ATTENTION: I have included notes on Renaissance and Baroque strictly for informational purposes. I also have included my outline section on the Neo-classical art of David. Pleased let me know ASAP if you need more info.

Renaissance music also was shaped by the concept of the creative genius
a. Musicians were supported by chief institutions of their society – expansion of professional possibilities and of musical institutions – church choirs and schools and publishing houses - new group of patrons in merchant class
b. The Renaissance musical style was characterized by smoothly gliding melodies and densely textured harmonies.
c. The Renaissance motet, a sacred form with single Latin text for use in the mass and other religious services, emerged as an important form, and Motets in praise of virgin particularly popular
d. Josquin Desprez (ca. 1440-1521)
   i. Master of the Renaissance motet
   ii. Ave Maria . . . virgo serena
e. Palestrina (Giovanni Pierluigi da Palestrina 1525-94)
   i. The High Renaissance Mass
      (1) Response to the Protestant Reformation was the Counter-Reformation – effort to recapture the minds of the people
   ii. Concerned with “corruption” of purity Gregorian chant – objection to use of certain instruments during service, inclusion of popular songs in mass, secular spirit invading sacred music and generally irreverent attitude of church musicians
   iii. Pope Julius III (r. 1550-55) appointed him to the Sistine Chapel Choir and he spent last 23 years of his life directing at St. Peter’s. The Gloria from the Pope Marcellus Mass is characteristic of his adaptation of the Counter-Reformation ideas.
   iv. Luca Marenzio (1553-1599) represents another aspect of Renaissance art with madrigals in mass and other religious services
   v. Motets in praise of virgin particularly popular

Baroque Music
f. The same dynamism may be seen in the innovative Baroque musical forms.
   i. The introduction of monody and of major-minor tonality allowed the composer to oppose the different parts of the musical composition in ways not possible with the dense Renaissance harmonies.
   ii. The use of the bass continuo further music in motion
   iii. Antonio Vivaldi (1678-1741)
      (1) The Baroque concerto
      (2) “Spring” (“La primavera”) from The Four Seasons (Le quattro stagioni). First Movement.
      (3) Use of sound and rhythm to paint a picture.
   g. Northern Baroque music also reflects the demand for different forms of music as a consequence of the Protestant Reformation.
i. Johann Sebastian Bach (1685-1750)
   (1) Served as a church organist and choir director and wrote vast amounts of music on short demand.
   (2) Churches did not always want the parts of the mass since Protestantism desired a very different kind of music.
   (3) He wrote both choral and orchestral music.
   (4) Brandenburg Concerto No. 2 in F Major. First Movement.
   (5) Toccata and Fugue in D minor.

ii. George Friedrich Handel (1685-1759)
   (1) The Baroque oratorio
   (2) Messiah (Hallelujah Chorus!)

Eighteenth Century Classicism (August 1, 2002)

h. Politically the period after the death of Louis XIV was marked by a growing restiveness among the French populace as pressure mounted for a greater participation in the government by the middle class and a role in politics for the previously disenfranchised working class.

i. The demand for more nearly democratic government resulted in a new neo-classicism that turned to the values and ideals of Republican Rome for its artistic imagery

j. Jacques-Louis David (1748-1825)
   i. Lighting and firm realism of Caravaggio to convey uplifting messages
   ii. Arrangement of mass and color, clarity of line essential aspects of style
   iii. The Oath of the Horatii. 1784-1785. (10' 9 3/4" x 13' 11 1/4") Louvre, Paris. [p. 594]
       (1) New artistic genre: manifesto painting
       (2) planar compared to earlier artists
       (3) asymmetry
       (4) close association with Rousseau's ideas
   iv. The Death of Marat. 1793. Musee Royaux des Beaux-Arts, Brussels. 5'5" x 4'2 1/2" [p. 595]
       (1) David's masterpiece
       (2) Profound influence of David's own emotions
       (3) Didacticism in dramatic format

k. Music
   i. Characteristics
      (1) Lyrical melody
      (2) Diatonic harmony – based on use of tonic chord which serves as a rest chord and active chords so that composition moves from stability of home base to instability of dominant or subdominant (compare “Mary had a little lamb” where the second “little Lamb” and “fleece was white as” move into the dominant and are resolved by returning to the tonic.)
      (3) Rhythmic regularity
      (4) Development of form for pure music – most significant
development 18th century evolved ultimately into the symphony – the major orchestral form
(a) Compositions have certain number of movements, characteristics of which are fixed
(b) “Absolute music” particularly dependent on form because there is no narrative line
(c) Reliance on tone and rhythm contrasts to create sense of mood otherwise come from lyrics or narrative

ii. Sonata Cycle – four movements – basis for what we think of as sonatas but also for symphonies
(1) First Movement: allegro tempo consists of exposition of theme, development by introducing different keys or by fragmenting movement and recapitulation
(2) Second Movement: slow in A-B-A form.
(3) Third Movement: Minuet or scherzo and trio – dancelike, with scherzo somewhat faster

iii. Wolfgang Amadeus Mozart (1756-1791):
(1) *Eine kleine Nachtmusik* (1787) – available in the library – only excerpts on Norton website – sonata cycle
   (a) First Movement: Sonata-allegro: exposition, development and recapitulation
   (b) Second movement: Theme and variations – usually slower than preceding sonata-allegro form
   (c) Third Movement: Minuet and trio
   (d) Fourth Movement: Rondo
(2) *Symphony No. 40 in G Minor* (1788)

iv. Ludwig van Beethoven (1770-1827)
(1) Symphony is in transition to the romantic form and is characterized by greater contrasts, stronger accents and longer movements
(2) *Symphony No. 5 in C Minor* (1807-8) – also available in the library