

MUSIC 324: MUSIC HISTORY II

Test 1 Review

- I. Overview of the Enlightenment
 - A. Problems with the term “Classical”
 1. “Classical” as a style
 2. “Classical” as a label of excellence
 3. “Classical” as an historical label
 - B. Changes in 18th Century Philosophy
 1. Move to scientific thinking
 - a. “The Age of Reason”
 - b. “The Enlightenment”
 2. Importance of the Church
 - a. New philosophy of individual faith and achievable morality
 3. Shift in social status
 - a. Rise of the middle class
 - (1) Praised virtues of honesty, common sense, and hard work
 - C. New Aspects of 18th Century Life
 1. Cosmopolitanism
 - a. Definitions
 - b. Examples
 2. Public pursuit of learning
 - a. Instigated by the middle class
 3. Rise of the public concert
 - a. Reasons
 - b. Creator
 4. Music for amateurs
 - a. Reasons for increase
- II. General Musical Characteristics of the 18th Century
 - A. Baroque Characteristics
 - B. 18th Century Characteristics
 - C. Recreate Comparison Chart
- III. The Development of the Sinfonia
 - A. *Sinfonia avanti l'opera* (1700-1740)
 1. Music didn't relate in character nor content to opera it preceded
 - a. Same *sinfonia avanti l'opera* would be used for multiple works
 2. Three movement structure established by Alessandro Scarlatti and copied by younger composers from Naples
 - a. First movement
 - (1) Function: Used as a call to attention
 - (2) Key: Tonic
 - (3) Tempo: Fast
 - b. Second Movement
 - (1) Function: Used to quiet the audience
 - (2) Key: Related
 - (3) Tempo: Slow

- c. Third Movement
 - (1) Function: Used to arouse expectations
 - (2) Key: Tonic
 - (3) Tempo: Fast

B. The Concert Sinfonia (1740-1765)

1. Development occurred largely because of the rise of the public concert
2. Evolution from *Sinfonia avanti l'opera* to Concert Sinfonia
3. New style characteristics
 - a. Homophonic texture and simpler, more “singable” melodies
 - b. Development of periodic phrasing (especially the antecedent/consequent)
 - c. Repetition of 2 measure symmetrical units (derived from comic opera)
 - d. Slower harmonic rhythm and simpler harmonic vocabulary
4. Examples
 - a. Sammartini Symphony No. 32 in F Major
 - (1) Form compared to sonata model
 - b. Stamitz Sinfonia a 8 in Eb Major “La melodia germanica, No. 3”
 - (1) Form compared to sonata model
5. Sonata Principle
 - a. Idea that material that is originally stated in a related key (usually V) is later restated in tonic
 - (1) Possible to have sonata principle without using the sonata form
6. Sonata form
 - a. Specific form that is comprised of an Exposition, Development, and Recapitulation
 - (1) Not possible to have sonata form without sonata principle

IV. Important Musical Movements

A. *Empfindsam Stil*

1. Precursor to the *Sturm und Drang* movement
2. Musical style
 - a. Refined passion and melancholy
3. Leading composer
 - a. C.P.E. Bach

B. *Sturm und Drang*

1. Literary movement in central Germany between 1770-1780
 - a. Johann Goethe
 - b. Johann Schiller
2. Musical style
 - a. Dealt with human emotion (in particular the irrational and the macabre)
 - (1) Precursor to the Romantic movement
3. Leading composers
 - a. C.P.E. Bach
 - b. Franz Joseph Haydn
 - c. Wolfgang Amadeus Mozart

V. The Music of Franz Joseph Haydn

A. Biography

1. Employment by the Esterhazy family
2. Compositional development
 - a. Isolation due to the Esterhazy's remote estate allowed Haydn to develop a truly original style
3. Post-Esterhazy Years
 - a. Spent traveling
 - (1) London

B. The Early Symphonies (Up to 1768)

1. Musical Characteristics
2. Important Works

C. Symphonies of 1768-1774

1. Musical Characteristics
2. Important Works

D. Symphonies of 1774-1788

1. Musical Characteristics
2. Important Works

E. Symphonies of 1788-1795

1. Known as the "London Period"
2. Tailored commissions
3. Musical Characteristics
4. Important Works

F. Evolution of Chamber Music

1. Seven Years War
 - a. Money that was used for opera seria was used instead for the war effort
 - b. Forced composers to write for small forces

G. Early String Quartets

1. Op. 20 String Quartets
 - a. Independence of voices
 - b. Fugal final movements

H. Middle String Quartets

1. Ten year absence from genre
 - a. Possible reasons
2. Op. 33 String Quartets
 - a. "An entirely new, very special manner" of composition
 - b. Musical characteristics

I. Late String Quartets

1. Musical characteristics
2. Op. 76 String Quartets

VI. The Music of Wolfgang Amadeus Mozart

A. Biography

1. Toured extensively throughout Europe during his childhood
 - a. Effect on his compositional style
2. Vienna
 - a. Early successes
 - b. Later failures

B. Early Symphonies

1. Influences
2. Important Works

- C. The Vienna Symphonies
 - 1. Style
 - a. Symphonies written before 1782 were lighter in character
 - b. The Vienna symphonies were far more serious
 - 2. Musical Characteristics
 - 3. Important Works

- D. Opera
 - 1. Important Works
 - 2. Singspiel
 - a. Definition
 - 3. Reasons why Mozart's comic operas were rejected
 - a. Too difficult for the performers
 - b. Too difficult for audiences to listen
 - c. Textures too thick
 - d. Harmonies too strange
 - 4. Foundation of Mozart's operatic style
 - a. Music was always the most important element

VII. The Development of Opera Seria

- A. Heroic Opera
 - 1. Importance
 - 2. Plot
 - 3. Plot subtext
- B. Heroic Opera reform
 - 1. Apostolo Zeno
 - a. Reforms
 - b. Downfall
 - (1) Separated music from the drama because he didn't believe that music could be expressive nor dramatic
- C. Evolution of Opera Seria
 - 1. Pietro Metastasio
 - a. Importance as a poet
 - b. Reforms

VIII. The Development of Comic Opera

- A. Scene buffe
 - 1. Used during Heroic Opera
 - 2. Placement in opera
- B. Intermezzo
 - 1. Used during Opera Seria
 - 2. Placement in opera
 - 3. Social class of characters
 - 4. Number and voice types of characters
- C. Commedia per musica
 - 1. Exclusive to Naples because of language
 - 2. 1st full length comic genre
 - 3. Addition of serious characters after 1730
- D. Opera buffa
 - 1. Originated in Venice in the 1740s and 1750s
 - 2. Full length comic genre

IX. Vocal Forms and Styles

A. Recitatives

1. Types
2. Function

B. The Da Capo Aria

1. Importance
2. Function
3. Recreate diagram

C. Serious Style

1. Constant music
2. Very lyric, scalar melodic line
3. Sectional style

D. Buffo Style

1. Techniques used to create the “action” style
 - a. Slower harmonic progression
 - b. Short phrases followed by repetitions
 - c. Often rapid repetitions of text
 - d. Melody lines that are triadic and feature large leaps
 - e. A mock sense of seriousness
 - f. “Discontinuous” music
 - g. Quickly contrasting motives

X. Opera Reform

A. Christoph Willibald Gluck

1. Plot changes
2. Orchestra Changes
3. Structural Changes
4. Vocal Changes
 - (1) Recitative
 - (2) Aria
 - (3) Ensemble
5. Important Works
6. Recreate Comparison Chart
 - a. Metastasio and Gluck