

“Music 351: Terms and Concepts”

From 1999 to 2019 I regularly taught two undergraduate music-history surveys at Yale—lecture courses then required of music majors. These were:

- **Music 351: Music in European Court, Church and Theater, 1600-1800**
- **Music 352: The European Art-Music Tradition, 1800-1950**

Each course met 24 or 25 times, for 75 minutes each, during the semester. After every two or three class sessions I would post a set of study materials, “Terms and Concepts,” that was meant to serve as a study-aid for the students (a reminder of “things to know for the exams,” sometimes posed in the style of questions) and that also provided references to some of the thoughts that I had elaborated those classes. During the whole term I would post around ten of these. In retrospect, they can serve as an overview of the sorts of things covered in the class—something like a schematic outline of the course.

As the courses changed over the years, so did the “Terms and Concepts” sheets. This post is the complete set from fall term 2018, the final time that I taught Music 351.

Music 351, Fall 2018: Terms & Concepts 1

The Early-17th-Century Italian Baroque (Madrigal, “Opera”)

Broader ideas:

Music, cultural backdrop (give some examples): religious strife; monarchy (absolutism) & nobility; music as a celebratory appurtenance to power and prestige (evidence: early 17th-century examples in various Italian cities? Music on behalf of which institutions and/or courts?). (Lectures, sections, passim; Taruskin, 13-18 and passim: an almost omnipresent concern in Taruskin.)

Importance of secular texted music’s increasingly explicit goal: moving of the listener’s emotions (“affects,” *affetti*) – as heightened rhetoric, “lighting up” the affects of the text from within, etc.

The Catholic and the Protestant Baroque: Countries/Regions? Which? Differences between Catholic and Protestant approaches? Cf. the upcoming lecture 4 [and next Terms/Concepts Sheet].

The term “baroque” has always been problematic, with its original, negative connotations of the misshapen or irregular, of the extravagantly ornate, overdecorated, or convoluted. Yet the term came to be imported into art and music histories and eventually became accepted to refer to a particular style or era. More recently, some scholars have preferred to shed the term “baroque” (and [late] Renaissance) in favor of the “early modern period”—which, of course, carries its own potent connotations.

Expand on our classroom emphasis of **the three broad traits, features, or “innovations” of the very late 16th and early 17th centuries**—the driving concepts of the first two class sessions. Be able to discuss each of these is large topics carefully, accurately, and with clear exemplifications (names, dates, etc.)

- expressively enhanced, “freer” musical treatment of Italian poetic texts, c. 1590-1620—the expressive heightening of the affect or emotion of the words [examples?];
- the emergence of an explicitly notated *basso continuo* practice (what? who? when? how? why?) and figured bass;
- the origin of what we now call “opera” (theory and practice) in Florence. .

Which musical/stylistic continuities do we see from the last 30-40 years of the 16th century into the first two or three decades of the 17th? Was there really a stylistic break at ca. 1600? Why or why not?

“Mode” in the 17th century. We’re not looking for the (complicated) details here. The main question is, how, broadly considered, would the early 17th-century’s concept of mode differ from our ways of describing keys today? We often speak of “major” and “minor”: would they have? Suggest broadly some of their differences, and provide an example or two. From your basic music theory you should also know the names and numbers of the modes, their intervallic steps, and the possibility of them begin transposed.

Italian literary sources for madrigals, etc.: pastoral, military (heroic tales of the crusades) or other. (Ariosto, Tasso; Guarini) *Gerusalemme liberata*; *Il pastor fido*).

As a complement to religious concern and study, the importance of and increasing interest in “humanism”—the recovery (printing) and study of Ancient Greek and Roman classics; theories of Greek tragedy, etc., and its influence on Italian music c. 1600).

More specific items:

Giovanni Maria Artusi (1540-1613) [identify; the significance of his voice in an era of stylistic innovation?]

L'Artusi, ovvero Delle imperfettioni della moderna musica (1600): detail the essential criticism [of whom? of what?] that is contained in the document. Artusi's attitude toward Zarlino? His relationship with Zarlino?

Within to Artusi Controversy, what, specifically were the replies of Claudio Monteverdi (1567-1643) and Giulio Cesare Monteverdi. What are their two important manifestos from the first decade of the 17th century? Where did they appear? How are these two writings related?

Seconda pratica (define; date the term; who coined it?; where?); what, then, is *prima pratica*? For that matter, what did the term *musica moderna* connote in the early sixteenth century?

Monteverdi Madrigals:

Provide a brief (nutshell) outline of Monteverdi's career. Where was he when he wrote his major works? With which cities do we associate him? Some dates?

(Taruskin problematizes the “great composer” or “composer as hero” idea of history on pp. 12-13. In his view, what is the problem with this “poetics” approach to the writing of the history of music? Can it be circumvented?)

Who are some *poets* whose texts are often set in Monteverdi's madrigals (authors set also, of course, by many other Italian madrigalists). Describe these poems. What makes them typical or highly attractive to the madrigal composer? Does any of that style of language make it into, say, Monteverdi's *Orfeo*?

Cruda Amarilli: contrapuntal issues in the opening bars? What are they? How can one “justify” them? (Date of madrigal? Published when?)

Thus: in this aesthetic position, what, precisely, is the relationship assigned to the text and the music? What is the “truth” [*verità*] vs. “tradition” argument—and its implications for compositional practice? In what sense do some of Monteverdi's madrigals clearly illustrate the principle of “truth” as he construed it?

Monteverdi: Innovations in Books 5-8 of his madrigals? (Your first section dealt with this topic. Taruskin, 5-10.) When did each of these publications appear? Deal with at least one typical piece from at least

two of these books (brief discussion of “how it works” —which structural devices tie it together, etc.—specific details). What is a *concertato madrigal* (or *continuo madrigal*)?

Discuss (and date) the innovations or curious/telling features of the following works from these madrigal books:

“T’amo mia vita”

“Chiome d’oro” (structure? flavor?—why “unusual” within the madrigal tradition?)

“Lamento della ninfa” (the earliest example of . . . what?)

“Il Combattimento di Tancredi e Clorinda” What are two or three things that are new (innovations; “firsts”) in this piece—things that contribute toward its intended effect of vivid drama? What is the *stile concitato*, and to what ends is it deployed in this composition? (What is strophic variation? Taruskin, 6-10).

Summary: Three different “types” of madrigal after 1605 (based on, e.g., the performance-resources required), and an example of each type?

Other features and innovations c. 1600

Basso continuo / thoroughbass / figured bass: be able to define it and cite the earliest uses of the term “basso continuo” (who coined it, when and where?); what caused it to come into use at all?

“Monody” (a modern term, not used at the time): define. Provide names and titles of the earliest examples (e.g., in published collections). How does monody differ from earlier (standard) madrigal-performance practice? Was monody really invented in Florence? What are its likely ancestors?

Giulio Caccini (1551-1618): solo madrigal and aria (or canzonetta): define and distinguish between them? Which was exemplified on our assigned listening? Why did it fall into that category and not the other? What is the importance of *Le nuove musiche*? Date? What is *nuove* about this *musiche*? Style of singing? Any embellishments (*sprezzatura*, *gorgia*: Taruskin, 15-16). {We’ll delay a discussion of castrati—Taruskin, 16-17—to later sessions.}

Lodovico Viadana (ca.1560-1627) and his historical significance. What was contained in the *Cento concerti ecclesiastici*?

Define: basso ostinato (examples?); “lament” bass (tetrachord—examples? Some of the earliest examples?)

Opera and its Origins

Opera: provide a moderately detailed account of its theoretical origins and first examples; discuss specific celebratory occasions of the earliest surviving operas—and the cities/courts in which they were first performed.

Intermedio: define precisely. What is the most famous later-sixteenth-century example? What was its occasion? Date? Role in the development toward “opera”? Who wrote the music?

Florentine Camerata (ca.1573-ca.1590): what was it? historical importance, aims and theories? Who attended it?

Dates? Describe the roles of its important members:

- Giovanni Bardi (1534-1612)
- (Girolamo Mei (1519-1594) [letters from Rome: their contents?])
- Vincenzo Galilei (ca.1520-1591): *Dialogo della musica antica, et della moderna*
- Jacopo Corsi (1561-1602)
- Jacopo Peri (1561-1633): who was he?
- Ottavio Rinuccini (poet)
- *La Dafne* (1598) and its historical significance; where is the music? how much survives?
- *Euridice* (1600): describe musical styles in some detail and examples of them; musical structure of the scenes; what type of music is the most important? How many settings are there of *Euridice*? By whom?

Peri's *Euridice*:

- What is the basic structural "shape" found in all five scenes?
- What kinds of textures are used throughout? To what end? I.e., describe the basic structure of each "scene" (five scenes in the whole opera) of Peri's *Euridice*.
- In what ways are each of the five scenes similarly structured?
- Where is the main stylistic "attraction" or "central burden of expression" in this music?
- What is the role of the chorus? Where will you find it?
- Will you find any airs or canzonettas?
- How, specifically, does this opera serve to exemplify an intellectual theory? (Peri's general strategy of moving through scenes is quite different from that found, later, in Monteverdi's *Orfeo*.)

What is a "ritornello" in early 17th-century opera (or later madrigal)? In which kinds of pieces (e.g., from very early opera) will you find it? Describe it and give an example.

Consider Monteverdi's *Orfeo* vis à vis Peri's *Euridice*. What is "new" in the Monteverdi opera? E.g., what additional musical and architectural factors seem very important to Monteverdi—but not to Peri? Thus: in moderate detail, compare the similarities and differences between Peri's and Monteverdi's settings of the Orpheus and Eurydice tale, particularly in:

- The first musical sounds heard in each opera (Monteverdi's "Toccata")
- The instrumental apparatus accompanying the opera (which instruments?)
- The prologue
- The messenger's report of Eurydice's death and Orpheus's subsequent lament (Act 2 is also examined by Taruskin)
- The role of repetition and refrain-like, recurrent structures (role, e.g., of "Ahi caso acerbo"—also discussed in Taruskin).
- The variety of shapes found in the individual scenes.

(Taruskin, 18: *Orfeo* as "the quintessential princely spectacle": explain).

Alessandro Striggio: who?

Name and date three still-surviving operas of Monteverdi. With which city do you associate each? With what justification does Taruskin label his chapter, “Opera from Monteverdi to Monteverdi”? (Even while it is not assigned, you should at least know something about *L’incoronazione di Poppea*—of which Taruskin provides a thumbnail overview on pp. 34.)

Taruskin (12), the earliest public opera theater opened where, when? In Taruskin’s reading (33-34, having just dealt with *Poppea*), this now opens up an operatic/music-theater divide (the “poetic” and the “profitable”) that has persisted for centuries. Explain his view?

Music 351, Fall 2018: Terms & Concepts No. 2
Italy (Cantata, Oratorio, Midcentury Opera), Germany, France.
Seventeenth-Century Instrumental Music

What are the 6 main vocal “genres” to be found in Italian music, ca. 1600-1660? Describe each one. Which are sacred? Which are secular? Provide an example of each. (List provided, beginning of session 4.)

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Cantata (covered in Taruskin)

Define this genre ca. 1640-70: history, main characteristics, etc. How does it differ, say, from a concertato madrigal? (Taruskin, 75: “a solo successor to the madrigal”) More examples of 17th-century laments?

Strozzi, “Lagrima mie” (Taruskin, 75-78; notable intervallic treatment, dissonances for effect; early “harbinger” of recitative/aria pairing?)

Oratorio (Italy, 1640s, etc.).

Regarding the musical genre: define this precisely. What, exactly, is an oratorio? What kinds of texts? What kinds of characters? What kinds of music? How long? *Oratorio latino*, *oratorio volgare*? Examples?

Origin of the term “oratorio”? What “also” does this term refer to? How are the musical term and “that other meaning” related? Give some examples?

Giacomo Carissimi and the oratorio [*latino*]. Role of Carissimi in the world of Roman sacred music? What was Carissimi’s main place of employment? During which decade(s) did he write his oratorios? Name about four of these, including the assigned *Jephte*. From which portion of the Bible are the stories of most of these oratorios taken?

In which ways, precisely, is *Jephte* a “typical” oratorio of its time? Length? Type of music? Characters? Language? Etc. What is the *historicus*?

How is the recitative treated differently (say, in musical “importance”) as opposed to what we find in Florentine opera ca. 1600?

Describe in some detail the styles of music found in the concluding lament (for the Filia) and in the final chorus. How is the lament similar or different from other 17th-century laments

assigned for this course? What does it share with them? What is “modular construction” [JH’s term, not a “standard” one] that one finds displayed in Carissimi’s style—something of a “new” technique in quest of musical memorability? High points of the final chorus?

Sacred Concerto (*Symphonia Sacra*)

Define the term “concerto” in the early decades of the 17th century.

Small- and large-scale sacred concertos (distinguish).

Giovanni Gabrieli (Venice, St. Mark’s): typical contents of *Symphoniae sacrae*, II (1615).

Describe some standard textures and sounds. Note the “sectionalized” aspects of the music as it proceeds through the text. What about recurring music (or musical refrains)? Why are these considered “large-scale” concertos? Trace some of their influence on the German sacred concerto (as example of the newest or modern style). Is there a role for continuo in these pieces? Is there “recitative-style”?

Example “In ecclesiis.” What makes this a sacred concerto? Describe the piece. What is the role or function of the choral “refrains” (text?). Varieties of textures and contrasts? In what language is the text?

Term: *cori spezzati* (divided choirs, etc.; polychoral writing (appropriate to St. Mark’s, Venice). Term: “colossal baroque” (to invoke some of the grand sounds of Gabrieli’s polychoral writing).

Instrumentation: splendor of sound.....cornetto, sackbut, etc.

German Sacred Concerto (*geistliches Konzert*)

Origins (Study Guides)

Language (!). How does the mere choice of language play into the political backdrop? (Catholic vs. Protestant Baroque, etc.)

Main composers: Praetorius, Schein, Scheidt, Schütz. Dates?

The important publication (collection) by Schein?

The city with which Schütz is most closely associated throughout his later career? And which Italian composer was most obviously the model for many of his sacred concertos? Are we sure that he was familiar with the style and works of that composer? How do we know this? (Taruskin, 56-57)

Three or four main collections by Schütz? Dates? Political implications?

“Rhetoric” in the work of Schein and Schütz? Examples? (Taruskin, 59-66: *Figurenlehre*; “O quam tu pulchra es”) What is the general approach, then, of such “rhetorical” analysis and explication?

Why, precisely, are the assigned pieces by Schein and Schütz illustrative examples of sacred concertos? And in what ways are they similar to or different from Gabrieli's "In ecclesiis"?

Schütz's grandest opus in this genre: *Symphoniae sacrae* Part III (1650). In what ways is this a culmination of his work on the sacred concerto? (Reminder: Schütz: 68 sacred concertos total, distributed among the three published "parts" of *Symphoniae sacrae*: 1629 [Latin], 1647 and 1650 [German].)

Compare in some detail the two different settings of "Vater unser"—one by Schein (1626), the other by Schütz (1650). How are they rhetorically and structurally similar—and different?

Taruskin's commentary on "**Saul, Saul, was verfolgst du mich.**" (Taruskin 68: "one of the crowning masterworks in this final collection [of *Symphoniae sacrae*]") What point is he seeking to make about this best-known of Schütz's sacred concertos?

Does Schütz make much use of *chorales* in his vocal music? Did his predecessors?

"Rhetoric," "music as a species or exemplar of rhetoric"—figures of rhetoric; rhetorical figures as ways of "reading" a text. What are the concerns of "rhetorical" analysis?

Italian Opera at Midcentury (covered in the textbooks)

Main sites: Rome and Venice.

Venice: Teatro S. Cassiano (1637)—public opera, etc.; entrepreneurship, finances, etc.

(Compare with earlier opera in the first decade of the 17th century: was that financially risky?)

Monteverdi: two Venetian operas (names? Dates?)

L'Incoronazione di Poppea (1643) (Taruskin, 26-33)—important opera, much discussed by both authors. How, precisely, does this opera differ in content and style from, say, *Orfeo*? What new or different elements can be perceived here? Taruskin wishes to make a point here about "commercial opera": what is it? Subject matter? Busenello? Venue for performance? Where is the ground-bass music?

Francesco Cavalli—perhaps the central composer of mid-17th century Italian (Venetian) opera.

(Not much on him in Taruskin or in the lectures. A mainstay, however of the Yale Baroque Opera Project. You should at least know of him. More importance given to the solo pieces, etc.)

France

Aspects of musical/artistic patronage under Louis XIV (r. 1643-1715)—very generally: artistic aims? styles? *Le roi soleil*? absolutism? etc. (Taruskin's approach can be helpful here.)

General characteristics of French art (tension between plush opulence and rational restraint; [Joseph Kerman's description,] "the sensuous and the schematic.")

Corneille, Racine, Molière. And Nicolas Boileau: *L'Art poétique* (codification of poetic "rules" 1674—highly influential thereafter)

Jean-Baptiste Lully (1632-1687): provide very brief biography (two or three sentences).

Influences on Lully's operas:

French court entertainments (*ballets de cour*)—define briefly? What kinds of dances?

Spoken tragedies and comedies: Corneille and Racine (tragedy; Molière (comedy)).

- *Comédie-ballet* (e.g., Molière's *Le bourgeois gentilhomme*, 1670, with music by Lully)

"Machine plays" with spectacular effects (see engraving in Study Guides)

Académie Royale de Musique (Lully receives patent, 1672)

Tragédie en musique / tragédie lyrique (know some common basic structures, basic musical elements; sets? costumes? describe—see Study Guides). Be able to name (and roughly date) three *tragédies lyriques*

Philippe Quinault (Lully's librettist)

Taruskin dubs this: "drama as court ritual" (89ff): why? What's his point? Evidence?

Armide (1686): what is its literary source? (Taruskin, 94). Which other piece that we've studied is extracted from the same source?)

French overture (a very important baroque form! know the standard form, how the repeats work; texture, tempo, instrumentation, rhythmic conventions, etc.); who invented it? (Taruskin, 91)

Dotted rhythms as an invocation of majesty, regal affirmation, splendor, etc.

récitatif mesuré vs. *récitatif simple* (time signatures in recitative?)

air (vs. the Italian aria)

divertissement

Passacaglia and chaconne: while there are many similarities and overlaps (definitions can be loose), be able to suggest some typical characteristics of each and some similarities between them. (Which is usually major or minor; meter; length of repeated fragment, etc.?) Additionally, be able to reproduce some standard passacaglia/chaconne bass patterns (how are they different from Folia, Romanesca, etc.?). Hypnotic effect of cyclical time vs. linear time...

What are *doubles*?

NOTE: What more "complex" features are added into the 14-minute *Grande passacaille* of *Armide*, Act V, that provide additional larger-scale structure, shape, and expression to

this piece? What gets repeated? What changes? Is the bass fixed? Is it ever left? For what purpose? Etc.

Orchestral timbre of French (i.e., Lully's "sound"). What orchestration produces it? How are the string parts divided? Thus: describe the standard orchestra of Lully (how many parts, etc.? characteristic sonorities?) *24 violons du Roi*

Performance practice: embellishments, trills, etc. (*agréments*).

Performance practice (rhythmic alterations): describe some of the effects of *notes inégales*, overdotted (double-dotted). Where in a French Overture (for example) are you likely to hear this? Did it occur in the assigned recording in that section?

Instrumental Music in Italy, France, Germany (important: to be studied via Taruskin)

Brief descriptions of:

Early dance types (France)

Dance pairs, 16th century, Italy, etc. (examples)

Lute "tablature"; principal French composers for lute, 17th century?; types and genres of music composed?

Arrangements of dances into suites—initially for lute? France. Main composers in France?

Dates? Name some kinds of dances that would be included in such dance collections or suites?

Early harpsichord music in France (17th-c). Composers? Did they write dance suites? If so, what kinds of dances? Importance of ornamentation (*agréments*)?

Important: The keyboard suite in Germany? Froberger's contribution? Types of dances? Musical structure of each dance? (E.g., what kinds of musical structure do we "expect" to find in a baroque dance movement?) (See Taruskin, 258-61)

One typical pattern: allemande, courante, sarabande, gigue ("ACSG"): style and meter of each dance? The usual form?

Discuss the style and repeat-format of the assigned Froberger suite.

Frescobaldi: historical importance. (Dates) A main publication or two?

Describe *briefly*, for Frescobaldi, the following genres:

Toccatà (Taruskin, 40-43)

Partita (perhaps on a recurrent bass pattern, such as the Romanesca or other bass)

Contrapuntal works

Discuss the style of the assigned Frescobaldi work.

Music 351, Fall 2018: Terms & Concepts 3 (England, Handel, *opera seria*, da capo aria, oratorio, etc.)

Initial development of English opera in the seventeenth century.

Larger topic to consider: the greater prestige of vocal music (as opposed to instrumental music) in the 17th century.

Outline some of the political history of 17th-century England and its relationship to theatre and musical theatre (i.e., the impact on the theater during the Interregnum [Commonwealth and Protectorate, 1649-60] and during the Restoration, post-1660).

Masque (historically analogous to which genres in France and Italy?). (Taruskin, 113-14)

John Blow (1649-1708)

Venus and Adonis (1683)—what are several ways in which this work is complementary to (similar to; an obvious “predecessor” to) *Dido and Aeneas*? Why can these two operas be considered “siblings”? How long does each take to perform?

Musical elements (French overture, “dance airs,” madrigalesque choruses, dances, final laments)

Henry Purcell (1659-1695)

Dido and Aeneas (1689) (Nahum Tate, librettist)...when was this “rediscovered”?

Early performance history (performed at court [maybe? we are not certain—cf. *Venus and Adonis*] & (more famously) Josiah Priest’s boarding school)

Purcell’s most celebrated single piece, in all probability, is Dido’s “When I am Laid in Earth”: describe the ground bass? How many cycles? What is the “lament” topos (or rhetorical image) that it features? Where else, specifically, have you seen/heard it in the assigned pieces—with a specifically “lament” connotation? How does Dido’s vocal line relate to the implied cadential moments implanted in the ground bass itself? How does that relationship illustrate or play into the drama of the piece?

Purcell is especially known for an obsessively close, almost constant text-depiction (text-painting), sometimes word-by-word. Provide four or five clear examples from “When I Am Laid in Earth.” Provide three or four more from the final chorus “With Drooping Wings.”

What is a semi-opera? How is one different from an opera (such as *Dido*)? Identify, with dates, three or four that Purcell wrote in the 1690s.

The decline of English opera:

Purcell’s death (when?) seems to mark, especially in retrospect, the end of the fledgling and hopeful enterprise of English opera. There were, in effect, no successors. Describe briefly what took over the English operatic stage in the early eighteenth century. Exactly when did this begin? Who were two non-English composers who were especially important in this early “importation” of foreign opera. Dates?

opera seria – Italian operatic genre (and “serious opera” in other regions but sung in Italian); conventions established by the late seventeenth century. General formal layout of a “typical” whole work: overture, 3 acts, each act comprised largely of recitatives leading to exit arias. Be able to cite several fundamental characteristics of the cultural and structural world of *opera seria* (dominance of star singers, catering to upper-class audience [in London, at least], historical/heroic plot subjects, no comic characters or subplots).

Study carefully the “principal features” page in the **Study Guides, p. 84**. Handel’s operas, in some ways “special cases,” sometimes deviate slightly from the more generalized descriptions on this page (e.g., different librettists, etc.). P. 84 also extends the discussion up to midcentury, etc.

da capo aria – by far the predominant *opera seria* form. Be sure that you can describe in some detail what you expect to happen in a “typical” da capo aria—from beginning to end. Know the tonal and textual structure of the typical da capo aria (Taruskin, 144—and in class, including the Study Guides diagram on p. 38). *Realize also that Handel often (usually?) provides more than two runs through the first part of the text in the A and A’ sections (thus not really a “five-part” ABA aria in this case)?* Be prepared to explain how the assigned arias from *Giulio Cesare* conform to and/or depart from this model. In short: there are text forms (repetitions of blocks of text) and musical forms (ABA) that are adjusted to each other. How?

Based on the assigned listening, how would you distinguish the styles of the assigned Vivaldi and Handel da capo arias? What is similar? What is different?

What is a “simile aria”?

What is the exit convention after an aria is concluded?

How many poetic lines in a typical da capo aria text? How many lines in each “part”?

In the da capo aria: what exactly are the expressive roles of: *ritornelli*? *Vocal passages*? *Cadence-arrival points*? How can a ritornello help to establish a basic emotion or *Affekt* of a given aria? Examples? Typical emotions represented?

Initial ritornello, often in a “three-zone” structure: **head-motive / Fortspinnung** (spinning-out, often sequential) / **cadence**. (We will return to and mention this a great deal in coming weeks; it’s a fundamental way of opening a baroque aria, chorus, or concerto movement.)

In which key (or keys) might the B section of a *da capo* aria be?

recitativo semplice – recitative accompanied by continuo only, forwards dramatic action, plot.

recitativo accompagnato – recitative with orchestral accompaniment, reserved for expression of heightened emotion, contemplation of death, mortality.

castrato (pl. castrati) – most prominent *opera seria* singers, nearly always took lead roles, highest-paid members of any *opera seria* company.

- Nicolini – Handel’s first star castrato, admired as excellent actor.
- Senesino – lead male role in most of Handel’s Royal Academy operas. (1720s)

- Farinelli – most famous of all castrati (but didn't work with Handel). (1730s)

Female virtuoso opera singers

- Margherita Durastante
- Francesca Cuzzoni
- Faustina Bordoni (and note a famous rivalry here between the followers of Cuzzoni and Faustina in London)

George Frideric (Georg Friedrich) Handel (1685-1759) – a modern, international, “entrepreneurial” composer. Differentiate his biography and interests from those of, say, J. S. Bach (or even Purcell?)

Born in Halle, Germany

Career starts in Hamburg (1703–1706)

Then to Italy, 1706–1710

Italian secular cantatas – like “mini-operas” for private “academy” performances.

Agrippina (1709): First “mature” opera

Meets **Alessandro Scarlatti** (1660-1725) – influential composer of *opera seria*

Then to London

First London opera, **Rinaldo (1711)**

Royal Academy of Music (1719–1728) – Joint-stock company, partially funded by the king (George Ludwig was Handel's patron twice, first in Hanover as Elector Georg Ludwig, and again in London as King George I.)

Handel as one of several composers, also harpsichordist, “talent scout”/recruiter. Performances at “Haymarket” (King's/Queen's) Theater

Most important Royal Academy operas;

Giulio Cesare (1724) – know the basic plot surrounding the da capo aria excerpts assigned. Again: Be able to comment on the plot and structures of the three arias reprinted in the Study Guides.

Tamerlano (1724)

Rodelinda (1725)

(One might also note the formation of a “**Second Academy**” (1729-1734)

Handel's commercial venture with John Heidegger)

Orlando (1733)

Later Operas

Ariodante (1735)

Alcina (1735)

Serse (1738)

Note also: a few miscellaneous aspects of musical life in Handel's London:

The impact of **Joseph Addison**, prominent and influential music critic (read 1711 excerpt from *The Spectator*.)

And note (not mentioned in class): **John Gay's *The Beggar's Opera* (1728)** –(Taruskin, 312) popular English-language “ballad opera.” A harbinger: public taste would eventually

begin to turn away from Italian serious opera. (What is a “ballad opera”? How is it different from Handel’s operas? What is the most famous of them?)

English oratorio – created by Handel in late 1730s. Superficially similar to the earlier Italian *oratorio latino*, but much larger, grander, ceremonious, and in English. Essentially the same formal types as opera, but with much added importance given to the **chorus**.

Famous Handel oratorios:

Israel in Egypt (1739)

Saul (1739)

Messiah (1742)

Samson (1743)

Susanna (1749)

Solomon (1749).

Describe in some detail some characteristic features of the Handelian oratorio, as exemplified in the selections from the piece assigned to you. What is typical (or atypical) about the selected movements?

Music 351, Fall 2018: Terms & Concepts 4 (J. S. Bach)

Important gradual change in the mid-18th century, especially from the 1720s, 1730s onward: the transition from a world of **traditional absolutism** to an **age of modernity** (characterized especially by the emergence of the Enlightenment and its concomitant critical thought).

The “Traditional World” had been exemplified by **Louis XIV**; peaks in late 17th century.
Death of Louis XIV (when?) taken by some to mark the end of an era?

Dominated by:

1. Church;
2. State (esp. the Court, normally in some kind of alliance with the Church);
3. Stratified society (hierarchical, static social classes);
4. (In the arts) Reverence for ancient, time-honored rules (or appeals to the same for justification)

The “New World” will be marked by the increased emergence (and prestige) of the individual, rational mind, accompanied by new [*galant*] styles of art, literature, and music. (More of this to come in future weeks.)

Johann Sebastian Bach (1685–1750)

In what sense might an argument be made that he was the “last and greatest representative of old-world certainties”? (Overstated? Are there counter-arguments as well? In past decades Robert Marshall and others, e.g., have argued on behalf of a “Bach the Progressive” in certain proto-galant features of some of his work. Still, which features of Bach do seem to be more emphatically traditional or in line with earlier practice, even while bringing it to a grand culmination?)

Career issue: In contrast to Handel, Bach is an example of the more provincial “composer as employee,” whose output is the result of his occupational duties. Amplify this assertion? How different is his career and characteristic concerns from those of Handel? (Bach-Handel comparisons are mainstays of music-history courses.) How far did Bach travel in his lifetime?

Basic biography:

- Born in **Eisenach**, Germany, into a family of musicians
Works in churches in German towns including **Arnstadt**, **Mühlhausen**. What kinds of works did he write in these places? Any famous examples?
- Court organist at **Weimar**, 1708–1717. How is this position different in kind from his two previous positions? What are some important organ works from this period? Are any assigned? How are they structured? (What might be their immediate models, and how does Bach’s style

differ from those models?—Buxtehude *Passacaglia*, etc.) How about transcriptions of works by other composers at this time?

-Director of court music in **Cöthen**, 1717–1723. Here Bach’s compositional activities moved over to quite different kinds of works? These include some that are extremely famous. Name and date several works (and famous collections of works) from this period. Describe them. (Names, forms, types of movements, intended instruments?) Was Bach publishing these works at this time?

-**Leipzig**, 1723–1750. Most prestigious job, in charge of music at two churches: **St. Thomas (especially)** and St. Nicholas. (Primarily associated with the former.)

What is meant by “cantata cycle” (e.g., **Jahrgang I, II, and III**) [What does “Jahrgang” mean in this sense?] How many cantatas total? Also wrote **passions** including ***Saint Matthew Passion* [1729]**). What is a “passion”? Provide examples of how chorales are used expressively or personally in the *St. Matthew Passion*? What are some special effects (pictorial, rhetorical) used in Bach’s passion recitatives? (Halo, etc.) What “character” does most of the singing in the recitatives?

Toward the end of his life, he wrote (and/or compiled) large, even more systematic compendium works, both vocal (B-minor Mass, Christmas Oratorio) and Instrumental (*Musical Offering*, *Goldberg Variations*, *Art of the Fugue*). Briefly describe the structure and purpose of each of these works. Dates?

What, exactly, are the four volumes of the *Clavierübung*? Why are they significant in Bach’s career? What sorts of things are in each volume? (Provide an example from each?)

Lutheran cantata – what was the role of **Erdmann Neumeister** (1671-1756) in the formulation of at least one type of characteristic cantata style? (Taruskin, 341-2) How much was that style used by Bach? Definition of (Bach-style) cantata. Very often based on a **chorale**. How could chorales be used in these cantatas? Performed at a fixed time during the Lutheran church service (typically between the Gospel reading and the sermon, though sometimes with a second part performed after the sermon).

-Famous early Bach cantatas (not all of these mentioned in class or in the textbook):

-*Gottes Zeit ist die allerbeste Zeit*, BWV 106 (ca. 1707) – uses three chorale melodies
 -*Christ lag in Todesbanden*, BWV 4 (ca. 1708) – every movement based on chorale verse
 -*Nun komm, der Heiden Heiland*, BWV 61 (ca. 1714) – Weimar period. Uses two chorale melodies.

“**Chorale cantata**” – Favored by Bach beginning his second year at Leipzig. The entire work is constructed around choral movements based on the chorale. Outer movements *always* based on chorale. First movement is often a **chorale fantasy**, with chorale as long-note cantus firmus in sopranos atop a busy, contrapuntal texture (“**gapped chorale**”). Famous chorale cantatas:

-*Jesu, du der meine Seele*, BWV 78 (ca. 1724) – first movement is based on lament bass

-*Ein’ feste Burg ist unser Gott*, BWV 80 (ca. 1724?)

-Wachet auf, ruft uns die Stimme, BWV 140 (1731)

-what is the text of the Cantata # 140 about, and why is that text appropriate for the season in which it was first performed?

-chiastic (arch) form of Cantata #140 (symmetrical structure anchored by chorale movements). Describe; suggest a “meaning” behind such a structure? (Or is the arrangement of movements largely a separate, abstract mode of organization that has little to do with the “meaning” of the cantata?) What about the linear trajectory of the cantata from its beginning to its affirmational chorale conclusion?

-Consider Bach’s three (increasingly “simplified”?) means of setting chorale melody; his use of “cantus firmus” technique (chorale melody presented in long notes).

-Understand how the principles of **bar form** apply to (and serve to structure) the chorale-based movements. Who wrote the “Wachet auf” chorale in the first place? When? Define: **Stollen; Abgesang**.

-Be able to describe and exemplify the three-part structure of a typical opening ritornello (head-motive/*Fortspinnung*/cadential module). Exemplify with a Bach movement or two?

-Structure of the interior duets? Are these chorale texts? How do they play into the narrative of the cantata?

Explicate the melodic formula—very common in Bach (ritornelli, etc.) of:
{Head-motive.....Fortspinnung.....Cadential modules}
 Provide examples.

Fundamental Concepts under Which One Can Frame Bach’s Compositional Output:

1. Music as Christian symbol—especially through the use of the traditional **Lutheran chorale**.

-Consider broadly and generally the significance of the chorale in Bach’s output. Compare Bach’s uses of chorale tunes with similar uses of other kinds of pre-existent melodies used in other (earlier?) repertoires—such as liturgical chant? How does a chorale differ from those other melodies? What social, even ideological function does a chorale have in Bach’s world: what does it represent?

- Consider the centrality of the chorale in Cantata 140. How, precisely, is the chorale used to structure that cantata?

- In which kinds of pieces by Bach are you likely to find citations of or allusions to chorale melodies?
- Understand too its importance during moments of intense personal reflection—and its precise relationship to the preceding text—in the *St. Matthew Passion* (1729). How is the “passion chorale” that recurs in the *St. Matthew Passion* given a different expressive role in *The Christmas Oratorio*?
- Other kinds of musical symbols that can be found in Bach: the number 3, etc.?

2. One frequent (though not constant) ideal is [melodic] **equality of the voices**; coupled with an intense presentation of contrapuntal interplay and surface decoration—often a polyphonic *tour de force* coupled with a sense of musical surplus beyond what is strictly necessary to get the job done. Specific examples? What is meant by this?

3. **Fortspinnung**: In its most literal sense, the “spinning out” of a single musical idea. This is typically accomplished by means of sequences, repetitions, continuations, augmentations, diminutions, etc. (Note: sometimes the *Fortspinnung* style is broken up with individual modules that are separated by pauses, rests, etc.—occasionally in Bach, Vivaldi, etc.) This is in contrast to what we regard as the normatively **galant** periodic symmetries (more on these in coming weeks!), with the notable exception of **binary form** dance suite movements (in which the larger-scale form is determined not by Bach’s inventiveness, but by pre-established, more “periodic” formal designs. (Within the repeat-sign grid lines, though, you might [or might not] find Bach’s typical head-motive/*Fortspinnung*/cadential-module format.)

--Define **binary form** once again—in some detail. Where, exactly, will you find this in Bach’s works? What are the different kinds of style and content that can be inlaid into binary form structures? Describe the structure and content of the **First Partita in B-flat**. What sorts of things should the listener be expecting in such a work? What other works of Bach are similar?

4. Harmonic richness; embrace of the full chromatic possibilities of the tonal system.

-Chromatic saturation in all voices. Full exploitation of the chromatic scale

-Fully evident in Bach’s ***Well-Tempered Clavier (Book 1, 1722; Book 2, 1742)***

-Preludes and Fugues in all 24 keys, each of which seems to express a particular human affection. (Also, one might suggest, with some caution, the typically Baroque combination of “_____ and Fugue” as an analogy of the Baroque person consisting of a free side and a more learned side.) What are some other styles, besides the Preludes that might be put into the blank of a “blank-and-fugue” pairing? Illustrate with examples by Bach.

-Be able to describe the basic formal structure of the **fugue**, using the terminology presented in section (exposition, subject, countersubject, statement, and episode). Also, be familiar with some of the contrapuntal techniques one might find in fugal composition (stretto, augmentation, diminution, retrograde).

5. Bach’s compositional ideal: Fullest realization of possibilities of musical material.

-Consider the Forkel quotation in study guide, p. 54 (no. 1). In what sense could the argument be made that Bach is more loyal to the *music itself* than to his audience? How does this contribute toward the perceived difficulty of his works? Who was **Scheibe**, and what was his complaint against Bach’s music? When was the complaint made? (Study Guide, p. 45)

6. Withdrawal into the esoteric and learned in Bach's later years

-(Perhaps the extreme expression of the previous point.) Later works show an almost obsessive realizing the maximum potential of musical ideas, as well as his encyclopedic tendencies. Provide several examples and describe the principles of organization and structure in them. Focus especially on *The Musical Offering* and *The Art of Fugue*? Any details? What about those puzzle canons in *The Musical Offering*? What are they like?

.....

(Buxtehude as predecessor to Bach in the field of organ music? Comparison between the two, as represented by the assigned listening?)

(What is a chorale prelude for organ?)

Music 351, Fall 2018: Terms & Concepts 5 (Baroque Concerto)

Our concern in these sessions: the rise of instrumental music within **Italy**; from at least one perspective, music begins to break free from text (sung words) for its explanation/justification. (Or does it?)

Late 17th century: coincides with advances in violin **virtuosity** and, concomitantly, the rise of famous violin (and cello) makers, such as (who, where, when?)

Early instrumental genres are all closely related, including the (multisectional) **canzona, sonata, concerto, sinfonia**; ca. 1620-1670 their meanings are often indistinguishable. Only in the late 17th century and the early 18th century do the terms become more clearly differentiated. (How is this differentiation mediated, made possible, by such things as intended ensemble, sonic effect, etc.?) Briefly outline the “pre-history” of concertos, sonatas, etc. (ca.1660-1690). Know a sentence or two of genre-relevant basic information about the following composers. Who are some 17th-century composers of these works?

Describe what happens in a typical early- mid-17th century single-movement canzona (or **sonata**, etc.) (“multisectional,” etc.) Some composers associated with them? (We used Frescobaldi and Cazzati in class: what were those pieces like?) For keyboard or ensemble? How does this lead to the development of the concept of individual “movements” in future decades?) Why is this canzona-format often considered to be the forerunner or ancestor of the more modern sonata and concerto? But note: in what ways is the baroque suite (set of dance movements) also relevant in this development? Where will you find baroque dance suites in the 17th century? Examples?

The maturing **sonata** (most common texture is the **trio sonata** (define this genre carefully), which was intended either for private performances or for church use and falls into two categories:

- **sonata [da chiesa]** (church sonata; sometimes thought of as an “abstract” sonata; one might observe that Corelli did not mark his explicitly as “da chiesa”—“for church”): usually four movements, alternating slow-fast-slow-fast; fast movements are usually fugal—or at least display imitative openings. (This four-movement structure is by no means invariable, though it is most common.) Be able to exemplify with citations from Corelli.
- **sonata da camera**: essentially a dance suite, usually with some kind of non-dance prelude-movement; most movements are in binary form. Again: Corelli examples?

The mature **concerto** was intended for more public performances and is essentially a thickened and reinforced sonata (either *da chiesa* or *da camera*), albeit one that usually featured one or more soloists who “emerge” from the larger group for special, characteristic display-music.

The history of the mature concerto, however, may be understood as centering especially around three cities: Rome, Bologna, and Venice.

1. Rome

Arcangelo Corelli (1653-1713): the principal instrumental composer for public and private events in Rome.

Where was Corelli employed? Who were some of his patrons?

Aesthetic sensibilities, goals: purity, refinement, clean lines and textures. (How is this exemplified in the music? Be specific.) Although the state of affairs is never quite so simple, Corelli has been often claimed to be the first important composer to lock into major/minor modern tonality. (Ditto: through what kinds of techniques that you can hear in the music?) Output

Characterize Corelli's op. 1, op. 2, op. 3, op. 4, op. 5, and op. 6. Dates? What contributions did they make to their genres? Can you discuss some assigned individual movements as "typical"?

Op. 1-4: Trio Sonatas (How many in each opus? Which are church and which are chamber sonatas? What instruments are involved in the performance of the continuo? Forms of most of the movements?)

Op. 5.... Not really "trio sonatas" but.....? Also: Church or chamber sonatas? How many in the set? Which is the "exceptional" one in style and form? Describe.

Op. 6: 12 Concerti Grossi (In the most general terms, Nos.1-8 follow *sonata da chiesa* format; Nos.9-12 follow *sonata da camera*). (But note: in what ways are these formal categories sometimes quite blurred or overlapping in these concerti? Even in, say, the structures of op. 6 no. 4 ("our" concerto)? Why is that aspect regarded as a feature of formal mixture between church and chamber formats?) Published posthumously in **1714** by **Estienne Roger in Amsterdam**, though many of the works were probably written as individual movement pairs in the 1680s and 1690s. Corelli spent much time polishing and revising them. Influence on later composers? Such as? Describe each of the movements of op. 6 no. 4 in a few sentences. (Imagine that you were trying to describe how Corelli's concerti grossi "work" and "sound" (formally, etc.) to someone. Be specific?)

Describe in some detail the characteristic concerto grosso style and texture of Corelli. Exemplify with assigned movements.

Terms: concerto grosso; tutti, ripieno concertino, solo.

What, specifically, is Corelli's contribution to tonal harmony ("normative harmonic style"). What are some common harmonic patterns, etc., that recur in his music? Why is the onset of this style significant in the history of tonal practice? (I.e., Corelli's music is often thought of as a kind of watershed.) Exemplify?

2. Bologna

Giuseppe Torelli (1658-1709): in Bologna, early "trumpet" traditions, 1680s, 1690s; in class we heard part of a "Sinfonia" in D for Trumpet, Strings, and Continuo (ca. 1690); from such examples (and others—including opera, of course) is **emerging the concept of an instrumental soloist** set in relief to a backdrop of a larger accompanying group (typically, strings). See more on this below, "Baroque Concept of the Soloist."

For our purposes, we might summarize three major contributions of Torelli to the emerging concerto genre (although Tomaso Albinoni in Venice was also a key figure—along with a few others):

1. Some of the very first self-conscious solo concertos. Some early examples: two from **op. 6** (1698: with claims to being the earliest solo violin concertos); and the notable set, **op. 8** (6 concertos for solo violin, 6 for 2+ violins), probably written ca.1700, but published posthumously in 1709.
2. Beginnings of standard **three-movement concerto form: fast-slow-fast**. (Not invariable, but becoming more frequent). (By the way, this three-movement form would have been in "competition" with what other movement-formats? Be specific?)
3. Relatively clear illustrations of the emergence of **ritornello form** as way of organizing instrumental music over time (used in fast movements only): alternation of soloist and orchestra blocks in a clearly distinct way. Why is the term "ritornello" appropriate to describe the "tutti" blocks of an Allegro movement: what usually "returns"? (Don't exaggerate here...Exceptions abound.) Is that what happened in op. 8 no. 8/i, played and diagrammed in class? Solo parts are free and usually virtuosic—or at least "characteristic" for the instrument. How were cadences approached? In the Ritornellos? In solos? In both? Both solo and tutti sections can modulate, but don't have to.

Baroque Concept of the Soloist(s): One should realize that in the Baroque concerto the soloist is not normally set up "oppositionally" to the group. Rather, it would be more accurate to say that the soloist "emerges" from the group as a specially talented individual within it—something of an "idealized exemplar of group values." One point of the solo's excursions is to strike a series of stylized poses that are characteristic of his or her instrument—something like an actor on a Baroque stage. Those self-presentational excursions or dramatic deliveries are then roundly supported and "applauded" in the affirmational tuttis. Thus there is typically a consistency of expressive register and affect (projected emotion, mood) throughout each concerto movement.

3. Venice

Antonio Vivaldi (1678-1741): enormously influential in the development of the concerto. Composed over 450 concertos for many different instruments: string, wind, mandolins, etc.

We noted at the outset that he displays two strong and mutually reinforcing characteristics from the outset (opp. 3, and 4):

- a flamboyant musical experimenter, quirky, eccentric, clever....
- a historically important “clarifier” of structure and idea; usually clear, schematic structures...

Basic biography (“red priest”) and employment: from 1703 onward, intermittently, but notably employed at the **Pio Ospedale della Pietà**? What exactly was this institution? What was the group known as the *figlie di coro*? Performances (usually) out of sight (behind grillwork). Extremely famous group, provided regular concerts of sacred and secular music (Sunday Vespers, etc.) See Taruskin on all this—as well as notes from class.

Two crucial early publications—the important op. 3 and its successor:

***L’estro armonico* (Op. 3, 1711)**: 12 concertos, four rounds of the sequence: 4 solo violins, 2 solo violins, 1 solo violin. No individually titled concertos.

Vivaldi’s publications, like Corelli’s, Torelli’s and Alessandro Scarlatti’s, were published in luxurious editions (*engraved*, not typeset!) in Amsterdam by **Estienne Roger**. How is this evidence of a significant “double track of reception.” What larger implications for the composer does this have—and will it continue to have throughout the century?

- Bach managed to obtain a copy of op. 3 (and parallel works by other Italian composers). When? How did Bach manage to do this when he was constantly in Weimar? How can we be certain that Bach studied op. 3—and, in effect, “learned” how Italian concertos were being written? Be specific?

***La stravaganza* (Op. 4, 1714)**: 12 more concertos for violin[s], none with individual titles.

CENTRAL CONCEPTS FOR VIVALDI

1. Given a generous sense of flexibility and leeway in our conception, Vivaldi, in his Allegro movements, can sometimes give us the impression of “standardizing”/crystallizing ritornello processes—or somewhat similar variants thereof—which remain relatively consistent from piece to piece. Describe and diagram the “idealized” ritornello movement in Vivaldi’s concertos. Does op. 3 no. 8/i conform to this? How about op. 8 no. 1/i [“Spring” from *The Four Seasons*]? Typically the movement begins with a **ritornello (“tutti”)** consisting of several often-separable **modules**. (“Modules” is better than “themes” in the case: the term suggests more of an act of assemblage, as underscored also in no. 2 directly below.)

2. One may often perceive the three portions of the opening ritornello: **head-motive module, “Fortspinnung” modules, cadential module**. (In Vivaldi, though, we often find that the central *Fortspinnung* is arrayed as a set of brief, thematically separable modules, rather than being literally “spun out” fluidly or without pause. We referred to that kind of expansion as a series of short, sometimes contrasting modules (some, perhaps, repeated)—**a chain-like succession of short ideas** that eventually produce a cadence. Illustrate this with op. 3 no. 8/i? (How was the opening tutti of “Spring,” op. 8 no. 1/i, different from this?)
3. Succeeding ritornellos are usually only “partial” with regard to module-presentation, in that they each bring back only one or two of the modules from the original complex (Rit 1). Did we hear any examples of internal ritornello material that was essentially “new,” not recycling a module or two from the opening ritornello? Where?
4. While the initial ritornello confirms the tonic, successive ones often occur in other, closely related keys. Occasionally, the later ritornellos feature internal modulations themselves—or “break off,” launching the next solo episode without producing their own cadence.
5. What one expects, through experience, is that each ritornello will send the soloist(s) off into a freer or more “open” space: a space of high characterization, fantasy, virtuosity, or (in some of the later concertos) pictorial illustration. The solo episodes can either modulate (they often do) or retain the tonic in which they started.
6. Each ritornello fragment may occur in a different key, though this feature is generally more unpredictable than is often acknowledged.
7. The number of ritornellos (“tutti” blocks) within any Allegro movement is not fixed. Typically one finds around 4-7 of them, but the actual number can vary—expanding or contracting.
8. While by no means invariable, it often happens that the final ritornello (or last two or three ritornellos) give a sense of “returning to the opening” (tonic, etc.)—something of a da capo effect, though it is certainly not always a literal da capo. The point is that the movement might well end with a more conclusive sense of return and rounding.

→ Notice the rough similarity of this ritornello process to that of the (typical Bach) fugue, in which episodes intervene with subject statements. How far may this analogy be pursued? Does it ever break down?

→ Consider too how this marks one early-ish type of the “the modern concept of form,” in which the musical formats serve as architectonic ways of shaping musical space. (Conceptual conversion of presumably fluid “time” into spatial blocks—with the implicit metaphor, “time is space”) In what ways is ritornello “form” more of a process (or “scaffolding”) than a “(fixed) form” proper—in the “modern sense”?

Consolidate in your own mind the differences between the principal high-Baroque instrumental forms—and where each would appear: **ground bass; French overture; ritornello formats; fugue structures (including “_____ and fugue” pairs); binary form (in suites of dances)**; and (to a lesser extent) the varied formats of **chorale** preludes (or fantasies, when encountered, texted, in choral works) of Bach. Could you write a paragraph or two (or three) on these conceptions of form, with illustrations from the assigned listening? (Can you also recall some of the main vocal forms or formats of the time?)

Johann Sebastian Bach: learned concerto writing by studying Vivaldi's works. What important differences from Vivaldi do you find in Bach's **Violin Concerto in E Major, BWV 1042** (before 1730). Be specific! Cite examples. What techniques and styles do you find here that one might be unlikely to associate with Vivaldi? How does Bach's concerto differ from, say, op. 3 no. 8? And what is similar about it? Any special formal tricks or strategies associated with the Bach concerto?

Program music: Vivaldi's *The Four Seasons (Le quattro stagioni, op. 8 [from *Il cimento dell'armonia e dell'invenzione*, publ. 1725], nos. 1-4).*

(This material was not presented in class but is summarized here.)

On the road to the *Four Seasons*: After op. 4, Vivaldi sometimes decided to characterize individual concertos with picturesque or representational titles. This is especially the case with concertos written ca. 1715-1730. (Dates of composition are not always easy to establish here.) Short examples:

- "Il gardellino" ("The Goldfinch)—Flute Concerto in D (prob. early 1720s)
- "La notte" ("Night") with the movement "Il sonno" ("Sleep")—Flute Concert in G Minor (op. 10 no. 2).
- "L'Inquietudine" ("Anxiety," "Restlessness")—Violin Concerto in D (prob. 1720)

Vivaldi's *Four Seasons*: (Study Guides!) what techniques does Vivaldi use to inform the players and the listeners of his pictorial or illustrative intent? Explain how this works in all three movements of "Spring."

- Title?
- Sonnet? (Details?)
- Succession of contrasting "topics" (see below) arrayed in such a way that they suggest a narrative or story. (This is what is more accurately regarded as "**program music proper**"—a *narrative*—which is a subset of the broader category of "illustrative" or "representational music," not all of which, of course, is "narrative" in any standard way.)

(This desire to produce a *narrative* in successive tableaux was also happening earlier in the works, e.g. of Heinrich Biber ("Battaglia," 1673); in Kuhnau's "Biblical Sonatas" (publ. 1700); and in such unforgettable oddities as Marin Marais's "Tableau de l'opération de la taille," 1717)

**Note: the following is supplemental, FYI.
There will not be questions on any exam about the material below:**

P. 63b: Study Guides: “Aspects of Musical Representation”

By no means was Vivaldi the first composer to be interested in illustrative music or mood- or tone-painting: he was participating in a well-established tradition of “naming” and “characterizing” instrumental pieces with evocative titles. All of this plays into the problematic question of what instrumental music (without a text) might be understood to mean or signify. (A very difficult problem.) With vocal music as models—Vivaldi and others were drawing on the recognizable resources of three separate but overlapping traditions in pursuit of coherence, image, mood, and a sense of “meaning.” Much music of this period can be decoded (so to speak) through a close knowledge of these traditions:

- Widespread uses of figures of rhetoric (borrowed from the norms of public-discourse oral delivery—speech): exordium, elaboration, repetition, peroration, summary, return, ascents, descents. German musicologists refer to this as *Figurenlehre* (the study of standardized [musical] figures) and have given names to them.
- Widespread metaphorical ways of depicting fairly standardized moods or emotions in music: standard musical gestures to indicate joy, exuberance, rage, piety, devotion, love, reverence, melancholy, deep grief, and so on. German musicologists refer to these standardized ways (descending chromatics, various tempos and meters, major and minor, etc.) as the study of *Affektenlehre* (the study of affects—or moods, emotions, as construed in the 17th and 18th centuries: more objective, 3rd-person portrayals of standard emotions).
- Widespread appeal to metaphorical, standardized ways of depicting extramusical sounds, actions, or things. These are often referred to as musical **topics**: initially, birds (we heard several examples), battles, storms, marches, the “noble hunt,” various dance types (bourée, minuet, gigue, etc.), animal cries (meow, woof), the pastoral mood (including lilting 6/8 or 12/8 siciliana rhythms in moderate or slower tempo, and so on. There are many dozens of such recognizable topics—and each was treated to special inflections or local colorizations by individual composers.

One may trace the history of each topic family (like bells, birds . . .) from decade to decade, country to country, style to style, well into the twentieth century and perhaps beyond. Thus emerges the important concept of **topic histories** that extend into the nineteenth and twentieth centuries—and beyond.

Music 351, Fall 2018: Terms & Concepts 6 (Emergence of Galant Style; Symphony; Sonata, *Empfindsamkeit*)

The end of the Baroque: a gradual but inexorable shift in style and consciousness (from [roughly] the 1730s on). Important aspects: the continued rise of **rationalism** and **scientific inquiry**; increasing preference for the **natural** over the artificial; the growing popularity of writings on **aesthetics**; **new views of the artist** as more than a mere craftsman; and the persistence of old patterns of **patronage**.

Study Guides, p. 70: In music, the disappearance (or near disappearance) of characteristic or defining Baroque genres, including the dance suite, sacred cantata, fugue, ground bass (ostinato formats), and Baroque ritornello concerto (though aspects of this last will linger on into the classical concerto). In the world of instrumental music, these are eclipsed by the rise of the **symphony, solo sonata** (esp. for keyboard), **string quartet, opera buffa**, and extraordinary transformation of opera in general after c.1730.

Emergence of the **GALANT STYLE**: how is it different from the Baroque style? What are its goals (again, in contradistinction to the Baroque? See also Study Guides, pp. 71-72. Some main musical characteristics:

- Dense polyphony gives way to simpler, often homophonic, textures (construed as more “natural” or “uncontrived”).
- Clear meter, tempo, phrase lengths, motivic relationships. Obvious harmonic schemes and voice-leading patterns (= “schemata”).
- Concentration on the melodic line, which exhibits regular, balanced, often symmetrical phrasing (**antecedents, consequents; or sentence formats; or combinations of the two**). Clear cadential affirmations and explicit cadential punctuation. “Assemblages of generally small musical modules” (JH): what does this mean, and how does it differ from the more characteristic Baroque *Fortspinnung*? A clear example of each (*Fortspinnung* and the more short-winded, foursquare style?)
- Notable shifts of affect *within* movements—indeed, sometimes within sections, from module to module, phrase to phrase, instead of Baroque music’s tendency toward a more general consistency of affect. Provide some examples?
- Other characteristic musical figures (“sighs,” “Lombard” rhythms, etc.—Define; exemplify).

THE ORIGINS OF THE INSTRUMENTAL SYMPHONY

Apart from the important principle of binary-format layouts, at least two possible origins (see SG, p. 73):

1. [Possibly] the little-known **Ripieno concerto** format. Three movements, F-S-F; final movement usually binary. Occasionally the first movement is binary, in which case these works are identical to early symphonies. (Not many of these concerti, though, survive into the repertory, though one might encounter them in, say, Vivaldi’s “Concertos for Strings”; identify, however, the well-known one by Bach, which we played in class.)
2. More important for us: **Neapolitan opera overture** (frequently called “**sinfonia**”—see also Taruskin, II, 146-48—the Italian alternative to the “French Overture”), c.1715-35. Usually three movements, F-S-F; final movement usually binary. Compare/contrast the *sinfonie* to A. Scarlatti’s

La Griselda (Naples, 1721) and Pergolesi's *L'Olimpiade* (Rome, 1735)—both played and discussed in class. In which ways is the latter more “galant”?

Giovanni Battista Sammartini (1700/01-1775) (the earliest “stand-alone” symphonies)

Sammartini: working in **Milan** [Dates of these early symphonies?] His symphonies became very well-known and were widely disseminated. Usually in three movements, F-S-F, but two important differences from the Italian opera overture [*sinfonia avanti l'opera*, mentioned above]:

1. First and last movements are in *binary* form (often a sonata-like or proto-sonata structure). Describe a typical binary form.
2. These works are NOT tied to an opera or other theatrical work. (Cf. Pergolesi, *Sinfonia to L'Olimpiade*.)

Describe briefly the tonal organization of the first movement of the Symphony in D discussed in class. In class, we continued to use HM / FS / CADENCE terminology, though after the V:PAC we introduced the label “C” for closing material (confirming the cadence).

Taruskin, II, 500-04, discusses a different Sammartini symphony. Is it similar to the one we discussed in class?

Domenico Scarlatti

The early Solo Keyboard Sonata, exemplified by **Domenico Scarlatti** (1685-1757). Dates? Where did DS write these? When were the first *Essercizi* published?

Almost always uses **binary structures**:

- Sections can be of equal length (or the second section can be longer).
- More common meaning of **balanced binary**: when the passage from the end of the first section, usually in V, is repeated at the end of the piece in the tonic..
- **Note**: In which ways may such binary and balanced binary formats be regarded as **rotational** structures? How is a Scarlatti sonata (often) like a double-rotation through the musical materials at hand? Examples from your listening? What options are available for the opening half of part two?
- In general, describe the musical style. Some typical Scarlattian musical “fingerprints”?

C.P.E. Bach, 1740s, 1750s, 1760s (*Empfindsamkeit*)

C.P.E. Bach: Major figure in 18th-century music, also an extremely eccentric one. Know the basic biography. Also: be able to assess and characterize generally—giving precise examples—of CPE Bach's influence in the mid- and late-eighteenth century. Why is he considered to be an “important composer”? What are his main contributions to the history of style? To genres? Etc.

Court harpsichordist (years?) for **King Frederick the Great** of Prussia (in Berlin and nearby Potsdam). Frederick was an enlightened patron of philosophy, art, and many new musical styles. He encouraged his court musicians to write treatises on how to perform music. What are some important performance-practice treatises written at or around his court? Dates? (These treatises, as well as being evidence of the rational, encyclopedic nature of 18th-century thought, are important performance practice documents today).

C.P.E. Bach's style in the 1740s and 50s was that of staging instrumental moods of capricious or intense emotion, known as the *empfindsamer Stil* or *Empfindsamkeit*. How might one describe the affect of this style? What musical devices does it employ? What example did we hear of this style? Describe aspects of that piece that made it *empfindsam*.

C.P.E. Bach in Hamburg

Music director and cantor in **Hamburg** (years?). What kinds of music did Bach compose there? Early instance of a distinguished composer detaching himself from court service (the "emancipated musician"). What is the *Kenner und Liebhaber* collection? Peculiarities of the assigned Symphony for Strings?

Sons of Bach: **Wilhelm Friedemann Bach** (1710-84, Bach's eldest); **Carl Philipp Emanuel Bach** (1714-88, the most famous Bach at the time); **Johann Christian Bach** (1735-82, Bach's youngest).

J.C. Bach: Important in the rise of the *galant* symphony, keyboard sonata, and keyboard concerto (can you name a few collections of symphonies? Keyboard sonatas?); pivotal in helping to forge the syntax of the "Classical style;" significant influence on young Mozart's style. International composer: (Did Mozart ever meet him? When?)

1756-62: In **Italy**, especially Milan.

1762-82: Moves to **London**, becomes "Royal Music Master." Beginning in 1765, he founds a public concert series with Carl Friedrich Abel, the **Bach-Abel Concerts**.

Influential style, e.g., clarity and elegance, symmetry, etc.

(See Terms/Concepts 8 for an Outline of "Sonata Form" Norms, Types)

Music 351, Fall 2018: Terms & Concepts No. 7 (Opera, 1730-1791, including Mozart)

OPERA AT MIDCENTURY

- **Pietro Metastasio** (1698-1782): Very important librettist who crystallized the standardization of plot conventions in *opera seria*. His approximately 35 libretti were set thousands of times. Where was Metastasio himself primarily situated (his residence)? (Summary: Taruskin, II, 152-54)
- **Italian Opera Buffa** (discussed elaborately in Taruskin under “The Comic Style”): Comic opera, originated in Naples, 1709. Began as the **intermezzo**—what is this? Explain? (When???) In what context were they performed? How are they different from opera seria? *Opera Buffa* eventually came to stand alone and was often used as a means of trenchant social critique.

Most famous intermezzo (and historically important as a predecessor of *opera buffa*): **Pergolesi, *La serva padrona* (1733)** (Taruskin, II, 439-42). Note that in Serpina’s aria “Stizzoso, mio stizzoso” the A-section of this da capo form is cast in a proto-embryonic-“kind-of” **sonata form—but of the Type 2 format**. (Thus: one leg in the old world—da capo—one in the new world of galant sleekness and binary formats.) When did this work premiere in Paris? What kinds of controversies ensued?

- **French opera**: One important successor of Lully is **Jean-Philippe Rameau** (1683-1764) (Glance at Taruskin, II, 107-10). Examples of his operas? Years? (Significance of Rameau’s occasional use of unusual progressions or extreme chromaticism? In which piece?) Also wrote the very influential ***Traité de l’harmonie* (1722)**: Taruskin, II, 192—chord roots and inversions theorized, etc. In the 1750s began the intense pamphlet war known as the ***Querelle des Bouffons* (or *Guerre des Bouffons*)** debating the merits of French vs. Italian opera (Taruskin, II, 441-44). How was this precipitated? What was it about? Who was on which side? What was at stake here?

ITALIAN OPERA SERIA REFORMS, 1750s, 1760s

A response by a new generation of composers, shaped increasingly by Enlightenment aims, informed via persistent critiques of the stiffness and artificiality of earlier generations. Thus (explain):

- New-generational **critique** of inflexible convention (exemplified in the da capo aria)
- Kant: “**What is Enlightenment?**” -- exit or release from the grip of past traditions, ways of thinking. (Taruskin, II, 460-62: *Sapere aude!*).

- The increasing **rise of personal subjectivity** (self-understanding, personal expression).
- Increasing valuation of the “**natural**”—the “natural” person, “natural” (direct, unornamented) song and lyricism; equation of the natural with the “honest.”
- Mid- and late-eighteenth-century opera still retained, however, as the most socially and culturally prestigious genre of music (public theaters; aristocratic boxes, etc.). Hence the various “reforms” sought to retain the prestige while making opera seria more flexible, more subjectively nuanced, more various in its constituent parts, etc.

Reform centers: Parma, Mannheim, Vienna. Two important early reformers:

1. **Niccolò Jommelli** (1714-74), from Naples, in Stuttgart beginning 1754.
2. **Tommaso Traetta** (1727-79), head of the musical establishment in Parma.

Two main tracks of early reforms:

1. Incorporating music other than the da capo aria (esp. borrowed from French opera) (such as choruses, divertissements, greater role for the orchestra, etc.)
2. Modifications to the da capo structure itself—though this was still the prevailing aria form.

Christoph Willibald Gluck (1714-87) (Taruskin, II, 452-59): Most important opera reformer—at least in terms of long-range influence and fame. International composer of enormous influence in a number of operas. We’re focusing on *Orfeo ed Euridice* (date?)

- Virtual absence of da capo arias
- continuous stage action
- purity and naturalness of typically unornamented melody (plainness, naturalness: “a beautiful simplicity” (or, in Taruskin, II, 452, a “noble simplicity.”)
- Exemplify this style in one or two solo songs from the opera (esp: “Che farò senza Euridice,” one of the most celebrated moments of Gluck).
- Cf. also SG, p. 86.

MOZART OPERAS

Mozart (1756-1791) came to maturity precisely during the time of *opera seria* reforms (Gluck, etc.). Not an ideological reformer in terms of aggressive manifestos but in fact “reformed” certain conventions by deepening their emotional import and by providing more variety within each genre. A general high-elevation of musical significance within each opera. (An understatement if there ever was one.....)

Cf. Taruskin, II, 475, on Mozart’s characterizations in *Entführung*: a splendid description of the interaction of composer’s and listener’s subjectivities (in this emerging “age of

subjectivity)—as an essential feature of the deepening of the musical language wrought by Mozart in the 1780s.

Names, dates, and genres of Mozart’s “great seven” (and put them in proper chronological order):

I. **Opera seria** (not assigned in class)

1. **Idomeneo (1781)** (D Mozart’s great *opera seria* masterpiece)
2. **La clemenza di Tito (1791)**

II. **Opera buffa**: 3 famous masterpieces, all with librettos by **Lorenzo da Ponte**

3. **Le nozze di Figaro (1786)**
4. **Don Giovanni (1787)**, “*dramma giocoso*”
5. **Così fan tutte (1790)**

III. **Singspiel**

6. **Die Entführung aus dem Serail** (The Abduction from the Seraglio) (1782)
7. **Die Zauberflöte** (The Magic Flute) (1791)

Characteristics of Mozart *opera buffa*:

- Plots often convey social commentary, in which the middle class outwits the upper class (echoing the general “transfer of power” in society). This is especially true of *Figaro*, which is based on a controversial play by **Beaumarchais**.
- Musical elements are similar to those found in earlier Italian *opera buffa* (e.g. Pergolesi): tuneful arias (generally not *da capo*), *secco* recitative, ensembles, comic bass roles.
- Clear musical characterization. This comes through even in ensembles, in which different characters often convey contradictory emotions simultaneously.
- Important musical element: the **ensemble finale**: a large block of music that concludes an act and that is made up of continuous smaller numbers differentiated by key, tempo, meter, etc. Mozart often creates a layering or additive effect in that the number of characters on stage gradually increases, creating confrontation and a sense of climax. Famous examples: *Figaro*, Act 2 Finale; *Don Giovanni*, Act 1 Finale.

Provide examples of each of these characteristics (in more detail) from the assigned listening.

Know, briefly, the origins of *opera buffa* (where? When? “intermezzo”?). Name two other composers of *opera buffa*, ca. 1760-1795, besides Mozart. In what ways did

opera buffa seem to exemplify more fluid principles of “modernity” and social change as opposed to *opera seria*?

Don Giovanni

What was meant by the term *dramma giocoso*, and how does it apply to the “mixed” character of the plot and music of *Don Giovanni*?

The music of *Don Giovanni* also exhibits “mixed” styles, at times suggesting an intermixture of *buffa* and *seria* styles. In section, some assigned examples were cited at some length to illustrate instances of apparently contrasting operatic styles of composition and delivery. What was illustrated in each of these examples?

Define: *recitativo secco*. Will you find it in *Don Giovanni*? *Figaro*? *Entführung*?

The finale of Act 2, the famous “Dinner Scene,” is quite unusual within *opera buffa*. In terms of plot and music, why? What happens in this scene? How is it prefigured *musically* in the overture? Describe some of the music of this celebrated scene.

Taruskin’s central “close-up” point about *Don Giovanni*, II, 485-96: music as social mirror? universality? morality play?

III. *Singspiel*: humorous, light German play with extensive musical interpolations (or, conversely, a German opera with spoken dialogue instead of *recitativo secco*). *Singspiele* were promoted by Emperor Joseph II as part of his plan to establish a German opera. It was in this genre that Mozart found his first great Viennese success.

- 1. *Die Entführung aus dem Serail* (1782)** In class, with regard to Osmin’s Rage Aria, we mentioned a September 1781 letter from Mozart to his father in which he expresses his philosophy of composition and his aesthetic ideals.) What was Mozart’s main aesthetic point (regarding that aria) in that letter?

Important characteristics:

- Frequent references to “exotic” music, esp. **Turkish Janissary bands**. Characterized by steady mechanical rhythm, much “noisy” percussion, major/minor flux. (Taruskin, II, 470-71)
- Structure and expression on Osmin’s “Rage Aria” (SG, 86a): we spent some time in class on this,
- This is the first in a long line of German operatic works extending from Beethoven’s *Fidelio* (1805) to Weber’s *Der Freischütz* (1821) and all the way to Wagner’s major reworking of German Romantic opera in the 1840s.

- 2. *Die Zauberflöte* (1791).** Emanuel Schikaneder, librettist. This work is a *Singspiel* overlaid with symbols of **Freemasonry** (“musical mysticism”). 4 important points, each of which we elaborated at some length during class:

1. The Masonic/Philosophic aspect deepens the opera into an **Enlightenment parable**. In what ways?
2. Much of the plot and staging is *purposely* anti-serious and preposterous. It is not possible to identify automatically with the exotic, fanciful story. (This creates a sense of implausibility and alienation, which requires reflection).
3. Number symbolism? (Double meanings, etc.) Three-ness? Examples
4. Mozart's late attitude betrays a belief in the transcendental power of music. Music as a conveyor of **truths** that have the ability to alter human behavior. *Zauberflöte* combines a wide variety of musical styles, all of which are treated with uncommon reverence. Among these styles is a "**New Simplicity**" (slow, hyper-simple, "renunciation of the complex"). Examples? Similar to Gluck? Or not?

Mozart's *Die Zauberflöte* as a historical document: What can be said about the expressive (even "philosophical") structures of the following two extracts?

1. *Bei Männern* (duet between Pamina and Papageno). What is the "Enlightenment" message conveyed by this duet. How, specifically (and in detail) do both the text and the music contribute to this?

- (2. *Der Hölle Rache* ("revenge aria" sung by the Queen of the Night). This is an *anti*-Enlightenment work—hurling forth numerous sentiments that are radically opposed to Enlightenment values. How do both the text and music contribute to this?)

Music 351, Fall 2018: Terms & Concepts 8

MIDCENTURY “SONATA FORM” (= EXPANDED BINARY STRUCTURES)

What we now call “**SONATA FORM**” was increasingly clarified in the decades after 1740. (The term “sonata form” itself was not coined until c.1840 by A.B. Marx. During the eighteenth century, these formats were usually called two-part forms, large binary forms, first-movement forms, etc.)

There is not, and never was, a single pattern of sonata form. Instead there is a collection of possibilities for composing and understanding a piece of music processed in that manner. It is best regarded as a more flexible concept or set of options, though a few characteristics of it are invariable: the normative patterns that one finds in expositional (binary, part-one) layouts; the tonal resolution [usually part of the “recapitulation”]; and so on.)

Related to Questions of Form:

Tensions inherent in society/music of the mid eighteenth century (dialectic):

Balance

Reason
Order
“Common sense”
“Taste”
Restraint
Adherence to Norms

Growth

Emotion
Freedom
Individual Expression
Imagination
License
Individualized Exceptions

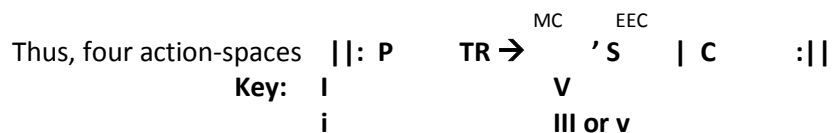
During the **Enlightenment**, the normally dominant view is that suggested in the left-hand column: **rational order**. But there were always small pools/outlets for features found in the second column. This special domain was assigned to art, and especially to **music**, with its obviously emotional basis (eighteenth century: “language of the emotions, of sentiment, of feeling, etc.). Instrumental music, marked by the absence of a clarifying text, was much debated with regard to what it might or might not mean. (Generally, in the first two-thirds of the eighteenth century, instrumental music was unequivocally subordinated in prestige to vocal music, especially opera.) One way of understanding the various symmetrical and balanced forms that came to prevail in instrumental music of this century (sonata form, rondo, minuet and trio, etc.) is to regard them as systems and schemes to contain the potentially anarchic side of music: form as a site of **containment** and **control**.

Some Terminology of Sonata Theory (*Elements of Sonata Theory*):

Two main types of “**Exposition**” (in all likelihood the first type preceded the second; and these two types exist on a continuum, where there are a significant number of early expositions that are somewhat difficult to classify as the one or the other):

1. **Continuous Exposition**: Starts with an initial **primary idea [P]**. This is followed by **transition material [TR = energy-gain]**, a string of similar or dissimilar modules, and eventually, toward the end, secures a new key (usually V) with a **perfect authentic cadence [PAC; Thus, in major, V:PAC]**. This cadence is called the point of **essential expositional closure [EEC: the first PAC in the new key that goes on to differing material]**. Often this cadence is reinforced with **closing ideas [C]**, which can be of variable length. Example of a very brief proto-version of this type of exposition: Sammartini, Symphony No. 3, first movement. The Wagenseil Symphony in A, first movement, is another example.

2. **Two-Part Exposition** (Diagram: SG, p. 83): Starts with initial **primary idea [P]**. **Transition material [TR]** acts as an “energy-gain” that leads to a dividing break/gap, the **medial caesura [MC , usually built around a half-cadence, I:HC or V:HC, often after a “dominant-lock]**. After the MC, the exposition is provided with a “second launch” or “relaunch,” with **secondary material [S]** in a new key (usually V) and often in a contrasting style. This material then leads to the **EEC** and **C** (as in the exposition-type described above).



An essential feature of this structure: modular trajectories toward generically obligatory cadences. The main goal (the whole tonal point) of both of these exposition types is the securing of a perfect authentic cadence **PAC** in the new key that then proceeds to go on to differing (and hence closing) material. Again, we call this the point of **essential expositional closure (EEC)**: this is the single obligatory generic factor in the construction of all expositions. (Occasional evading of this cadential “obligation” would occur only in sonata expositions from later eras—with expressive implications, of course) The different types of material (**P, TR, S, C**) eventually led to the “specialization of theme [and zone] types.”

The exposition constitutes the first section of a binary structure, and it may be regarded as the first “rotation” (or referential layout)—to which the remainder of the structure is in dialogue. A Diagram of the two-part exposition may be found on the top half of SG, p. 82. (The Study Guides do not provide a diagram of the continuous exposition.)

The Second half of the binary form (here assuming the more normal, “textbook,” or “Type 3” format) consists of two areas:

1. A freer “**development**” section. Often modulatory, reworks previously-heard material. Concludes on V of the tonic key of the piece. Often begins with P in a nontonic key (and thus sometimes bearing “rotational” implications, as though some of the expositional material were being revisited, in order, though processed through differing keys). Developmental spaces, though, can be unpredictable: not all follow this description. In major-mode sonatas this portion often moves toward the key of vi, sometimes solidifying it with a vi:PAC. But motions to vi, while common, are not obligatory. Another option is iii....and certainly other possibilities are options.
2. “**Recapitulation**”: In a Type 3 sonata (“textbook”), this recycles the rhetorical materials (modules) of the first rotation. Some aspects of **TR** are usually recomposed. The MC produced will usually (but not always) be a I:HC. (V:HC is out of the question: why?) At this point we have the onset of the “tonal resolution.” **S** (if the exposition was two-part) is in the tonic key (“resolved”), and the tonic is confirmed with a I:**PAC** (that then goes on to differing material). In Sonata Theory this **PAC** is known as the **essential structural closure [ESC]**. If anything at all follows the return of the **C** material (and thus the end of the rotation, measured against the exposition), this is a **coda**. See the diagram on SG, p. 82, bottom half.

In addition to sonata forms that recapitulate the entire exposition, beginning (nearly always) with P in the newly restored tonic (Type 3; Type 1, which lacks a development entirely), there is another type of sonata possible, and it is fairly frequently encountered in instrumental works of the 18th century—and also in Mozartian opera arias, etc. This is:

The “**Binary Sonata**” **Form (or Type 2 sonata)**. This is a double-rotational sonata (two cycles through the expositional pattern; and cf. precedents in the Scarlatti sonatas!)

Example: **Stamitz, Symphony in D Major, Op. 3, No. 2 (1757)** (See SG, p. 82b).

In this type, the second half of the binary form begins like a second rotation of the **P** material in the new key [i.e., begins a “development,” just as in a Type 3 sonata. In effect, the first half of this second rotation (P TR) is given over to modulatory “development.” Before long the P-TR-based development will turn toward the preparation of the return of the tonic key, setting up the “tonal resolution” to come. Thus P-TR leads (usually) to a **I:HC MC**, which serves to “open the door” to the now-tonic-key **S** (beginning the tonal resolution).

Note: although many commentators have said that this “S” begins the “recapitulation,” they are wrong. This is the second half of the second rotation (the second half of any ongoing rotation). What begins here is the tonal resolution, not the recapitulation.
(The term “recapitulation” is inappropriate in reference the Type 2 sonata.)

The **S** leads, of course, to the crucial **ESC (I:PAC)**. Note, however, that often the **coda** begins with **P** in the tonic key, as though it were beginning a third rotation. This is **NOT** part of a “reversed recapitulation,” as it is often misconstrued in analytical discussions.

Summary of large-scale sonata types

- Type 1** (“sonatina”; or “exposition-recapitulation” form)—exposition and immediate recapitulation (with perhaps a small link between them); no development section proper. Examples: Mozart, *The Marriage of Figaro* Overture; most of Rossini’s overtures. Also encountered in some slow movements.
- Type 2** (“binary”; “binary-format”)—expositional rotation (P TR S C), development (usually based on P and/or TR), tonal resolution of S and C. Note: no full recapitulation beginning with P; tonic normally regained only at or around S (which continues on ongoing modular rotation). Thus: a double-rotational sonata. Example: Stamitz, Symphony in D, op. 3 no. 2. While this format becomes far less frequent after about 1770, it still does crop up from time to time. It persists as a “rare” option in the nineteenth century—often overlooked by theorists of form.
- Type 3** (“textbook”)—the more familiar and common type, with exposition, development, and recapitulation beginning with P in the tonic. This is now the standard conception of sonata form, and it is the most frequently encountered type from around the 1760s onward—and especially toward the end of the eighteenth century. SG, p. 83, bottom.
- Type 4** (“sonata-rondo”)—fusion of sonata and rondo formats. A type 4, however (as distinguished from a rondo proper), will usually begin with a P TR S C (expositional-format) succession, not a mere juxtaposition of different thematic modules (e.g., A and B). P is the rondo refrain, typically of lighter, simpler, “catchy” character. Often used in finales. Sometimes in slow movements. Never used in first movements. Arises as something of a new fashion in the 1770s.
- Type 5** (“concerto-sonata”)—fusion of the earlier ritornello concerto format with sonata-form principles. Begins with an opening “ritornello” or “tutti” that starts and ends in the tonic, also serving as something of a “proto-exposition” or at least a modular layout thereof. Mozart’s many concertos (first movements) provide the most famous examples.

Note: Once again, the expositions of any of these may be arrayed in either the *two-part* (P TR’ S / C) format (with a mid-expositional MC-break and a new-key relaunch at S) or as a *continuous* exposition (with no MC and hence no S). But the two-part is far more common—especially after 1770. Continuous expositions are more commonly found in the mature Haydn than in the mature Mozart, who very obviously prefers the two-part exposition.

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Haydn

FRANZ JOSEPH HAYDN (1732-1809)

Probably the best and ablest representative of the late eighteenth century. Crucial figure in the rise of importance of instrumental music. (Why?) His output, spanning a fifty-year career, has the history of western European instrumental music inscribed upon it. Four main instrumental genres:

1. 104 **symphonies** (standard numbering)
2. over 80 **string quartets**;
3. over 30 **piano trios**;
4. over 50 **piano sonatas**

Haydn's career: He is the last great product of patronage. Two parts to his career:

1. Haydn under patronage, beginning as a servant.

1758-1761: worked for Count Morzin (in and around Vienna)

1761-1790: worked at the splendid Austrian court of the **Esterházy** family. After 1775, he was becoming more respected and less of a "servant" (though perhaps that term perhaps exaggerates his position of employment)

Where, exactly, was the Esterházy residence? And how did that

location have an impact on Haydn's career and development as a composer?

2. Haydn as a "free marketplace artist" living in Vienna, 1790-1809. Detached from living with the Esterházy family (why? how did that happen?); very famous and revered as a composer. Two trips to London, 1791-92 and 1794-95, for which he wrote 12 famous symphonies.

Haydn's first symphonies composed under Esterházy patronage:

Symphonies No. 6 "Le matin," No. 7 "Le midi," No. 8 "Le soir" (1761-1762).

Here begins Haydn's penchant throughout his career of having his symphonies nicknamed. Very often the nickname is derived from a characteristic musical "**topic**" in the work (e.g. hunt, fanfare, march, etc.) Many of the subsequent nicknames, of course, were attached to his works by others.

Traits of Symphony No. 6: The slow introduction (still unusual for symphonies at this time) is apparently a programmatic depiction of the sunrise. (The P-idea may represent the idea of a "noble hunt" in the morning; when introduced by the flute there may be a suggestion of birdsong as well.) The recapitulation varies from the exposition in that the medial caesura and the first secondary theme are omitted. **Note:** From the beginning, Haydn shows a tendency to **recompose** his recapitulations. Very often this recomposition addresses or puts in order an odd characteristic of the exposition.

From ca. 1766-73 (very roughly) there is widespread experimentation in the European musical world with exploring the passions available in **minor-mode** works—characterized by anxiety, fear, disturbance, agitation, and the like. This period is commonly known as “*Sturm und Drang*” (but as the time frame does not correspond with the literary *Sturm und Drang* movement, this is a misnomer). Who are some other composers of this decade that participated in the so-called *Sturm und Drang* style? (Which examples were played in class?)

Which symphonies of Haydn (a span of numbers) may be called illustrative of the *Sturm und Drang*? How do they represent an advance in Haydn’s compositional style? (Be able to number and name about three of these, with keys.)

In class we looked briefly at the first movement of **Symphony No. 45 in F# Minor, “Farewell Symphony” (1772)**: Haydn’s most famous *Sturm und Drang* symphony. (Taruskin deals with it at length, pp. 528-38.) How about the themes and textures themselves? What is the famous story associated with this symphony (i.e., why is it called the “Farewell”)?

What is a *baryton*? What is a *baryton trio*? Why did Haydn write so many of them?

The String Quartet: uncertain origins, possibly “invented” by Haydn in the later 1750s (or, if not, it was Haydn who ratified the emerging genre and made it his own, marking it with an indelible historical stamp).

Haydn’s quartets (this list is not complete):

Early:

Opp. 1 and 2 (10 quartets, 1757-62): very light, thin textures, dance-like, dominated by first violin.

Op. 9 (6 quartets, 1768-70): the beginning of real advancement in the genre. Standard 4 movements.

Op. 17 (6 quartets, 1771)

Middle (and extremely important) (Why?)

Op. 20 (6 quartets, 1772): first major watershed work. More serious, individualized works. Three of the works (2, 5, 6) have finales that are fugues. Why might Haydn have wished to employ these fugal finales? What does this choice imply about the co-existence of [eclipsed?] old-world and new-world musical styles? Etc.

In class we illustrated the “P-based S” as something often encountered in Haydn’s expositions. What is this? Describe?

We also discussed the fugue of the F-minor Quartet. How would you characterize its subject (a common minor-mode opening idea!).

Op. 33 (6 quartets, 1781—note the long gap (1772-81) of no quartet writing): real **watershed**, which Haydn himself claimed by stating that these works were “written in a new and special way.” Often considered to mark the onset of the high-classical style (full-fledged “Viennese classicism”) Significant features:

--More active, complex middle parts; equal interplay of all four voices. These works approach the ideal of “**four equal conversationalists.**” The texture in which all four instruments are treated equally is often called “**quartet style,**” “**thematic work,**” or “**free Classical counterpoint.**” (German: *thematische Arbeit* as a hallmark of the “classical style”?)

--Musically, these quartets reveal Haydn as a true master of wit, surprise, and evocative gesture. Characteristically, he enjoys putting formulaic gestures in incongruous positions (e.g. beginning a work with a closing gesture).

--We spent some time in class discussing the structure of the first movement of op. 33 no. 3 in C (“Bird”). What were the five or six most central points being illustrated in that discussion? Or: what, specifically, can we see working in this movement that are completely typical of the Haydn style? How does he conceive themes or thematic modules? on? Provide examples and illustrations from this movement.

--Realization of the action-zones of the exposition (P, TR, S, C) often gives the impression of the spinning-out of small motives: “form as becoming; form as process.” (P-based S is frequent, etc.)

What do we mean by the following ideas in Haydn—certainly after 1781? Explicate each concept, with examples drawn from the music.

- Wit (*Witz*)
- Surprises/Incongruities
- Complexity/Compression
- Individualization of Works
- Appeal to Connoisseurship
- Economy of Materials:
 - Generative Form (“Form as Process”)
 - Motivic Growth and Integration
 - *Thematische Arbeit* (Thematic Work)
 - “Thinking” in Music (“Musical Logic”)
 - External Conventions vs. Internal Processes (Taruskin’s “extroversive signs” vs “introversive signs”)

[some other important quartets also in the “middle” not listed here, op. 50, etc.]

Late (1790s)

e.g., the **Op. 76** (6 quartets, 1796-97). Are the same principles as those underpinning op. 33 no. 1 found here? Comments on the slow movement of the “Emperor” Quartet? (Political, etc.)

Later Symphonies (1770s, 1780s, 1790s)

When do slow introductions begin to be more common in Haydn's symphonies? And sonata-rondo finales?

Haydn's first major international commission was for **Paris** in **1785-86**, for which he wrote the 6 famous "**Paris Symphonies**" (Nos. 82-87).

- Concept: The grand or monumental(ized) symphony; and the beginning of the concept of building a symphonic "canon" of lasting (or potentially lasting) masterworks.
- Several of these have slow introductions before the Allegro (sonata-form) proper.
- Concept at onset of sonata? → Initial, arresting idea, often "simple" and easily memorable (example?)—followed at once by Haydnesque, efficient (and often complex) *Fortspinnung*. Contrast: simplicity of initial idea and the complexity of how it is subsequently spun out.

Haydn's later life (post-Esterházy). The most significant events during this time were the composer's two trips to **London, 1791-92, 1794-95**. These trips were made at the invitation of **Johann Peter Salomon**, who invited Haydn to compose symphonies for a concert series. For these, Haydn composed 12 extremely successful symphonies (Nos. 93-104), known collectively as the "**London Symphonies**."

Important: Taruskin, pp. 555-88: social purposes of the London Symphony? Haydn's rhetoric and concept of "surprise"?

Symphony No. 100, "Military" (1794): at the time, the most celebrated of the London Symphonies. Contains "military topic" passages (percussion, trumpet call) in the 2nd and 4th movements. First movement also illustrates several significant compositional features that are typical for Haydn. What are they? (E.g., how are Haydn's S-themes often related to his P-themes?)

Describe Haydn's most common (though not invariable) manner of beginning his secondary themes (S) throughout his career. Does Symphony No. 100/i illustrate this? Describe. What about the recapitulation? Is it "standard Haydn" here? If so, in what way?

Name and number at least three other of the 12 "London" symphonies, along with their common nicknames.

Oratorios, etc.

Haydn's most famous choral work: ***The Creation*** (oratorio, **1796-98**), libretto by **Baron Gottfried van Swieten**, based upon the Bible and Milton's *Paradise Lost*. Describe the famous "effect" of the initial "Representation of Chaos" followed by "Let There Be Light!" How, musically, does Haydn

produce this effect? (Some have argued that Beethoven was mightily impressed with the C-minor-to-C-major effect throughout his entire career.)

Music 351, Fall 2018: Terms & Concepts No. 10
(Mozart: initial session—no Terms/Concepts List
provided for the final sessions)

WOLFGANG AMADEUS MOZART (1756-1791)

Early Career

Position/employment (where?) of father, **Leopold Mozart**? Who was “Nannerl”? Older? Younger?

Wolfgang was a prodigy (“miracle child”/“gift from God”) and raised as a child virtuoso. (Early examples of his talent? When did he start “composing”? What are K. 1 and K. 2?)

What were the first trips taken to display his prodigious abilities? Where? When?

Describe some aspects of the Grand Tour of 3 ½ years (1763-66). Where did Mozart and family travel? What were their (three) longest stops—where they lingered for several months? Before whom did they perform? Whom did they impress? Were there “commercial” aspects to all of this? In these years Mozart published his “opus 1.” What was it? Where was it published? In these years Mozart also wrote his first symphonies? Which was the earliest? Where was it written? (K?)

Describe some aspects of the three extended Italian trips, 1769-73. What did Mozart hope to learn in Italy? What kinds of music did he write there? With whom did he study? What is the story about the Allegri *Miserere*?

Who was (Prince-)Archbishop Colloredo? Why was he important in the lives of Leopold and Wolfgang?

Mid-1770s (ca. K. 160s/170s through the early-ish K. 300s [remembering that the “original” K. numbers, though intended chronologically, were sometimes in error; there are also revised [more chronological] K. numbers from the 20th century—and still under revision]) show a marked deepening of Mozart’s style. How is this shown, e.g., in Symphonies No. 25 in G Minor, K. 183 [the general “style” of the opening is an example of what?]. What was Haydn doing in the immediately preceding years? Keep thinking about what Haydn and Mozart were doing during the same years: compare, etc.?) and No. 29 in A, K. 201.

Mid-1770s: apart from symphonies (plus vocal music, sacred music, etc., for Salzburg), Mozart also begins “in earnest” to compose in instrumental genres with which his name would ever after be associated.

- String Quartets (true, an early set of six—with three movements each—were composed in Italy, but a second set of six, K. 168-73, were four-movement works responding to a famous set of six just published by Haydn—namely? Years of Mozart’s K. 168-73?)

- Piano Sonatas—the earliest surviving ones come from these years (actually from a brief trip to Munich) Which years?
- Concertos. Mozart now begins to write independent (not adapted from other composers), three-movement concertos in these years. The concerto, of course, would be “his” genre *par excellence*, especially in the great decade, 1781-91.

Throughout his career, for which instruments did Mozart write concertos? Above all: how many for violin? How many for piano?

The earliest surviving complete concerto: the Bassoon Concerto in B-flat, K. 191. What year? (Study Guides, p. 118, gives you a sense of the “schematic/modular” pattern of the type found in Mozart’s concerto first movements (of which this is an early example. The pattern here is that of the “Type 5 sonata,” also diagrammed on p. 117b—starting with an opening “ritornello” or “tutti” in which the soloist is silent. You will not be asked about the close details of the Type 5 sonata, but you should be aware quite generally of the differences among what Sonata Theory regards as the five sonata types. These are outlined on Terms/Concepts 8 (and Study Guides 83b), whose details you should understand. In class we’ve focused mostly on Type 2 and 3—with no real mention of Type 4 and only a passing glance (here) at the Type 5 sonata.)

Later career: What is the crucial importance for Mozart of the year 1781? (Why is this also an important year in Haydn’s career?) Traditionally, 20th-century historians have typically taken that year to be the watershed-entry into the high-classical style (though some recent historians challenge and dispute this). (What was Mozart also doing operatically in 1781-82? Why did he move to Vienna?). Did Haydn and Mozart ever meet? Example?

Who was Baron Gottfried van Swieten, and why were his aesthetics and patronage/sponsorship important to Mozart (and other composers) at the time? With which other composer of the time was van Swieten particularly allied?

.....

Mozart’s “Academies” in Vienna and elsewhere? What was a typical “AcademY of Mozart like? What would have been on the program? Who organized them? Other means of income in the 1780s?

Significance of the set of Mozart’s Six “Haydn” Quartets? (Date? Haydn’s reaction to them? the famous quotation?) K. 387: juxtaposes old-world “fugal/imitative” techniques with new-world buffa style. How does this differ from the fugal-finale precedents in some of Haydn’s quartets.

Deepening of expression in, say, the “Dissonance” Quartet in C Major, K. 465? “Problematizing a tonic”? Larger considerations involved with this? Mozart as characteristically alluding to “stock” or common rhetorical formulas only to puncture them with streaks of doubt (or critique). For example....? (Understand the analysis here.)

Specific techniques of “destabilizing” or minor-mode disorientation found in some of Mozart’s works? Specific passages? What are some of the potential larger implications of this aspect of

Mozart's output? Maynard Solomon quotation, Study Guides, p. 116b, right column? Michael P. Steinberg and T. S. Eliot (slides)?