CHAPTER TWO

A CONCISE HISTORY OF WESTERN MUSIC

1.1 INTRODUCTION

*Western Music* or the music which is sung/played in the western hemisphere of the globe, is art music produced or rooted in the traditions of the countries of the West. It encompasses a broad period from roughly the 11\(^{th}\) century to the present day. The central norms of this tradition became codified between 1550 and 1900 AD, which is known as the *common practice period*.

The music history of the West can be traced back to medieval times from Catholic churches, with the introduction of Chanting (later termed *Gregorian Chanting*) into the Catholic Church services. Western Music then started becoming more of an art form with the advances in music notation and more focus on secular themes that occurred in the *Renaissance period*. There is no clear line when the Renaissance began and the middle Ages ended. For western art music, there is no clear dividing point - the Renaissance in music happened at different times in different places. So for convenience, we will use 1400 A.D. as the start of the Renaissance. We then have expansions of range and complexity as we move into the *Baroque era*. The *Classical era* gives us the emotional power associated with such composers as *Wolfgang Amadeus Mozart*. *Romanticism* then transforms the rigid styles and forms of the Classical era into more individualistic stylizations \(^1\). Tonality was at its peak during this period, and then *Impressionist* music paved the way to the use of extreme dissonances in the music of the Modern era. This process continued into the current *Contemporary period* of music. Although "Western" and "classical" are inexact terms, they do name a reasonably coherent musical tradition that stretches from the Dark Ages to the present day.

1.2 MEDIEVAL MUSIC

*The Medieval period* dates approximately from 476 A.D. to 1400 A.D.
All segments of society felt the power of the Roman Catholic Church because Christianity had risen in Western Europe to fill the power vacuum left by the demise of the Roman Empire around the fourth century. During this time European society was rigidly divided into three social classes: the nobility, consisting of kings, queens, barons, princes and lords; serfs and peasants; and thirdly, the clergy of the Roman Catholic Church. Many musicians were priests or members (predominantly of minor orders) of the clergy, and as such liturgical singing played an important role in worship. It is thought that the church discouraged the use of musical instruments although we can infer from period paintings and literary descriptions that instruments were played. Rome at the beginning of the medieval period was still a distributive base of regional information and a central hub of European learning. It was also the cumulative center of Christian liturgical musical life. It is thought that instruments were used when good singers were not available. The instruments would then either replace the vocal part or help the voice stay in tune. The church discouraged instruments because it was the desire of the church leaders to keep the congregation's focus on the words that were being sung. Anything that would detract from that was considered at odds with the holy purpose of the music.

By the era of Charlemagne in the early 9th century, Gregorian chant was a mostly unified body of music throughout Western Europe. For over 1000 years, the official music of the Roman Catholic Church was the Gregorian chant, which was named after Pope Gregory I. He began the task of organizing and codifying the chants in the 6th century used by the church. With Gregorian chant, there is no definite sense of rhythm, the timing is very flexible and there is no sense of beat. This creates a floating, improvisational quality to the music. The chant essentially consists of a Melody, set to a sacred Latin text, sung unaccompanied which moves by stepwise motion within a narrow range of pitches. It may be either Syllabic - one note for each syllable or, Melismatic - many notes to one syllable. The composers of the chants were anonymous, and the chants were based on church modes (Ionian, Dorian etc...). Limited in pitch range and monophonic (i.e., composed of a single melody with no accompaniment), plainchant was sung largely by monks, nuns, and clerics rather than by professional singers. Plainchant was sung in the Divine Offices, eight daily prayer services using Old Testament texts, and in the Mass, a midmorning celebration of the life and death of Jesus Christ. The Alleluia reproduced here was a chant of jubilation ("Alleluia" = "Hallelujah"), sung as part of the Mass. Medieval music
consisting of Gregorian chant and one or more melodic lines moving in parallel motion are called *Organum*.

During the period of 700 A.D. to 900 A.D. *Polyphony* was developed, where the chant melody was duplicated at an interval of a 4th or a 5th. The voices moved in parallel motion with the actual chant being sung by the bottom voice. From 900 A.D. to 1200 A.D Organum became truly polyphonic, with the melodic lines becoming independent and each line had its own rhythm and own melody. Generally, the chant in the bottom voice was sung in very long, drawn out notes, while the added melody on top moved in shorter note values. Early polyphony was still quite rhythmically free.

The Notre Dame School was a significant school of composers in the medieval period between 1170 A.D. to 1200 A.D. It developed rhythmic innovations. The leading composers at the school were *Leonin* and *Perotin*, who used measured rhythm with definite time values and a clearly defined meter. The newly developed notation indicated precise rhythms and pitches. However, the beat could only be subdivided into threes, which was symbolic of the Trinity. Few triads were used, resulting in medieval polyphony sounding very hollow, thin and stark to the modern ear. The interval of a 3rd was hardly ever used as it was considered to sound dissonant. *Leonin* (c. 1135- c. 1200) wrote polyphonic settings of the texts sung on the most important occasions of the Christian year, such as Christmas and Easter. He did this by greatly slowing down an existing plainchant, and adding to it a new, more rapidly flowing musical line at a higher pitch. This technique was called Organum; the slowed-down plainchant was called the *tenor*. Some sections of Leonin's polyphony were sped up and rhythmicized; later composers added the words of devotional poems to Leonin's notes. This example uses the *Alleluia pascha nostrum* plainchant as its tenor; it was sung as part of Easter services at the spectacular Gothic cathedral Notre Dame of Paris.

The earliest major repertory of Western secular (non-religious) music which has come down to us is that of the *Troubadours* and *Trouveres*, French poet-musicians of the Middle Ages who set their own poems to music. *Bernart de Ventadorn* (c. 1140- c. 1200) was one of the greatest of the troubadours. His "La douza votz," written in the now-extinct language Provencal, deals with the singer's rejection by the lady whom he has long served. Secular songs also appear in Italy, Spain, England and Germany. They use a regular beat, unlike the Gregorian chant. Instruments used
included: *Harps; Fiddles, Recorders; Lutes; Flutes; Shawms;* and *Bagpipes.* The majority of the resulting songs were about love, often the fictionalized, abstracted "courtly love" of a male character for a noblewoman above his social level. Because troubadour songs were notated as simple rows of pitches without rhythm, the rhythms and instrumental accompaniments of modern performances are based on conjecture; images of troubadours in medieval manuscripts have offered hints as to what instruments were played.

*Ars Nova* or new art began in the 14th century as a result of a conscious effort to write music in a new style. An essay entitled “*Ars Nova*”, by *Phillipe de Vitry* (a musical theorist), was published describing the new characteristics of style in music.

A significant development in rhythm which occurred during this period was that the beat could now be subdivided into two equal parts. Syncopation was introduced and polyphonic compositions became increasingly complex and sophisticated. One important form of music was the *Mass,* consisting of the *PROPER* and the *ORDINARY.* Composers set the ordinary to music which contained five sung prayers: *Kyrie; Gloria; Credo; Sanctus; Agnus Dei.*

*Guillaume de Machaut* (1300 – 1377 AD) was arguably one of the most important composers of Medieval Music. He was a poet and musician born in France who wrote in the *Ars Nova* style. He mainly composed secular music and worked for various royal families. He travelled extensively and his output consisted mainly of love songs for two voices and instrumental accompaniment. He is most famous for his ‘*Missa Notra Dame’* (Notre Dame Mass), which is one of the finest compositions of the 14th century. It was the first polyphonic setting of the Mass Ordinary and was written for four voices – possibly doubled by instruments.

*Hildegard* (1098 – 1179 AD) was a female German composer, born the last of ten children. She was given to the church as a tithe, as it was custom to give the Roman Catholic Church one tenth of a family's possessions. She became known for having diverse occupations, such as composer, musician, playwright, and poet, among others. She was a master of the Gregorian chant, a craft that began as early as the 5th century.

The Italian *Landini* (1325 – 1397 AD), like Hildegard, fits the characteristics of a Renaissance man. He was a composer, singer, organist, instrument maker, and poet. He was a master of the
trecento. Though considered a medieval composer by most musicologists, his music paved the way for the musical *quattrocento* and the early Renaissance, both of which began around 1400.

*Agnus Dei* movement Arranged for four voices – one soprano, two altos and one tenor. It made use of triple meter – symbol of the Trinity - and consisted of complex rhythms and syncopation. The two upper parts are rhythmically active while the two lower parts move in longer note values and play a supportive role. The movement includes dissonances and triads which sounds fuller than previous Organum.

### 1.3 RENAISSANCE MUSIC

The Renaissance was predominantly a period of exploration, for example, the voyages of Christopher Columbus and Vasco da Gama occurred during this period. *The Renaissance Period* spans from the period 1400 A.D. to 1600 A.D. The word 'Renaissance' is of French origin and means "a rebirth of interests", especially in the arts of ancient Greece and Rome (i.e.: antiquity). This renewed interests' stems from the fact that a large amount of art work from antiquity was discovered during the Renaissance period. The Renaissance was also an age of individualism and curiosity, the pre dominate example is seen in the life of *Leonardo da Vinci*. Education in the Renaissance was encyclopedic in nature. The people of the time believed in educating themselves in a vast number of fields, from art to science to history to architecture.

Renaissance vocal music was more important than instrumental music. Nevertheless, many songs were accompanied by instruments. These instruments were commonly members of the *Lute, Organ, Recorder,* or *Viol* families.

Musicians worked for the church, courts and towns. Church choirs grew in size, and the church remained an important patron of music. However, musical activity shifted to the courts. Kings and princes competed for the finest composers. Around 1450 A.D. the printing press was invented. This widened the circulation of music. This helped music to play an increasingly important role in daily life.
Many leading important composers came from Holland, Belgium and Northern France, called the ‘Franco-Flemish’ composers. They held important positions throughout Europe, especially in Italy. Other countries with vibrant musical lives include Germany, England and Spain.

There was a close relationship between the words and the music. Composers wanted to enhance the meaning and emotion of the text, and did so by means of ‘word painting’ - trying to project poetic imagery through link between music and words. As vocal music was more important, most music was sung a cappella. Two basic textures existed. Firstly Homophonic, where parts move in step with one another (like a hymn) – rhythms are the same. Secondly Polyphonic, where each voice is of equal importance and contrapuntal imitation was an important procedure. The bass register was now used for the first time, producing richer harmonies, and extending the range of the voices. There was a change from successive to simultaneous writing in music. That is, from linear, voice-by-voice to ‘cyclical’, considering all voices at once whilst writing. In Renaissance music, there is a gentle flow, moving away from sharply defined beats. Melodies are easy to sing as they move along a scale with few leaps. This is called conjunct motion. However, Melodies were still modal.

Two main forms of sacred music existed. Firstly, the motet; a short, polyphonic, choral work set to a sacred Latin text. The motet was performed as a short religious ritual such as the communion. Secondly the Mass; a longer work, comprising of all five movements of the Ordinary.

With humanism gaining influence during the Renaissance, musicians began using their intuition to determine consonance and dissonance. Fourths became considered dissonant, while thirds and sixths became considered consonant. Humanists thought that consonance and dissonance should be determined by the human ear, not by mathematics as many older thinkers, such as Pythagoras, believed. In the middle ages, intervals of seconds, thirds, sixths, and sevenths were thought to be dissonant, as per mathematics. Fourths, fifths, and octaves were considered consonant. Composers of the Renaissance began exhibiting this new classification of intervals in their works. This new style was first popular with English composers, particularly John Dunstable. From there it moved to continental Europe. The French poet Martin le Franc dubbed this new style the "Contenance Angloise" meaning "English Guise."
The musical Renaissance began in northern Italy around 1400. One of the prominent groups that were very influential in shaping the early Renaissance was the Florentine School in Florence, Italy. The Quattro cento, which might have begun slightly earlier than 1400, overlaps the late Medieval and early Renaissance periods. Nevertheless, it is generally considered to be part of the early Renaissance. Notable composers include the following:

- Zacara da Teramo (c. 1350-c. 1413)
- Paolo da Firenze (c. 1355-c. 1436)
- Giovanni Mazzuoli (1360-1426)
- Bartolomeo da Bologna (fl. 1405-1427)
- Antonio da Cividale (fl. 1392-1421)
- Antonius Romanus (fl. 1400-1432)
- Cristoforo de Monte (1383-?)
- Nicolaus Zacharie (c. 1400 – 1466)
- Johannes de Quadris (c. 1410 – c. 1457)
- Guglielmo Ebreo da Pesaro (c. 1420 – 1484).

Music became important for leisure purposes, with every educated person being expected to play an instrument. Music was generally written for solo voices with instrumental accompaniment. However, with the rise of printing, instrumental music was becoming more important, with wide variety of instruments being used. These included recorders, viols, keyboard instruments and woodwinds.

The invention of the printing press helped to spread popular music. Thousands of song collections became available. This led to a rise in more national genres. These included the Parisian Chanson, the Italian Frottola, the Italian Madrigal, the English Madrigal, and the English Lute Song. During Renaissance, secular vocal music became increasingly popular.
Music was set to poems in various languages, including Latin, Italian, French, Spanish, German, Dutch and English.

The Venetian School, as the name suggests was based in Venice. It was the center of instrumental and vocal music. It was also a thriving commercial center, responsible for much trade between Venice and the East. The Venetian School operated out of St. Marks’ Cathedral, with Willaert and Gabrielli as its music directors. Willaert and Gabrielli directed the orchestra and choir for the church. Venetian composers wrote Polychoral music (for many choirs), with the choir always accompanied by instruments. Their music tended to be more homophonic in texture.\(^\text{15}\)

Some of the notable composers of the Renaissance include; John Dunstable (1390 – 1453 AD), Guillaume Dufay (1397 – 1474 AD), Gilles Binchois (1400 – 1460 AD), Josquin Desprez (1450 – 1521 AD) and William Byrd (1540 – 1623 AD)

Dufay was a Franco-Flemish composer and the central figure of the Burgundian School. He was ordained a priest but composed both sacred and secular music. He learned his craft from cathedral authorities, and he spent a chunk of his life in Italy, where he stayed intermittently and met the composers Hugo and Arnold de Lantins. One of his most famous compositions is the motet *Nuper rosarum flores* (1436), which incorporates both the old rhythmic style and the new contrapuntal style.\(^\text{16}\)

Dunstable was an English composer, renowned during his lifetime and influential throughout Europe. A contemporary of Leonel Power (an English composer probably born slightly before Dunstable), his music bridges the late Medieval and early Renaissance styles. He also helped develop the style of the early Renaissance Burgundian School.

Byrd is one of the most famous English composers of the Renaissance. Although he never made the transition to the new Baroque style, his keyboard music is said to have marked the beginning of the Baroque organ and harpsichord style. Little is known about his early life. However, he is known to have composed many masses, motets, psalms, sonnets, and songs, in addition to his keyboard works.\(^\text{17}\) Contemporary English composers include Thomas Tallis, John Bull, John Dowland, Thomas Weelkes, and Orlando Gibbons.
Josquin was an important composer of Renaissance music. He was a contemporary of Christopher Columbus and Leonardo Da Vinci, and considered a master of Renaissance music. He had an international career, being born in Belgium and spending most of his life in Italy, serving Dukes and Popes. Later he worked for King Louis XII of France.

His output includes masses, motets and secular vocal pieces, and he strongly influenced other composers. He has many published volumes of music devoted exclusively to him. This was testimony to his skills as a composer as only a select few were chosen to have their works published. Ave Marie written by him was a Latin prayer to the Virgin Mary, written as a four voiced motet. It opens with strict, contrapuntal / polyphonic imitation. It is an example of true polyphonic writing, as each phrase has a different melody. There is overlapping, which creates a continuous flow. However this makes it difficult to understand text, but creates continuity in the music. There is varied texture, as he uses imitation for three and four voices, then paired imitation for two voices. This variation of texture was introduced by Josquin. Two voices sing together, and then they are imitated by another two voices. In bar 31 of this piece we see a move to homophony, where the voices are singing in step with one another. There is then a change in meter from duple to triple, with the use of thirds. 

1.4 BAROQUE MUSIC (1600 TO 1750 AD)

The Baroque Period spans from 1600 to 1750. During this time there were increases in commercial activity, leading to an increase of power in the middle class, which ultimately lead to the Industrial Revolution.

The Baroque era is sub-divided into Early Baroque, Middle Baroque and Late Baroque. The Early Baroque period was between about 1600 and 1660. During this period came the invention of opera – a drama sung to an orchestral accompaniment - and homophonic texture was favored. The Middle Baroque period dates from about 1660 to 1710. Here church modes give way to major and minor chords. Instrumental music becomes very important, and the fully fledged
orchestra is now developed. The Late Baroque begins about 1710 and ends circa 1750. Polyphony once more flourishes, most notably of all in the works of Bach.

*Opera* was now emerging for the first time, with many opera houses being built. The two 'giants' of the Baroque era were *Bach* and *Handel*. Bach's death in 1750 marked the end of the Baroque period. Other main composers of this period were *Monteverdi*, *Purcell*, *Vivaldi*, *Corelli*, *Telemann*, and *Rameau*.

Music was the main source of entertainment/diversion in the Baroque era. Aristocrats surrounded themselves with concert halls etc… Music directors were employed by the aristocracy to oversee orchestras, choirs, instruments, music libraries etc… They were highly paid and prestigious positions in Baroque society. Music was a craft passed down over generations, a musician teaching the craft to his son, and he to his son. Commercial opera houses were about and flourishing.

A Baroque piece expresses only one basic mood, and follows what is termed the ‘doctrine of affect’. Composers used musical language to depict particular affective states, specific rhythms and melodic patterns being associated with each. Word-painting was especially used to associate what one was playing to certain texts of music, for example, "Primavera" (spring) within Vivaldi's "Four Seasons." The sonnet that precedes each movement describes what the music will be representing (i.e. violins emulating birds, thunderstorms, dogs, etc) 20.

Unity is achieved through rhythmic continuity. The same rhythmic patterns are repeated throughout a Baroque piece of music. Some might think that this repetition would become tedious, but this, however, has the opposite effect, propelling the music forward. The beat is emphasized very strongly, which is a huge leap from the rhythmically free nature of the Medieval Gregorian Chant.

The Baroque melodies also create a feeling of continuity. The melody was also repeated in the same way as the rhythm. A gradual unraveling, unwinding and expansion of the melody was gradually created as the piece goes along. As a result, melodies of this era tend to lack the kind of symmetry and balance associated with Classical era melodies. Baroque music uses *terraced dynamics*. This means that the volume stays the same for a period of time, and then there is a sudden shift to a different dynamic level 21. There are no gradual changes in dynamics (such as a crescendo or decrescendo). Terraced dynamics were used as the main keyboard instrument was
the harpsichord, which could only be played in two modes, either loud (forte) or soft (piano), precluding the ability to accomplish crescendos or decrescendos. Textures used in the Baroque period, especially in the early part (c. 1600-1660), were predominantly homophonic, or melody with *basso continuo*, typical of Baroque music. In the late Baroque era, German composers such as *Telemann, Bach*, and *Handel* experimented with counterpoint and helped to create, in no small degree, Baroque polyphonic music.

The orchestra was based on the string instruments, and usually consisted of 10 to 40 instruments. However, there was a very flexible arrangement of instruments. At its nucleus were the basso continuo and upper strings. The use of woodwinds, brass and percussion was variable. Compositions include sets of movements/pieces. A movement is considered an independent piece. The musical genres used during the Baroque era include: *Opera, Oratorio, Cantata, Suite, Sonata, Mass, Concerto* and *Fugue*.  

*Chords* became increasingly important in the Baroque period. Before then, composers were concerned with the individual beauty of melodic lines, rather than with chords. Chords were previously a mere by-product of the motion of several simultaneously sounding melodic lines. In Baroque, chords become significant in themselves, due to the emphasis on the Bass Voice. The entire structure of the Baroque piece rested on the Bass Voice. This new emphasis on chords and the Bass part results in the most characteristic feature of all Baroque music – the Basso Continuo (alternatively translated as Thoroughbass or Figured Bass).

The Basso Continuo consists of a bass part together with numbers below each note which specify the chord to be played above it. It is played by at least two instruments, usually the organ or harpsichord (to produce the chords) reinforced by a *cello* or *bassoon*. The performer was given a great deal of freedom with regards the realization of the figured bass. The Basso Continuo was also used in the early classical period, particularly in some works by *Carl Philipp Emanuel Bach*.

**OPERA**

The Opera was invented in the Baroque era. It originated in the courts of kings and princes, and does not deal with the ordinary and mundane, but rather deals with the spectacular and the
wonderful. "Opera" can be simply defined as a drama, set to an orchestral accompaniment. An opera is the joint effort between a composer and a librettist (dramatist). The Libretto is the text, which is set to music by composer(s). Some operas are serious, comic or a mixture of both, and may contain spoken dialog, but most are sung entirely. They can consist of one to five acts subdivided into scenes. The main attraction is the Aria, which is a song for solo voice set to orchestral accompaniment. The Opera may include recitatives, where the vocal line imitates the rhythms and pitch fluctuation of speech. Words are sung quickly on repeated notes, and are not melodic. Also, duets, trios, quintets etc, are used. The Chorus is important, as it generates atmosphere, and makes comments on the actions. Dance may be included. Most operas open with an overture or prelude, which is purely an orchestral composition.

Opera was born in Italy. Prepared by musical discussions between a group of nobles, poets and composers, which met regularly in Florence around 1575, and were known as the Camerata (Translated: “Fellowship” or “Committee”). They included Vincenzo Galilei, the father of Galileo. The Camerata wanted a new vocal style based on the music of ancient Greek tragedy. These Grecian dramas were sung in a style midway between melody and speech. They wanted vocal lines to be speech-like. This speech-like style became known as recitative. The earliest opera that has survived is “Euridice” by Jacopo Peri (1561-1633). The first-known great opera is “Orfeo” by Monteverdi. It was written for the court of the Gonzago family in Manua and based on Greek myth. The first commercial opera house, opened in Venice in 1637, which was one of the factors which caused Venice to become a major tourist attraction.

JOHANN SEBASTIAN BACH (1685 – 1750 AD)

Bach created masterpieces in every Baroque genre except opera. Instrumental music - especially keyboard works - was prominent in his output. Bach came from a very long line of musicians. Each generation learned the musical craft from the
Figure II – A scene from the famous “The Phantom of the Opera”

Figure III - Johann Sebastian Bach, 1685-1750 AD
previous generation. Bach had twenty children, although only nine survived; of those nine, four became composers. When he was 18 years old he became an organist. His 'Art of Fugue' displays all resources of fugal writing. Bach wrote fugues for solo instruments (mainly for keyboard instruments). The fugue is not a form, but rather a compositional device, much like a canon or round. A fugue consists of two items: a subject, or main theme, and an answer. The answer can be either an exact, or real, repeat of the subject, or it can be a tonal repeat, in which the answer is modulated to another key center (usually the dominant) and contains intervallic modifications in order to make it fit into the new key. It was also during the Baroque period that the public witnessed the emergence of the orchestra. Bach used dense polyphonic textures and rich harmonies. His harmony and counterpoint is still used as a model for music students today.

Bach's most famous Cantata: Cantata no 140 – “Wachet Auf”. It was based on a chorale tune, written 130 years earlier. This hymn has 3 movements. Bach uses hymn melody in 3 of the 7 movements. The Cantata was the principal means of musical expression of the Lutheran service. Most usually it was written for chorus, vocal soloists, organ and small orchestra, and set to a German religious text based on the bible. It was used to reinforce the minister’s sermon, and was generally around 25 minutes in length. It consists of several movements, including choruses, chorales (hymns), recitatives (sections consisting of melodically intoned narrative), arias and duets. Bach wrote a total of 295 cantatas in his life time. While the opera, which also blossomed during the Baroque era, was a dramatic secular work employing an orchestra along with stage actors, the cantata featured all the opera's elements except that the cantata was sacred.

The main theme is always presented by the tutti. It returns in different keys (possibly only fragments). Bach wrote many Concerti Grossi, e.g., the six Brandenburg Concertos. The Concerto Grosso was a very important genre in late Baroque in orchestral form. It was written for small groups of soloists (between two and four) put against the orchestra – called the Tutti. It standard comprises three movements: 1st: fast (dramatic); 2nd: slow (lyrical); 3rd: dance-like; 1st and 3rd movements use ritornello form, which is based on alternation between tutti and solo sections.

CLAUDIO MONTEVERDI (1567 – 1643 AD)
All of his works involve voices, and include operas, madrigals and church music. He makes use of the basso continuo and other instruments. Monteverdi was an Italian composer of the Early Baroque, who initially worked for 21 years in the service of the Gonzagas, the ruling family of Mantua. He was later positioned as the director of music at St. Marks in Venice. He is one of the key composers in the transition from Renaissance to Baroque. Generally considered to be the first large-scale opera ever composed, ‘Orfeo’ was written in 1607 by Monteverdi for the Mantuan court. It was a lavish production, including soloists, dancers, chorus and large orchestra of 40 players. Beginning with an orchestral overture, it uses recitatives, arias, duets, choruses and instrumental interludes. He wrote 12 operas, of which only 3 are preserved.

ANTONIO VIVALDI (1678 – 1741 AD)

Vivaldi was an Italian composer born in Venice. His father was a violinist in St. Marks’s cathedral. Vivaldi is best known for his 400 concerto grossi and solo concerti. In particular, he exploited the resources of the violin. His solo concertos include instruments like piccolo, flute, cello, bassoon, and mandolin. He also composed many operas, much of them lost. Despite being known for his concerti today, in his own time he was known largely for his operas (indeed, he was the most performed composer in Venetian theaters from 1713 to 1719). His most famous work is a set of concertos for solo violin with string orchestra. Each concerto depicts a season, and each concerto is prefaced by a sonnet. These concerti are programmatic / narrative in nature. The “Spring” concerto is arguably the most famous of the Four Seasons. It consists of three movements (fast | slow | fast), and makes use of terraced dynamics and tone painting; e.g. high trills to imitate bird chirps, tremolos to depict thunder and lightning, and soft running notes depict a stream. There is a Ritornello theme.

Other noteworthy composers of the Baroque era were; Jean Baptiste Lully, Henry Purcell, Francois Couperin, Arcangelo Corelli, George Frideric Handel and Messiah.

1.5 CLASSICAL PERIOD (1750 – 1820 AD)
The four great composers of the Classical Period were Haydn, Mozart, Beethoven, and Schubert. The latter two made the transition to the succeeding Romantic period. The first three were drawn to Vienna, and Schubert born there. The Classical era occurred between 1750 and 1820. It was an age of enlightenment, set in motion by the great philosophers Voltaire, Diderot and Rousseau. People of the Classical period believed in reason, moving away from custom. They attacked the privileges of the aristocracy. Classical pieces contain a wealth of rhythmic patterns, which make use of syncopations or stresses of the upbeat, changes in note values etc… In a Baroque piece, few patterns are reiterated throughout. In Classical pieces, there is constant rhythmical change. The middle class was more powerful in the Classical era than before, now having access to music, music lessons, printed music etc… which used to be a privilege of the aristocracy. Public concerts were now given for the first time. There is a much greater variety and contrast in mood, with lots of fluctuation. This is contrasted with Baroque pieces, which convey a single mood according to the "Doctrine of Affection". There is now an enormous flexibility of rhythm. Most Late Baroque music is polyphonic. Classical music moves back towards homophonic textures consisting of melody + accompaniment.

There is a widespread use of dynamics. With the invention of the piano (pianoforte), crescendos and decrescendos come into widespread use. The music is not restricted to the terraced dynamics typifying that of the Baroque era. The basso continuo and the figured bass are abandoned in the Classical era, as there were many amateur musicians who could not improvise from the figured bass. Another reason for this was that composers wanted more control over their work. In contrast the relatively asymmetrical and elaborate melodies of Baroque music, classical era melodies are generally balanced and symmetrical, and often have a question-answer relationship in the cadences. Major-minor tonality provides the structural framework for all musical forms and genres.

In Baroque music, the orchestra changes from piece to piece. In the Classical period, there is a standard group of instruments constituting the orchestra: The Strings form the most important group (and still are the foundation of the modern orchestra). The first violins carry main melody. The lower strings play accompaniment. The purpose of the Woodwind section is to add contrasting tone colors to the accompaniment and to provide occasional melodic solos. The Brass
gives power to the music and fills out the harmonies. Timpani give rhythmic bite and emphasis.

Various forms employed in the classical period include: Binary (A | B), and Ternary (A | B | A). Ternary may be used in an individual movement, and often the third movement in a symphony, string quartet, sonata, etc. There was also the Minuet (A | Trio B | Minuet A), for example, the third movement of *Eine Kleine Nachtmusik* (Mozart). The Rondo form was also employed (A | B | A | C | A, etc.) For example: Mozart’s String Quartets only found in last movements. The Minuet and Trio (A | B | A), where A – Minuet, B – Trio. Theme and Variation form (A | A1 | A2 | A3 | etc…) is basically the theme followed by variations, for example, Haydn’s Surprise Symphony, 2nd movement.

Classical pieces consist of several movements that contrast each other in character and in tempo. Forms carried over from the Baroque era include the Concerto, Opera and Symphony. The new emerging forms in the Classical era are the String Quartet (four movements - Fast; Slow; Dance-like; fast), The Sonata (four movements - Fast; Slow; Dance-like; fast).

The most important new form of the Classical period was sonata form. It can be found in solo form, chamber music, concertos, and symphonies. Sonata form divides a movement into three basic parts:

1. **Exposition:** The theme or themes of the movement are introduced, often in different keys.

2. **Development:** The composer experiments with his or her theme(s), changing their keys around or writing variations of them.

3. **Recapitulation:** The themes are restated in more or less the original form, but are now all in the tonic, i.e. the key of the piece.

Sometimes a composer also uses a slower-paced introduction or an extra concluding passage called a *Coda*.

One of the great contributions to the classical era is the symphony. Haydn wrote an amazing 104 symphonies, Mozart wrote over 40, and Beethoven wrote 9 (the first two of which best fit the
The classical symphony lasts between 20 and 45 minutes, consisting usually of four movements:

1st movement: Sonata form

2nd movement: Slow. May use Sonata, Ternary or theme-and-variation form.

3rd movement: Dance-like. Minuet and Trio form.

4th movement: Brilliant and heroic. May use Sonata, Rondo or Sonata-rondo form.

The *Concerto* is a three-movement work for instrumental soloist (or occasionally two or three soloists) and orchestra. The first movement is always in a lively, brisk tempo. A *Cadenza* often appears near the end of the first movement, during which the orchestra is silent and the soloist is given an opportunity to demonstrate technical ability. The second movement is generally slow, and any form may be used. The third movement is contrasted from the second and usually quite fast, usually employing rondo form. The concerto uses a specialized sonata form containing two expositions, the first of which is normally for the orchestra alone, the second for the soloist with the orchestra accompanying. The concerto lasts between 20 and 45 minutes. The string quartet is for two violins, viola and cello. It consists of four movements, using the same forms as used in a symphony.

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**CARL PHILIPP EMANUEL BACH (1714 – 1788 AD)**

He composed an immense output consisting of *Keyboard Sonatas, Concertos, Symphonies, Oratorios, Chamber music*, and more. One of his most well-known pieces is the "*Solfeggietto in C minor*". During his lifetime, *C.P.E. Bach* was more famous than his father, Baroque master *J.S. Bach*. He is regarded as a key founder of the Classical style and period, and most, if not, all of his compositions have more simplistic techniques that use more emotional power, in contrast to the ornamental Baroque music of his father.

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**JOSEPH HAYDN (1732 – 1809 AD)**
Haydn is referred to by many scholars as the "Father of the Symphony". He was born in Austria, and his father made wagon wheels. Haydn incorporates folk tunes in his music which his father sang to him as a child. He was a pioneer in the development of the symphony and the string quartet. Mozart and Beethoven influenced his style, even as did he theirs. He was a master at developing themes, often using contrasts of key, mood, texture, rhythm, dynamics and orchestration. His music contains unexpected pauses and tempo changes. He wrote over 100 symphonies, 68 String quartets, Piano Sonatas, Concerti, Operas and Masses. His last 12 symphonies are called his "London symphonies". The London Symphonies each have a nickname, such as “Surprise”; “Clock”; “Military”; “Drum Roll” etc.

His Trumpet Concerto in E flat major was written on a different trumpet to what was around before. It consists of three movements: Fast | Slow | Fast. The third movement uses Rondo Form.

CHRISTOPH WILLIBALD VON GLUCK (1714 – 1787 AD)

Gluck was a German composer from Bavaria, known for his contributions to changes in operatic form of the Classical period. Aside from writing opera, he also wrote ballet suites, chamber music, orchestral music, and other genres, but is most well-known for his operatic reforms.

WOLFGANG AMADEUS MOZART (1756 – 1791 AD)

Wolfgang Amadeus Mozart was born in Austria. He is one of the most versatile of composers in the entire history of music. He wrote masterpieces in all musical forms. All his music has a ‘singing’ quality, even his instrumental melodies seem to grow out of the human voice. His music conveys a feeling of ease, grace, balance and perfect proportion. He created compositions with ease (e.g., writing his last three symphonies in 6 weeks!). He wrote over 600 compositions, all of which were catalogued by Von Kochel (a botanist) in chronological order. Thus, we refer to Mozart’s work by the “K” number, which indicates the chronological position of the work in his output. Many of his concertos were among his finest works; he wrote many for piano, several for violin and for horn, as well as two flute concertos, one bassoon concerto, one clarinet concerto and one oboe concerto. He was a master of opera, with most of his operas being comedies. The
Italian operas were sung throughout, whereas the German operas included speech. Some of his better known operas were: *The Marriage of Figaro,* "Don Giovanni* and *"The Magic Flute".* Additionally, Mozart wrote forty-one symphonies. 

The Piano Concerto No. 23 in ‘A’ major was written during a very productive stage in Mozart’s life. Its three movements stress delicacy and lyricism, rather than orchestral power and virtuosity. Trumpets and timpani are absent from the orchestral setting, whereas the clarinets, flutes and bassoon are highlighted. The first movement has two expositions. The orchestra presents the two themes, which are restated by the piano in the second exposition. The development is based on a new theme, introduced by the orchestra. Towards the end of the movement, there is a cadenza.

![Wolfgang Amadeus Mozart, 1756-1791](image)

**Figure IV**

**FRANZ SCHUBERT (1797 – 1828 AD)**

_Schubert_ was a Viennese composer and child prodigy. His earliest works, like that of his predecessor Beethoven, were in the Classical style. His output consists of over 600 songs, nine Symphonies, eight completed operas, six masses, and an abundance of piano music, string quartets and other chamber works. His songs embrace a wide spectrum of moods, and his melodies range from simple folk-like tunes to complex lines. He makes use of very rich harmonies and rich accompaniments.

**LUDWIG VAN BEETHOVEN (1770 – 1827 AD)**
Ludwig van Beethoven’s career has 3 phases. His first phase was between 1770 – 1802, during which his music was strongly influenced by Mozart and Haydn. He wrote his first two piano concertos, first two symphonies, string quartets Op.18 and first 10 piano sonatas all during this period. His second phase was between 1802 – 1815. During this stage he was going deaf. He greatly expanded upon existing forms, and infused his music with heroic expression. His works include the Kreutzer Sonata for violin and piano; his only violin concerto; 3rd, 4th and 5th piano concertos and some of his greatest piano sonatas including “Les adieux”, “Waldstein” and “Appassionata” 37. His third phase was from 1815 – 1827. Now he was totally deaf, leaving him completely isolated from society. He departs substantially from established conventions, both in form and in style. His works include the 9th symphony, the Missa Solemnis, the last piano sonatas and the late string quartets.

There is an enormous range of expression in his work: tempo, dynamic and expressive indications are marked far more extensively in his scores than in those of his predecessors. Often he had markings such as “<p”. Beethoven believed that there was a moral force behind music. He revised and refined his work repeatedly. He used classical forms and techniques but gave them new power and intensity, creating a bridge between Classicism and Romanticism. His works convey tension and excitement through syncopations and dissonances. Entailing many contrasts in mood, tiny rhythmic ideas are repeated over and over to create momentum. He uses extremes of pitch far more. He unified the movements of his symphonies, sonatas and string quartets. Often, one movement leads directly into another without a pause (attacca). There are also thematic inter-relationships between movements. Many of his movements use sonata form, but the development section and the coda are greatly expanded. He uses the Scherzo rather than the minuet for the 3rd movements of his pieces. His scherzos have rapid movement with rhythmic drive. His most famous works are his nine symphonies, which were conceived for large orchestras. In some of them he adds Piccolos, Trombones and Contrabassoon. All instruments play difficult music, and Beethoven was the first composer to make dynamic use of brass instruments within the orchestra. Beethoven’s odd numbered symphonies are more forceful, whereas the even numbered symphonies are very calm and lyrical. His Symphony No. 9 is the first up to that time in music history to use a choir, which we hear in the "Ode to Joy" finale movement. He wrote 32 piano sonatas, 16 string quartets, five piano concertos, one opera
("Fidelio"), two ballets, one violin concerto, and two masses. He incorporated fugues extensively in his later works\textsuperscript{38}.

\begin{figure}[h]
\centering
\includegraphics[width=0.3\textwidth]{beethoven.jpg}
\caption{Ludwig Van Beethoven}
\end{figure}

1.6 \textbf{ROMANTIC ERA}

Nationalism becomes important during this era, where composers created music using folk song, history and dances of their homelands\textsuperscript{39}. The \textit{Romantic era} spans from 1820 A.D. up until 1900 A.D. It can be characterized by the individuality of style, where there is an emphasis of self-expression and individuality in compositional style. The music is generally very programmatic, where the instrumental music depicts a story, idea or a poem - e.g., Smetana’s "The Moldau" depicts scenes along the Moldau River. The programmatic style can also be seen in the titles, which are usually very descriptive. There is a variety of mood, atmosphere and tone color. There are huge technological improvements in musical instruments which made them more musically flexible and accurate. New sounds were now created/used in all instruments. I.e. Flutes were required to play in the breathy, lower registers; violins were asked to strike the strings with the wood of the bow – Col legno. All instruments were required to play with more virtuosity. The orchestra expanded due to the growing size of concert halls and opera houses, causing an
increase in the power of the brass section. The woodwind section takes on new tone colors, with the addition of the Contrabassoon, Bass clarinet, Piccolo and the Cor anglais.

Delayed resolution of dissonances gave an increased feeling of angst. Extensive modulation was now used much more than previously in the Classical era. Because of this extensive modulation, there is less tonal gravity (the centration around one common key). In Romanticism, a broader harmonic vocabulary was used, such as chromatic harmonies, adding color to the music. Dissonant, unstable chords were also used more freely.

Composers wrote musical miniatures as well as monumental pieces. Some genres are carried over from classicism, but are more greatly exploited, such as sonatas and symphonies. Additionally, a few new forms are invented.

Romantic music uses a wide range of dynamics from $fff$ (fortississimo: very, very loud) to $ppp$ (pianississimo: very, very soft). The range of pitch is expanded. Tempo becomes another tool in the hands of the Romantic composers as indicated by the increased use of Accelerandos (speeding up) and Ritardandos (slowing down), as well as extensive use of Rubato (the bending of tempo/rhythm).

**Art Song**

The best Art Song composers of the Romantic era include Schubert, Schumann and Brahms. The Art Songs based on German texts tended to favor the poets Heine and Goethe. The song composers interpret the poems, translating their mood and atmosphere into music. Most songs have a piano introduction and in many cases a postlude. One of the forms of the Romantic Era is the Art Song. It is a standard composition for solo voice and piano. The piano accompaniment is an integral element in the piece, and serves as an interpretive partner to the voice, rather than a simplistic accompaniment. Poetry and music are thus intimately fused.

**The Erl King**

'The Erl King' is an Art Song based on a ballad by Goethe. The Poem is in dialog throughout. The story is about a father riding through a storm on horse-back with his sick child in his arms. The boy has visions of the Erl King – a symbol of death. A through-composed setting is used to capture the tension and excitement of the poem. The piano part has a triplet motion, describing
the galloping of the horse. The motif in the bass symbolizes the Erl King and death. Schubert makes one singer portray several characters. The ‘boy’ is sung in the high register in a minor key, often with dissonant harmonies (symbolic of his sickness), whereas the ‘father’ sings in the low register, trying to reassure the boy. The ‘Erl King’ sings coy and enticing melodies in the major key. The highlight of the piece is its closing recitative, announcing the father's discovery on reaching home of his son dead in his arms.

Types of Art Songs: *Strophic* - The same music is used for each stanza. Like a hymn in structure. *Through-composed* - New music is used for each stanza. Allows music to reflect changing moods in the poem. *Song Cycles* - Contains several art songs, grouped into a set. Often unified by a single story line. i.e.: Schubert's “*The Winter Journey*”.

SCHUMANN (1810 – 1856 AD)

*Schumann* was a very conservative composer, whose works are very autobiographical and programmatic in nature. He was the founder of the first musical journal – “*The New Journal of Music*”. His most famous Art Song is considered to be "*In the Lovely Month of May*", an example of an Art Song which makes use of Strophic form.

During the Romantic era, two groups of Symphony composers arose. The first being the "*Conservative*” Group, comprising of *Beethoven, Schubert, Schumann, Mendelssohn, Tchaikovsky* and *Brahms*. The second is known as the "*Revolutionary*” Group, and consists of *Berlioz, Liszt, Mahler, and Dvorak*.

SCHUBERT (1797 – 1828 AD)

*Schubert* was a Viennese composer and child prodigy. His output consists of over 600 songs, nine Symphonies, eight completed operas, six masses, and an abundance of piano music, string quartets and other chamber works. His songs embrace a wide spectrum of moods, and his melodies range from simple folk-like tunes to complex lines. He makes use of very rich harmonies and rich accompaniments.
WAGNER (1813 – 1883 AD)

Wagner was one of the few great composers who was able to write his own librettos, which he based on legends and myths such as the story of Tristan and Isolde and of the Norse gods. He called his works “music dramas” or “Universal Art Works” (gesamtkunstwerk in German). Wagner shifted the musical gravity from the voice to the orchestra, and so expands his orchestra, which is treated symphonically. His orchestral interludes were used to describe the present scene. He exploited the power of brass instruments fully and even invented a new instrument, the Wagner tuba. He used leitmotifs, which are a recurring, short musical idea associated with a person or object in the drama. He varied and transformed these leitmotifs to convey changes of character, and these leitmotifs are what unify Wagner’s operas. He uses chromatic and dissonant harmonies, and frequent modulation, but avoids resolution of dissonances, leading to the breaking down of tonality.

The Ring

"The Ring" (AKA Der Ring des Nibelungen) is Wagner's most famous work. It is a widely performed sequence of 4 operas /dramas, arranged in a gigantic cycle.

1.7 MODERN ERA (1900 – 1960 AD)

Music after the Romantic era experienced a great deal of experimentation and change as many of the old methods that had formed the basis of classical music for centuries were challenged. Tonality, for example, was discarded entirely by many composers in the 20th century. Notably, a number of distinct movements in classical music developed as well.

IMPRESSIONISM

Impressionism is the name given to a movement in painting that emerged primarily in France during the latter part of the 19th Century. It featured visual renderings that were intended more
for decoration than as records of the precise appearance of people or objects. The invention of photography provided a faster, cheaper means of recording appearances. Impressionism, instead, was a visual means of recording supposed "impressions" of the subject matter--emphasizing selected features while minimizing others. In practical terms, impressionistic effects were achieved by reducing the detail in a picture, eliminating subtle color mixtures, and exaggerating proportions and perspective to convey motion or lassitude\textsuperscript{44}.

The composer Debussy is said to have resisted the comparisons of his music to the paintings of the Impressionists, but the vague melodic and harmonic structures of works such as "L'après-midi d'une faune", "Syrinx" (for Solo Flute) and "Nuages" seem to be in much the same spirit as the blurred, sensuous visual images of the painters with whom he would have been familiar. Again in practical terms, Debussy was able to differentiate his compositions from what had come before by deliberately writing music that was contrary to the norms that he and every other young composer were taught at the Conservatoire. He abandoned the major and minor scales for other combinations of pitches\textsuperscript{45}. He also abandoned 7-note scales for groupings of five notes (pentatonic scales) and six notes (whole-tone scales).

Debussy's experiments with new ways of organizing music would not have been nearly as successful if he had not possessed true genius. Even his most vigorous critics were compelled to acknowledge his substantial talent. He continued to exploit this style of music from 1891, when he introduced "L'après-midi d'une faune" until his death in 1917. He made such thorough and brilliant use of the "impressionist" techniques that other composers were hard pressed to successfully follow his lead.

Debussy frequently based his harmonies on so-called "parallel fifths." These were produced by simultaneous melodies that were always exactly seven semitones apart, and they were strictly forbidden by the common practice taught at the time.

Other notable composers who are usually categorized as impressionists include Maurice Ravel and the American composer Charles Tomlinson Griffes. In the generation that followed, Darius Milhaud, Selim Palmgren, and others were obviously influenced by Debussy's music but found their own paths by incorporating American jazz or German "expressionist" elements.
SERIALISM

This style of composition was initially developed in Austria by Arnold Schoenberg, and was further developed by students of his, including Anton Webern and Alban Berg.

Serialism, in its purest form, is a style of music in which each tone in the twelve note chromatic scale is used exactly once in succession until all twelve are used, at which time the cycle may be repeated using the same series of notes or a similar series derived from the original. The twelve note series is sometimes referred to as a "tone row". From this initial row of tones, a matrix can be calculated by inverting the intervals of the row to form a column descending from the first note of the row and then creating new rows by transcribing the intervals of the original row beginning on each of the tones of the inversion. By aligning these rows and columns in a twelve by twelve grid, one derives a total of 48 variations of the row by beginning at any point on the outside of the grid and proceeding vertically or horizontally, as the case may be. A tone row from left to right is referred to as "prime" as it is the initial set of intervals. A column from top to bottom is referred to as an inversion. From right to left is called "retrograde". Consequently, from bottom to top is "retrograde inversion". Any one of these 48 rows may be used but only one row is typically used per part at any given time. However, two parts playing simultaneously - voice and piano, for instance - can use completely separate rows at the same time. At some time after the initial development of serialism composers began using "subsets", or fragments of a row repeated. This allowed freedom to create compositions that were more pleasing to the traditional ear.

1.8 CONTEMPORARY MUSIC (1945 AD TO PRESENT)

Contemporary music is (in general) based on originality. Then Contemporary artists use dissonances and tried to disobey "the laws" that music had followed for many years. The Contemporary Music period is the period following the Modern Music period. It is generally considered to have lasted from 1945 A.D. to the present.

Some general characteristics are (Do not apply for all compositions, only commonly found.)
1. Fewer lyrical melodies than other periods.

2. Dissonant Harmonies

3. Complex rhythms

4. Percussiveness

5. Greater use of percussion, brass, and woodwind.


Contemporary music is divided into a lot of sub-categories like "minimalism", a style that has been explored by many artists including Steve Reich, John Adams, and Philip Glass. The Contemporary Era was formed during the last quarter of the nineteenth century through a painting movement called Impressionism. Around 1870 a group of French painters rejected the Romantic Era. Twentieth Century music reflects the influences of art and literature mechanistic atomic age. The pleasant sounding Impressionistic music led to experiments with twelve tone music. Some other experiments are with Electronic music, Jazz, and more. Also different people from the romantic era made variations of their songs so they could add Impressionism. Some these composers include Bartok, Stravinsky, Prokofiev, Copland, Shostakovich, Barber, Gorecki. The music also contains non-western melodies and leaves out Romanticism. The Contemporary also introduces new scales (whole-tone, modes) and chord uses. The painting movement also is called the others.

CONCLUSION

Western Classical Music from Gregorian chants to Modern contemporary music has a large number of musical forms. Music of the West is based entirely on notational system with different parts of solo voice, and orchestra notated. There have been many composers who have given magnificent pieces of music and written usually for different voice types. The element of
building up the voice, powerful and resonant is innate into the teaching systems which are highly scientific.

In the next chapter we shall take into account the element of voice cultivation or culture. How it is growing as an indispensible part of modern singing, the scientific aspects, importance and development.

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