

MUS8B: Music History
Study Guide for Final

- Study online chapter outlines, chapter quizzes and flashcards on Study Space.
- Follow the guidelines outlined below and make notes on each of the style periods, composers and listening selection".
- Do not hesitate to contact the professor by email (aueda@yccd.edu). phone (530-741-6885), or simply by knocking on her door.
- After you make notes and study on your own. get together with classmates to quiz each other.
- Study listening selections in group: each person may hear different aspects and can enhance your listening experience.
- Review previous tests and make sure to understand why or how you incorrectly answered the questions.

I. Style Periods: Baroque - Classical - Romantic - 20th cen.

1. Rough dates
2. Cultural/historical background
3. Characteristics
4. Significant compositional devices and genres
5. Representative composers

II. Composers

1. Style- Period
2. Dates
3. Genres written
 - i. Instrumental genre, (piano sonatas. organ preludes. concertos. etc.)
 - ii. vocal genres
 1. Sacred music(mass, cantats, requiem, etc.)
 2. Secular music (operas, oratorio, secular, cantatas, songs, etc .)
4. Significance
 - i. Significant genres
 - ii. Representative works
 - iii. Significant biographical info
 - iv. Style characteristics

III. Listening

1. Identification
 - i. Composer
 - ii. Title
 - iii. Genre
 - iv. Style period
2. Instrumentation
 - i. Instrumental
 1. Solo instrument
 2. Chamber ensemble - identify instruments
 3. Orchestra
 - a. Large & colorful with various combinations of winds and percussion instruments
 - b. Medium with some standard wind pairs and timpani
 - c. Compact with mostly strings.
 - ii. Vocal
 1. Solo voice (male/female, high/low)

- a. Operatic vs. Non-operatic
 - b. Serious or comic
 - 2. Few voices as in dramatic scenes
 - 3. Chorus
 - 4. Accompaniment
 - a. Continuo
 - b. Orchestra
 - c. Piano
- 3. Characteristics
 - i. Melody
 - ii. Harmony
 - iii. Form
 - iv. Notable compositional devices such as:
 - 1. Contrapuntal vs. homophonic
 - 2. Recitative/aria
 - 3. idee fixe or Leitmotifs
 - 4. Alberti bass
 - 5. improvisatory style
 - 6. Use of chorale tune
 - 7. Variation techniques
 - 8. Extra-musical program element
 - 9. Others not limited to above
 - v. Style characteristics such as:
 - 1. Regular or irregular phrasing structure
 - 2. Surprising or unexpected elements
 - 3. Prolonged or delayed resolution to heighten sense of expectation
 - 4. Simplicity vs. virtuosity
 - 5. Sparse vs. dense texture
 - 6. Homogenous vs. contrasting
 - 7. Tonal ambiguity
 - 8. Others not limited to above

IV. Terms to Know

Ch. 13

Baroque

(from Portuguese *barroco*, "a misshapen pearl") Period of music history from about 1600 to about 1750, overlapping with the late-Renaissance and early-Classic periods.

orchestral suite

A set of pieces that are linked together as a single work. During the Baroque, a suite usually referred to a set of stylized dance pieces.

simple or secco recitative

Style of RECITATIVE scored for solo voice and BASSO CONTINUO, used for setting dialogue or monologue in as speechlike a fashion as possible, without dramatization.

concerto

(from Italian *concertare*, "to reach agreement") In the seventeenth century, an ensemble of instruments or of voices with one or more instruments, or a work for such an ensemble.

Concert spirituel

The **Concert Spirituel** was one of the first public concert series in existence. The concerts began in Paris in 1725 and ended in 1790; later, concerts or series of concerts of the same name occurred in Paris, Vienna, London and elsewhere. The series was founded to provide entertainment during the Easter fortnight and on religious holidays when the other spectacles (the Paris Opera, Comédie-Française, and Comédie-Italienne) were closed. The programs featured a mixture of sacred choral works and virtuosic instrumental pieces, and for many years took place in a magnificently-decorated Salle des Cent Suisses (Hall of the Hundred Swiss Guards) in the Tuileries Palace. They started at six o'clock in the evening and were primarily attended by well-to-do bourgeois, the lower aristocracy, and foreign visitors. In 1784 the concerts were moved to the stage area of the Salle des Machines (an enormous former opera house in the Tuileries), and in 1790, when the royal family was confined in the Tuileries, they took place in a Paris theater.

The first concert took place of 18 March 1725 where two of Delalande's motets and Corelli's Christmas Concerto were performed.

accompanied recitative

RECITATIVE that uses ORCHESTRAL accompaniment to dramatize the text.

concerto grosso

Instrumental work that exploits the contrast in sonority between a small ENSEMBLE of solo instruments (*concertino*), usually the same forces that appeared in the TRIO SONATA, and a large ENSEMBLE (RIPPIENO or concerto grosso).

Traité de l'harmonie: réduite à ses principes naturels is a music treatise written by Jean-Philippe Rameau. It was first published in Paris in 1722 by Jean-Baptiste-Christophe Ballard.

The Treatise describes music and how to write it based on the tonal system used today in classical music. It uses the modern major and minor keys to teach readers what to do to achieve good sounding music based on the 12 tone music scale.

The Treatise is divided into four books:

- Book I: On the relationship between Harmonic Ratios and Proportions.
- Book II: On the Nature and Properties of Chords; and on Everything which may be used to make music perfect.
- Book III: Principles of Composition.
- Book IV: Principles of Accompaniment.

Rameau's treatise often obtains passages written already in a very similar manner in other publications of other books by other authors.

prima donna

(Italian, "first lady") A soprano singing the leading female role in an OPERA. See also DIVA.

concertino

In classical music a concertino is:

- Concertino (composition) (or Konzertstück) is a short concerto freer in form. It normally takes the form of a one-movement musical composition for solo instrument and orchestra, though some concertinos are written in several movements played without a pause.
- Concertino (group) — the smaller group of instruments in a concerto grosso.

Leipzig

is a city in the federal state of Saxony, Germany. It is the largest by population in Saxony, with over 542,000 inhabitants.^[2] Leipzig is situated about 150 km south of Berlin at the confluence of the Weisse Elster, Pleiße, and Parthe rivers at the southerly end of the North German Plain.

Coloratura

Florid vocal ORNAMENTATION.

tutti

(Italian, "all") (1) In both the SOLO CONCERTO and the CONCERTO GROSSO, designates the full ORCHESTRA. Also called RIPIENO (Italian, "full"). (2) Instruction to an ENSEMBLE that all should play.

St. Thomas's School

St. Thomas's has a long history of musical excellence, dating back to the 1850s – in fact, the congregation purchased an organ even before they had a building! The noted American composer [Charles Ives](#) served as organist here in the 1890s.

Congregational singing is a cornerstone of our worship, and all worshipers are encouraged to lift their voices in song.

Oratorio

GENRE of dramatic music that originated in the seventeenth century, combining narrative, dialogue, and commentary through ARIAS, RECITATIVES, ENSEMBLES, CHORUSES, and instrumental music, like an unstaged OPERA. Usually on a religious or biblical subject.

ripieno

(Italian, "full") In a SOLO CONCERTO or CONCERTO GROSSO, designates the full ORCHESTRA. Also called TUTTI.

The Well-Tempered Clavier (German: *Das Wohltemperierte Klavier*),^[1] BWV 846–893, is a collection of solo keyboard music composed by Johann Sebastian Bach. He gave the title to a book of preludes and fugues in all 24 major and minor keys, dated 1722, composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study." Bach later compiled a second book of the same kind, dated 1742, with the title "Twenty-four Preludes and Fugues." The two works are now considered to make up a single work, *The Well-Tempered Clavier*, or "the 48," and are referred to as The Well-Tempered Clavier Book I and The Well-Tempered Clavier Book II respectively.^[2] *The Well-Tempered Clavier* and *Twenty-four Preludes and Fugues* are generally regarded as being among the most influential works in the history of Western classical music.

basso continuo

talian, "continuous bass") (1) System of NOTATION and performance practice, used in the BAROQUE PERIOD, in which an instrumental BASS line is written out and one or more players of keyboard, LUTE, or similar instruments fill in the HARMONY with appropriate CHORDS or IMPROVISED MELODIC lines. (2) The bass line itself.

Ospedale della Pietà was a convent, orphanage, and music school in Venice.

Like other Venetian *ospedali*, the Pietà was established (in a location remote from the Riva degli Schiavoni) as a hotel for Crusaders. As the Crusades abated, it changed by degrees into a charitable institution for orphans and abandoned girls. The composer Antonio Vivaldi was appointed a violin teacher in 1703 and served in various roles through 1715, and again from 1723 to 1740.

prelude

Introductory piece for solo instrument, often in the style of an IMPROVISATION, or introductory MOVEMENT in a multimovement work such as an OPERA or SUITE.

fundamental bass

Term coined by Jean-Philippe Rameau to indicate the succession of the roots or fundamental tones in a series of CHORDS.

ritornello form

Standard FORM for fast MOVEMENTS in CONCERTOS of the first half of the eighteenth century, featuring a RITORNELLO (4) for full ORCHESTRA that alternates with EPISODES characterized by virtuosic material played by one or more soloists.

chorale prelude

Relatively short setting for organ of a CHORALE MELODY, used as an introduction for congregational singing or as an interlude in a Lutheran church service.

L'Estro Armonico ("Harmonic Inspiration"), Op. 3, is a collection of twelve concertos for 1, 2 and 4 violins written by Antonio Vivaldi in 1711. It largely augmented the reputation of Vivaldi as *Il Prete Rosso* (The Red Priest). Vivaldi scholar Michael Talbot went so far as to say the works are "perhaps the most influential collection of instrumental music to appear during the whole of the eighteenth century".^[1] The collection was mostly put together in a chronological order. These concerti are often called concerti grossi due to their use of a concertino-style ensemble (solo cello is often used).

church cantata

Cantata comes from the Italian word *cantare*, which means "to sing." In its early form, cantatas referred to a music piece that is meant to be sung. However, as with any musical form, the cantata has evolved through the years. Loosely defined today, a cantata is a vocal work with multiple movements and instrumental accompaniment; it can be based on either a secular or sacred subject.

Part IV**Classical**

(1) Common term for ART MUSIC of all PERIODS, as distinct from POPULAR MUSIC or FOLK MUSIC. (2) Music in the tradition of the repertoire of musical masterworks that formed in the nineteenth century, including lesser works in the same GENRES (such as OPERA, ORATORIO, SYMPHONY, SONATA, STRING

QUARTET, and ART SONG) or for the same performing forces and newly composed works intended as part of the same tradition. (3) Music in the CLASSIC PERIOD.

Enlightenment The **Age of Enlightenment** (or simply the **Enlightenment** or **Age of Reason**) was a cultural movement of intellectuals in the 17th and 18th centuries, which began first in Europe and later in the American colonies. Its purpose was to reform society using reason, challenge ideas grounded in tradition and faith, and advance knowledge through the scientific method. It promoted scientific thought, skepticism and intellectual interchange and opposed superstition,^[1] intolerance and some abuses of power by the church and the state.

Originating about 1650 to 1700, it was sparked by philosophers Baruch Spinoza (1632–1677), John Locke (1632–1704), Pierre Bayle (1647–1706), physicist Isaac Newton (1643–1727),^[2] and philosopher Voltaire (1694–1778).

French Revolution

The **French Revolution** (French: *Révolution française*; 1789–1799), was a period of radical social and political upheaval in France that had a lasting impact on French history and more broadly throughout Europe. The absolute monarchy that had ruled France for centuries collapsed within three years. French society underwent an epic transformation, as feudal, aristocratic and religious privileges evaporated under a sustained assault from radical left-wing political groups, masses on the streets, and peasants in the countryside.^[1] Old ideas about tradition and hierarchy regarding monarchs, aristocrats, and the Catholic Church were abruptly overthrown by the new principles of Liberté, égalité, fraternité (liberty, equality and fraternity). The royal houses across Europe led a counterrevolution that by 1814 had restored the old monarchy, but many major reforms became permanent.

galant

(French, "elegant") Eighteenth-century musical style that featured songlike MELODIES, short PHRASES, frequent CADENCES, and light accompaniment.

humanitarianism

Movement in the RENAISSANCE to revive ancient Greek and Roman culture and to study things pertaining to human knowledge and experience.

Napoleon Bonaparte

Napoleon Bonaparte (French: *Napoléon Bonaparte* [napoleɔ̃ bɔnapaʁt], Italian: *Napoleone Buonaparte*; 15 August 1769 – 5 May 1821) was a French military and political leader who rose to prominence during the latter stages of the French Revolution and its associated wars in Europe.


Empfindsam style

(German, "sensitive style" or "sentimental style") Close relative of the GALANT style, featuring surprising turns of HARMONY, CHROMATICISM, nervous RHYTHMS, and speechlike MELODIES.

Freemasonry is a fraternal organisation that arose from the loose organization of medieval masons (i.e. stone workers) working in the medieval building industry (i.e. craft workers involved in medieval stone work).^[1] Early organizational forms included "lodges," incorporations, and craft guilds.^[2] Early Freemasonry based on craft labour is known as Operative Freemasonry.

Sentimentality originally indicated the reliance on feelings as a guide to truth, but current usage defines it as an appeal to shallow, uncomplicated emotions at the expense of reason.^[1]

Sentimentalism in philosophy is a view in meta-ethics according to which morality is somehow grounded in moral sentiments or emotions. Sentimentalism in literature is both a device used to induce a tender emotional response disproportionate to the situation at hand,^[2] (and thus to substitute heightened and generally uncritical feeling for normal ethical and intellectual judgments), and a heightened reader response willing to invest previously prepared emotions to respond disproportionately to a literary situation.^[3]

Vienna; German:  Wien ([help·info](#)), Austro-Bavarian: *Wean*) is the capital and largest city of Austria, and one of the nine states of Austria. Vienna is Austria's primary city, with a population of about 1.731 million^[5] (2.4 million within the metropolitan area,^[4] more than 20% of Austria's population), and is by far the largest city in Austria

Pierre-Augustin Caron de Beaumarchais (French: [pjɛʁ bomaʁʃɛ]; 24 January 1732 – 18 May^[1] 1799) was a French playwright, watchmaker, inventor, musician, diplomat, fugitive, spy, publisher, horticulturalist, arms dealer, satirist, financier, and revolutionary (both French and American).

Born a provincial watchmaker's son, Beaumarchais rose in French society and became influential in the court of Louis XV as an inventor and music teacher. He made a number of important business and social contacts, played various roles as a diplomat and spy, and had earned a considerable fortune before a series of costly court battles jeopardized his reputation.

Ch, 14

periodicity

The quality of being PERIODIC, especially when this is emphasized through frequent resting points and articulations between PHRASES and PERIODS.

opera seria

(Italian, "serious opera") Eighteenth-century GENRE of Italian OPERA, on a serious subject but normally with a happy ending, usually without comic characters and scenes.

da capo aria

The **da capo aria** is a musical form that was prevalent in the Baroque era. It is sung by a soloist with the accompaniment of instruments, often a small orchestra. The da capo aria is very common in the musical genres of opera and oratorio. According to Randel, a number of Baroque composers (he lists Hasse, Handel, Porpora, Leo, and Vinci) composed more than a thousand da capo arias during their careers.

Alberti bass

Broken-CHORD accompaniment common in the second half of the eighteenth century and named after Domenico Alberti, who used the FIGURATION frequently.

opera comique

(French, "comic opera") (1) In the eighteenth century, light French comic OPERA, which used spoken dialogue instead of RECITATIVES. (2) In nineteenth-century France, opera with spoken dialogue, whether comic or tragic.

fuging tunes

Eighteenth-century American type of PSALM or HYMN tune that features a passage in free IMITATION, usually preceded and followed by HOMOPHONIC sections.

opera buffa

(Italian, "comic opera") Eighteenth-century GENRE of Italian comic OPERA, sung throughout.

ballad opera

GENRE of eighteenth-century English comic play featuring songs in which new words are set to borrowed tunes.

ballad

(1) French FORME FIXE, normally in three stanzas, in which each stanza has the musical FORM aab and ends with a REFRAIN. (2) Instrumental piece inspired by the GENRE of narrative poetry.

intermezzo

Eighteenth-century GENRE of Italian comic OPERA, performed between acts of a serious OPERA or play.

singspiel

(German, "singing play") German GENRE of OPERA, featuring spoken dialogue interspersed with songs, CHORUSES, and instrumental music.

Ch,15**simple binary form**

A FORM comprised of two complementary sections, each of which is repeated. The first section usually ends on the DOMINANT or the relative major, although it may end on the TONIC or other KEY; the second section returns to the tonic.

development

(1) The process of reworking, recombining, fragmenting, and varying given THEMES or other material. (2) In SONATA FORM, the section after the EXPOSITION, which MODULATES through a variety of KEYS and in which THEMES from the exposition are presented in new ways.

rondo form

Musical FORM in which the first or main section recurs, usually in the TONIC, between subsidiary sections or EPISODES.

rounded binary form

BINARY FORM in which the latter part of the first section returns at the end of the second section, but in the TONIC.

recapitulation

In SONATA FORM, the third main section, which restates the material from the EXPOSITION, normally all in the TONIC.

string quartet

(1) Standard chamber ENSEMBLE consisting of two VIOLINS, viola, and cello. (2) Multimovement COMPOSITION for this ENSEMBLE.

sonata

(Italian, "sounded") (1) A piece to be played on one or more instruments. (2) BAROQUE instrumental piece with contrasting sections or MOVEMENTS, often with IMITATIVE COUNTERPOINT. (3) GENRE in several movements for one or two solo instruments.

coda

(Italian, "tail") A supplementary ending to a COMPOSITION or MOVEMENT; a concluding section that lies outside the FORM as usually described.

sinfonia

(1) Generic term used throughout the seventeenth century for an abstract ENSEMBLE piece, especially one that serves as an introduction to a vocal work. (2) Italian OPERA OVERTURE in the early eighteenth century. (3) Early SYMPHONY.

sonata form

FORM typically used in first MOVEMENTS of SONATAS, instrumental chamber works, and SYMPHONIES during the CLASSIC and ROMANTIC PERIODS. An expansion of ROUNDED BINARY FORM, it was described in the nineteenth century as consisting of an EXPOSITION, DEVELOPMENT, and RECAPITULATION based on a limited number of THEMES

variations

variations form) FORM that presents an uninterrupted series of variants (each called a VARIATION) on a THEME; the theme may be a MELODY, a BASS line, a HARMONIC plan, or other musical subject.

Mannheim is located at the confluence of the Rhine and the Neckar in the northwestern corner of Baden-Württemberg. The Rhine separates Mannheim from the city of Ludwigshafen, just to the west of it in Rhineland-Palatinate, and the border of Baden-Württemberg with Hesse is just to the north. Mannheim is downstream along the Neckar from the city of Heidelberg. Mannheim is unusual among German cities in that its streets and avenues are laid out in a grid pattern, leading to its nickname "die Quadratestadt" ("*city of the squares*"). The eighteenth century Mannheim Palace, former home of the Prince-elect of the Palatinate, now houses the University of Mannheim. The civic symbol of Mannheim is *der Wasserturm*, a water tower just east of the city centre.

During the eighteenth century, Mannheim was the home of the "Mannheim School" of classical music composers. Mannheim was said to have one of the best court orchestras in Europe under the leadership of the conductor Carlo Grua. The royal court of the Palatinate left Mannheim in 1778, and just over two decades later, Mannheim was removed from the Palatinate and given to the Grand Duchy of Baden (in 1802).

exposition

(1) In a FUGUE, a set of entries of the SUBJECT. (2) In SONATA FORM, the first part of the MOVEMENT, in which the main THEMES are stated, beginning in the TONIC and usually closing in the DOMINANT (or relative major).

minuet & trio

FORM that joins two BINARY-FORM MINUETS to create an ABA pattern, where A is the minuet and B the TRIO.

cadenza

(Italian, "cadence") Highly embellished passage, often IMPROVISED, at an important CADENCE, usually occurring just before the end of a piece or section.

Ch.16

Eszterhazy family

the Esterhazy princes. Near the south easterly shores of Lake Neusiedl the Princes Eszterhazy owned a small hunting lodge, which was named after the nearby village of Suttor. Prince Nikolaus I. had a special love for this place and decided to transform the building into a splendid **palace**, which since **1766** has been called "**Eszterhaza**". It was an outstanding idea, in the midst of a waterlogged corner of the lake, to construct a

"Hungarian Versailles". The complex would include an opera house, a puppet theatre and numerous secondary buildings, making it a cultural centre, on par with Europe's best. During the summer months from ca.1766/67 Eszterhaza became the centre of Haydn's activities.

1762-1764: Mozart's first concert trip.

1765: Emperor Franz I. of Lothringen died.

Prince **Nikolaus I. Esterhazy** (1714-1790) succeeded his brother Paul Anton on 17 May **1762**. He was to become Haydn's patron and employer for nearly 30 years. His epithet "The Magnificent", shows his delight in providing money to host extravagant entertainment and special celebrations. In his memoirs the poet Johann Wolfgang Goethe wrote of the "Esterhazy fairyland". In many ways, Nikolaus I. was an outstanding patron and Haydn, who came from a simple background, was the third most highly paid official, after the property manager and the personal physician of Prince Esterhazy. This financial ranking shows the important position Haydn had gained and the high esteem in which he was held: "my Prince was satisfied with all my work, I received applause (...) I was cut off from the world (...) and I was forced to become original". (Griesinger)

Employers of Haydn

Leopold Mozart

Johann Georg Leopold Mozart (November 14, 1719 – May 28, 1787) was a German composer, conductor, teacher, and violinist. Mozart is best known today as the father and teacher of Wolfgang Amadeus Mozart, and for his violin textbook *Versuch einer gründlichen Violinschule*.

opus number

(Latin, "work") Work or collection of works in the same GENRE, issued as a publication.

Baryton

the **baryton** is a bowed string instrument which is *not* part of the viol family (even though it shares some characteristics with the bass viol) distinguished by an extra set of plucked strings. It was in regular use in Europe up until the end of the 18th century.

Salzburg

Austro-Bavarian: *Sāizburg*; literally: "Salt Fortress") is the fourth-largest city in Austria and the capital of the federal state of Salzburg.

Salzburg's "Old Town" (*Altstadt*) has internationally renowned baroque architecture and one of the best-preserved city centres north of the Alps. It was listed as a UNESCO World Heritage Site in 1997. Host to three universities and a large population of students, Salzburg is noted for its attractive setting and scenic Alpine backdrop.

Salzburg was the birthplace of 18th-century composer Wolfgang Amadeus Mozart. In the mid-20th century, the city was the setting for parts of the musical and film *The Sound of Music*.

Kochel number

*this is a **complete** list of the works of Wolfgang Amadeus Mozart, listed **chronologically**. For a **selective** list of his works, grouped by **genre**, see List of compositions by Wolfgang Amadeus Mozart.*

The **Köchel-Verzeichnis** is a complete, chronological catalogue of compositions by Wolfgang Amadeus Mozart (1756–91) which was originally created by Ludwig von Köchel. It is abbreviated K. or KV. For

example, Mozart's *Requiem in D minor* was, according to Köchel's counting, the 626th piece Mozart composed. Thus, the piece is designated K. 626 or KV 626. Köchel catalogue numbers are not only an attempt to establish a chronology of Mozart's works, but also provide a helpful shorthand to refer to them.

Sturm und Drang (German pronunciation:, literally "Storm and Drive", "Storm and Urge", though conventionally translated as "Storm and Stress") is a proto-Romantic movement in German literature and music taking place from the late 1760s to the early 1780s, in which individual subjectivity and, in particular, extremes of emotion were given free expression in reaction to the perceived constraints of rationalism imposed by the Enlightenment and associated aesthetic movements. The period is named for Friedrich Maximilian Klinger's play *Sturm und Drang*, which was first performed by Abel Seyler's famed theatrical company in 1777.

The philosopher Johann Georg Hamann is considered to be the ideologue of *Sturm und Drang*, with Jakob Michael Reinhold Lenz, H. L. Wagner and Friedrich Maximilian Klinger also significant figures. Johann Wolfgang von Goethe was also a notable proponent of the movement, though he and Friedrich Schiller ended their period of association with it by initiating what would become Weimar Classicism.

Haydn quartets

Haydn quartets by Mozart: The "Haydn" Quartets by Wolfgang Amadeus Mozart are a set of six string quartets published in 1785 in Vienna, dedicated to the composer Joseph Haydn. They are considered to be the pinnacle of Classical string quartet writing, containing some of Mozart's most memorable melodic writing and refined compositional thought. The six quartets

- String Quartet No. 14 in G major, K. 387 (1782)
- String Quartet No. 15 in D minor, K. 421 (1783)
- String Quartet No. 16 in E-flat major, K. 428 (1783)
- String Quartet No. 17 in B flat major ("Hunt"), K. 458 (1784)
- String Quartet No. 18 in A major, K. 464 (1785)
- String Quartet No. 19 in C major ("Dissonance"), K. 465 (1785)

The quartets were published in a set in Vienna, 1785. Dates of composition are shown in parentheses above.

London symphonies

London symphonies: The **London symphonies**, sometimes called the **Salomon symphonies** after the man who introduced London to Joseph Haydn, were composed by Joseph Haydn between 1791 and 1795. They can be categorized into two groups: Symphonies Nos. 93 through 98, which were composed during Haydn's first visit to London, and Symphonies Nos. 99 through 104, composed in Vienna and London for Haydn's second London visit.^[1]

- Symphony No. 93 in D major (1791)
- Symphony No. 94 in G major, *The Surprise* (1791)
- Symphony No. 95 in C minor (1791)
- Symphony No. 96 in D major, *The Miracle* (1791)
- Symphony No. 97 in C major (1792)
- Symphony No. 98 in B flat major (1792)

- Symphony No. 99 in E flat major (1793)
- Symphony No. 100 in G major, *Military* (1793)/(1794)
- Symphony No. 101 in D major, *The Clock* (1793)/(1794)
- Symphony No. 102 in B flat major (1794)
- Symphony No. 103 in E flat major, *Drumroll* (1795)
- Symphony No. 104 in D major, *London* (1795)

serenade

(Italian, "serenade") A semidramatic piece for several singers and small ORCHESTRA, usually written for a special occasion.

Ch.17

Bonn is a city on the banks of the Rhine River in the State of North Rhine-Westphalia, Germany. It was the provisional capital of West Germany from 1949 to 1990 and the official seat of government of united Germany from 1990 to 1999. The city is home to the University of Bonn, one of Germany's most reputable institutions of higher learning. From 1597 to 1794, Bonn was the capital of the Electorate of Cologne and residence of the Archbishops and Prince-electors of Cologne, and is the birthplace of Ludwig van Beethoven (born 1770).

Missa solennis

The *Missa solennis* in D major, Op. 123 was composed by Ludwig van Beethoven from 1819 to 1823. It was first performed on 7 April 1824 in St. Petersburg, Russia, under the auspices of Beethoven's patron Prince Nikolai Galitzin; an incomplete performance was given in Vienna on 7 May 1824, when the *Kyrie*, *Credo*, and *Agnus Dei* were conducted by the composer.^[1] It is generally considered to be one of the composer's supreme achievements. Together with Bach's Mass in B minor, it is the most significant Mass setting of the common practice period.

Ode to Joy (German: "*Ode an die Freude*", first line: "Freude, schöner Götterfunken") is an ode written in 1785 by the German poet, playwright and historian Friedrich Schiller, enthusiastically celebrating the brotherhood and unity of all mankind. Despite the lasting popularity of the ode, Schiller himself regarded it as a failure later in his life, going so far as calling it "detached from reality" and "of value maybe for us two, but not for the world, nor for the art of poetry" in a letter to his long-time friend and patron Körner (whose friendship had originally inspired him to write the ode) that he wrote in the year 1800. The ode is best known for its musical setting by Ludwig van Beethoven in the final movement of his Ninth Symphony (completed in 1824), a choral symphony for orchestra, four solo voices and choir.

Eroica Symphonie

Ludwig van Beethoven's Symphony No. 3 in E-flat major (Op. 55), also known as the *Eroica* (Italian for "heroic"), is a musical work marking the full arrival of the composer's "middle-period," a series of unprecedented large scale works of emotional depth and structural rigor.^{[1][2]}

The symphony is widely regarded as a mature expression of the classical style of the late eighteenth century that also exhibits defining features of the romantic style that would hold sway in the nineteenth century. The Third was begun immediately after the Second, completed in August 1804, and first performed 7 April 1805.^[3]

Heiligenstadt Testament

The **Heiligenstadt Testament** is a letter written by Ludwig van Beethoven to his brothers Carl and Johann at Heiligenstadt (today part of Vienna) on 6 October 1802.

It reflects his despair over his increasing deafness and his desire to overcome his physical and emotional ailments to complete his artistic destiny. Beethoven kept the document hidden among his private papers for the rest of his life, and probably never showed it to anyone. It was discovered in March 1827, after Beethoven's death, by Anton Schindler and Stephan von Breuning, who had it published the following October.

Rescue opera was a popular genre of opera in the late 18th and early 19th centuries in France and Germany. Generally, rescue operas deal with the rescue of a main character from danger and end with a happy dramatic resolution in which lofty humanistic ideals triumph over base motives. Operas with this kind of subject matter became popular in France around the time of the French Revolution; a number of such operas dealt with the rescue of a political prisoner. Stylistically and thematically, rescue opera was an outgrowth of the French bourgeois opéra comique; musically, it began a new tradition that would influence German Romantic opera and French grand opera. The most famous rescue opera is Ludwig van Beethoven's *Fidelio*.

Johann von Schiller

Johann Christoph Friedrich von Schiller (German: 10 November 1759 – 9 May 1805) was a German poet, philosopher, historian, and playwright. During the last seventeen years of his life (1788–1805), Schiller struck up a productive, if complicated, friendship with already famous and influential Johann Wolfgang von Goethe. They frequently discussed issues concerning aesthetics, and Schiller encouraged Goethe to finish works he left as sketches. This relationship and these discussions led to a period now referred to as Weimar Classicism. They also worked together on *Xenien*, a collection of short satirical poems in which both Schiller and Goethe challenge opponents to their philosophical vision.

Part V

Romanticism

The Romantic movement was an artistic, literary, and intellectual movement that originated in the second half of the 18th century in Europe and strengthened in reaction to the Industrial Revolution (Encyclopædia Britannica n.d.). In part, it was a revolt against social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature (Casey 2008). It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography (Levin 1959, ^[page needed]), education (Gutek 1995, 220–54), and natural history (Nichols 2005)

Johann Wolfgang von Goethe (German: [ˈjoːhan ˈvɔlfɡaŋ fɔn ˈɡøʊtə] (listen), 28 August 1749 – 22 March 1832) was a German writer, artist, and politician. His body of work includes epic and lyric poetry written in a variety of metres and styles; prose and verse dramas; memoirs; an autobiography; literary and aesthetic criticism; treatises on botany, anatomy, and colour; and four novels. In addition, numerous literary and scientific fragments, and more than 10,000 letters written by him are extant, as are nearly 3,000 drawings.

A literary celebrity by the age of 25, Goethe was ennobled by the Duke of Saxe-Weimar, Carl August in 1782 after first taking up residence there in November of 1775 following the success of his first novel, *The Sorrows of Young Werther*. He was an early participant in the *Sturm und Drang* literary movement, named for a play by his childhood friend Friedrich Maximilian Klingler. During his first ten years in Weimar, Goethe served as a member of the Duke's privy council, sat on the war and highway commissions, oversaw the reopening of silver mines in nearby Ilmenau, and implemented a series of administrative reforms at the University of Jena. He also contributed to the planning of Weimar's botanical park and the rebuilding of its Ducal Palace, which in 1998 were together designated a UNESCO World Heritage Site.^[21]

After returning from a tour of Italy in 1788, Goethe published his first major work of a scientific nature, the *Metamorphosis of Plants*. In 1791 he was charged with managing the theatre at Weimar, and in 1794 he began a friendship with the dramatist, historian, and philosopher Friedrich Schiller, whose plays he premiered until Schiller's death in 1805. During this period Goethe published his second novel, *Wilhelm Meister's Apprenticeship*, the verse epic *Hermann and Dorothea*, and, in 1808, the first part of his most celebrated drama, *Faust*. His conversations and various common undertakings throughout the 1790s with Schiller, Johann

Gottlieb Fichte, Johann Gottfried Herder, Alexander von Humboldt, Wilhelm von Humboldt, and August and Friedrich Schlegel have, in later years, been collectively termed Weimar Classicism.

Arthur Schopenhauer cited *Wilhelm Meister's Apprenticeship* as one of the four greatest novels ever written^[citation needed] and Ralph Waldo Emerson selected Goethe, along with Plato, Napoleon, and William Shakespeare, as one of six "representative men" in his work of the same name. Goethe's comments and observations form the basis of several biographical works, most notably Johann Peter Eckermann's *Conversations with Goethe*. There are frequent references to Goethe's various sayings and maxims throughout the course of Friedrich Nietzsche's work and there are numerous allusions to Goethe in the novels of Hermann Hesse and Thomas Mann. Goethe's poems were set to music throughout the nineteenth century by a number of composers, including Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Johannes Brahms, Hugo Wolf, and Gustav Mahler.

program music

Instrumental music that tells a story or follows a narrative or other sequence of events, often spelled out in an accompanying text called a PROGRAM.

Arthur Schopenhauer (22 February 1788 – 21 September 1860) was a German philosopher best known for his book, *The World as Will and Representation*, in which he claimed that our world is driven by a continually dissatisfied will, continually seeking satisfaction. Influenced by Eastern thought, he maintained that the "truth was recognized by the sages of India";^[3] consequently, his solutions to suffering were similar to those of Vedantic and Buddhist thinkers (i.e. asceticism); his faith in "transcendental ideality"^[4] led him to accept atheism^{[5][6][7][8]} and learn from Christian philosophy.^{[9][10][11]}

At age 25, he published his doctoral dissertation, *On the Fourfold Root of the Principle of Sufficient Reason*, which examined the four distinct aspects^[12] of experience in the phenomenal world; consequently, he has been influential in the history of phenomenology. He has influenced a long list of thinkers, including Friedrich Nietzsche,^[13] Richard Wagner, Ludwig Wittgenstein, Erwin Schrödinger, Albert Einstein,^[14] Sigmund Freud, Otto Rank, Carl Jung, Joseph Campbell, Leo Tolstoy, Thomas Mann, and Jorge Luis Borges.

Nicolo Paganini

Niccolò (or Nicolò) **Paganini** (27 October 1782 – 27 May 1840) was an Italian violinist, violinist, guitarist, and composer. He was the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. His *Caprice No. 24 in A minor*, Op. 1, is among the best known of his compositions, and has served as an inspiration for many prominent composers.

Neoclassical

Neoclassicism (from Greek νέος *neos*, Latin *classicus* and Greek -ισμός *ismos*)^[1] is the name given to Western movements in the decorative and visual arts, literature, theatre, music, and architecture that draw inspiration from the "classical" art and culture of Ancient Greece or Ancient Rome. The main Neoclassical movement coincided with the 18th century Age of Enlightenment, and continued into the early 19th century, latterly competing with Romanticism. In architecture the style continued throughout the 19th and 20th centuries and into the 21st.

Ch,18

absolute music

Music that is independent of words, drama, visual images, or any kind of representational aspects.

Impromptus : Franz Schubert's **Impromptus** are a series of eight pieces for solo piano composed in 1827. They were published in two sets of four impromptus each: the first set was published in the composer's lifetime as Op. 90, and the second set was published posthumously as Op. posth. 142. They are now catalogued as D. 899 and D. 935 respectively. Three other unnamed piano compositions (D. 946), written in May 1828, a few months before the composer's death, are alternatively indicated as *Impromptus* or *Klavierstücke* ("piano pieces"). The *Impromptus* are often considered companion pieces to the *Six moments musicaux*, and they are often recorded and published together. It has been said that Schubert was deeply influenced in writing these pieces by the *Impromptus*, Op. 7 (1822) of Jan Václav Voříšek and by the music of Voříšek's teacher Václav Tomášek.

nocturne

Type of short PIANO piece popular during the ROMANTIC PERIOD, marked by highly embellished MELODY, sonorous accompaniments, and a contemplative mood..

Lied (pl. Lieder)

(German, "song"; pl. *Lieder*) Song with German words, whether MONOPHONIC, POLYPHONIC, or for voice with accompaniment; used especially for polyphonic songs in the RENAISSANCE and songs for voice and PIANO in the eighteenth and nineteenth centuries.

indie fixe in music and literature, a recurring theme or character trait that serves as the structural foundation of a work. The term was later used in psychology to refer to an irrational obsession that so dominates an individual's thoughts as to determine his or her actions. An outgrowth of Romanticism, the concept enjoyed its widest circulation during the 19th and the early 20th century.

The notion of *idée fixe* arose in France in the early 1800s. In music, it is traceable to the composer Hector Berlioz, who used the term to denote the recurring theme in his *Symphonie fantastique: épisode de la vie d'un artiste* (1830), a programmatic work depicting the life of an artist; the theme represented the artist's obsession with his beloved. Unlike most symphonies of the time, whose movements each were built from distinct themes, the *Symphonie fantastique* was marked by a persistent theme—the *idée fixe*—that surfaced in various forms in all five movements of the work, although not always as the main theme. The concept of *idée fixe* recurred in different guises in the work of later composers, most notably as “thematic transformations” in the symphonic poems of Franz Liszt and as leitmotifs in the operas of Richard Wagner.

concert etude

(French, "study") An instrumental piece designed to develop a particular skill or performing technique. Certain nineteenth-century études that contained significant artistic content and were played in concert were called CONCERT ÉTUDES.

Song cycle

A group of songs performed in succession that tells or suggests a story.

Florstan & Eusebius

During the 19th century Robert Schuman was a popular composer, director and music critic. While he wasn't the sharpest violinist in the section (he is renown for infamously crippling his ring finger by creating a contraption that was meant to strengthen the finger muscle...thus effectively ending his career as a concert pianist), he is well known for being very gifted musically. Current studies in Schuman's life have however have brought to light the current belief that Schuman was Bi-Polar, and the two personalities that he would have would often be mirrored in his writing and compositions. These personalities are;

Florestan (a character from Beethoven's "Fidelio"), is the side of Schuman that is passionate, bold and brash.

Eusebius (named after a 3rd century Pope), is the exact opposite with his melancholy dreamlike behaviour.

As a result you will find in his compositions such an inconsistent character in the pieces that makes his works so famous. His music criticism is also not limited to such erratic personality and as a result I thought it would be fun to blog as Florestan and Eusebius...

Bach revival

The rediscovery of the music of J. S. Bach in the late 18th century and the early 19th. Bach's music had been set aside in a sense that the music of (for example) Palestrina or Handel had not; with the growing historicism of the early Romantic period, especially in England and Germany, Bach's music was revived, partly by his own disciples but also by historically aware musicians. A leader in the Bach revival was J. N. Forkel, who wrote a pioneering biography of him in 1802. In the early 19th century his music (especially the '48') began to be published and performed; a landmark was the performance by the Berlin Singakademie under Mendelssohn of the *St Matthew Passion* in 1829, the supposed centenary of its first performance. In England Bach's music was propagated by Samuel Wesley and, later, Sterndale Bennett.

Wilhelm Müller

(born Oct. 7, 1794, Dessau, duchy of Anhalt [Germany]—died Sept. 30, 1827, Dessau), German poet who was known both for his lyrics that helped to arouse sympathy for the Greeks in their struggle for independence from the Turks and for his verse cycles "Die schöne Müllerin" and "Die Winterreise," which Franz Schubert set to music.

After studying philology and history at the University of Berlin, Müller volunteered in the Prussian uprising against Napoleon (1813–14). On his return from a trip to Italy (1817), he was appointed teacher of classics (1818) and librarian at the ducal library in Dessau.

Müller's reputation was established by the *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten*, 2 vol. (1821–24; "Poems from the Posthumous Papers of a Traveling Bugler"), folk lyrics that attempt to display emotion with complete simplicity, and *Lieder der Griechen* (1821–24; "Songs of the Greeks"), a collection that succeeded in evoking German sympathy for the Greek cause. His works as a translator include *Neugriechische Volkslieder*, 2 vol. (1825; "Modern Greek Folk Songs"), and an edition of Christopher Marlowe's *Doctor Faustus*. He also wrote *Lyrische Reisen und epigrammatische Spaziergänge* (1827; "Lyrical Travels and Epigrammatical Walks") and *Homerische Vorschule* (1824; "Homeric Preparatory School"), an introduction to Homer.

Heinrich Heine

Heinrich Heine (born **Harry Heine**, changed to **Christian Johann Heinrich Heine** following his conversion to Christianity from Judaism^[1]) (13 December 1797 – 17 February 1856) was one of the most significant German poets of the 19th century. He was also a journalist, essayist, and literary critic. He is best known outside Germany for his early lyric poetry, which was set to music in the form of *Lieder* (art songs) by composers such as Robert Schumann and Franz Schubert. Heine's later verse and prose is distinguished by its satirical wit and irony. His radical political views led to many of his works being banned by German authorities. Heine spent the last 25 years of his life as an expatriate in Paris.

Faust

Faust is the protagonist of a classic German legend; a highly successful scholar but one dissatisfied with his life who therefore makes a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures. The Faust legend has been the basis for many literary, artistic, cinematic, and musical works that

have reinterpreted it through the ages. *Faust* and the adjective ***Faustian*** imply a situation in which an ambitious person surrenders moral integrity in order to achieve power and success for a delimited term.^[1] Translated as "fist" in High German, the name "Faust" suggests someone who resorts to extraordinary means to achieve goals, akin to if not actually including force; it also implies unusual tenacity and persistence.

varied (modified strophic

Variant of STROPHIC FORM in which the music for the first stanza is varied for later stanzas, or in which there is a change of KEY, RHYTHM, character, or material.

mazurka

A type of Polish folk dance (and later ballroom dance) in triple METER, characterized by accents on the second or third beat and often by dotted figures on the first beat, or a stylized PIANO piece based on such a DANCE.

form

The shape or structure of a COMPOSITION or MOVEMENT.

polonaise

A stately Polish processional DANCE in triple METER, or a stylized piece in the style of such a dance.

Ch,19

grand opera

A serious form of OPERA, popular during the ROMANTIC era, that was sung throughout and included BALLETS, CHORUSES and spectacular staging.

Viva Verdi *Oberto, Conte di San Bonifacio* is an opera in two acts by Giuseppe Verdi to an Italian libretto by Temistocle Solera, based on an existing libretto by Antonio Piazza probably called *Rocester*.

It was Verdi's first opera, written over a period of four years and it was first performed at the Teatro alla Scala, Milan, on 17 November 1839. The La Scala production enjoyed "a fair success" and the theatre's impresario, Bartolomeo Merelli, commissioned two further operas from the young composer. The saying grew into a national support for the king meaning long live the king..

operetta

Nineteenth-century kind of light OPERA with spoken dialogue, originating in OPÉRA BOUFFE.

opera comique

(French, "comic opera") (1) In the eighteenth century, light French comic OPERA, which used spoken dialogue instead of RECITATIVES. (2) In nineteenth-century France, opera with spoken dialogue, whether comic or tragic.

German romantic opera

Romanticism—part philosophical, part literary, and part aesthetic—made its first appearances in opera in three works composed between 1821 and 1826 by Carl Maria von Weber. Beginning with his masterpiece, *Der Freischütz* (1821; "The Magic Marksman," libretto by Friedrich Kind), Weber successfully challenged the outdated hegemony of Spontini in Berlin. *Der Freischütz* illustrates the German Romantic writers' love for dark forests, the echoes of hunters' horns, the threatening presence of supernatural forces, and the frustrations of pure young love. Its popularity in Germany and elsewhere was enormous. Weber's other operas—*Euryanthe* (1823) and *Oberon*, or *The Elf King's Oath*, (1826)—did not meet with such success, in part because of the fantastic nature of their librettos and in part because Romantic critics looked down on singspiel.

(*Oberon* exhibits the distinctive feature of singspiel: spoken dialogue interspersed with singing.) The overtures to all three of these operas, however, remained in the symphonic repertoire.

nationalism

(1) In politics and culture, an attempt to unify or represent a particular group of people by creating a national identity through characteristics such as common language, shared culture, historical traditions, and national institutions and rituals. (2) Nineteenth- and twentieth-century trend in music in which composers were eager to embrace elements in their music that claimed a national identity.

lyric opera

ROMANTIC OPERA that lies somewhere between light OPÉRA COMIQUE and GRAND OPERA

music drama

Nineteenth-century GENRE created by Richard Wagner in which drama and music become organically connected to express a kind of absolute oneness. See also GESAMTKUNSTWERK.

exoticism

Nineteenth-century trend in which composers wrote music that evoked feelings and settings of distant lands or foreign cultures.

opera bouffa

ROMANTIC operatic GENRE in France that emphasized the smart, witty, and satirical elements of OPÉRA COMIQUE.

Gesamtkunstwerk

(German, "total artwork" or "collective artwork") Term coined by Richard Wagner for a dramatic work in which poetry, scenic design, staging, action, and music all work together toward one artistic expression.

Bel canto (Bel-Canto) (Italian, "**beautiful singing**"), along with a number of similar constructions ("bellezza del canto"/"bell'arte del canto"), is an Italian opera term. It has several different meanings and is subject to a wide array of interpretations.^[1]

The earliest use of the term "bel canto" occurred in late 17th-century Italy, when it was applied to a sophisticated model of singing that was evolving there among practitioners of operatic and sacred music. The term did not become widely used, however, until the middle of the next century, which was the heyday of opera seria, the static but technically challenging da capo aria, and the now-extinct castrato voice.

In the mid-19th century, bel canto gained a more specific meaning when it was employed to distinguish what by now had developed into the traditional Italian vocal model from more forceful, less ingratiating styles of singing.

leitmotif is a musical term referring to a 'short, constantly recurring musical phrase', associated with a particular person, place, or idea. It is closely related to the musical concepts of *idée fixe* or 'motto-theme'. The term itself is an anglicization of the German *Leitmotiv*, literally meaning "leading motif", or perhaps more accurately, "guiding motif." A musical motif has been defined as a 'short musical idea...melodic, harmonic, or rhythmic, or all three'^[3] a salient recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition: "the smallest structural unit possessing thematic identity."

In particular such a motif should be 'clearly identified so as to retain its identity if modified on subsequent appearances' whether such modification be in terms of rhythm, harmony, orchestration or accompaniment. It may also be 'combined with other leitmotifs to suggest a new dramatic condition' or development. The

technique is notably associated with the operas of Richard Wagner, although he was not its originator, and did not employ the word in connection with his work.

Ch,20

Caecilian movement

The **Cecilian Movement** of church reform was centered in Italy but received great impetus from Regensburg, Germany, where Franz Xaver Haberl had a world-renowned school for church musicians. (Haberl was also the Regensburg Domkapellmeister (cathedral choirmaster), where he directed a choir highly skilled in polyphony and chant.) The Cecilian Movement was a reaction to the roughly hundred years (c.1800 to c.1900) when Gregorian Chant all but vanished from Catholic Masses.

symphonic poems

(or tone poem) Term coined by Franz Liszt for a one-movement work of PROGRAM MUSIC for orchestra that conveys a poetic idea, story, scene, or succession of moods by presenting THEMES that are repeated, varied, or transformed.

ballet music as a music form progressed from simply a complement to dance, to a concrete compositional form that often had as much value as the dance that went along with it. The dance form, originating in France during the 17th century, began as a theatrical dance. It was not until the 19th century that ballet gained status as a “classical” form. In ballet, the terms ‘classical’ and ‘romantic’ are chronologically reversed from musical usage. Thus, the 19th century classical period in ballet coincided with the 19th century Romantic era in Music. Ballet music composers from the 17th–19th centuries, including the likes of Jean-Baptiste Lully and Pyotr Ilyich Tchaikovsky, were predominantly in France and Russia. Yet with the increased international notoriety seen in Tchaikovsky’s lifetime, ballet music composition and ballet in general spread across the western world.

Transcription

Arrangement of a piece for an instrumental medium different from the original, such as a reduction of an ORCHESTRAL score for PIANO.

Ein deutsches Requiem

A German Requiem, To Words of the Holy Scriptures, Op. 45 (German: *Ein deutsches Requiem, nach Worten der heiligen Schrift*) by Johannes Brahms, is a large-scale work for chorus, orchestra, and a soprano and a baritone soloist, composed between 1865 and 1868. It comprises seven movements, which together last 65 to 80 minutes, making this work Brahms's longest composition. *A German Requiem* is sacred but non-liturgical, and unlike a long tradition of the Latin Requiem, *A German Requiem*, as its title states, is a *Requiem* in the German language.

New World Symphony

The **Symphony No. 9** in E minor, *From the New World*, Op. 95, B. 178 (Czech: Symfonie č. 9 e moll „Z nového světa“), popularly known as the **New World Symphony**, was composed by Antonín Dvořák in 1893 while he was the director of the National Conservatory of Music of America from 1892 to 1895. It is by far his most popular symphony, and one of the most popular in the romantic repertoire. In older literature and recordings this symphony is often indicated as Symphony No. 5. Neil Armstrong took a recording of the *New World Symphony* to the Moon during the Apollo 11 mission, the first Moon landing, in 1969.^[1]

Ch,21

Nationalism

(1) In politics and culture, an attempt to unify or represent a particular group of people by creating a national identity through characteristics such as common language, shared culture, historical traditions, and national institutions and rituals. (2) Nineteenth- and twentieth-century trend in music in which composers were eager to embrace elements in their music that claimed a national identity.

Mighty Handful

the Five, also known as **The Mighty Handful**, **The Mighty Five**, or **The Mighty Coterie** (Russian: Могучая кучка, *Moguchaya kuchka*), refers to a circle of composers who met in Saint Petersburg, Russia, in the years 1856–1870: Mily Balakirev (the leader), César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin. The group had the aim of producing a specifically Russian kind of art music, rather than one that imitated older European music or relied on European-style conservatory training. In a sense, they were a branch of the Romantic Nationalist movement in Russia, sharing similar artistic goals with the Abramtsevo Colony and Russian Revival.

verismo opera

(Italian, "realism") Nineteenth-century operatic MOVEMENT that presents everyday people in familiar situations, often depicting sordid or brutal events.

Symphony of a Thousand

The **Symphony No. 8 in E-flat major** by Gustav Mahler is one of the largest-scale choral works in the classical concert repertoire. Because it requires huge instrumental and vocal forces it is frequently called the "**Symphony of a Thousand**", although the work is often performed with fewer than a thousand, and Mahler himself did not sanction the name. The work was composed in a single inspired burst, at Maiernigg in southern Austria in the summer of 1906. The last of Mahler's works that was premiered in his lifetime, the symphony was a critical and popular success when he conducted its first performance in Munich on 12 September 1910.

Paris Conservatory

The ***Conservatoire de Paris*** is a college of music and dance founded in 1795, now situated in the avenue Jean Jaurès in the 19th arrondissement of Paris, France. The *conservatoire* offers instruction in music, dance, and drama, drawing on the traditions of the "French School." In 1946 it was split into two *Conservatoires*, one for acting, theatre and drama, known as the ***Conservatoire national supérieur d'art dramatique*** (CNSAD), and the other for music and dance, known as the ***Conservatoire national supérieur de musique et de danse de Paris*** (CNSMDP).

Ch. 22

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts. In literature, the style had its beginnings with the publication *Les Fleurs du mal* (*The Flowers of Evil*, 1857) by Charles Baudelaire. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and '70s. In the 1880s, the aesthetic was articulated by a series of manifestos and attracted a generation of writers. The name "symbolist" itself was first applied by the critic Jean Moréas, who invented the term to distinguish the symbolists from the related decadents of literature and of art.

twelve-tone method

A form of ATONALITY based on the systematic ordering of the twelve notes of the CHROMATIC scale into a ROW that may be manipulated according to certain rules.

retrograde

Backward statement of a previously heard MELODY, passage, or TWELVE-TONE ROW.

impressionism

Late-nineteenth-century term derived from art, used for music that evokes moods and visual imagery through colorful HARMONY and instrumental TIMBRE.

Sprechstimme

(German, "speaking voice") A vocal style developed by Arnold Schoenberg in which the performer approximates the written pitches in the gliding tones of speech, while following the notated rhythm.

retrograde inversion

Upside-down and backward statement of a MELODY or TWELVE-TONE ROW.

post-tonal music

General term for music after 1900 that does not adhere to TONALITY but instead uses any of the new ways that composers found to organize pitch, from ATONALITY to NEOTONALITY.

row

In TWELVE-TONE MUSIC, an ordering of all twelve PITCH-CLASSES that is used to generate the musical content.

The **Second Viennese School** (German: *Zweite Wiener Schule*, *Neue Wiener Schule*) is the group of composers that comprised Arnold Schoenberg and his pupils and close associates in early 20th century Vienna, where he lived and taught, sporadically, between 1903 and 1925. Their music was initially characterized by late-Romantic expanded tonality and later, following Schoenberg's own evolution, a totally chromatic expressionism without firm tonal centre (often referred to as atonality) and later still, Schoenberg's serial twelve-tone technique. Though this common development took place, it neither followed a common time-line nor a cooperative path. Likewise, it was not a direct result of Schoenberg's teaching—which (as his various published textbooks demonstrate) was highly traditional and conservative. Schoenberg's textbooks also reveal that the Second Viennese School spawned not from the development of his serial method, but rather from the influence of his creative example.



Prime, retrograde, inverse, and retrograde-inverse permutations.

atonality

Terms for music that avoids establishing a central pitch or tonal center (such as the TONIC in TONAL music).

series

(1) A ROW. (2) An ordering of specific durations, dynamic levels, or other non-pitch elements, used in SERIAL MUSIC.

primitivism

Primitivism is a Western art movement that borrows visual forms from non-Western or prehistoric peoples, such as Paul Gauguin's inclusion of Tahitian motifs in paintings and ceramics. Borrowings from primitive art has been important to the development of modern art.^[1]

The term "primitivism" is often applied to other professional painters working in the style of naïve or folk art like Henri Rousseau, Mikhail Larionov, Paul Klee and others.

pitch-class

Any one of the twelve NOTES of the CHROMATIC SCALE, including its ENHARMONIC equivalents, in any octave.

prime

In TWELVE-TONE music based on a particular ROW, the original form of the row, transposed or untransposed, as opposed to the INVERSION, RETROGRADE, or RETROGRADE INVERSION.

Cubism is an early-20th-century avant-garde art movement pioneered by Georges Braque and Pablo Picasso, joined by Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri Le Fauconnier, Fernand Léger and Juan Gris^[1] that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. Cubism has been considered the most influential art movement of the 20th century. The term is broadly used in association with a wide variety of art produced in Paris (Montmartre, Montparnasse and Puteaux) during the 1910s and extending through the 1920s. Variants such as Futurism and Constructivism developed in other countries. A primary influence that led to Cubism was the representation of three-dimensional form in the late works of Paul Cézanne, which were displayed in a retrospective at the 1907 Salon d'Automne.^[2] In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.^[3]

inversion

(1) In a MELODY or TWELVE-TONE ROW, reversing the upward or downward direction of each INTERVAL while maintaining its size; or the new melody or row form that results. (2) In HARMONY, a distribution of the NOTES in a CHORD so that a note other than the ROOT is the lowest note. (3) In COUNTERPOINT, reversing the relative position of two melodies, so that the one that had been lower is now above the other.

Ch.23**avant-garde**

Term for music (and art) that is iconoclastic, irreverent, antagonistic, and nihilistic, seeking to overthrow established aesthetics. **ballad** (1) Long narrative poem, or musical setting of such a poem. (2) Late-eighteenth-century German poetic form that imitated the folk ballad of England and Scotland and was set to music by German composers. The ballad expanded the LIED in both FORM and emotional content.

neoclassicism

Trend in music from the 1910s to the 1950s in which composers revived, imitated, or evoked the styles, GENRES, and FORMS of pre-ROMANTIC music, especially those of the eighteenth century.

Gebrauchsmusik

(German "utilitarian music" or "music for use") Term from the 1920s to describe music that was socially relevant and useful, especially music for amateurs, children, or workers to play or sing

futurism

Twentieth-century movement that created music based on noise. **galant** (French, "elegant") Eighteenth-century musical style that featured songlike MELODIES, short PHRASES, frequent CADENCES, and light accompaniment.

serial music

In music, **serialism** is a method or technique of composition (Griffiths 2001, 116) that uses a series of values to manipulate different musical elements. Serialism began primarily with Arnold Schoenberg's twelve-tone technique, though his contemporaries were also working to establish serialism as one example of post-tonal thinking (Whittall 2008, 1). Twelve-tone technique orders the 12 notes of the chromatic scale, forming a row or series and providing a unifying basis for a composition's melody, harmony, structural progressions, and variations. Other types of serialism also work with sets, collections of objects, but not necessarily with fixed-order series, and extend the technique to other musical dimensions (often called "parameters"), such as duration, dynamics, and timbre. The idea of serialism is also applied in various ways in the visual arts, design, and architecture (Bandur 2001, 5, 12, 74; Gerstner 1964, *passim*). The musical use of the word "series" should not be confused with the mathematical term "series".

socialist realism

A doctrine of the Soviet Union, begun in the 1930s, in which all the arts were required to use a realistic approach (as opposed to an abstract or symbolic one) that portrayed socialism in a positive light. In music this meant use of simple, accessible language, centered on MELODY, and patriotic subject matter.

Diaghilev

Sergei Pavlovich Diaghilev 31 March [O.S. 19 March] 1872 – 19 August 1929), usually referred to outside of Russia as **Serge**, was a Russian art critic, patron, ballet impresario and founder of the Ballets Russes, from which many famous dancers and choreographers would arise.

Les Six

Les Six is a name, inspired by Mily Balakirev's The Five, given in 1920 by critic Henri Collet in an article titled "Les cinq Russes, les six Français et M. Satie" (*Comœdia*, 16 January 1920) to a group of six French composers working in Montparnasse. Their music is often seen as a reaction against the musical style of Richard Wagner and the impressionist music of Claude Debussy and Maurice Ravel.

The members were:

- Georges Auric (1899–1983)
- Louis Durey (1888–1979)
- Arthur Honegger (1892–1955)
- Darius Milhaud (1892–1974)
- Francis Poulenc (1899–1963)
- Germaine Tailleferre (1892–1983)

Ethnomusicology is an academic field encompassing various approaches to the study of music (broadly defined) that emphasize its cultural, social, material, cognitive, biological, and other dimensions or contexts instead of or in addition to its isolated sound component or any particular repertoire.

Coined by the musician Jaap Kunst from the Greek words ἔθνος *ethnos* (nation) and μουσική *mousike* (music), it is often considered the anthropology or ethnography of music. Jeff Todd Titon has called it the study of "people making music."^[1] Although it is often thought of as a study of non-Western musics, ethnomusicology also includes the study of Western music from an anthropological or sociological perspective. Bruno Nettl (1983) believes it is a product of Western thinking, proclaiming "ethnomusicology as western culture knows it is actually a western phenomenon."^[2] Nettl believes that there are limits to the extraction of meaning from a culture's music because of a Western observer's perceptual distance from the culture; however, the growing prevalence of scholars who study their own musical traditions, and an increasing range of different theoretical frameworks and research methodologies has done much to address criticisms such as Nettl's.