



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

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A History of Western Music

9th Edition

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Chapter

19

German Composers
of the Late Baroque





Contexts for Music

- Eighteenth-century German-speaking Europe: hundreds of political entities
 - Louis XIV's example: display power through patronage of the arts
 - Holy Roman emperors, electors of Saxony, King Frederick II of Prussia
 - city governments significant employers
 - aristocratic musicians: performers, composers
 - Johan Ernst, prince of Weimar: violinist
 - Frederick the Great: flutists, composer



Contexts for Music (cont'd)

- Eighteenth-century German-speaking Europe: hundreds of political entities (cont'd)
 - enthusiastic amateur performers, generous patrons
- English patrons
 - limited power and wealth of monarch
 - musicians earned outside official duties
 - growth of the public concert
- sale of compositions to publishers
 - set from publisher, full rights to a score
 - no notion of “composer” as a separate career



F19-01





TIMELINE



TIMELINE

*German Composers
in the Late Baroque*

MUSICAL HISTORICAL

- **1700** Johann Sebastian Bach studies in Lüneburg
- **1703** George Frideric Handel moves to Hamburg
- **1703** Antonio Vivaldi appointed to the Pietà
- **1707** England and Scotland officially unite as Great Britain
- **1708** Bach becomes court organist for duke of Weimar
- **1711** Handel's *Rinaldo* premiered in London
- **1714** Elector of Hanover crowned George I of England
- **1717** Bach appointed Kapellmeister in Cöthen
- **1722** Jean-Philippe Rameau, *Treatise on Harmony*



TIMELINE



- **1722** Bach, *The Well-Tempered Clavier*, Book I
- **1723** Bach becomes civic music director in Leipzig
- **1724** Handel, *Giulio Cesare*
- **1725** Fux, *Gradus ad Parnassum*
- **1727–60** Reign of George II of England
- **1727** Bach, *St. Matthew Passion*
- **1728** John Gay, *The Beggar's Opera*
- **1730** G. P. Telemann, first six *Paris Quartets*
- **1733** Jean-Philippe Rameau, *Hippolyte et Aricie*
- **1740** Frederick the Great crowned king in Prussia
- **1741** Handel, *Messiah*
- **1747** Bach, *Musical Offering*



Contexts for Music (cont'd)

- Mixed taste: Georg Philipp Telemann
 - German composers trained in more than one style
 - synthesis of traditions, music had broad appeal
 - Georg Philipp Telemann (1681–1767): paragon of stylistic eclecticism
 - prolific, over 3,000 works; wrote in every genre
 - helped establish characteristic German style, preference for relative simplicity
 - *Paris Quartets* (1730 and 1738)
 - viola da gamba part independent of continuo, role of soloist



F19-02





Contexts for Music (cont'd)

- Mixed taste: Georg Philipp Telemann (cont'd)
 - *Concerto Primo* (First Concerto, NAWM 99)
 - mixture of French and Italian forms
 - German counterpoint
 - pleased varied tastes: good amateur, middle-level professional
 - he was his own publisher in Hamburg
 - issued first music periodical in Germany, *Der getreue Music-Meister* (the True Music-Master)



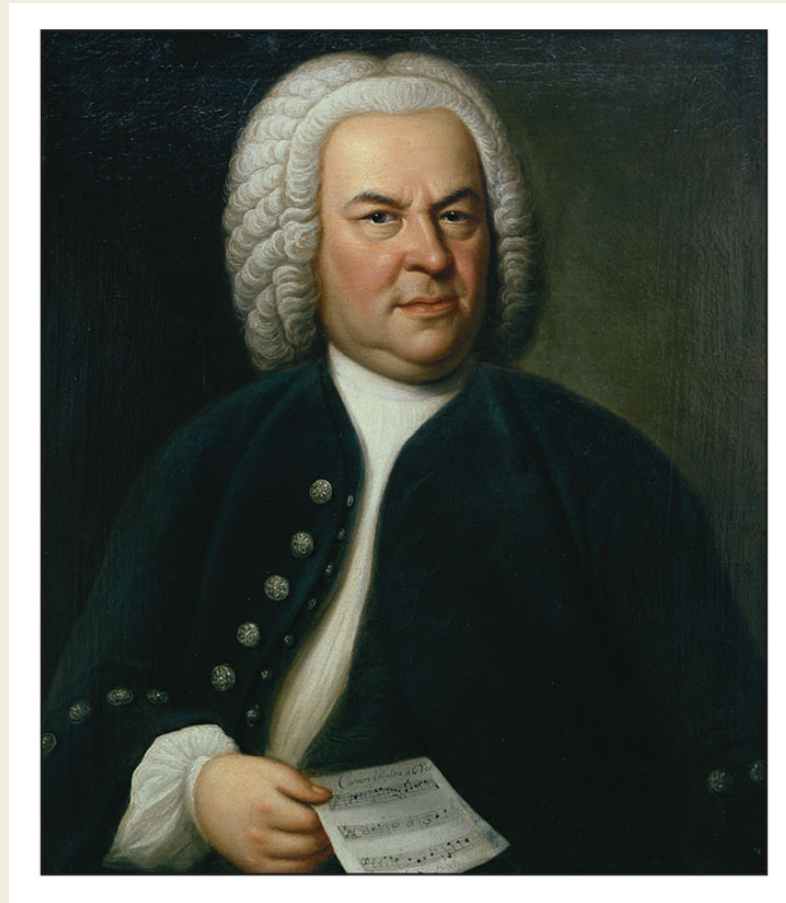
Johann Sebastian Bach

(1685–1750)

- Pinnacle of composers of all time in the Western tradition
 - virtuoso organists and keyboard player, skilled violinist, prolific composer
 - born in Eisenach, Germany
 - came from large family of musicians
 - first positions as church organist, Arnstadt, 1703; Mühlhausen, 1707
 - married twice: Maria Barbara Bach, seven children; Anna Magdalena Wilcke, thirteen children



F19-03





Johann Sebastian Bach (1685–1750) (cont'd)

- Pinnacle of composers of all time in the Western tradition (cont'd)
 - 1708: court musician for duke of Weimar
 - 1717: Kapellmeister at court of Prince Leopold of Anhalt in Cöthen
 - Leipzig: cantor of the St. Thomas School, civic music director



Johann Sebastian Bach (1685–1750) (cont'd)

- Pinnacle of composers of all time in the Western tradition (cont'd)
 - BWV for Bach-Werke-Verzeichnis (Bach Works Catalogue)
 - major works: *St. Matthew Passion*, *St. John Passion*, *Mass in B Minor*, 200 church cantatas, twenty secular cantatas, 200 organ chorales and seventy other works for organ, *Brandenburg Concertos*, *The Well-Tempered Clavier*, *Clavier-Übung*, *Musical Offering*, *The Art of Fugue*, numerous other keyboard, ensemble, orchestral, and sacred compositions



Johann Sebastian Bach (1685–1750) (cont'd)

■ Bach at work

- composed to fulfill needs of positions held:
 - church organist at Arnstadt, Mühlhausen: composed mostly for organ
 - concertmaster at Weimar: cantatas
 - music director at Cöthen: solo or ensemble music; some pedagogical works
 - Leipzig, four churches: cantatas and other church music
 - Leipzig collegium musicum: concertos and chamber works



Johann Sebastian Bach (1685–1750) (cont'd)

■ Bach at work (cont'd)

- the position of musicians
 - not free agents, subject to their employers' wishes
 - position at Cöthen, Bach imprisoned by duke of Weimar
 - Leipzig employee of the town council: not to leave town without permission from the mayor
- conditions in Leipzig
 - multiple demands on musicians



Johann Sebastian Bach (1685–1750) (cont'd)

■ Bach at work (cont'd)

- Bach's position at St. Thomas's School:
 - teach Latin and music four hours a day
 - compose, copy, and rehearse music for church services
 - directed top choir, supervised other three
 - trained best students on instruments; directed church instrumental ensemble
 - composed one major work for church each week
 - provided music for town ceremonies and at the university
 - composed for weddings, funerals, other special occasions



Johann Sebastian Bach (1685–1750) (cont'd)

■ Bach at work (cont'd)

- compositional process
 - copied or arranged music of other composers
 - composed away from the keyboard
 - invented principal theme or subject, elaborated using established conventions
 - working with text: wrote vocal melody first, fit accentuation and meaning of the words
 - continually made small revisions
 - frequently reworked his own existing pieces



F19-04





Johann Sebastian Bach (1685–1750) (cont'd)

■ Organ music

- genres used in Lutheran services
 - chorale settings, toccatas, fantasias, preludes, fugues
 - acquainted with organ music by north Germans, southern Germans, Italians, and French
 - personal and distinctive style: prolific imagination, mastery of counterpoint, assured virtuosity, extensive use of pedals
 - renowned as an improviser



Johann Sebastian Bach (1685–1750) (cont'd)

■ Organ music (cont'd)

- Vivaldi's influence
 - Bach arranged several Vivaldi concertos for organ or harpsichord solo
 - concise themes, clarify harmonic scheme, develop subjects, ritornello
 - Prelude and Fugue in A Minor, BWV 543 (NAWM 100)
 - violinistic figuration in the prelude
 - fugue subject: rapid oscillation between repeated note and moving line
 - form resembles concerto fast movement



Johann Sebastian Bach (1685–1750) (cont'd)

■ Organ music (cont'd)

- fugue subject functions like a ritornello
- episodes, character of concerto solo sections
- chorale settings
 - over 200 chorale settings, all known types
 - *Orgelbüchlein* (Little Organ Book): forty-five short chorale preludes
 - introductions before congregation sang
 - pedagogical aim, guidance to technique and improvisation

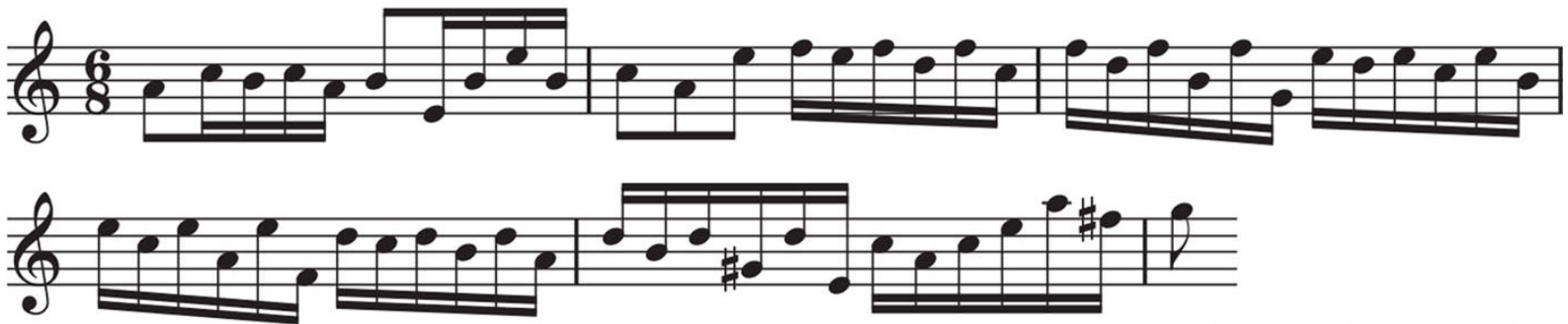


Ex19-01

a. Opening of prelude



b. Fugue subject





Ex19-02

The image displays a musical score for a piano piece, identified as Ex19-02. The score is written in common time (C) and consists of three staves. The top two staves are joined by a brace, representing the piano's right and left hands. The right hand (treble clef) begins with a series of eighth-note chords, followed by a repeat sign and a melodic line with a fermata. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and chords. Below the piano staves is a separate staff labeled "Pedals" in the bass clef, which contains a sequence of notes and rests indicating the timing of the sustain pedal.



Johann Sebastian Bach (1685–1750) (cont'd)

■ Organ music (cont'd)

- settings vary greatly
- *Durch Adams Fall* (Through Adam's Fall), BWV 637 (NAWM 101)
 - visual images through musical figurations
- later organ chorales
 - grander proportions
 - extensive musical development of ideas



Johann Sebastian Bach (1685–1750) (cont'd)

- Harpsichord music: masterpieces in every current genre
 - suites
 - three sets of six: *English Suites*, *French Suites*, Partitas
 - “French” and “English” not Bach’s designation
 - standard four-dance movements, additional short movements follow the sarabande
 - *The Well-Tempered Clavier* (1722 and ca. 1740)



Johann Sebastian Bach (1685–1750) (cont'd)

- Harpsichord music: masterpieces in every current genre (cont'd)
 - each book consists of twenty-four prelude and fugue pairs in each major and minor key
 - arranged in rising chromatic order
 - demonstrate possibilities of playing in all keys, near-equal temperament
 - Prelude in E-flat Minor and Fugue in D-sharp Minor, Book I (NAWM 102)



Johann Sebastian Bach (1685–1750) (cont'd)

■ Harpsichord music: masterpieces in every current genre (cont'd)

- most triads out of tune in mean-tone temperament
- preludes: pedagogical aims
 - specific technical tasks, function as etudes
 - various keyboard performance conventions, compositional practices
- fugues: two to five voices
 - from archaic ricercare to up-to-date style
 - Fugue No. 8 in D-sharp Minor, Book I (NAWM 102b): inversion, augmentation, stretto



Johann Sebastian Bach (1685–1750) (cont'd)

- Harpsichord music: masterpieces in every current genre (cont'd)
 - *Goldberg Variations* (1741)
 - thirty variations, preserve bass and harmonic structure of the theme
 - every third variation is a canon
 - first at interval of unison, second at a 2nd, and so on
 - noncanonic variations: fugue, French overture, slow aria, bravura pieces



Johann Sebastian Bach (1685–1750) (cont'd)

- Harpsichord music: masterpieces in every current genre (cont'd)
 - most technically demanding keyboard work composed before the nineteenth century
 - *Musical Offering*
 - three- and six-part ricercare for keyboard and ten canons
 - theme proposed by Frederick the Great
 - added trio sonata for flute, violin, and continuo
 - dedicated to the king



Johann Sebastian Bach (1685–1750) (cont'd)

- Harpsichord music: masterpieces in every current genre (cont'd)
 - *The Art of Fugue*
 - systematic, comprehensive approach
 - demonstrates all types of fugal writing
 - written in score, intended for keyboard performance
 - eighteen canons and fugues in the strictest style
 - last fugue has four subjects; one spells Bach's name: B-flat–A–C–B-natural



Johann Sebastian Bach (1685–1750) (cont'd)

■ Chamber music

- fifteen sonatas for solo instruments and harpsichord
 - six each for violin and flute, three for viola da gamba
 - most have four movements: slow-fast-slow-fast
 - right-hand harpsichord part in counterpoint with other instrument
- works for unaccompanied instruments
 - six sonatas and partitas for violin, six suites for cello, partita for solo flute
 - illusion of harmonic and contrapuntal texture



Johann Sebastian Bach (1685–1750) (cont'd)

■ Orchestral music

- *Brandenburg Concertos*, dedicated in 1721 to the Margrave of Brandenburg
 - from Italian concerto
 - all but first in three-movement fast-slow-fast order
 - triadic themes, steady driving rhythms, ritornello forms
 - expanded on Italian model
 - more ritornello material into the episodes
 - dialogue between soloists and orchestra within episodes
 - long cadenza for harpsichord in the Fifth Concerto



Johann Sebastian Bach (1685–1750) (cont'd)

■ Orchestral music (cont'd)

- Collegium musicum, Leipzig 1730s
 - mostly university students; presented public concerts
 - arranged concertos for one or more harpsichords and orchestra
 - four orchestral suites, balance of Italian and French influences

■ Cantatas

- new church cantata; Erdmann Neumeister (1671–1756) added poetic texts



F19-05





Johann Sebastian Bach (1685–1750) (cont'd)

■ Cantatas (Cont'd)

- intended as recitatives, arias, ariosos
- traditions of the past: chorale, solo song, concertato medium
- powerful elements of operatic recitative and aria
- role in church services; two main churches in Leipzig: St. Nicholas, St. Thomas
 - cantata on alternate Sundays
 - soloist and two or three ripienists
 - small orchestra: strings with continuo, two or three oboes, one or two bassoons
 - sometimes flutes
 - trumpets and timpani on festive occasions



Johann Sebastian Bach (1685–1750) (cont'd)

■ Cantatas (cont'd)

- cantata cycles
 - fifty-eight cantatas each year for the Leipzig churches
 - 1723–1729, Bach composed at least three complete annual cycles
 - approximately 200 church cantatas preserved
 - twenty secular cantatas from Weimar, Cöthen, Leipzig
- *Nun komm, der Heiden Heiland*, BWV 62 (1724)
(NAWM 103)
 - second cycle for Leipzig, cantatas based on chorales



F19-06





Johann Sebastian Bach (1685–1750) (cont'd)

■ Cantatas (cont'd)

- mixture of secular and sacred models; old-style counterpoint and cantus firmus with modern Italianate style
- opening chorus based on chorale melody
 - ingenious mixture of genres: concerto and chorale motet
 - chorale as cantus firmus in the bass
 - ritornello serves as frame, recurs three times
 - chorale in chorus, four phrases, cantus-firmus style
 - soprano melody, imitative counterpoint in other parts, orchestra develops ritornello motives



Johann Sebastian Bach (1685–1750) (cont'd)

■ Cantatas (cont'd)

- recitatives and arias in operatic style for soloists
 - da capo aria for tenor, minuet style
 - recitative and aria for bass; word-painting
 - soprano and alto join in accompanied recitative
- ended with simple four-part harmonization of the chorale

■ Other church music

- motets, Passions, and Latin service music
- Passions: Vespers on Good Friday in Leipzig
 - *St. John Passion* (1724, later revised); *St. Matthew Passion* (1727, revised 1736)



Johann Sebastian Bach (1685–1750) (cont'd)

■ Other church music (cont'd)

- recitatives, arias, ensembles, choruses, chorales sung by the chorus, orchestral accompaniment
- elements of opera, cantata, oratorios
 - tenor narrates biblical story in recitative
 - soloists play parts of Jesus and other figures
 - chorus comments on events
- *St. Matthew Passion* (NAWM 104)
 - judgment of Jesus' guilt
 - ends with anger: short, agitated choruses, rapid imitative entrances
 - contemplative chorale expressing reactions of the congregation



Johann Sebastian Bach (1685–1750) (cont'd)

■ Other church music (cont'd)

- disciple Peter's denials
 - simple narration, highly expressive recitative
 - Peter's remorse: moving aria
 - chorale expresses confidence of God's grace
- Mass in B Minor
 - drew from music he had composed earlier
 - adapted sections from cantata movements
 - newly composed sections: *stile antico* and modern styles
 - juxtaposed contrasting styles throughout the work



Johann Sebastian Bach (1685–1750) (cont'd)

■ Bach's synthesis

- all genres, styles, and forms absorbed into his works
- contemporaries preferred less complex, more tuneful music
- music rediscovered, enormous popularity in the nineteenth century

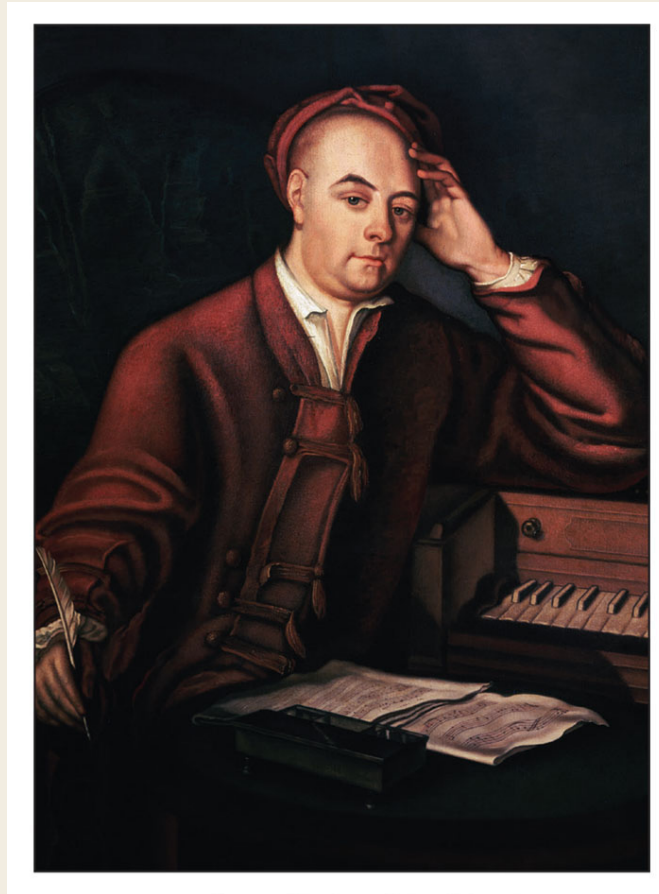


George Frideric Handel [Georg Friederich Händel] (1685–1759)

- Recognized since his time as one of the greatest composers of his era
 - born in Halle, Germany
 - education in organ, harpsichord, counterpoint, current German and Italian idioms
 - 1703–6: violinist in opera house orchestra, Hamburg opera house
 - 1707–11: travel to Italy; recognition as composer



F19-07





George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

- Recognized since his time as one of the greatest composers of his era (cont'd)
 - London: served aristocratic patrons, support of British royal family
 - ranked as one of the most revered public figures in London



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

- Recognized since his time as one of the greatest composers of his era (cont'd)
 - major works: *Messiah*, *Saul*, *Samson*, *Israel in Egypt*, about twenty other oratorios, *Giulio Cesare* and forty other Italian operas, about 100 Italian cantatas, forty-five concertos, twenty trio sonatas, twenty solo sonatas, numerous keyboard pieces, *Water Music* and *Music for the Royal Fireworks*



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Handel and his patrons

- patrons determined compositions
 - support allowed freedom to write for the public
- Italy, Marquis Francesco Ruspoli: Latin motets, cantatas
- Hanover, court music director: established himself in London, Italian opera
- British monarchs, Queen Anne: ceremonial choral works
 - sizable income, minimal responsibilities
 - honorary appointment, composer to the Chapel Royal



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Handel and his patrons (cont'd)

- most activities were in the public sphere

■ Operas

- international style: *Almira* (1705), premiered in Hamburg
 - arias in Italian, recitatives in German
 - overture and dance music, French models
 - arias in Italian manner, German counterpoint and orchestration



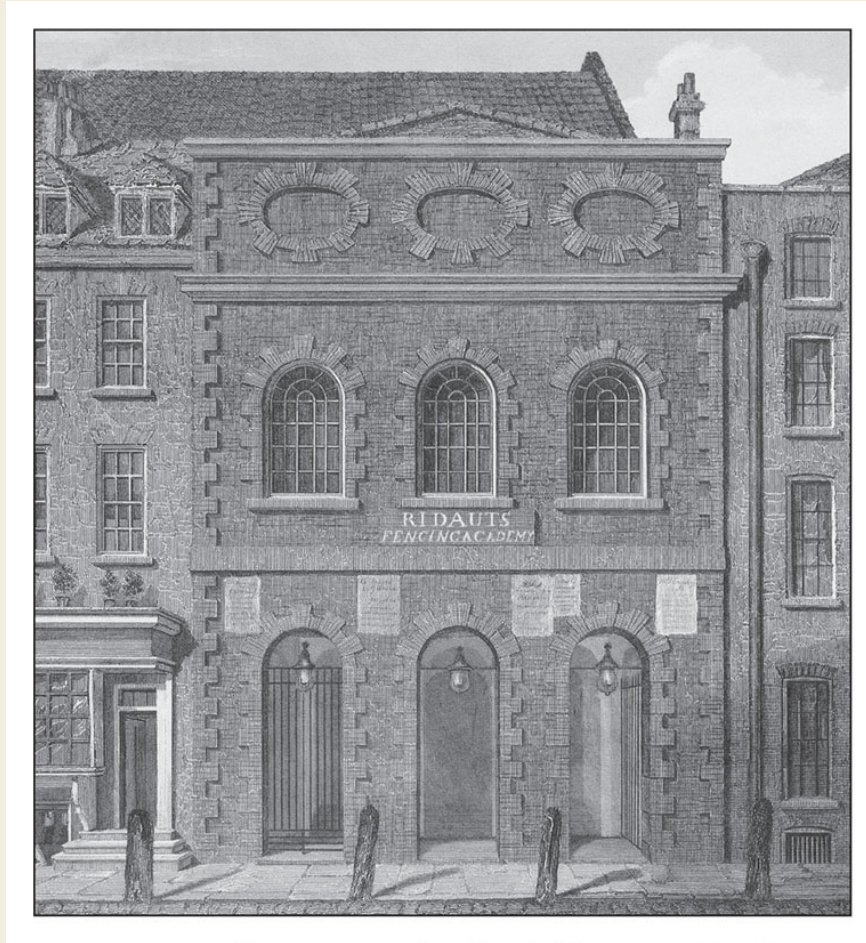
George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Operas (cont'd)

- London operas
 - *Rinaldo* (1711), first Italian opera in London
 - established public reputation in England
 - 1710s, Handel opera staged every season
 - 1718–19, Royal Academy of Music
 - joint stock company, produced Italian operas
 - Handel engaged as music director
 - 1720–28, some of Handel's best operas



F19-08





George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Operas (cont'd)

- recitative styles
 - *recitativo secco* (dry recitative): basso continuo, speechlike
 - *recitativo accompagnato* (accompanied recitative):
 - orchestral outbursts dramatize tense situations
 - rapid changes of emotion, punctuated by orchestra
- lyrical arias
 - solo da capo: single specific mood or affection
 - allocated by importance of cast members



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Operas (cont'd)

- prima donna (“first lady”), leading soprano role, most and best arias
- Handel wrote for specific singers
- wide variety of aria types
 - coloratura: brilliant displays, florid ornamentation
 - expressive pathetic songs
 - regal grandeur, rich contrapuntal and concertato accompaniments
 - pastoral scenes: nature painting



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Operas (cont'd)

- instrumental sections
 - sinfonias mark key moments
 - a few operas include ballets
 - fuller orchestra, more use of winds
 - choruses and larger vocal ensembles are rare
- scene complexes
 - recitative freely combined with arias, ariosos, and orchestral passages



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Operas (cont'd)

- *Giulio Cesare*, Act II scenes 1 and 2 (NAWM 105)
 - opens with dialogue in simple recitative
 - Cleopatra's da capo aria interwoven with other elements
 - combination of national elements also present
- Handel as impresario
 - Royal Academy dissolved in 1729
 - Handel and a partner took over the theater, formed new company
 - competing companies, divided the London public



Ex 19-06

Largo

Oboe
Violin I

Violin II,
Viola de Gamba

Viola,
Bassoon, Cello
& Continuo

Cleopatra

Violin I & II

Orchestra
Viola, Cello, Bass
& Continuo

sordini

unis.

Vla.

Bsn., Cello, Continuo

Va - do - ro, pu - pil - le, sa - et - te d'A -

mo - re, le vo - stre fa - vil - le son gra - te nel sen;

5

I adore you, pupils, Cupid's darts. Your sparks are welcome to the heart.



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios

- English oratorio, 1730s new genre
 - Italian tradition: dialogue in recitative, lyrical verses in arias
 - elements foreign to Italian opera:
 - French classical drama
 - ancient Greek tragedy
 - German Passion
 - English masque and full anthem
 - oratorios featured in theaters



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios (cont'd)

- *Esther*, premiered at King's Theatre, 1732
- no staging or costumes, less expensive to produce, profitable
- use of chorus
 - influenced by English choral tradition
 - variety of roles: participating in the action, narrating the story, commenting on events
 - emphasis on communal expression



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios (cont'd)

- *Saul* (1739)
 - libretto by Charles Jennens
 - closing scene of Act II (NAWM 106)
 - blending of genres
 - accompanied recitative in martial style (NAWM 106a)
 - chorus reflects on morality, *O fatal Consequence of Rage* (NAWM 106c)
 - rhetorical figures convey meaning of text



Ex19-07

The musical score is presented in two systems. The first system includes a vocal line in bass clef with the lyrics "The Time at length is come," and an instrumental accompaniment for Violin I, Violin II, and Viola in treble clef, and Cello, Bass, and Continuo in bass clef. The second system continues the vocal line with the lyrics "when I shall take My full Re-venge on Jes-se's Son." and the instrumental accompaniment. The score is written in common time (C) and features a variety of rhythmic values and chordal textures.



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios (cont'd)

- *Messiah* (1741)
 - libretto by Charles Jennens
 - series of contemplations on Christian ideal of redemption
 - texts from the Bible: Old Testament prophecies, through life of Christ to his resurrection
 - mixture of traditions in the music
 - French overture



F19-09





George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios (cont'd)

- Italianate recitatives and da capo arias
- Germanic choral fugues
- English choral anthem style
- librettos
 - *Messiah* advertised as “sacred entertainment”
 - Bible and Apocryphal books well known to middle class
 - Handel’s oratorios based on Old Testament
 - English audiences felt kinship with ancient Israelites



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Oratorios (cont'd)

- borrowing
 - common practice at the time
 - borrowing, transcribing, adapting, arranging, parodying
 - Handel borrowed from others or reused his own music

■ Instrumental works

- much of his instrumental music was published in London
 - extra income, kept name before the public



Ex 19-08

No, di voi non vo' fidarmi
Allegro

Sò per pro - va i vo - stri in - gan - ni,

Messiah (voices only)
Allegro moderato

Sopranos
All we like sheep, all we like sheep have gone a - stray

Tenors

No, di voi non vo' fidarmi
6

due ti - ran - ni sie - te ogn' or,

Messiah
11 Sopranos

we have turn - ed ev - ry one to his own way;



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

- Instrumental works (cont'd)
 - two collections of harpsichord suites, twenty solo sonatas, trio sonatas for various instruments
 - works show Corelli's influence; harmonies reflect later Italian style
- ensemble suites
 - *Water Music* (1717)
 - three suites for winds and strings
 - royal procession on River Thames



George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

- Instrumental works (cont'd)
 - *Music for the Royal Fireworks* (1749)
 - for winds, celebrated Peace of Aix-la-Chapelle
 - concertos
 - six Concerti Grossi, Op. 3 (published 1734)
 - feature woodwind and string soloists
 - invented concerto for organ and orchestra
 - performed during intermissions of his oratorios
 - published in three sets (1738, 1740, and 1761)



F19-10





George Frideric Handel [Georg Friederich Händel] (1685–1759) (cont'd)

■ Instrumental works (cont'd)

- Twelve Grand Concertos, Op. 6 (1739)
 - reflect traditions of Corelli
 - full contrapuntal texture of former style

■ Handel's reputation

- Handel became a British citizen, 1727
 - wrote all his major works for British audiences
 - buried with public honors in Westminster Abbey
- broad, lasting appeal of oratorios
 - earliest pieces by any composer to enjoy unbroken tradition of performance to the present



An Enduring Legacy

- Only a few of Bach's pieces published during his lifetime
 - music known to core musicians and connoisseurs
 - fuller discovery of Bach in the nineteenth century
 - Mozart, Mendelssohn, Schumann, and Brahms emulated Bach
- Handel: first composer to attain permanent place in the performing repertory
 - some of his oratorios have been performed continually since they were written



An Enduring Legacy (cont'd)

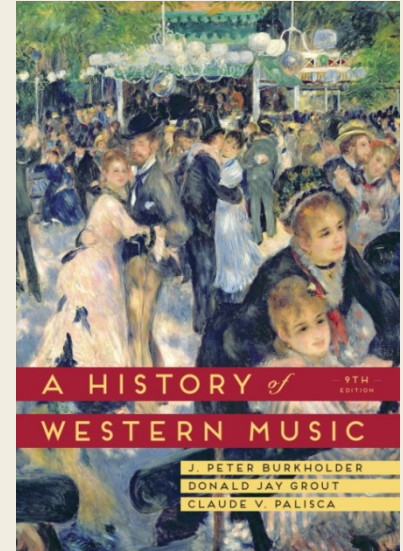
- Handel: first composer to attain permanent place in the performing repertory (cont'd)
 - orchestral suites and concertos revived, gaining popularity



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A History of Western Music, 9th Edition

This concludes the Lecture Slide Set
for Chapter 19

by

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