





400-1450

## Middle Ages

- Melodies preserved through notation.
- Harmony developed.
- Rhythmic concepts introduced.



1450-1600

## Renaissance

- Metric schemes developed.
- Textures grow more complex, based on imitation.



1600-1750

## Baroque

- First operas created.
- Modern string family developed.



1750–1825

## Classical

- Conventions of form and genre codified.
- Western harmonic system of tonality established.



1820–1900

## Romantic

- Symphony orchestra flourishes.
- Large-scale compositions written for orchestra and small ensemble.



1900–

## Twentieth Century and Beyond

- Revolutionary concepts in harmony and rhythm introduced.
- Electronic and computer music flourish.
- Global music concepts explored.

## Examples of Text-Setting Styles (from Handel's *Messiah*)



**Syllabic:** one note set to each syllable of text (from "Hallelujah Chorus")

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

The musical notation is in treble clef, key of D major, and 4/4 time. It consists of four measures. Each measure contains a single note (quarter note) corresponding to a syllable of the text 'Hal - le - lu - jah'. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5.

**Neumatic:** a few notes set to one syllable (from "Hallelujah Chorus")

and he shall reign, and he shall reign, for ev - er and ev - er,

The musical notation is in treble clef, key of D major, and 4/4 time. It consists of four measures. Each measure contains a group of notes (neumatic) corresponding to a syllable of the text. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5.

**Melismatic:** many notes set to one syllable (from aria "Rejoice greatly")

O daugh - ter of Zi - on, re - joi - ce, re - joi - ce,

The musical notation is in treble clef, key of B-flat major, and 4/4 time. It consists of four measures. Each measure contains a group of notes (melismatic) corresponding to a syllable of the text. The notes are Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, Ab6, Bb6, C7, D7, E7, F7, G7, Ab7, Bb7, C8, D8, E8, F8, G8, Ab8, Bb8, C9, D9, E9, F9, G9, Ab9, Bb9, C10, D10, E10, F10, G10, Ab10, Bb10, C11, D11, E11, F11, G11, Ab11, Bb11, C12, D12, E12, F12, G12, Ab12, Bb12, C13, D13, E13, F13, G13, Ab13, Bb13, C14, D14, E14, F14, G14, Ab14, Bb14, C15, D15, E15, F15, G15, Ab15, Bb15, C16, D16, E16, F16, G16, Ab16, Bb16, C17, D17, E17, F17, G17, Ab17, Bb17, C18, D18, E18, F18, G18, Ab18, Bb18, C19, D19, E19, F19, G19, Ab19, Bb19, C20, D20, E20, F20, G20, Ab20, Bb20, C21, D21, E21, F21, G21, Ab21, Bb21, C22, D22, E22, F22, G22, Ab22, Bb22, C23, D23, E23, F23, G23, Ab23, Bb23, C24, D24, E24, F24, G24, Ab24, Bb24, C25, D25, E25, F25, G25, Ab25, Bb25, C26, D26, E26, F26, G26, Ab26, Bb26, C27, D27, E27, F27, G27, Ab27, Bb27, C28, D28, E28, F28, G28, Ab28, Bb28, C29, D29, E29, F29, G29, Ab29, Bb29, C30, D30, E30, F30, G30, Ab30, Bb30, C31, D31, E31, F31, G31, Ab31, Bb31, C32, D32, E32, F32, G32, Ab32, Bb32, C33, D33, E33, F33, G33, Ab33, Bb33, C34, D34, E34, F34, G34, Ab34, Bb34, C35, D35, E35, F35, G35, Ab35, Bb35, C36, D36, E36, F36, G36, Ab36, Bb36, C37, D37, E37, F37, G37, Ab37, Bb37, C38, D38, E38, F38, G38, Ab38, Bb38, C39, D39, E39, F39, G39, Ab39, Bb39, C40, D40, E40, F40, G40, Ab40, Bb40, C41, D41, E41, F41, G41, Ab41, Bb41, C42, D42, E42, F42, G42, Ab42, Bb42, C43, D43, E43, F43, G43, Ab43, Bb43, C44, D44, E44, F44, G44, Ab44, Bb44, C45, D45, E45, F45, G45, Ab45, Bb45, C46, D46, E46, F46, G46, Ab46, Bb46, C47, D47, E47, F47, G47, Ab47, Bb47, C48, D48, E48, F48, G48, Ab48, Bb48, C49, D49, E49, F49, G49, Ab49, Bb49, C50, D50, E50, F50, G50, Ab50, Bb50, C51, D51, E51, F51, G51, Ab51, Bb51, C52, D52, E52, F52, G52, Ab52, Bb52, C53, D53, E53, F53, G53, Ab53, Bb53, C54, D54, E54, F54, G54, Ab54, Bb54, C55, D55, E55, F55, G55, Ab55, Bb55, C56, D56, E56, F56, G56, Ab56, Bb56, C57, D57, E57, F57, G57, Ab57, Bb57, C58, D58, E58, F58, G58, Ab58, Bb58, C59, D59, E59, F59, G59, Ab59, Bb59, C60, D60, E60, F60, G60, Ab60, Bb60, C61, D61, E61, F61, G61, Ab61, Bb61, C62, D62, E62, F62, G62, Ab62, Bb62, C63, D63, E63, F63, G63, Ab63, Bb63, C64, D64, E64, F64, G64, Ab64, Bb64, C65, D65, E65, F65, G65, Ab65, Bb65, C66, D66, E66, F66, G66, Ab66, Bb66, C67, D67, E67, F67, G67, Ab67, Bb67, C68, D68, E68, F68, G68, Ab68, Bb68, C69, D69, E69, F69, G69, Ab69, Bb69, C70, D70, E70, F70, G70, Ab70, Bb70, C71, D71, E71, F71, G71, Ab71, Bb71, C72, D72, E72, F72, G72, Ab72, Bb72, C73, D73, E73, F73, G73, Ab73, Bb73, C74, D74, E74, F74, G74, Ab74, Bb74, C75, D75, E75, F75, G75, Ab75, Bb75, C76, D76, E76, F76, G76, Ab76, Bb76, C77, D77, E77, F77, G77, Ab77, Bb77, C78, D78, E78, F78, G78, Ab78, Bb78, C79, D79, E79, F79, G79, Ab79, Bb79, C80, D80, E80, F80, G80, Ab80, Bb80, C81, D81, E81, F81, G81, Ab81, Bb81, C82, D82, E82, F82, G82, Ab82, Bb82, C83, D83, E83, F83, G83, Ab83, Bb83, C84, D84, E84, F84, G84, Ab84, Bb84, C85, D85, E85, F85, G85, Ab85, Bb85, C86, D86, E86, 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Ab315, Bb315, C316, D316, E316, F316, G316, Ab316, Bb316, C317, D317, E317, F317, G317, Ab317, Bb317, C318, D318, E318, F318, G318, Ab318, Bb318, C319, D319, E319, F319, G319, Ab319, Bb319, C320, D320, E320, F320, G320, Ab320, Bb320, C321, D321, E321, F321, G321, Ab321, Bb321, C322, D322, E322, F322, G322, Ab322, Bb322, C323, D323, E323, F323, G323, Ab323, Bb323, C324, D324, E324, F324, G324, Ab324, Bb324, C325, D325, E325, F325, G325, Ab325, Bb325, C326, D326, E326, F326, G326, Ab326, Bb326, C327, D327, E327, F327, G327, Ab327, Bb327, C328, D328, E328, F328, G328, Ab328, Bb328, C329, D329, E329, F329, G329, Ab329, Bb329, C330, D330, E330, F330, G330, Ab330, Bb330, C331, D331, E331, F331, G331, Ab331, Bb331, C332, D332, E332, F332, G332, Ab332, Bb332, C333, D333, E333, F333, G333, Ab333, Bb333, C334, D334, E334, F334, G334, Ab334, Bb334, C335, D335, E335, F335, G335, Ab335, Bb335, C336, D336, E336, F336, G336, Ab336, Bb336, C337, D337, E337, F337, G337, Ab337, Bb337, C338, D338, E338, F338, G338, Ab338, Bb338, C339, D339, E339, F339, G339, Ab339, Bb339, C340, D340, E340, F340, G340, Ab340, Bb340, C341, D341, E341, F341, G341, Ab341, Bb341, C342, D342, E342, F342, G342, Ab342, Bb342, C343, D343, E343, F343, G343, Ab343, Bb343, C344, D344, E344, F344, G344, Ab344, Bb344, C345, D345, E345, F345, G345, Ab345, Bb345, C346, D346, E346, F346, G346, Ab346, Bb346, C347, D347, E347, F347, G347, Ab347, Bb347, C348

- The world instrument classification system divides into **aerophones** (such as flutes or horns), **chordophones** (violins or guitars), **idiophones** (bells or cymbals), and **membranophones** (drums).

language of the Roman Catholic Church.

## KeyPoints

- **Polyphony** (multivoiced music), originally improvised and eventually notated, is an essential feature of the Western musical tradition.
- In the Middle Ages, Paris's Cathedral of Notre Dame was a center for **organum**, the earliest type of polyphony: two-, three-, or four-voice parts sung in fixed rhythmic patterns (**rhythmic modes**).
- Preexisting chants formed the basis for early polyphony, including organum.

### Léonin

(fl. 1150–c. 1201), is the first composer of polyphonic music whose name we know. He is credited with compiling the *Great Book of Organum* (*Magnus liber organi*),

### Troubadours, trouveres

## Social Music-Making in the Renaissance

Two important secular genres arose from the union of poetry and music: the **French chanson** (an outgrowth of the medieval version we heard by Machaut) and the **Italian madrigal**.

# Musical Sections of the Mass



## Ordinary (fixed portion)

## Proper (variable portion)

## Playlist

	<ul style="list-style-type: none"><li>1. Introit</li></ul>	
2. Kyrie		Anonymous: <i>Kyrie</i>
3. Gloria		Palestrina: Gloria, from <i>Pope Marcellus Mass</i>
	<ul style="list-style-type: none"><li>4. Gradual</li></ul>	
	<ul style="list-style-type: none"><li>5. Alleluia (or Tract)</li></ul>	Hildegard of Bingen: <i>Alleluia, O virga mediatrix</i>
6. Credo	<ul style="list-style-type: none"><li></li></ul>	
	<ul style="list-style-type: none"><li>7. Offertory</li></ul>	
8. Sanctus	<ul style="list-style-type: none"><li></li></ul>	
9. Agnus Dei	<ul style="list-style-type: none"><li></li></ul>	
	<ul style="list-style-type: none"><li>10. Communion</li></ul>	



## Reviewing Medieval and Renaissance Styles

**MUSIC** from the Middle Ages and Renaissance—commonly referred to as early music—is quite varied, and distinct in many ways from more recent repertoires. Here are some things to listen for when you hear an unfamiliar work from this period.

**MELODY** is not always the focus of early music (except for single-line music like chant). Rather, multiple melodies are often heard together, forming a complex texture. Consider whether the melody is flowing (wavelike), constructed in long or short phrases, has a small or medium range, is conjunct or disjunct. Is the relationship with the text is syllabic or melismatic? Are there expressive leaps?

**RHYTHM** can be complicated and syncopated and also lack a strong metric sense, sometimes with a barely perceptible beat. But in later Renaissance music, you can often perceive a strong beat. Can you deduce either a duple or triple meter? Does the pattern of accents stay the same throughout?

**HARMONY** proceeds from one sonority or chord to another using modal scales rather than the more modern major and minor scales. The preferred consonant, or pleasing, harmonies of early times often sound empty and foreign to us because they don't

rely on triads (see p. 13). In later Renaissance music, the sonority is more modern. Would you describe the harmonies as open and hollow, or rich and full? as consonant or dissonant? as modal or in a major or minor tonality?

**TEXTURE** is often dense, with multiple lines moving independently of each other; as more voices (or instruments) enter, it can become harder to focus on any one individual line. Is the texture in this song thick or thin? Is it largely homophonic (with the voices moving together) or polyphonic (with more independent lines)? Do the lines imitate each other, or are they independent?

**VOCAL TIMBRE** in performances of early music often does not resemble later singing styles. Vibrato was used sparingly at the time, if at all, and in sacred music only male voices—boys and men—were heard. How would you describe the timbre(s) heard in this song? Is the performance *a cappella* (all vocal)? Is the group made up of only male singers? only female singers? Is it a mixed group?

**GENRES** include sacred vocal music (Mass, organum, motet), secular vocal music (madrigal, chanson), and instrumental music (dances).

## Summary of Medieval (c. 400–1450) and Renaissance (c. 1450–1600) Styles

	Medieval	Renaissance
<b>Composers</b>	Hildegard, Notre Dame composers, Machaut	Josquin des Prez, Palestrina, Susato, Monteverdi, Farmer
<b>Melody</b>	Conjunct, small range; occasional expressive leaps	Arched, smooth, asymmetrical lines, diatonic with expressive chromaticism
<b>Rhythm/meter</b>	Nonmetric, free (early); syncopated (late); triple meter	Regular, gentle pulse; duple meter prevalent; occasional shifts to triple.
<b>Harmony</b>	Modal; open-sounding sonorities	Modal, moving toward tonality; consonant sonorities.
<b>Texture</b>	Monophonic (early); nonimitative polyphony (late)	Imitative polyphony; homophony to emphasize the text.
<b>Vocal genres</b>	Chant, organum, chanson, motet, Mass	Mass, motet, madrigal, chanson
<b>Instrumental genres</b>	Dance music	Dance music; solo lute and keyboard, ensemble music
<b>Expression</b>	Pure, <i>a cappella</i> performance (sacred), without vibrato	Pure, <i>a cappella</i> performance (sacred), without vibrato; word-painting (secular)
<b>Borrowed material</b>	Sacred music based on chant.	Sacred music with cantus firmus (early), moving toward freely composed.
<b>Performance sites</b>	Church, court	Church, court, home

## Style Summary for Baroque Music (c. 1600–1750)

<b>Composers</b>	Monteverdi, Cozzolani, Strozzi, Purcell, Vivaldi, Bach, Handel
<b>Melody</b>	Continuous melody with wide leaps, chromatic tones for emotional effect; speechlike melody in recitative.
<b>Rhythm/ meter</b>	Single rhythm predominant; steady, energetic pulse; freer in early Baroque vocal music.
<b>Harmony</b>	Major-minor tonal system established; chromatic harmony used for expressive effect.
<b>Texture</b>	Homophony and polyphony both common, often used in alternation or to provide contrasts; linear-horizontal dimension.
<b>Vocal genres</b>	Opera, Mass, Magnificat, oratorio, cantata, anthem
<b>Instrumental genres</b>	Concerto, suite, sonata, prelude, fugue, dance music
<b>Form</b>	Binary and ternary forms predominant; ritornello (refrain) procedure in larger forms.
<b>Dynamics</b>	Subtle dynamic nuances; <i>forte/piano</i> contrasts; echo effects
<b>Timbre</b>	Continuous tone color throughout a movement; penetrating sound of historical instruments
<b>Instrumental forces</b>	String orchestra, with added woodwinds; organ and harpsichord prevalent.
<b>Improvisation</b>	Improvisation expected; harmonies realized from figured bass.
<b>Expression</b>	Emotional exuberance and theatricality

## Reviewing Eighteenth-Century Classical Style

You have now heard examples of instrumental and vocal Classical-era genres that will provide a frame of reference for other eighteenth-century music you may encounter. Here are some suggestions for things to listen for when you have the opportunity to hear an unfamiliar work from the Classical period.

**MELODY:** Consider whether the melodic lines are made up of short, regular ideas or long, asymmetrical phrases. Melodies can be built on diatonic or chromatic scales. Which do you hear in this work? What expressive elements do you hear in the melodic lines?

**RHYTHM/METER:** Classical-era instrumental music often features regular rhythms and meters. How does this work progress in time? What meter do you perceive?

**HARMONY:** By now, major-minor tonality is firmly established. Do you perceive the harmony in this selection as primarily major (built on a major scale) or minor (darker sounding, built on a minor scale)?

Is the work largely consonant (based on agreeable-sounding combinations of notes) or dissonant (based on unstable notes in need of resolution)? Listen for moments that are more dissonant and unstable: what expressive purpose might they serve?

**TEXTURE** How do the various instruments work together? Is the texture more vertical (homophonic) or linear, with independent lines (polyphonic)? Does the texture change as the work progresses?

**FORM:** Larger works can feature the basic formal principles of repetition, contrast, and variation. What is the role of repetition in the work? of contrast (that is, new music)? of variation? What holds the piece together?

**PERFORMING FORCES:** Which instruments perform this work? Does one instrument dominate, or does the focus shift from one instrument to another? Describe the roles of the various instruments.

## Style Summary for Classical-Era Music (c. 1750–1825)

<b>Composers</b>	Haydn, Mozart, Beethoven
<b>Melody</b>	Lyrical melody in balanced, symmetrical phrases and with regular cadences; diatonic, with few wide leaps
<b>Rhythm/ meter</b>	Clear rhythmically, with regularly recurring accents; dance rhythms favored.
<b>Harmony</b>	Diatonic harmony favored; tonic-dominant relationships expanded, become the basis for large-scale forms.
<b>Texture</b>	Homophonic textures; chordal-vertical perspective
<b>Vocal genres</b>	Opera, Mass, Requiem Mass, oratorio
<b>Instrumental genres</b>	Symphony, concerto, solo sonata, string quartet, other chamber music genres
<b>Form</b>	Ternary forms predominant; sonata-allegro form developed; absolute forms preferred.
<b>Dynamics</b>	Continuously changing dynamics through <i>crescendo</i> and <i>decrescendo</i>
<b>Timbre</b>	Changing tone colors between sections of works
<b>Performing forces</b>	String orchestra, with woodwinds and some brass and timpani; thirty-to-forty-member orchestra; piano becomes prominent.
<b>Virtuosity</b>	Improvisation largely limited to cadenzas in concertos.
<b>Expression</b>	Emotional balance and restraint

## Reviewing Romantic Style

You have now heard examples of Romantic-era genres, both instrumental and vocal, that provide a frame of reference for other nineteenth-century music that you will encounter beyond your course. Here are some suggestions for things to listen for when you have the opportunity to hear an unfamiliar work from the Romantic period.

**MELODY:** Consider whether the melodic lines are made up of short, regular ideas or long, expansive phrases. Melodies can be built on diatonic or chromatic scales. Which do you hear in this work? What expressive elements do you hear in the melodic lines?

**RHYTHM/METER:** Romantic-era music can have a regular metric flow or complex rhythms with offbeat accents. What kind of rhythmic treatment and meter do you hear in this work? What dance elements do you perceive?

**HARMONY:** Tonality is often clouded by chromaticism and dissonance, but there is also always a strong sense of a central tonal center, or home base. Listen for moments that are more dissonant and unstable: what expressive purpose might they serve? How

does the composer use instrumentation or dynamics to highlight the return of the consonant/stable moments as a contrast to the dissonant/unstable ones?

**TEXTURE:** How do the various instruments work together? Is the texture more homophonic (vertical) or polyphonic (with independent lines)? Does the texture change as the work progresses, and if so, how? What expressive purpose might these changing textures serve?

**FORM:** Romantic-era works feature the basic formal principles of repetition, contrast, and variation. What is the role of repetition in this work? of contrast (that is, new music)? What holds the selection together, or helps it make sense to the listener?

**PERFORMING FORCES AND TIMBRE:** Which instruments are most prominent here? Do you hear a blend of instrumental colors, or does a single tone color predominate? How does the timbral effect change as the work progresses?

**DYNAMICS:** How do the dynamics influence the emotional expression of the work?

## Style Summary for Romantic-Era Music (c. 1820–1900)

<b>Composers</b>	Schubert, R. Schumann, Foster, Chopin, Hensel, Berlioz, Grieg, Mendelssohn, Brahms, Verdi, Wagner, Tchaikovsky, Puccini, Fauré, Debussy, Sousa, Joplin
<b>Melody</b>	Expansive, singing melodies; wide-ranging with many chromatic inflections and dramatic leaps
<b>Rhythm/meter</b>	Much rhythmic diversity and use of rubato
<b>Harmony</b>	Increasing chromaticism and dissonance; expanded concepts of tonality become the basis for large-scale forms.
<b>Texture</b>	Homophonic (early); increasingly polyphonic in later years
<b>Vocal genres</b>	Lied (solo), song cycle, Mass, Requiem Mass, opera, spiritual
<b>Instrumental genres</b>	Symphony, symphonic poem, program symphony, incidental music, character piece, concerto, dance music, ballet, march, rag
<b>Form</b>	Expanded forms; miniature and narrative programmatic forms
<b>Dynamics</b>	Continuously changing dynamics through <i>crescendo</i> and <i>decrescendo</i>
<b>Timbre</b>	Continual change and blend of instrumental colors; experiments with new instruments
<b>Performing forces</b>	Large orchestra, with new instruments (English horn, tuba, valved brass, piccolo); piano is a prominent solo instrument.
<b>Virtuosity</b>	Rise of virtuoso solo performers
<b>Expression</b>	Emotionally charged and personal; exoticism explored.

## Reviewing Modernist Style

The examples of early twentieth-century music featured in Part 6 provide a frame of reference for other modernist-era compositions you may encounter beyond your course. Here are some suggestions for things to listen for when you hear an unfamiliar work from this period.

**MELODY:** How many important melodic ideas can you identify? Are they lyrical and singable, or wide-ranging with leaps? What expressive elements do you hear in the melodic lines?

**RHYTHM/METER:** Is the meter clear throughout? Do you perceive elements that might be associated with dance? How does the composer maintain the energy throughout the work?

**HARMONY:** In this era, tonality is often clouded by chromaticism and dissonance, but there is often a strong sense of a tonal center, or home base. Listen for moments that are more dissonant and unstable; what expressive purpose might they serve?

**TEXTURE:** How do the various instruments work together? Is the texture more vertical (homophonic), or does it feature independent lines (polyphonic)? Does the texture change as the work progresses, and if so, how?

**FORM:** Most compositions are built on the basic formal principles of repetition, contrast, and variation. What is the role of repetition in the work? of contrast (that is, new music)? What holds the selection together, or helps it make sense to the listener?

**PERFORMING FORCES AND TIMBRE:** Some modernist-era works require an orchestra with new instruments and timbres; unlike in earlier periods, the string section may not always be the center of the ensemble. What timbres strike you as new or unusual? Do you hear a blend of instrumental colors, or do individual tone colors stand out?



## Style Summary for Modernist-Era Music (c. 1900–1940)

Composers	Stravinsky, Schoenberg, Boulanger, Berg, Ives, Copland, Still, Revueltas, Gershwin, Bartók
Melody	Melodies conceived instrumentally; disjunct, wide-ranging lines; elements from folk and traditional music.
Rhythm/meter	Changing meter, polyrhythms, much syncopation; influence of jazz styles
Harmony	Atonality, polychords and polyharmony; use of tone rows (serialism); extremes in dissonance
Texture	Contrapuntal; linear movement
Vocal genres	Motet, opera, solo song with chamber ensemble
Instrumental genres	Neo-Classical genres (symphony, concerto, suite), ballet suites, film music; jazz band and wind band music
Form	Succinct, tight forms; revival of older forms
Dynamics	Wide-ranging dynamics for expressive purposes
Timbre	Bright, lean sound; winds and percussion favored; quickly shifting instrumental colors.
Performing forces	Smaller orchestra, including piano; diverse percussion instruments; unusual combinations of instruments
Virtuosity	New challenges for vocalists and instrumentalists
Expression	Dramatic and emotional, often with high energy