

Chapter 20

Musical Taste and Style in the Enlightenment

1. (462) What was the new element? For what result? What is it called? N.B. *Goût* (taste) was a buzzword for this period.

Songful, periodic melodies with light accompaniment.
Natural, expressive, and appealing. *Galant*.

2. Europe was dominated by the leading political/military powers, such as _____ and _____ did the best they could to maintain their lands. Revolutions in _____ and _____ were important for the next century.

France, Britain, Prussia, Austria-Hungary, Russia; Germany, Italy; America, France

3. (463) What allowed for an increase in population?
Improved food production

4. TQ: What revolution do we call manufacturing? What is the result of that?

Industrial revolution; bigger cities, middle class benefits, aristocracy loses ground; the poor are still poor

5. TQ: What is the cosmopolitan age?
Boundaries don't matter

6. Define the age of Enlightenment.
Solve problems by experience and observation

7. Belief in the natural law led to what?
Individuals had rights; the role of government was to improve the human condition

8. What was the relationship to the church?
Individual faith and practical morality more important

9. (464) SR: Who is the author and what is the book? What is his position?

Johann Joachim Quantz, *Essay on Playing the Transverse Flute* (1752); "this mixture of styles is better and has broader acceptance than strictly one style"

10. SR: What is Chabanon's position 30 years later?
Universal quality of music with minor individual differences

11. Name the *philosophes*? What are they?
Voltaire, Montesquieu, Rousseau; social reformers

12. (465) What is humanitarianism?
Social reform; education, care of the poor

13. What organization came from this movement? What was its ideal?
Freemasonry; universal brotherhood; Haydn and Mozart were members.

14. What was one effect of a rising middle class?
Interest in the arts; more amateurs; more need for sheet music, instruments, teachers, public concerts

15. Can women be amateur musicians? What instrument? Can women be professional musicians? What instrument? What is the result for a woman to perform professionally outside the standard employment?
Yes, piano. Yes, singer. Courtesan (prostitute to the upper class) and loss of status to below middle class.

16. Can men participate in amateur music making? What class standing? TQ: Why would girls be given music lessons?
Yes. Both middle and upper class. To give them cultural refinement; to make them more marriageable

17. (466-67) SR: TQ: What are the different levels of expertise in music?
Patrons (supply money), professionals (composers, performers), connoisseurs (more skilled, more informed about music; amateurs (those interested in learning)

18. SR: List the concert organizations named.
Academy of Ancient Music (1726); *J.C. Bach/Abel series* (1765-81); *Edinburgh Music Society* (1728); *St. Cecilia Society* (1766); *Concert spirituel* (1725-90); *J.A. Hiller* (1763) *Gewandhaus* (1781); *Vienna* (1771), *Berlin* (1790)

19. SR: What is a benefit concert?
A concert that benefits a particular person after expenses.

18. SR: What strikes you about concerts of the period?
Lasted three hours; mixture of pieces; performer more important than the composer; women could appear as an amateur; it was a social event where people ate, visited, strolled without being considered rude.

20. (468) Name the authors of music history books.
Charles Burney (1776-89); *John Hawkins* (1776); *Johann Nikolaus Forkel* (1788-1801)

21. (469) What was the new music like?
Vocally conceived melody in short phrases over a simple accompaniment. Universal appeal to all levels of society. Noble and entertaining, expressive within limits, natural (free of technical complications and capable of immediately pleasing any sensitive listener).

22. "Enlightenment thinkers rejected the _____ in favor of _____."
Supernatural claims of traditional religion, direct observations of nature

23. "In the realm of art, they rejected _____, which they regarded as _____, and preferred _____."
Artifice and complexity, unnatural, direct communication

24. What is Batteux's book? Date? What is its message?
What does that have to do with music, and what proof does he provide?
Les beaux-arts (The Fine Arts, 1746)
Art is to imitate and perfect nature
Music that is true to nature will be easily understood;
counterpoint that conveys no meaning is empty show.
"It is man who created the arts; he has done so to satisfy his own needs."
25. What is Werckmeister's book? Date? What is his position?
Der edlen Music-Kunst (The Noble Art of Music, 1691)
Music is a "gift of God, to be used only in His honor."
26. What is the learned or strict style? TQ: Where would it be found?
Contrapuntal; church
27. Where did the galant style originate? What genre?
Italy; operas and concertos
28. (70) SR: Make a list of Batteux's three main points. Who is the father of the arts? TQ: What does that mean?
Genius. 1. Genius must imitate nature, 2. but not just as she is; and 3. that "taste, for which the arts are made and by which they are judged, finds satisfaction when the artistic choice and imitation of nature has been well managed."
Nature is the subject/essence of everything. When genius and good taste elevate/enhance nature then art is created
29. What is the meaning of empfindsam style? Traits?
Composer?
Sentimental style; surprising turns of harmony, chromaticism, nervous rhythms, rhapsodically free speechlike melody; C.P.E. Bach
30. (471) What are the terms that describe "classical"?
Noble simplicity, balance, formal perfection, diversity within unity, seriousness or wit, freedom from excesses of ornamentation
31. NOTE: The term *preclassic* used to be applied to composers before Haydn and Mozart. It was dropped because no one could define the beginning of the classic period precisely (by date or trait or anything else). The term substituted has been *early classic*. I thought we had gotten away from *preclassic*. I hope this is not a step backwards.
33. What are the dates of the Classic period? What are other acceptable terms? What terms for styles?
1730-1815; Classical music (but not classical style [Oh, boy, there goes the Charles Rosen book!]); galant, empfindsam, Haydn idiom
30. SR: Who is the author and work? What's his point?
Daniel Gottlob Türk, School of Clavier Playing (1789); don't be a slave to the rules
34. (472) The German term to describe the spinning out of a melody is Fortspinnung. I'm not certain why that disappeared, but the concept in English is back again.
35. What is periodicity?
Breaking the melodic flow into resting points
36. (479) How long were phrases? How many phrases for a period? How many periods for a composition?
2, 4 (3, 5, 6); 2+; 2+
37. Terminology for phrases and periods was borrowed from _____. Who is the author and the name of the treatise that documented this practice?
Rhetoric (the art of oration); Heinrich Koch, Versuch einer Anleitung zur Composition (Introductory Essay on Composition, 1787)
38. The antecedent is called what? Consequent?
Subject; predicate
39. "The division of the melody is supported by the _____."
Harmony
40. Classic period music has a _____ harmonic rhythm.
Slower
41. One way to animate the slow harmonic rhythm is to use an _____ bass. Be able to describe it. Fact:
Another way is to use a drumming bass (repeated eighth notes in the bass voice) called Trommelbass.
Alberti
42. The last paragraph of p. 473 (and continues to the next page) discusses how melodic segments have function/form/structure.
43. (475) What was the 17th-century view of emotions and how did that affect Baroque music?
Once excited, a person stayed in that state until some other stimulus changed the person; each movement maintains a certain affection throughout
44. How did the Classic period react to that effect?
Emotions were constantly changing so they had contrasting themes within the same movement
45. Why are we like the children of the Enlightenment?
We use our senses and reasoning to understand our world and we're making progress in other areas as well.
46. (476) What are the three periods that are challenges to our thinking? How was it manifested in the first? (The third isn't explained.)
The 19th century, 20th century, and postmodernism. Fantasy and supernatural for the 19th century; loss of faith in reason and progress in the 20th with two world wars and nuclear weapons.