

**MUSIC HISTORY TABLE**  
(from Yahoo NBPTS Music listserv)

Category	Renaissance Pre 1600	Baroque 1600-1750	Classical 1750-1825	Romantic 1825-1900	Twentieth- Century 1900 -
Rhythm	Choral music, unaccented, without regular pulsating rhythm found in later music.	Strong, energetic, steady and repetitive. Pulsating Baroque rhythms are heard in Vivaldi, Handel and Bach.	Handled with the finest nuance and sensitivity... Not steady and repetitive like baroque.	Weak, stereo typical patterns.  Improved late with the use of folk rhythms.	More varied, complex energetic – polyrhythms With as many as 5 different rhythms
Melody	Secular songs with melodious top voice. If more than one voice was used, voices would sing different words, no single strong melody emerged.	(Ruben’s painting) very busy, elaborate, energetic, continuously expanding melody. Trills and ornamentation. Not tuneful.	“Soul” of Classical. Balanced phrases and cadences. Very important in composition. Simpler, less turbulent.	Songlike, warm, lyrical Opera melody very important.	Melody de-emphasized back to Bach attitude lacks the repetition Modern music atonal without a melody
Texture	Polyphonic	Counterpoint, multmelody polyphony (perfected by Bach) The beginning of Opera caused the beginning of single melodic lines with chordal accompaniment to enable the understanding of the text.	First time that single melody, homophonic dominated composition. Counterpoint faded.	Single melody homophonic. Polyphonic almost disappears.	Counterpoint with 20 <sup>th</sup> century dissonance
Harmony		Figured- bass	Pays strict	More	Polyharmony

		Musical shorthand for single melody music. Basso continuo... 2 musicians needed, bass and lute or guitar (Musicians began to improvise around the chord symbols.)	attention to key and is simpler than Baroque Harmony.	dissonant and more complex. More modulation and chromaticism	Many different chords, chords superimposed on each other.
Orchestral Color	All instruments played the same parts, at the end, special parts were written for lute or other instruments.	Bach orchestrated by interchangeable parts for string and winds. Rameau was one of the first to assign separate parts to flutes, oboes and bassoons. A large orchestra had 20 players. String instruments had been perfected. Harpsichord was improved, but still a long way from pianoforte. Organ becoming more versatile.	Concentrated on wholeness of form and used tone color as a part of the whole. (unlike Romantic that used tone to illustrate nature.)	More orchestration Valves for horn and trumpet. Used to demonstrate nature. Berlioz enlarged orchestra, 121 – 465 members.	Smaller leaner orchestras addition of percussion for rhythm emphasis de-emphasized strings
Tonality	Church modes Going toward the use of scales and the feeling of a key. No shifting	Church modes were replaced by major and minor keys. Emphasis on tonal center.		Tonal music composers used more keys than in Classical. Toward the end,	Loyalty to key was no longer important Atonal, polytonal Bitonal

	between keys that caused dissonance.			experiments led to 20 <sup>th</sup> century a tonal music.	Dissonant tonality
Tempo		Composers began to indicate tempo on their scores using terms such as adagio and allegro.			
Dynamics	Little variation in dynamics.	Terraced dynamics were characteristic, one uniformly soft passage was followed by a uniformly loud one.	More sudden and dramatic changes of loudness and softness within one passage.	More variation in dynamics. More sudden changes than in classical.	
Forms of Vocal music	<p><b>Mass</b> – Kyrie, Gloria, Credo, Sanctus and Agnus Dei.</p> <p><b>Motet</b> – unaccompanied choral based on Latin text and performed in Catholic services. 2-6 parts with voices singing different phrases and words.</p> <p><b>Madrigal</b> – Secular unaccompanied setting of a poem with 5-6 parts.</p> <p><b>Chanson</b> – Polyphonic secular song, usually dealing with love,</p>	<p><b>Opera</b> –began during this period.</p> <p><b>Oratorio</b> – choral composition on religious theme without using solo, chorus and orchestra without costumes, action or scenery.</p> <p><b>Motet</b> –not as popular as before, Bach wrote 6 motets.</p> <p><b>Cantata</b> – shorter than Oratorio, sacred or secular, based on continuous text with several movements, arias,</p>	<p><b>Opera</b></p> <p><b>Oratorio</b> – None as great as Messiah.. fewer written.</p> <p><b>Passion-</b> Declined in popularity</p> <p><b>Mass-</b> developments from Opera and Symphony were used to improve the Mass.(Haydn, Mozart, Schubert)</p>	<p><b>German Lied</b> – lyric poem with piano Mahler Schubert</p> <p><b>Opera</b> – Very important Wagner Rossini Verdi Bizet</p> <p><b>Oratorio</b> – A few were written</p> <p><b>Mass</b> – Verdi – Requiem only significant of the time.</p>	<p><b>Choral music</b> – vocal music regained importance after being in the back seat to the instrumental music of the previous periods.</p>

	often performed with one voice and several instruments. (French)	recitatives, duets and choruses. <b>Passion</b> – Based on the New Testament, a lot like an Oratorio <b>Mass</b> – Reformation did away with much of Latin form, began to include only Kyrie and Gloria. (Bach did compose a complete Catholic mass.) <b>Chorale</b> <b>Prelude</b> – became an instrumental form but began as choral music – to get the congregation into action . (became Hymn)			
Forms of Instrumental 1	<b>Dances</b> – <i>pavane</i> –a stately, slow dignified dance; <i>galliard</i> , a more lively dance that frequently followed the pavane in court; <i>branle</i> , a popular round dance usually accompanied by singing. <b>Sonata</b> –a	<b>Concerto Grosso</b> – chamber music to be played in small rooms with small audience, usually with 4 players. <b>Solo concerto</b> –one solo instrument with string ensemble accompaniment . <b>Opera</b>	<b>Sonata Form</b> –Very strict form fast slow fast  Exposition, development and recapitulation .  <b>Symphony</b> – first movement in sonata form and other	<b>Symphonic Poem</b> – program music usually one long piece representing a story. ( usually nationalistic in nature) <b>Piano Works</b> – Full possibilities of piano realized. <i>Polonaise</i>	<b>Symphonic Suite</b> – cross between symphony and tone poem, program music with movements. <b>Symphonic Poem</b> –like symphonic suite but less noble and more realistic.

	<p>composition for instruments other than voices, the classical sonata did not exist.</p> <p><b>Ricercar</b>-an instrumental composition in counterpoint with several voice parts usually for organ.</p>	<p><b>Sinfonia</b> – Began as prelude to opera but became a form of its own.</p> <p><b>Passacaglia</b> – began as a slow Spanish dance, became a form for organ or harpsichord with a fixed bass with many variations built around it.</p> <p><b>Prelude, Fantasy, Toccata</b> – usually played on organ, freestyle pieces often before a fugue.</p> <p><b>Suite</b> – combination of several dance forms.</p> <p><b>Orchestral Suite</b> Written for orchestra instead of harpsichord.</p> <p><b>Fugue</b> – counterpoint, interweaving of simultaneous melodies. Theme and imitation and counter-theme.</p> <p><b>Baroque sonata</b> –still not classical sonata, slow-</p>	<p>movements usually followed set forms. Larger orchestra Timpani used.</p> <p>Rondo for last movement.</p> <p>2<sup>nd</sup> slow 3<sup>rd</sup> scherzo</p> <p><b>Sonata</b> – single melody plus chords piano sonatas</p> <p><b>Chamber music</b> – Separate parts were written for each instrument.</p> <p><b>Divertimento</b> – serenade several short movements Eine Kline Nachtmusik</p> <p><b>Overture</b> – Did not exist in an independent form yet.</p> <p><b>Concerto</b> – piano replaced violin as most popular for concerto, violin still written.</p>	<p><i>Nocturne</i> <i>Waltz</i> <i>Etude</i> <i>Mazurka</i> <i>Prelude</i> <i>Ballade</i> <i>Scherzo</i></p> <p><b>Orchestral Prelude</b> – Wagner wrote preludes to his operas. (Merged into first scene but were still performed on their own.)</p> <p><b>Symphony</b> – <i>Symphonie fantastique</i> –5 movements Free in form and more tone color, larger symphony</p> <p><b>Concerto</b>- Basically the same as classical, piano concertos were very popular.</p> <p><b>Chamber music</b> – Interest was not steady in this area. Piano was incorporated into a lot of chamber music.</p> <p><b>Sonata</b> – continued with some</p>	<p><b>Ballet</b> Became important - Tchaikovsky Swan Lake Nutcracker Stravinsky Rite of Spring</p> <p><b>Concerto</b> – Back to pre romantic style</p> <p><b>Symphony</b> – Some (Schubert, Brahms, Tchaikovsky and Dvorak ) continued in classical symphonic form while others experimented with forms. There is no typical 20<sup>th</sup> century symphonic form.</p> <p><b>Chamber music</b> – traditional (Ravel, Debussy and faure)and radical (Hindemith and Bartok)</p>
--	--	---	---	---	---

		fast-slow – fast. Usually for violin with harpsichord accompaniment		experiments <b>Overture</b> – overtures were written that were not connected to Opera. <b>Symphonic Suite</b> – Nutcracker and Peer Gynt <b>Dances</b> – Waltz Mazurka Quadrille, gallop Polka	
Composers	Giovanni da Palestrina	<ul style="list-style-type: none"> <li>• Claudio Monteverdi</li> <li>• Francois Couperin</li> <li>• Antonio Vivaldi</li> <li>• Georg Telemann</li> <li>• Jean – Philippe Rameau</li> <li>• Johann Sebastian Bach</li> <li>• George Frideric Handel</li> <li>• (post Baroque – Classical Gluck)</li> </ul>	<ul style="list-style-type: none"> <li>• Franz Joseph Haydn</li> <li>• Wolfgang Amadeus Mozart</li> <li>• Ludwig van Beethoven</li> <li>• Franz Schubert</li> </ul>	<ul style="list-style-type: none"> <li>• Karl von Weber</li> <li>• Gioacchino Rossini</li> <li>• Donizetti</li> <li>• Hector Berlioz</li> <li>• Felix Mendelssohn</li> <li>• Frederic chopin</li> <li>• Robert Schumann</li> <li>• Franz Liszt</li> <li>• Richard Wagner</li> <li>• Giuseppe Verdi</li> <li>• Johann Strauss</li> <li>• Alexander Borodin</li> <li>• Johannes Brahms</li> <li>• Camille Sant-Saens</li> <li>• George</li> </ul>	<ul style="list-style-type: none"> <li>• Janacek</li> <li>• Debussy</li> <li>• Sibelius</li> <li>• Ralph Vaughn Williams</li> <li>• Ravel</li> <li>• Bela Bartok</li> <li>• Igor Stravinsky</li> <li>• Sergei Prokofiev</li> <li>• Paul Hindemith</li> <li>• Dmitri Schstakovich</li> </ul>

				Bizet • Mussorgsky • Tchaikovsky • Dvorak • Grieg • Puccini • Mahler	
Audience		Church	Noble	Middle class	
				Conservatories produced more skilled musicians who could perform more difficult works.	