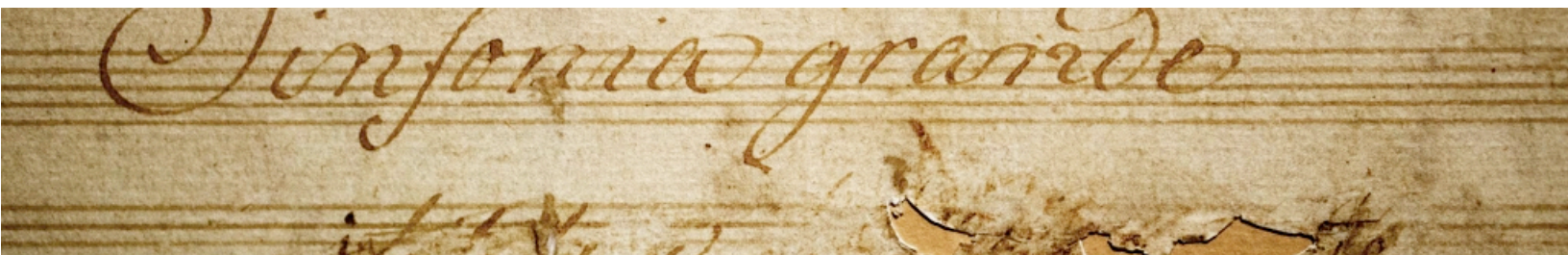# Humanities 3220

Political & Social History of Music

Study Guide

Fairleigh Dickinson University
Vancouver · Teaneck · Madison · Wroxton

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Contents

Acknowledgement of Traditional Territory

FDU acknowledges that the land on which we gather in Vancouver is the unceded territory of the Coast Salish peoples, including the territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Səĺílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. The land on which we gather in Teaneck-Hackensack and Madison is the traditional territory of the Lenni Lenape people.

Course Description

An introduction to music appreciation and history that emphasizes the political, cultural, and social influences on music from antiquity to the 20th century. Contents include sacred and secular, vocal and instrumental, and folk and art music from across the Western world, including modern popular song. No previous musical experience necessary. All course materials, including textbooks, are included.

Course Objectives

Students will become familiar with musical works and introductory musical concepts in the context of their political, social, and cultural position in their historical moment. Students will learn to critically examine musical works using both historical knowledge and aurally recognized musical traits. After completing the course, students will be adept at approaching music as a historical artifact influenced by and influencing various socio-political positions within culture. Through a series of essays and formal assignments, students will also improve their ability to persuasively and correctly communicate while demonstrating the ability to compare the rationales behind different musical works from different historical periods as well as their social, political, and cultural contexts. At the end of the semester, student should be able to demonstrate their ability to

1. Understand and explain musical concepts in historical context
2. Interpret, explain, and critique musical texts from different historical periods
3. Situate musical works in their social, political, and cultural context
4. Understand and explain introductory musical concepts related to rhythm, melody, and harmony

5. Identify musical works studied during the semester
6. Articulate and justify a description of a musical work in context

WebCampus

Each Unit within the course will be presented through WebCampus. Students will have access to the Study Guide (this document) in PDF, ePub, and Audiobook formats. Recordings, Videos, and Podcasts will only be available through WebCampus. Some of these video and audio materials will be required while others will be optional. Moreover, some have copyright secured by FDU or are available under Creative Commons licenses – these will be presented within WebCampus itself. Other materials are available to the public but have copyright held elsewhere, and these will be linked from within WebCampus.

 Students are strongly encouraged to use the Discussion Board to post questions, especially when the course readings are confusing. While some students will already have a musical background, others will not, so the nature of your questions and areas of focus will vary, especially in the early weeks of the course. You are certain to face challenges during the course, and even seemingly simple questions may lead to unanswerable problems. By sharing your questions, you make your classmates more comfortable with sharing their own questions as well.

 Each Unit will be opened in WebCampus at the beginning of the course. Try to read ahead as best you can.

Services to Students

Fairleigh Dickinson University's Metropolitan, Florham, and Vancouver undergraduates can make use of Smarthinking Tutoring, which provides free, professional, online tutoring in writing and other disciplines including math, statistics and accounting.

 The Academic Resource Center (ARC), in collaboration with the Metro Writing Studio, is pleased to announce our University's new partnership with Smarthinking.

 Smarthinking allows students to experience online tutoring that's fast, simple, and convenient. This online support service provides students with easy access to expert tutors - on demand or by appointment – across a wide range of subjects – up to 24 hours a day 7 days a week. The tutors average over nine years of teaching or online tutoring experience, with 90 percent having

master's degrees or PhD's. Smarthinking tutors use a pedagogical method tailored to individual student needs to help, encourage, and involve them in understanding the subject matter.

Each student has three hours of free service available provided by Fairleigh Dickinson University.

Key features include:

1. Immediate, on-demand or by appointment tutoring in a variety of subjects
2. Writing feedback returned within 24 hours for various writing assignments
3. Tutoring in Spanish for select subjects
4. Whiteboard interface for easy interaction
5. MyMathLab integration
6. Group tutoring
7. Unlimited use of Study Aids
8. And much more!

Reading, Listening, & Viewing Assignments

All course readings and contents are accessible through WebCampus. This is a "zero textbook cost" course.

All musical recordings are linked from within WebCampus. Students should access the "Listening Materials" document in WebCampus for a complete list and to take notes as a "cheat sheet" for the aural identification quizzes. Where this Study Guide links to videos, please be aware all such links are supplemental and are not required – links to publicly posted materials through sites such as YouTube are subject to change without notice, and these videos do not replace the assigned listening materials. They only supplement.

If you are accessing this Study Guide outside of the context of the course, you can likely access all listening materials through your local public library or university library's subscription services.

Readings

Gifford, James. "Dramatic Text, Music Text: Competing Nationalist Styles in Restoration Opera." *Interdisciplinary Literary Studies*, vol. 14, no. 1, 2012, pp. 21–37. (in WebCampus)

———. *HUMN 3220: Political & Social History of Music*. Fairleigh Dickinson U, 2020. (in WebCampus)

Kerman, Joseph. "Music and Politics: The Case of William Byrd (1540-

1623).” *Proceedings of the American Philosophical Society*, vol. 144, no. 3, 2000, pp. 275–287. (in WebCampus)

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History.* ISI Books, 2008. (in Ebook Central)

Listening

Anon. "Epitaph of Seikilos"
Anon. "Hurrian Hymn"
Anon. "Universi qui te expectant"
Bach "Brandenburg Concert no. 4, Allegro"
Bach *Christ Lag In Todes Banden* (Cantata)
Beethoven Symphony No. 3 "Eroica"
Brubeck "Take Five"
Byrd "Tristitia et Anxietas"
Byrd Mass for Four Voices (Kyrie, Sanctus Benedictus, Agnus Dei)
Cage "Variations II"
Chopin "Fantasie Impromptu" Opus 66
Händel *The King Shall Rejoice*
Hildegard von Bingen "Nunc aperuit nobis"
House "Clarksdale Moan"
Joplin "Maple Leaf Rag"
Josquin des Prez "Gloria" from *Missa Pange lingua*
Led Zeppelin "Stairway to Heaven"
Lopez "Dixieland One-Step"
Lully "Ouverture" to Le Bourgeois Gentilhomme
Monteverdi "Lamento della ninfa" (Lament of the Nymph)
Monteverdi "Tu se morta" from Orfeo
Mozart "12 Variations on 'Ah, vous dirai-je, Maman'"
Mozart *Le Nozze di Figaro*
Pachelbel "Canon in D"
Palestrina "Tu es Petrus"
Perotin "Viderunt Omnes"
Purcell "Dido's Lament" from *Dido & Aeneas*
Purcell *Dido & Aeneas*
Robeson "John Henry"
Schoenberg *Klavierstuck*
Schubert "Erlkönig"
Sibelius *Finlandia*
Smith "Empty Bed Blues"
Stravinsky *The Rite of Spring*
Tchaikovsky "Valse" from *Swan Lake*
Verdi "Va Pensiero" from *Nabucco*
Wagner "O du mein holder Abendstern" from *Tannhäuser*

A Note on Listening Materials

As you take notes for the aural identification quizzes, please recall that your notes should serve two purposes: recording significant musical traits connected with the course materials *and* easily identifiable traits for your recognition. This may mean listing the French overture rhythm for Purcell's *Dido & Aeneas* as well as the simple fact that the opera is in English for your own ability to recognize it.

Appendix 1 at the end of this Study Guide includes a list of all assigned listening materials with space for taking notes. This may also be downloaded as a handout in WebCampus.

If you are using this Study Guide outside of the context of the course, you can likely access all assigned listening materials through your local public library or university subscription services.

Written Assignments & Writing Essays

In addition to the Discussion Board for each Course Unit and the final examination, your coursework will include two written essays and an annotated bibliography that demonstrates your capacity for academic research. Your essays should conform to the MLA Style Sheet (guides are available on WebCampus or in any standard writing guide book) and should have a level of correctness and creativity appropriate to an advanced writing course.

Please review the course syllabus or the "Assignments" section in WebCampus for detailed descriptions of each essay assignment and its deadline for submission. Each essay must be submitted in WebCampus through SafeAssign. Direct submission to your professor by email will not be accepted. Essays are evaluated based on the accuracy, clarity, and persuasiveness of the writing as well as their capacity to demonstrate completion and comprehension of the course materials. The capacity for creative thought and engagement in a critical dialogue are also important.

Writing Essays

Your essays should conform to the MLA Style Sheet (guides available on WebCampus or in any standard writing guide book). Please submit all essays using Safe Assign in WebCampus using either the ".doc" or ".docx" MS Word format or the ".pdf" Adobe format. You can write your essay in any

word processing program you like (Mac Pages, OpenOffice, MS Word, etc.), but submit the actual file saved as a ".doc," ".docx," or ".pdf" document.

Essay Structure
The specific outline for an essay will change depending on the topic, genre, and audience, but general guidelines are useful, especially as you shape your raw notes into a crafted argument. An essay is a holistic work, so it will not contain extraneous or unnecessary materials. You should make sure every sentence and paragraph counts and contributes to your purpose – if the relationship between an idea and your thesis is unclear, either cut the material or make the relationship clear.

Introduction:
1. You must introduce the purpose and topic of your essay.
2. You should have a clear thesis. Typically, this is one sentence that states your purpose and intent, though it may be longer for some essays. Be as specific and direct as possible. While it is not graceful, "This essay does X, Y, and Z using R and S" is clear.
3. Do not rely on broad generalizations! While you might need to establish context for your introduction, cut all materials that do not directly relate to your purpose.
4. For shorter essays, you can introduce the specific points your essay discusses.
5. By the end of your introduction, your reader should know your purpose, how you will pursue your topic, and the general materials you will use or consider.

Body:
1. Begin by sketching the order of the points you need to make (this may change). It may be useful to lay out quotations and references to critical materials while sketching – if you are responding to other texts, this may clarify the sequence that your own argument will take.
2. While writing the body of your paper, be willing to change paragraph order. Each topic (which may cover more than one paragraph) should appear in the order that best supports your argument.
3. Only summarize in order to establish the background for your audience. Your paper is an argument and not a list.
4. Be sure to establish the relationship between paragraphs very clearly. If you cannot use "therefore" or "furthermore" to clearly demonstrate the development from one paragraph to the next, you have likely skipped a step or are moving into a topic that does not relate directly.
5. Ensure every paragraph relates clearly (not just implicitly) to the thesis.

Conclusion:
1. You must summarize the purpose and topic of your essay, followed by

a general sense of its significance or context (ie: restatement of your thesis followed by a conclusion).

2. Again, do not generalize. Be specific! If it does not relate to your thesis, cut it.

Your conclusion should make sense of the preceding materials and give your reader a summary of what your paper has done, as well as offer a direct statement of the conclusion that your evidence leads you to.

Final Examination & Discussion Board

The Final Examination will test your recall and comprehension of the complete reading materials as well as aural identification of excerpts from the assigned listening materials across the course as a whole, although it will emphasize Weeks 7 through 14. The exam will be in three sections: (1) aural identification of excerpts from listening examples, (2) definitions or descriptions of key critical concepts from the course, and (3) a short essay responding to and identifying one of three offered lengthier listening examples in its social, political, and cultural context. The best preparation is to complete the course readings and listening assignments in full. The exam will have timed sections and will be completed inside WebCampus during the examination period. Aural identification and definitional questions will be drawn entirely from those already used during the course and will be presented in the same format.

For each week, you will have an online Discussion Board to confirm your understanding of the key points. You may post your comments at any time across the week before the deadline (normally Sunday, midnight, at the end of the week). Early completion is advisable. Each week you should post one comment and respond to another student's comment. Full marks will be given based on completion, which means you can take risks and ask about the most challenging concepts without worrying about losing marks.

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Library website: http://www.fdu.edu/library
College at Florham Library (Madison): 1.973.443.8516
Giovatto Library (Teaneck): 1.201.692.2100

Study Guide

This course is designed to offer you an introduction to the social and political history of music. This mean that we will be training our ears for attentive listening before proceedings to the historical content that contextualizes the assigned listening materials for reach week. Each Unit covers one week in the course and a specific musical work or set of works. You should read the Study Guide materials first then proceed to the primary listening materials, though you can certainly listen ahead in the primary materials if you wish. The listening work should be approach with the same degree of attention and care as the reading materials. Audio and video materials, as well as print materials, will be made available through WebCampus.

Recordings and videos of lecture materials or similar resources will be available through WebCampus or linked from WebCampus.

Each Unit (or week) will be announced in WebCampus as it begins and will offer a Study Guide chapter. The Study Guide will keep you on track, remind you of upcoming assignments, and will lead you through the difficulties of the readings. You may wish to keep a printed copy in a binder, and an electronic version will be in WebCampus as well, including hyperlinks to explanatory materials in FDU's Online Library resources. The ePub version will best suit phones, tablets, or eReaders. An Audiobook format is also available for download.

Week 1 – Introduction: Music Appreciation

Objectives

1. Recognize different musical "textures."
2. Distinguish between "pace" and "tempo" in music.
3. Describe music's connection to human history.
4. Compare different musical traits.

Reading Assignment

This week, your assigned readings are only in the Study Guide. For other weeks, please complete the readings listed in this section in addition to the Study Guide materials. You may read them in any order, but typically you should complete the external readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide each week.

Required listening assignments will follow at the end of each chapter of this Study Guide. All listening assignments can be accessed within WebCampus.

Introduction

This Introduction gives a short overview of the course as a whole. Please use this before beginning any of the other weekly units or other assigned readings.

The Course Overture

Before doing anything else, please be sure you have downloaded the course syllabus. You are responsible for reading the material in the syllabus and understanding the schedule in it.

HUMN 3220 is an introduction to music appreciation and history that emphasizes the political, cultural, and social influences on music from antiquity to the 20th century. This means that while the course assumes no previous musical training and includes a rudimentary familiarization with musical traits to help train your ears to be a better listener, the emphasis of the course contents is on the appreciation of the political and sociocultural influences on music. For example, modern listeners in the USA will recognize Rap music in contrast to Heavy Metal as having different cultural backgrounds. This would have been an especially strong contrast during the birth of both musical styles, rap coming from African Americans in the city and heavy metal predominantly from a white middle class in the suburbs. While both forms of music might be

understood, especially in the 1980s, as a form of rebellion, they represent very different social groups and forms of rebellion. However, to an untrained ear, they might both simply sound like "American" music (in contrast to, for instance, Chinese or Indian music). In the same way, while we as listeners may hear an older work, such as Henry Purcell's opera *Dido & Aeneas*, and simply think of it as "Classical" or "Opera," our more careful ears will notice that it is actually "Baroque" and contrasts distinctly Protestant and English musical traits against those that are Catholic and French or Italian in origin – that *Dido & Aeneas* contrasted these national (and implicitly religious) musical styles against each other during a heavily political conflict between these groups helps us to understand its political and cultural context, just as knowing the history of rap music or heavy metal helps us to recognize its cultural context in a way that simply calling it "American" does not.

Our course contents include sacred and secular, vocal and instrumental, and folk and art music from across the Western world, including modern popular song. No previous musical experience is necessary for students in the course. We will begin with three weeks dedicated to basic musical training, which means students will learn a vocabulary for describing musical elements and their importance to listeners. You will also have some basic aural skills training to coach you on listening practices that will make it easier for you to notice what happens in music.

A number of definitional challenges face untrained listeners. For example, you might refer to one piece as "sad" and another as "happy" while in musical discourses we refer to them as "minor" and "Major" – a "Major" chord in this instance does not mean that it is necessarily important (not in the sense of a "major" event) but rather that the three or more tones (notes, pitches) sounding at the same time are "Major" in character rather than "minor." This is much like talking with a kind of specialist, such as going to your doctor for a blood test and asking if the results are "positive" – while the word may mean "good" in discussions with your friends, in a medical context it means it verified a test for some issue or another (such as an infection). There are many terms such as these that carry very specific meanings in musical discussions and that are quite different from our use of the terms in other contexts. The first three weeks introduce you to musical appreciation, rhythm (meaning all elements related to organizing music over time), and melody (here meaning all musical elements that relate to pitch or harmony).

Second Movement: Allegro

In Week 4 we move to the specifically cultural, historical, social, and political materials by looking at Medieval music, which is predominantly religious. While the musical transformations we consider cover a very long period of time, they may also seem the most similar to your ear. However, as we move from plainsong or chant in the Church to polyphonic music, you will cover some enormous changes. Plainsong or chant involves only one musical "voice" (even

if it includes several human voices singing together at the same time). In plain terms, all the voices sing the same melody together in unison with no other harmony – in [polyphony] we find "poly" (many) "phonic" (voices) in the music, which means more than one melody happens at the same time. This is like in a duet when the two voices sing at the same time but do not sing the same notes, or when you sing a canon (the same melody sung at different times, such as "Row, row, row your boat").

For both monophonic (single voice) and polyphonic (many voices) music of this period, there are intensive "rules" for both harmony (the sound two voices make together) and melody (what sequence of notes is acceptable), and any variation from those rules was seen as rebellious or important. This may seem strange until we consider "plainsong" is more commonly called Gregorian Chant, named for Pope Gregory I, and combines Roman and Germanic (Frankish) musical traits. The example in our assigned listening materials is of the "Universi qui te expectant," a Gradual for the Mass for the first Sunday of Advent:

Musical Example:

Anonymous – "Universi qui te expectant"

(*all musical examples are available through WebCampus. If you are accessing this Study Guide for personal study, all examples are readily available through most local public libraries*)

The understanding in plainsong is that "stepwise" movement (moving from one note to another immediately above or below it) is always preferred. Because of this priority for stepwise movement, any "leap" from one note to another more distant from it should be "resolved," meaning the tension this creates should be relaxed – this is done by going back to stepwise motion in the opposite direction of that leap. You might think of this like walking up a staircase – if you "leap" up four stairs, this creates tension that is only resolved by stepping back downward, step by step, for one or two stairs before again proceeding upward. "Leaping" up or down stairs creates tension, and resuming a normal step by step progression resolves that tension.

This "understanding" or "priority" then becomes a cultural and political "rule." Music that refused to do so was contravening the directions of the Church. In this musical system, particular "intervals" (the distance between two notes or the harmony they would make when sounded together) also carried implicit meaning: some good and some sinful. If this sounds strange, remember that Rock & Roll was called the Devil's music too... You might imagine some of these "rules" as akin to how you listen to a singer's accent in vocal music today – a hip hop song performed with a strong accent like the Queen's English would simply feel unnatural, or a ballad may feel unacceptable to an American

audience if sung with a strong Australian accent. We have many of these rules, and we all know them as listeners, even if we are not consciously aware of them.

Interlude

The first essay comes due at the end of Week 6, by which point we have reached the late Renaissance. The "Rebirth" (*Re-naissance*) refers to ancient Greek culture brought back to Europe from the Islamic world, including advanced mathematics and Greek philosophy. This also included Greek music and musical concepts, such as sung drama or what we today call Opera. While it may seem peculiar to think of today's musical theatre performances on Broadway as a direct descendant from Ancient Greek drama and the religious theories of music from Pope Gregory I, this is very much the case. Just as the Ancient Greeks believed different kinds of musical scales or harmonic systems created specific emotional, ethical, or social responses (and plainsong takes up similar views), so too do we rely on music today to "set a mood" or communicate ideas distinct from verbal language.

Final Movement: Con Brio

After the first essay at the end of Week 6, we proceed to the English Renaissance, which is subtly different from the rest of Europe, which completes the materials covered for the mid-term examination. The mid-term examination will include sections on aural identification of the assigned listening materials, definitions of key concepts, and a short response identifying a significant musical trait of a given piece of music.

After this, we move to the more familiar musical period of the Baroque followed by the Classical period most familiar through Mozart. This was a time of intense social conflicts in Europe and much social change, and as you might expect this appears in the musical materials as well. We then enter the modern world through Romanticism, which is later in music than in literature and the visual arts – musical Romanticism stretches into the beginning of the Twentieth Century. This is also a period of major social and cultural change through various revolutions and nationalist movements, which are reflected in the rise of folk music traditions into art music and the birth of musicology.

As we enter the twentieth century, recorded popular music also begins, and we close the course by overlapping the late experimentalism of modernist music in the atonal "serialism" in parallel to the folk nationalism, the Blues, and Jazz. Our final week then integrates music from the Cold War era with Minimalism in art music and the rise of pop and rock music at the mid-century.

All course materials, including textbooks, are included and can be accessed via WebCampus. Listening assignments are a crucial part of the coursework and should be treated as seriously as the readings. Recordings will be made available through WebCampus, and excerpts from assigned listening

materials will form a part of the quizzes, mid-term examination, and final examination.

Musical History

It is cliched to open a course (or a student essay) by gesturing to all of human history, but for music it is also true. Throughout human history, and long before recorded history, music has been a part of human life, culture, and societies. Among the earliest written texts from Ancient Babylon written in cuneiform on clay tablets, we have the [Hurrian](#) Songs. The Hurrian Hymn no. 6 is the most complete and is generally considered the oldest written work of music – it is from approximately 1400 BCE (3400 years ago).

While it may sound doubtful that modern musicians could understand music written this long ago without any sense of our modern alphabet or music notation, the "intervals" that comprise a scale are based on mathematical divisions (see the "Part 2" section this week for the introduction to ear training). This means that sounds such as the "octave" (the same note sounding at a higher pitch) are easily measured – the octave is made by dividing a plucked string in half. Based on these intervals, the notation system was interpreted to reveal the "Hurrian Hymn," and we actually have a fairly accurate understanding of what this music would have sounded like (this is not a part of the required listening materials):

https://youtu.be/QpxN2VXPMLc

Far earlier than written music, we also have the physical artefacts left by our ancestors. For example, we know at least in part what ancient Babylonian, Egyptian, and Greek music sounded like from the musical instruments left behind by these cultures. These physical artifacts still exist. We can even say for the music studied in this course how the pitch system differed over time – for example, the note that we call "A" today is created by vibrations recurring at the frequency of 440 vibrations per second (440 Hz, or 440 cycles per second), although modern orchestras and instrument makers continue to creep ever higher, with A=442 or A=444 becoming more common. Just as we have frequencies for radio, electromagnetic waves, light, and so forth, we also have sound waves for music – every sound is created by vibrations in the air around us, and vibrations with a consistent frequency create a "note" or "pitch." Because we have the physical artifacts of past instruments, we can readily and very accurately chart how this pitch changed over time and from place to place (or often even between different venues in the same place, such as the church and the theatre).

In our modern music, everywhere around the world we have generally agreed to use 440 Hz as what we call the note "A" in concert pitch. However, this is not true for most historical instruments. While string instruments like violins or the piano can change their pitches by tightening or loosening their

strings, this is not true for instruments that have a fixed length. The great pipe organs of Europe, many of which are hundreds of years old, can differ significantly for their pitches, as do flutes and other wind instruments. Because we still have the physical artefacts (and often also guides for playing them as well as music written for them), we can say quite a lot about how music of different periods sounded. Many such instruments are still played regularly today.

Older than Ancient

Even earlier, however, we have fragments of musical instruments reaching far back before recorded history. While we have no way of knowing what music played on these instruments would have been, we do know what it would have sounded like. Paleolithic flutes have been excavated by archaeologists and can still be played – mainly replicas of them are played though, since the materials are delicate. This in turn tells us what pitches were possible for our distant ancestors and what sounds their music would have used, even if we have no record of their written music (Bastiani 185–189). These bone flutes can date as far back at 35,000 to 43,000 BCE (that is 45,000 years ago).

You can hear a recording made on a replica of one of these instruments (the musical melody is not ancient but comes from the Italian Baroque composer Tomas Albinioni and others). This specific instrument is disputed, and is associated with Neanderthal (Mousterian period) rather than modern humans, but it is still fascinating (this is not a part of the required listening materials):

https://youtu.be/sHy9FOblt7Y

This particular instrument remains much debated, and Morley contends it is more likely a coincidental set of fractures made by predators on the bone that render a playable flute (41) while others see it as a product of design. Such archaeological disputes are unlikely to resolve easily and are surely beyond the scope of this course. However, for Upper Paleolithic flutes there is a great deal more certainty (Morley 41–42). These later instruments from the Aurignacian period (Morley 42–49) are still more than 40,000 years old and point to the humans who supplanted Neanderthals in Europe having established music-making practices.

While there is an enormous amount of speculation involved in playing these instruments, their musical function in early human communities is relatively clear: to play music. These complex tools would have had no other primary function, and the labor involved in producing them indicates their importance. Other more complex flutes are also known and date from the same period. The Aurignacian flute, which is likely from the Aurignacian culture in Europe (that lasted for 9,000 years from approximately 38,000 BCE to 29,000

BCE [or 40,000 years ago]), was recently carbon dated to 40,000 to 41,000 BCE, and its replicas can be played.

The earliest human writing emerged a little more than 5,000 years ago, and musical writing followed quickly. However, musical instruments far predate writing by as much as 40,000 years. Distinguishing between the birth of language and the birth of music would be impossible, but both seem to be a part of humanity for as far back as we can measure.

The Beginnings of the World We Know

Closer to our modern world, when undergraduate students read Plato (as most do), it is worth remembering that Ancient Greek musical treatises are still extant. We can still read them. We have a great deal of information about music once we reach Ancient Greece, including detailed theoretical discussions of music's impact on society, culture, mood, thoughts, and so forth, as well as complex descriptions of how music was understood and used. The plays of Sophocles (*Oedipus*) and the *Iliad* and *Odyssey* by Homer would all have been sung, even if we do not have that music today. We do know the scales they would have used, how their music notation systems worked, and we still have their physical instruments, which means we have a great deal of information to help us understand this culture and others that predate us. Below is the Greek "Epitaph of Seikilos" taken from a tombstone or column of approximately 200 BCE to 100 CE, or 2000 years ago:

Musical Example

Anonymous – "Epitaph of Seikilos"

Winnington-Ingram explains how the rhythmic details and the pitches of the melody can be interpreted (343), making it among the earliest written music we have as well as giving us relative certainty of how it sounded. When we consider this very long history of music in human cultures paired with our ability to hear what ancient musical instruments actually sounded like, we start to find in music a remarkable record of human activity. We may not know what ancient languages sounded like or how they were pronounced, but we have the actual musical instruments from ancient cultures and their written musical notation, often including how a string was divided to produce different notes, which tells us exactly how their musical scales worked.

The first task in this course is to train our ears to listen more carefully and in a way that is slightly different from our habits. Today we often listen to music inattentively while driving or with our ubiquitous headphones (or earbuds) while going about our daily business. The ear training here is to help break these habits and coax us all into a more attentive and academic form of listening with attention and care but still with pleasure.

PART 2: Aural Musicianship & Music Appreciation

Most musical education begins with rudimentary ear training for recognizing rhythms, intervals, and chords as a way of training your listening skills. For musicians, this means that learning to listen is very much a part of learning how to make music. For our purposes, however, being able to aurally identify the 13 intervals of the octave is less important than training your ear to be able to recognize major musical traits in order to discuss the relationship between music itself and its social, political, and cultural history. We will move, in this section, through some introductory traits before moving to a definition of terms (including "intervals" and "octave"). Remember that these first weeks of the course are using a bit of deceit… You will spend some time giving dedicated attention to musical concepts and learning how to recognize them, but you will not be tested directly on this – even if you struggle quite a bit with this work, the real purpose is to familiarize you with careful and attentive listening. You will likely struggle to recognize rhythm and musical intervals, but by making the attempt you will also develop more careful auditory attention, which is the actual purpose.

Before the units dedicated to basic musical concepts like Rhythm, Melody, and Harmony, we also have general traits. These include texture, timbre, pace (as rate of activity), tension, and repose. These may be new terms to you.

"Texture" refers to the complexity of sound. For example, a single flute will sound very different from a full symphony orchestra, even if they are playing the same song. Likewise, five different instruments playing the same music will have a different "texture" from five of the same instrument. For instance, three guitars playing together will have a less complex texture than would a guitar, a piano, and a tuba playing exactly the same music. The "timbre" (form of sound) coming from the single instrument in contrast to the ensemble is one part of the musical texture. "Timbre" (pronounced "tamber") is the reason why a flute and a piano do not sound the same, even when they play the same note. Just as every voice sounds different even when speaking the same words, so too do all instruments have a unique timbre. This comes from how the instrument resonates and its overtones (other notes that sound at the same time). Timbre and the combination of timbres is an important part of texture.

A second part of texture is the combination of sounds. In addition to having a combination of timbres, you might also find instruments playing at the same time at different pitches, some very high and some very low; one may be playing louder or more quietly than others; and some may be playing more rapidly or more slowly. All of this also influences the texture of a musical work. Just as we could say that rough wood and glass have different textures for touch, so too do different musical works have different textures – some are smooth and others have a very high degree of contrast. In general, the larger the number of different things that are happening all at the same time, the more complex the texture, just as there is more complexity in rough wood than in smooth glass.

"Pace" describes the rate of activity in music, and while it is often synonymous with "tempo" (the relative rapidity of the beats, which will be discussed in the next week), the two are distinct. The rate of activity could refer to the complexity of texture in a given span of time as well as the tempo, contrasting sounds, the number of musical events in a span of time (different from the tempo), and so forth. When you listen to Bach's Brandenburg Concerto no. 4 this week, consider how the pace changes across the movement even while the tempo remains the same. Likewise, compare this to the changes in texture in the piece between the orchestra and solo instruments (flutes or recorders and a solo violin). The "pace" or rate of activity increases when several instruments are doing different things at the same time, and that pace decreases when there is less activity, even though the "speed" of the piece (its "tempo") has not actually changed. By using "pace" and "tempo," we are able to distinguish between these two traits.

"Tension" in music can be created from a number of sources. These may be rhythmic, melodic, or harmonic. However, as a general rule, tension occurs when the listener has expectations that are unfulfilled or delayed. This means that the listener must already have an expectation, such as the completion of a pattern. If you have heard a particular pattern several times, you will tend to expect it to repeat, and hence the delay of its completion or the refusal to complete it will create some degree of tension. Likewise, conflict creates tension – rhythmic or melodic and harmonic conflicts will appear over the next three weeks in each chapter to enrich our understanding of tension.

"Repose" is the opposite of tension. Like tension, however, it can come from several sources. When our expectations are met, we typically experience repose. Likewise, an expected resolution of tension can generate repose. Like tension, we will return to repose in the coming weeks dedicated to rhythm, melody, and harmony. Cycles of tension and repose shape our musical experiences, and since perfectly "reposed" music can seem dull and entirely "tense" music may simply annoy us, the cycles between tension and repose are incredibly important to our experience of music.

Use these musical traits as a starting point for listening to the assigned materials for this week. Ask yourself

- what moments you would describe using tension and repose?
- how you recognize differences in timbre and texture?
- how you identify the pace (and especially any changes in pace)?

Required Listening Assignments

Please plan to listen to and take notes on each assigned recording. One or two important traits have been identified for you – try to make sure you can identify when they occur in the recording. Also, try to identify two other important musical traits for each work. On the quizzes, the mid-term, and the final

examination, you will later have randomized excerpts from these recordings (*audio only*), which you will have to identify. You should consider this listening work *just as important as the assigned readings*. It is a vital part of training your ear to listen more carefully, and this is the real goal of these assignments – to make you a more careful and skilled listener so that you are able to complete the major assignments successfully.

All required listening assignments are available in WebCampus. We will return to some of these later in the course for their political and social content. Your task here at the start of the term, and with the longest list of weekly assigned listening materials that we will have, is to recognize how they differ.

1. Bach – "Allegro" from *Brandenburg Concerto* no. 4 (an example of contrasting pace and texture):
2. Beethoven – "Scherzo: Allegro vivace" from *Symphony no. 3: Eroica* (an example of contrasting textures and tension)
3. Mozart – "Overture" from *Marriage of Figaro* (an example of contrasting textures)
4. Chopin – "Fantasie Impromptu" Opus 66 (an example of contrasting pace, tension, and repose distinct from tempo)
5. Son House – "Clarksdale Moan" (contrasting texture between guitar and voice)
6. Anonymous – "Epitaph of Seikilos"
7. Anonymous – "Universi qui te expectant"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How would you describe tension and repose in music to a friend?
2. Do you think music is a universal part of being human? Why or why not?
3. Does music reflect are deepest desires and most sacred beliefs?
4. How do you think "pace" and "tempo" differ?
5. In what way would you describe musical "texture" to somehow who could not hear music?

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Week 2 – Learning to Listen: Recognizing Rhythm

Objectives

1. Identify the "beat" in music.
2. Distinguish "beat" from "meter" in musical examples.
3. Aurally identify "subdivision" in musical examples.
4. Describe "syncopation" in music.

Reading Assignment

This week, your assigned readings are only in the Study Guide.

Rhythm

This week introduces the organization of music in relation to time. We will leave questions of pitch or notes for next week. This unit will give you terminology and examples of how music is organized in relation to time so that you will be better able to listen to materials in the course and to develop a vocabulary for discussing what you hear. These first units on "ear training" underpin everything that follows, so be sure to give them adequate time – and do not hesitate to return to these early unit for reminders as you proceed through the course.

The Beat

When we speak of rhythm in music, most people mean the "beat," but this is only in a general sense of the word. The typical non-specialist uses the word rhythm, such as "I like the rhythm of that song," to refers to the tempo or speed of the pulses that we call the "beat." However, in a specific sense, "beat" is the counting of the steady pulses that make up the meter of the musical work. The meter is how we count beats or how we organize them together into units called "measures."

There are many ways of defining "rhythm" in music, but for our purposes in HUMN 3220 and as a general explanation for non-specialists, we will follow Donald J. Funes. He defines rhythm as all elements of music involved in organizing music through time. This is distinct from melody (a pitch or note) and harmony (the combination of notes or pitches together). For written music, this typically means thinking of rhythm horizontally and pitch or harmony vertically:

Twinkle Twinkle Little Star

In this example of sheet music, whether you can read music or not, the rhythmic elements run left to right as you would read words right now on a page. You know that words run in a sequence over time and in a specific order. Likewise, rhythm refers to all parts of music that run over time. However, unlike reading these words right now, music also has notes (much like letters) and harmonies (perhaps like words), except that a musical harmony exists all at the same time. We will deal with melody (the sequence of pitches or notes over time) in the next week, and harmony follows later. For this week, we are concerned with rhythm.

Time in music is more subjective than in most formal settings, and we tend to feel musical time in relation to the natural rhythms of our bodies. Conceptually, we know about predictable and often comforting rhythms in relation to our bodies, such as our heart beats, cycles of breaths, and so forth. For each, you can consider your heartbeat as a "pulse" – the same term in music carries the same meaning. Most music will have a regular "beat" or "pulse" that is predictable. Just as when your breathing or heartbeat becomes unpredictable you experience tension, so too with music will you become tense or uncomfortable when you cannot predict what happens. As your heartbeat speeds up or becomes irregular, your tension increases. So too with music.

Take a moment to consider the rate of activity in your breathing and heartbeats right now. You are likely calm while studying, so you should have a fairly slow heartbeat and a quite regular breath cycle. When the "beats" in music approximate the same rates, we find it calm. When the musical beats exceed our regular heartbeat, we find it more exciting since it creates tension. When the musical beats are slower than our resting heartbeat, the music is not only in "repose" but can be calming or even boring. Too slow, and it increases tension.

This regular pulse in music is an important part of rhythm as the organization of music in relation to time. We call these regular pulses "beats." The frequency or speed of those beats (typically measured by counting how many occur in a minute) is called the "tempo" of the music.

Meter

In addition to the regularity and predictability (or unpredictability) of the musical pulse, we also organize beats into units. This form of organization means that in addition to the regular pulse, we see groups of pulses as belonging together. The simplest is in units of "1" (every beat is its own unit). The next most common is in units of "2" for which one beat is strong or accented and the second beat is weak or unaccented. Again, think of your breathing cycles as "in and out" or "1 and 2" meaning a 2-beat grouping. This would be like walking as well since most people have one footstep stronger than the other (typically the same foot as your dominant hand, which is usually the right hand for most people). This is why we tend to hear footsteps in groupings of two.

These groupings into units of "1" or of "1–2" are called the "meter." The way of organizing pulses into groups gives them a regular "meter." These are most typically "duple" (meaning in units of two) or "triple" (meaning in units of three). The most common meters are therefore counted in two (or four, as two sets of two) or in three. Virtually all pop music or rock & roll will be in a four-count meter in which the first and third beats are the strongest and the second and fourth are weaker. When you listen to your favorite popular music you should, normally, be able to count these pulses in groups of four and have this keep you in time with the music.

When we combine pulses into these groupings, we call each grouping together a "measure." For the example of walking, each "right, left" (1–2) footstep combination would be a single "measure." For breath cycles, each inhalation and exhalation would also be a "measure." In music, when we count the pulses together as a metrical unit, these units are measures.

Try counting along with this recording to understand how metrical groups of 2 (duple meters) work.

https://commons.wikimedia.org/wiki/File:Video_for_2o4_at_60_bpm.ogv

The combination of two duple measures into a single metrical unit of 4 is also very common. It is so common that musicians call it "common time" and simple duple meters are called "cut time" (meaning cutting common time in half). Try counting along with this example of common time.

https://commons.wikimedia.org/wiki/File:Video_for_4o4_at_60_bpm.ogv

Triple meters are also very common and are often associated with dancing (although this is no longer true of popular music today). Dances such as the waltz are counted in metrical groups of 3, although this can be confusing if you are used to dancing them since the dance steps are counted in groups of four. As you would quickly discover while dancing a waltz, four measures in triple meter yields 12 pulses in total – likewise, three measures of the four-step dance

covers 12 pulses in total, so the two coincide every four musical measures. This may sound complicated, but like walking or breathing, we human beings thrive on rhythmic combinations.

Try counting with this recording to understand how metrical groups of 3 or triple meters work.

https://commons.wikimedia.org/wiki/File:Video_for_3o4_at_60_bpm.ogv

Because we count (today...) in a decimal system, we also find counting in units of 5 easy for mathematical work. However, this is not true in music – counting in units of five is quite difficult. 5 pulse measures are rare and tend to confuse listeners since they do not subdivide easily into groupings of 2 or 3. 6 pulse measures will tend to be heard as either three groupings of 2 or as two groupings of 3. Likewise, 8 pulse measures will be heard or understood as two groupings of 4 beats. Since 5 pulse measures cannot break down this way, they tend to generate significant disorientation and tension in listeners. We call such meters "additive" meaning that an extra pulse has been added. Apart from some folk music that uses 5 pulse meters, additive meters are almost entirely found in modern music as a way of generating tension. Meters outside of duple, triple, and 5 pulse measures are extremely rare and difficult.

Because the groupings of metrical units together is indicated in music by a "bar line" across the musical notation staff, for our textual representation, we will use the vertical line as well: |

Hence, a simple duple meter could be written as:

ONE two | ONE two | ONE two | ONE two

Subdivision

Now that we have the beat or pulse, metrical units grouped together in measures, and all of this occurring at a tempo we can recognize as "fast" or "slow" in relation to the norms of our own body, have have a further complication. When sounds occur between beats, they make a "subdivision." This means that in addition to the musical sounds that occur in time on a beat, other musical events can happen between beats. If these subdivisions are unpredictable, they create much anxiety or tension. Typically they are quite predictable as either duple or triple subdivisions, just like meters.

A duple subdivision means that within a single beat you have a subdivision of time halfway to the next beat. If you try counting to four at a regular tempo (this would be a 4/4 meter), you can achieve this by simply adding the word "and" between each number (assuming that you do not start to recite the numbers more slowly – keep the tempo of the numbers the same but with "and" inserted between them). These forms of duple subdivision are very common. They often subdivide a beat into 2 musical events, 4 musical events,

8 musical events, and so on as you double the subdivisions. Consider this example:

https://tinyurl.com/y84gkev3

Triple subdivisions are called "triplets" and subdivide a beat into three. However, it is important to realize that duple subdivisions are much, much more common in music. Even in triple meters, such as the waltz, duple subdivisions are more common. Likewise, when triplets (triple subdivisions) occur, they are almost never subdivided further in triple forms but are typically subdivided further in duple forms. Here is an example of triplets in a duple and then a triple meter.

https://tinyurl.com/y9l9eged

For the odd dominance of duple subdivisions, even duple subdivisions of triplets, consider how the human mind works for recognizing patterns. Take a piece of paper and mark off with a pen or pencil where you approximately believe its center of its length is (in other words, fold it in half). This is fairly easy, even if you are asked to "subdivide" the paper into four equal lengths rather than in half. If asked to divide the same paper into three equal portions, you can also do this easily. However, would it be easier to find the half-way point between each of those three parts or to subdivide it further into thirds? Visualizing this becomes progressively more challenging because we prefer duple over triple.

Much like the dominance of duple and triple meters, in which 5 pulse meters occasionally exist as "additive" meters, subdivisions are also almost entirely restricted to duple and triple forms (or their multiples). While other subdivisions exist, they are very rare and tend to generate significant tension in listeners.

Syncopation

While meter and subdivision can create tension when they are fast or unexpected and repose when they match our expectations, another rhythmic feature is almost always treated as tense. Syncopation refers to the shifting of an accent or strong sound to either a weak pulse or between pulses. Like the natural duple meter created by walking (ONE two | ONE two), you could create tension by clapping on your weaker step (one TWO | one TWO). This

is the simplest form of syncopation: shifting the emphasis from a strong to a weak beat. It is like when you shift the emphasis in a spoken word to the wrong syllable (SYLLable but not syllABle).

The more common and more complicated form of syncopation is when the emphasis or accented sound falls between pulses in a subdivision. This generates excitement and tension for the audience, just as a skipped heartbeat creates tension. Consider what happens if you count to four in a simple duple meter, add a simple subdivision, and then shift the emphasis to the subdivision.

<div align="center">

ONE two **T**hree four |
ONE two **T**hree four

ONE (and) two (and) **T**hree (and) four (and) |
ONE (and) two (and) **T**hree (and) four (and)

one (**AND**) two (and) three (**AND**) four |
one (**AND**) two (and) three (**AND**) four

</div>

Notice how this becomes more complicated for you to do and also more tense for you to hear. This is how rhythm, music's organization in time, creates cycles of tension and repose, in Funes' sense of the terms.

Hemiola

While some music will change meter during a song, movement, section, or so forth, the most common way of complicating metrical units is by temporarily shifting the emphasis much like syncopation. By momentarily reconfiguring a triple meter to a duple meter (or vice versa), the listener experiences increasing excitement or tension without any actual change in the tempo, beat, or pulse. For example, in a triple meter the listener might momentarily begin counting in a duple meter to create tension. Consider this:

<div align="center">

ONE two three | ONE two three| One two ONE |
two ONE two| ONE two three | ONE two three

</div>

If you look for definitions of hemiola elsewhere, keep in mind that the terminology is drawn from the ancient Greek description of pitches (*not* rhythms) based on the mathematical division of a vibrating string, column, or such. In this ancient context it refers to the interval of a perfect fifth, which we will learn about in the next Unit. In modern terminology, "hemiola" refers to this change in rhythmic pattern.

It is also important to notice that the tempo has not changed with a hemiola – only the way we organize or count the pulses changes, not the actual speed of the beat or the pulses themselves:

Required Listening Assignments

Please plan to listen to and take notes on each assigned recording. One or two important traits have been identified for you this week – try to make sure you can identify when they occur in the recording. These identifications will not repeat at the introductory section of the course. Also, try to identify two other important musical traits for each work that you can notice. On the quizzes, the mid-term, and the final examination, you will later have randomized excerpts from these recordings (*audio only*), which you will have to identify. You should consider this listening work *just as important as the assigned readings*. It is a vital part of training your ear to listen more carefully, and this is the real goal of these early assignments – to make you a more careful and skilled listener so that you're able to complete the major assignments successfully.

1. Joplin – "Maple Leaf Rag" (example of syncopation and hemiola)
2. Brubeck – "Take Five" (example of hemiola)
3. Tchaikovsky – "Valse" from *Swan Lake* (example of triple meter and syncopation)
4. Josquin des Prez – "Kyrie" from *Missa Pange lingua* (example of syncopation)

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. Have you noticed an instance of syncopation and can you describe it?
2. Which assigned listening work rhythmically made you uncomfortable? Can you describe why?
3. Can you identify an instance of subdivision in a piece we have listened to?
4. How would you describe "meter" to a non-musician friend?
5. Most of the listening assignments begin with a clear beat or pulse. Can you continue to identify the beat as the works "syncopate" or does the tension make you lose track?

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Week 3 – Learning to Listen: Recognizing Melody & Harmony

Objectives

1. Recognize "major" and "minor" harmonies.
2. Identify "leaps" in musical melodies.
3. Recognize "consonance" and "dissonance" in musical harmonies.
4. Describe a melody and a harmony.

Reading Assignment

All required readings for this week are in this Study Guide.

Elements of Melody

In a very strict sense, we cannot really divide musical sounds or pitches (notes) from rhythm since what we hear as a note is, in reality, a rhythmical phenomenon. The vibrations in air occur with regularity that we call a pitch. Each pitch or frequency of vibration is unique, so when we hear a pitch with a frequency of 440 cycles per second (440 hz), we recognize the note we call "A" today. Every time we double or halve the frequency, we get the same note. If I play the note A at 440 hz and then at 880 hz, the interval or distance between the two is called an "octave" meaning an "eighth" ("octa" is "eight"). There are then 13 possible "intervals" in a typical octave, meaning that there are 13 different possible distances between pitches in the Western scale.

To understand how melody works, we need to add "intervals" to our musical terminology. An "interval" is the distance between two pitches. The most basic motion between pitches creates a "scale," which is made up entirely of "stepwise" or "conjunct" motion (the two words mean the same thing). You can imagine this like a ladder with rungs (the rungs being notes and the ladder being the scale) – if you "leap" up or down several rungs, you must return stepwise toward where you began in order to relieve tension. Failing to do so may make the tension unbearable. This means that all intervals in a scale are either a major or minor second in conjunct stepwise motion.

The scale is a fascinating natural phenomenon. The doubling of frequency is produced on a plucked string by halving the length of the vibrating materials, hence half the distance creates twice the vibrations per second. We very often hear within this "note" an implicit "harmonic." This is the octave followed by the "perfect fifth," which is mathematically half again the number

of vibrations (the perfect fifth from "A" is "E", so 440 hz becomes 660 hz, or the multiples of each). By following that perfect fifth upward twelve times, we generate all the notes in the Western scale through what we call the "cycle of fifths." The 13 possible distances between each of those notes in an octave is the set of musical intervals possible in a melody. The octave and the fifth (and the fourth, which is the fifth in reverse order) are called "perfect" intervals because they have a clear mathematical ratio in their relations.

Here is an example of a Major scale (C major on the piano). Note that a major scale can start on any note (not just C) and that its corresponding minor scale can also start on any note. Each note is either a Major or minor second from the note preceding it or following it in a scale, so it is made entirely of stepwise or conjunct motion. It has eight notes in the scale, and hence it exists in an "octave" (eight).
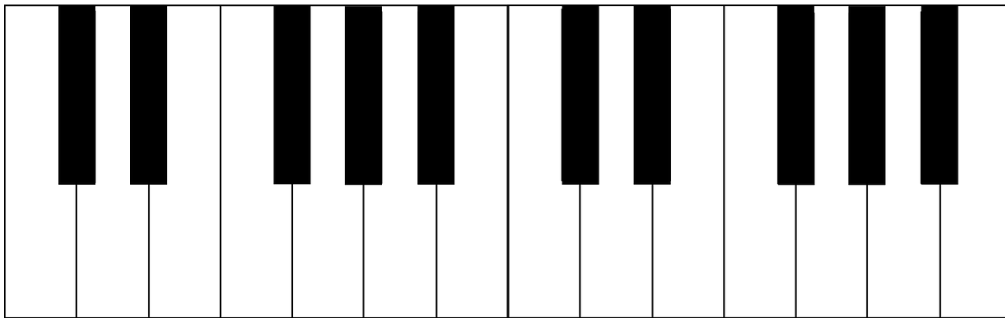
You might think of the same thing singing in "Solfege" if you learned this in elementary school (also built into *The Sound of Music* song "Doe, a Deer:"):

"do – re – mi – fa – so – la – ti – do"

Visually, you can see that on a piano, each note is beside the note before and following it. There are no "leaps." It is all conjunct motion. We call "leaps" beyond the adjacent note "disjunct" motion. You can recognize leap intervals because you likely associate them already with specific songs (the fourth is the opening of "Auld Lang Syne," the minor third is your doorbell's "ding dong," and so forth). You will *not* be required to memorize intervals for this course, but you should learn to distinguish between conjunct and disjunct motion in melodies.

Intervals are also the beginning of harmony (harmony is when you sound two or more notes at the same time). We will cover this topic in more detail in the second half of this unit, but the concept of consonant or dissonant harmony helps here with melody as well. Some intervals are consonant and

other dissonant. We also add "perfect" intervals to consonant intervals as a sub-category. Dissonant intervals are typically more difficult for listeners and are significantly controlled in most forms of music. They create tension and are often more difficult to sing or tune correctly. Consonant intervals are easier for listeners and create repose. The subcategory of consonant intervals, perfect intervals, are the most common and easiest to sing for most people, and are typically the easiest to tune correctly.

Major and Minor

For intervals (and later for harmonies as well), we distinguish between Major and minor (often capitalizing "Major" and using lower case for "minor"). In loose terms, we think of these as "Happy" or "sad," but it really refers to the nature of the interval. Our listening examples in this week will contrast Major and minor intervals and harmonies.

You hear these major and minor intervals all around you. The major fourth (also called a "perfect" fourth) is the opening two notes of the Scottish song sung on New Year's Eve, "Auld Lang Syne" or of "I've Been Working on the Railroad." In contrast, the minor third is most likely the sound of your doorbell or Paul McCartney's opening to "Hey Jude." All of these intervals appear in the natural overtone series of a single pitch (these are also called harmonics).

The Perfect Fifth (click on the image)

https://tinyurl.com/yavcwhh9

The Major third and minor third

https://tinyurl.com/y87abgvd

While we will *not* be memorizing the intervals in a scale, you should ensure that you can distinguish Major from minor in the examples that follow. In Mozart's "12 Variations" you will find a minor variation while most are in the Major key. Purcell's "Dido's Lament" will be minor, and Schubert's "Erlkönig" will alternate between the Major and the minor depending on the character who is singing. You will also notice, next week, a strong tendency toward "perfect" intervals in Medieval music.

As is already implicit, the Major and minor also outline "scales" or the "key" in which a piece is performed. The key is Major or minor and is based on the series of notes it contains. Medieval music and plainsong (next week) used the Major and minor as only two of its seven "Modes," which were slight variations on each scale. You will not need to aurally recognize these for the course, but it is helpful to know about their existence since you will hear them in the Early Music we include.

Twinkle, Twinkle Little Star…

Some of the most familiar melodies have remained unchanged for centuries or even much longer. The words often change, but we have a human ability to remember melodies quite well. Most of you will know the French folk song "Ah, vous dirai-je, Maman" as "Twinkle, Twinkle Little Star" or as the song you memorized your alphabet to. It is very memorable because it uses some of the most familiar and easiest melodic patterns. Because of this, it is also helpful for learning how melody works.

Twinkle, Twinkle Little Star

Even if you cannot read music (left to right, top to bottom), you will see that the first two notes of each "measure" are the same, as are the second two notes (a "measure" is the notes contained between the vertical barlines "| to |"). However, in the first line, notice that the first two notes and the second two notes are not within a single horizontal line of each other. They are more than one line apart and are therefore a "leap" or "disjunct motion." In this case, they are a perfect fifth apart – try listening to the recording above of a perfect fifth and notice that it is the same as the opening of the song as you sing "Twinkle,

Twinkle…" The perfect fifth is an "easy" interval for most people to hear and sing because it is a natural part of the overtone series. If you have a piano, guitar, or old ukulele ready to hand, if you pluck one string while holding a note the octave or the octave and a fifth above, it will also echo in sympathetic vibration. So while this is a leap of an "easy" interval, we still typically prefer to have any form of disjunct motion resolved through conjunct (stepwise) motion. This is exactly what happens across the song. We leap a fifth, increase tension by continuing higher for one more note (at the start of measure 2) and then resolve this by relying entirely on stepwise motion for the rest of the phrase.

Tension and Repose

Tension is created by disjunct motion or leaps, and it is typically resolved (repose is restored) by conjunct or stepwise motion in the opposite direction. The more tension you create, the more repose you need to resolve that tension.

In this melody, tension is created by the first "leap" or disjunct motion of a perfect fifth. This is increased by stepwise motion in the same direction (the next note in the melody continues to become "higher" than the previous, so even though it is stepwise, we have continued tension). After this significant build-up of tension, the listener desires some resolution that creates repose. Consider, if you listen to the example below or if you sing the song, how you would feel stopping at "Twinkle, Twinkle Little…"? This would be an uncomfortable place to pause. Try singing it to yourself (or a nearby child) and test if anyone is comfortable with you stopping there – it is very unlikely.

The melody resolves this tension by giving entirely stepwise or conjunct motion all the way back to the original note. If you sing "Twinkle, Twinkle little star, how I wonder what you are" you will likely feel repose by the time you reach the final word and final note. You could comfortably pause here without discomfort because the opening tension of a leap, intensified by pushing further away from the starting point, is resolved by stepwise motion all the way back to the original starting place.

Mozart "12 Variations on 'Ah, vous dirai-je, Maman'"

In the example below, we have several "variations" on the melody "Ah, vous dirai-je, Maman" or "Twinkle, Twinkle Little Star." Mozart uses the folksong as the basis for various alterations. You can hear the original in each of these progressively more complex changes.

<div align="center">

Assigned Listening:

Mozart – "Variations on 'Ah, vous dirai-je, Maman'"

</div>

You can also watch a performance online, if you wish:

Notice how each variation changes our melodic expectations (the video example helpfully identifies each variation numerically in the video, but if you count each variation in the audio file, the first "statement" of the original melody is not counted as a variation).

Variation 1 uses a faster but mainly stepwise version of the original melody with plenty of scales. Variation 2 returns to the original melody with the harmonizing bass voice (the pianist's left hand) playing a faster accompanying stepwise or conjunct pattern in the left hand again. Variation 3 uses disjunct motion in the melody outlining a harmonic pattern. Notice how this melody reminds you of the original but will not be as "restful" even though it is harmonious. This is because of the disjunct motion that would also make it more difficult to "sing along" to. Variation 4 returns to the original melody in the right hand but then uses the same kind of disjunct motion in the bass left hand to keep tension high even though the music is harmonious. Again, it would be difficult to hum along with the bass line here.

Variation 6 is characterized by a great deal of stepwise motion at a faster pace, as is Variation 7.

Variation 8 relies heavily on stepwise motion but has moved to the minor scale, which tends to create tension even if it is easier to sing along. What traits do you notice with the other variations?

Dido's Lament (not that Dido…)

One of the most famous melodies in English opera is Henry Purcell's "Dido's Lament" from his opera *Dido & Aeneas*. We will return to this work in Week 6 to discuss its religious politics during the English Restoration period (the restoration of the monarchy after the English Civil War, which was also a time caught up in conflicts around religious faiths after the Puritanism of the Civil War was set aside for the Protestantism of the "restored" monarch Charles II, who converted to Catholicism, which created more tension).

In this recording you will hear mainly stepwise, concord movement in the bass line that opens the scene. It is a descending chromatic scale (all steps and half-steps in the scale) that will repeat without change for the entire song – you will always hear it in the background if you listen carefully (and you should…). Consider your ability to hear the bass line a good reflection of how well you have developed your listening skills so far.

In contrast, Dido sings her Lament, which is also mainly stepwise, concord motion in the opposite direction of the bass line, and with some significant leaps that create tension. The scene is taken from Virgil's ancient poem *The Aenead* about Aeneas fleeing from Troy after its destruction in Homer's *The Iliad* to eventually found the city of Rome. He meets Queen Dido

of Carthage, they fall in love, and as we would expect, it does not go well for them… Dido, while dying (we assume), sings to her servant and friend Belinda "When I am laid in earth, may my wrongs create no trouble in thy breast. Remember me, but ah, forget my fate." The major moment of disjunct motion and therefore tension comes with "Remember me" near the end, which is then resolved with a return to stepwise, concord motion in "forget my fate." There is a slight pause at the beginning of the recording:

Assigned Listening:

Purcell – "Dido's Lament"

Consider how the stepwise, concord motion in the string orchestra leads to a feeling of repose here. What is the moment of greatest tension? Why? What leads to this feeling of tension?

Schubert's "Erlkönig"

The nineteenth century Austrian composer Franz Schubert was a master of the German "lieder" meaning "songs" (the singular is "Lied," and they are pronounced "leader" and "leet"). Schubert's lieder generally tell a dramatic narrative, and many are in song cycles. The most famous is his *Winterreise* cycle, which is often seen as his perfection of the vocal soloist in a dramatic partnership with the accompanying piano. Both pianist and singer, in effect, become soloists working together.

Schubert's "Erlkönig" is a haunted story with a boy, his father, and the wood spirit the Alder King (consider him a haunted sprite). The boy is frightened, his father calls to him, and the Erlkönig sweetly calls to the boy to tempt him out of his father's protection and to his death. The singer must balance these conflicting dramatic roles in a single voice, playing all three parts, while the piano generates much tension with its rhythmic repetitions. In the end, the boy's spirit has been taken away by the Erlkönig and the father discovers he is holding only his son's body.

Assigned Listening:

Schubert – "Erlkönig"

You can also watch a performance online as well, if you wish:

https://youtu.be/JS91p-vmSf0

Consider how the differences between conjunct and disjunct motion in the melody characterize each role in the song. Can you distinguish the three personalities even if you do not speak German (the poem is from Goethe)? How

does the rhythmic difference between the piano and the singer influence your reaction to the music?

Harmony

This week also introduces the organization of music in relation to "pitch" or "notes" with the added complication of notes sounding *at the same time* and *in relation to each other*. Rather than being melodic, harmony refers only to the relations among notes that sound at the same time (or are implied to sound at the same time). This week will give you terminology and examples of how music is organized in relation to harmony so that you will be better able to listen to materials in the course and to open a vocabulary for discussing what you hear.

These first units on "ear training" underpin everything that follows, so be sure to give them adequate time – and do not hesitate to return to these early unit for reminders are you proceed through the course.

Elements of Harmony

Like scales in the Major or minor, harmonies come in Major and minor, as well as what we call "diminished" (in some respects, you can call this the "doubly minor"). In addition to major and minor sounds, we also consider some harmonies "consonant" (meaning they are pleasing, whether major or minor) and others as "dissonant" (meaning they are uncomfortable or create tension and make us desire a resolution or return to consonance). Like the "intervals" covered in relation to melody, harmony is two or more pitches, but unlike melody, harmony occurs when those notes sound at the same time or give the impression of sounding at the same time. Also, like melody in which disjunct motion creates tension that needs resolution, so too do some harmonies create tension needing resolution. However, with harmony we also create a larger "grammar" or "syntax" of music that tends to have a clear beginning, middle, and end.

To understand how harmony works, we need to first remember the major and minor intervals from Week 3. With the perfect fifth, these combine to make a "chord" or "triad." This gives us the two standard forms of triads: major and minor. Both of these are "consonant" meaning they can create repose or be a point of rest, depending on their context. A third form is "diminished," which is dissonant and minor.

https://tinyurl.com/ybhrxna8

In addition to the major and minor triads, there are a number of possible additions that are less important for the purposes of this course but should be

known in a general sense. To either of these triads or chords you can also add a fourth pitch another major or minor third above the top note – this will always lead to more tension since that pitch (called the "seventh" meaning its interval not that it is the fourth pitch in the chord, which is no longer a triad) will be in dissonance with the root or bottom pitch of the chord. This seventh is usually used as a way of increasing tension in order to give a more satisfying resolution.

The other form of dissonance in triads is the "diminished" chord or triad. The Major and minor triads are built from a combination of a Major or minor third and a perfect fifth, which can also be thought of as *either* a Major third followed by a minor third above it (Major triad) or a minor third followed by the Major third above it (minor triad). However, the "diminished" triad is built from two minor thirds. This means that instead of the perfect fifth created by the top and bottom pitches in the chord we instead have the "tri-tone" or "diminished fifth," which in Medieval musical was called the Devil's note. It is a particularly harsh dissonance and needs resolution, so it is less common but quite powerful. It is also very difficult to correctly tune the tri-tone.

Harmonic Progression

The "grammar" or "syntax" of music comes not from harmony per se but from the progression of harmonies. While this is not a literal kind of "syntax" as in language, it does communicate information of a sort, and like a sentence, it has a predictable structure (with several kinds of variations).

You do not need to understand how harmonic progressions operate in a formal sense, but you should recognize how they lead to a sense of a "phrase" or complete section in any musical work. This is particularly easy in popular songs, which can have a very predictable set of progressions. We typically use a numerical system (written mainly in Roman numerals today) to make out these harmonies, but there are several other ways of making these notations. Modern guitar players use "tablature" for this purpose, "chard charts" today do the same thing but write out the chord in its specific key (numeric notation works for any key), and in the Baroque era that we association with J.S. Bach or Henry Purcell they used a "figured bass" (a numbering system that includes the "inversions" of each chord form). You do not need to learn how to read these or aurally recognize them, but the basic concepts of the numbering system for chord progressions will help you to understand the "syntax" of music.

The basic counting of chords follows the notes in any given scale using Roman numerals:

I - ii - iii - IV - V - vi - vii

As with intervals, the UPPER-CASE or lower-case numerals indicate if it is Major or minor (or with the vii if it is "diminished" [extra minor]). Each of these chords, in the context of its scale or "key" carries a particular kind of

meaning. For example, while I, IV, and V are all Major, they are not equally restful. The "I" is called the "tonic" and is the greatest point of rest. The most typical movement to rest is V to I. V is also called the "dominant" meaning it can be a point of arrival, but like any trip, it is also the point at which you turn to go back home to the "tonic" I. This is the most basic "progression" from the tonic to the dominant and then back to the tonic.

This is not an assigned listening work, but for fun the comedy band Axis of Awesome helps to make the point (humorously) in their medley song "4 Chords":

https://youtu.be/oOlDewpCfZQ

Sub-Dominant "Amen"

The other most common form of progression is to or from the "sub-dominant" IV chord. Moving from the tonic I to the sub-dominant IV is not restful, so it needs to go somewhere else. You most likely recognize the resolution IV-I as the sound of "Amen" in hymns. It is not as strong a resolution as V-I, but it does create repose. The most typical progression to hear, however, is the combination of I-IV-V-I. This is, in many respects, the basic structure of a "sentence" in musical harmony. It leads up to the tension of the dominant through a less tense and gradual increase of tension and then resolves this by returning home to the tonic.

This is a fairly simple demonstration of the I-IV-V-I progression:

https://tinyurl.com/y9ppspsk

Because the other minor chords are less commonly used, they also have special names or functions. For example, it can be awkward to move from I to ii, but in general the ii chord works the same as the sub-dominant, but a little more intense. It is usually seen as awkward to move from ii to IV, so the typical progression is I-IV-ii-V and then finally resolving back to the tonic I.

The other common minor chord is vi, which is the minor alternate to the tonic. Sometimes vi is used to move to ii since it is the "dominant" chord to ii (we are back to the cycle of fifths). Alternatively, the dominant V can resolve to vi in what is called the "deceptive cadence." It has this name because it "deceives" the listener by giving you a resolution but not the one you had expected…

The Deceptive cadence (again, you do not need to be able to identify this aurally, but you should be familiar with it):

Sequences

While there are many "rules" governing how chords progress from one to the next in a "chord progression" or "harmonic progression," the most common exemption from these rules is the so-called "sequence." This is where the normal progression follows some other cycle, most often in the cycle of fifths or some slight variation of it.

The most common sequence that you will all recognize is in fifths, and this opens up several possibilities. By moving I to V, you have moved up a fifth. The dominant chord to V is ii, and the dominant of ii is then vi, and so on. This is how you might write the sequence of chords in this cycle:

I - V - ii - vi – iii – vii – IV

The next most common sequence is a continuous series of fifths with deceptive cadences. This makes it possible to play a descending scale while having a progression of chords that harmonize with that scale in alternating inversions of each chord. You don't need to know what this actually means, but you will certainly be able to recognize it. This sequence is typically shown as:

I - V - vi - iii - IV - I

Because this comes back to its beginning easily, and because the standard "phrase" is four chords, this sequence is most often completed by continuing the sequence back to the dominant and then using a dominant cadence to return to the tonic for rest:

I - V - vi - iii - IV - I - V - I

This gives eight chords or two phrases, and as an added convenience, there are eight notes in a scale. Each of those notes in a scale also harmonizes with each chord, so you can play a descending scale that matches each chord, or you can play an ascending scale that matches each chord. You will most likely recognize this sequence in Pachelbel's "Canon in D" that combines a canon in the melody with this sequence for harmony and then a descending scale. Because this is easily recognized by the ear as predictable and carefully structured, it can generate a strong feeling of repose.

Assigned Listening:

Pachelbel – Canon in D (assigned listening)

You can also watch a live performance if you prefer:

https://youtu.be/JvNQLJ1_HQ0

   Consider how the canon here creates a sense of predictability in relation to the sequence and descending scale. Can you hear the scale in the bass line? Can you hear the harmonic sequence and the closing "dominant" cadence at the end of the sequence? The musical tension in the Canon is between the completely unchanging harmonic progression (the "sequence") and the melodic variations that constantly change. Can you notice and describe this tension between repetition and variation?

Required Listening Assignments

1. Mozart – "12 Variations on on 'Ah, vous dirai-je, Maman'"
2. Purcell – "Dido's Lament"
3. Schubert – "Der Erlkönig"
4. Pachelbel – "Canon in D"
5. Bach – "Prelude in C"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How would you personally define "Harmony"?
2. Can you distinguish between Major and minor? If so, how would you describe each?
3. Do the progressions of harmony in Bach's "Prelude in C" create tension? Can you identify a moment of particularly intense tension?
4. If you compare Mozart's "12 Variations" to Pachelbel's "Canon in D," what do they have in common?

Works Cited & Supplemental Reading

Aldridge, Gudrun and David Aldridge. *Melody in Music Therapy: A Therapeutic Narrative Analysis*. Jessica Kingsley Publishing, 2008. https://tinyurl.com/y9nn5e7f

Coppenbarger, Brent. *Music Theory Secrets: 94 Strategies for the Starting Musician*. Rowman & Littlefield, 2014. https://tinyurl.com/y9tqrzzy

Damschroder, David. *Thinking About Harmony: Historical Perspectives on Analysis*. Cambridge UP, 2008. https://tinyurl.com/yaeyqnly

Helm, E. Eugene. *Melody, Harmony, Tonality: A Book for Connoisseurs and Amateurs*. Scarecrow Press, 2012. https://tinyurl.com/y7brobc4

Scott, Allen. *Sourcebook for Research in Music*. Indiana UP, 2015. https://tinyurl.com/yaunnnkv

Youens, Susan. *Retracing a Winter's Journey: Schubert's Winterreise*. Cornell UP, 1991. https://tinyurl.com/y6v8fxbp

Week 4 – Plainsong to Organum to Counterpoint: Hildegard, the Notre Dame School, & Palestrina

Objectives

1. Name major traits of polyphonic music.
2. Relate musical form to changing social & political demands.
3. Compare musical styles to religious obligations.
4. Evaluate how musical expression conflicts or agrees with religious doctrine.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. "From the Beginnings to 1600." *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 6–14. https://tinyurl.com/yadhmcrr

Hildegard von Bingen

Saint Hildegard von Bingen (c. 1098–1179) was an Abbess, mystic, writer, and composer. We perhaps know more about her than almost any other woman of the Middle Ages, and many of her writings and compositions exist in their original form. We have nearly 400 of her letters, which is one of the largest collections of correspondence from the entire Middle Ages, and she directly oversaw the production of her manuscripts. In the Middle Ages, this meant overseeing the work of scribes writing her works on vellum later bound into books. The original manuscript of her *Scivias* was lost during World War II at some point in the 1940s after having survived for nearly 800 years. Fortunately, it was already photographed and duplicated.

A note should be made of manuscripts in the Middle Ages. We have Hildegard's original works, or at least many of them, because they are made from astonishingly durable materials. The Bible and other important texts would be written on velum, a paper made from animal skin (typically sheep). After preparation, it will last for centuries. The scribal function of monasteries and abbeys made them the repositories of manuscripts and gave Hildegard the

ability to directly oversea the production of her texts in a format that makes them still accessible to us today. Also, for the religious context, consider what it means in the Medieval world to read The Bible quite literally on the body of the lamb of God.

To consider Hildegard in context, we should also recall that she is active in what today we call the High Middle Ages (approximately 1000–1250) during the end of the Medieval Warm Period (followed by the Little Ice Age that caused much suffering). This period saw an increase in crop productivity and rapid growth of the population in Europe – the climate event even made European colonization of Greenland possible, but for our purposes led to wealth among the aristocracy and elite in Europe. With this wealth, the first universities were founded and there was a general growth in intellectual and artistic achievement. It also made increased production of vellum manuscripts. It was a period of enormous inequity, with approximately 90% of the population living as peasants and less than 1% among the literate and elite clergy. For perspective, try to imagine if fewer than 1 in 10 people could read and only 1 in 100 could read the language used by the elite across the whole of Europe: Latin. Hildegard was among this elite, so her erudition, influence, and ability to make contact with the most elite in her society should be noticed.

Revivals of Hildegard's music are often associated with political or social movements. Women's movements within the Catholic Church are tied to her Sainthood, she has become a figure in the modern New Age movement (often in relation to her medical theories), and she achieved new popularity through modern performances beginning in the 1980s as a part of the Early Music revival. The Sequentia ensemble made the most important recuperation of her works for mainstream performance – the American husband and wife duo Benjamin Bagby and Barbara Thornton (from New Jersey), formed Sequentia as an educational ensemble. They began to perform a stage production of Hildegard's *Ordo Virtutum* in 1982 and then recorded Hildegard's complete works. They completed the project in 1998 for Hildegard's 900th birthday, shortly after which Thornton died of a brain tumour from which she had suffered for several years. Anecdotally, the author of this study guide saw Thornton in one of her last performances, in Vancouver in 1998 – while she did not move on stage at all, her performance was astonishing.

The revival of Hildegard's music has since been connected to various women's movements and mystical schools of thought. Since Thornton's death, Bagby has continued the Sequentia Ensemble, especially its teaching seminars, with an increasing shift to secular rather than sacred music, including the rare materials available for what would have been popular entertainment outside of the Church. He has reconstructed an interpretation of what the great literary epics *Beowulf* and the Icelandic *Eddas* might have sounded like when performed. You can see a short documentary of his most recent 2015 work here:

https://vimeo.com/139625032

To see more about Sequentia's educational and performance work, see their website: http://www.sequentia.org/

Ordo Virtutum

The *Ordo Virtutum* is one of Hildegard's most famous compositions. It is a [Morality Play](#) that she composed in 1151. The musical contents are monophonic (one melody) in plainsong alternating between soloists and the chorus with spoken dialogue from the Devil (who is not able to make music). It includes both male and female voices in a small cast of dramatic characters – please specifically notice this mixture of gender in the voices:

- The Soul (female soloist)
- The Virtues (17 female soloists)
- Chorus of the Prophets and Patriarchs (male chorus)
- Souls (female chorus)
- The Devil (male speaking voice)

The plot of the drama is relatively straight forward and is a moral and religious allegory. It is in the tradition of the "Morality Play," a dramatic performance on a religious subject that would be performed in the vernacular (the local language rather than Latin) outside of the church, typically for a festival. This is a liminal kind of work, existing in-between the sacred and the profane, between the church and the marketplace. In the *Ordo Virtutum*, the Virtues and Patriarchs interact in the opening in praise. Then, the Souls complain of being confined in bodies. The protagonist, The Soul, is eager to reach Heaven, so much so that she wants to go before living. Because of this, the Devil leads her to earthly temptations. The Virtues intervene, and the Soul repents, returning to God.

Musically, you will notice that the material is mostly "syllabic," which means there is one note or pitch for each syllable in a world. This is more common to folk songs, and you will recognize that songs like "Twinkle Twinkle Little Star" or "Happy Birthday" are also syllabic – they have one note per syllable. However, there are contrasting melismatic sections. A "melisma" is when there are several notes in sung music for each syllable in a word. Try to identify the contrasting syllabic and melismatic sections of the excerpts in the assigned listening materials. You will notice a very marked difference between the largely syllabic setting here and the predominantly melismatic setting later in "Nunc aperuit nobis."

You can watch a complete recording online from a 2016 performance in St. John's Cathedral, Los Angeles (this is not a part of our assigned listening materials):

https://youtu.be/zUMlhtoGTzY

While this is a very different form of drama with which we are familiar (consider how this contrasts with Broadway musicals, for instance), for the time period and the audience, this was remarkable work. The combination of male and female voices is also remarkable. While as a Morality Play, it would not have been a church performance, the combination of male and female voices is important to notice. In sacred music intended for performance in the church, not only were mixed choirs of male and female voices not permitted, female singing was forbidden. The other musical works in this week would have used either boy sopranos and male altos (singing in their falsetto as "countertenors") or later even Castrati (castrated boy sopranos who would grow to full adulthood while retaining their unchanged voices). For Hildegard, we instead have women singing about women's concerns – her work centers women's experiences and voices in a literal and politically meaningful way.

The importance of the female singing voice in Hildegard's music is striking. While we may not find it surprising today, we would do well to remember that for Hildegard's successors in music composition for the Church, castrated singers were perfectly normal, even into the twentieth century. Because women could not sing in church, soprano parts were sung by pre-pubescent boys, some of whom would then be castrated to ensure their voices never changed. The last castrato of the Vatican Choir only died in 1922. Likewise, the recuperation of Hildegard's compositions attests to increasing demands for an important, recognized place in sacred music for women and women's voices.

Assigned Listening:

Hildegard – "Nunc aperuit nobis"

Notice as you listen that we have a "drone" (a constant note around which the melody moves away and eventually returns). The voices move away from the drone for melismas but eventually come back to sing in unison (on the same note) in order to declare the text. This text returns us to the issues of concern to Hildegard and her convent:

> Nunc
> aperuit nobis clausa porta
> quod serpens in muliere suffocavit,
> unde lucet in aurora
> flos de Virgine Maria.
>
> [Now
> opened to us a closed gate
> the snake suffocated a woman,
> from it shines, at dawn,
> the Virgin Mary's flower.]

The flower is Mary's virginity, also mirrored in the gated garden (the gate being her virginity as is the garden) threatened by the phallic serpent. The gate is the opening of her womb to give birth to Jesus and the ideal of virginal motherhood that Hildegard's singers would constantly have in mind. It also mirrors the chaste life of the convent behind closed walls with an interior garden, and these concerns appear in the music as well. Consider the minimal time given to the word "serpens" (serpent) in the performance in contrast to "porta" (gate) and to the "flos de Virgine Maria" (the Virgin's flower, her virginity). Where the rest of the work is meditative, the word "serpens" is almost declared simply, which is markedly different. Consider what this connotes for women's experiences in the Abbey.

The Notre Dame School

The composers of the [Notre Dame School](#) are mostly anonymous. This was not a specific institution but rather a "school of thought" that innovated with new polyphonic music, meaning several voices singing (or playing) at the same time with different melodies. This became possible because of the *relative* declining authority of the church in comparison to the rising regional control of the royalty. Philip Augustus, or Philip II (1165–1223), was the first French king to call himself the King of France. He rebuilt the bridges to the Íle de Cite (the island in the Seine in the middle of Paris on which the Notre Dame Cathedral stands). In 1190, the same year he titled himself the King of France, he broke up the cathedral school in Notre Dame and made it a student-teacher corporation within the University of Paris – he chartered the University in 1200 and made Paris a city of education. This reorganization made the Notre Dame School part of the church but also under the influence of the King's court and that of the University. Because of this quasi-independence, the Notre Dame School was able to experiment musically in ways that were not acceptable in other parts of Europe.

An anonymous English composer known today only as "Anonymous 4" described Perotin and Leonin as the greatest of the Notre Dame composers – we do not have original works with Perotin's name, but Anonymous 4 identifies seven of his compositions, all of which can be identified. [Perotin](#) (c. 1200; also called Perotinus) is likely the first European composer to write four-part harmonies. As a group, they developed the "rules" that led to what we today call "counterpoint" or the harmonies (or resolutions of dissonance) that regulate polyphonic music. Their influence continued across the thirteenth through sixteenth centuries. Specifically, we describe their music as polyphonic [organum](#). Like the "parallel organum" described in relation to plainsong or Gregorian chant, the polyphonic organum in Perotin and Leonin as well as the other anonymous composers for the Notre Dame School was really based on one core melodic form. The other voices primarily followed this core melody in harmony rather than singing a fully independent melody of their own – when

fully independent melodies were written to harmonize with each other, counterpoint had fully arrived.

Perotin's "Viderunt Omnes" shows the importance of moving between sections of plainsong and sections of polyphony. By comparing this work to Hildegard von Bingen, you can imagine how church parishioners were excited by these new developments (you can also watch a live 2018 performance by the University of Arkansas Schola Cantorum).

Assigned Listening:

Perotin – "Viderunt Omnes"

You can also watch a live performance if you prefer:

https://youtu.be/W6TjML5oor4

To understand the importance of the change here, try to imagine an audience used to listening to plainsong and monophonic music encountering Perotin for the first time. What would your reaction be if you had *never* heard polyphonic music before? How long do single syllables or words last in Perotin in comparison to Hildegard? Is it even possible to understand the words?

Josquin des Prez

Josquin des Prez (c. 1450/1455–1521) was the first master of Renaissance polyphonic music as it developed from the polyphonic organum of the Notre Dame School. Where Hildegard benefited from the Medieval Warming Period, Josquin wrote during the Little Ice Age that saw reduced crops and economic declines in Europe. However, as with the Notre Dame School, this meant that centralized religious authority had less direct influence over his work, and he was able to continue experimentation that may not have been acceptable in southern Europe or closer to the seat of Papal authority. For example, his integration of secular songs into the Mass through the Cantus Firmus (see the next paragraph) may have been seen as heretical or at least impious, and he was more reliant on his patrons than on the Church.

As you will hear in his music, the voices enjoy increasing independence from each other and increasingly different melodic lines. He also often wrote works using a "Cantus Firmus" (literally the "held voice" in Latin). This is a melody from another song, typically sung at a much slower tempo. The Cantus Firmus would give a basis for the new music, which might incorporate parts of it; however, the Cantus Firmus would typically be impossible for a listener to recognize because it is very slow and forms the background of the music rather than its dominant melodies or voices. Using this device, Josquin would incorporate musical spellings of his patron's names, popular folk songs, or other sacred and secular references.

By incorporating short melodic patterns that could pass from voice to voice, Josquin also developed a technique for larger music compositions that could still be unified as a whole. Consider that the primary musical form for this period was the religious mass (a choral setting of the unchanging portions of the Eucharistic Liturgy consisting of the Kyrie, Gloria, Credo, Sanctus et Benedictus, and the Agnus Dei). For Josquin to incorporate composition techniques associated with secular rather than sacred music was radical. Moreover, since he moved between secular and sacred compositions, his largest scale works were inevitably masses, which made them the focus of his musical creativity, whether the musical (in contrast to the textual) content was sacred or secular.

Josquin's compositions are also increasingly complex in contrast to his predecessors. In addition to the Cantus Firmus, he also wrote various forms of canons in masses. Remember the mention of canons like "Row, Row, Row Your Boat" from the ear ear training section of the course. In this, the melody overlaps in time with itself and harmonizes. While writing a canon is complex, Josquin made it even more challenging for himself – he would write canons that work when one voice sings a half (or a quarter) of the speed of the other voices (a "mensuration" or "prolation" canon). He would also write "mirror canons" in which the mirror image of the melody could work in canon with itself (the main melody could be rewritten upside down so that every movement from note to note could work with its own opposite movement in the opposite direction). Amazingly, he would even write mirror mensuration canons with a *cantus firmus* and other voices doing imitative counterpoint.

Consider the complexity achieved in the four voice Kyrie of his *Missa Pange Lingua* composed around 1514. In it, he incorporates variations on the Pange Lingua hymn, and this is one of only four of his many masses that incorporates materials from plainsong. While he frequently incorporated materials from folk songs and other sources, it was rare for him to draw from the traditional plainsong. The main theme in the Kyrie movement was so influential that we find it recurring in dozens of other composers works for the next 300 years. By blending musical styles from the sacred and secular, Josquin challenges the assumptions and norms of his period while still conforming to the expectations for sacred compositions for the Church. Consider how the style and texture in the Kyrie differ from what you have heard in the Notre Dame School:

Assigned Listening:

Josquin – "Kyrie"

You can also watch a live performance if you prefer:

https://youtu.be/goMeBZt5JZA

What differences do you hear from Perontin and Hildegard here? Also, based on the devotional nature of Hildegard and Perotin, what does Josquin's integration of secular or folk idioms and increasing complexity of overlapping melodies mean to you? How has the sacred changed here?

Palestrina

[Giovanni Pierluigi da Palestrina](#) (c. 1525–1594) is typically regarded as the greatest composer of Renaissance polyphony. In this, he is the culmination of the polyphonic organum we have seen in the Notre Dame School. While he has expanded polyphonic organum to include independent melodies sounding at the same time, the text of the music remains understandable for the most part with sections of "homophonic" agreement among all the voices to emphasize the interpretability of the words. These sections are much closer to polyphonic organum as heard in the Notre Dame School than we will hear in later Baroque counterpoint.

Palestrina held several appointments within the Catholic Church as a composer, and as a consequence he followed Church doctrine in several respects. The intelligibility of the sacred text is one of these traits. The [Council of Trent](#) (1545–1563) was often understood by scholars as having influenced Palestrina's music directly. Note that it occurred in the middle of his life and at the height of his career. The Council of Trent was the Catholic Counter-Reformation response to the Protestant Reformation. Martin Luther (1483–1546) began the Reformation when he distributed his 95 Theses in 1517 and produced a vernacular translation of the Bible in 1534. This directly challenged Church authority by arguing against Papal infallibility and making the Bible available to the general population in their own language – consider that the Mass (a sacrament necessary for salvation) was exclusively in Latin until this time, and typically the Bible would be read *silently* to the congregation (also in Latin, a language that the population did not understand). Control of the sacred text of the Sacraments was a key part of the Church's authority – there was no salvation except through the Church and its sacraments. Behind the first vernacular translations of the Bible was the belief that people could find salvation through their personal relationship with their faith and by reading sacred texts in their own language without the guidance of a priest or the sacraments. This effectively cut out the Church – neither holy sacraments from the Church nor the elite education in Theology and Latin were necessary for salvation and admission to Heaven in the Reformation's view. The Church's response was the Council of Trent, which not only made these beliefs heresy but further emphasized the primacy of the liturgical text in musical settings. Where in Hildegard, Perotin, and Josquin we had complex melismas that could obscure the text or make it impossible to understand, the Council of Trent directly stipulated that the intelligibility of the sacred text was essential. Any "perversion" of this new rule could be heretical…

While modern musicologists have argued Palestrina (and polyphonic music) did not directly face a ban, the official doctrine is reflected in the intelligibility of the words in his music, and this in turn influenced his compositional style in polyphony. You may also want to consider that Palestrina's "Tu es Petrus" Mass was the musical performance for the theologically conservative Pope Benedict XVI's final Mass on 13 February 2013 before he became "Pope Emeritus." The Theological conflicts of the Council of Trent are still alive today, and Palestrina's music is still used to make the political arguments for which it was first used nearly five hundred years ago.

Consider how Palestrina's setting of the "Tu es Petrus" from the non-standard Mass (based on Matthew 16:18–19) differs in style from what you have heard in the Notre Dame School and Josquin des Prez. Is the polyphony more or less contrapuntal from Josquin?

Assigned Listening:

Palestrina – "Tu es Petrus"

You can also watch a live performance if you prefer:

https://youtu.be/BQhPw8EtP5c

As you listen to Palestrina's "Tu es Petrus," what differences from Hildegard or Perotin do you notice most for rhythm, melody, and harmony? Can you understand the words, and if you do not know Latin, can you still hear that they *are* words? Please follow the link above to the information on the Council of Trent and consider how this might have shaped Palestrina's compositions based on his need to remain in favor with the Church.

Required Listening Assignments

1. Hildegard – "Nunc Aperuit Nobis"
2. Perontin – "Viderunt Omnes"
3. Josquin – "Kyrie"
4. Palestrina – "Tu es Petrus"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How do the listening materials this week differ from each other?
2. What specific musical traits caught your attention the most, and in which works?

3. What is the relationship between those traits and the historical context of the work?
4. What do you think is the biggest difference between Perotin and Palestrina? Why do you think that difference emerged?

Works Cited & Supplemental Reading

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Arnold, Jonathan. *Sacred Music in Secular Society*. Ashgate Publishing, 2014. https://tinyurl.com/y8aajsrq

Harmless, William. "Mystic as Multimedia Artist: Hildegard of Bingen." *Mystics*. Oxford UP, 2007. https://tinyurl.com/y8zue27h

Hildegard of Bingen. *Letters of Hildegard of Bingen*. Edited by Joseph L. Baird and Radd K. Ehrman. Oxford UP, 1998. https://tinyurl.com/y8pyxmqe

Kelly, Thomas Forrest. *Early Music: A Very Short Introduction*. Oxford UP, 2011. https://tinyurl.com/ycxppnhq

Newman, Barbara. *Sister of Wisdom: St. Hildegard's Theology of the Feminine*. U California P, 1998. https://tinyurl.com/y9983mxd

Week 5 – Late Renaissance in the Church & Chamber: Gabrieli, Monteverdi, & Co.

Objectives

1. Recognize changing musical traits in connection with religious, aristocratic, and commercial forces.
2. Identify "word painting" in the madrigal form.
3. Theorize the solo singing voice in Monteverdi's works as a change from previous sacred music in our assigned listening materials.
4. Justify the textual content in Monteverdi's works based on where and for whom they were performed.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. "From the Gabrielis and Monteverdi to Bach and Handel." *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 15–21. https://tinyurl.com/ybo86lwq

Claudio Monteverdi

Claudio Monteverdi (1567–1643) was a very productive composer of the late Renaissance and early Baroque in Italy. Rising from the religious conflicts of the period, largely between Protestant and Catholic sensibilities in musical aesthetics, Monteverdi excelled in both sacred and secular music composition – that is music "da camera" (of "the room" meaning a private venue) and "da chiesa" (of "the church"). He also modernized style by reducing the complexity of counterpoint in order to allow a harmonic background to support a melodic foreground. He wrote many Madrigals, sacred music included masses, and composed in the (then) entirely new Opera form (dramatically staged and sung music).

In Monteverdi we hear the end of the Renaissance traditions and the birth of the Baroque. His earliest works are sacred, including sacred madrigals (a typically secular musical form). Later in life he became a priest, yet his compositions remained predominantly secular, including controversial forms

that ran contrary to the Church's preferences. As Susan McClary argues in *Desire and Pleasure in Seventeenth-Century Music*, the eroticism of these new secular forms crept into sacred music as well, and controversy quickly followed…

The "madrigal" was the chief musical form in which Monteverdi first rose to fame. Madrigals are a "through-composed" form primarily for vocalists (sometimes with instrumental accompaniment). Although Monteverdi began writing sacred madrigals, this was slightly atypical of the form, which was predominantly secular (and very often lusty) in its contents and entirely secular in its musical style. The madrigal was a place for innovations that ran contrary to the forms of sacred music. They also employ "word painting," meaning the music attempts to express the sentiments or ideas in the text, often in fairly overt ways. This turn to the madrigal (and his atypical sacred madrigals) reflects Monteverdi's movement between courtly and church employment, and later his writing for the theatre in his operas (a new musical form at the time). Consider this from a financial perspective – Monteverdi had three sources of income: the Church, the aristocratic court, and the public theatre. While these three sources of income may have been in conflict with each other, being able to move among them gave him more opportunities and more funds.

When we pause to recognize that this is also the time (though not the place) of the [Thirty Years' War](1618–1648) between Protestant and Catholic states in central Europe, we see some of the conflicts at work and how they shaped Monteverdi's works. The struggle for the supremacy of the Papacy over secular state authorities was very real, and more than 8 million people died during the Thirty Years' War – it was the deadliest war in Europe until the twentieth century. Music that defied that Papal supremacy could be censored or punished – even more simply, composers who did not aesthetically support this political reality might not find any paying work…

The aesthetic blurring of boundaries between the secular and the sacred in terms of musical forms and style was a very real conflict with potentially serious repercussions. Monteverdi wrote his works after the [Council of Trent](1545–1563) that spurred the Counter-Reformation. While the secular states began to hold the balance of power, Monteverdi lived in a tense moment and was employed by conflicting centres of power: (1) the church, (2) the courts (meaning the aristocracy or the state, not a legal center in today's sense of a "court of law"), and (3) the theatres for the public. The integration of secular musical styles into his sacred works is, therefore, exciting but was often condemned by his contemporaries as irreligious or aesthetically flawed.

The chief attacks on Monteverdi's works came from Giovanni Maria Artusi. Monteverdi was forced to confront these criticisms in his Fifth book of madrigals. Artusi took a conservative stance that the polyphonic (multi-voiced) counterpoint of the sixteenth century was an ideal that Monteverdi failed to fulfill, thereby making his works depraved and licentious (immoral). Susan McClary details this conflict in "The Mirtillo/Amarilli Controversy:

Monteverdi" (170–193). You can think of it by comparing Monteverdi's works to Palestrina's from last week.

"Lamento della ninfa" (Lament of the Nymph)

Monteverdi's late work, "Non Havea Febo ancora: Lamento della ninfa" (The Lament of the Nymph) comes from his *Madrigals of Love* and is a fully secular work in the Pastoral tradition. In English madrigals of this kind, the "Fa la la" nonsense words fill in the unspoken erotic contents. The clearest example of this kind of erotic madrigal is John Farmer's "Fair Phyllis" – the narrator sings "Fair Phyllis I saw sitting all alone" until she is joined by her lover Amyntas and "then they fell a-kissing" (the "Fa la la" words here represent a little more than just kissing, and the song overlaps the earlier lyrics "Up and down" to make the point obvious). You can hear an example of this (this is not a part of our assigned listening materials):

https://tinyurl.com/y78bmjwt

The "Lamento della ninfa" comes from Monteverdi's 1638 collection of madrigals dedicated to Emperor Ferdinand III, although Monteverdi was a priest at this point. The work is remarkably dramatic in comparison to Palestrina even though their lives overlapped. It was also written in the middle of the Thirty Years' War in which Ferdinand III was a key figure. He was the Holy Roman Emperor, the last with real power, and ascended as Emperor in 1637. He is responsible for the Treaty of Westphalia in 1648, to which some attribute the birth of the modern nation state.

You might also notice "word painting," which is a major characteristic of the madrigal form. The sighs on the word "Sospir[i]" (literally, "sigh") are the most obvious instance of word painting. There are a number of moments for word painting here and across the period such that the music was meant to express an element of the text by copying or emulating the sounds of daily life. While the erotic content of the madrigal is indirect and it carries a warning about lost chastity and lost love, it speaks to a courtly tradition distinct from the church and a musical style that draws on the innovations of the private and aristocratic sphere rather than the spiritual. Where Hildegard's "Nunc aperuit nobis" had celebrated chastity, this secular form for the aristocracy laments the loss of chastity, which would make the "ninfa" unmarriageable.

Assigned Listening:

Monteverdi – "Lamento della ninfa"

You can also watch a performance on authentic instruments of the period. The "theorbo" is the lute of the period, on which Monteverdi was an expert performer:

You can also download the complete text of "Lamento della ninfa" in Italian and with an English translation from inside WebCampus.

Orfeo

Monteverdi's opera *Orfeo* is the earliest opera still regularly performed. The concept of opera was a rebirth of the Greek tradition of theatre, which was traditionally sung – it combines drama with music and text. While it may seem peculiar to us today to think of Sophocles' *Oedipus* as a sung performance, this was its original form, even though we do not have the music for it. The rebirth of opera in Italy was a part of the larger Renaissance movement to restore the lost wisdom of Ancient Greece that had been kept by Arab societies. This ranged from mathematics to music and science to philosophy. Notably, these were pagan histories for the Catholic world, and even Plato or Aristotle were "heathen" pre-Christian figures.

The first operas in the Renaissance drew explicitly on this Greek tradition, and Monteverdi's *Orfeo* is a musical attempt to restore music to dramatic performance by having a completely sung play on a Classical theme: the love story of Orfeo and Euridice. The myth is Greek, and the musical form attempts to revive Ancient Greek drama. Orpheus (Orfeo) is the greatest musician of the Ancient world, and his bride Eurydice dies, so he travels to the underworld to sing for Hades and bring her back to life. The gods agree, but he looks back on her as they are leaving, and she vanished forever to death.

For the Catholic world, a church composer who also wrote pagan materials for the theatre helps us to see the conflicts at work in Monteverdi's society. He varied the musical style to suit the new form, and the orchestra has a less complex texture to allow the singers to occupy the audience's attention, and at other times, the instrumental music becomes a part of the dramatic action.

A final major change in the musical form is the emphasis on speech-like passages called "recitative" in which larger amounts of text could be covered more quickly than in a typical "aria" or song section. Notice here the movement between melodic and recitative sections in Orfeo's lament over Euridice. The orchestra also contributes to characterization, which goes beyond merely word-painting as in the madrigal form.

Assigned Listening:

Monteverdi – "Tu se morta" from *Orfeo*

You can watch a performance of the scene online from a concert by Holland Opera:

L'Orfeo was performed in Mantua in 1607 for the Grand Duke of Mantua. Monteverdi at the time worked for the court of Vincenzo I Gonzago (1562–1612; ruled 1587–1612), who requested this opera. Vincenzo was a great patron of the arts, including both the artist Paul Rubens and the astronomer Galileo Galilei. Imagine this as the milieu in which Monteverdi worked. Mantua was an absolutist monarchy, meaning the sovereign overrules laws. Monteverdi also worked in Venice, which was a republic and overlooked Papal Law in 1606 – Monteverdi worked in Saint Mark's Cathedral from 1613–1643. Venice was also the printing capital of the world at this time – printing was at the heart of the Reformation and the Counter-Reformation as well as the Council of Trent. We need all of this as context for Monteverdi's work in which the "monarch" Orfeo (Orpheus) is treated as a human being rather than a god, and who is rescued in the ending by Apollo descending from the skies to carry Orfeo to Heaven (in the myth, Apollo skins Orpheus alive and beheads him). For a work written at the behest of the court and for public consumption in secular city states that were based on trade empires rather than religious authority, Monteverdi's choice of genre (opera) and subject matter (pagan Greek mythology with human monarchs) points clearly to the work's politics. This is a movement to secularization and commercial modernity.

Required Listening Assignments

1. Monteverdi – "Lamento della ninfa" (Lament of the Nymph)
2. Monteverdi – "Tu se morta" from *Orfeo*

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How does Monteverdi differ from Palestrina? How do their differences relate to the Council of Trent?
2. Why is the Thirty Years' War important to Monteverdi's changing musical style?
3. What is a major musical trait of opera that is new this week?
4. Why is it important that the contents of Monteverdi's works are not only secular but sexual and pagan?
5. How would you relate Monteverdi's works to drama or dramatic performances?

Works Cited & Supplemental Reading

Calcagno, Mauro. *From Madrigal to Opera: Monteverdi's Staging of the Self*. U California P, 2012. https://tinyurl.com/ycpr838d

Carter, Tim. "Beyond Drama: Monteverdi, Marino, and the Sixth Book of Madrigals (1614)." *Journal of the American Musicological Society*, vol. 69, no. 1, 2016, pp. 1–46. https://tinyurl.com/yap79gfe

———. "Some Notes on the First Edition of Monteverdi's *Orfeo*." *Music & Letters*, vol. 91, no. 4, 2010, pp. 498–512. https://tinyurl.com/y93afpjf

McClary, Susan. *Desire and Pleasure in Seventeenth-Century Music*. U California P, 2012. https://tinyurl.com/yb3szc8g

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McDonald, Marianne. "Mythical Musical Drama in Monteverdi." *Arion: A Journal of Humanities and the Classics*, vol. 23, no. 2, 2015, pp. 149–182. https://tinyurl.com/yc93hk3w

Week 6 – The English Renaissance & Baroque: Political Faith in Byrd & Purcell

Objectives

1. Recognize the characteristic rhythm of French Overture form.
2. Relate musical form to national style and nationalism.
3. Identify subversive traits in Byrd's music.
4. Propose a relationship between nationalism and music.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Gifford, James. "Dramatic Text, Music Text: Competing Nationalist Styles in Restoration Opera." *Interdisciplinary Literary Studies*, vol. 14, no. 1, 2012, pp. 21–37. (in WebCampus)

Kerman, Joseph. "Music and Politics: The Case of William Byrd (1540–1623)." *Proceedings of the American Philosophical Society*, vol. 144, no. 3, 2000, pp. 275–287. https://tinyurl.com/y7zonot3

The Protestant Reformation

Before we start this section, we should recognize that the disputes of the past are not ours today. The conflicts between Catholicism and Protestantism or between Catholicism and Anglicanism do not shape our religious conflicts today. However, by understanding how such conflicts worked in the past, we may be better able to think through the religious conflicts around us today. The bias against Catholics in England across the seventeenth century through the late English Renaissance and the birth of the Baroque can give us one such example.

As we covered in the previous week, the Protestant Reformation in Northern Europe led to some significant tensions in Southern Europe, particularly the Catholic Church's response with the Council of Trent. This led to Palestrina's and Monteverdi's emphasis on understandable text, even if it was in Latin for the Mass, a language that the congregation would not know.

Language was a major issue in this conflict. A key element of the Protestant Reformation was the translation of the Bible from Latin to the vernacular languages of Europe, most famously the German translation of the Bible or John Wycliffe's translation into English. The religious implication was that for Protestantism, the translation made the holy text available for personal consideration and supported the concept of a personal relationship with God that did not need to be negotiated through the Church and its sacraments. The Catholic Church, of course, did not endorse this and viewed it as heresy. Because the political influence of the church was a major issue, these divisive views had direct political implications.

In England, this was particularly intense. Conflicts between various Protestant groups and Catholicism led to things like the closing of the theatres in London during Shakespeare's time (attending the theatre was "sinful," so all theatres were closed, which also happened due to disease). This is complicated in England by the Church of England, which has the monarch as its head rather than the Pope (hence there was already conflict between Protestants and Catholics before the rise of Protestantism). The [English Civil War](#) (1642–1651) saw the execution of the head of state, King Charles I, and Oliver Cromwell established as the ruler. This also displaced the authority of the Anglican Church. In 1660, the monarchy was restored and Charles II became King, which also re-established the role of the Anglican Church, but Charles converted to Catholicism on his deathbed (the implications is that he had always been Catholic), and he was succeeded by his son James II, who was also Catholic. Catholics were, at the time, forbidden from holding government office or positions in the military. James II overturned this, which led to fears of Papal influence over government and the military.

The Glorious Revolution was the overthrow of James II by the Dutch William III and his English wife Mary II. James II was Catholic and seemed to have close ties to France (in potential conflict with Britain), which became more nervous when he had a son who could succeed the throne (Mary II was to have been his successor). In contrast, William and Mary were Protestant. After William III and Mary II ascended to the throne, Catholics could not vote (voting was limited to the land-owning aristocracy), sit in parliament, nor be commissioned officers in the military. There has not been a Catholic monarch in Britain since, and while the former Prime Minister Tony Blair converted to Catholicism shortly after leaving office in 2007, there has not been a Catholic Prime Minister either.

While it may seem peculiar for us to stress this religious and political divide today, it was vitally important in [Restoration Britain](#) (roughly the period from 1660–1700) as well as before and after. In a very loose sense, to be Catholic implied allegiance to the Vatican and France, while to be Protestant implied adherence to a vernacular religion that stressed textual clarity and personal relationships with the divine. Both challenge some traditional elements of the state's authority. Moreover, in England the monarch was and is also the head of the Church of England (the Anglican Church).

In relation to music, this means that for the Restoration period, styles of music associated with different churches and national styles were <i>very</i> important. In this context, we find two enormously influential English composers: the Catholic William Byrd and the Anglican Henry Purcell.

William Byrd

[William Byrd](#) (1539–1623) crosses many of the political and religious divides of his time period. While he later converted to Catholicism, it is impossible to know with certainty how long he had been Catholic. He wrote music for the Anglican Church and also for the monarchy (who were the head of the Anglican Church), and such employment would have been impossible for an avowed Catholic. Hence, much of his life involved obfuscating or hiding his religious views in order to have a successful career. Early in life he was Anglican, but from his 30th birthday onward, he had increasing ties to Catholicism. By 1577, his wife publicly refused to attend Anglican church services, and in 1584 [Byrd](#) was also explicitly refusing to participate in Anglican services. This is likely much later than his confirmed Catholicism but cements the date at which he would accept very real consequences for the public refusal to pretend conformity.

As Joseph Kerman points out in your assigned reading this week, "He wrote the first English madrigal in [Queen Elizabeth's] honor, 'This sweet and merry month of May'; 'O beauteous queen of second Troy,'" (277). The reference to "Troy" and the revival of a Roman history actually recurred across the seventeenth century in England. Many writers presented England as the second rise of Rome – Rome was itself already well-known as a "second Troy" thanks to the poet Virgil and his epic poem *The Aeneid*, which links Rome's origins to those who fled from the fall of Troy. Hence, to set the Queen as the "second of Troy" is to symbolically connect her to Catholicism and potentially external political allegiances.

Byrd eventually began a major project to set all church music for the year. These Masses were for the clandestine performance by Catholics who would sing the Mass in private rather than public, mainly in secret. As Kerman argues in the assigned readings for this week, even in this Byrd seems to have served a specifically [Jesuit](#) aim within the Catholic Church. The style reflects what could be performed by amateur musicians in a private residence rather than a large choir in a full church, and the style reflects earlier compositions that would seem nostalgic to the audience or participants. In this instance, the singers might also be the "congregation," which could be a single family practicing their faith. The publication of his *Mass for Four Voices* was secret, and even the dates of publication were hidden. They were also published in an undated single "bifolia," meaning on a single folded sheet of paper, which could be easily hidden in a person's clothes (far more easily than a book, even though this meant that the bifolia was prone to damage and wear). Their distribution across the country was in secret, and spies would watch for these works intently

in order to identify Catholics and, they assumed, potentially subversive groups within England. While we may like to think our modern world has changed, such religious conflicts are still common around the world today, and John F. Kennedy has been the only Catholic President of the USA.

As you will see in [Joseph Kernan's article](#), assigned as required reading for this week, Byrd's musical compositions were *always* politicized because of his religious faith and the expression of that faith in his compositions and their performance.

For the listening work on Byrd, do not overlook the most obvious point: Latin. For an English audience, Byrd is writing music with a Latin text for secret religious worship, and this was a profoundly political act. Protestants would have sung music in their native language, not the language of the Church, and the Anglican Church relied on *The Book of Common Prayer* that is also in English. The [Mass](#) uses the standard liturgical text, but in "Tristitia et Anxietas" we have an anonymous lyric in an altered form:

> Tristitia et anxietas occupaverunt interiora mea.
> Moestum factum est cor meum in dolore,
> et contenebrati sunt oculi mei.
> Vae mihi, quia peccavi.
> Sed tu, domine, qui non derelinques
> sperantes in te,
> consolare et adjuva me
> propter nomen sanctum tuum, et miserere mei.
>
> [Sadness and anxiety have overtaken my inmost self.
> My heart is made sorrowful in mourning,
> And my eyes are dim.
> Woe is me, for I have sinned.
> But thou, Lord, who dost not abandon
> those with faith in thee,
> console and help me,
> for your sacred name's sake, and be merciful to me.]

Byrd's settings echoes other earlier Catholic works, and it is clearly an expression of religious faith.

The 1592–3 (undated) *Mass for Four Voices* also used the new standard Liturgy for the Mass (the standardized text for the Mass) that was agreed at the Council of Trent. It works in a narrower vocal range, allowing for non-professional musicians to sing it in secret. Consider a very brief sense of the timeline of religious conflicts leading up to this work: King Henry VIII launched the English Reformation (1532–1547) that refused Catholicism and established the Church of England. He was succeeded by Edward VII who ruled as a Protestant from 1547–1553) when he was succeeded by the Catholic Mary I, who ruled from 1553–1558, restoring Catholicism after Henry VIII's

abolition of it in Britain and overseeing 280 executions during her reign. The relative stability of the reign of Elizabeth I followed from 1558–1603. This is the same time as Shakespeare's writing for the theatre in London, and he alludes to Byrd in his poem *The Phoenix and the Turtle*. Elizabeth established the English Protestant Church, for which she was the supreme governor. She confronted Mary, Queen of Scots, who was a champion of the Catholic cause in a rebellion aimed at displacing the Protestant Elizabeth with the Catholic Mary. The rebels were defeated, Mary was later executed, and Pope Pius V excommunicated Elizabeth and issued a Bull that Catholics who obeyed her were to be excommunicated as well. In 1581, converting English subjects of Elizabeth to Catholicism was deemed treason, punishable by execution.

It is in this context that we must approach Byrd's 1592–3 Mass, which could be sung by non-professional musicians for the Catholic sacrament, printed on a single folded sheet of paper that could be easily hidden, and in the new standardized liturgy after the Council of Trent, in Latin not English.

We have two examples from Byrd:

Assigned Listening:

Byrd – "Tristitia Et Anxietas"
Byrd – Mass for Four Voices

You can also watch a performance of "Tristitia Et Anxietas" online, if you wish:

https://youtu.be/JgJnTAVzfKs

Henry Purcell, the English Orpheus

In contrast to Byrd, Henry Purcell (c. 1658–1695) was raised in the Anglican Church and completed his musical education in the church. Although he wrote for sacred, secular, and court needs, Purcell's religious and political affiliations are relatively stable: he worked in the Anglican church and for the monarchy that was the head of the church. Purcell wrote often for the court (the King or Queen's state), the newly re-opened theatres (the theatre was no longer closed for being "sinful"), and for the Anglican church. Purcell is almost certainly the most famous English composer of all time, and even today popular musicians record his songs or copy sections of his work into their own popular songs.

While Purcell was not the first composer in England to write an opera, he was among the earliest and integrated uniquely English speech patterns into the music. As you will see in James Gifford's article, assigned as required reading for this week, Purcell's musical compositions were also *always* politicized. In opera this took two forms: the English text of the opera, called the "libretto," and the nature of the music itself.

The national styles of music were more distinct in the seventeenth century, and this helps us to understand how Purcell could encode political

content into musical form. For example, the French Overture was a distinct national style, and it is characterized by a specific rhythm. We call this a "double dotted" rhythm, meaning that a pick-up note before the strong beat of a measure is emphasized. You can think of an egg rolling or the "swing" in jazz music to hear it. The French overture used this rhythm in the first of its two parts – the second part would be in a contrasting and faster movement. This example of the French Overture by Jean-Baptiste Lully, the Ouverture to *Le Bourgeois Gentilhomme*, should help you to hear the distinct rhythm and the contrasting sections (A - B - A):

Assigned Listening:

Lully – Ouverture to *Le Bourgeois Gentilhomme*

When you come back to Purcell, you will notice that the very first notes sung in his opera *[Dido & Aeneas](...)* are the opposite rhythm, called a "Scottish Snap." Also, the Sorceress' song in the opera is actually in French Overture form with the distinct French rhythm. You might wonder how "French" the Sorceress is supposed to be... It makes more sense politically when you realize that "witches" in English drama at the time were allegorical substitutes for Catholics, and the French Overture form would be understood as Catholic by virtue of being French. The solo Sorceress' performance in the "Witches Song" is the "A" section of the overture, and the chorus of witches is the "B" section. You should notice the similarity in rhythm and form to Lully's Ouverture. If you watch the linked video performance as well as the recording, please note that this particular performance de-emphasizes most of the "double dotted" rhythms, but you can still hear them.

The complete libretto (text) for *Dido & Aeneas* is written by Nahum Tate, who later became Poet Laureate to the English monarchs. You might recognize him as writing (translating) the text for the Christmas Carol "While Shepherds Watched Their Flocks by Night." You can download the full text in WebCampus to have while you listen to or watch the opera.

Also, please notice in the opera that the original story from Virgil's *Aeneid* has been updated for the English context. Translations of Virgil were common during the Restoration. Virgil first wrote the long poem in Ancient Rome as a continuation of Homer's *Iliad*. It was meant to show Rome as a continuation of the great city of Troy, and it expressed nationalist pride. The translations in England after the restoration of the monarchy were for the same reason and suggested London as the new Rome. Sometimes this meant envisioning England or London as the new center of Catholicism, and sometimes it meant seeing Britain as the new great empire of Europe, depending on one's politics and faith. Regardless of which, the return to Virgil's *Aeneid* was an expression of a political view. However, the play by Tate adds witches that do not exist in Virgil's version – remember that witches would be an allegory for Catholics in Anglican and Protestant materials of the

seventeenth century. Hence, the libretto becomes quite political with witches dividing the monarchs and destroying their love. Purcell emphasizes this by giving the witches distinctly French musical forms.

We can see how strongly Purcell made this association by looking at his other semi-operas (like musicals today with spoken dialogue but lengthy songs as part of the action). When he worked with the Catholic dramatist John Dryden (one of the most successful playwrights of the Restoration period), Dryden went to great effort in *King Arthur* to set up Saxon invaders rather than Romans, who would be understood by the audience as Catholics. When Purcell received the text from Dryden and saw that this religious and political element had been carefully avoided, he dutifully gave all of the Saxons French music, reasserting the anti-French and anti-Catholic political message in the music.

At this point, please read James Gifford's "Dramatic Text, Music Text: Competing Nationalist Styles in Restoration Opera" and then listen to or watch the opera. You already know Dido's Lament from Week 3 on melody. You may want to have the libretto while you watch the opera (avaliable in WebCampus).

Assigned Listening:

Purcell – *Dido & Aeneas*

You can also watch a performance online, if you wish:

https://youtu.be/6GmJdPYC2Xw

Required Listening Assignments

1. Byrd – Mass for Four Voices: Kyrie, Sanctus Benedictus, Agnus Dei
2. Byrd – "Tristitia Et Anxietas"
3. Lully – "Ouverture" to *Le Bourgeois Gentilhomme*
4. Purcell – *Dido & Aeneas*

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. What musical form is the Witches' song in *Dido & Aeneas*?
2. Why do you think Byrd's *Mass for Four Voices* was subversive?
3. Why are French and English rhythms and styles important to Purcell's opera?
4. How would you compare the opening of Byrd's "Tristitia et Anxietas" to the opening of Palestrina's "Tu es Petrus"? Are the similar for the same reason?

5. How would you musically contrast Byrd with Purcell? Does this reflect their political commitments?

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Walker, Claire. "Prayer, Patronage, and Political Conspiracy: English Nuns and the Restoration." *The Historical Journal*, vol. 43, no. 1, 2000, pp. 1–23. https://tinyurl.com/y7xjxqtf

Look, Melinda S. "Turncoats and Double Agents in Restoration and Revolutionary England: The Case of Robert Ferguson, the Plotter." *Eighteenth-Century Studies*, vol. 42, no. 3, 2009, pp. 363–378. https://tinyurl.com/y9v46bu5

Week 7 – Baroque Political Patronage: Bach & Händel

Objectives

1. Recognize the irregularities of Baroque musical aesthetics.
2. Identify Baroque traits in Bach and Händel.
3. Relate patronage to musical traits and subject matter.
4. Define "Baroque" as a style.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 21–30. https://tinyurl.com/yc47sp9b

Patrons and the Baroque

This week we mainly contrast church and court appointments for musicians. The contrast is between Johann Sebastian Bach who had mainly church appointments in the Lutheran Church versus Georg Friedrich Händel who mainly worked for the court and royalty in Hanover (Germany) and Britain. The contrast, then, is between the church and the court (camera or chamber, etc.) as well as other commercial performances tied to the court such as operas and symphonies. Loyalty to the church versus the state sits behind this contrast. We will ask how this changes the music. Language will again be important (both the works we listen to this week are in the vernacular language of their first performance venues: German and English, not Latin). Are these works more difficult because they serve new purposes? Are the conflicts around clarity of text now changed?

For the Baroque period, patronage could be essential. This is not something new, but the conflict during the Renaissance between the court and the church (*da camera* and *da chieza*) continued on in important ways. Two figures for the Baroque period exemplify this ongoing trend: Johann Sebastian Bach, who composed primarily for the Lutheran Church, and Georg Friedrich Händel, who composed primarily for the court. This meant that while they all

share the unique Baroque "style," they put it to very different uses. This led them to different musical forms and different ambitions.

The "Baroque" literally refers to a roughly shaped pearl (not round), meaning that it is complicated or asymmetrical. This could refer to the ornamentation in the music (such as "trills"), the complexity of melismas, or even the mixed orchestration. Each of these has specific meanings. The trill is an "ornament" than changes a single note into a wavering between two notes:

https://tinyurl.com/y8evpt3z

Trills are particularly common ornaments to add complexity and liveliness to Baroque music, but there are many, many others. For melismas, you can recall the lengthy melodies sung on a single syllable, as in Hildegard von Bingen or Joaquin des Prez. An example close to our Baroque context makes this point quite clearly: "Ev'ry Valley" from Händel's *The Messiah* (this is not part of our assigned listening materials):

https://tinyurl.com/ybdr2ygq

Notice how in this example the tenor has lengthy phrases on a single note. This "uneven" approach is the "Baroque" trait. The last trait, orchestration, is more contextually complicated. For Renaissance music, there was a stronger tendency toward what was called the "whole consort" meaning a set of musical instruments that were the same or of the same family (often made at the same time by the same maker). A choir would be a "whole consort" since it is all voices. A choir with strings would be a "broken consort" since they are not all the same family. Consider, for example, the difference between these two recordings of the same piece, the first in a "whole consort" and the second in a "broken consort" (meaning with different contrasting instruments). These are not part of the assigned listening materials for testing, but they will make the concept clear. The first is a "whole consort" of recorders for John Dowland's "The Earle of Essex Galliard," which is still Renaissance but edging closer to the Baroque (neither of these videos is a part of our assigned listening):

https://youtu.be/WXkRgUvY6PM

The contrasting version of the same is a "broken consort" with lute, transverse flute ("flute" would traditionally mean "recorder"), theorbo, mandolin, viola da gamba (like a small cello), and a singer:

https://youtu.be/EqVBvh6rMaA

Obviously the broken consort is quite different in "texture" (remember Week 2) from the whole consort even if the music is identical.

All of these irregularities contribute to the new musical style we call "Baroque." This "misshapen pearl" has its aesthetic value *because* of its irregularity, as embodied in its favouring the broken consort. You will hear both Bach and Händel using Baroque features in their works, whether for the court or the church. Similar transformations appeared in literature, architecture, and the visual arts as well.

J.S. Bach

[Johann Sebastian Bach](#) (1685–1750) was a German composer for all of his life and travelled little, although his sons carried on across Europe. Although he did write some works for courtly patrons (the Brandenburg Concertos are the best example, written for Christian Ludwig, the Margrave of Brandenburg-Schwedt), most of his musical labor was dedicated to the church. This means what when we turn to the catalogue of Bach's works (the "Bach-Werke-Verzeichnis" abbreviated to BWV), the first 524 are sacred works (many are major compositions for choir and orchestra), 243 are for the church organ, and 228 are for solo keyboard or lute meaning mainly for use in the home. Only 40 are chamber music (da camera) and only 30 works are for orchestras such as would appear in the courts. It is unlikely that Bach's Brandenburg Concertos were even performed during his lifetime.

By contrast, Bach's Cantatas and Passions for the Lutheran Church are major compositions on the scale we would associate with an opera. He composed three full cycles of cantatas based on the scriptures read each week as well as feast days across the entire year – this means that today, you could attend a church service and holiday services in the Lutheran Church every week for more than three years with a new full cantata every week (approximately a third of these are, however, lost to history). While he did write some secular cantatas for the court, it is difficult to know how many were performed, and most (such as his *Coffee Cantata*) were for more casual performance. He also composed hundreds of chorales for the congregation to sing in church services (in German and with women in the congregation and choir singing). He also composed some brief masses in Latin for Dresden, where this was relatively common for the Lutheran Church, and a full Mass in b Minor for Dresden, which his son catalogued as the "Catholic Mass." Overall, the large majority of Bach's works are sacred in nature and for use in the church in the language of the people. He was less successful finding patronage among the secular courts.

Because Bach's works were primarily for church use in his role as Cantor (Singer, meaning Music Master, music teacher, and choir director for the local church), we find they suit the needs of church services. In Leipzig, he was responsible for music (composition as well as performances) for St. Thomas Church, St. Nicholas Church, New Church, and St. Peter's Church in the city. He could also raise extra money by organizing and composing music for funerals

and other church events, which he did. Because of this, the musical scope suits performance by his church groups rather than an orchestra, and the length of works suits church services. Most of his secular music was for the Collegium Musicum, meaning the College music group for students.

"Christ Lag In Todes Banden" (Cantata)

The cantata "Christ Lag in Toden Banden" was written for one of Bach's applications for work in the Church. It is for chorus and orchestra without soloists, and the choir is doubled by brass instruments ("doubled" meaning that instrumental parts can help the chorus if it is less prepared for the performance by playing the same music as the voices sing). Our recordings do not include it, but the scoring was originally for the "cornetto" as well and not for a modern trumpet. The cornetto is a woodwind instrument, not brass, and was played like a flute or recorder but with a trumpet's mouthpiece, which can give it a very unique sound (again, this is not a part of our assigned listening materials):

https://youtu.be/956O6Wq3j3Q

For the listening work on Bach, do not overlook the most obvious point: German. For a Lutheran Protestant audience, he has set to music texts in their native language, German. The incorporation of different styles is couched in this religious context – the audience was meant to be able to engage directly rather than be held separate from the Church's rituals. This Cantata was for Easter based on Martin Luther's hymn, which would have been well known to the congregation. Luther was a foundational Protestant figure who translated the Bible into German and began the Reformation leading to what is now the Lutheran Church. Luther's original hymn not only supplies the text for Bach's cantata, with each of the seven verses leading to the seven movements of the cantata, Bach also used Luther's music as a cantus firmus in the work (recall how Josquin did this as well with secular materials).

Assigned Listening:

Bach – "Christ Lag In Todes Banden" (Cantata)

If you prefer, you can watch a performance as well:

https://youtu.be/3ffg4mU7FNE

G.F. Händel

[Georg Friederich Händel](#) (1685–1759), who later changed his name in England to George Handel, had a very different career from Bach. He wrote large scale opera for the London stage, orchestral works for the court, and chamber music

intended to earn a profit through sales for performance in the home. Most of Händel's cantatas are secular and more like un-staged operas meant for musical performance without dramatic action. While Bach relied on the Church, Händel relied on the court and on music sales.

Our assigned listening materials for this week includes Händel's coronation anthem "The King Shall Rejoice." While the text is taken from the King James Bible, it is for a court purpose: coronation. King George I naturalized Händel as a British subject and commissioned the coronation anthems for his successor George II. After William III, whom you learned about in relation to Purcell, Queen Anne held the throne from 1702 until 1714, followed by George I until his death in 1727. He is the last foreign born English monarch. The coronation ceremony for George II would have crowned him at the same time as the "Hallelujah" in our listening materials. It has been used in every coronation of a British monarch since, and its deep bond to the state and court is clear.

Händel's music serves a different purpose from Bach's. The importance of clear support for the court and commerce shows in his nationalist choral and orchestral works and his operas for the theatre and chamber music for sales. While the first performance of his famous oratorio "The Messiah" was for charity, it was not a sacred performance and raised funds for charitable organizations – the subsequent performance was, however, for Händel's personal finances (this was a typical arrangement for theatres in relation to authors or composers). When he brought the performance from Dublin to London, it was also performed in the theatre for profit rather than in the church. He continued to organize profitable performances nearly every year at Covent Garden theatre.

Händel – "The King Shall Rejoice" (Coronation Anthem)

For the listening work on Händel, notice how the use of a biblical text is being put to new nationalist purposes. Unlike a religious text in Latin, the vernacular unifies a diverse people by giving them a language in common, and one outcome of that change is the rise of national identity through a common written tongue (earlier dialects would have been more pronounced). Do you, as a listener, have a sense of spiritual values or nationalist pride in this work? How does it differ from Bach? What does it mean when a religious text and elements of religious musical styles become part of a coronation and the celebration of the state?

Assigned Listening:

Händel – "The King Shall Rejoice" (Coronation Anthem)

If you prefer, you can also watch a performance:

https://youtu.be/cDU8jE1Xum4

Required Listening Assignments

1. Bach – "Christ Lag In Todes Banden" (Cantata)
2. Händel – "The King Shall Rejoice" (Coronation Anthem)

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How would you personally define the Baroque?
2. Bach and Händel are the two most famous Baroque composers. How do they differ and how is their music similar?
3. In what ways is patronage important to Händel and Bach?
4. Why is the language of the text important to both Bach and Händel?

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Stauffer, George B., Gregory B. Butler, and Mary Dalton Greer, eds. *About Bach*. U Illinois P, 2008. https://tinyurl.com/ya3crtwf

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Williams, Peter. *J. S. Bach: A Life in Music*. Cambridge UP, 2007. https://tinyurl.com/yb7hpemw

Week 8 – The Classical Period North & South: Gluck, the Bachs, & Mozart

Objectives

1. Recognize the return to homophony in Mozart.
2. Identify revolutionary content in Mozart's *Le Nozze di Figaro*.
3. Relate musical genre (opera) to the revolutionary movements of Mozart's time.
4. Compare the musical traits of aristocratic versus commoner characters in *Le Nozze di Figaro*.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 31–40. https://tinyurl.com/y7mbcvyc

"Classical" Music

This week we cover the "Classical" period including Gluck, Bach's sons, and Wolfgang Amadeus Mozart. Our attention will focus on Mozart's opera *Le Nozze di Figaro* (*The Marriage of Figaro*) for the listening materials. The drama is based on a play by Pierre Beaumarchais *La folle journée, ou le Mariage de Figaro* (*The Mad Day, or The Marriage of Figaro*). We have seen the conflict between the church and the court in our readings and listening materials so far – now we discover the conflicts between both over the servants… As we historically approach the French Revolution and the Age of Enlightenment, the right to self-determination for the rising middle class becomes our new challenge.

The Enlightenment

The Classical era in music overlaps with what we call the Enlightenment and the birth of democracy. This is the same moment of the American (1765–1783) and French (1789–1799) Revolutions. Mozart was born a decade before the former and died while the latter was still unfolding. While our previous

materials have emphasized the shift in power from the church to the state, across this week and next we see the shift in power to the revolutionary middle and working classes. As the Enlightenment began to argue people could exercise reason to make their own choices (and not simply rely on the decisions made by the church or the monarch as the hand of God on Earth), people began to challenge traditional aristocratic values and class divisions.

After the Protestant Reformation argued that common people should have their religious texts and services in their own vernacular language, and thereby have a personal relationship with the divine, the same people began to agitate for more power in shaping their own lives. Likewise, as trade and economic innovations developed, merchants gave rise to a middle class we can call the Bourgeoisie, meaning they are an upper middle class with access to political rights and citizenship. This challenged the previous aristocracy that had property and status based entirely upon birth and inheritance rather than commercial successes.

Likewise, the Protestant Reformation increased literacy rates since the translation of sacred texts into the vernacular made them available to the general population. To be a person of good faith meant to be able to read about that faith for oneself. Literacy became not only a commercial advantage but a matter of devotion. This newly literate population then began to feel discomforts over the demands of the aristocracy, and in Beaumarchais's Figaro plays, the privileges of this aristocracy began to be mocked. The "right of the Lord" in the play refers to the right of the aristocrat to have sexual relations with his female servant on her wedding night – whether this was real or not, it symbolized the feelings of inequity that now-literate servants held about their positions in relation to the aristocracy.

The agitation across this period eventually led to the American Revolution and subsequently the French Revolution. While these may seem like sudden and radical moments of historical change, they are anticipated in the art, literature, and music of the period that draw attention to inequality and make "high art" accessible to the everyday population. The shift from Church authority to state and aristocratic authority seen in earlier periods is echoed here in the movement from the aristocracy to bourgeois commerce and the beginnings of a middle class.

While the theatre of Händel was for a wealthy population, Mozart's "singspiel" (song play, meaning music with some spoken sections) could appeal to the general population. As the general population began to have access to such music, the topics taken up were meant to appeal to this new audience as well. Consider, for instance, the opening of Mozart's opera (and our assigned listening this week) *Le Nozze di Figaro*, which shows the servant Figaro measuring the dimensions of his wedding bed for his first night with his fiancée Susanna. The form of humor (and the musical style to accompany it) is not much different from what we have seen in Purcell's *Dido & Aeneas* in which there may be a moral lesson over chastity in the "Sailor's Song" but not many bawdy jokes about exactly what that sailors were getting up to…

Classical Music

When we say "Classical music," we are referring to music of this specific era. Unlike the Baroque, in which the uneven aesthetic dominated, the Classical period favoured clear melodies and sometimes breath-taking virtuosity to "show off" to an audience. Consider, for instance, the radical difference between how Dido sings in Purcell or the kind of voices you heard in Bach and Handel in comparison to Mozart's demanding Queen of the Night from his last opera *Die Zauberflöte* (*The Magic Flute* – again, this is not a part of our assigned listening):

https://youtu.be/dLs-Z47oFYw

While this is enormously difficult for the singer (it includes notes a full octave above "Dido's Lament"), consider the difference for the audience. Is there much difficulty in realizing this is meant to be dramatic or otherworldly? Is this subtle or obvious? Are you called on to pay attention in a way different from the earlier less melodramatic operas you have already heard?

The culmination of this kind of performance comes in the popular "Doll's Aria" from *Tales of Hoffmann* fifty years later, but the clarity (and absence of subtlety) can tell you a great deal about the new kind of audience to which it was meant to appeal (the doll comes to life and sings some of the more astounding music in the Classical tradition). Both *Tales of Hoffmann* and *The Magic Flute* remains audience favourites today for these same reasons (the total madness begins near the 7-minute mark, and again this is not a part of our assigned listening materials):

https://youtu.be/3dlGDNoliH0

The kind of subtle, nuanced attention you paid to Byrd and Hildegard is obviously *long gone* by this time.

Wolfgang Amadeus Mozart

Mozart (1756–1791) is perhaps the most famous European composer of all time. Like Handel, whom Mozart admired enormously, courtly employment called to Mozart, although he also wrote much music for church commissions. Although his life was short (he lived to be 35), he was prolific and showed talent for composition very early in life. He was already an active composer by age 15 and became a court musician when he was 17. He also studied the Baroque works of Handel and Bach to learn from their music and became a regular composer for operas.

Mozart worked for money and was often in debt, but he also took up the new concept of the creative artist for the Enlightenment period and wrote music based on his own belief in his genius, whether he had a commission for

it or not (and not all of his compositions were performed in his lifetime, including his last symphonies).

Musically, Mozart also began to experiment with the orchestra in ways that allowed Classical composer more control than had been common. While Handel and Bach would readily revise their scores to align with the available instruments or to transpose music higher or lower depending on the singers, the Classical era began to see the more professional concept of the orchestra in which specific instruments could be reliably expected. While Purcell rarely clarified which instruments would play which parts, for Mozart this was to be expected. In *Le Nozze di Figaro* he could also start to incorporate specific sound combinations for particular meanings, such as combining two brass horns to suggest cuckoldry (that a husband's wife was unfaithful). Other orchestral effects could also be more controlled, such as volume, based on the new types of instruments being developed or redeveloped.

Mozart relied heavily on commissions and annuities from the aristocracy, especially early in his career. He was a professional pianist for performances and wrote much music for dances and chamber performances for the court and aristocracy. However, he quarrelled with his employers who could refuse permission for him to perform for others or in public events or to accept commissions to compose for others. This conflicted with his long desire to write operas (and to earn a viable living), and he eventually turned to writing for the theatre, which brought him some financial successes. For instance, he was employed as a court musician in Salzburg by Prince-Archbishop Colloredo, which carried low pay and a very possessive employer. After eight years in this post (with travels to Paris and Vienna seeking other jobs), he was fired in 1781 at his own suggestion, in many respects buoyed by his successes writing opera for the theatres. His greatest operas follow after this point as he moved from aristocratic patronage to relying on commercial success in the popular theater, although he remained reliant on commissions and continued to face financial challenges for the rest of his life.

The Prince-Archbishop Colloredo's fate is also important. Although it was after Mozart's death, he lost power in 1803 during the Napoleonic Wars, and the Revolutionary Wars against France from 1792-1802 reshaped Europe as different nations worked against the revolutionary nation. The French Revolution of 1789 was more extreme than the American Revolution but was born from many of the same political beliefs. It abolished feudalism and established values of liberty and equality while also destabilizing the country and led to "The Terror," which included many executions.

This means that Mozart's last and most productive decade as a composer from his dismissal until his death was running parallel to massive change in Europe that became most visible in France and that had already been anticipated in America from 1765–1783. We will see these political conflicts in one of his most successful works of his last years, *Le Nozze di Figaro* (*The Marriage of Figaro*).

Le Nozze di Figaro

[*The Marriage of Figaro*](#) is a comic opera written in 1786 and premiered on 1 May of the same year based on a play (in a series of plays) by the French revolutionary Pierre de Beaumarchais. Beaumarchais directly supported the American Revolution by supplying arms and later supported (but was imprisoned by) the French Revolution. His original Figaro plays were a critique of the government and were banned, so Lorenzo Da Ponte's adaptation and translation of them for use in opera came with very clear political risks.

   The adapted play by Da Ponte became the opera's libretto (just like Nahum Tate's for Purcell's opera *Dido & Aeneas*), which meant extensive cuts since an opera cannot move through as much text as a play can. In Da Ponte's revision there are 4 acts to the dramatic action that shows the servants in conflict with the aristocracy. Figaro and Susanna are to be married, but the Count Almaviva has grown tired of his wife and wants to seduce Susanna by either preventing Figaro from marrying her or restoring the "right of the Lord" to sleep with her before her husband on the wedding night. Unsurprisingly, the intelligent and resourceful Figaro and Susanna look for ways to prevent him.

   At the same time, the pubescent young boy Cherubino is in love with almost every woman in the estate (the role is sung by a woman in drag, a "pants" role, which is made more comic by Cherubino disguising himself by dressing as a woman…). Dr. Bartolo is still upset that the Count married the Countess (whom Dr. Bartolo had hoped to marry), and his housekeeper Marcellina wants to marry Figaro despite being old enough to be his mother.

   As the action unfolds, Cherubino is caught and banished by the Count who tried to force Figaro to marry Marcellina to repay his debts, but Figaro solves the problems. He discovers Marcellina is not only old enough to be his mother but actually is his mother, and Dr. Bartolo his father, and he prevent Cherubino from being sent off to war (this was a time with many wars). They restore the Count's love for his wife, thereby ending his threats of raping Susanna.

   As you might imagine, this is not an entirely satisfactory ending, and its limitations are part of the political life of the piece. First, the "forgotten birth" of Figaro alleviates some of the audience's tensions over seeing a servant outwit his superiors and show greater skill than any of them. Likewise, the Count's realization that his attempts to seduce Susanna were actually being made to his wife in disguise, would probably do little to calm the fury of any wife today. These are barely disguised allowances made for the aristocratic members of the audience or those who might have the show banned. The real life of the drama is in the servants outsmarting the aristocracy and the mockery they make of class hierarchies – the aristocratic romance is shown as a fake, and the potential for the servants to rise up and seize control is palpable. And that's exactly what happened not long after…

   Consider, for example, three contrasting songs from Act I. We have the upper classes depicted as vengeful and silly in Dr. Bartolo and Count Almaviva

in contrast to Figaro's lusty and potentially revolutionary attitude against them. Consider just how easily an audience could move from laughing at Bartolo to raising something other than a broom for Figaro. The first aria is Figaro's "Se vuol ballare" in which he says (after discovering the Count's plan to seduce Susanna) if his master, the Count, wants to dance, he'll teach him some new steps… (this video version is not required for our assigned listening, but it will convey more of the dramatic tension):

https://youtu.be/W6ugvMiy8U0

The contrast is against Dr. Bartolo's hollow threats in "La Vendetta" to seek revenge on everyone, Figaro in particular before discovering that Figaro is his forgotten son (again, this video performance is not part of our required listening, although the complete opera recording *is* required):

https://youtu.be/va6EVm5dZfc

As a contrast (and again not as part of our assigned listening), you might consider this performance in contrast to the final scene of Mozart's opera *Don Giovanni* in which the dead Commendatore arrives as a walking statue to drag the offending aristocrat bodily to Hell to pay for his crimes, rapes, seductions, and murders (the singer playing both Dr. Barolo and the Commendatore in the videos here is the bass Kurt Moll). It is not difficult to sense the revolutionary emotions in the scene, which is one of the great dramatic moments in opera (immediately before the Commendatore's dramatic arrival, Don Giovanni has been repudiating a past lover, refusing responsibility for the harm he has done to women, and celebrating his aristocratic life of rich excess).

https://youtu.be/hY_bQpmEBc0

Required Listening Assignments

1. Mozart – *Le Nozze di Figaro*

While the entire opera is assigned this week, please pay particular attention to the Act I, any aria from which could be in the listening quiz. The complete libretto (script) is available for download through the "Works Cited & Supplemental Reading" section. If you wish, you may prefer to *also* watch the opera in a dramatic performance, which has subtitles:

https://youtu.be/_OYtlGpApc0

Questions for Self-Review

Please respond to any of these questions on the discussion board in

WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. What parts of the opera would you describe as revolutionary? Why?
2. What is musically new here for opera, and how does it differ from Monteverdi's *Orfeo*?
3. Are there musical differences between Figaro and the aristocrats in the opera (Count Almaviva and Doctor Bartolo)?
4. Does Figaro's lost heritage make the opera more acceptable to an aristocratic audience? Why is this important?
5. How does comedy work in *Le Nozze di Figaro*? Does it subvert some characters and empower others?

Works Cited & Supplemental Reading

Fisher, Burton D. *Mozart's The Marriage of Figaro (Le Nozze di Figaro): Opera Journeys Libretto Series*. Opera Journeys Publishing, 2004. https://tinyurl.com/ycfbawa6

———. *Mozart's Da Ponte Operas: The Marriage of Figaro, Don Giovanni, Cosi fan tutte*. Opera Classics Library Series, 2006. https://tinyurl.com/y888h2ot

Levin, David J. "Fidelity in Translation: Mozart and Da Ponte's *Le Nozze di Figaro*." *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky*. U Chicago P, 2007. 69–98. https://tinyurl.com/y87ufbpx

Thomas, Hugh. *Beaumarchais in Seville: An Intermezzio*. Yale UP, 2007. https://tinyurl.com/ydfulrxm

Unger, Harlow Giles. *Improbable Patriot: The Secret History of Monsieur de Beaumarchais, the French Playwright Who Saved the American Revolution*. U Press of New England, 2011. https://tinyurl.com/y7mkzlua

Week 9 – Romanticism & Empire: Beethoven & Schubert

Objectives

1. Compare the large symphonic form with the private and personal art song.
2. Describe "narrative" in musical forms.
3. Compare the "dramatic" nature of Beethoven's and Schubert's works, with or without texts.
4. Identify contrasting textures and timbres in Beethoven's and Schubert's assigned listening materials.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 40–45. https://tinyurl.com/y8hxadb5

Romanticism

This week we move from the "Classical" period to Romanticism with Beethoven and Schubert. We will focus on Beethoven the most, especially his *Eroica* Symphony. Where Mozart's *Le Nozze di Figaro* brought us to the cusp of the conflicts that would lead to the French Revolution and the Age of Enlightenment, Beethoven's symphony leads to the thick of revolutionary excitement – and disappointment…

Napoleon Bonaparte

The French Revolution ran from 1789 until the end of the century and transformed European politics. It is certainly one of the (if not *the*) defining moments in European history and spread liberal democracy while signalling the decline of the aristocracy and monarchies. It was also terrifying and sparked extensive military conflicts. While the French Revolution ran on, France was invaded by her neighbours. The young Napoleon Bonaparte (1769–1821)

served in the military and supported the revolution, and as a military genius, he defended France and invaded its enemies. For the radical artists of the period, this was the central moment of change around which their works spiralled. We call the period Romantic based on its emphasis on the individual and emotion. It extended the Enlightenment's sense of the rational individual exercising reason to make self-determining choices by adding depth of feeling and an attachment to the natural world that conflicted with the industrial revolution. We find Romanticism across Europe in all the arts, and music was no exception.

With Romanticism sweeping European arts and Napoleon sweeping Europe through military power, it seemed as if the balance of world power might change in a revolutionary moment. And then things did change. When Napoleon returned from his conquest of Egypt, he organized a coup d'état. He replaced the government (the Directory) with the "French Consulate," for which he was the First Consul (for life). He then restored the Church (though the state controlled its finances) and had himself crowned Emperor in 1804 (and King of Italy as well). To ensure stability and to resist attempts by others to seize power, Napoleon also established himself as Emperor in a hereditary line to be inherited by his sons. Some, such as Beethoven, had continued to see in Napoleon a chance for radical change, even in his dictatorship, until he began the French Empire.

In general, Napoleon left a conflicted legacy. We inherited the Napoleonic Code that set a standard for liberal democracies around the world today. He was also responsible for the Louisiana Purchase with Thomas Jefferson, which expanded the United States. At the same time, the Napoleonic Wars left France without colonies and created economic setbacks across Europe.

Beethoven & Romanticism

[Ludwig van Beethoven](#) (1770–1827) had attempted to study composition with Mozart but was unsuccessful. He grew into a very different composer from Mozart as well. Despite their overlapping lives, it would be difficult to imagine Mozart writing with the kind of passion we associate with Beethoven's symphonies. Even as orchestral pieces, the overture to Mozart's *Le Nozze di Figaro* is a very different kind of work from Beethoven's Symphony No. 3 (Eroica). It is more passionate and much longer than Mozart's symphonies, and the demands on the listener are more intense.

Beethoven was also overtly interested in the intellectual and aesthetic movements of his time. He read the philosopher Emmanuel Kant and had intense emotional responses to the philosophy and aesthetics of the Enlightenment. William Kinderman has traced the relationship between Beethoven's expostulation in his notebooks "'Das Moralische Gesetz in uns, u. der gestirnte Himel über uns' Kant!!!" ("The moral law within us, and the starry heavens above us" Kant!!!) and his late *Missa solemnis* (Solemn Mass) as well as his own intellectual growth (Kinderman 266). The phrasing embodies much of

Romantic enthusiasm – the moral law comes from within the individual rather than from an external power like God or the state, and from this freedom the scope of human possibilities is the enormous heavens above. He met and read the great Romantic author Goethe, and he came to embody in his own dramatic struggles with his growing deafness and disregard for the aristocracy the Romantic image of the great artist in a grand conflict over truth and honesty to the demands of genius. The very concept is a product of Romanticism.

While the video below is not part of the assigned listening work, consider how even the first minute or so indicates a very different aesthetic than we have seen so far. This Beethoven's Piano Sonata no. 23, the "Appasionata." Consider the contrast within the first minute between the more Classical sound of the higher right hand with its trills in contrast to the dark, lower, and minor left hand. Could we hear something like this from Mozart? (this is not a part of our assigned listening):

https://youtu.be/Tdg-DT8rTUQ

This Romanticism, however, is also politicized. From the rebuke to Napoleon in Beethoven's Third Symphony to the glorious call for human fraternity in the choral section of his 9th Symphony, he is continuously politicized. Again, while it is not part of our assigned listening work, an astonishing feature of the 9th Symphony is that Beethoven adds a choir to sing words of universal brotherly love, but he does so while combining his music with the military music of the Turkish Janissaries (this is stunning when we consider the military conflicts that impacted Vienna during Beethoven's life). Again, it is not a required listening example, but this very short "flash mob" form of the "Ode to Joy" section of the Ninth Symphony makes the point:

https://youtu.be/kbJcQYVtZMo

The last concept we should take from Romanticism is the sublime. Kant describes the sublime in a number of different ways, but they return to the individual contemplating something beyond his or her capacity for contemplation. His examples might include the Great Pyramid of Giza and the individual trying to contemplate the number of stones used to build it, which is all you can imagine, and then more beyond what you can imagine. The same concept appears to English poets like Percy Bysshe Shelley looking on Mont Blanc in the Swiss Alps. The point is that the Sublime shows the limitations of human cognition – we may confront that which is beyond us and see in it our own inability to conceive of such greatness. However, we are also able to observe ourselves in that moment of limitedness. This is a key element of the sublime – it may be beyond comprehension, but this does not mean we cannot contemplate that experience.

Symphony No. 3, "Eroica"

As Stephen Rumph points out, "Beethoven was eighteen when the Bastille fell [opening the French Revolution]. For the next quarter of a century armies battled almost continuously throughout Europe; republics sprang up and withered; Napoleon rose and fell; the Holy Roman Empire vanished from the map. Beethoven twice suffered the French siege of Vienna and later regaled the allied victors" (Rumph 1–2).

Beethoven's Symphony No. 3 was originally dedicated to Napoleon and the revolutionary ideals of the French Revolution. When he learned of Napoleon's coronation as Emperor, he crossed out the dedication so forcefully he ripped through the paper and rededicated it to "the memory of a once great man." His secretary said that he had actually torn up the cover page and was still so enraged he then ripped into the new cover when retitling it. Many years later, when Napoleon died, Beethoven commented that he had already written the funeral music, by which he meant the second movement of the Symphony No. 3. We now often call it the "Eroica" (Heroic) symphony.

You will hear several new musical forms. The opening of the first movement is shocking, playing the same chord three times with the full orchestra, followed by the core melodic theme of the entire movement. This central melodic motif seems very clear but then become ambiguous. It spells out a triad but then makes the tonality ambiguous. It will repeat many times across the full movement, and it comes to embody the "heroic" elements of the symphony.

The second movement is a funeral march, although its exact "meaning" would obviously change based on the altered dedication. We might in one sense think of this like a lengthy military march toward freeing or liberalizing others, but after Napoleon's betrayal of Beethoven's ideals, it is impossible not to think of it as a funeral march for Napoleon himself. The third movement is a very fast "scherzo" that calls back some elements of the first movement and gives hunting calls in the horns, perhaps originally as a military conflict, perhaps later as a spiritual struggle. The fourth movement takes a central theme and gives it several variations (think of Mozart's variations on "Twinkle, Twinkle Little Star"), but as he builds several voices collaboratively shaping this theme together, we begin to sense the theme of liberation, cooperation, and brotherly love that he had wanted the work to express. If several different melodies could collaboratively work together, perhaps so can the people of Europe or even more parts of the world.

Rumph also points out the harmonic structure of the Eroica symphony. It revises itself. The opening theme gives us an emphatically established tonic chord, repeated by the entire orchestra. However, this is not stable. By the time we end the symphony in the final fourth movement, the situation has shifted. That opening tonic is now the Dominant chord, and this seems to suggest that the heroic struggles of Napoleon are not the new norm. This is unusual for the symphony form. The new tonic suggests that the heroic opening with Napoleon

was only a preparation for something new, as if it were simply the preparation for a new world that is about to appear (Rumph 70).

There is much here for us to listen to carefully.

<div align="center">**Assigned Listening:**</div>

<div align="center">Beethoven – Symphony No. 3 "Eroica"</div>

Franz Schubert

In contrast to Beethoven, Franz Schubert (1797–1828) did not achieve fame in his lifetime. He was mainly known by his small network of friends and supporters. He and these musical friends were arrested for suspicion of revolutionary activities. One of his friends was banished for life from Vienna after spending a year in prison, and the full extent of Schubert's limitations and fear from this cannot be known with certainty. His dramatic work in operas was frequently censored or banned, and a consequence is that he did not learn the craft from seeing the dramatic performance – he saw virtually none of his operas performed in his lifetime, so there was no opportunity to think of his own dramatic growth from seeing what worked and what did not in a live performance (an essential experience for an opera composer or dramatist). While he met Beethoven, it is unlikely Beethoven would have known anything about Schubert's major compositions since they had not been performed.

Instead, Schubert was most successful (because he could learn from his early work being performed) in chamber music for a small number of performers and that was meant for intimate private concert venues. These concerts were perhaps made up only of friends rather than a traditional "concert." He turned to the "lieder" (songs) with a piano and soloist. In this intimate genre, he succeeded unlike any other previous composer. He is now recognized as the great master of the German art song. His focus becomes the Romantic experience of an individual expressed in his or her self-contemplation. While his contemporaries sought to write music about the world, Schubert turned attention continuously back to the individual and personal struggles.

One of his most famous songs is "Erlkönig." It is a haunted story with a boy, his father, and the wood spirit the Alder King (consider him a haunted sprite). The boy is frightened, his father calls to him, and the Erlkönig sweetly calls to the boy to tempt him out of his father's protection. The singer must balance these conflicting dramatic roles in a single voice, playing all three parts, while the piano generates much tension with its rhythmic repetitions. In the end, the boy's spirit has been taken away by the Erlkönig and the father discovers he is holding only his son's body.

<div align="center">**Assigned Listening:**</div>

<div align="center">Schubert – "Erlkönig"</div>

While Beethoven points out attention outward to revolutionary change, Schubert calls attention back to individuals as meaningful parts of that transforming political world.

Required Listening Assignments

1. Beethoven – Symphony No. 3 "Eroica"
2. Schubert – "Erlkönig"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How would you imagine an aristocratic and privileged audience in Beethoven's time responding to this symphony if it had remained dedicated to Napoleon?
2. How do you interpret the "marche funebre" of Beethoven's symphony?
3. The intimacy and private nature of Schubert's lieder suggests a very different kind of political vision? How would you describe it?
4. How would you describe the intimate and personal nature of lieder for Schubert? Is it political, and if so, how? Do we have anything comparable today in music?

Works Cited & Supplemental Reading

Feurzeig, Lisa. *Schubert's Lieder and the Philosophy of Early German Romanticism*. Ashgate, 2014. https://tinyurl.com/yce3oh3n

Kinderman, William. *Beethoven*. Oxford UP, 2009. https://tinyurl.com/yd4xns8k

Rumph, Stephen. *Beethoven after Napoleon*. U California P, 2004. https://tinyurl.com/ybpbzz2b

Youens, Susan. *Retracing a Winter's Journey: Schubert's Winterreise*. Cornell UP, 1991. https://tinyurl.com/y6v8fxbp

Week 10 – High Romanticism & Revolution: Weber & Rossini to Wagner & Verdi

Objectives

1. Recognize the dramatic potential of the chorus in opera.
2. Identify nationalism in opera's textual content.
3. Relate nationalism and national culture to musical style and performance.
4. Compare dramatic musical performance to revolutionary activity.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 46–66. https://tinyurl.com/yd843p74

Revolution

This week we encounter the two most overtly political composers so far, Verdi and Wagner, both of whom together transformed how opera as a genre works. Verdi's chorus "Va, Pensiero" from his opera *Nabucco*, the chorus of the Hebrew slaves, became a rallying cry for nationalists seeking the unification of Italy in the nineteenth century, although there is much debate over whether Verdi intended this. Wagner was actively involved in radical political struggles in Germany, but the political content of his revival of Germanic and Scandinavian mythologies in his works is *less overtly* politicized. His "O du mein holder Abendstern" from *Tannhäuser* is, like the fantasy genre today (such as *Game of Thrones*), a romanticized vision of the medieval world.

Verdi's *Nabucco*

Giuseppe Verdi (1813–1901) was the foremost opera composer in Italy of his time and an exponent of the Risorgimento (Italian Unification) movement. His grand opera *Nabucco* (1842) is often interpreted as supporting Risorgimento ideals, although the degree to which this was intended has been increasingly

disputed by scholars in recent years. The Risorgimento movement is typically traced from the end of Napoleon's domination of Italy in 1815 until the unification of Italy in 1871.

The Risorgimento included a series of armed insurrections aimed at unifying Italy as a nation. At the time, it was controlled by a variety of other nations or empires, such as Austria and France. In 1820, a regiment in Sicily (The Kingdom of the Two Sicilies, which was Sicily and Naples) rebelled but were eventually defeated by Austria. Again in 1821, the revolutionary movement demanded a new constitution in Piedmont (Northern Italy) but were subdued by Austrian forces. This was followed by the July Revolution of 1830, defeated by Austrian forces in 1831, and the First Italian Independence War in 1844, which lasted until 1849 before being defeated by Austrian forces in 1849 as well as French forces that restored the Pope in the same year. Various proxy conflicts continued outside of Italy until the Second Italian Independence War in 1859 and the Kingdom of Italy was established in 1861, although it did not include Rome nor Venice. The Third War of Independence in 1866 led eventually to the inclusion of Venice and then Rome in 1870 and the establishment of modern Italy in 1871.

Verdi was most active as a composer across this period, writing his earliest works in the 1830s until he was elected in 1859. His most prolific time of composition was replete in the Risorgimento movement, which he supported, although he continued to compose major works across his 70s and minor pieces in his final six years until 1901. His 1842 opera *Nabucco* is easy to read as a political allegory, and it also shows his transformation of the Italian Bel Canto (beautiful singing) tradition in opera. For its plot, the opera draws from the Book of Jeremiah and the Book of Daniel in the Old Testament for the exile of the Hebrews by Nebuchadnezzar. The music, in contrast to what we have seen, reduces the vocal displays of talent to only those that are suitable dramatically – where Mozart would have the Queen of the Night displaying vocal skill, Verdi might present similar technical challenges but only in circumstances or forms that are appropriate to the drama. Consider the contrast to the aria "Di Quella Pira" from *Il Trovatore* in which the tenor must sing the infamous "high C" near the end of the opera while also being "angry" and energetic. While it is vocally demanding, this also is not a dramatic moment for vocal grandstanding – the scene must be dramatic even though the singer is very exposed and, by this point, likely quite tired (this is not a part of our required listening):

https://youtu.be/T0_UG2UnM7o

"Va, Pensiero"

The key scene in the opera *Nabucco* for our listening work is the chorus, "Va, pensiero," in the second scene of the third act. This is different from our experience of opera so far since the emphasis has been on soloists rather than a

choir. For Verdi, the choir became an integral character that could express the sentiments, suffering, and experiences of the general population. This is how the chorus of the Hebrew slaves functions in the opera, between the soloists Abigaille, Queen of Babylon, and Zaccaria, the High Priest of the Hebrews. Consider the chorus in relation to its text:

Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!

Del Giordano le rive saluta,
di Sionne le torri atterrate…
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!

Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!

O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concento
che ne infonda al patire virtù

[Hasten thoughts on golden wings.
Hasten and rest on the densely wooded hills,
where warm and fragrant and soft
are the gentle breezes of our native land!

The banks of the Jordan we greet
and the towers of Zion.
O, my homeland, so beautiful and lost!
O memories, so dear and yet so deadly!

Golden harp of our prophets,
why do you hang silently on the willow?
Rekindle the memories of our hearts,
and speak of the times gone by!

Or, like the fateful Solomon,
draw a lament of raw sound;
or permit the Lord to inspire us
to endure our suffering!]

Assigned Listening:

Verdi – "Va, pensiero"

You might prefer to also watch a performance of the aria:

https://youtu.be/6982BsQS_6Q

While historically we know that the first performance of the chorus did not receive an encore (a call from the audience for it to be sung again, which was also illegal at the time), it has gone on to be repeated and sung by the audience as an expression of nationalist dedication. It became so as a rallying cry for the Risorgimento movement in Italy as well as other locations around the world.

A recent (and very public) use of the chorus for this effect occurred in Rome in 2011 when Riccardo Muti spoke to the audience about the political challenges facing Italy, the crisis (unstated) in Silvio Berlusconi's government, and cuts to its cultural programs (Berlusconi resigned later the same year). The event made the *New York Times* and was widely covered, but it is far from the first time this chorus has been used for various political agendas.

https://youtu.be/G_gmtO6JnRs

Wagner's *Tannhäuser*

Richard Wagner (1813–1883) was, like Verdi, a nationalist who revolutionized opera. More than any other composer, Wagner changed how opera is understood through his concept of the Gesamtkunstwerk, which means literally the "combined artwork" or total artwork. By this, he meant the combination of drama, music, literature, and the visual arts in a single work: opera. He was also a German patriot and actively involved in radical politics. He met and was on good terms with the radical activist August Röckel and Michael Bakunin and read the political and theoretical writings of Pierre-Joseph Proudhon and Ludwig Feuerbach. He took part in the 1848 Revolutions that sought to unify Germany, and when it failed he fled to avoid arrest. His opera *Tannhäuser* is from 1845 in the thick of his political activism.

Tannhäuser is based on two Medieval German legends: the poet crusader Tannhäuser and the song competition for minstrels. In many respects, you could compare it to *Orfeo* by Monteverdi since the plot involves a singer and combines a literary tradition with mythology and the fantastic. By evoking nostalgia for a partially invented Germanic tradition, Wagner calls to a sense of German identity that supports his political activities seeking a politically unified Germany. Likewise, by blending the Medieval literary traditions with a mythological world, he creates a supernatural valuation of this German

tradition. The aria in our assigned listening work for this week is sung by the character Wolfram von Eschenbach (1170–1220), a real poet, minstrel, and knight who wrote the greatest Grail Quest narrative in German: *Parzifal*.

Musically, Wagner used voices as did Verdi, for the dramatic narrative rather than for their purely virtuosic talents. The dramatic content was vitally important to Wagner. He also gave more dramatic importance to the orchestra itself through the concept of the "leitmotif." The Leitmotif is a recurring musical phrase, motif, or even a chord that signals some dramatic concept. It can refer to characters (think of the Darth Vader theme in the music for *Star Wars*, which is a leitmotif) as well as a dramatic problem or theme. In this way, Wagner could include Venus in the closing scene of the opera by including her leitmotif, whether she is on stage or not.

As with Verdi, an example of Wagner's challenges for voices comes in the size of his orchestra (much larger and with new brass instruments), which meant that singers needed to be louder and have more stamina, sometimes singing for much longer performances. For example, among his later works, he composed a four opera cycle *Der Ring des Nibelungen* meant to be performed in four days on consecutive nights (he even had an opera house built especially for his musical and dramatic demands). The narrative may remind you of Tolkien's *The Lord of the Rings* with the dragon, re-forged sword (Nothung not Anduril), the ring of power, and the quest, but Wagner draws more from the darker side of the mythology. You can watch a dramatic performance (not part of our assigned listening work) to see how Wagner's sense of the combined artwork differs from others we have seen. This is the opening of Act II, Scene i from the third work in *[Der Ring des Nibelungen](#)*, the opera *Siegfried* – you can think of him as Aragorn if you are a Tolkien fan (this is not a part of our assigned listening materials):

https://youtu.be/no6Jt-xQTfE

"O du mein holder Abendstern"

Wolfram's aria "O du mein holder Abendstern" is a highlight of the opera. He sings to Elizabeth after she has given a prayer to the Virgin, indicating she is nearing death:

> Wie Todesahnung Dämm rung deckt die Lande,
> umhüllt das Tal mit schwärzlichem Gewande;
> der Seele, die nach jenen Höhn verlangt,
> vor ihrem Flug durch Nacht und Grausen bangt.
> Da scheinest du, o lieblichster der Sterne,
> dein Sanftes Licht entsendest du der Ferne;
> die nächt'ge Dämm rung teilt dein lieber Strahl,
> und freundlich zeigst du den Weg aus dem Tal.

O du, mein holder Abendstern,
wohl grüsst' ich immer dich so gern:
vom Herzen, das sie nie verriet,
grüsse sie, wenn sie vorbei dir zieht,
wenn sie entschwebt dem Tal der Erden,
ein sel'ger Engel dort zu werden!

[Like a premonition of death, twilight covers the land,
and envelops the valley in its dark shroud;
the soul, which needs the highest grounds,
fears the darkness and horror before it flies.

Oh you, my lovely evening star,
I always greet your light happily:
my heart, that she never betrayed,
take to her when she passes by you,
when soars from the Valley of the earth,
and becomes a blessed angel!]

Assigned Listening:

Wagner – "O du mein holder Abendstern"

You might prefer to also watch a performance of the aria:

https://youtu.be/dEveAPMYowA

      The struggle in the scene is between Elizabeth, the pure love of Tannhäuser who embodies the Medieval courtly ideal (a chaste love of pure spirit), versus Venus, the pagan and physical love that calls to him. Tannhäuser loves Elizabeth but has betrayed her for the pagan Venus. He sought atonement by a pilgrimage to Rome, but he does not return by the appointed time, and Elizabeth dies. This is the moment of Wolfram's song. After it, being unforgiven, Tannhäuser call for Venus to take him back, and as she appears to take him, Wolfram sings the name "Elizabeth" to him. Tannhäuser rejects the goddess only to hear the procession of Elizabeth's funeral bier. He asks her forgiveness and dies beside her with the opera closing as a miracle is proclaimed when a priest's staff has begun to sprout new leaves.

      The setting of the opera in Wartburg castle further emphasizes its nationalist orientation. This is one of the most recognizable buildings in Germany and was the location of revolutionary demonstrations, which made it a symbol of German nationalism. The castle was founded in 1067 and housed the Sängerkrieg (Minstrel's Contest) in which Wolfram von Eschenbach competed. Martin Luther stayed in Wartburg castle from 1521–1522 and translated the Bible into German there during his residence, a central event of

the Reformation. And finally, during the 1848 revolutions (in which Wagner participated), Wartburg castle was the site of seminal events in the struggle for German unification. By celebrating German literary and mythological history, Wagner indirectly endorsed and sought to support the revolutionary unification movement for which he fought.

Required Listening Assignments

1. Verdi - "Va, pensiero" from *Nabucco*
2. Wagner – "O Du, Mein Holder Abendstern" from *Tannhäuser*

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. The most revolutionary and politically potent moment in Verdi's *Nabucco* comes from the chorus, and Wagner's from the solitary individual? Is this a political difference between Verdi and Wagner?
2. Are these operas "dramatic" in a way that our earlier exposures to opera were not?
3. Unlike Mozart, Verdi and Wagner are not comic? Is this a meaningful difference?
4. Do Verdi and/or Wagner adopt uniquely national musical styles like Purcell did with the Scottish snap and French dotted rhythms?
5. Why do you think opera has been so consistently tied to revolutionary national politics? Is this a special trait of opera?

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Week 11 – Romantics to Moderns: Brahms & Bruckner to Sibelius & Stravinsky

Objectives

1. Recognize music as an expression of political dissent.
2. Identify the nationalist narrative in Sibelius' *Finlandia*.
3. Relate stylistic and harmonic innovation in Stravinsky's *Rite of Spring* to political dissent.
4. Distinguish music as art for art's sake and music serving the nation state.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 67–103. https://tinyurl.com/yc5qfbrx

The Modern World

We now begin the slow race toward madness… The Romantics shift toward modernism, although many consider Wagner to have already made that shift in his later works. Stravinsky may very well send you into a riot, and Sibelius carries the nationalist tradition seen in Wagner and Verdi to new heights. Either way, we are entering the twentieth-century, and things are going to change quickly as we race to the end of the course.

Jean Sibelius

Jean Sibelius (1865–1957) continues many of the trends we saw in Wagner and Verdi, including his musical experimentation that leads to modernism as well as his contributions to the independence movement in his homeland: Finland's struggle for independence from Russia. He saw his composition practices as supporting the nationalist cause and as expressing a uniquely Finnish cultural experience. He drew inspiration from Finnish folk songs to Finnish literary traditions, especially the national epic poem compiled thirty years before his birth, the *Kalevala*. The *Kalevala* served several purposes but two most clearly:

nationalism paired with the solidification of the national language. Finnish was not written until the sixteenth century, for the purpose of planning a vernacular Bible. Its religious services were in Latin, politics were discussed in Swedish, and financial issues would be considered in Middle Low German. As Finland struggled for independence, the cultural, mythical, and linguistic role of the *Kalevala* in establishing a national identity was crucial.

From 1809 until 1917–18, Finland was occupied by Russia as a Duchy, but this followed after a very lengthy series of [occupations by Sweden](#) for centuries and then alternating between Sweden and Russia, whose military conflicts with each other were played out in Finland. The language and culture are distinct from Sweden and Russia, which heightened tensions. The Russian control over Finland was resisted as part of the nationalist movement in the twentieth century, and the Russian Revolution in 1917 provoked change – when the Tzar was assassinated in the revolution, his control over Finland ceased. Finland declared independence but also became caught up in a civil war.

Sibelius' *Finlandia*

Sibelius's *Finlandia* began as a portion of his *Press Celebration Music* that celebrated Finnish resistance to Russian rule and refuted the [February Manifesto](#) that dismissed the constitution of Finland (by Russia). Czar Nicholas II abrogated the constitution of Finland, giving Russian law predominance over Finnish law as part of a larger Russification movement. The *Press Celebration Music* reflects Russian censorship of the press that critiqued its rule at the turn of the century, and the fourth movement originally titled "Finland Awakes" was revised to become the free-standing composition *Finlandia*. It is a direct rebuttal of Russian imperialism in Finland. Because of censorship, while its performances were not in secret, its meaning was – *Finlandia* was performed under other titles and with covert gestures to its meaning that the Finnish audiences already knew, such as calling it a "spring" or "awakening" or else stressing its Scandinavian or distinctly Finnish traits. Sibelius sought to distribute the work widely, also writing a version for performance on piano alone rather than for orchestra, and later a symphonic version with choir.

The closing section of the work took on a simple melody that Finns adopted as a quasi-anthem, and Sibelius later made a choral work from it as well as a choral version of *Finlandia*. You may find several online sources describing it as a Finnish folk song, but it is not – it is an original composition by Sibelius, but he based it on the Finnish folk traditions. The work's ties to the *Kalevala* are also important but indirect. The *Kalevala* was a quasi-anthropological and literary collection of folk legends, poems, and myths grown from the long pagan history of Finland. The poem is not explicitly nationalist but helped to articulate a national sense of identity that was already widespread but not fully recognized as such. By gathering together the emotional intensity

of late Romantic music, affiliations with the literary *Kalevala* and Finnish folk music, Sibelius gave his audiences a vital symbol for independence.

Assigned Listening:

Sibelius – *Finlandia*

If you would prefer to watch a performance (and also to see its enduring nationalist importance, there is a video performance for the opening of the Finnish national music hall):

https://youtu.be/qOSaT6U4e-8

Igor Stravinsky

Few events in musical history are as well cited as the debut of [Igor Stravinsky](#)'s (1882–1971) *The Rite of Spring*. Stravinsky was Russian but eventually became American. He was mainly in Switzerland during the years leading up to World War I, which led him away from Russia, especially following the Russian Revolution. He then worked mainly in France and then relocated to the United States as World War II overtook Europe and France fell to Nazi Germany.

Stravinsky finally settled in Los Angeles, where he lived longer than anywhere else, and he became an important figure in expatriate and American communities. We will focus on his French period but like Sibelius, he had a very long life, and unlike Sibelius he was active as a composer until the end and took part in many of the radical changes in music covered next week.

Stravinsky's *The Rite of Spring*

Stravinsky's *The Rite of Spring* (*Le sacre du printemps*) was first performed in 1913, a year prior to the outbreak of World War I. It was first performed in Paris for the Russian Ballet Russes (Russian Ballet) in collaboration with Vaslav Nijinsky, one of the greatest male ballet dancers of all time. The performance led to a riot for its radical choreography and music. Stravinsky's impact from this one piece overshadows the rest of this enormously influential career. Like Sibelius, Stravinsky stresses the concepts of a pre-Christian pagan tradition (in Russia) but does not stress any nationalist tradition (as his multinational experiences might suggest). While it may surprise you, this has become one of the most recorded musical works of all time, even in comparison to Beethoven and Bach.

In *The Rite of Spring* we find radical changes in tonality (whether there is a tonic or not) and meter (rhythm). In this, he resembles Wagner, and he attended performances of Wagner at Wagner's purpose-built opera house in Bayreith, Germany while composing the work. Likewise, we also find folk melodies playing an increasingly important role in the work, even thought

Stravinsky later denied their influence. The work premiered on 29 May 1913, and while historical accounts vary considerably in their sense of the "riot" after the work, they agree that profound conflict surrounded it. The mainstay of criticism is that *The Rite of Spring* led to a riot and police intervention, although the details of both claims are somewhat open given the lax records. Regardless, the work had a major impact on composers who quickly began to consider their work in very new ways. The polyrhythms of the work challenge listeners, as you will notice near the 3:00 minute mark in an iconic sound from the work.

The Rite of Spring work enjoyed a major revival for its centenary as well, although it has been a mainstay of the performance repertoire for orchestras since the decade after its first performance. As you listen to it, also try to keep in mind the excitement and confusion of a deeply conflicted world about to descend into World War I as well as the "pagan" call of the work as being a radical nostalgia for the conservation of a defunct form of beliefs.

Assigned Listening:

Stravinsky – *Rite of Spring*

You may prefer to see a ballet performance of the work, but this is not Nijinsky's choreography (this is not a part of our assigned listening materials):

https://youtu.be/jF1OQkHybEQ

Required Listening Assignments

1. Sibelius – *Finlandia*
2. Stravinsky – *The Rite of Spring*

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. What musical elements of Stravinsky's *Rite of Spring* are most striking to you?
2. Do "perfect intervals" in Sibelius' *Finlandia* evoke an emotional response? Is it patriotic? Why?
3. Do you need to see the ballet to understand Stravinsky's music? Is this similar to seeing the dramatic performance of opera?
4. Is there music today that serves functions similar to *Finlandia* and/or *The Rite of Spring*?

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Week 12 – Interbellum Modernism: Serialism, Folk Nationalism, Blues, & Birth of Jazz

Objectives

1. Recognize "serialism" in melody and harmony.
2. Recognize "Blues" as a musical style with a political history.
3. Recognize "Dixieland" as a regional musical style.
4. Define cultural appropriation in relation to musical style.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 104–115. https://tinyurl.com/ycblz4m8

Between The Wars

After the madness of World War I and before the horrors of World War II, the high point of the movement we call "Modernism" arrived. We have in some respects the farthest reach of the composition tradition we have traced from the Medieval world to today. However, we also see the rise of a mass-produced music for the newly consuming masses: not quite folk music but not quite art music either. This is the birth of the popular song and music recordings more or less as we know them today.

High Modernism: 1914–1928

The period we now most strongly associate with Modernism, per se, is the 1890s through the 1950s. Many modernist scholars will limit this further to 1914 to 1945: the period from the outbreak of the First World War to the end of the Second World War (some limit it further to 1914 to 1928). This short period of scarcely 31 years saw some of the most profound transformations of human society and expansions to the scope of human possibility. The First World War signalled the end of all previous notions of heroic pre-industrial war, symbolized in the end of Calvary warfare and the rise of the tank, chemical

warfare, and the machine gun. World War I saw the rise of wireless communication, armored vehicles, aircraft, modern artillery, and automatic weapons. This is a profound transformation of humanity's destructive capacities.

In many respects, WWI was seen as the culmination of industrialization, imperialism, and capitalism – industry was made profitable again by the war, which helped to end the economic depressions that had created social instability since the 1890s; much of the war was fought in Europe over control of imperial territories; and technological invention brought the now-profitable industry to the battlefield and created an industrial war machine. However, place or location remains vital even at this point – the Chinese Civil War saw more casualties, but it was the war in Europe that marked the shift in *modernity*.

The inter-bellum years, from 1919 to 1939, were marked by major social changes. Ireland achieved independence in 1922 while Greece lost its war with Turkey and the ancient populations from Smyrna were deported. In 1917 the Russian Revolution began and the Balfour Declaration of 1917 instantiated British policy to establish a Jewish state in Palestine. Four major empires ended: the Hohenzollerns, the Habsburg, the Romanovs, and the Ottomans. The war also paralleled the spread of infectious disease, including epidemic typhus, the 1918 influenza pandemic that was most deadly to young adults (the Spanish Flu that likely began in Kansas), malaria, and the terrifying Sleeping Sickness (*Encephalitits lethargica*). Up to 100 million people perished from disease, 16 million in the war, and 21 million were left wounded. An uncertain number perished in the several related genocides.

In all, up to 150 million people alive in 1914 had perished by 1922 in a world with a population of fewer than 2 billion people (1922 is often seen as the pinnacle of Modernism, what we call the *annus mirabilis* or "miracle year"). America initially experienced much prosperity and growth during the "Roaring 20s" while Europe was caught in a series of economic depressions and crises; however, the Great Depression in 1929 began in America and spread when the American Stock Market crashed, sending the entire world into the Great Depression. The result by 1930 was a tremendously altered social vision of progress, technology, mass transportation, new forms of industrialization, industrial warfare, and a profound doubt about the merits of being "modern." At the same time, radio and movies (and cheap industrially produced culture) changed the media-scape of the Western world and how music moved around and reached new markets.

Schoenberg's *Klavierstuck*

[Arnold Schönberg](#) (1874–1951; "Schoenberg" is the alternate German spelling without the umlaut) was the epitome of modernism in music. In his early career, he extended the experimentation of Wagner about as far as it could go. This first period in his composition career is seen as the final stages of Romanticism.

As he struggled to move beyond this as a part of the German Expressionist movement, he turned to a formalized composition method that he called twelve-tone, or later "serial," music.

This means that as Schoenberg wrote increasingly complex music at the very edge of what Romanticism could keep within a tonal system, he eventually began to think of what could make music without that reliance on tonality. Without tonality, what would still constitute music? To experiment with this, Serialism organized all the twelve pitches within an octave (not just the seven normal pitches within a scale) and required the composer use them all up before being able to repeat one. This ensured that no single note has priority over another, and hence rather than "tonal" such music would be "atonal" or without tonality. After the death of tonality, what would music be?

To think of this in context, you may wish to see two works that can help to understand the cultural context. The first is Schoenberg's great late Romantic masterpiece *Verklärte Nacht* (1899, *Transfigured Night*). This is about as far as one can go with tonality before abandoning it. It is based on a poem by Richard Dehmel in which two young lovers walk through the night, the woman confesses she is carrying the child of another man, and the man realizes the beauty of a life growing between them on such a frigid night is wondrous not terrible. This is *not* a part of our required listening work, but it can help to prepare you for what comes next, so even an excerpt can help:

https://youtu.be/5h5Xc-rUef4

Likewise, the German Expressionist film *Das Cabinet Des Doktor Caligari* (1920) is seen as one of the masterpieces of the movement. While you are not tested on it and may not wish to watch it all, even an excerpt will help you to see the context within which Schoenberg turned to serialism and atonality:

https://youtu.be/gkPdvRontMc

Our assigned work is Schoenberg's *Drei Klavierstücke*, Op. 11 (1909, *Three Piano Pieces*). In contrast to his earlier works, here he embraces an atonal compositional method. He wrote further tonal music, but after 1909, Schoenberg increasingly turned to atonality and sought ways of composing that might convey emotion and engage an audience without using a tonal centre. This shaped generations of Austrian and American composers after him, and John Cage in the next week was Schoenberg's student (just as Beethoven sought to study under Mozart, and Mozart studied Bach and Händel's music scores).

In *Drei Klavierstücke* you will surely struggle with the absence of any tonal centre. However, consider other ways you might think through what is happening. Do rhythm and melody still play important roles? Could there ever be a mainstream audience for such music? Having read about the difficulties of the modernist period, how is this music not surprising?

Schoenberg – *Klavierstuck*

Smith's "Empty Bed Blues"

[Bessie Smith](#) (1894–1937) was one of the greatest blues singers, although her career was cut short when she died after an automobile accident. The style developed out of the unique combination of African American spirituals, gospel, work songs, and European folk music. It is distinct from other traditions we have heard by using a "blues scale," which is a variant of the pentatonic (five note) scale and the traditional 7 note scale – in contrast to these, the blues scale(s) combine elements the major and minor scales. In performance, it is also normal for some notes to be slightly lower than is typical, although this is not entirely unique to the Blues (the standard tuning today is a by-product of the increasing popularity of keyboard instruments such as the harpsichord or piano, which cannot naturally change tuning for every different key. Bach's *The Well-Tempered Klavier* was written as an exercise to show how pieces might be written in every key for a "well-tuned" instrument that averaged out the differences between perfect tunings for every key).

Blues precedes and deeply influences Rock & Roll. Since the musical form developed among the post-abolition African American population in the American south, it reflects the post-slavery era's social conflicts and challenges. While slavery was abolished in 1865 in the United States, forced labour for prisoners or wards of the state (or debt prisoners) was still common. The horrific struggles of the black population in the American south are difficult to fully express, but the period also saw the Great Migration, in which African Americans migrated to urban and industrial centres in the North for better working and living conditions. This led in the North and Northeast in particular to the Harlem Renaissance or "New Negro Movement" as they called it themselves as a reflection of increased social contact in urban centres and increasing value on black culture. In the south, however, different conditions prevailed.

The blues suit small groups or solo performers with various instruments, very often guitar or piano, with a predictable pattern and chord progression. Likewise, its predictable lyric structure allowed much innovation for performance as well as improvisation. You will hear much in common with your previous listening work, which is not required for this chapter but will come back on the final examination. Consider these reminders from earlier in the course before listening to Bessie Smith:

Assigned Listening:

Son House – "Clarksdale Moan"

Scott Joplin – "Maple Leaf Rag"

Bessie Smith recorded "Empty Bed Blues" in 1928, written by J.C. Johnson, and as you will hear, she draws on the tradition of the blues to sing about an experience to which her audience could relate: lost love. However, the new recorded medium meant the songs could reach an audience that would previously have only seen live music, and most likely in local settings. "Empty Bed Blues" is openly (metaphorically) sexual, but what had been a lengthy live performance to stir up an audience became, for the recorded medium, a song cut in two for the two sides of the record and also cut again to fit within the time constraints. In a very real way, the material limitations of the recording industry directly shaped and revised the music artists produced. At first this means, as with Smith, revising a long established and very successful live performance given many times to suit the needs of the recording studio – over time we see it become the normative structure of popular song more generally, long after these material limitations ceased to exist.

"Empty Bed Blues" works through double meanings for sexuality but is also inextricably caught up with race, gender, and class. Smith was not only black but a black woman from the working class who dared to sing about her own desire in the 1920s.

Assigned Listening:

Smith – "Empty Bed Blues"

Lopez's "Dixieland One-Step"

Dixieland jazz is "early jazz" typically traced to New Orleans. It draws on elements of the Blues, such as the available instrumentation (typically combining wind instruments with the banjo) and improvisation, but where the Blues stresses changes to tonality and harmony, Dixieland introduces rhythmic change through "swing." While it may seem surprising to suggest, the double dotted rhythms of the French Overture form we discovered through Lully and Purcell are not unlike the baroque roll of "swing" music. When either is played on a string instrument, part of the effect is achieved in the same way: the string player with their bow will use the weaker "up bow" on the strong beat and the stronger "down bow" on the weak beat. To "up bow" is to *push* away across the string, while to "down bow" is to *pull* the bow across the string, the latter being "stronger" based on the mechanics of the arm – everyone can pull with more strength when the arm is in that position, which makes the down bow stronger. The same effect happens on wind instruments when the player uses different "articulation," basically by alternating between "t" and "d" sounds to start each note.

Dixieland comes from a reference to the music's origins and players being south of the Mason-Dixon line. The Mason-Dixon line divided the

slave-holding states of the south from the non-slave-holding states of the north (mostly…) prior to the American Civil War. In this, Dixieland is distinctly of the South in contrast to other forms of jazz that developed later in the major industrial centres of the north like Chicago and New York.

Notice as you listen to the lead instrument that it declares a familiar melody. We are used to this dominant voice in much of the music we have listened to so far. At the same time, try to recognize how the other instruments improvise contrasting melodies around it as a form of counterpoint.

In contrast to Bessie Smith, Vincent Lopez (1895–1975) is not from the south. He was from New York, was white, and mainly performed in the Big Band tradition. How, then, do we understand his recording as different from Smith's "Empty Bed Blues"? What happens to Dixieland when it travels north and is performed by other musicians with a different background who are not from "Dixie Land" (the South)? Is this a form of cultural appropriation? If you want to consider a direct comparison of cultural appropriation, you might look to Big Mama Thornton's song "Hound Dog" in comparison to Elvis Presley's "Hound Dog" (Mahon 2).

Do we still see this kind of political adoption of another group's musical styles today, and how do we react to it? You might also consider how some of the strangeness of Schoenberg might have been similar to how Northern audiences first reacted to the "chaotic" improvisations in Dixieland music.

Assigned Listening:

Lopez – "Dixieland One-Step"

Required Listening Assignments

1. Schoenberg – *Klavierstuck*
2. Smith – "Empty Bed Blues"
3. Lopez – "Dixieland One-Step"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. How would you describe "serialism" to a non-musician friend?
2. How would you describe the political importance of the Blues?
3. In what way is Dixieland a regional musical form?
4. Does cultural appropriation as a concept apply to music? What is the social or political harm done by cultural appropriation?
5. In what ways could you consider Schoenberg or Bessie Smith a music of "liberation"? In what ways do they express a "struggle"?

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Week 10 – Sounds of the Cold War: Minimalism, Pop, & Rock Across Borders

Objectives

1. Recognize the role of chance in any musical event.
2. Identify folk music as a political form distinct from nationalism and national identity.
3. Relate the history of Western music to popular music today.
4. Compare the religious, social, and political pressures on past musical forms to those we hear in our media environment today.

Reading Assignment

Please complete these readings in addition to the Study Guide materials here. You may read them in any order, but typically you should complete these readings before the Study Guide. Additional supplementary readings are included at the end of the Study Guide for this week.

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. ISI Books, 2008. pp. 116–122. https://tinyurl.com/yazqhxm3

The End of the Twentieth Century

As we complete the course, we turn to music you are quite likely to recognize as well as music you may find hard to recognize as music at all! Between John Cage, Paul Robeson, and Led Zeppelin, we mark out some major shifts.

John Cage

John Cage (1912–1992) was an American composer, author, and painter. He studied composition under Schoenberg, whom we considered last week, although Schoenberg famously did not teach any of his students the 12-tone method or serialism. He moved in the same circles as many other major American artists of the time, such as Mallorca (Majorca) in Spain where the British poet Robert Graves lived and later the American poet Robert Creeley. He taught at the experimental Black Mountain College that features a "who's who" of American avant-garde artists and had the poet Charles Olson as its Rector, and he influenced American and European artists in many fields, particularly music and poetry. His work with the poet Kenneth Patchen was

important for him at the time as well, and they shared the same political vision (Vancouver students might like to know the "Albion Books" store a few blocks from campus is named in tribute to Patchen's *Journal of Albion Moonlight*). Cage wrote more melodically than Schoenberg and had a keen sense for rhythm that won him favour among the experimental modernist composers. He began teaching composition and typographical design at The New School in Manhattan, and later composition at Wesleyan University – then everything changed…

  The political and social context of Cage's work drives its forms. Cage was an anarchist, but not of the moody black hoodie-wearing variety – the literal meaning of the term is "no-rulers" or specifically a resistance against artificially imposed forms of domination or order. You may recognize its protean forms in American figures like Henry David Thoreau or Walt Whitman, as well as (not coincidentally) the avant-garde poets around the Black Mountain College, the Beat Generation (Kerouac, Ginsberg, etc.), among others. In this, Cage has something in common with Wagner, who knew the anarchist revolutionary Bakunin. In a simplified form, Cage's political views were social and oriented toward the community, but at the same time they resisted anything but natural or spontaneous forms of order.

  As Cage became more familiar with other non-Western traditions and became more politically engaged, this led him to displace the "procedural" nature of serialism and the atonal 12-tone system with ideas that emphasized spontaneity, the independence of the performers from the composer, and the importance of chance. These are, of course, political concepts for him. If music can integrate chance, then the composer is on an equal footing with the performers and the audience. It is most obviously integrated into his 1952 composition *4'33"* (Four minutes, thirty-three seconds), which you can listen to below:

<div align="center">

Assigned Listening:

Cage – *4'33"*
(do not look for a recording linked from WebCampus. Simply listen to the sounds and music already around you for 4'33")

</div>

  The point, of course, is for the audience to recognize that there are always and continuously chance sounds around them within any performance. Compare the concept to the much more recognizable composition of "A Book of Music" (1944) for two prepared pianos (meaning they have been altered physically to sound different), which adopts some of the traits of gamelan music but likely strikes your ear as being more obviously "music" (this is not a part of our assigned listening materials):

<div align="center">

https://youtu.be/O--VJ5BH2u8

</div>

Cage also became famous for "prepared piano" in which various objects were placed specifically in the piano or modifications made to it, often to make it a more rhythmic and less melodic instrument. While many of his compositions combined rhythmic experimentation and non-tonal harmonies with traditionally melodic forms to which audiences could easily relate, the move to chance left him ostracized from some parts of the musical community. Many composers saw this admission of chance or willingness to cede a role to the audience or the choices of performers as an abnegation of the composer's role.

Our assigned listening material for Cage is "Variations II" from 1961. There were eight works in the series from 1958 to 1978 (a revision to the 1967 "Variations VIII"), and it employs a graphic score that gives performers instructions based on chance combinations. In other words, every performance would be entirely different from any other, and the performers are active participants in the compositional process:

Assigned Listening:

Cage – "Variations II"

Another part of Cage's interests came from [DADA](#) and [Surrealism](#), especially the later Situationist movement in France. A key element of DADA and the Situationists is that art could disrupt its commercial role, and for this the DADA artists would refashion everyday objects into art in order to disrupt the division between the two. The Situationists would create "situations" (like Cage later saw compositions as "happenings") that could make the participants more aware of their circumstances. We would see this today as akin to "installation art," but the situations or happenings were intended to disrupt any form of domination while also recognizing that they would be reintegrated as art objects for sale, consumption, and hence would no longer by disruptive.

You can see Cage interviewed in the documentary "From Zero":

https://youtu.be/saGo9DsDB80

Paul Robeson

When we moved to Bessie Smith, we began to think of the shift from composer to performer. [Paul Robeson](#), (1898–1976) was a singer from New Jersey. He won a football scholarship to Rutgers, played in the NFL, and went on to an international performance career. He was also deeply tied to the Harlem Renaissance (then called the "New Negro Movement"). He left practicing law to become a singer and actor with an international career on stage and in film, including the first lead role in a film for an African American.

Like many in the Harlem Renaissance, Robeson went on to support Socialism. While it is not as often recognized today, poets such as Langston

Hughes and many of those in the later Civil Rights Movement gave support to the anti-racist movements in communism and socialism while also receiving support later. The complex entanglement of the anti-racism movement and socialism may surprise many today, but as a telling example, in the Apartheid-era South Africa, Han Chinese from Taiwan were given status as "whites" while Han Chinese from the People's Republic of China were categorized as "coloured." This may seem bizarre, but the point is that race and the Cold War conflict between capitalism and communism were inextricably linked. And to be anti-racist would very often imply socialism, and vice versa.

Robeson's performances are most famous today for the musical *Showboat* and the song "Ol' Man River," for which he has given the singularly most famous performance (this is not a part of our assigned listening materials):

https://youtu.be/eh9WayN7R-s

During the McCarthy era of anti-communist purges in the USA, the government limited Robeson's travel and would not grant him a passport. This effectively barred him from leaving the USA. In a telling incident, when we was not permitted to leave the USA (lest he continue visiting socialist states like the USSR, Cuba, China, and so forth, which the American government sought to indirectly block), he moved a concert venue from Vancouver in Canada to the Peace Arch border crossing in Surrey (about 30 minutes from FDU's Vancouver campus). He instead gave the concert under the Peace Arch on the American side of the border to the audience on the Canadian side.

Our assigned listening materials come from Robeson's many recordings of spirituals. These songs originated among American slaves, often carrying religious faith, communicating the suffering of slavery, and in more subtle ways critiquing slavery or expressing the desire for escape or emancipation. Themes such as river crossings (the Jordan) would relate to crossing the Ohio River to non-slave holding states, and so forth. They were also a rallying call for the early Civil Rights Movement in the 1960s. Robeson became increasingly involved in such political movements and dedicated his acting and musical work to their purposes after the Spanish Civil War, which had Communists and anarchists fighting against fascism (the Communists later turned against the anarchists and were defeated by the fascists, presaging the wider rise of fascism in Italy and Germany leading to World War II). The folk nature of the spirituals were also close to the workers' movement in the USSR and China, and as a telling example, Robeson also recorded and frequently performed the "March of the Volunteers" (义勇军进行曲 義勇軍進行曲) the folk-based national anthem of China, which he began singing ten years before it became the national anthem.

We are listening to Robeson's rendition of "John Henry," which draws on this complex combination of social and political material as a celebration of African American history, a lament of slavery, a call to folk idioms, and a

critique of capitalism. That they can all come together in one recording is remarkable – that it would be so very popular is even more so:

Assigned Listening:

Robeson – "John Henry"

And then there was Rock…

From the Blues and Hillbilly music and Spirituals and folk music, Rock & Roll eventually developed in America. This is a long story with many easily available histories that are popular on radio, so our focus moves forward in time to the moment just after Robeson's retirement at the height of the Civil Rights Movement and Cage's turn to chance music. At the end of 1971, the British rock band [Led Zeppelin](#) released a song that did not fit the duration of radio airplay and that drew on folk traditions as well as the countercultural rock movement. They based parts of it on Welsh folk traditions, it opens with recorders recalling both the early music revival of the period (recovering authentic performance practices for Medieval, Renaissance, and Baroque music), moves to more recent folk traditions, and finally turns to Rock and Roll. The music may contain social critiques of consumerism but also became an anthem of the dispossessed youth of Britain and American in the counterculture movement as well as in East Germany and the USSR where they were formally blacklisted.

It may surprise people today that the former Russian President Dmitry Medvedev, is a devotee of Led Zeppelin, the contemporary band Deep Purple, and British hard rock. The global scope of Rock and Roll as a social critique is hard to measure, and "Stairway to Heaven" has a global legacy in countercultures, perhaps far beyond the intentions of its creators. For Susan Fast this means connections to the coronations and grand traditions of "high art" (49) while also calling up revolutionary drama for an epic questing hero, except that in 1971 amidst the Cold War fears of global nuclear apocalypse and limited economic potential amidst the 1970s oil crises and financial shocks, the point of an epic quest seemed widely unsure (even if the need for it was ever more intense). With traditional social norms relaxed or no longer reliable, and with very real fears of global destruction beyond anyone's control, the combination of nostalgia for a magical past and an insurrectionary future proved very potent. Rock and Roll filled that void in many respects, giving a connection to the epic that had been lost in postmodern pastiche while also giving a generalizable and transferable critique of "the man" or any particular social prohibition.

As a careful listener, consider how our course began with prehistoric music, Ancient Babylon, and the medieval world with Gregorian chant and later Hildegard von Bingen's mystically-charged music. How do you listen differently today to the Rock and Roll that is ubiquitous? How do you listen

differently to one of the most frequently played (on radio) rock songs of the century? You might prefer to also watch a live performance (not too far from FDU in Madison Square Gardens – it's the 1970s…so don't be too surprised):

https://youtu.be/qgGpFDtm2pk

Our assigned listening is the standard 1971 recording:

Assigned Listening:

Led Zeppelin – "Stairway to Heaven"

In what ways are you now a different listener than you were four months ago? How do you find relations among these more familiar works and the earlier and more distant materials we have encountered? And more to the focus of the course, how is Led Zeppelin a response to its social and historical moment, as we have seen in Beethoven, Wagner, Hildegard, Josquin, Perotin, Stravinsky, and so many others? Could you compare the opening of the song to the consort (not the broken consort) of the Renaissance? Is the music attempting to echo or allude to earlier musical styles? Does this musically tell a story different from the textual contents (the lyrics)?

Required Listening Assignments

1. Cage – "Variations II"
2. Robeson – "John Henry"
3. Led Zepplin – "Stairway to Heaven"

Questions for Self-Review

Please respond to any of these questions on the discussion board in WebCampus. Remember, you have 1 point for your own comment and 1 point for responding to a classmate's comment.

1. Is Cage's work "music"? He meant us to ask this question, so our answer is meaningful. Why?
2. Robeson, like Smith, was primarily a performer not a composer. Why is this shift important in the twentieth century?
3. Robeson made his political very clear. How is this reflected in his music?
4. You have likely heard Led Zeppelin before. How has it changed?
5. Is there a musical narrative in "Stairway to Heaven"? How could it be compared to the music we heard at the beginning of the course?

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Week 14 – Review

Objectives

1. Recognize intentional and incidental learning through the course, class discussions, and personal readings.
2. Identify aural listening skills gained during the course.
3. Summarize social and political forces that change musical styles and forms.
4. Evaluate music as a force in social and political life.

Reading Assignment

There are no assigned readings this week.

Commentary

This week is dedicated to review and catching up any missed readings. We have only Monday before the reading days dedicated to missed classes and your own review followed by the beginning of the examination period.

Review

We began the course by looking to the material musical artefacts from human (and possibly Neanderthal) life before written history, moved quickly to the first written music, and then began our study of the social and political life of music in the Middle Ages. The interaction between economic growth and contraction due to climate events and the shifting demands of the Church in Europe gave us a way to understand the relationship between text and music. Hildegard von Bingen, Perotin, and Josquin des Prez showed an ornate and melismatic form of music. The Council of Trent gave us a watershed moment for the pressure placed on composers to align with a musical style, with Palestrina and later Monteverdi revealing how musical composition could respond to the political demands of the Counter-Reformation.

  The religious conflicts of the Reformation continued into the Baroque with Byrd in the late Renaissance stressing the English Counter-Reformation and Purcell in opera marking out the politics of royalty's religious faith entwined with nationalism. Bach and Händel exemplified the height of the aesthetic of the "irregular pearl" as well as the demands of patronage: one to the church and the other to the court. Mozart and Beethoven broached themes of revolution – the former in operatic form and the latter in the symphony. With themes of

liberation drawing on the political thought behind the American and French revolutions, this was a turning point in the course both into the "modern" world and into a form of political engagement in music with which we are likely more familiar. Schubert's smaller scale politics of the personal and intimate scale may also remind us of the politics of the personal.

Verdi and Wagner again take up revolution but, in their historical moments, less generalized as a force of liberation and instead caught up in nationalist independence and the shaping of national identity. Where prior to the Council of Trent and Thirty Years' War we had unity and shared collective experience in music primarily based on religious faith and the Church, we then had in Verdi and Wagner overtly regional constructions of national culture based on the vernacular and the construction of identity through the nation state. This continued into Sibelius' writing for Finnish anti-imperialist struggles for independence and the organization of a distinct national identity around language and folk cultures.

Stravinksy, Shoenberg, and Cage then showed a different direction for experimentation based on a modernist and postmodern sense of internationalism outside of the nation state framework and also revulsion at the Enlightenment project that created the nation state framework in Europe that led to two world wars and xenophobic elements of nationalism and narratives of national exceptionalism. Bessie Smith, Vincent Lopez, and Paul Robeson then showed a different direction outside of the nationalist framework but based on folk traditions and community-based musical traditions, but also the commodification of sub-cultures and the exoticization of minority cultures for commercial demands. We finally finished the course with a turn to popular music closer to our own time with a song in which Led Zeppelin gestures toward the changing musical tastes over time with a quasi-Renaissance theme transformed into folk then blues traditions before finally emerging in a revolutionary Rock & Roll that finally proved its service to a post-national world of commodity cultures.

This leaves us all as listeners and participants in a musical culture today that gives tribute less to the organizing principles of faith than national culture and the nation state to instead reflect the demands of a post-national world of trade and commerce. Amidst the multi-national and multicultural world emerging in the 1970s, we can hear attempts at blending cultural traditions. Where Vincent Lopez showed us cultural appropriation, we have in Led Zeppelin an appropriation of Blues traditions as a gesture to reconciliation in a post-nationalist and internationalist perspective, but with the adoption of commercial demands for a homogenizing transnational commercialization of music. This leads us to the standard song lengths of today and the sale of revolutionary music as a part of celebrity culture – it gives us the invisible hand of commerce, like the "Big Three" music companies that control the majority of music sold in the world today. Do we notice in our contemporary moment that commodified music projects like *American Idol* forward the musical talents and assets of a single corporate portfolio?

However you come to the musical world of today, here at the end of our course you should have a more nuanced aural skill set with which to engage the music around you and a habit of curiosity with its entanglements of musical style and form with social forces and political demands. As we ask questions about the music *industry* around us today, you now have access to a history before industry and a familiarity with how music has been put to the use of faith, social hierarchy, nationalist culture, struggles for liberation, and the pursuit of success through patronage and commercial success.

Final Examination

The Final Examination will test your recall and comprehension of the complete reading materials as well as aural identification of excerpts from the assigned listening materials across the course as a whole, although it will emphasize Weeks 7 through 14. The exam will be in three sections:

1. aural identification of excerpts from listening examples
2. definitions or descriptions of key critical concepts from the course
3. a short essay responding to and identifying one of three offered lengthier listening examples in its social, political, and cultural context.

The best preparation is to complete the course readings and listening assignments in full. The exam will have timed sections and will be completed inside WebCampus during the examination period. Aural identification and definitional questions will be drawn entirely from those already used during the course and will be presented in the same format.

Questions for Self-Review

You may ask any questions in the Discussion Board, both for the instructor or for classmates. Please use the venue as a place to reflect on your learning across the semester or to pose questions about the examination and future studies. You may wish to use the "Objectives" above as a guide for your self-review.

Appendix 1 – Assigned Listening Materials

Assigned Listening Materials

You can access all recordings through WebCampus in the "Listening Materials" folder. You should take notes for major traits of each work that will help you to recognize them when they appear in the Listening Quizzes or the Mid-term Examination. Consider everything from words, instruments, tempo, tension, repose, hemiola, syncopation, major or minor harmonies, and so forth. This will help you to train your ears to listen more carefully and also give you a checksheet for the Quizzes. You should also consider traits that are easily remembered for identification purposes as well (is it in English, does it have an unusual instrument, or does it do something you can easily recall?).

Weeks 1–6

Anon. "Epitaph of Seikilos"
      NOTES:

Anon. "Hurrian Hymn"
      NOTES:

Anon. "Universi qui te expectant"
      NOTES:

Bach "Brandenburg Concert no. 4, Allegro"
      NOTES:

Beethoven "Scherzo: Allegro vivace" from *Symphony no. 3: Eroica*
  NOTES:

Brubeck "Take Five"
  NOTES:

Byrd "Tristitia et Anxietas"
  NOTES:

Byrd *Mass for Four Voices* (Kyrie, Sanctus Benedictus, Agnus Dei)
  NOTES:

Chopin "Fantasie Impromptu" Opus 66
  NOTES:

Hildegard von Bingen "O Frodens virga" from *Ordo Virtutum*
  NOTES:

Hildegard von Bingen "Nunc aperuit nobis"
  NOTES:

House "Clarksdale Moan"
    NOTES:

Joplin "Maple Leaf Rag"
    NOTES:

Josquin des Prez "Gloria" from *Missa Pange lingua*
    NOTES:

Lully "Ouverture" to *Le Bourgeois Gentilhomme*
    NOTES:

Monteverdi "Lamento della ninfa" (Lament of the Nymph)
    NOTES:

Monteverdi "Tu se morta" from *Orfeo*
    NOTES:

Mozart "12 Variations on 'Ah, vous dirai-je, Maman'"
    NOTES:

Mozart "Overture" from *Marriage of Figaro*
    NOTES:

Pachelbel "Canon in D"
    NOTES:

Palestrina "Tu es Petrus"
    NOTES:

Perotin "Viderunt Omnes"
    NOTES:

Purcell "Dido's Lament" from *Dido & Aeneas*
    NOTES:

Schubert "Der Erlkönig"
    NOTES:

Tchaikovsky "Valse" from *Swan Lake*
    NOTES:

Weeks 7–13

Bach *Christ Lag In Todes Banden* (Cantata)
      NOTES:

Handel *The King Shall Rejoice*
      NOTES:

Mozart *Le Nozze di Figaro* (opera)
      NOTES:

Beethoven *Symphony No. 3* "Eroica" (all 5 movements in a .zip file)
      NOTES:

Schubert "Erlkönig"
      NOTES:

Verdi "Va Pensiero" from *Nabucco*
      NOTES:

Wagner "O du mein holder Abendstern" from *Tannhäuser*
      NOTES:

Stravinsky *The Rite of Spring*
  NOTES:

Sibelius *Finlandia*
  NOTES:

Schoenberg *Klavierstuck*
  NOTES:

Smith "Empty Bed Blues"
  NOTES:

Lopez "Dixieland One-Step"
  NOTES:

Cage "Variations II"
  NOTES:

Robeson "John Henry"
  NOTES:

Led Zeppelin "Stairway to Heaven"
  NOTES: