

Chapter 1 : Women Making Music: The Western Art Tradition, - Google Books

Western music, music produced in Europe as well as those musics derived from the European from ancient times to the present day. The Egyptians, entering historical times about years later than the Mesopotamians, enjoyed all of the same types of activities and instruments, as may be deduced from.

The establishment of Western musical traditions Roots in antiquity Ancient Middle East and Egypt The inhabitants of the Mesopotamian region around the Tigris and Euphrates rivers –the Sumerians , the Babylonians , and the Assyrians –flourished from about to about bce. Their pictures and the few surviving artifacts indicate that they had instruments of every basic type: An undecipherable hymn engraved in stone, dating from about bce, is evidence of a primitive system of musical notation. The Egyptians , entering historical times about years later than the Mesopotamians, enjoyed all of the same types of activities and instruments, as may be deduced from numerous written references to music as well as seen on many artifacts, especially the pictures preserved on pottery utensils. The musical culture of the Hebrew peoples , recorded from about bce and documented primarily in the Hebrew Bible Old Testament , was more directly influential in the West because of its adoption and adaptation into the Christian liturgy. Ancient Greece Of the eastern Mediterranean cultures, it was undoubtedly that of the Greeks that furnished the most direct link with the musical development of western Europe, by way of the Romans, who defeated them but adopted much of Greek culture intact. Entering historical times relatively late, circa bce, the Greeks soon dominated their neighbours and absorbed many elements of earlier cultures, which they modified and combined into an enlightened and sophisticated civilization. The two basic Greek religious cults –one devoted to Apollo , the other to Dionysus –became the prototypes for the two aesthetic poles, classical and romantic , that have contended throughout Western cultural history. The Apollonians were characterized by objectivity of expression, simplicity, and clarity, and their favoured instrument was the kithara , a type of lyre. The Dionysians, on the other hand, preferred the reed-blown aulos and were identified by subjectivity, emotional abandon, and sensuality. The prevailing doctrine of ethos , as explained by ancient Greek philosophers such as Plato and Aristotle , was based on the belief that music has a direct effect upon the soul and actions of humankind. As a result, the Greek political and social systems were intertwined with music, which had a primary role in the dramas of Aeschylus , Sophocles , Euripides , and Aristophanes. And the Grecian educational system was focused upon musica and gymnastica, the former referring to all cultural and intellectual studies, as distinguished from those related to physical training. To support its fundamental role in society, an intricate scientific rationale of music evolved, encompassing tuning , instruments , modes melodic formulas based on certain scales , and rhythms. The 6th-century-bce philosopher and mathematician Pythagoras was the first to record the vibratory ratios that established the series of notes still used in Western music. From the total gamut of notes used were derived the various modes bearing the names of Grecian tribes – Dorian , Phrygian , Lydian , etc. The rhythmic system, deriving from poetry, was based on long –short relationships rather than strong –weak accentual metre. After Pythagoras, Aristoxenus was the major historian and theoretician of Greek music. Ancient Rome When the musical culture of the eastern Mediterranean was transplanted into the western Mediterranean by the returning Roman legions, it was inevitably modified by local tastes and traditions. In most cases, the resulting practices were more limited than their models. The diatonic seven-note scale, for example, became the standard, displacing the chromatic and enharmonic structures of the Grecian system. Of particular consequence was the new concept of metre as a series of equal durations, with emphasis being determined by accent stress rather than by duration. An inventory of the musical heritage transplanted from the ancient East particularly Greece to Rome reveals the rich treasure inherited: Monophonic liturgical chant With the decline of the Roman Empire , the institution destined to perpetuate and expand the musical heritage of antiquity was the Christian church , but it was not a unified process. Many of the cultural centres of the Western church developed distinctive characteristics while sharing the common heritage of the Hebrew liturgy and Greek culture. In Milan , for example, metrical hymnody , as distinguished from the earlier practice of unmetred psalmody , was cultivated , particularly

under the influence of the 4th-century bishop Ambrose, who first attempted to codify the growing repertory of chants. This body of Milanese church music, therefore, came to be called Ambrosian chant. Somewhat later a unique style and repertory known as Mozarabic chant evolved in Spain, and in France the Gallican style prevailed. But the mainstream of church music was the type of chant practiced in Rome. Beginning in the late 6th century, according to tradition, with Pope Gregory I, the vast number of traditional melodies that became the foundation for the later development of Western art music were codified and organized. A systematic organization of tonal materials also was gradually accomplished, resulting in the eight church modes. Each melody was assigned a specific function in the services of the liturgical year—some for the mass and some for the divine offices such as matins, vespers, and compline. After a period of assimilation, the Gregorian chant repertory began a process of expansion in the 9th century, when the practice of troping originated. A trope is either a text or a melodic section added to a preexisting melody or a combination of text and music incorporated into existing liturgical music. It is not surprising that church musicians, after years of singing traditional chants, should want to express themselves by adding words to vocalized melodies. Perhaps the motive was more functional: Tuotilo died, a monk of Sankt Gallen in what is now Switzerland, is credited with the invention of tropes. Notker Balbulus died is notable for his association with the sequence, a long hymn that originated as a trope added to the final syllable of the Alleluia of the mass. Development of polyphony At the same time that the Gregorian repertory was being expanded by the interpolation of tropes and sequences, it was being further enriched by a revolutionary concept destined to give a new direction to the art of sound for hundreds of years. This concept was polyphony, the simultaneous sounding of two or more melodic lines. The practice emerged gradually during the early Middle Ages, and the lack of definite knowledge regarding its origin has brought forward several plausible theories: Whatever motivated this dramatic departure from traditional monophony music consisting of a single voice part, it was an established practice when it was described in *Musica enchiriadis*. To a given plainsong or *vox principalis*, a second voice *vox organalis* could be added at the interval distance between notes of a fourth or fifth four or five steps below. Music so performed was known as organum. While it may be assumed that the first attempts at polyphony involved only parallel motion at a set interval, the *Musica enchiriadis* describes and gives examples of two-part singing in similar but not exactly parallel and contrary movement—evidence that a considerable process of evolution had already taken place. That work documented principles that were crucial to the further development of polyphony. Rhythmic independence was added to melodic independence, and the added voice might sing two or more tones to one in the original plainsong. After the emancipation of the organal part, *vox organalis*, its ultimate freedom was reached in the organums of the monastery of Saint-Martial in Limoges, France, where the plainsong part was reduced to the role of sustaining each tone while the organal part indulged in free melismata groups of notes sung to a single syllable, either improvised or composed. This new style was called organum purum. When metre was applied to the original plainsong as well as to the *vox organalis*, the resulting form was called a *clausula*. Then, when words were provided for the added part or parts, a *clausula* became a motet. Later in the 13th century the added words were in French and secular in nature. Finally, each added part was given its own text, resulting in the classic Paris motet: At the same time another polyphonic form, the *conductus*, was flourishing. It differed from a motet in that its basic part was not plainsong and that all parts sang the same Latin text in note-against-note style. The *conductus* gradually disappeared with the rise of the motet, which apparently served both liturgical and secular functions. De Vitry recorded the innovations of his day, particularly in the areas of metre and harmony. The musical centre of 14th-century Italy was Florence, where a blind organist, Francisco Landini, and his predecessors and contemporaries Giovanni da Cascia, Jacopo da Bologna, and Lorenzo and Ghirardello da Firenze were the leading composers of several new forms: Monophonic secular song Secular music undoubtedly flourished during the early Middle Ages, but, aside from sporadic references, the earliest accounts of such music in the Western world described the music of the goliards—“itinerant minor clerics and students who, from the 7th century on, roamed the land singing and playing topical songs dealing with love, war, famine, and other issues of the day. The emergence in France of a fully developed secular musical tradition about the beginning of the 12th century is evidence that the art had been evolving continuously before that time. Partially motivated by

the attitude of chivalry engendered by the Crusades , a new lifestyle began among the nobility of southern France. Calling themselves troubadours , they circulated among the leading courts of the region, devoting themselves to writing and singing poetry in the vernacular. The troubadour movement flourished in Provence during the 12th and 13th centuries. In Germany a similar group known as minnesingers , represented by Walther von der Vogelweide , began their activities about and continued for almost a century after their French counterparts had ceased composing. Late in the 13th century the burgher class in Germany began imitating the aristocratic minnesingers. Calling themselves Meistersingers , they flourished for more than years, organizing themselves into fraternities and following strict rules of poetry, music, and performance. Relatively little is known of similar secular musical activities in Italy, Spain, and England. Closely associated with the entertainments of the aristocratic dilettantes were the professional musicians of the peasant class called jongleurs and minstrels in France, Gaukler in Germany, and scops and gleemen in England. The musical style that had been established by the troubadoursâ€™ which was monophonic, of limited range, and sectional in structureâ€™ was adopted by each of the succeeding groups. Of particular significance in view of its influence on polyphonic music was the metric system, which is based on six rhythmic modes. Supposedly derived from Greek poetic metres such as trochaic longâ€™ short and iambic shortâ€™ long , these modes brought about a prevailing triple metre in French music, while German poetry produced duple as well as triple metre. A great variety of formal patterns evolved, in which musical structure and poetic structure were closely related. The most characteristic was the ballade , which was called Bar form in Germany, with an AAB structure. This type, along with the rondeau song for solo voice with choral refrain and the similar virelai an analogue of the Italian ballata , was destined to become a favoured form employed by composers of polyphony such as Guillaume de Machaut , the universally acknowledged master of French music of the Ars Nova period. Machaut also continued the composition of motets, organizing them around recurrent rhythmic patterns isorhythm , a major structural technique of the age. The beginnings of an independent instrumental repertory during the 13th century are represented by the estampie , a monophonic dance form almost identical in style to the vocal secular music. The Renaissance period The term Renaissance, in spite of its various connotations , is difficult to apply to music. Borrowed from the visual arts and literature, the term is meaningful primarily as a chronological designation. Some historians date the beginning of the musical Renaissance to about , some to the rise of imitative counterpoint about Others relate it to the musical association with humanistic poetry at the beginning of the 16th century, and still others reserve the term for the conscious attempt to recreate and imitate supposedly classical models that took place about The court of Burgundy No one line of demarcation is completely satisfactory, but, adhering to commonly accepted usage, one may conveniently accept as the beginning of the musical Renaissance the flourishing and secularization of music at the beginning of the 15th century, particularly at the court of Burgundy. Certainly, many manifestations of a cultural renaissance were evident at the time: As one manifestation of their cultivation of elegant living, the aristocracy of both church and state vied with one another in maintaining resident musicians who could serve both chapel and banqueting hall. The frequent interchange of these musicians accounts for the rapid dissemination of new musical techniques and tastes. Partly because of economic advantages, Burgundy and its capital, Dijon , became the centre of European activity in music as well as the intellectual and artistic focus of northern Europe during the first half of the 15th century. Comprising most of eastern France and the Low Countries , the courts of Philip the Good and Charles the Bold attracted the leading musicians of western Europe. Prime among them was Guillaume Dufay , who had spent some time in Rome and Florence before settling in Cambrai about An important contemporary of Dufay was Gilles Binchois , who served at Dijon from about until The alliance of Burgundy with England accounted for the presence on the Continent of the English composer John Dunstable , who had a profound influence on Dufay. While the contributions of the English to the mainstream of Continental music are sparsely documented, the differences in style between Dufay and his predecessor Machaut are partially accounted for by the new techniques and, especially, the richer harmonies adopted by the Burgundian composers from their English allies. Still reflecting medieval practices, the preexisting melody cantus firmus was usually in the tenor lowest part and in long, sustained tones, while the upper parts provided free elaboration. The motet became simply a setting of a Latin text from

Scriptures or the liturgy in the prevailing polyphonic style of the time. It was no longer necessarily anchored to a plainsong tenor; the composer could give free reign to his invention, although some did, of course, resort to older techniques. Secular music It was in secular music that giant strides took place. While their chansons continued the tradition of rondeaux, virelais, and ballades, Dufay and his contemporaries added free forms divorced from the ordered patterns of the Ars Antiqua and Ars Nova periods. Among the distinctive features of Burgundian musical style was the prevailing three-part texture, with melodic and rhythmic interest centred in the top part. Its possible stylistic implication is that a solo voice sang the upper melody, accompanied by instruments playing the lower parts, although no documents remain to establish exactly how the music was performed. There was probably no standard performing medium: The Franco-Flemish school A watershed in the history of music occurred about the middle of the 15th century.

Chapter 2 : Western music (North America) - Wikipedia

The following is an outline of the history of Western classical music. Although "Western" and "classical" are inexact terms, they do name a reasonably coherent musical tradition that stretches from the Dark Ages to the present day.

Musical Instruments and Ensembles

Instruments: A World View Though one could say that the human voice was the first instrument, most cultures have developed other distinctive ways of creating musical sound, from something as simple as two sticks struck together to the most complex pipe organ or synthesizer. The physical composition of an instrument will often reflect the area in which it was developed; for example, certain types of wood or ceramics could indicate a specific geographical region. In addition, the instrument may be made of materials considered sacred by its culture, or be decorated in such a way that reflects its significance to the people who play it. As seen below, there are a variety of ways in which an instrument can create sound. Although in some cultures instruments are simply viewed as objects used in a musical performance, in others instruments are viewed as sacred or as part of a distinctive cultural ritual. As varied as are the shapes, sizes, and materials of musical instruments throughout the world is the manner in which they are played, whether struck, blown, bowed, shaken, etc. Often one instrument can be played in a variety of ways: For example, a violin can be bowed, plucked, struck, or even strummed like a guitar. It may be harsh and rough, or smooth and rich. How is the instrument used? An instrument may be used alone, or gathered with other instruments in ensembles. Ethnomusicologists have devised a series of categories to classify instruments throughout the world, based on the ways in which they produce sound. Aerophones use many mechanisms to make the air in the instrument vibrate, thus creating sound waves. If you fill the bottle partially with water, the sound is higher, because the column of air in the bottle is shorter. In a trumpet, the vibration of air is created by the buzzing of the lips into a mouthpiece. Many instruments also use reeds—small, thin pieces of wood or bamboo—that vibrate as the air passes them, thus creating another distinctive sound. Both a rubber band stretched over a shoe box and a violin could be considered chordophones, as sound is produced by the vibration of a chord or string. As mentioned above, chordophones can be played in a variety of ways: They can be plucked, struck, strummed, or played with a device known as a bow. The most familiar membranophones are the nearly infinite varieties of drums found throughout the world. Two sticks knocked together could be considered an idiophone, as well as any number of types of bells, where the entire instrument is struck and vibrates. A gourd filled with beads or seeds or a maraca would also be considered an idiophone, because it is the interior material hitting the sides of the instrument that create the sound. This is a relatively new category that includes instruments such as synthesizers, computers, etc.

Human Voice as Instrument The human voice is a natural musical instrument and singing by people of all ages, alone or in groups, is an activity in all human cultures. The human voice is essentially a wind instrument, with the lungs supplying the air, the vocal cords setting up the vibrations, and the cavities of the upper throat, mouth, and nose forming a resonating chamber. Different pitches are obtained by varying the tension of the opening between the vocal cords. A counter tenor or contra tenor is a male singer with the range of an alto. These terms are applied not only to voices and singers but also to the parts they sing. However, because the vocal cords are muscles, even the most modest singing activity can increase their flexibility and elasticity, and serious training can do so to a remarkable degree. Singers also work to extend the power of their voices, control pitch, and quality at all dynamic levels, and develop speed and agility. Vocal quality and singing technique are other important criteria in the classification of voices. But the cultivation of a particular vocal timbre is also strongly influenced by aesthetic conventions and personal taste. A tight, nasal tone is associated with many Asian and Arabic traditions, whereas opera and gospel singers employ a chest voice with pronounced vibrato. Even within a single musical tradition there may be fine distinctions based on the character and color of the voice. For example, among operatic voices, a lyric soprano has a light, refined quality and a dramatic soprano a powerful, emotional tone. Most music for the voice involves the delivery of words. Indeed, speech itself, which is characterized by both up and down pitch inflections and durational variations of individual sounds, could be considered a primitive form of melody. The pitches of normal speech are relatively narrow in range,

neither a robot-like monotone nor extremes of high and low, but even these modest fluctuations are important in punctuating the flow of ideas and communicating emotion. The setting of words to music involves the purposeful shaping of melodic and other musical elements and can invest a text with remarkable expressive power. Vocal music is often identified as sacred or secular on the basis of its text. Sacred music may be based on a scriptural text, the words of a religious ceremony, or deal with a religious subject. The words in secular music may express feelings, narrate a story, describe activities associated with work or play, comment on social or political situations, convey a nationalistic message, and so on.

Western Categories of Instruments

Instruments are commonly classified in families, according to their method of generating sounds. The most familiar designations for these groupings are strings sound produced by vibrating strings, winds by a vibrating column of air, and percussion by an object shaken or struck. The members of the string family of the Western orchestra are violin, viola, cello or violoncello, and bass or double bass. All are similar in structure and appearance and also quite homogeneous in tone color, although of different pitch ranges because of differences in the length and diameter of their strings. Sound is produced by drawing a horsehair bow across the strings, less often by plucking with the fingertips called *pizzicato*. The harp is a plucked string instrument often found in the orchestra after.

In wind instruments, the player blows through a mouthpiece that is attached to a conical or cylindrical tube filled with air. The winds are subdivided into woodwinds and brass. The nomenclature of the orchestral winds can be both confusing and misleading. For example, the modern flute, classified as a woodwind, is made of metal while ancestors of some modern brass instruments were made of wood; the French horn is a brass instrument, but the English horn is a woodwind; and the saxophone, a relatively new instrument associated principally with jazz and bands, is classified as a woodwind because its mouthpiece is similar to that of the clarinet, although its body is metal. The main orchestral woodwinds are flute, clarinet, oboe, and bassoon. Their very distinctive tone colors are due in part to the different ways in which the air in the body of the instrument is set in vibration. In the flute and the piccolo the player blows into the mouthpiece at a sharp angle, in the clarinet into a mouthpiece with a single reed, and in the oboe and bassoon also the less common English horn through two reeds bound together. In all woodwinds, pitch is determined by varying the pressure of the breath in conjunction with opening and closing holes along the side of the instrument, either with the fingers or by keys and pads activated by the fingers. The members of the brass family are wound lengths of metal tubing with a cup-shaped mouthpiece at one end and a flared bell at the other. Pitch is controlled in part by the pressure of the lips and amount of air, and also by altering the length of tubing either by valves trumpet, French horn, tuba or by a sliding section of tube trombone. The percussion family encompasses a large and diverse group of instruments, which in the Western system of classification are divided into pitched and nonpitched. The nucleus of the orchestral percussion section consists of two, three, or four timpani, or kettledrums. Timpani are tuned to specific pitches by varying the tension on the head that is stretched over the brass bowl. The snare drum, bass drum, triangle, cymbals, marimba or xylophone, tambourine, castanets, and chimes are among the other instruments found in the percussion section of an orchestra when called for in particular musical works. Percussionists usually specialize in a particular instrument but are expected to be competent players of them all. The piano, harpsichord, and organ constitute a separate category of instruments. The harpsichord might be classified as a plucked string, the piano as both a string and a percussion instrument since its strings are struck by felt-covered hammers, and the organ as a wind instrument, its pipes being a collection of air-filled tubes. Because the mechanism of the keyboard allows the player to produce several tones at once, keyboard instruments have traditionally been treated as self-sufficient rather than as members of an orchestral section. Counterparts to the Western orchestral instruments are found in musical cultures all over the world. Among the strings are the Indian sitar, the Japanese koto, the Russian balalaika, and the Spanish guitar. Oboe-type instruments are found throughout the Middle East and bamboo flutes occur across Asia and Latin America. Brass-like instruments include the long straight trumpets used by Tibetan monks and instruments made from animal horns and tusks, such as the Jewish shofar. Percussion instruments are probably the most numerous and diverse, from simple folk instruments like gourd rattles filled with pebbles, notched sticks rubbed together, and hollow log drums, to the huge tempered metal gongs of China, the bronze xylophones of Indonesia, and

the tuned steel drums of the Caribbean. Ensembles can be made up of singers alone, instruments alone, singers and instruments together, two performers or hundreds. Ensemble performance is part of virtually every musical tradition. Examples of large ensembles are the symphony orchestra, marching band, jazz band, West Indian steel pan orchestra, Indonesia gamelan, African drum ensembles, chorus, and gospel choir. In such large groups, performers are usually divided into sections, each with its particular material or function. So, for example, all the tenors in a chorus sing the same music, and all the alto saxes in a jazz big band play the same part. Usually a conductor or lead performer is responsible for keeping everyone together. The large vocal ensemble most familiar to Westerners is the chorus, twenty or more singers grouped in soprano, alto, tenor, and bass sections. The designation choir is sometimes used for choruses that sing religious music. There is also literature for choruses comprised of men only, women only, and children. Small vocal ensembles, in which there are one to three singers per part, include the chamber chorus and barber shop quartet. Vocal ensemble music is sometimes intended to be performed a cappella, that is, by voices alone, and sometimes with instruments. Choral numbers are commonly included in operas, oratorios, and musicals. The most important large instrumental ensemble in the Western tradition is the symphony orchestra. Orchestras such as the New York Philharmonic, Brooklyn Philharmonic, and those of the New York City Opera and Metropolitan Opera, consist of 40 or more players, depending on the requirements of the music they are playing. The players are grouped by family into sections – winds, brass, percussion and strings. Instruments from different sections frequently double each other, one instrument playing the same material as another, although perhaps in different octaves. Thus, while a symphony by Mozart may have parts for three sections, the melody given to the first violins is often identical to that of the flutes and clarinets; the bassoons, cellos and basses may join forces in playing the bass line supporting that melody while the second violins, violas, and French horns are responsible for the pitches that fill out the harmony. The term orchestration refers to the process of designating particular musical material to particular instruments. The origins of the orchestra in Western Europe date back to the early baroque and the rise of opera, for which composers wrote instrumental overtures, accompaniments to vocal numbers, and dances. In this early period, the ensemble typically consisted of about 16 to 20 strings plus a harpsichord, called the continuo, that doubled the bass line and filled out the harmonies. Other instruments could be included, but primarily as soloists rather than regular members. The designation chamber orchestra is sometimes applied to these early orchestras, reflecting the fact that, during the Baroque period, orchestral music was often composed as entertainment for the nobility and performed in the rooms, or chambers, of their palaces, rather than the large concert halls of today. During the classical period, the orchestra expanded in size to between 40 and 60 players. Strings remain the heart of the ensemble, but there are more of them, and by the early 19th century, pairs of flutes, oboes, clarinets, bassoons, French horns, trumpets and timpani had become standard members. For the most part, the woodwinds double the strings, the horns fill out the harmonies, and the trumpets and timpani add rhythmic emphasis. For many composers of the 19th century, exploring the timbral possibilities of the orchestra became an increasingly important aspect of the creative process. The ensemble of the romantic period grew to 80 or more players through the increase in the numbers of instruments of the classical orchestra and the addition of new ones – piccolo, English horn, contrabassoon, trombone, tuba, harp, celeste, cymbals, triangle, a variety of drums.

Chapter 3 : SUMMARY OF WESTERN CLASSICAL MUSIC HISTORY

The Western Tradition was a series of televised lectures given by UCLA history professor Eugen Weber in Produced by the Annenberg Foundation and broadcast on PBS, the series covered the.

Medieval music While musical life was undoubtedly rich in the early Medieval era, as attested by artistic depictions of instruments, writings about music, and other records, the only repertory of music which has survived from before to the present day is the plainsong liturgical music of the Roman Catholic Church, the largest part of which is called Gregorian chant. Pope Gregory I, who gave his name to the musical repertory and may himself have been a composer, is usually claimed to be the originator of the musical portion of the liturgy in its present form, though the sources giving details on his contribution date from more than a hundred years after his death. Many scholars believe that his reputation has been exaggerated by legend. Most of the chant repertory was composed anonymously in the centuries between the time of Gregory and Charlemagne. During the 9th century several important developments took place. First, there was a major effort by the Church to unify the many chant traditions, and suppress many of them in favor of the Gregorian liturgy. Second, the earliest polyphonic music was sung, a form of parallel singing known as organum. Third, and of greatest significance for music history, notation was reinvented after a lapse of about five hundred years, though it would be several more centuries before a system of pitch and rhythm notation evolved having the precision and flexibility that modern musicians take for granted. Several schools of polyphony flourished in the period after. Much of the later secular music of the early Renaissance evolved from the forms, ideas, and the musical aesthetic of the troubadours, courtly poets and itinerant musicians, whose culture was largely exterminated during the Albigensian Crusade in the early 13th century. Forms of sacred music which developed during the late 13th century included the motet, conductus, discant, and clausulae. One unusual development was the Geisslerlieder, the music of wandering bands of flagellants during two periods: Their music mixed folk song styles with penitential or apocalyptic texts. The 14th century in European music history is dominated by the style of the ars nova, which by convention is grouped with the medieval era in music, even though it had much in common with early Renaissance ideals and aesthetics. Much of the surviving music of the time is secular, and tends to use the formes fixes: Most pieces in these forms are for one to three voices, likely with instrumental accompaniment: Renaissance music The beginning of the Renaissance in music is not as clearly marked as the beginning of the Renaissance in the other arts, and unlike in the other arts, it did not begin in Italy, but in northern Europe, specifically in the area currently comprising central and northern France, the Netherlands, and Belgium. The style of the Burgundian composers, as the first generation of the Franco-Flemish school is known, was at first a reaction against the excessive complexity and mannered style of the late 14th century ars subtilior, and contained clear, singable melody and balanced polyphony in all voices. The most famous composers of the Burgundian school in the mid-15th century are Guillaume Dufay, Gilles Binchois, and Antoine Busnois. By the middle of the 15th century, composers and singers from the Low Countries and adjacent areas began to spread across Europe, especially into Italy, where they were employed by the papal chapel and the aristocratic patrons of the arts such as the Medici, the Este, and the Sforza families. They carried their style with them: Principal forms of sacred musical composition at the time were the mass, the motet, and the laude; secular forms included the chanson, the frottola, and later the madrigal. The invention of printing had an immense influence on the dissemination of musical styles, and along with the movement of the Franco-Flemish musicians, contributed to the establishment of the first truly international style in European music since the unification of Gregorian chant under Charlemagne. Music in the generation after Josquin explored increasing complexity of counterpoint; possibly the most extreme expression is in the music of Nicolas Gombert, whose contrapuntal complexities influenced early instrumental music, such as the canzona and the ricercar, ultimately culminating in Baroque fugal forms. By the middle of the 16th century, the international style began to break down, and several highly diverse stylistic trends became evident: The music of the Venetian school included the development of orchestration, ornamented instrumental parts, and continuo bass parts, all of which occurred within a span of several decades.

around Famous composers in Venice included the Gabriellis, Andrea and Giovanni , as well as Claudio Monteverdi , one of the most significant innovators at the end of the era. Most parts of Europe had active and well-differentiated musical traditions by late in the century. In England, composers such as Thomas Tallis and William Byrd wrote sacred music in a style similar to that written on the continent, while an active group of home-grown madrigalists adapted the Italian form for English tastes: Germany cultivated polyphonic forms built on the Protestant chorales , which replaced the Roman Catholic Gregorian Chant as a basis for sacred music, and imported the style of the Venetian school the appearance of which defined the start of the Baroque era there. In addition, German composers wrote enormous amounts of organ music, establishing the basis for the later Baroque organ style which culminated in the work of J. One of the most revolutionary movements in the era took place in Florence in the s and s, with the work of the Florentine Camerata , who ironically had a reactionary intent: Chief among them were Vincenzo Galilei , the father of the astronomer, and Giulio Caccini. The fruits of their labors was a declamatory melodic singing style known as monody , and a corresponding staged dramatic form: The first operas, written around , also define the end of the Renaissance and the beginning of the Baroque eras. Music prior to was modal rather than tonal. Several theoretical developments late in the 16th century, such as the writings on scales on modes by Gioseffo Zarlino and Franchinus Gaffurius , led directly to the development of common practice tonality. The major and minor scales began to predominate over the old church modes , a feature which was at first most obvious at cadential points in compositions, but gradually became pervasive. Music after , beginning with the tonal music of the Baroque era, is often referred to as belonging to the common practice period.

Western music is a form of country and hillbilly music composed by and about the people who settled and worked throughout the Western United States and Western calendrierdelascience.comn music celebrates the life of the cowboy on the open ranges, Rocky Mountains, and prairies of Western North America.

Origins[edit] Western was directly influenced by the folk music traditions of England , Wales , Scotland , and Ireland , and many cowboy songs, sung around campfires in the nineteenth century, like " Streets of Laredo ", can be traced back to European folk songs. The harmonica, invented in the early 19th century in central Europe, arrived in North America shortly before the American Civil War , as the United States was just beginning to expand westward; its small size and portability made it a favorite among the American public and the westward pioneers. Otto Gray, an early cowboy band leader, stated authentic Western music had only three rhythms, all coming from the gaits of the cow pony: Gray also noted the uniqueness of this spontaneous American song product, and the freedom of expression of the singers. Containing only lyrics and no musical notation, the book was very popular west of the Mississippi River. Most of these cowboy songs are of unknown authorship, but among the best known is "Little Joe, the Wrangler," written by Thorp himself. The band appeared on radio and toured the vaudeville circuit from through They recorded few songs, however, so are overlooked by many scholars of Western music. The first "western" song was published in Titled " Blue Juniata ", the song is about a young Indian maid waiting for her brave along the banks of the Juniata River in Pennsylvania at that time, anything west of the Appalachian Mountains was considered "out West". The song was recorded and sung by the Sons of the Pioneers over a hundred years later and is still being sung today. Western music is not limited to the American cowboy. Singing cowboys , such as Gene Autry and Roy Rogers , sang cowboy songs in their films and became popular throughout the United States. Film producers began incorporating fully orchestrated four-part harmonies and sophisticated musical arrangements into their motion pictures. Bing Crosby , the most popular singer of that time, recorded numerous cowboy and Western songs and starred in the Western musical film Rhythm on the Range During this era, the most popular recordings and musical radio shows included Western music. Western swing also developed during this time. Decline in popularity[edit] By the s, the popularity of Western music was in decline. Relegated to the country and western genre by marketing agencies, popular Western recording artists sold fewer albums and attracted smaller audiences. Rock and roll dominated music sales and Hollywood recording studios dropped most of their Western artists a few artists did successfully cross between the two, most prominently Johnny Cash , whose breakthrough hit " Folsom Prison Blues " combined a western theme with a rock-and-roll arrangement. In addition, the Nashville sound , based more on pop ballads than on folk music, came to dominate the country and western commercial sales; except for the label, much of the music was indistinguishable from rock and roll or popular classes of music. The resulting backlash from Western music purists led to the development of country music styles much more influenced by Western music, including the Bakersfield sound and outlaw country. The Academy was formed in response to the Nashville-oriented Country Music Association that had formed in Over time, the Academy evolved into the Academy of Country Music and its mission is no longer distinguished from other country music organizations. The Western Writers of America was formed in to promote excellence in Western-style writing, including songwriting. Rediscovery[edit] Older music is still available at retail stores in major population centers, through mail-order, or by the Internet. New Western music is constantly written and recorded and performed all across the American West and Western Canada. Furthermore, the Red Dead series of games heavily features Western music, since it takes place in an Old West setting.

Chapter 5 : The Western Tradition by Eugen Weber: 52 Video Lectures | Open Culture

Music Sports Gaming Movies TV Shows News Live Spotlight Â° Video Browse channels Sign in now to see your channels and recommendations! Sign in. Watch Queue Queue. Watch.

Although "Western" and "classical" are inexact terms, they do name a reasonably coherent musical tradition that stretches from the Dark Ages to the present day. The descriptive texts will not delve deeply into matters of musical meaning or technique; the purpose of the outline is to give you a basic working familiarity with different periods and styles. Medieval History Plainchant through Machaut Western classical music history is traditionally understood as beginning with plainchant also called "Gregorian" chant, the vocal religious practice of the Roman Catholic Church. Plainchant was transmitted by memory until the early 9th century, when the Holy Roman Emperor Charlemagne arranged for it to be notated, and for standardized plainchant books to be distributed to churches and monasteries across Europe. Limited in pitch range and monophonic. Plainchant was sung in the Divine Offices, eight daily prayer services using Old Testament texts, and in the Mass, a midmorning celebration of the life and death of Jesus Christ. Alleluia pascha nostrum before [Text] The earliest major repertory of Western secular non-religious music which has come down to us is that of the troubadours and trouveres, French poet-musicians of the Middle Ages who set their own poems to music. The majority of the resulting songs were about love, often the fictionalized, abstracted "courtly love" of a male character for a noblewoman above his social level. Because troubadour songs were notated as simple rows of pitches without rhythm, the rhythms and instrumental accompaniments of modern performances are based on conjecture; images of troubadours in medieval manuscripts have offered hints as to what instruments were played. Bernart de Ventadorn c. Bernart de Ventadorn, " La douza votz " The sweet voice late 12th c. He did this by greatly slowing down an existing plainchant, and adding to it a new, more rapidly flowing musical line at a higher pitch. This technique was called organum; the slowed-down plainchant was called the tenor. This example uses the Alleluia pascha nostrum plainchant as its tenor; it was sung as part of Easter services at the spectacular Gothic cathedral Notre Dame of Paris. Alleluia pascha nostrum late 12th c. Perotin slowed down the tenor to an incredible degree--in this example, it takes the tenor four minutes to sing the two words "Viderunt omnes"! Viderunt omnes is a gradual, a joyful text sung in response to a New Testament reading during Mass It was sung on Christmas Day. Soon, three-part motets appeared, with a different text sung in each voice. Sometimes the texts were in different languages! Composers came to use for tenors secular French songs as well as passages of plainchant. One such composer was Guillaume de Machaut c. The following motet is based on a secular tenor; each of its three voices sings a different French love poem. Nuper rosarum flores commemorates the dedication of the cathedral Santa Maria del Fiore in Florence in Dufay owed his rich sound to harmonic techniques brought from England by his contemporary John Dunstable. The Ordinary is composed of five texts--Kyrie, Gloria, Credo, Sanctus, and Agnus Dei the first words of the texts --that were included in every Mass, not only in Masses that celebrated special occasions. Each text was set as a separate movement. Often, each movement began with a similar melody, in which case the Mass was called "cyclic"; when that melody was taken from plainchant or from a secular song, the Mass was called a "parody Mass" "parody" meant in the sense of imitation, but not humorously. The most famous mass of Josquin des Pres was that parodying the plainchant beginning with the text "Pange lingua. Josquin, Missa Pange Lingua, Gloria c. The madrigal typically set a poem in Italian later, often in English with an intense emotional cast. The setting was usually for four or five voices with no instrumental accompaniment, although instruments were probably added in performance at times. The most famous example of his work is Il bianco e dolce cigno. Luca Marenzio was the most celebrated "madrigalist" of his day. Marenzio, Solo e pensoso Alone and Pensive [Text] The instrumental music of the Renaissance largely fell into two categories: The German Michael Praetorius ? Praetorius gave no indication of what instruments were to be used--his dances were played by whatever instruments were available. Here, the Early Music Consort of London switches between four different "consorts" of instruments, one per volte, before all four consorts play the end of the fourth volte together. A consort was a set of instruments similar in design and tone but varied in size and pitch. Bach The

Baroque era of Western classical music is usually defined as the period from 1600 to 1750. These dates are, of course, rough; the Renaissance dances of Praetorius were written in 1600. Two stylistic tendencies that partially define the Baroque were an increased interest in the solo voice and a rise in the status of instruments and instrumental music. The members of the Camerata sought to create a form of stage music comparable in expressive power to ancient Greek tragedy. They disparaged the polyphonic madrigal, creating instead a new form--the opera--in which soloists sang against an instrumental background. The arias in a given opera were separated by recitative, a faster-moving, more speechlike form of singing. Martin Luther, the author of the Reformation, was also a musician; in the 16th century, he collected hundreds of tunes to serve as devotional hymns for his new Protestant Church. The cantatas of Johann Sebastian Bach included both chorales and aria-like solos. Unlike the choral music of the Renaissance, "Wachet auf" included parts written for instruments. Bach, "Wachet auf, ruft uns die Stimme" "Wake up, the voice calls us! While most but not all German cantatas were religious works written for the church, oratorios could be written on secular topics and performed in secular settings. The Messiah, by George Friedrich Handel, was performed in concert halls, but treated a sacred subject: Some complained at the time that such a religious work was out of place in the concert hall. Here is the chorus "All we like sheep have gone astray"--allegorically astray from the righteousness of Jesus and the New Testament God. This movement by Domenico Gallo active 18th c. Gallo, Trio Sonata 1, first movement early 18th century The concerto called for a larger group of instruments than did the trio sonata. The most famous of Baroque violin concertos today are those collected in the Four Seasons of Antonio Vivaldi. Reproduced here is the final movement of "Autumn," a movement representing the hunt. Vivaldi, Four Seasons, "Autumn," last movement Keyboard instruments were also vehicles for virtuosic display. The name most closely associated with the toccata is that of Girolamo Frescobaldi. This approached consisted of the repetition of the same melody the "subject" in a number of polyphonic "voices," which voices then continued, re-introducing the subject at fairly regular intervals. Pre-eminent among fugues are the 48 in J. S. Bach. Yet the transition from Baroque to Classical was gradual. Three trends of the middle years of the 18th century were behind this transition. The first trend was known as Reform Opera. A number of composers reacted against what they saw as the stilted conventions of Italian Baroque opera. They wanted to make Italian opera more natural, more directly expressive, with more focus on the dramatic narrative and less focus on providing solo singers with passages of elaborate, showy ornamentation. The most successful of these composers was Christoph Willibald Gluck. The topics of Reform opera were not new: In the aria "Che fiero momento," Euridice sings of her trepidation at being led away by Orpheus from the calm of the underworld. Gluck, Orfeo ed Euridice, excerpt from Act 3, Scene 1 [Text] The second trend was a change in the style of solo keyboard music. Carl Philipp Emanuel Bach, a son of the now more famous J. S. Bach, preferred not the harpsichord but the clavichord and the fortepiano, instruments that could play louder or softer depending on the force with which their keys were struck. Bach, Sonata in B Minor, second movement c. 1740. Early symphonies, such as those of Giovanni Battista Sammartini, were modeled on the overtures introductory instrumental pieces of Baroque Italian opera. Sammartini, Symphony in G Major, first movement c. 1750. Yet the late 18th-century orchestra still numbered about 30 players, in contrast to the 70 or more players in modern orchestras. Franz Joseph Haydn wrote symphonies during his long career; many of these were written for the private orchestra of Prince Nicholas Esterhazy. Unlike the chamber music of the Baroque, the string quartet lacks a basso continuo. Haydn, String Quartet Op. 76, No. 3. Although Vienna was in German-speaking territory, Viennese opera was dominated by Italian style, as was the opera of much of Europe. The Italian operas that Mozart wrote in Vienna were in the traditional Italian buffa comic style, yet they went beyond buffa comedy to engage social and moral issues. Although Don Giovanni is normatively an opera buffa, the title character is not comedic; Don Juan, as he is most often known to us, womanizes with a singular ferocity and a disregard for the social class of his victims. The concerti of the Classical period were usually for single soloists, as opposed to groups of soloists as in concerti grossi; the orchestra used was comparable to that used in the Classical symphony. Yet Beethoven was considered a proto-Romantic by his 19th-century successors. Those written near the end of his life, such as the one reproduced here, grew farther and farther from the norms of Classical style. The first period includes works that are considered to be closest to the Viennese Classical style of Mozart and Haydn.

Beethoven, String Quartet op. What is certain is that many early 19th-century composers were influenced by the literary Romantics, such as Johann Wolfgang von Goethe. Poems by Goethe and other German-speaking authors were set to music, to be performed by solo singer and piano; these brief settings were known as Lieder literally, "songs"; but distinguished from the less weighty Gesungen. Robert Schumann was renowned for his Lieder. Schumann, " Kennst du das Land? A program, in the musical sense, is a narrative that is to be presented, or at least suggested, by a purely instrumental composition. It was an open secret that the artist was a fictionalized version of Berlioz himself, struck with love for with the actress Harriet Smithson. Berlioz, Symphonie fantastique Fantasy Symphony , fourth movement The 19th century was also the heyday of the piano "miniature," short in length yet often emotionally charged. Fryderyk Chopin was born in Poland, but lived in Paris for most of his working life. He composed solo piano music almost exclusively. Like many composers of the middle and late 19th century, Verdi was an ardent nationalist, believing that music written by Italians should exemplify a particularly Italian style. This style was based on a type of singing called bel canto "beautifully sung" , which involved continuous, flowing melodies, emphasis on vowels, and long, high climaxes at dramatic points. Verdi also made heavy use of onstage choruses, often creating scenes in which the singing of soloists and of the chorus overlapped. Also like Verdi, Wagner was a fervid nationalist; he believed that German opera should be free of Italian and French influence, to the point of excluding self-contained arias entirely.

Chapter 6 : GCSE Music: The Western Classical Tradition

Liturgical Music: the Western Tradition Theologically, the West espoused the same basic idea regarding church music as the East: the words are most important, and the.

Music Library Association, December World Music is the currently popular alternative for terms such as primitive, non-Western, ethnic and folk music. It has come to the forefront by its use in commercial and academic circles. With the growth of worldwide systems of communication and commerce, music librarians will feel increasing demands for materials characterized as world music. World music means different things to different people, making it difficult to define. One thing is certain--we see more of it coming into our music libraries every day and "we know it when we hear it! It is not Western art music, neither is it mainstream Western folk or popular music. World music can be traditional folk , popular or even art music, but it must have ethnic or foreign elements. It is simply not our music, it is their music, music which belongs to someone else. A review of the literature shows that "world music" is a relatively recent term, and one appearing in ever wider contexts. Only since has the Music Index given a cross reference for the term, one which directs us to see "ethnic music," "folk music", and "popular music--styles". This seems to imply that world music is a large category, which encompasses ethnic music, folk music, and certain popular styles with non-Western elements. The fact that the term only gets a cross-reference suggests that Music Index has not yet fully accepted it as a subject. The Library of Congress Subject Headings do not use the term at all. What, then, is world music? The Impact of Western Culture on World Musics In the past, hardy explorers traveled to "exotic" locations and discovered different lifestyles, customs, beliefs and musics. These musics were largely "home grown" and reflected their various indigenous cultures. Later, worldwide systems of transportation and communication broke down the isolation of these cultures and exposed them to new ideas and new musics. As long as humans have inhabited the planet, they have been exposed to the processes of acculturation, assimilation and exchange of information, but in the present world this exchange takes place almost instantaneously. Multi-national record companies release and promote music globally. With instantaneous satellite transmission, we can watch CNN or MTV simultaneously in virtually every corner of the earth! The cassette tape, invented by Phillips in , has become the most common propagator of recorded sound in the world. Victor Fuks, an anthropologist who completed his ethnomusicological fieldwork among the Waiapi Indians of the upper Amazon basin in Brazil, showed me photographs of his informants who dressed in loin cloths, lived in grass huts, practiced "slash and burn" agriculture, hunted in the rain forest using bow and arrow, and who played large flutes made of bamboo. To my great surprise, the photographs revealed that many of them owned battery powered cassette tape recorders! They published their results in a book titled Big Sounds from Small Peoples. At one of the plenary sessions which I attended, he said that they had become interested in how widely distributed the music of the Swedish band ABBA had become and said, "We found cassette tapes of the ABBA band in every country of the world, except Vietnam. The coming of cassette technology, with its relatively low cost, made possible an extremely wide dissemination of Western popular music, especially through "pirated" reissues. Inevitably, this affected the indigenous popular musics of these countries. As Simon Frith, a noted scholar of popular music has said: The point here is not just that popular music exists in all countries No country in the world is unaffected by the way in which the twentieth-century mass media the electronic means of musical production, reproduction and transmission have created a universal pop aesthetic. The continuation of the transcultural process in the future can take one of two main directions. The interaction of transculture and individual culture will either continue in a to and fro movement where more and more musical features will become common to more and more music cultures. The end of such a path would be the attainment of a global music culture available to almost everybody We would then live in a music environment that would give a little satisfaction to a lot of people, and a lot of satisfaction to very, very few The other main direction would involve the emergence of a multitude of types of music arising out of new living conditions and new musical technologies, at the same time as traditional music is adapted to new environments where, albeit with some changes, it can be put to similar uses and functions as in a traditional society. This resulted in a greater diversity of musical

styles than ever before. During the last hundred years, the most significant phenomenon in the global history of music has been the intensive imposition of Western music and musical thought upon the rest of the world. On the contrary, in our age of instantaneous communication, cross-fertilization of musics on a global scale has resulted in the creation of a multitude of diverse musical styles. Locally recorded cassettes are easily duplicated and sold inexpensively enough to reach a wide audience. The MISC project documented the enormous impact of local cassette industries, as does a new volume in the University.

Chapter 7 : History of music - Wikipedia

"Do look after my music!" Irene Wienawska Polowski exclaimed before her death in And from the urgency of that sentiment the authors here have taken their cue to reveal and "look after" the previously neglected contributions of women throughout the history of Western art music.

The following course outline is excerpted from the Western Tradition preview book, published by Macmillan Publishing Company. Unit One Program 1. The Dawn of History Program 2. The Ancient Egyptians A vivid account of the evolution of the human race, the origins of agriculture, and a look at one of the earliest civilizations. Students should understand the following issues: Influences on the evolution of early anthropoids. The relationship between early religions and the development of agriculture. Characteristics of the Nile Valley and their influence on Egyptian society. Ways in which art and architecture reflect Egyptian social and political life. The relationship between Egyptian politics and religion. Unit Two Program 3. Ways in which Mesopotamian civilizations were shaped by the dangers to which they were exposed. Major technological and intellectual contributions of Mesopotamian civilizations. Roles of the great empires in spreading culture and technology. Methods used by peoples on the edge of the empires to resist more powerful states. Ways in which trade and economic issues led to important social and intellectual achievements. The impact of literacy on the spread and development of civilization. The continual mixing of peoples and cultures throughout the empires and their peripheries. Unit Three Program 5. The Rise of Greek Civilization Program 6. Greek Thought An exploration of the growth of Greek civilization and the deep connection between its philosophy and political institutions. The contrast between values of the Greek heroic age and those of the classical period. Some factors that united the Greeks despite the many problems that separated them. Problems that led to destructive rivalries among Greek cities. The most important questions addressed by Greek thinkers. The relationship of Greek art to Greek history, politics, and society. Unit Four Program 7. Alexander the Great Program 8. The Hellenistic Age Greek culture establishes itself throughout the eastern Mediterranean world as the successors of Alexander the Great establish empires of their own. Motives that led Alexander and his successors to demand, in parts of their realms, to be worshipped as gods. Differences between Hellenistic and classical art and the causes of those differences. Ways in which Greek culture affected or failed to affect conquered peoples. Principal features of the philosophical movements of the Hellenistic period. Similarities and differences among various mystery religions. Unit Five Program 9. The Rise of Rome Program The Roman Empire A small city in Italy rises to become one of the greatest empires and most influential forces of the Western tradition. Cultural and economic strengths of the early Roman republic. Ways in which social forces shaped the Roman army. Ways in which the army affected Roman politics. Principal differences between the Roman republic and the new state established by Augustus. Unit Six Program The Rise of the Church The growth and spread of Christianity influences in a hostile empire. Important aspects of Roman humanism. Sources of long-term instability in the Roman Empire. Sources of instability and uncertainty that led many to seek consolation in religious creeds. Reasons for the rise of Christianity. Some of the continuities between Judaism and Christianity. Similarities and differences between Christianity and the mystery religions. Reasons behind Christian intolerance for other religions as well as dissension within the Church. Unit Seven Program The Decline of Rome Program The Fall of Rome The Roman Empire is battered from without by a series of barbarian invasions and from within by moral decay. With the fall of Rome, the church and barbarian kingdoms become heir to the Western empire. Economic, administrative, and military causes of the fall of the Western empire. The economic and political relationship between Roman cities and countryside. Causes that tempted or forced barbarians to invade the Roman Empire. Unit Eight Program The Byzantine Empire Program The Fall of Byzantine Following the fall of Rome, the Byzantine Empire based in Constantinople becomes the repository of culture from Egypt, Greece and Rome, thus preserving and enriching the ancient world throughout the Mediterranean. Political consequences that arose from these differences. Ways in which Byzantine and Islamic empires preserved and transmitted culture. Strengths and weaknesses of the Byzantine emperors. Military strengths and weaknesses of the Byzantine and

Islamic empires. Unit Nine Program The Dark Ages Program The Age of Charlemagne A new political and economic order formed in the centuries after the fall of the Western empire. The impact of Christianity on barbarian cultures. Ways in which the church promoted learning and education, especially in the monasteries. The most important economic developments of the period. Effects of the ninth- and tenth-century barbarian invasions. Unit Ten Program The Middle Ages Program The Feudal Order A new society develops in the early Middle Ages, as Europe struggles to repel successive waves of invaders. Conditions in the European countryside that created feudal relations. Economic and military factors that affected feudal relations. Difficulties faced by medieval rulers who tried to maintain large states or empires. Changes that developed as Europe became more prosperous in the years after Goals and achievements of various crusades. The growth of increasingly secular culture. Unit Eleven Program Common Life in the Middle Ages Program Sources of conflict between the church and secular powers in the Middle Ages. Limitations in food and shelter suffered during the Middle Ages. Health standards and disease patterns that struck Western Europe during the Middle Ages. Cultural and economic forces at work in building the great medieval churches. The development of important trading patterns and techniques. Social and economic forces that affected the growth of European commerce. Unit Twelve Program The Late Middle Ages Program The National Monarchies An examination of the importance of religious and political thought and the expansion of great states in the late fifteenth century, a time during which many rulers were centralizing power within their own domains. Major wars of the late Middle Ages. Economic recovery in Europe at the end of the Middle Ages. Some of the most influential religious leaders and thinkers of the High Middle Ages. The contributions of Thomas Aquinas to political thought. The expansion of France, Spain, and the empire. Successes and failures in the attempts to centralize power. The relationship between warfare and the development of the modern state. Unit Thirteen Program

Get this from a library! The music of the Hebrew Bible: the western Ashkenazic tradition. [Victor Tunkel].

Baroque Genres

The Suite A suite is a collection of dances, written by baroque composers for the harpsichord or orchestra. The different dances in a suite were usually in the same key and in binary form. A piece in binary form has two sections of roughly equal length. The first section A is answered by the second section B. Usually each section is repeated. A minuet is in binary form but often two different minuets, usually in a contrasting key, were played one after the other, with the first minuet repeated at the end to form an overall ABA format – ternary form.

The Concerto A concerto is an instrumental composition that features a soloist or small group of soloists, contrasted against a larger orchestra. This was popular because it gave the composers a chance to contrast the timbre and dynamics of a soloist with a larger group. The most popular types of concerto were the solo concerto and concerto grosso. The solo concerto has one instrument contrasted against a larger group and the concerto grosso has a small group of solo instruments contrasted against the larger accompanying group called the *ripieno*. In both types of concerto it is usual to begin with all the instruments, called a *tutti*, after that there are alternating solo episodes interspersed with the larger accompanying group playing short repeated versions of the opening *tutti*. Quite often in baroque pieces a movement in a minor key will end on a final chord in the tonic major this is called a *tierce de picardie*.

Ground Bass The use of a ground bass was popular in baroque music. This enables the composer to achieve unity in the music, because the ground bass was repeated throughout the piece – but also variety since new melodies could be added above the ground bass. The classical period was between and contains the music of Mozart, Haydn and the early compositions of Beethoven. Classical music from this period had homophonic texture, clear melodic lines and balanced expressions and form.

The Classical Concerto During the classical period the solo concerto gained in popularity. The solo concerto is in three movements fast-slow-fast. The first movement is usually the longest and is in modified sonata form. Sonata form consists of three main sections called the exposition, development and recapitulation.

Cadenza Towards the end of a movement usually the first movement, although this could occur in either of the quicker movements. This displays the virtuosity or brilliant technique of the soloist. In most classical concertos the cadenza is improvised, or made up on the spot, by the soloist. Later on composers wrote out their own music for the cadenzas. Just before the solo cadenza begins the orchestra pauses on an imperfect cadence. This signals the start of the cadenza. A cadenza usually ends with a trill, a signal to the orchestra that the cadenza is about to end and that they should resume playing.

Romantic Music The term romantic is applied to music composed between about and Classical music aimed to balance expression and form but romantic music placed an emphasis on the expression of emotion and feeling, so that this became the most important aspect of the music. Romantic music is often powerful and intense, expressing the innermost thoughts and feelings of the composers. The middle and later music of Beethoven Schubert Tchaikovsky Wagner Verdi

Music for Voices- Choral Music The mass, motet and cantata are types of vocal music composed for religious occasions and are usually performed by a group of singers called a choir. A mixed voice choir contains both male and female voices. Female voices are Soprano and Alto – the high and the low. Mass A mass is a musical setting of the different parts of the church service known as the Eucharist or Communion. Masses are often sung in Latin, but more modern masses in the Anglican Church may be in English. A mass usually has 5 sections: Kyrie Lord have mercy; Christ have mercy 2: Gloria Glory to God in the highest 3: Credo I believe in God 4: Agnus Dei Lamb of God There may be different versions of this plan depending on the occasion or purpose for which a mass has been composed. A requiem is a mass for the dead, with extra sections appropriate for this occasion.

Motet During the Renaissance period a motet was a sacred religious piece, composed for voices. Motets are often performed a cappella – by the singers only, without accompanying instruments.

Cantata and oratorio A cantata is usually for one or two solo voices and choir, accompanied by instruments. Cantatas can be sacred religious or secular non religious. They are often made up of recitatives half singing half reciting , arias long vocal solo or duet and choruses section sung by the choir. Recitatives and arias are often paired, the aria following the recitative.

A recitative is used to tell the story and is accompanied in a simple way and the melody follows the rhythm and rise and fall of the words. An oratorio is a setting of a religious story. Like a cantata, it has recitatives, arias and choruses and is accompanied by an orchestra. A famous oratorio is Messiah by Handel. Madrigal Madrigals are secular non-religious songs that are sung by a group of solo voices and are often about life, love, nature etc. They became popular in Italy during the 16th Century and then later became popular in England when English composers started writing their own. Opera An opera is a play set to music. Like a play it is acted and has scenery, costumes and characters, but the words are usually sung throughout to the accompaniment of an orchestra. The first operas were written and performed at the beginning of the 17th century and have continued to be popular ever since. Like the cantatas and oratorios discussed earlier, operas use recitatives to tell the story and move the action on, arias to show off a good tune and vocal technique and choruses where the choir can join in the action. Music for solo voice Solo songs have always been popular. In much folk music, the singer sings with no accompaniment, performs the music on their own. This is an example of single line melody or monophonic texture, or there may be a drone or harmonic accompaniment. Strophic and through-composed In some pieces of vocal music the same music is used for each verse or section of the text strophic form but in some vocal compositions the changing mood or nature of the text determines the structure of the music so that the fresh music will be composed to reflect these changes through-composed. Chamber Music Chamber music is intended for performance in a room chamber rather than in a concert hall or large building. It is written for instruments rather than voices and it is performed by a small group of solo players – one performer per part. Most chamber music is written for players. Within each group there are many different combinations of instruments. Here are some of the common combinations: The sonata During the classical period the term sonata was used to describe a composition for one or two instruments duet that was in three or four movements. At least one of the movements, usually the first one, was in sonata form. The usual plan of a three movement sonata was: First movement – fast Second movement – slow Third movement – fast In a four movement sonata there is usually a minuet and trio or scherzo and trio between the slow movement and the last movement. The solo sonata This is a sonata written for one instrument. The most popular solo sonatas during the first half of the 18th century were composed for violin or harpsichord. The Italian composer Domenico Scarlatti wrote more than sonatas for harpsichord in binary form. During the second half of the 18th century, the piano replaced the harpsichord as the principal keyboard instrument and the three or four movement piano sonata became the most popular form of solo sonata. The Duet sonata A duet is a piece of music written for two players. The most popular type of duet sonatas are those written for a piano in combination with another instrument. Duet sonatas are often know but the name of the other featured solo instrument – eg violin sonata but the piano if an equal partner.

Chapter 9 : Music in the Western tradition (Book,) [calendrierdelascience.com]

Instrumental music in the Renaissance was performed strictly with no embellishment of the notated music. False Until the late medieval era instrumental music was largely an oral tradition.