaux (ABAABAB); Messe de Notre Dame: four voice setting, with Ite missa est; four other complete mass cycles precede it; USE OF FOUR VOICES WAS UNUSUAL AT TIME

foremost Italian musician of 14th C.; leading composer of ballate; wrote NO sacred music; more than 130 ballate

Squarcialupi Codex most bountiful source of 14th C. Italian music, with 352 works;

MADRIGALS for two voices; Caccia (1345-70), lively pictorially descriptive words set to popular melody, usually hunt scenes; used HOCKET to bring out shouts, bird songs, horn calls; strict canon

BALLATE: last developed form of three; monophonic dance songs with choral refrains; resembles French virelai

MUSIC PRINTING: liturgical books with plainchant notation printed by 1473; Ottaviano de'Petrucci published 59 vols. of vocal and instrumental music by 1523; triple impression: one for staff lines, one for words and one for notes

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MEDIAEVAL

Ordo Romanus, early form of Mass as per Bishop of Rome, 7th C.

Daily Offices: Matins, Lauds, Prime, Tercer, Sext, Nones, Vespers

Chant notation: clefs indicate relative pitches; notes called Neumes; earliest chant notations from 9th C.

Psalm tones (two balanced phrases sung antiphonally); strophic (used in hymnody); free form

Antiphons intended for group of singers; sung at ends of Psalm stanzas or canticles (Magnificat, Hodie, etc.)

Gradual kind of responsorial psalm; occur in 7 of 8 modes

Tracts are longest chants in liturgy; all tract are either in mode 2 or 8

Tropes: newly composed addition; neumatic style with poetic text; mostly used in Introit; Monastery of St. Gall important trope point; flourish 10th-11th C.; dissipate by 12th C.

Sequences: long recurring passages recurring in different contexts; definitely shaped melodies either in melismatic form or underlaid with text; additions to Alleluia called Sequences; flourished 10th-13th C.; Form = a bb cc dd...; Dies irae most famous of retained sequences

Modes: Authentic are even numbers—Plagal odd: Dorian, Phrygian, Lydian, Mixolydian

Hexachords: pattern of six notes where half-step falls between 3-4 steps

HOCKET properly describes technique, not form; melody flow interrupted by rests, which missing notes are supplied by other voice

ARS NOVA: treatise title, Philip de Vitry, c. 1322; music continues to become secularized; most monophonic; Isorhythmic motet includes Color & Talea

SUMMARY of 14th C. music:

- continued shift from sacred to secular composition
- greater diversity of rhythm
- growing sense of harmonic organization
- imperfect consonances (3rds & 6ths) favored on strong as well as weak beats although final sonority was ALWAYS unison, octave or 5th
- passages of parallel 5ths and 8ves become rarer
- Musica ficta makes cadential points more emphatic and melodic line more flexible
- vocal ranges extended upward
- new genres include: CACCIA, MADRIGAL, BALLATA, indicating motion towards "popular" models
- Formes fixes
- French and Italian styles start to merge

RENAISSANCE

ENGLISH: close connection with folk style; tendency toward major rather than modal tonalities; more homophonic; basic chant was Sarum rite (Salisbury cathedral);

CONDUCTUS: melodic line accompanied by two voices in parallel motion—3rds & 6ths;

FAUXBOURDON: English may have provided example for 6th-3rd successions that became prevalent on the Continent from 1420-1450; DISCANT, where melody in middle voice; importance stems to creation of new three part writing

OLD HALL MANUSCRIPT: chief collection of early 15th C. English music; more than 147 compositions from 1370-1420

MOTET: 13th C. French motets; 14th C. isorhythmic style, which disappears after 1450: means almost any polyphonic composition on Latin text OTHER than Mass ordinary; from 16th C. includes Latin sacred texts

BURGUNDY: Dijon chapel; leading patron of music in mid-15th C. CHANSON: general term for any polyphonic setting of secular French poem; almost always love poetry; rondeau form

MOTETS and MASSES written in manner of chanson with freely composed treble coupled with tenor and supported by contratenor; MASSES: 15th C. established complete settings of Ordinary as standard practice; impetus was desire to give coherence to large musical form; MISSA CHORALIS (plainsong mass) uses chant melodies form Gradual, more liturgical than musical; MOTTO MASS uses same thematic material for each movement; CANTUS FIRMUS MASS first cyclical masses by English; lowest voice free to function as harmonic foundation; bass, tenor, also and superius standard by mid-15th C.

NORTHERN: Dominance of Northerners begins early 15th C.; OCKEGHAM: late 15th C. Mass is principal form of composition; OBRECHT: most masses use CF based on secular songs or plainsong; frequent use of canonic passages; *Othecatón* (1501) important source of chanson from generation of Obrecht, Isaac and Josquin; published by Petrucci; includes four-voice chansons with fuller texture; more imitative counterpoint; clearer harmonic structure; greater equality of voices; JOSQUIN: culminating figure of Renaissance; worked for Sforzas in Milan, papal chapel, then Ferrara; IMITATION MASS (or Parody mass) takes over not merely single voice but several of pre-existing chanson, mass or motet; CONTRAFACITUM puts new words under old music; MUSICA RESERVATA: suiting music to meaning of words; used in 16th C. to denote "new style" with chromaticism, modal variety, ornaments and rhythmic and textural contrasts

ORLANDO GIBBONS father of Anglican church music

MADRIGAL most important form of Italian secular music in 16th C.

MONTEVERDI: through MADRIGAL Monteverdi makes transition from polyphonic vocal ensemble to instrumentally accompanied solo & duet; five books of madrigals; musical motives are declamatory; texture often becomes duet; ornaments and embellishments previously improvised now written in score

GERMANY: Orlando di Lasso: chief among international German composers; HASSLER;

ENGLAND: madrigal continues to flourish; MORLEY; WEELKES; *Triumphs of Oriana* (1601)—25 madrigals;

REFORMATION: Lutheran chorale; Catholic music outgrowth of plainsong, Lutheran music of chorales; Contrafacta; polyphonic chorale settings; CANTIONAL style: plainly chordal, rhythmically straightforward; CHORALE MOTET

COUNTER-REFORMATION: Council of Trent (1545-1563); Palestrina's style codified by FUX in *Gradus ad Parnassum* (1725); later referred to as "stile antico;" VICTORIA: second in importance to Palestrina; LASSO ranks with Palestrina as greatest composer of 16th C. sacred music; BYRD: last great Catholic composer of 16th C.

VENICE: WILLAERT; GABRIELLI; Venetian polychoral motets; most often for double chorus; mostly Psalms were set this way; important PUPILS of Gabrielli: SCHÜTZ and HASSLER

SUMMARY: 1. contrapuntal voice parts 2. growing homophony towards end of 16th C.; 3. Alla breve duple became basic rhythmic medium; 4. MUSICA RESERVATA: pictorial and expressive touches in madrigal, Gesualdo's chromatic aberrations and sonorities of Venetian massed choruses

BAROQUE

Impulses towards wider range and greater intensity of emotional content; Monteverdi: PRIMA prattica represented by works of WILLAERT; music dominates text; SECONDA prattica: text dominates music; style of modern Italians like himself; Stile antico v. stile moderno

AFFECTATIONS: technique used by Baroque composers to represent a wide range of ideas and feelings through musical effects; extension of Renaissance MUSICA RESERVATA

Dissonance and Chromaticism: triadic harmony dominates; dissonance through ornamentation; RAMEAU *Treatise on Harmony* (1722); ascendance of tonal system; major-minor replaces Medieval modes

EARLY OPERA FORERUNNERS: earliest date from end of 16th C.; INTERMEZZI musical interludes between acts of play; MADRIGAL CYCLES adapted to dramatic purposes; PASTORAL; GREEK tragedy model for kin of dramatic music literary men thought appropriate for theater

FLORENTINE CAMERATA: studied Greek tragedies; concluded that Greeks achieved powerful effects because music consisted of single melody (MONODY); MONTEVERDI: L'Orfeo; Arianna; ; Roman opera 1620s; VENICE: Monteverdi's last two operas—Ulysses and Poppea staged in Venice;

17th C. OPERA: by mid 17th C. outlines of opera in place—not changed until 20th C.; concentration on solo singing; separation of aria and recit; distinctive styles and patterns for arias; Florentines considered music an accessory to poetry; Venetians treated libretto as scaffolding for musical structure

CONCERTATO: madrigal form in which voices and instruments are equal

CANTATA: piece to be sung; SONATA: piece to be played

ORATORIO: sacred works combining elements of narrative, dialogue not meant for stage; CARISSIMI: preeminent composer of 17th C. oratorios; substitute for opera during Lent

SCHÜTZ: greatest German composer of mid-17th C. studied with GABRELLI; wrote NO independent instrumental music

INSTRUMENTAL MUSIC: prelude, toccata, fugue, passacaglia, sonata (after 1700); *Ariane musica* (1715)—collection of keyboard music in 19 major & minor keys; CHORALE compositions; SONATA: church and chamber; trio sonatas; Concerto grosso and soli; DANCE SUITES: Allamande, Courante, Gigue, Sarabande, Minuet; develops into SYMPHONY

LUTHERAN CHURCH CANTATA: introduced new kind of sacred poetry for musical settings; important impetus for Lutheran church music; PASSION: Walter first adapted; MOTET PASSION: settings made by Catholic composers, series of polyphonic motets; ORATORIO PASSION: late 17th C., uses recit, arias, ensembles and choruses; SCHÜTZ's *Seven Last Words* early approach to this treatment

VIVALDI, BACH and HANDEL

18th C. ITALIAN ORATORIO essentially opera on sacred subject; English oratorio uses Classical mythology and ancient history for aristocratic audiences, biblical stories for middle class; always in English

CLASSICAL

Return to a more intellectualized view of music and visual arts, with an emphasis on the rational, proportioned and reasoned

INSTRUMENTAL MUSIC: Symphony in three or four movements; use of Sonata-Allegro form (A-B-A) in first and often last movements; Concerto for solo instrument and orchestra—primarily piano and violin, but also other string and wind instruments; solo piano sonata, follows formal scheme of the instrumental symphony; codification of instrumental ensemble known as orchestra in the modern sense

HAYDN, MOZART and young BEETHOVEN

OPERA: Mozart famous in his lifetime for operas, Haydn composed none and Beethoven with partial success; less emphasis on recitative, more on arias and ensembles; invention of vocal solo songs outside of opera arias

CHURCH MUSIC developed alongside the symphony, with Masses written in the new symphonic and operatic style

Advances in instrumental construction, including the pianoforte; except for early Mozart operas, less use of harpsichord

ROMANTIC

An emotionally charged era filled with new musical forms and an emphasis on expressing personal feelings such as love and longing through music

INSTRUMENTAL MUSIC: expansion of the orchestra to more than 100 players in some compositions; advancement in instrument technology, leading to greater ability from players; rise of the virtuoso soloist, primarily on the piano and violin

VOCAL MUSIC: invention of the song cycle—a series of poems taken from one author set to music that "paints" the texts in a way that is similar to Baroque imagery; opera continues to flourish, with longer works; less emphasis on recitative, more on long solo arias and ensemble movements; invention of the "music drama" by Richard Wagner featuring continuous melody with few cadences, long phrases and extreme demands on singers

MENDELSSOHN, SCHERLIZ, LISZT, VERDI, PUCHCINI, BRAHMS, SCHUBERT, WAGNER, CHOPIN, SUCCHINI

Rise of Nationalism, with music particular to geographical regions taking on new importance

Emergence of the "Artist," with feelings of loneliness and "otherness;" beginnings of solo recitals

Beginning of Impressionism, following painting style called Pointillism, which gives the impression of an object rather than a photographic-type reproduction

MODERNISM

Movement away from Impressionism and Romanticism towards Expressionism (a school of German music at the beginning of this century, often atonal and violent in style, as a means of evoking heightened emotions and expressing states of mind) and realism in both music and visual arts

Use of atonality in ARNOLD SCHOENBERG's serialism, also known as 12-TONE TECHNIQUE

Creation of new understandings of harmonic, melodic, sonic, and rhythmic aspects of music; no one musical language ever assumed a dominant position

Characterized by a conception of modernity dominated by the progress of science, technology and industry, and by positivism, mechanization, urbanization, mass culture and nationalism, an aesthetic reaction to which reflected not only enthusiasm but ambivalence and anxiety

INSTRUMENTAL MUSIC: New combination of instruments in ensembles; use of vocalists with chamber ensembles; larger and larger orchestras with the inclusion of nontraditional instruments such as the saxophone, piano, and non-Western instruments

VOCAL MUSIC: Continued growth of opera, with larger orchestral forces, larger singing forces and even more extreme singing techniques; incorporation of serialism into vocal music, even though singers declared the music "unsingable"

SERIALISM: Intellectualism in the extreme; absence of any musical symmetry or repetition; primary rule is that no note of the chromatic scale can be repeated until all other notes have sounded; later in the century serialism included aspects of music: rhythm, dynamics, and form

NEO-ROMANTICISM: late in 20th century a return to the ideals of Romanticism, as a reaction to the overly intellectual music of the Expressionists

21ST-CENTURY MUSIC: amalgamation of various styles, including minimalism of STEVE REICH, PHILIP GLASS and JOHN ADAMS as well as other pioneering composers; exploration of intellectualism tempered by emotion; return to symmetry, form, melody and more traditional harmonic language