

# History Of Music: *a music trip into the centuries..*

MUS 485-Jazz Pedagogy  
Raphaelia Avgousti

# What is music?

**Music** is *"the art of arranging tones in an orderly sequence so as to produce a unified and continuous composition"*. Music is unique for each person's life.

**Music is science:** a conductor's score is a chant, a graph which it indicates frequencies, intensities, volume changes, melody and harmony all at once and with the most exact control of time.

**Music is mathematical:** it is rhythmically based on subdivisions of time into fractions which must be done, not worked out on paper.

**Music is a foreign language:** most of the terms are in Italian, German or French and the notation is certainly not in English but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

**Music is history:** it usually reflects the environment and times of its creations, often even the country and/or racial feeling.

**Music is physical education:** it requires fantastic coordination of finger, hands, arm, lip, cheek and facial muscles, in addition to extraordinary control of the diaphragmatic back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

**MUSIC IS ART:** it allows human to take all these dry, technically boring and difficult techniques and use them to create emotion.

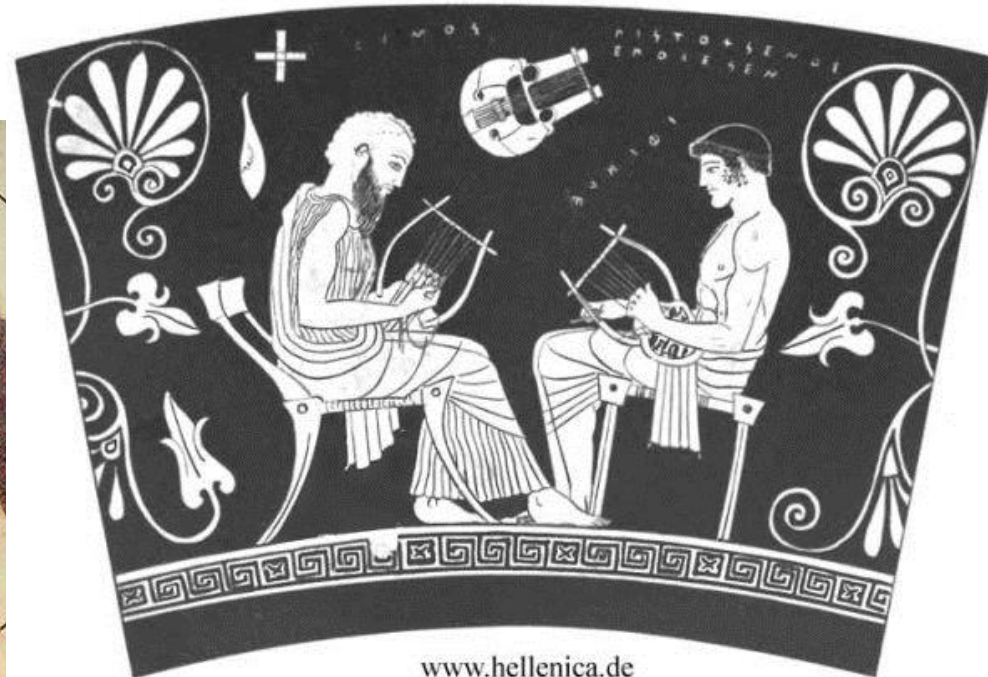
The image shows a page from a musical score, specifically page 79, which is circled. The score is for the opera *Tosca*. It features multiple staves for various instruments and vocal parts. The instruments listed include Flute (Fl.), Oboe (Ob.), Clarinet in G (C. In G.), Clarinet in B-flat (Cl. in B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn in F (in Fa), Corn in F (Corn in Fa), Trumpet in F (Tr. in Fa), Trumpet in B-flat (Tr. in B.), Trombone (Tr. B.), Timpani (Timp.), Arpa (Arpa), and TOSCA (vocal part). The score includes various musical notations such as notes, rests, and dynamic markings (p, ff, mf). There are also tempo markings: "Più lento" and "And.te sostenuto". A section marked "79" is circled, and the text "con grande espressione" and "(piange direttamente)" are written above the TOSCA staff. The score is written in Italian, with some markings in English like "col canto" and "div. 4".



## *Why launched from Ancient Greece?*

*There is Music since there is a man.*

All the cultures used to have music from the time that they have culture but music does launched from Ancient Greece, because it becomes the foundation for European views in music. Ancient Greece was the only one that used **music notation and music education**. They had music as important lesson. Ancient Greeks used to make Literature, Math, Gymnastic and Music as four of the most important subjects.



## ***Epitaph - Seikilos***

In Ancient Greece was founded one of the few preserved compositions called “Epitaph”. The song of Seikilos is engraved into a grave pillar around 500 BC .

The composition and poem were composed and written by one Seikilos, for his wife, who presumably is buried there. The song has symbols for notes and note’s values.

The opening epitaph states:

***I am a portrait in stone.  
I was put here by Seikilos,  
where I remain forever, the  
symbol of timeless remembrance.***

### **Song’s translation:**

***As long as you live, shine,  
Let nothing grieve you beyond measure.  
For your life is short,  
and time will claim its toll.***

**[http://www.youtube.com/watch?v=9RjBePQV4](http://www.youtube.com/watch?v=9RjBePQV4xE)**  
**[xE](#)**



## *Epitaph - Seikilos*

ὍΣΟΝ ΖΗΣΦΑΙΝΟΥ  
ΜΗΔΕΝΟΛΘΕΣΣΥ  
ΛΥΠΟΥ ΠΡΟΣΟΛΙ  
ΓΟΝΕΣΤΙΤΟΖΗΝ  
ΤΟΤΕΛΟΣΟΧΡΟ  
ΝΟΣΑΤΤΑΙΤΕΙ

# *Epitaph - Seikilos*

1 C Z Ż K I Z İ  
Ὁ - σον ζῆς φαί - νου

2 K̄ I Ż İ K̄ O C̄ O Φ̇  
μη - δέν ὅλ - ως σὺ λυ - ποῦ. —

3 C K Z İ K̄ İ K C̄ O Φ̇  
πρὸς ὀ - λί - γον ἐσ - τὶ τὸ ζῆν, —

4 C K O İ Ż K̄ C C̄ C Ẋ 7  
τὸ τέ - λος ὁ χρό - νος ἀ - παί - τεῖ. —



# ***Medieval Era (500-1450)***

Medieval Period is the longest and most distant period of musical history. Saint Gregory is credited with organizing the huge repertory of chant that developed during the first centuries of the Christian church: the term Gregorian chant. He was pope from 590 to 604.

## **Characteristics of Gregorian Chant:**

- Monophonic
- Also called “Cantus Planus”
- Notes follow the Bible’s text
- Slow Rate
- Flexible Rhythm, gives improvisation character
- Little sense of beat
- Without Meter
- Elongated Tones



# Medieval Era (500-1450)

## Sound:

- voices only
- no instruments
- no women
- no kids

## Texture:

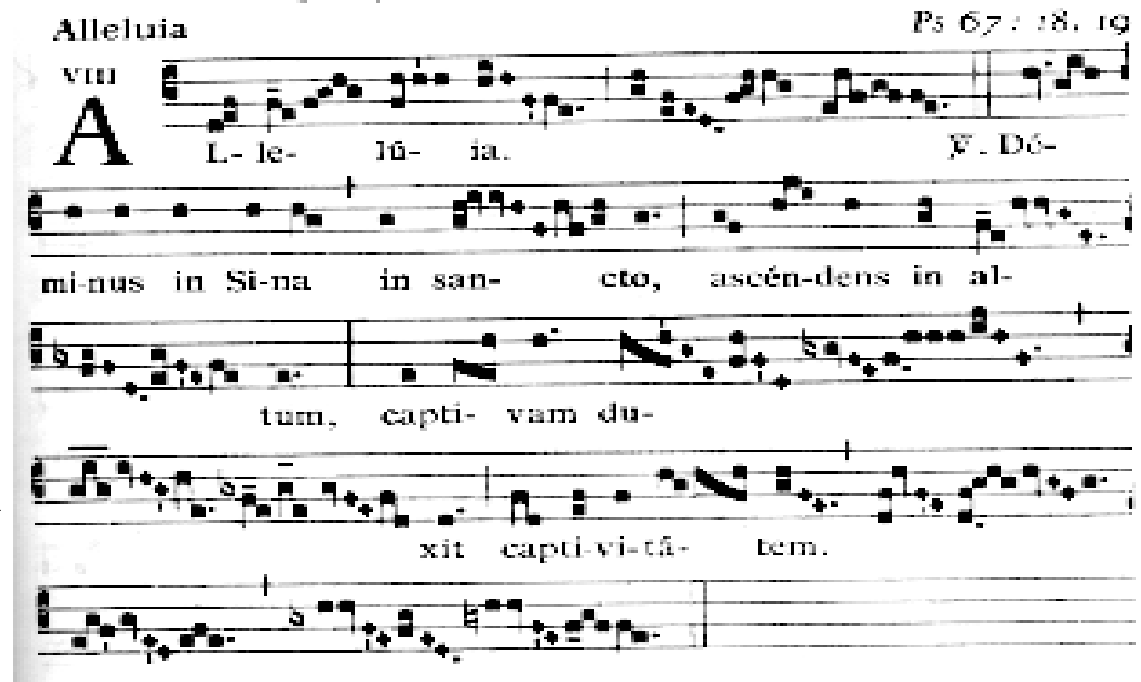
- Thin
- Doesn't change a lot.
- monophonic (all parts in unison)

## Harmony:

- none
- no chords
- no harmonic rhythm (speed of chord changes)
- No chord progressions

## Melody:

- small intervals between notes
- modal
- limited range
- big phrases
- limited contour





## ***Medieval Era (500-1450)***

### **SQUARE NOTATION**

**Neumes** : marks written above the word to show the height.

- ***2 types of Gregorian Chant :***

***Accentus***: 1 tone for one syllable and ***Concentus***: many tones for one syllable

- ***Sequence***: soloist improvize in last syllable of Hallelujah

### **Instruments:**

***Permitted:*** Harp, Cornet

***Non-Permitted:*** Horn, Drum

***Organ*** : instrument of luxury

**Modes:** ***4 authentic:*** Dorian, Phrygian, Lydian, Mixolidian

***4 plagal:*** Hypodorian, Hypophrygian, Hypolydian,  
Hypomixolidian



## ***Medieval Era (500-1450)***

### **Important Composers:**

**-Pope Gregory- Gregorian Chants**

-Boethius- Important Theorist

-Hildegard von Bingen (1098-1179)

-Perotin (c1155-1377)

-Leonin (1160-1200)

-John Dunstable (1385-1453)

-Guillaume Dufay (1400-1474)

**-Guillaume de Machaut (1300-1377) : French poet and composer. Court composer of Cyprus's King.**

**Palestrina - Ave maris stella**

<http://www.youtube.com/watch?v=dfbYzhxyv9I>

**Guillaume de Machaut - Messe de Notre Dame**

<http://www.youtube.com/watch?v=bHRAybidxew>



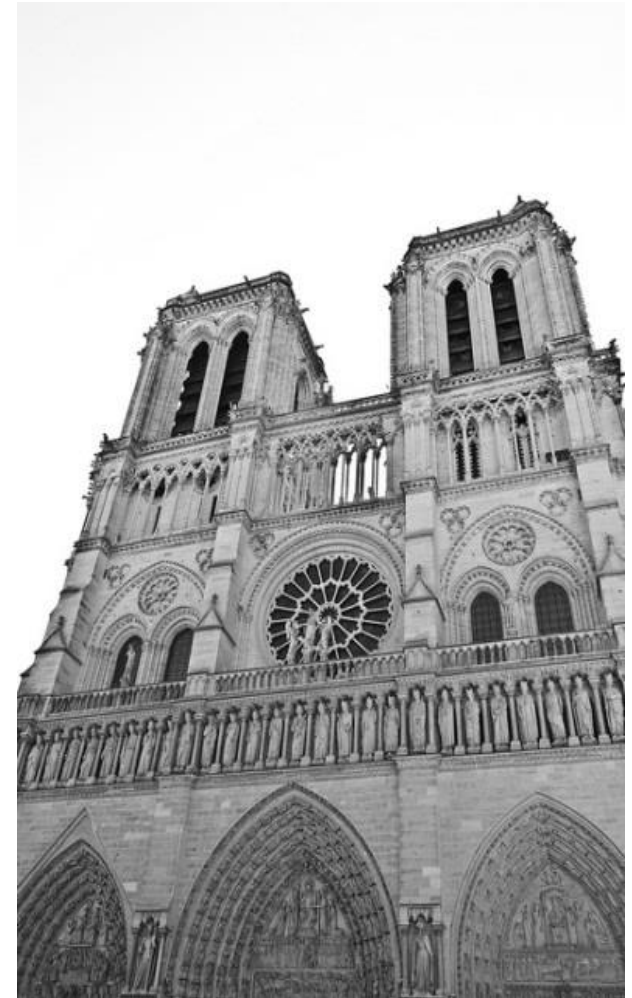
**Guillaume de Machaut**

## Ars Antiqua : 1250-beginning of 14<sup>th</sup> century

- “Organum”: standard notes for accompaniment to the melody
- First forms of early polyphony
- Music Performance centered in church
- Music : polyphonic and measured rhythm
- Production of improvization, singer read cantus firmus and created other voices
- 12<sup>th</sup> century – Foundation of School of Notre Dame by **Leoninus** and **Perotinus**  
→ **First composers of polyphonic works**
- **Simple polyphony** by duplum, triplum, quadruplum
- Voices moving to opposite melody with their own motion

### Leonin: organum duplum

<http://www.youtube.com/watch?v=Gq5B3M4jRtQ>



School of Notre Dame

## Ars Nova: 14<sup>th</sup> century – middle of 15<sup>th</sup>

**France:** polyphonic technique, measured rhythm, secular themes, melody going opposite to the main.

Guillame de Machaut, Phillip de Vitry

### **Italy:**

***Balata:*** all voices identical

***Varelai:*** upper voices vocal and lower voices instrumental

***Madrigal:*** poem of 2 or 3 stanzas, illustrating beauty of nature and considering feeling of love

Francesco Landino, Paolo and Andrea Firenze, Gherardello de Firenze

### **England:**

***Caccia:*** composition of 2 voices using the technique of imitation, sometimes with instrumental accompaniment

**John Dunstable - Quam pulcra es**

[http://www.youtube.com/watch?v=VSMuFpIRg\\_0](http://www.youtube.com/watch?v=VSMuFpIRg_0)





## Renaissance Era – 1400-1600

**Golden Age** of polyphony. Choral Singing. Four voices, sounding with the modern SATB.

### **Sound:**

- women added to songs
- men still sing
- instruments added for accompaniment

### **Texture:**

-Little thicker than Medieval

***polyphonic:*** different parts weave in and out of each other, parts interact, very linear

***homophonic:*** all parts move with melody in same rhythm, melody and accompaniment

### **Harmony:**

- harmony comes from the melody
- it results from interaction of melody
- harmonies are perfect octaves, perfect fifths, and perfect fourths, (sometimes 3rds near cadence points)
- no complete triads
- harmony is introduced
- harmonies are modal



***Palestrina***

## Renaissance Era – 1400-1600

### Rhythm:

- Introduction of meter (from rhythmic modes)
- Lots of syncopation- accents on upbeat

### Melody:

- lots of notes
- larger intervals than Medieval
- bigger range than Medieval
- Forms of Imitation of Melody:

Transposition- play same melody in different key

Cannon- start at different times

Augmentation- slow down note value; to make bigger, longer Diminution- to shorten tempo, play melody faster

Retrograde- play a melody backwards

Inversion- play upside down

Retrograde inversion- backwards and upside down

### Forms:

- sacred forms
- music was used for worship
- mass was a popular form



*Monteverdi*

## Renaissance Era – 1400-1600

### Important Composers:

**Palestrina**(1525-1594) : wrote a ton of music, some people think he was the greatest composer of the Renaissance

**Monteverdi** (1560-1613) : He did a lot of instrumental work, He laid the ground work for Opera.

**Gesualdo** (1560-1613) : Most people thought he was possessed by Satan, extremely ahead of his time, not afraid to use dissonance

**Gesualdo** -"Io parto"

<http://www.youtube.com/watch?v=TBC-45-FfVQ>

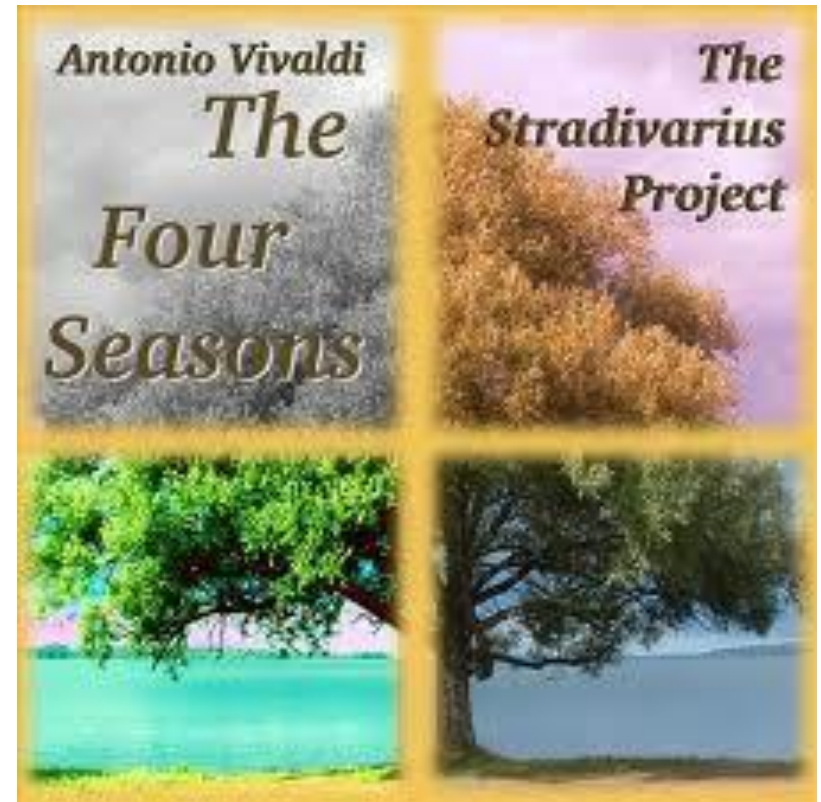


## Baroque Era - 1600-1750

Baroque music is often highly ornate, colorful and richly textured. Opera was born at the very beginning of the Baroque era, around 1600 .

The first great opera was **Orfeo**, by Claudio Monteverdi, first performed in 1607.

Music's ability to express human emotions and depict natural phenomenon was explored throughout the Baroque period. A lot of use of organ, basso continuo and advanced harmony. Works are written to express what eyes can see, especially nature. For example: Vivaldi's famous set of concertos **The Four Seasons**.





## Baroque Era - 1600-1750

The orchestra evolved during the early Baroque, starting as an "accompanist" for operatic and vocal music. By the mid-1600s the orchestra had a life of its own. The concerto was a favorite Baroque form that featured a solo instrumentalist (or small ensemble of soloists) playing "against" the orchestra, creating interesting contrasts of volume and texture.

This era's composers are mainly virtuoso performers. For example Johann Sebastian Bach was also famous for his keyboard skills.



# Baroque Era - 1600-1750

## Characteristics:

### **Harmony:**

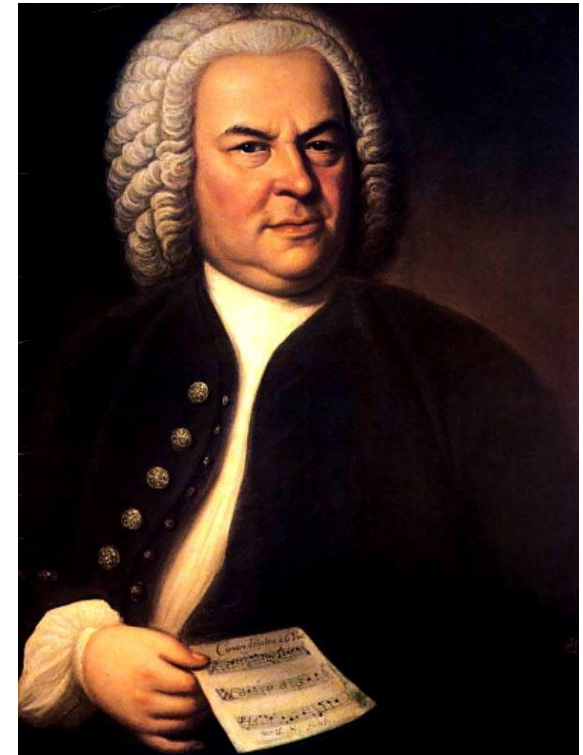
- There are 3rds.
- There is major and minor.
- Harmony is no longer modal. It is now the Major Minor Tonal System.
- There are chord progressions -V to I finish in this period. (started in Renaissance), ii---V---I came out of this period. (Jazz uses ii---V---I)
- Equal Temperament tuning started in this period.
- octave is divided evenly into 12 half steps.
- changing of keys very easily.
- Simple 7th chords (major, minor, dominant, half diminished, fully diminished)

***Orchestra: recorders of all sizes and winds without valves***

### **Form :**

**Fugue** ( Exposition, Developmental, Recapitulation)

- very structured
- has a subject which is one melody
- All fugues start with subject alone
- First voice goes into counter subject after it states the subject.
- Use of Stretto (subject overlapping)
- Dynamics were written on music



***Johann Sebastian Bach***

## **Baroque Era - 1600-1750**

***Some other Forms:*** Toccata, Suite, Sonata, Solo Concerto, Concerto Grosso, Fantasia

### ***Melody:***

- melodic ideas are strongly related throughout the whole piece
- shorter phrases than Renaissance
- bigger contour of line than Renaissance
- very decorated music
- There is some room to improvise.
- Not modal. It is major and minor.

### ***Rhythm:***

- more difficult than Renaissance
- more 16th and 32nd notes
- tempo changes, more triplets
- less syncopated than Renaissance

### ***Important Composers:***

Johann Sebastian Bach - dies in 1750, Antonio Vivaldi (1678-1741) , George Frederic Handel (1685-1759), Claudio Monteverdi (1567-1643), Jean Phillippe Rameau (1683-1764) - formation of triads etc.

## Classical Era – 1750 -1800

- Need of making the texture more simple, in order to remember and sing it.
- Sonata form (extremely different from Baroque) : allowed composers to give pure instrumental music recognizable dramatic shape. Every major instrumental form of the Classical era, including the string quartet, symphony and concerto was molded on the dramatic structure of the sonata.
- Concerts were no longer limited to palace drawing rooms: Composers started organizing concerts featuring their own music, and often attracted large audiences. The increasing popularity of the public concert had a strong impact on - the growth of the orchestra.





# Classical Era – 1750 -1800

## ***Characteristics:***

### ***Texture:***

- very clear
- mostly homophonic
- melody & accompaniment

### ***Sound :***

- Orchestra that has about 50-80 people
- Trombone is introduced
- Piano replaces Lute, Harpsichord, and Organ
- Opera becomes popular - Musicals

### ***Harmony:***

- Tonal System
- major minor stuff
- Slow harmonic rhythm (harmony moves slow)
- All triads and simple 7ths (Same as Baroque)
- Progression is IV-V-I.
- This replaces ii-V-I

### ***Melody:***

- is more lyrical than Baroque
- has smooth contour
- four bar and eight bar phrases become popular
- question and answer is used in melody

# Classical Era – 1750 -1800

## ***Rhythm:***

- simple rhythm
- very symmetric
- some simple syncopation (not as much as Renaissance)
- Tempo changes used a lot
- Silence is used as an effect

***Forms:*** Sonata, Symphony, Overture, Chamber Music

## ***Important Composers:***

Wolfgang Amadeus Mozart(1756-1791) – The Magic Flute

Ludwig van Beethoven (1770-1827) - Early years-  
Moonlight (sonata)

Carl Philipp Emanuel (C.P.E.) Bach (1714-1788)

Johann Christian (J.C.) Bach (1735-1782)

***Wolfgang Amadeus Mozart***

<http://www.youtube.com/watch?v=h018rMnA0pM>



***Wolfgang Amadeus Mozart***

## Romantic Era 1800-1900

- Adolph Sax** made the brass family: made the saxophones.
- Invention of tone-poem: it was an orchestral work whose structure was entirely dependent on the scene being depicted or the story being told.
- Color was another important feature of Romantic music. New instruments were added to the orchestra and composers experimented with new sounds from existing instruments. A large palette of musical colors was necessary to depict the exotic scenes that became so popular. Exoticism was something of a 19th century obsession.
- Gifted & Virtuoso performers: pianists, violinists, and singers became enormously popular. For example Liszt- great Hungarian pianist/composer, reportedly played with such passionate – admire mainly by women audience.

### Characteristics:

#### ***Sound:***

huge, full orchestra maximum 100 people composers -added groups to the orchestra, off stage Brass, Organ, vibrato becomes standard ( before, vibrato was decoration), trombones and tubas become important, a lot more percussion, **color** becomes a big issue, flugelhorn , Muted Trumpet, lots of parts split- divisi.



*Adolph Sax*

# Romantic Era 1800-1900

## **Texture:**

-mainly homophonic, really thick, lots of sound , lots of changes in texture, more drastic and frequent, very emotional

## **Harmony:**

-All 7ths, 9ths, 11ths, and 13ths were used in this period, extremely complexity of harmony, key changes are all over, lack of key center in late Romantic, lots of accidentals, if composer likes a chord, he throws it in

## **Melody:**

-melody evolves from harmony, phrases either really longer either really short, whole tone scale increase of range

## **Rhythm:**

-more complicated , polyrhythms, rhythm more irregular  
polymeter : different instruments have different meters

## **Forms:**

- Symphonies are used a lot (sections extended -really long Coda added)
- Rhapsody becomes popular (show off piece)
- Tone Poem- music written from literature
- Ballet music becomes important( Dance Music)
- Etude- exercise of technique

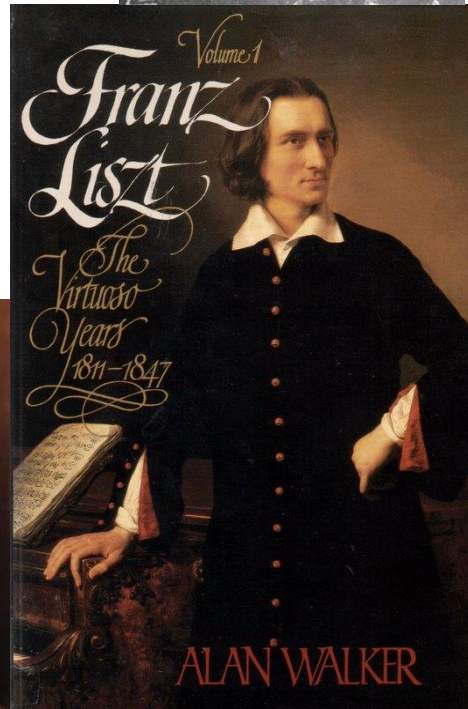
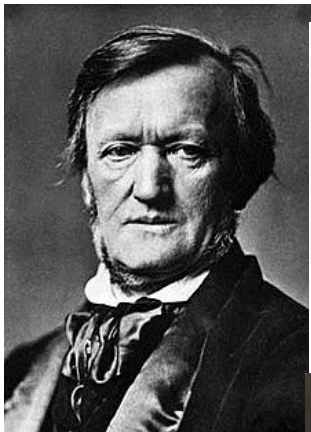
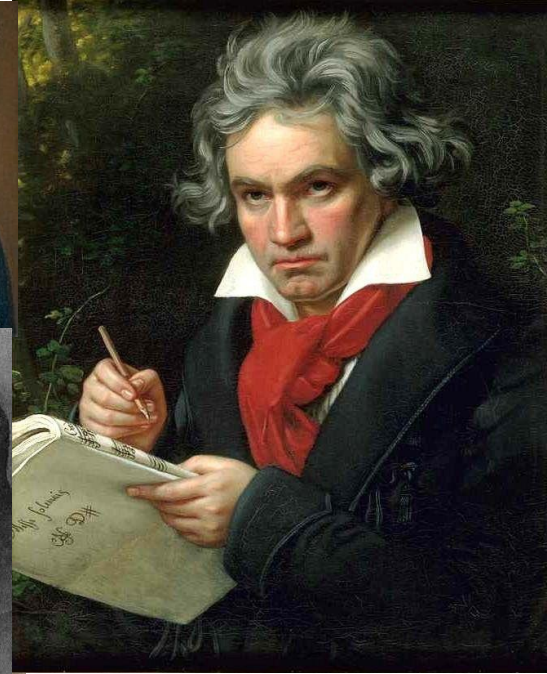
***Nationalism Movement:*** every composer wanted to put his own character in parallel with the powerful impaction of his own culture.



# Romantic Era 1800-1900

## Important Composers:

Ludwig van Beethoven , Richard Wagner  
Franz Schubert, Hector Berlioz, Felix Mendelssohn,  
Frederic Chopin, Robert Schumann, Franz Liszt  
Giuseppe Verdi , Johannes Brahms, Modest  
Mussorgsky, Peter Tchaikovsky, Antonin Dvorák ,  
Nicolai Rimsky-Korsakov





## Contemporary Era: 1900 - present

- The "evolution" of music is at least partly shaped by the influence one composer has on another.
- Nationalism continued to be a strong musical influence in the first half of the century. The study of folk songs enriched the music of numerous composers.
- Jazz and popular musical styles have also been tremendously influential on "classical" composers from both the United States and Europe.
- Technology has played an increasingly important role in the development of 20th century music. Electronically generated sounds have been used both on their own and in combination with traditional instruments. More recently, computer technology has been used in a variety of ways, including manipulating the performance of instruments in real time.
- Repetition, minimalism



## Contemporary Era: 1900 - present

### Characteristics:

**Sound:** totally experimental , now there's electronic instruments all over

**Texture:** Bigger extremes than Romantic -Really thick or Really thin

**Harmony:** atonal- no tonal center, sometimes there are totally new harmonic systems , lots of chromaticism , there are 2 different triads stacked on top of each other , polytonality- different instruments are in different keys at the same time

**Melody:** A lot of it has no melody , if there is a melody-large intervals , the phrases are either really short, or really long

**Rhythm:** becomes extremely complex , very irregular , usually, there are old numbered meters , additive Rhythms- lack of meter , sometimes, no bar lines



*Igor Stravinsky*

<http://www.youtube.com/watch?v=DcHnK2W0jrc>

## Contemporary Era: 1900 - present

**Form:** very complex , distorted,  
sometimes new forms, 12 Tone Technique,  
start with a row , 48 possibilities,  
Retrograde, Inversion, Transposition,  
Retrograde Inversion

### **Composers:**

Claude Debussy, Richard Strauss, Arnold Schoenberg, Béla Bartók, Igor Stravinsky, Anton von Webern, Alban Berg, Sergei Prokofiev , Paul Hindemith , George Gershwin , Aaron Copland , John Cage, Benjamin Britten, Pierre Boulez, Steve Reich, Iannis Xenakis etc.

Béla Bartók

<http://www.youtube.com/watch?v=yv0U6FotYok>



**Béla Bartók**

# Contemporary Era: 1900 - present

*Different Trains – Steve Reich*

[http://www.youtube.com/watch?v=1E4Bjt\\_zVJc](http://www.youtube.com/watch?v=1E4Bjt_zVJc)



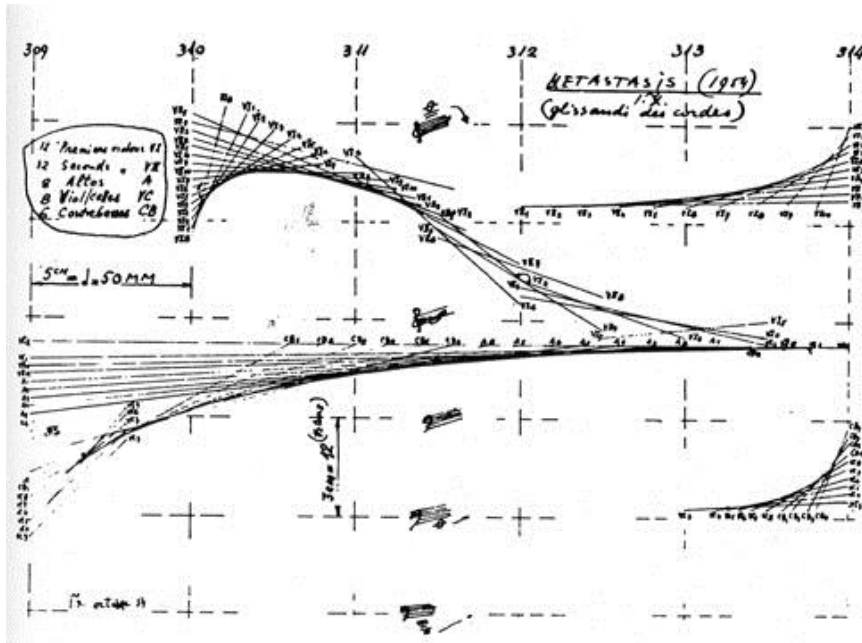
*Steve Reich*

*Suite op 25, Präludium – Schoenberg*

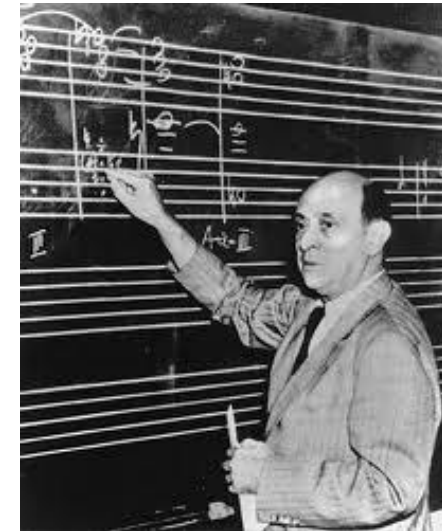
<http://www.youtube.com/watch?v=fy6t8yXPcSQ>

*Metastasis - Iannis Xenakis*

<http://www.youtube.com/watch?v=SZazYFchLRI>



*Xenakis*



*Schoenberg*

# History Of Music: *a music trip into the centuries..*

*Thank you...!! ☺*

*Raphaelia*