

# Western Music History

The background of the slide is a dark blue-grey color. It features a faint, light-colored graphic on the left side that includes a compass rose with a needle pointing towards the top-left, and a topographic map with various contour lines. The text 'Western Music History' is centered in the upper half of the slide in a bold, white, sans-serif font with a slight drop shadow.

# The Big Picture:

- “ Medieval Period 1000-1450
- “ Renaissance Period 1450-1600
- “ Baroque Period 1600-1750
- “ Classical Period 1750-1830
- “ Romantic Period 1830-1900
- “ 20th-Century Period 1900 - Today

# Areas to Consider

- “ Composers
- “ Attitudes and Characteristics
- “ Structures and Forms
- “ Melody aspects
- “ Harmonic Aspects
- “ Rhythm/Dynamic Aspects
- “ Performance Media

# Medieval

## “ Key Figures, Events

- The Church-Gregory, Guido, Hildegard, Notre Dame, Ars Antiqua/Nova, Troubadours, Machaut, Crusades

## “ Melody and Texture

- Monophony, Linear-not Harmonic, Chant (plainsong, cantus firmus, modes), parallelism, organum-early polyphony
- Vocal prevalence

# Renaissance 1450-1600

- “ Societal Attitudes and Characteristics
  - Hellenism, Classical subject matter, Pursuit of Culture,
- “ Events and Discoveries
  - Printing Press (1440)
  - Columbus' Voyages (1492)
  - Luther's 95 Theses (1517)
- “ Related Arts:
  - Shakespeare (1564-1616)
  - Michelangelo (1475-1564)

# Renaissance

## “ Key Musical Figures

- Palestrina (1525-1594)
- G. Gabrieli (1554-1612)
- Monteverdi (1567-1643)

## “ Melody and Texture

- Still modal scales, imitation, polyphony, madrigals, smooth contours

# Renaissance

## “ Harmony

- Chords as result of interacting melodies

## “ Rhythm, Tempo

- Tempo of heartbeat, unmetrical, accents of text

## “ Performance Media

- Voices and instruments: interchangeable, consorts, strings, winds, brass, keyboards

## “ Forms and Structures

- Madrigal, Motet, Mass, Chanson, Chorale, Ricercare, Toccata, Prelude

# Baroque (1600-1750)

## “ Societal Attitudes

- Age of Enlightenment, Divine Right of Kings, Stylization, Ceremony, Ornamentation, Splendor, Emergence of modern European nations

## “ Key Events

- First opera (Monteverdi 1597), Rembrandt (1606-1669), Moliere (1622-1673), Newton (1687)

# Baroque

## “ Key Musical Figures

- Monteverdi, Corelli, Pachelbel, A (and D.) Scarlatti, Vivaldi, J.S. Bach, Handel

## “ Melody and Texture

- Ornamental melodies, improvisation, continuous motion (counterpoint), sequential, reliance on major/minor tonalities

## “ Harmony

- Vertical chords and harmonic direction, strong bass lines, fast harm. rhythm

# Baroque

## “ Rhythm, Tempo

- Doctrine of Affectations: One basic mood for complete movement, terraced dynamics, restless, propulsive

## “ Performing Media

- Basso Continuo, Strings main force,

## “ Forms and Structures

- Opera, aria, oratorio, cantata, concerto (grosso), suite, chamber orchestra

# Classical - 1750-1825

## “ Societal Attitudes

- “Classical” refers to Greeks and Romans
- Age of Enlightenment and Reason, Patronage

## “ Key Events

- European Civil Wars, Napoleon, Johann Goethe (1749-1832)

# Classical

## “ Melody and Texture

- Abandon basso continuo, abandon single mood, Homophony preeminent, shift toward instrumental, opera still important, Absolute music, dynamic changes, short melodic fragments

## “ Harmony

- Key center relationships

# Classical

## “ Performing Media

- Dominance of Orchestra, string quartet, concerto

## “ Forms

- Symphony, opera, cantatas

## “ Key Musical Figures

- Hadyn, Mozart, Beethoven (Vienna)

# Romantic - 1825-1850

## “ Societal

- Individualism, subjectivity, emotionalism, sentimentality, philosophy

## “ Key Musical Figures

- Chopin, Schumann, Schubert, Berlioz

## “ Melody/Harmony

- New chord progressions, color, emotional expression, modulation

## “ Texture and forms

- Miniatures, Fantasy, Nocturne, romance, etude, Programme Music, tone poem, program symphony

“

# Late Romantics

## } Composers

Wagner

Music Drama, Leitmotif

Mahler, Verdi, Puccini, Liszt, Brahms

## Nationalists

Sibelius, Grieg, Tchaikovsky, Dvorak, Smetena

## Impressionists

Debussy, Ravel, Faure, Satie

# Late 19th Century

## “ Attitudes

- Vagueness, Atmospheric, Suggestive

## “ Melody and Texture

- Chromatic, Fragmentary, Thick, Transparent

## “ Harmony

- Parallelism, Obscure keys

## “ Rhythm

- Vague, Disguised Pulse

## “ Forms

- Through Composition

# 20th-Century

## Major Composers

- “ Expressionist
  - Stravinsky, Schoenberg
- “ Neoclassical
  - Ravel, Honegger, Poulenc, Milhaud, Hindemith
- “ Neoromanticist
  - Ives, Copeland, Bartok,
- “ Avant-Garde
  - Cage, Glass, Reich, Varese

# Expressionists

- “ Attitudes
  - Extreme emotionalism, dissonance
- “ Melody, Texture
  - Serialism, angular, edgy
- “ Harmony
  - Dissonant, atonal, clusters
- “ Rhythm
  - Variation, fluctuation
- “ Forms
  - 18th-Cen and thru-composed
- “ Performing media
  - Large and small, demanding

# Neoclassical

- “ Attitudes
  - Clarity, understatement, precision
- “ Melody, Texture
  - Diatonic, developmental, clear phrasing
- “ Harmony
  - Tonal and polytonal, dissonance
- “ Rhythm
  - Strongly metrical, propulsive
- “ Forms
  - 18th-Cen symphony, opera, chamber
- “ Performing media
  - Smaller groups, unusual combinations

# Neonationalist

- “ Attitudes
  - Emotional, lyric, national subjects, traditional
- “ Melody, Texture
  - Homophonic, lyricism
- “ Harmony
  - Tonal, few extremes
- “ Rhythm
  - Clear meters, dance rhythms
- “ Forms
  - 18th-Cen, 19th-Cen
- “ Performing media
  - Larger orchestras

# Avant-Garde

- “ Attitudes
  - Rejection of past, intellectual, experimental
- “ Melody, Texture
  - New textures, melody unnecessary, new temperaments
- “ Harmony
  - Irrelevant
- “ Rhythm
  - Flexible
- “ Forms
  - Thru-Comp, aleatory
- “ Performing media
  - Trad and New media, electronic, synthesis