

# A History of Western Music, 10th Edition, Grout, et al.

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## I. Europe in the Enlightenment

- A. 18th century Europe dominated by strong political powers: France, Britain, Prussia, Austria, Russia
  - 1. Italy and Germany maintained independence
  - 2. end of the century, revolutions in America and France impact Europe
  - 3. economic change
    - a. improvements in agriculture boosted food production
    - b. rapid increase in population across Europe and North America
    - c. growth in manufacturing and trade
    - d. urban middle class rose in numbers, wealth, social prominence
    - e. landed aristocracy's importance diminished
  - 4. a cosmopolitan society
    - a. marriages between powerful families, foreign-born rulers
    - b. intellectuals and artists traveled widely
    - c. importance of shared humanity and culture
  - 5. international musical style emerged
- B. The Enlightenment
  - 1. central themes: reason, nature, progress
    - a. approach applied to study of emotions, social relations, politics
    - b. individuals had rights
    - c. role of state: improve the human condition
    - d. individual faith and practical morality over church
    - e. promoted universal education, social equality
  - 2. the *philosophes*
    - a. French thinkers, social reformers: Voltaire, Montesquieu, Jean-Jacques Rousseau
      - i. developed doctrines about individual human rights
    - b. contributors to *Encyclopédie* by Denis Diderot
      - i. key text of the Enlightenment, compendium of everything then known
  - 3. humanitarianism
    - a. rulers promoted social reform
    - b. absolute power, use for betterment of their subjects
    - c. programs expanded education, care for the poor
    - d. Freemasonry: teachings of secret fraternal order of Masons
  - 4. popularization of learning
    - a. pursuit of learning widespread among expanding middle class
    - b. new demands on writers and artists
- C. Social roles for music
  - 1. courts, city governments, churches continued to sponsor musicians
  - 2. increasing public support: public concerts, teachers to amateur performers
  - 3. musical amateurs and connoisseurs
    - a. middle- and upper-class men and women participated at amateur performances
    - b. women excluded from professional roles other than singers
    - c. amateurs bought music, publishers catered to them
    - d. connoisseur: term coined early 18th century
  - 4. musical journals and histories
    - a. catered to amateurs and connoisseurs
    - b. first universal histories of music
      - i. Charles Burney, *A General History of Music* (1776–89)
      - ii. John Hawkins, *A General History of the Science and Practice of Music* (1776)
      - iii. Johann Forkel, *Allgemeine Geschichte der Musik* (General History of Music, 1788–1801)

## II. Musical Taste and Style

- A. Variety of styles coexisted
  - 1. prevailing views articulated by leading writers
    - a. preferred music: vocally conceived melody, short phrases, spare accompaniment
    - b. language of music should be universal
  - 2. preference for the "natural"
    - a. related to central ideas of Enlightenment
    - b. rejected artifice and complexity, regarded as unnatural
    - c. *Les beaux-arts* (The Fine Arts, 1746), by philosopher Charles Batteux
- B. Terms for styles: galant, *empfindsam*, classical
  - 1. galant style
    - a. French term for courtly manners: modern, sophisticated
    - b. freer, more songlike, homophonic
      - i. emphasized short-breathed melody, repeated gestures
      - ii. phrases combined into larger units
      - iii. light accompaniment, simple harmony, frequent cadences
      - iv. originated in Italian operas and instrumental music
  - 2. *empfindsamer Stil* (German for "sensitive style")
    - a. surprising turns of harmony, chromaticism, nervous rhythms, rhapsodically free, speechlike melody
    - b. associated with fantasias, slow movements of C. P. E. Bach

3. classical music and classical style
  - a. 19th and 20th century, classical music: covers centuries, multitude of styles
  - b. mid-20th century: Bach and Handel called "Baroque"
  - c. "classical style" evolved, two different things in relation to music:
    - i. mature music of Haydn or Mozart
    - ii. broader term, music from 1720s or 1730s to 1800 or 1815
4. classical style
  - a. qualities: simplicity, balance, formal perfection, diversity within unity, seriousness or wit, freedom from excesses
  - b. preclassic: midcentury predecessors
5. Classic period, 1730–1815
  - a. Classic music, all-embracing term for music of the period
  - b. galant, empfindsam, "the Haydn idiom" identify different styles or trends current at the time
- C. Melody, harmony, phrasing, and form
  1. melodic flow: periodicity
    - a. frequent resting points, segments relate to each other as parts of a larger whole
    - b. musical ideas, two- or four-measure phrases
    - c. two or more phrases form a period
    - d. composition: two or more periods in succession
  2. terminology borrowed from rhetoric
    - a. *Versuch einer Anleitung zur Composition* (Introductory Essay on Composition, 1782, 1787, 1793), by Heinrich Christoph Koch (1749–1816)
      - i. thorough guide to melodic composition based on rhetorical principles
      - ii. treatise written for amateurs
      - iii. melody compared to sentence, musical composition to a speech
      - iv. incises or clauses: melodic segments, combined to form phrases, phrases form periods
    - b. e.g., Keyboard Sonata in D Major, Op. 2, No. 1 (NAWM 116c) by Baldassare Galuppi (1706–1785)
  3. harmony
    - a. melody, phrases, periods: supported by harmony
    - b. hierarchy of cadences
      - i. weakest mark off internal phrases
      - ii. stronger ones close periods
      - iii. strongest end sections and movements
    - c. hierarchy of harmonic motions: small scale I-V-I subsumed within large-scale modulation
  4. form
    - a. coherence, differentiation of material according to its function
    - b. beginning, middle, or ending gesture; levels of relative strength
    - c. distinctions clarify form
- D. Composing with schemata
  1. Robert O. Gjerdingen, theorist and historian, reconstructs musicians' approach
    - a. schema (pl. schemata): common set of formulas, melodic motion and bass line
    - b. strategies for joining into logical successions
    - c. schemata recognized by performers and listeners
    - d. e.g., schemata in Galuppi's theme (NAWM 116c)
  2. each schemata has a clear function
    - a. Do-Re-Mi: one of several that begins a piece, period, section
    - b. Prinner: serves as response to opening gesture
    - c. Monte: begins second half in binary form
    - d. Complete Cadences: mark ends of periods
  3. learning schemata
    - a. only a few were named in the 18th century
    - b. musicians learned strategies for stringing schemata together
    - c. *partimento*: exercises for instructional purposes
  4. schemata and strategies constitute galant style
- E. Emotional contrasts
  1. new view of human psychology
    - a. deeper knowledge of human physiology, feelings constantly in flux
  2. composers introduced contrasting moods
    - a. differences in material articulate form

### III. The Enduring Enlightenment

- A. Enduring assumptions trace back to the Enlightenment
  1. music serves human needs
  2. music's primary purpose is pleasure
  3. music is a universal language
  4. music should appeal to a wide audience
  5. a piece should be understood on first hearing
  6. feelings music suggests may change quickly
- B. Aspects of musical style continued through the past 250 years
  1. schemata, galant styles taught into the 19th century
  2. music since 1800 shares mid- to late-18th-century characteristics
    - a. melody with accompaniment
    - b. periodic structure of phrases and periods

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