

MUSIC HISTORY REVIEW

- I. **Monodic Music** (single melodic line without accompaniment)
 - A. War Dances
 - B. Ceremonial Dances
 - C. Work Songs
 - D. Ancient Civilizations (not developed as separate art & existed in primitive simplicity)
 - 1. Chinese
 - a. 5 tone scale
 - b. mysticism
 - 2. Egyptian
 - a. harp
 - b. lyre
 - 3. Early Hebrew
 - a. ritual
 - b. unison chanting
 - c. melodic embellishment
 - 4. Greek Music
 - a. perfect consonance (4th, 5th, octave)
 - b. imperfect consonance (3rd, 6th)
 - c. influenced Middle Ages and 16th Century Opera
 - 5. Roman Music
 - a. imitators of Greek Culture
 - b. development of brass instruments
 - 6. Christian Era - 200 AD
 - a. Sacred Monody: Plainsong
 - b. Plainsong
 - 1. monodic
 - 2. modal
 - 3. unaccompanied
 - 4. non-metric
 - 5. free prose rhythm follows text
 - 6. limited range
 - 7. Latin text
 - 8. neumatic notation
 - c. Secular Monody
 - 1. usually a metric basis - more rhythmic
 - 2. wider range
 - 3. more regular phrases
 - 4. lacks strict modality
 - 5. nationalistic in character
 - 6. often harmonized
 - 7. accompanied
 - 8. vernacular language
- F. **Polyphonic Music**
 - 1. Organum - 9th Century
 - a. singing plainsong in 2 parts simultaneously a 4th & 5th apart
 - 2. Developing Polyphony
 - a. melodic and rhythmic independence

- G. **Ars Antiqua - 12th & 13th Century - Middle Ages or Gothic**
1. **Music characteristics**
 - a. established melodic and rhythmic independence
 - b. all intervals used
 - c. octave, unison & 5th were perfect consonances
 - d. extended use of 3rd and 6th
 - e. 2nd, 7th, 9th, 4th were treated as dissonances
 - f. triple time
 - g. 3 part polyphony prevailed; 2 part still used and began 4 part

- H. **Ars Nova - 14th Century**
1. **Music characteristics**
 - a. secular music
 - b. imitation & canon introduced
 - c. development of duple time
 - d. more elaborate and florid melodies

II. **Transition from Middle Ages to Renaissance - 15th Century**

A. **Netherlands School - from France & Italy to Netherlands**

1. **Bergundian School**
 - a. 3 voice polyphony
 - b. harmony has incomplete triads
 - c. parallelism appears
 - d. composers: Cooke, Dunstable, Dufay
2. **Flemish School**
 - a. 4 voice polyphony
 - b. equality in parts
 - c. bass part added
 - d. complete triads
 - e. composers: Obrecht, Ockeghem, Isaac

B. **Religious Forms**

1. Liturgical
2. Composed for a definite function
3. Two principal forms
 - a. Mass
 - b. Motet

C. **Secular Forms**

1. Less conventional
2. Less scholarly

III. **Renaissance - 16th Century**

A. **Influences**

1. Protestant Reformation
2. Catholic Counter Reformation

B. **Characteristics**

1. Mastery of counterpoint
2. 5 part polyphony
3. a cappella liturgical music

C. **Schools**

1. Flemish

2. Roman
3. Spanish
4. Venetian
5. English
6. German
- D. Protestant Choral Melody
 1. metric
 2. slow, even pulse
 3. regular phrasing
 4. melody more major than minor
 5. limited range
- E. Secular Polyphony
 1. stronger, more lively rhythms
 2. less modal in style
 3. uses secular texts in vernacular

IV. The Baroque Period - 1600-1750

- A. Music characteristics
 1. large-scale productions
 2. spectacular music
 3. instrumental music comes into its own
 4. opera, oratorio, cantata developed
 5. homophonic style
 6. clearer key concepts
 7. attention to chord structure and progression
 8. use of chromaticism
 9. figured bass - most important development
- B. New Instrumental Forms
 1. Dance Suite
 2. Solo Sonata
 3. Trio Sonata
 4. Solo Concerto
 5. Concerto Grosso
 6. Overture
 7. Fugue
- C. New Vocal Forms
 1. aria
 2. arioso
 3. accompanied solo song
- D. Important Composers
 1. Italy
 - a. Monteverdi: madrigals and opera
 - b. A. Scarlatti: Neapolitan Opera
 - c. D. Scarlatti: keyboard sonata
 - d. Corelli: chamber and concert music for strings
 - e. Vivaldi: " " " " " "
 2. France
 - a. Lully: opera and ballet
 - b. Couperin: keyboard
 - c. Rameau: opera, ballet, keyboard & theorist

3. England
 - a. Purcell
4. Germany
 - a. Schutz: vocal music
 - b. Froberger: keyboard
 - c. Praetorius
 - d. Buxtehude: organ
 - e. Pachebel
 - f. J.S. Bach
 - g. G. F. Handel
- E. Instrumental Music
 1. harpsichord
 2. violin
 3. oboe and bassoon (standard wind instruments)
- F. Form
 1. Dance Suite - middle of 17th Century
 - a. Allemande
 - b. Courante
 - c. Sarabande
 - d. Gigue
 2. Optional Dances
 - a. Gavotte
 - b. Bourree
 - c. Menuet
 - d. Air
 - e. Polonaise
 - f. Rigaudon
 - g. Passepied
 3. Sonata
 - a. used for keyboard
 - b. not sonata form of Classical Period
 4. Variations
 - a. Partita
 - b. Chaconne
 - c. Passacaglia
 - d. Ground
 5. Descriptive Pieces
 6. Prelude and Fugue
 - a. organ
 - b. J.S. Bach
 - c. Well-Tempered Clavier
 7. Miscellaneous Forms
 - a. Toccata
 - b. Fantasia
- G. Leading Composers
 1. J.S. Bach
 - a. harpsichord
 - b. organ
 - c. chamber music
 - d. vocal church music
 - e. orchestral

2. G. F. Handel
 - a. opera
 - b. oratorio
 - c. vocal works
 - d. instrumental music

V. The Classical Period - 1750-1820

A. Historical Background

1. Objectivity
2. Emotional Restraint
3. Clarity of Form
4. French Revolution
5. American Revolution
6. Declaration of Independence

B. Musical Characteristics

1. Simplicity in melodic line
2. Alberti Bass
3. Contrapuntal Forms abandoned
4. Simple harmony
5. shorter and more regular phrases
6. dynamics
7. piano progresses as a musical medium

C. Composers

1. Gluck: opera
2. Haydn: symphonic, chamber music, oratorio
3. Mozart: symphonies, chamber music, opera, keyboard
4. Beethoven: symphonies, chamber music, piano, Mass, opera, oratorio

D. Instrumental Music

1. Sonata Form
2. Classical symphony
 - a. most important contribution
 - b. established groups of winds, strings, brass and percussion
 - c. homophonic in style
3. Concerto
 - a. developed from Baroque solo concerto
 - b. 3 movement form
4. Chamber Music

VI. Romantic Period - 1820 - 1900

A. Historical Background

1. Individualism
2. Emotional
3. Favorite subjects (the ancient, the supernatural, the weird, the mystic)
4. Nationalism
5. Civil War

B. Music Characteristics

1. Emotional expression
2. Sentimentality
3. Expansion of instrumental music

4. Program Music
 5. Virtuosity
 6. Melodies
 7. Irregular phrasing
 8. Harmony
 - a. greater use of chromaticism
 - b. altered chords
 - c. 7th and 9th chords
 - d. use of non-harmonic or non-chordal tones
 - e. modulation
 9. Counterpoint almost non-existent
- C. Form
1. Slow Ländler Waltzes
 2. Fast Viennese Waltzes
 3. Mazurka
 4. Polonaise
 5. Etude
 6. Classical Sonata (replaced by Free Forms)
 - a. Romanza
 - b. Fantasy
 - c. Arabesque
 - d. Nocturne
 - e. Ballad
 7. New Symphonic Forms
 - a. Symphonic Suite
 - b. Program Symphony
 - c. Concert Overture
- D. Medium
1. Piano
 2. Orchestra
 3. Solo song with piano accompaniment
 4. Opera
- E. Instrumentation
1. Larger orchestra
 2. Greater sonority
 3. Brass
- F. Opera
1. Italian Opera
 - a. Bel canto song
 - b. Chorus
 - c. Composers: Rossini, Bellini, Donizetti, Verdi
 2. French Opera
 - a. Opera comique
 - b. Grand opera
 3. German Opera
 - a. German Singspiel in late 18th Century
 - b. German folklore
 - c. supernatural
- G. Music Drama
1. Fusion of Arts
 2. Libretto
 3. Continuity
 4. Leitmotif

- 5. Wagnerian orchestra
- H. Oratorio and Choral Music
- I. Piano Music of 19th Century
 - 1. General Characteristics
 - a. warmth of tone
 - b. powerful
 - c. virtuosity in technique
 - d. pianist/composer
 - 2. Form
 - a. Short Pieces
 - b. Stylized Dances
 - c. Pre-determined structure(Romanza, Fantasy, Nocturne, Ballad)
- J. Composers
 - 1. Germany
 - a. Beethoven: transition
 - b. Schubert: mixture of Classical and Romantic
 - c. Schumann: Arch-Romanticist
 - d. Mendelssohn: capriccio - scherzo
 - e. Liszt: virtuosity in composition & performance
 - 2. Italy
 - a. Rossini
 - b. Bellini
 - c. Donizetti
 - d. Verdi
 - 3. France
 - a. Meyerbeer: Romantic French Opera
 - b. Berlioz: Program Symphony
 - c. Saint-Saens: opera, oratorio
 - 4. Poland
 - a. Chopin
 - 5. England
 - a. Samuel Wesley: organ and church music
 - b. John Stainer: cantatas
 - c. Arthur Sullivan: operetta
 - d. Elgar: orchestra
 - 6. Russia
 - a. Moussorgsky: symphony
 - b. Borodin
 - c. Balakirev
 - d. Rimsky-Korsakov
 - e. Tchaikovsky
 - f. Rachmaninoff
 - 7. Norway
 - a. Grieg
 - 8. Bohemia
 - a. Smetana
 - b. Dvorak
 - 9. Spain
 - a. Albinez
 - b. Granados
 - c. DeFalla
 - 10. United States
 - a. MacDowell

VII. Development of Modernism

- A. Time Period
 - 1. Late 19th C.
 - 2. Early 20th C
 - 3. Middle 20th C.
 - 4. Late 20th C.
- B. Characteristics
 - 1. Neo-Romanticism
 - a. over emotional
 - b. enormous orchestras
 - 2. Impressionism
 - a. refined
 - b. delicate
 - c. vague
 - 3. Expressionism
 - a. borrowed term
 - b. inner self
 - 4. Surrealism
 - a. radical
 - b. experimental
 - c. polytonality
 - d. atonality
 - 5. Neo-classicism
 - a. first half of 20th C.
 - b. simplification of material
 - c. counterpoint with 20C harmony

VIII. Late 20th Century

- A. What is not done
 - 1. melody
 - 2. harmony
- B. Harmony
 - 1. Chords with multiple tones
 - 2. Polychord
 - 3. Dissonances
 - 4. Emotional expression
 - 5. Melody and harmony no longer in unity
- C. Tonality
 - 1. no separation of diatonic and chromatic
 - 2. no distinction between major and minor
 - 3. transitional passages eliminated
- D. Rhythm
 - 1. less symmetrical patterns
 - 2. rejection of standard patterns
 - 3. continuous time changes
- E. Texture
 - 1. revival of counterpoint
 - 2. polyharmony
- F. Form