



A HISTORY *of* — 9TH —
EDITION
WESTERN MUSIC

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A History of Western Music

9th Edition

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Part Four

The Eighteenth Century





Chapter

18

The Early
Eighteenth
Century in Italy
and France



Europe in a Century of Change

- Realignment and revolution
 - balance of power among strong centralized states
 - France had biggest army; Louis XIV's lavish spending depleted the treasury
 - Britain: union of England and Scotland, 1607
 - Austro-Hungarian Empire increasingly influential
 - Prussia became a kingdom, 1701
 - Prussia, Russia, and Austria divided Poland's territories



Europe in a Century of Change (cont'd)

■ Realignment and revolution (cont'd)

- American Revolution (1775–83); French Revolution (1789)

■ Economic expansion after 1750

- improved agricultural methods, growing food supply
- manufacturing and trade more lucrative; growing urban middle class
- continent more urbanized, nature idealized



Europe in a Century of Change (cont'd)

■ Education and learning

- new schools founded for governmental elite and middle classes
- London, 1702: daily newspapers
- novels became popular literature
- Enlightenment: Voltaire (1694–1778), analyze social and political issues through reason and science



F18-01





Europe in a Century of Change (cont'd)

■ Demand for new music

- growth of middle class, broadening education
- expanding markets: printed music, instruments, teachers, performers

■ Changing styles

- Baroque and Classic styles overlapped
- changes in audiences and venues
- debates between partisans of “new” and “old” styles



Music in Italy

- Principal centers: Naples, Rome, and Venice
 - wealthiest patrons, most developed musical life
 - attracted renowned and original composers
 - opera most prestigious; instrumental music gained ground
- Naples
 - independent kingdom, 1734
 - four conservatories: homes for orphaned and poor boys
 - specialized in teaching music



Music in Italy (cont'd)

■ Naples (cont'd)

- took on paying students
- pupils made careers all over Europe; spread Italian music across Continent
- castrati
 - many conservatory students were castrati
 - late seventeenth century, leading male roles in opera
 - increased lung capacity; powerful, agile voices
 - Carlo Broschi (1705–1782), known as Farinelli: international superstar



Music in Italy (cont'd)

■ Naples (cont'd)

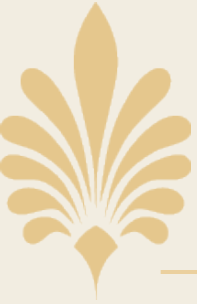
- opera
 - Alessandro Scarlatti, leading composer
 - new serious Italian emerged, 1720s; codified by librettist Pietro Metastasio (1698–1782)
 - comic and serious operas standard practice
 - alternating recitatives and da capo arias



F18-02



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Music in Italy (cont'd)

■ Rome

- rich patrons sponsored academies
 - performed cantatas, serenatas, sonatas, concertos
- training ground for performers
 - attracted instrumentalists from all over Italy and Germany
 - virtuosos: Francesco Geminiani (1687–1762), Pietro Locatelli (1695–1764); spread Italian style to other regions



Music in Italy (cont'd)

■ Venice

- declining in political power; remained most glamorous city in Europe
 - travelers spread its influence across Europe
- wide variety of music
 - musicians sang on streets and canals
 - amateurs played and sang in private academies
 - public festivals, occasions of musical splendor
 - never fewer than six opera companies

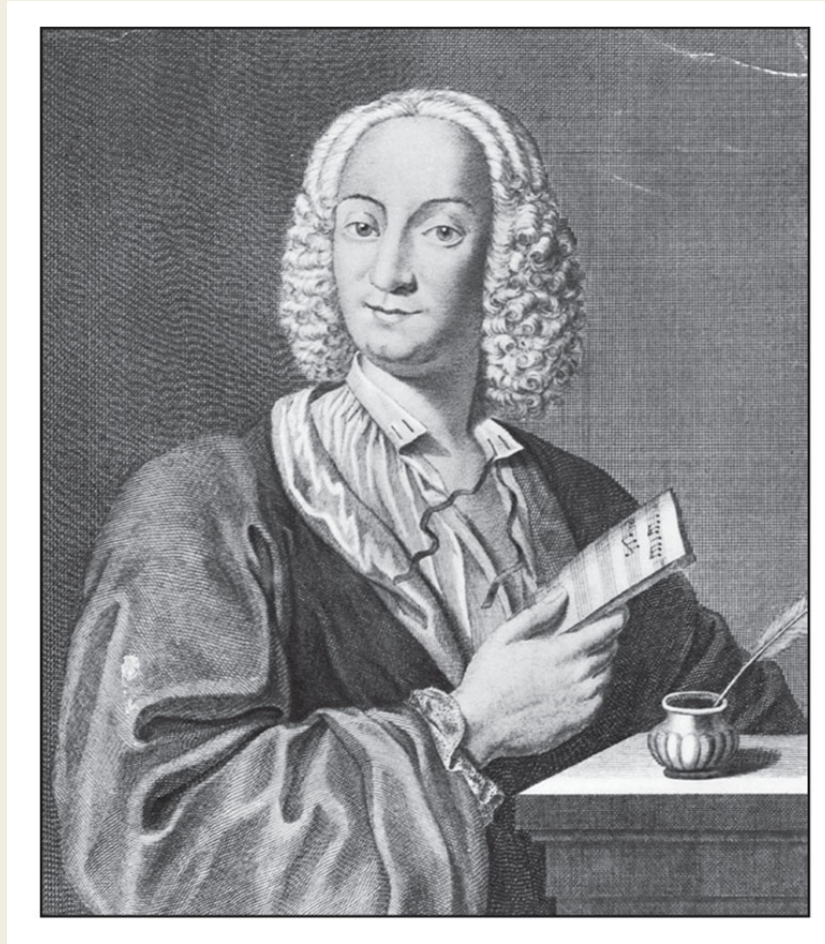


Antonio Vivaldi (1678–1741)

- Best-known Italian composer of the early eighteenth century
 - virtuoso violinist, master teacher
 - born in Venice, trained for music and the priesthood
 - master of concerts at Pio Ospedale della Pietà
 - commissions: forty-nine operas; Venice, Florence, Ferrara, Verona, Rome, Vienna



F18-03





Antonio Vivaldi (1678–1741)

(cont'd)

- Best-known Italian composer of the early eighteenth century (cont'd)
 - major works: 500 concertos, sixteen sinfonias, sixty-four solo sonatas, twenty-seven trio sonatas, twenty-one surviving operas, thirty-eight cantatas, sixty sacred vocal works
- The Pietà: one of four “hospitals” in Venice
 - home for orphans, illegitimate, or poor boys and girls
 - careers not open to girls, education in music
 - to occupy their time



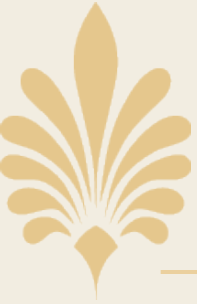
Antonio Vivaldi (1678–1741) (cont'd)

- The Pietà: one of four “hospitals” in Venice (cont'd)
 - make more desirable for marriage
 - prepare for convent life
 - earn donations for the hospitals through performances
- Vivaldi’s main position, 1703–1740
 - composer, conductor, superintendent of instruments
 - composed music for students to perform



F18-04

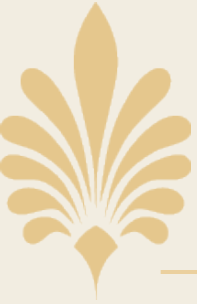




Antonio Vivaldi (1678–1741)

(cont'd)

- The Pietà: one of four “hospitals” in Venice (cont'd)
 - wrote oratorios, music for Mass and Vespers
 - primarily wrote concertos for church festivals
- Vivaldi’s concertos
 - the orchestra
 - twenty to twenty-five string instruments, harpsichord or organ continuo



Antonio Vivaldi (1678–1741)

(cont'd)

- Vivaldi's concertos (cont'd)
 - strings divided: violins I and II, violas, cellos, bass viols
 - sometimes included flutes, oboes, bassoons, or horns
 - coloristic effects: pizzicato, muted strings
- the soloists
 - about 350 solo concertos; two-thirds for violin
 - many for bassoon, cello, oboe, flute, viola d'amore, recorder, mandolin



Antonio Vivaldi (1678–1741)

(cont'd)

- Vivaldi's concertos (cont'd)
 - concertos for several solo instruments; soloists given equal prominence
 - about sixty orchestral concertos
- three-movement structure; established standard
 - opening fast movement
 - slow movement in same or related key
 - final fast movement in tonic, shorter and sprightlier



Antonio Vivaldi (1678–1741)

(cont'd)

■ Vivaldi's concertos (cont'd)

- ritornello form
 - expanded Torelli's structure
 - ritornellos for full orchestra alternate with solo episodes
 - several small units in opening ritornello
 - later statements of ritornello usually partial
 - ritornellos are guideposts to tonal structure
 - solo episodes are virtuosic



Ex 18-01

Solo Violin
Violins

Violas

Cellos, Basses,
and Continuo

A

B

4

7

C

10

C'

Solo

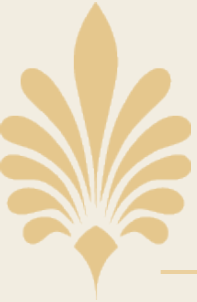


Antonio Vivaldi (1678–1741)

(cont'd)

■ Vivaldi's concertos (cont'd)

- Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6 (NAWM 96)
 - individual character in each segment of ritornello
 - each is separate harmonic unit
 - later statements only partial; some vary motives
 - new figurations in episodes
- slow movements
 - important as outer movements



Antonio Vivaldi (1678–1741)

(cont'd)

■ Vivaldi's concertos (cont'd)

- typically long-breathed, expressive, cantabile melody
- performer added embellishments
- through-composed, simplified ritornello, or two-part form
- Op. 3, No. 6 (NAWM 96b), soloist accompanied by upper strings only
- economy and variety
 - relatively long movement, small amount of material
 - sequences while dramatizing strong chord progression



F18-05

FIRST MOVEMENT

Section:	Rit	Epi	Rit	Epi	Rit	Epi	Rit	Epi	Rit	Epi	Rit
Motives:	ABCC'	A, A'	A''	new, A'	ABA'''	new	A	new	C'	B'	CC'
Key:	a	mod	a	mod	e	mod	a	mod	a		
Measure:	1	13	21	24	35	45	58	60	68	71	75

THIRD MOVEMENT

Section:	Rit	Epi	Rit	Epi	Rit	Epi	Rit	Epi	Rit (with solos)	Epi	Cadence
Motives:	ABABCDEF	AB', new	AA	C'	DEF'	F', new	AAC'F'AAC	new	ABC'DEF''	new	end of F''
Key:	a	mod to C	e	e	a	mod to C	C, e, a	a	a	a	a
Measure:	1	30	50	55	62	71	91	109	115	138	143



Ex 18-02

The image displays a musical score for Exercise 18-02, organized into four distinct sections labeled a, b, c, and d. Each section is presented on a single staff in treble clef.

- Section a:** Starts at measure 24 and features a series of eighth-note chords with a dynamic marking of *f* (forte).
- Section b:** Starts at measure 28 and continues with eighth-note chords, some of which are beamed together.
- Section c:** Starts at measure 45 and is characterized by a rapid sixteenth-note pattern.
- Section d:** Starts at measure 60 and includes eighth-note chords, with some notes marked with a sharp sign (#).



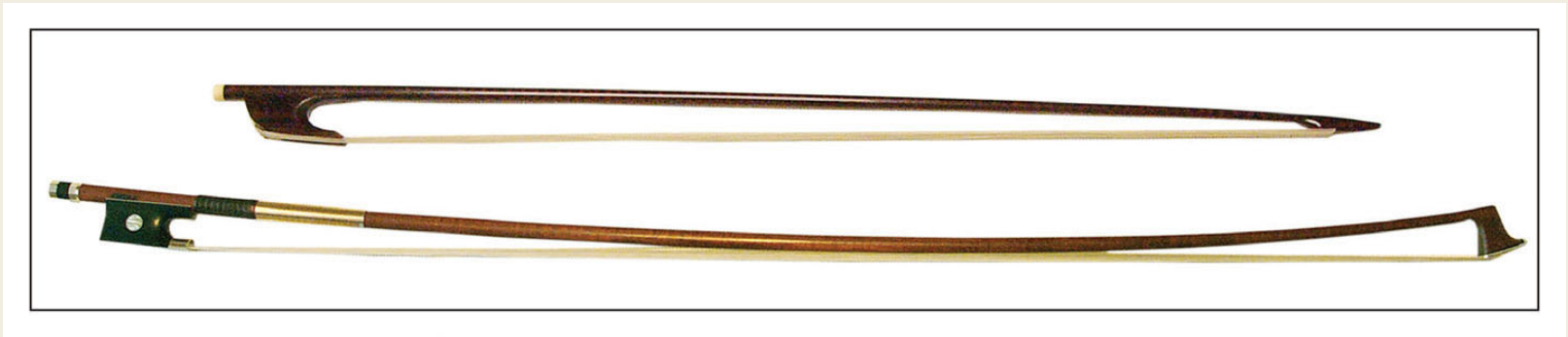
Antonio Vivaldi (1678–1741)

(cont'd)

- Vivaldi's concertos (cont'd)
 - variety and range of expression
 - spontaneity of musical ideas
 - clear formal structures
 - assured harmonies
 - varied textures
 - forceful rhythms
 - publications, titles, and programs
 - commissions, money from publications



F18-06





Antonio Vivaldi (1678–1741)

(cont'd)

■ Vivaldi's concertos (cont'd)

- distribution in printed collections, manuscript copies
- nine collections of concertos published in Amsterdam
- fanciful titles to attract buyers, including *The Four Seasons*

■ Vivaldi's position and influence

- range of styles
 - conservative extreme: trio and solo sonatas, cantatas and serenatas
 - concertos: stylistic mainstream



Antonio Vivaldi (1678–1741)

(cont'd)

- Vivaldi's position and influence (cont'd)
 - operas reflect conventions of the time, wide appeal
 - sacred music influenced by operatic styles
 - progressive extreme: solo concerto finales, orchestral concertos, sixteen sinfonias
- influence
 - codification of ritornello form, model for later composers
 - J. S. Bach, keyboard arrangements of nine concertos



Music in France

- Paris was the only cultural center
 - Académie Royale licensed theaters in provincial cities
 - new operas only premiered in Paris
 - venues:
 - royally supported Opéra
 - Comédie-Français, Comédie-Italienne: subsidized by the king
 - Opéra-Comique, private theater
 - Concert Spirituel, public concert series founded 1725



Music in France (cont'd)

■ Reconciling French and Italian style

- Italian music heard in Paris
- French composers blend two musical styles
 - Louis Nicolas Clément (1676–1749): French style recitatives, Italianate arias
 - Jean-Marie Leclair (1697–1764): combined qualities in violin sonatas

■ François Couperin

- active proponent of blending French and Italian styles



Music in France (cont'd)

■ François Couperin (cont'd)

- diffusion of patronage
 - organist to the king and church of St. Gervais
 - taught harpsichord to aristocracy; published his own works
 - output reflect venues for composition
 - *L'art de toucher le clavecin* (The Art of Playing the Harpsichord, 1716): important source for performance practice
- admired music of Lully and Couperin
 - *Parnassus, or The Apotheosis of Corelli* (1724), *The Apotheosis of Lully* (1725)



F18-07





Music in France (cont'd)

■ François Couperin (cont'd)

- *ordres*: trio sonatas
 - *Les nations* (The Nations, 1726) contains four *ordres*
 - sonata da chiesa in several movements; suite of dances
 - French agréments and Corelli style harmonic progressions
- *concerts*: twelve suites for harpsichord and various instruments
 - prelude and several dance movements in each
 - *Les goûts-réünis* (The Reunited Tastes, 1724), joined styles
- harpsichord pieces: *Vingt-cinquième ordre* (Twenty-Fifth Order, 1730)



Music in France (cont'd)

■ François Couperin (cont'd)

- *pieces de caractère* (character pieces): evocative titles depicted in music
- *La visionnaire* (The Visionary, or The Seer, NAWM 97a)
 - form and style of French overture, dotted rhythms and tirades
 - tirades associated with powerful or supernatural
- *La muse victorieuse* (The Victorious Muse, NAWM 97b)
 - leaping figures, changes of register depict victory dance of muse
- *Les ombres errantes* (The Errant Shades, or The Lost Souls, NAWM 97c)
 - sluggish tempo, descending lines, sighing figures, plangent dissonances



Ex 18-03

a. La visionnaire

36

b. Les ombres errantes

6



Jean-Philippe Rameau (1683–1764)

- Most significant music theorist of his era
 - born in Dijon, received training as an organist
 - positions as an organist before moving to Paris
 - 1722 *Treatise on Harmony*, renowned as a theorist
 - achieved fame as a composer in his fifties
 - major works: five *tragédies en music*, six other operas, seven opera-ballets, seven ballets, harpsichord pieces, trio sonatas, cantatas, motets



Jean-Philippe Rameau (1683–1764)

(cont'd)

■ Theory of harmony

- inspired by Descartes and Newton
 - music as source of empirical data, rational principles
 - *Traité de l'harmonie* (Treatise on Harmony, 1722), most influential theoretical work ever written
- acoustics and chords
 - triad and 7th chord primal elements of music
 - both derived from natural consonances: P5th, M3rd, m3rd



Jean-Philippe Rameau (1683–1764) (cont'd)

- Theory of harmony (cont'd)
 - fundamental bass
 - fundamental tone: equivalent to its root
 - fundamental bass: succession of fundamental tones
 - harmony defined by root progression
 - e.g., *Hippolyte et Aricie* of 1733 (NAWM 98)
 - tonal direction
 - music driven forward by dissonance, resting on consonance



F18-08



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Ex 18-04

545

Phèdre
Ah! — si vous é-tes é-qui - ta-bles, Ne ton-nez pas en-cor sur moi! La

Violin 1

Violin 2

Violas

Basses and Continuo

Fundamental bass

— = motion by falling fifth or rising fourth

550

gloi-re d'un hé - ros que l'in-jus-tice op-pri-me, Vous de-mande un jus - te se - cours.



Jean-Philippe Rameau (1683–1764) (cont'd)

■ Theory of harmony (cont'd)

- coined the terms tonic, dominant, subdominant
 - established them as pillars of tonality
 - related other chords to them
 - strongest progression: dominant 7th to triad on tonic
 - recognized modulation
- Rameau's impact
 - first to bring elements into unified system
 - harmonic practices could be described in universal laws



Jean-Philippe Rameau (1683–1764)

(cont'd)

- Theory of harmony (cont'd)
 - other writers popularized his ideas
 - approach was primary paradigm for teaching
- Instrumental works
 - three published collections of harpsichord pieces
 - dance movements, almost entirely character pieces
 - virtuosic scales and figuration, brilliant textures



TIMELINE



TIMELINE

*Italy, France, and
Early-18th-Century Europe*

MUSICAL HISTORICAL

- **1701** Prussia becomes kingdom under Frederick I
- **1702** First daily newspaper in England
- **1703** Antonio Vivaldi appointed to the Pietà
- **1711** Vivaldi, *L'Estro armonico*, Op. 3
- **1711** Charles VI crowned Holy Roman Emperor
- **1715–74** Reign of Louis XV
- **1717** Jean-Antoine Watteau, *Embarkation for Cythera*
- **1719** Daniel Defoe, *Robinson Crusoe*, first novel in English
- **1722** Jean-Philippe Rameau, *Treatise on Harmony*



TIMELINE



- **1724** François Couperin, *Apotheosis of Corelli*
- **1725** Vivaldi, *The Four Seasons*
- **1725** Concert Spirituel concert series begins in Paris
- **1726** Jonathan Swift, *Gulliver's Travels*
- **1727** Johann Sebastian Bach, *St. Matthew Passion*
- **1730** Couperin's fourth book of harpsichord suites published
- **1733** Rameau, *Hippolyte et Aricie*
- **1734** Voltaire, *Philosophical Letters*
- **1740** Frederick the Great crowned king in Prussia
- **1741** George Frideric Handel, *Messiah*
- **1749** Henry Fielding, *Tom Jones*
- **1756–63** Seven Years' War (French and Indian War)



Jean-Philippe Rameau (1683–1764)

(cont'd)

■ Instrumental works (cont'd)

- *Pièces de clavecin en concerts* (Concerted Harpsichord Pieces, 1741)
 - five suites for harpsichord accompanied by violin and bass viol

■ Stage works

- greatest fame as composer of stage works
 - 1733, opera *Hippolyte et Aricie* produced in Paris
 - string of successes followed:



Jean-Philippe Rameau (1683–1764)

(cont'd)

■ Stage works (cont'd)

- *Les Indes galantes* (The Gallant Indies, 1735), opera-ballet
- *Castor et Pollux* (1737), opera
- *Platée* (1745), comedy
- *Zoroaste* (1749), *Les Boréades* (1763), tragic operas

• comparison with Lully

- works resemble Lully
 - realistic declamation, precise rhythmic notation
 - mix recitative with tuneful airs, choruses, instrumental interludes



Jean-Philippe Rameau (1683–1764)

(cont'd)

■ Stage works (cont'd)

- minimized contrast between recitative and aria
- Rameau introduced changes
 - triadic melodic phrases; clear harmonic progressions
 - orderly relationships within tonal system
 - rich palette of chords and progressions, diversified style
 - powerful musical depictions: graceful miniatures to broad representations
- *Hippolyte et Aricie* (NAWM 98)
 - action and music are nonstop; sense of realism



Jean-Philippe Rameau (1683–1764) (cont'd)

■ Stage works (cont'd)

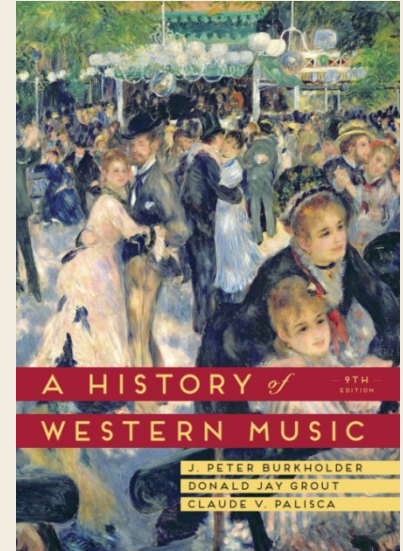
- rapid juxtaposition of styles
- Lullistes versus Ramistes
 - Rameau's operas stirred critical controversy
 - Lullistes attacked him as subverter of Lully's tradition
 - Rameau's popularity sparked parodies of his operas
 - 1750s, Lullistes support Rameau in War of the Buffoons



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This concludes the Lecture Slide Set
for Chapter 18

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