

Exam 1 Study Outline – Fundamentals, Renaissance, Baroque, Classical, and Romantic periods.
MUS 1030 – Music Appreciation – Dr. Adduci

- Hints to help you prepare for our first exam:
 - YOU DO **NOT** NEED TO KNOW DATES.
 - YOU **DO** NEED TO KNOW THE ORDER OF THE TIME PERIODS (Medieval, Renaissance, Baroque, Classical, Romantic, Modern).
 - YOU **DO** NEED TO KNOW WHICH TIME PERIOD EVENTS HAPPENED IN.
 - For the Romantic period, also know whether the event was during the first or second half of the century. An event could be a piece of music, a composer's life, or an historical event.
 - The exam will be multiple-choice. However, do not neglect studying because of this! The multiple-choice format can be difficult, and I love to ask questions like "which of the following is NOT true" and so on.

- **LISTENING IDENTIFICATION** – the exam contains a listening identification section. I will play a 30-second clip of a piece of music (audio, not video), and you will have to tell me:
 - Who wrote it (the composer),
 - The title of the piece the clip came from (for large works like symphonies and operas, just know the title of the entire piece, not the movement),
 - When it was written (Early Romantic, Late Romantic),
 - Answer questions about the piece or the composer. These questions will be drawn from what I said about the piece or composer during class.

- **MUSIC** for the **LISTENING** exam: you will be tested on the following pieces (~27 minutes)
 - Symphonic music:
 - Hector Berlioz, Symphonie fantastique. Early Romantic. Fourth movement only (March to the Scaffold, 38:30-43:10):
<https://www.youtube.com/watch?v=g2Kky5BC9Uk&t=2310s>
 - Bedřich Smetana, The Moldau. Late Romantic. First 4 minutes only:
<https://www.youtube.com/watch?v=l6kqu2mk-Kw>
 - Piano music:
 - Frédéric Chopin, Fantasy Impromptu in C-sharp minor. Early Romantic.
https://www.youtube.com/watch?v=H4v4Ipl_UJI
 - Clara Wieck Schumann, Piano Sonata in G minor. Early Romantic. First 3 minutes only: <https://www.youtube.com/watch?v=ik7f3LKxTfA>
 - Vocal music:
 - Giacomo Puccini, O Mio Babbino Caro from Gianni Schicchi. Late Romantic.
<https://youtu.be/IVJrSgt7rGc?t=8>
 - Gioachino Rossini, Figaro's Aria from The Barber of Seville. Early Romantic.
<https://www.youtube.com/watch?v=7qHZkkgowdY>
 - Franz Schubert, Erlkönig. Early Romantic.
<https://www.youtube.com/watch?v=JuG7Y6wiPL8>

Time Periods of Music

- These are very broad categories specific to music and other arts. They do not line up exactly with world history.
 - Medieval: 450-1450 AD
 - Renaissance: 1450-1600
 - Baroque: 1600-1750
 - Classical: 1750-1820
 - Romantic: 1820-1900
 - Modern: 1900-present

Music Fundamentals – list of terms (see Module 1 handout from September for more details)

- Musical Instrument families:
 - Woodwinds - flute, oboe, clarinet, bassoon, saxophone
 - Brass - trumpet, French horn, trombone, tuba
 - Strings - violin, viola, cello, bass, harp
 - Percussion - timpani, bass drum, snare drum, harpsichord, piano
- Music: sound that has been organized by human beings for cultural expression.
- Four Properties of sound: pitch, dynamic, duration, timbre
- Notes and rests
- Staff and clef
- Forte, piano, crescendo, decrescendo
- Seven elements of musical style: melody, harmony, rhythm, texture, timbre, form, context.

The Renaissance (1450-1600). Italy was the cultural center of Europe.

- Printing press 1440-50s: printed music (and books) become more widely available; composers began to publish their music to gain recognition and income.
- Columbus (1492), Magellan (1519-1522) and other voyages of discovery.
- Protestant Reformation – 1517 – impacted religion and music. The Church becomes less powerful; music became easier to listen to.
- Humanism/naturalism – searching for answers from nature and science. Focus on day to day human life, culture, achievements. Exploring/learning about the natural world.
 - Art: trying to more accurately reflect the world, through perspective, depth, three dimensions, more accurate human figures.
 - Music: Royal courts become the most important centers of musical activity, instead of churches and monasteries.
- Music was primarily vocal. Instruments used for dances, etc., but not as important as the voice. Vocal music is mainly stepwise – easier to sing smoothly.
- Homophonic music appears for the first time in this period.

The Baroque Period (1600-1750). Italy still cultural center. A continued era of scientific inquiry and discovery. Examples: the European colonial period (Jamestown: 1607); Galileo and Newton were active during the Baroque.

- Music in the Baroque.
 - Baroque = “busy” or full of action. Baroque music is more active than Renaissance music: more, faster notes; agitated rhythm; smaller divisions of the beat.

- Music was a “trade” rather than an “art.” Music and musicians employed by towns, kings, churches.
- Increasing importance of instruments – many pieces for instruments alone, or for solo instruments with accompaniment.
- Other Baroque developments:
 - Longer, multi-movement works
 - Unified approach within a movement (same mood or emotion, same tempo, same tunes and rhythms) with only small variations, then everything changes for the next movement.
 - Major and minor keys are fully developed.
 - Written dynamics (f and p) first appear.
 - Mainly homophonic texture.
 - No difference in style between sacred and secular music.

The Classical Period (1750-1820). Vienna was the cultural center. The Age of Enlightenment: focus on reason and progress instead of tradition/custom. More attention on the middle class, less support for the wealthy/elite.

- Music becomes the entertainment of the middle class.
 - Public concerts became the norm – not private concerts in a palace.
 - Composers wrote even more music for amateur musicians at home.
 - Composers slowly begin to change from servants and employees to self-sufficient artists and celebrities.
- The Classical style is lighter, more clear, elegant and graceful. The melody is easily recognizable; harmony and accompaniment are uncomplicated.
 - Primarily homophonic; texture is fluid, changing as often as needed, but less use of polyphony – too “busy” sounding.
 - Contrasts: more than one mood during a piece/movement. Also much more variation in texture, rhythm, dynamics, timbre throughout a piece.
 - Development of new musical forms to show tension between contrasting elements.
 - The Symphony. A four-movement piece for orchestra. The most important musical genre of the Classical and Romantic periods. Movement structure: fast, slow (song), medium (dance), fast.
 - Chamber music becomes more important. Only one musician on each part, no conductor, meant for smaller spaces. Imitates symphonies in structure.
 - Composers are writing out their music completely - less improvisation for performers.
- Life at the end of the 18th century (late Classical period).
 - Revolutions and political turmoil.
 - 1775-1783 – American Revolution (Declaration of Independence, 1776)
 - 1789-1799 – French Revolution
 - 1799 -1815 – Napoleonic era
 - 1814-15 – Congress of Vienna
 - Industrial Revolution: increased urbanization, pollution, disease. Strengthened the (upper) middle class at the expense of the aristocracy and the poor.

- Ludwig van Beethoven (1770-1827) – German pianist, most important composer of the early 1800s. Wrote symphonies and piano music. Forward thinking, innovative, controversial. Very few people have had as great an impact on the development of music.
 - Increased use of contrast, both in mood and in dynamics, compared to the past.
 - Writing mainly for a musically educated and sophisticated audience, not for amateurs or the general public.
 - Wrote what pleased him, took his time to perfect his music. This became the norm for 19th century composers – not writing on demand; reflecting their personal attitudes/feelings in their music.
 - Hearing loss problematic by 1802. Last solo performance 1808. Totally deaf by 1818.
 - Symphony No. 5 in C minor (1804-1808): a struggle against fate (deafness). The main 4-note motive is fate knocking. Innovations:
 - Cyclical – a single theme is reused and transformed throughout a multi-movement piece. Allows for better musical storytelling. In this piece the “Fate” motive appears in all four movements.
 - Expanded the orchestra.
 - The entire symphony moves from c minor (conflict and struggle) to C major (triumph and acceptance). The last movement grows out of the journey through the first three movements.
 - Summary:
 - Thought of music as a moral force, not entertainment. It had to be perfect. Music was his philosophy – how he saw the world. He revised constantly.
 - Beethoven’s music stretched the Classical style and helped push music into the Romantic period – he belongs to both periods.
 - His symphonies were considered perfect. Future composers struggled to live up to his legacy.
 - He elevated the requirements for understanding his music – beginning the Romantic era trend of the educated music consumer.
 - He was the first composer to succeed as an independent artist.
 - One of the first composers to write music for “posterity” – thinking about the future and his legacy.

The Romantic Period (1820-1900): A period of intense individualism and emotional expression in music. Vienna and Paris were the European cultural centers during this period.

- Romanticism: The first artistic movement of the 19th century. Emphasized subjectivity, imagination, emotion, individualism, unfulfilled longing.
 - In the arts, emphasis on love, nature and the supernatural (macabre).
- Composers are free agents, not working for a specific task. Music reflects the composer’s inner thoughts, feelings, struggles.
- Most people had a piano at home, so a lot of chamber music was written for private use at small social gatherings.
 - Middle- and upper-class women were expected to be able to play the piano and sing, to provide entertainment at home. They were not commonly allowed to perform in public except in the opera.

- Increased division between popular music, intended to entertain (mainly at home), and elite music, intended to elevate the listener (at large, staged concerts).
 - Music becomes elevated in stature almost to a secular religion: veneration of past masters and masterpieces at the expense of new music.
- The rise of the touring virtuoso
- Nationalism vs. Exoticism
- Absolute music vs. Program music
 - Tone painting – using music to tell a story / create a mood.
 - Symphonic poem / Tone poem – a specific type of program music for orchestra – like a symphony but with only one long movement; different sections describe different parts of the story. Invented by Franz Liszt.
- Art Song (singular “Lied”, plural “Lieder”): A new genre of chamber music for voice and piano.
 - Featured the piano in a storytelling role as an equal partner, not just accompaniment.
- Franz Schubert (1797-1828) – Austrian composer of Art song.
 - Schubert lieder we studied: Gretchen at the Spinning Wheel, Erlkönig
- The Generation of the 1830s: responsible for most developments of the mid-19th century, including the increased emphasis on music and composers of the past.
 - Fanny Mendelssohn Hensel (1805-1847) – German pianist and composer. Ran an influential salon concert series in her home.
 - Felix Mendelssohn (1809-1847) German composer, conductor, organist and pianist.
 - Frédéric Chopin (1810-1849) – Polish pianist, wrote only piano music. Nationalist. Invented the character piece: short works with descriptive/evocative titles that set a mood, but don’t tell a story.
 - Franz Liszt (1811-1886) – Hungarian piano virtuoso and composer, active in Paris. He invented the solo recital, demanded the audience listen silently to him. Wrote impossible piano music and pushed musical boundaries. Invented the tone poem.
 - Clara Wieck Schumann (1819-1896) – German pianist, composer and teacher. First pianist to perform concerts from memory.
 - Robert Schumann (1810-1856) – German pianist, composer and music critic.
 - Hector Berlioz (1803-1869) – French composer, music critic and conductor. Wrote program symphonies, expanded the orchestra, used leitmotif for the first time (idée fixe in Symphonie fantastique). Brought the Catholic *Dies irae* into the mainstream.
- Opera – musical drama. All singing and music – no speaking. First developed in the Baroque. By the Romantic period, opera had become the entertainment of the masses. Today’s most beloved operas are mainly from the Romantic period.
 - Combination of all aspects of music and theater: acting and staging, a full orchestra, singing and dancing.
 - Terms: libretto, score, overture/prelude, aria, recitative, chorus, ensemble, scene, act, finale.
 - Opera in the first half of the 19th century.
 - Impresarios: opera house managers and businessmen and talent scouts.
 - Gambling or other entertainments in the theater in addition to the opera.
 - The composer had very few rights.

- Cult of the performer: the singing was the most important thing about the opera. This created a culture of touring “superstar” singers.
 - Opera in the second half of the 19th century.
 - Ballet separated from opera, became an independent art form.
 - Focus is on the story – music must tell the story, not interfere with it.
 - Verismo – “realism” – the realism movement was sweeping art and literature as well. Focused on the real lives and struggles of real people that the audience could identify with.
 - Opera houses favor known successes, rather than taking risks on new works.
 - Opera composers:
 - Gioachino Rossini (1792-1868) – early Romantic Italian opera composer. Mixed serious and comic opera; grouped arias and recits into scenes; fought for control over the creative process.
 - Giuseppe Verdi (1813-1901). Italian, late Romantic. He used literary successes like Shakespeare and Victor Hugo for his opera plots. Fewer breaks in music and action. Each act moves smoothly from start to finish. Multiple viewpoints are presented at the same time.
 - Giacomo Puccini (1858-1924): Verdi’s successor (Italian, late Romantic). His music closely follows the voice and text – the orchestra participates in the storytelling.
 - Richard Wagner (1813-1883). German opera composer and conductor. His music and anti-Semitic beliefs influenced the Nazis in the 1930s. He attempted to break the concept of Major/minor tonality, to create a new musical style. Supernatural opera plots.
 - His musical philosophy:
 - All true art comes from “The Folk.”
 - Life is unfulfilled longing and striving, only released by death. Death is what gives meaning and nobility to life.
 - No arias, recits, etc. The music for each act flows uninterrupted from beginning to end.
 - Leitmotif (“leading motive”) – Wagner’s main contribution to the future of music. Leitmotives are short themes that represent a character, an object, or an idea. He took this idea from Berlioz’s “idée fixe” and Liszt’s tone poems.
 - They are his primary tools for musical development. They reoccur and are transformed to show how the story is affecting the characters.
 - The Ring of the Nibelung, also called “The Ring Cycle” - a cycle of 4 operas based on Norse myth and ancient German poetry
- Revolutions of 1848: a series of unrelated protests by the lower and middle classes against over 50 governments throughout Europe.
 - Karl Marx – The Communist Manifesto (1848) – described a truly equal society, only possible if the lower classes rise up and overthrow the ruling elites. Marx’s book did not cause these revolutions, but it does reflect the prevailing feeling of the time.

- Causes: reactions against oppressive monarchies, poverty/famine in lower classes, European economic recession 1845-1847, desire for more representation/participation in government, nationalism and desire for national unification
- Most uprisings were put down very quickly, with a lot of deaths and few societal gains.
- Four main philosophical movements after 1848:
 - Pessimism or “anti-Romanticism”: (ex. Friedrich Nietzsche).
 - People felt that political forces wouldn’t be able to improve/impact culture.
 - Culturally, people began to feel like the golden age was over, and modern artists were just imitators of past glory.
 - Idealism: that reality is in the mind, and the external world is a projection of the mind.
 - Music is the purest art, because it directly addresses the imagination.
 - Materialism: only the things we can observe and experience are real. Everything must be explained by natural causes, discovered through observation and experimentation. Today we call this “empiricism.”
 - Materialists thought that music was only sound and motion, incapable of reaching the imagination.
 - Realism: reflecting nature more accurately in the arts. Depicting the real life of the poor classes.
 - Music: Verismo in opera. Singing becomes more like speech, with emphasis on clear delivery and speech-like rhythm at the expense of lyrical melody.
- Late Romantic concert culture:
 - Trends:
 - By the end of the 19th century, there are large public concert halls in most cities.
 - An educated middle-class audience begins to pull away from the general public, increasing the tension between classical and popular music.
 - More money for the arts, but much bigger gaps between poor and rich – only the wealthy now have money for artistic entertainment. This was the situation back in the Baroque period.
 - Continued urbanization makes life even worse for the working classes in the cities.
 - To be successful, new composers had to master the works of the past, especially Beethoven, and still find a way to distinguish their music and make it interesting to audiences.
 - The “Great” Symphony – symphonies had to develop a story (focus on progress towards last movement). Late 19th century composers either grappled with this or turned away. Fewer symphonies and symphonists arose after 1850.
 - Nationalism became very strong in central Europe – places like Poland (Chopin) and Bohemia – countries under Austrian or Russian control. Russia itself became very musically nationalistic – trying to separate itself from Western culture.

- Johannes Brahms (1823-1897): German conductor, pianist, and composer of symphonies and piano music, settled in Vienna in 1868. Friends with the Schumanns, who promoted his music.
 - He came to represent absolute music and was called a successor to Beethoven through his mastery and development of Beethoven's style.
- Bedřich Smetana (1824-1884) – Czech nationalist conductor and composer.
 - Tone poem cycle *Má vlast* (My Fatherland) – 1874-1879.
 - Movement 2, *Vltava* (The Moldau) is the most popular. Describes the course of the Moldau river past various scenes, ending at the Vyšehrad – a 10th century fort in Prague, and a symbol of Czech patriotism.
- Antonín Dvořák (1841-1904). Czech nationalist composer of tone poems and symphonies. Supported and promoted by Brahms. Tried to create an American national musical style using indigenous music.
- Pyotr (Peter) Il'yich Tchaikovsky (1840-1893) Russian conductor and composer of symphonies and ballets. Trained in Western musical tradition, unlike most other Russian composers. Struggled emotionally with being homosexual in an intolerant culture.
- American concert culture at the end of the 19th century: New York and Boston were the cultural centers.
 - Opera – mainly “highlights” concerts featuring famous touring singers.
 - Heavy European influence in American classical music culture.
 - Nationalism – but many felt the country was too diverse for a single style.
 - Wind bands.
 - Amy Beach (1867-1944) – American pianist and composer. Fought against the idea that women could not compose in the “great” genres (like symphonies).