

Course sample

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Open College of the Arts

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Music 1

From the Present to the Past



Level HE4 – 40 CATS

This course was written and illustrated by Carla Rees

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Front cover

The Arts: Music Alphonse Mucha

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Times suggested here are only a guideline: you may want to spend a lot more. Research and writing time, time for reflecting and logging your learning are included.

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Before you start

Welcome to *Music 1: From the Present to the Past*. Your OCA **Student handbook** should be able to answer most questions about this and all other OCA courses, so keep it to hand as you work through this course.

Course aims

The aim of this course is to provide an introduction to the history of music, giving an overview of the styles, composers and social contexts of art (classical) music from around 1400 to the present day. The course begins with the present and works backwards through history, with a chance to explore repertoire through listening along the way. Some theoretical and practical components are included, but these are optional, so you don't need any previous knowledge of music theory.

Learning outcomes

When you've completed the course, you should be able to:

- recognise a range of repertoire from different eras
- recognise the sounds of different musical instruments and demonstrate an understanding of their method of sound production and development
- demonstrate an understanding of historical aspects of art music, from Renaissance to the present day, in terms of its exponents and major developments
- demonstrate an understanding of basic musical notation (optional)
- demonstrate a range of research skills
- demonstrate an understanding of the relevant forms and modes of communicating musical information, including textual, aural and electronic
- reflect perceptively on your own learning experience.

The music theory sections are an optional part of the course and do not form part of the formal assessment.

If you're planning to move on to take *Music 1: Composing Music*, you're strongly advised to complete these optional sections of the course as they'll provide a valuable foundation.

Your tutor

Your tutor is your main point of contact with OCA. Before you start work, make sure that you're clear about your tuition arrangements. The OCA system is explained in some detail in your **Student handbook**.

If you haven't already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example your experience of music so far, your reasons for starting this course and what you hope to achieve from it. Email or post your profile to your tutor as soon as possible. This will help your tutor to understand how best to support you during the course.

Arrange with your tutor how you'll deal with any queries that arise between assignments. This will usually be by email or phone. It will be helpful for your tutor to see some of the work that you produce in between assignments. For example, you could scan or photograph the relevant pages of your listening log (see below) and email them to your tutor. Or you could post your listening log as an online blog on the OCA website so that your tutor can see how your work is developing between assignments. It's particularly important that your tutor sees regular evidence of your development if you're planning to have your work on this course formally assessed.

Make sure that you label any work that you send to your tutor with your name, student number and the assignment number. Your tutor will get back to you as soon as possible after receiving your assignment but this may take a little time. Continue with the course while you're waiting.



When They Were Young:
Beethoven. Sometimes the
teacher held up Ludwig's untidy
exercise book for the class to see.
Peter Jackson

Formal assessment

Read the section on assessment in your **Student handbook** at an early stage in the course. Your **Assessment and how to get qualified** study guide gives more detailed information about assessment and accreditation.

For assessment you'll need to submit a cross-section of the work you've done on the course:

- the final four assignments of the course
- the four tutor reports on your assignments
- your listening log or blog url.

Please be aware that you should only submit work you have prepared during the course to your tutor or for formal assessment – you cannot submit work that you may have done before you started the course.

Keeping a listening log

Your learning log is an integral part of this and every other OCA course. For music courses, the learning log will primarily take the form of a listening log. If you're new to OCA courses, read your **Keeping sketchbooks and learning logs** study guide for further information.

It's vitally important for a deep understanding of western art music to have a solid experience of music through its major developments: from medieval music, through the Renaissance and the Baroque, to the repertoires of the Classical, Romantic and Modern periods. There is so much to hear, and so much that can be learnt from listening to music and (when possible) following a copy of the musical score.

Reading about the history of music and the development of musical techniques over time will deepen your appreciation of music from other periods, and its influences on contemporary composers. Make use of the listening lists for each period covered by the course (Appendix C), and use the recommended reading list (Appendix F) to develop your understanding. Bear in mind that the suggested listening is only a small selection of the huge range available to explore on the internet and in libraries.

Using Spotify

You'll need to have access to Spotify, a free music streaming service available to Microsoft and Mac users, providing a huge range of music by arrangement with leading world record labels. You first need to download the free software from the Spotify website, then you can search for the suggested listening pieces and either listen to the whole piece or short extracts.

Almost all the suggested listening pieces are available on Spotify. If you come across a piece that isn't (it's not possible to predict how availability may change over time), you may be able to purchase it quite cheaply from Amazon or iTunes, or borrow it from a music library. Or you can choose a similar alternative from the wide range of suggested listening in Appendix C.

Your listening should include both recorded music and live performances, and you should actively seek out music that's unfamiliar to you – whether or not the experience results in you liking what you hear! The purpose is to know what's out there, to broaden and deepen your experience of music so that you can critically appreciate any piece of music on several levels. Make detailed comments as you're listening, because you may well forget your initial reactions – when later you come to the same piece again you may discover your reactions are quite changed. Your own commentaries on heard experiences will help both you and your tutor see how you are progressing with your learning.

Read other people's commentaries as well – performance programme notes, broadsheet music critics, commentaries you find on the internet and in your wider reading. Some will give you new insight, others you may disagree with. All this can be recorded in your listening log. After any session of listening or a concert visit, make a note of page numbers or index words that you may want to use for future reference. Always read articles and books with a note pad available so you can jot useful ideas as you go; it's often hard to go back to find a choice phrase, comment or paragraph if you don't note it down at the time.

Keep your listening log up to date and in good order. You'll need to send extracts from your log to your tutor as part of your course work. If you choose formal assessment, bear in mind that your listening log will be reviewed as part of the assessment process and carries 35% of total marks.

Use your listening log to record your progress through the course. Your log should contain:

- a record of the music you listen to for each project, as well as research notes and exercise notes
- your reflections on the listening and reading you do and the research you carry out
- your ideas and observations on what you are learning as you work through the course
- your tutor's reports on assignments and your reactions to these.

Consider whether you want to post your listening log as an online blog on the OCA website.

Planning ahead

This level 1 course represents 400 hours of learning time. Allow around 20% of this time for reflection and listening log development. The course should take about a year to complete if you spend around 8 hours each week on it.

You don't need any prior knowledge of music theory as the music theory projects are optional and not part of the formal assessment (see below).

As with all OCA courses, these course materials are intended to be used flexibly but keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.

Music 1: From the Present to the Past is divided into five parts, corresponding to the five course assignments. Your first assignment is a diagnostic assignment which will help your tutor get to know you and your work and decide how best to support you. This assignment is not submitted for formal assessment.

Each part of the course addresses a different issue or topic and is separated into projects designed to tackle the topic in bite-sized chunks. As well as information and advice, each project offers exercises on listening to music and developing your critical appreciation. The exercises build up and feed into the assignments that you'll send to your tutor. If you don't yet have a clear idea of where you want to go with your exploration of music, this modular way of working will give you experience of a wide range of musical genres, repertoires and composers. If you already have particular musical interests you want to pursue, you may want to use the exercises and assignments in ways that will allow you develop your own areas of interest within the course structure. But don't skip exercises that don't seem relevant to your personal goals. They'll develop your musical awareness, stretch your skills and challenge your ideas.

Managing your time

Each part of the course should take about 80 hours to complete. You'll need to decide how to divide this time in a way that works effectively for you.

The time you spend on each part of the course will depend on how quickly you work, the time available to you, how easy or hard you find each exercise, and how quickly you want to complete the course. Don't worry if you take more or less time than suggested provided that you're not getting too bogged down in a particular part of the course and that your tutor is happy with the work you're producing. If it helps, draft a rough study plan and revisit this at the end of each part. The course structure is intended to be flexible, but it's always useful to bear deadlines in mind.

Listening to music

The pieces listed are suggestions – it's not essential to listen to every single piece, or to complete works. You're aiming to get a feel for a piece and an idea of its style – in many cases listening to small extracts will be enough to give you this.

As well as listening to recordings, you'll find it helpful to your musical understanding if you can also get experience of different genres of live performance – chamber music, orchestral concert, opera, choral works – performed in different settings – concert hall, theatre, church, private house.



Look out for the listening icon and note the details of each piece you listen to in your listening log.

Don't worry if you're not sure about how to approach making notes in your listening log on the suggested music pieces. There are a couple of examples of listening notes on the OCA website, to help you get started. There are also helpful notes on features to listen out for with most of the suggested listening pieces in this course guide. As you work through the course and gain confidence, you'll find that this process becomes almost second nature.



The Morning Concert Pablo Picasso

Music theory

You don't need a grounding in music theory to do this course but to get the most out of the descriptions of music styles, composers and musical innovations that appear throughout the course, you'll need a basic understanding of the building blocks of music. If you're new to music theory, you'll find it helpful to use an introductory book on music theory such as *The AB Guide to Music Theory, Part 1* by Eric Taylor (ABRSM, 1990).

A basic grasp of the elements below will enable you to understand the innovations discussed in the course and deepen your listening appreciation:

Notation – pitch, octave, scales, intervals

Rhythm – tempo, meter, time or meter signatures

Melody

Key – tonic, dominant, key signatures, major, minor

Harmony – chords, triads, consonance, dissonance

Texture – counterpoint, polyphony

Timbre – Tone, colour, dynamics, marks of expression

The glossary at the back will also help you with explanations of unfamiliar terms.

The optional music theory projects are useful but not essential for completing the course and are not part of the formal assessment. If you have no prior knowledge of music theory and want to tackle these projects, you may find some of these helpful:

- one or more of the Taylor books on music theory in the course reading list
- a piano or keyboard, or a piano app if you have a smart phone, so you can try out some things for yourself – for example, the different types of scale explained in Part Three
- video clips on the internet – for example, you can search for illustrations of a whole range of music theory and music techniques played on the piano (and other instruments) on YouTube.

For OCA's *Music 1: Composing Music* course, you will need a knowledge of music theory. If you plan to move on to that course, the music theory projects in this course will give you a useful foundation.

Reading and music resources

You'll find a reading list for this course in Appendix F, along with a list of useful websites and online resources for listening to music and following music scores. Also make sure you check the OCA website as the reading and resources list is updated periodically.

Referencing your reading and listening

Whenever you read something that you might want to refer to in your projects and assignments, get into the habit of taking down the full reference to the book, article or website straight away. You will also need to reference in full the music pieces that you study – recorded music, live performances, published music scores. You must fully reference any work that you draw on if you plan to go for formal assessment. To do this you should use the Harvard system of referencing – there is a guide to referencing using the Harvard system on the OCA website.

Getting down the full reference at the time will save you the frustration of having to hunt for the details of a half-remembered reference long after the event – and ensure that you don't inadvertently plagiarise someone else's work.



Violinist and Young Woman Edgar Degas

Project three Musical performance in the Classical era

The Classical era was a time of dramatic social change for composers. At the beginning of the era, most musicians were employed as servants by noble patrons or by the church. They were required to compose music for court events and to conduct themselves in a manner which the nobility deemed appropriate. Some composers, such as Haydn in the employ of Prince Esterhazy, had exclusion clauses which forbade them to work for anyone else, or even to show their music to a third party. Contracts were biased towards the employer, and composers were required to obtain permission in order to travel elsewhere.

As you'll have seen if you watched the film *Amadeus*, Mozart was notoriously unhappy working under patronage. His requests to perform outside the Archbishop of Salzburg's court were often refused and by 1781 he was fired. His reputation and social connections were enough to enable him to earn a living on a freelance basis, but he often struggled and famously died in poverty. At Esterhazy's palace, Haydn had access to an orchestra of around fourteen players – three first violins, three second violins, one viola, one cello and one double bass, two oboes, one bassoon and two horns. Each of these players was employed on a full-time basis by the prince, at considerable expense.

Johann Salomon (1745–1815) was the German-born musician and impresario who brought Haydn to London. Salomon created an orchestra of freelance players, employed either for a season or for individual concerts, and was able to afford an ensemble of 50 or 60 musicians. This was exceptional, though. Partly due to the cost, orchestras were small in the Classical era, and generally consisted of fewer than 25 players. Orchestras were usually conducted by the lead violinist. (The idea of the conductor as an independent maestro did not emerge until later, although composers sometimes conducted their own works, especially in larger-scale forms like opera.) The strings were given the main elements of the musical material, with the wind used primarily to add colour. Later in the century, developments in the design of wind and brass instruments meant that they were allowed more musical independence within the orchestral scoring (see Part Three).

Research point



Listen to recordings of works by Mozart, Haydn or Beethoven by a period instrument ensemble, such as the Orchestra of the Age of Enlightenment, Florilegium or the Academy of Ancient Music.

Compare at least two works played by a period and a modern ensemble. Listen in particular to the difference in instrumental sounds; how is the balance between the parts different? Do any of the instruments have a different tone quality from modern instruments? If so in what ways? Do you notice any differences in the emotional quality or clarity of pitch?

Mannheim

Mannheim was an important centre for music in the eighteenth century, particularly after 1748. Karl Theodor, the Elector of the Palatinate, held regular festivals, masked balls and opera performances, and created a court which was groundbreaking in terms of its instrumentalists. The musicians were well paid, given good terms of employment and treated with respect. Consequently, some of the best players were attracted to Mannheim, including the flute player Johann Baptist Wendling and the cellist Anton Fils. Karl Theodor himself played the flute and the cello but his reasons for putting together his orchestra were not solely personal. He had a political motive too – Mannheim's status was greatly enhanced by its cultural achievements, especially in relation to nearby cities.

By 1778, Karl Theodor's court included 78 singers and musicians. Johann Stamitz, the violinist, was the leader of the orchestra and in 1750 became the Director of Instrumental Music. He instilled discipline and uniform technique in the players, and Mannheim quickly established itself as the best orchestra in Europe. It was one of the first places to employ orchestral clarinetists, in 1758–59. The quality of wind playing had a strong influence on Mozart, who visited on four occasions and wrote concertos for many of the key players.

The so-called Mannheim School was developed through both the stylistic playing of the orchestra, and through a style of composition which evolved as a result of this fine orchestral technique. Many of the players also composed, and wrote for the strengths of the orchestra, allowing the influence of the orchestra to spread into mainstream repertoire. Aspects of the Mannheim style included the use of dynamic contrasts, certain melodic features, homophonic textures, slow rates of harmonic change, and solo passages for woodwind and horns.

The Mannheim court also featured chamber music, church music, regular concerts and operatic performances, and the Elector allowed his players to travel as ambassadors of the cultural excellence he had established.



Musical Conversation Marcellus Laroon the younger

Exercise: The Mannheim School



In Appendix E, you'll find the printed score of the first movement of Mozart's Flute Concerto in G, written for Wendling in Mannheim in early 1778. Listen to the piece and try to follow the score as you listen.

- Were you able to follow the score?
- Did following the score enhance or detract from your enjoyment of the music?
- Were you able to spot any of the characteristics of the Mannheim School described above in the score? Which ones?

Make a note of your observations and responses in your listening log.

If you haven't had much practice at following a score, you may have found this exercise quite hard. For example, you may have only been able to follow the score in a very general sense – or perhaps you were only able to follow one or two parts. Provided that you've been able to respond to this exercise on some level, don't worry – it will get easier.

Take any opportunity to practise. If you're going to a concert, or listening to a concert on the radio, see if you can get a copy of the score from your local library or download one from the IMSLP library, and try to follow at least part of the performance. As you get more skilled at following the score, it will deepen your enjoyment of the music.



Reading an Musical Score John Harden

Vienna

Vienna was a highly cosmopolitan city at this time; there was a French emperor from 1745–65 and many international artists made a living there. Music from all the major European countries was performed regularly, allowing different styles to influence each other. The Vienna Harmoniemusik, employed by the Emperor Joseph in 1782, was an ensemble of wind players, formed of two horns, two bassoons, two clarinets and two oboes, and included some of the finest wind players, including Anton Stadler on clarinet. Advanced repertoire was composed for them – by Mozart, Franz Krommer and others – and the ensemble was emulated in courts around Europe. Transcriptions were made for the ensemble, including complete operas and ballet scores.



Mozart Serenade Gran Partita (described earlier)



Krommer – Partita in E flat Op 45 No 1

This is a four movement work for wind ensemble and the first of several partitas. Listen out for the alternating tonic/dominant accompaniment in the first movement, over which lyrical melodies are heard. The second movement, Romance features a three note motif and a chromatic line. The third movement is in the form of a minuet with a clear three beat in the bar pulse, while the fourth movement is in Rondo form with a recurring melody featuring a three note repeated note pattern.



Mozart – *Harmoniemusik zu Le Nozze Di Figaro*

This is an arrangement of the major themes from Mozart's opera, *The Marriage of Figaro*, for wind ensemble. This is an example of many arrangements made during the Classical era, demonstrating how popular operatic themes were taken out of the opera house and played to a new audience.



Musicians playing an upright clavichord and a bassoon
artist unknown

The decline of patronage

Throughout the era, a combination of social reform and culturally-informed patrons who were willing to invest in the arts led to an increased interest in artistic pursuits. By 1800 there were fewer court-supported jobs available and more and more composers were following Beethoven's lead and branching out on their own. They were able to do this in part because of an expanding middle class that was becoming increasingly involved in cultural life (as you saw in Part Three). There were more public concerts, a growing demand for teachers to instruct amateur musicians and greater access to published material.

The system of patronage gradually declined, and public concerts in the new purpose-built concert halls began to replace private performances. The public concert was not new, however. The Concert Spirituel, one of the first public concert series, was founded by the composer Anne Danican Philidor (1681–1728) and ran in Paris from 1725–90. A range of similar concert series began in Leipzig in 1763, Vienna in 1771 and Berlin in 1790.

Similarly, music publishing became more widespread during the Classical era. Major publishers existed in some cities, such as London, Amsterdam and Paris before 1700; by 1750 many more companies had joined the market, including some publishing houses which are still operational today, such as Breitkopf (founded in Leipzig in 1745) and Schott (Mainz, 1770).

Research point

Go on the internet and research the history of music publishing up to 1900. Concentrate particularly on developments in the period covered by this part of the course (around 1740–1800). In what ways did the increasing availability of published music affect the European music scene?



Trompe L'Oeil with Musical Score Sheets Francois Vispre

Project four Opera in the Classical era

Opera was an important stylistic influence in the Classical age. Two forms of opera existed: opera buffa (comic opera) and opera seria (grand opera). Mozart, for example, wrote both opera buffa (e.g. *Così fan tutte*) and opera seria (e.g. *Idomeneo*).

Comic opera

Italian opera buffa usually had six or more characters and was sung throughout. (In other countries, it was traditional to include some spoken sections.) The characters represented a cross-section of society and were the main focus of the moral commentary. Arias (vocal solos reflecting on emotion or action) were constructed from short, melodic phrases accompanied by simple harmony, while recitative (narrative writing explaining the action) was accompanied only by the keyboard. The inclusion of an intermezzo allowed for short comedy sketches to occur between acts.

Comic operas were written in the language of their country of origin, and gradually developed through the era to become less distinct from opera seria. The purely comic opera didn't disappear – for example, Rossini's *The Barber of Seville* appeared in 1816. On the whole, though, the subject matter began to include more serious or emotionally demanding topics. Mozart's *The Marriage of Figaro* (1786), for example, was essentially a comic opera but had elements of drama and pathos. In Italy an ensemble finale was developed to allow all of the characters to interact on stage in the final scene.

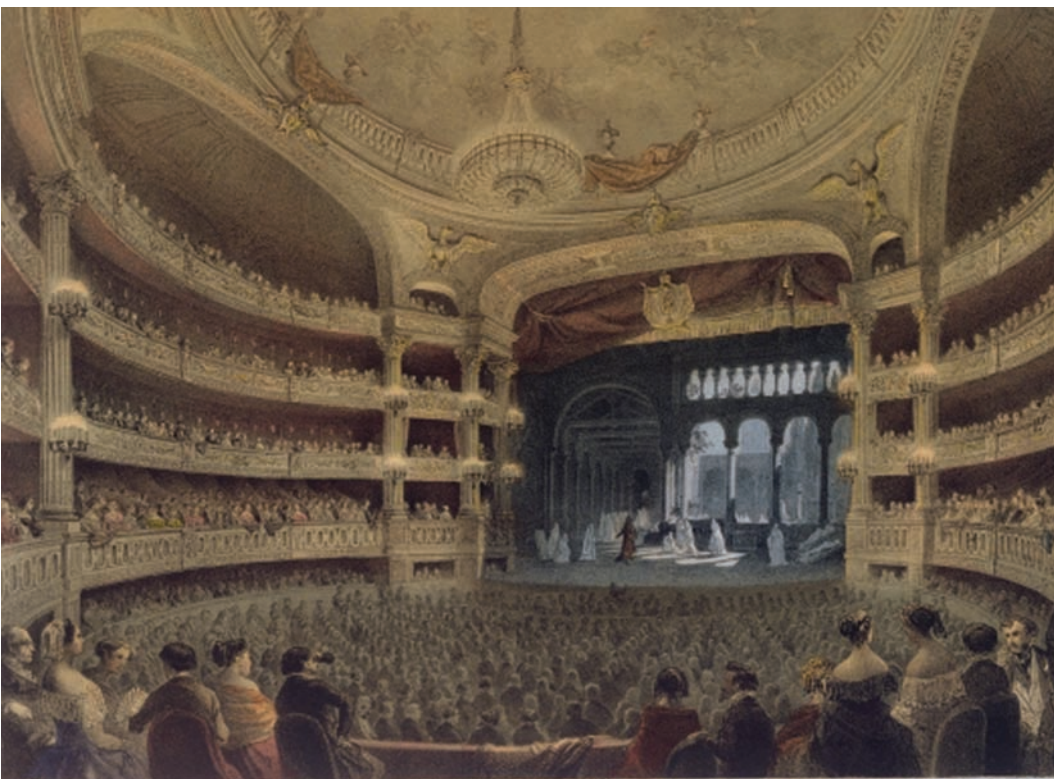


Five caricatures of the cast of a French production of *The Barber of Seville* artist unknown

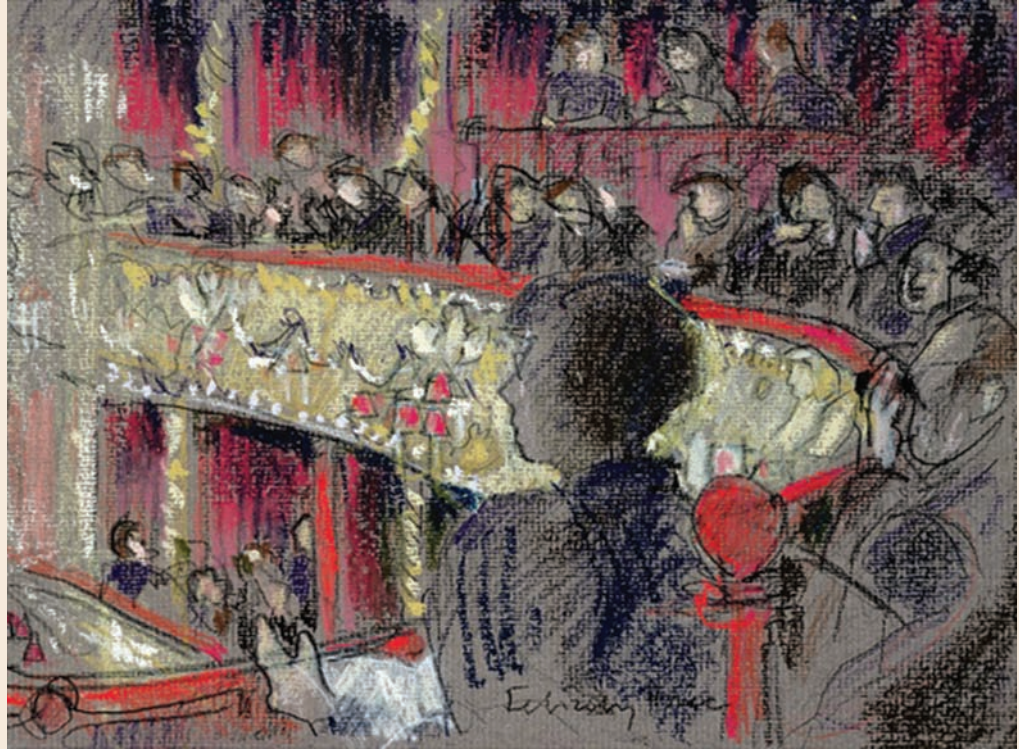
Grand opera

Opera seria used serious subject matter for its drama and had only serious characters, including political leaders, lovers and hierarchical relationships. Many grand operas had a mythological basis, for example Gluck's *Orfeo ed Euridice* (1762). Scenes would often include elements of war and ceremony, and the opera would be organised into three acts, with most of the musical material alternating between recitative and aria. The aria became an increasingly important element in operatic structure. Arias became longer, with more embellishments added by the singers, and gradually evolved to reflect structural developments in instrumental music.

Particularly in Italy, the alternation between recitative and aria began to be seen as restrictive and predictable, and composers sought to create a more fluid structure which incorporated a wider range of musical resources. Ensemble writing became more common, choruses were included, and the orchestra was given greater prominence. This enabled the pace of the action to be controlled more carefully and the dramatic structure of the work could increase in importance relative to the musical content.



Academie Imperiale de Musique, Paris Louis Arnout



Royal Opera House Felicity House

Exercise: The Classical opera

You'll find this exercise easier if you can write about an opera that you've seen or heard.

Choose an opera written during the Classical period – for example an opera by Mozart or Gluck. Familiarise yourself with the story behind the opera and if possible watch a film of a performance or listen to a recording. Now write some programme notes, referring back to the instructions in Part One. Your programme notes will be longer in this case (around 500 words) because an opera programme should list the main characters and give an act-by-act synopsis of the story; this is particularly important if the opera is being performed in another language.

Finally, write a short critical review of the performance you've watched or listened to – look at several newspaper reviews by music critics and write a similar short article. Consider the following or similar questions in your review: Was it a traditional or innovative staging of the opera? What were the strengths and weaknesses of the overall performance and of individual artists? Did the director's interpretation work well or was it disappointing?

Music theory project: Tonal harmony and use of dissonance

This project is optional and does not form part of the formal assessment.

The Classical era developed its own stylistic concerns. Cities became more cosmopolitan and, as a result, music became a fusion of different international styles. Social decorum was important at a time when the nobility retained a strong influence in cultural life, so expression was present but dignified and simple, and economic melodic lines were preferred to complex ornamentations.

Tonal relationships were harmonically important, and the overall mood of a piece was maintained despite changes in key. The relationship between tonic and dominant was particularly important, and modulations were usually restricted to closely related keys, such as the relative major or minor, dominant and subdominant. Contrasts were produced through



Mozart at the Harpsichord Hans Erni

thematic material and the introduction of new melodic ideas within a movement, rather than through the harmony. Compositional forms dictated the sequence of keys and modulations, and new thematic material was introduced at prescribed points in a musical form.

Phrase structures were usually symmetrical, often in sections of four or eight bars with a closing cadence, giving a sense of regular pacing to the melodic material. This balance of phrasing allowed composers the opportunity to create tension by breaking from a predictable pattern, for example by increasing phrase lengths or by avoiding cadential points. The relationship between weak and strong beats, and questioning and answering phrases, was important within the music's phrase structure, allowing a composer to create tension and resolution through the pattern of phrases alone.

Dissonance was carefully handled, and always resolved. There were two main devices for dissonance: the use of dominant seventh chords, which added a seventh above the root of a triad, usually at cadence points, and the appoggiatura, which was the placement of a non-harmony note on a strong beat, resolving onto a consonance on a weak beat.

The score below shows an extract from the first movement of Mozart's Piano Sonata No 2 in F major. Some of the major features of the piece are annotated in the score, including an analysis of some of the chords.

Allegro Assai

Piano

f

p

7th chord on I

apoggiatura

I I IV

6

f

p

I V7 I IV II V

alberti bass

10

f

p

V7 I IV II V I etc.

Exercise: Analysing chords

Write a table of the chords in the key of G major. Look at the extract from Mozart's Piano Sonata No 5 in G, shown below, and annotate chords I, II, IV, V and VI as in the example above. Also annotate any other notable features that you can see in the music.

Allegro

The musical score is divided into four systems, each with a measure number at the beginning:

- System 1 (Measures 1-5):** Labeled "Piano". Measure 1 starts with a piano (*p*) dynamic. Measure 5 ends with a fortissimo piano (*fp*) dynamic.
- System 2 (Measures 6-10):** Labeled "Pno.". Measure 6 starts with a fortissimo piano (*fp*) dynamic. Measure 7 has a forte (*f*) dynamic. Measure 10 ends with a piano (*p*) dynamic.
- System 3 (Measures 11-13):** Labeled "Pno.". Measure 11 starts with a fortissimo piano (*fp*) dynamic. Measure 12 also has a fortissimo piano (*fp*) dynamic.
- System 4 (Measures 14-16):** Labeled "Pno.". Measure 14 starts with a fortissimo piano (*fp*) dynamic. The system ends with "etc." indicating the music continues.

Extract from Mozart's Piano Sonata No 5 in G

Assignment four

Read through each project again, checking that you understood it the first time round.

Repeat any exercises you need (or want) to do.

Review everything that you've listened to, learned, and considered as you worked through Part Four in order to prepare a short reflective account of your progress to send to your tutor.

Your last assignment was a research assignment; this time you're asked to do some careful listening.

Listen to two pieces of early twentieth-century music by Russian composers:

- *Pulcinella* by Igor Stravinsky (1882–1917), a ballet based on an eighteenth-century play which premiered in Paris in 1920.
- *Classical Symphony* (Symphony No 1 in D major Op 25) by Sergei Prokofiev (1891–1953), premiered in Petrograd in 1918, conducted by the composer.

What stylistic elements characteristic of the Classical era can you hear in these works? Which elements are more aligned with the twentieth century?

Describe and discuss the difference in approach by the two composers.

Aim to write around 1,500 words.

Send your completed essay to your tutor together with a reflective account of around 500 words, documenting your listening and learning progress as you worked on Part Four, as in previous assignments.

Make sure that all work is labelled with your name, student number and assignment number and send it to your tutor. You don't need to wait until you've heard from your tutor before continuing with

From the Present to the Past

Part five

Ars Nova, Renaissance and Baroque Music



A Musician Cecco de Caravaggio

Project one Musical instruments in the Baroque and Renaissance eras

Music before 1750 divides roughly into two main historical periods – the Baroque and the Renaissance. The term Baroque is used to cover the period between 1600 and the emergence of Viennese Classical style with Mozart, Haydn and Beethoven, while Renaissance covers music from roughly 1430–1600.

Ars Nova (literally, new art), refers to 14th century polyphony and takes its name from a treatise written by Philippe de Vitry in 1322.

Baroque

Writers and philosophers

John Milton (1608–74)

Molière (1622–73)

Jean Racine (1639–99)

Daniel Defoe (c.1659–1731)

Jonathan Swift (1667–1745)

Artists

Rembrandt (1606–69)

Giovanni Castiglione (1609–64)

Johannes Vermeer (1632–75)

William Hogarth (1697–1764)

Canaletto (1697–1768)

Scientists

Robert Boyle (1627–91)

Robert Hooke (1635–1703)

Isaac Newton (1643–1727)

Edmund Halley (1656–1742)

Carl Linnaeus (1707–78)

Ars Nova/Renaissance

Writers and philosophers

Dante Alighieri
(c.1265–1321)

Giovanni Boccaccio
(1313–75)

Geoffrey Chaucer
(c.1343–1400)

Christopher Marlowe
(1564–93)

William Shakespeare
(1564–1616)

René Descartes
(1596–1650)

Samuel Pepys
(1633–1703)

Artists

Andrei Rublev
(1360s–c.1427)

Sandro Botticelli
(1445–1510)

Hieronymus Bosch
(1450–1516)

Leonardo da Vinci
(1452–1519)

Michelangelo
(1474–1564)

Titian
(1485–1576)

El Greco
(1541–1614)

Scientists

Richard of Wallingford
(1292–1336)

Nicolaus Copernicus
(1473–1543)

Philippus von Hohenheim
(1490–1541)

Galileo Galilei
(1564–1642)

Tommaso Campanella
(1568–1639)

Johannes Kepler
(1571–1630)

Blaise Pascal
(1623–62)

Instruments in the Baroque era

The Baroque and Renaissance eras saw significant evolution in string, woodwind and brass instruments. Subtle modifications were made to instrument design over several centuries to produce the instruments we know today. The piano was also developed during this period.

Don't feel that you have to pursue all the listening suggestions in this section – simply dip into those that appeal to you. You'll be able to find performance videos for most of the suggested listening in this section on YouTube and other sites.

String instruments

In the seventeenth century, the violin began to develop as an expressive solo instrument. The famous violin-maker Antonio Stradivari (1644–1737) was working in Cremona alongside other celebrated makers such as the Amati brothers, and other notable violin-makers were producing high quality instruments throughout Europe. The Baroque violin had a shorter neck than the modern instrument, with a wedge-shaped fingerboard and a lower bridge. Strings were usually made of gut and occasionally metal, and sometimes a combination of gut and silver.

As a centre for excellence for violin-making, Cremona attracted a number of highly gifted players. Many of these obtained work in different Italian cities, inspiring composers to write music which utilised their technical skills to the full.

Many celebrated violinists also composed music for their instrument, including Arcangelo Corelli (1653–1713), who was particularly known for his sonatas. Corelli had a strong influence on the playing style of other violinists, and trained a new generation of artists. Another leading figure was Giuseppe Tartini (1692–1770), who wrote over 125 concertos and developed a dazzling technique as a performer. He was a teacher, founded the 'School of Nations' and published treatises which were translated into many languages.

During this time, the viola became established as a lower member of the violin family. Violas were included in the famous 24 Violons du Roi, a five part string orchestra founded in 1626 at the court of the French king, Louis XIII. Primarily an 'alto violin', the viola was known by a range of names. Violas were made by both the Amati family and Stradivari, as well as by other notable makers, and varied in size according to the register they were intended for. The large instruments were difficult to play and became gradually less popular; a smaller model became more widely used from around 1700. The viola was primarily an ensemble instrument until the first concertos began to emerge around 1740.