

Aesthetics in Different Time Periods



UNIT 2 LECTURE 2

Outline



- Antiquity
- Middle Ages (450-1450)
- Renaissance (1450-1600)
- Baroque (1600-1750)
- Classical (1750-1810)
- Romantic (1800-1900)
- Twentieth Century (Modern)
- Twenty-First Century

Antiquity



Some Ancient Cultures



- Greeks
 - **Mathematics**
 - **Philosophy**
 - **Music**
- **Jews**
 - **Literacy**
 - **Education**
- **Egyptians**
 - **Astronomy**
 - **Medicine**
 - **Library**

Greek



- **Greek Instruments: Kithara and Aulos.**
- **Plato, Aristotle: Ethos and pathos of music.**
- **Later Ptolemy, Pythagorus, Boethius, and Aristoxenus**
- **Rhetoric**

Modes



- Modes: named after different ancient groups like the Dorians, Phrygians etc...
- A mythology/meaning/mood given to each mode. (Story of Agamemnon)
- Not the same modes found in modern or the Renaissance
- The notational system known as the Greater and Lesser Perfect System.

Mode	Mood ^[1]	Cadence ^[2]	Common Transposition	Number
D- Dorian - Authentic	Stability and Wisdom ^[3]	D,F, a, d	Up a 5 th or down 4 th with Bb: A.	1
D- Hypodorian - Plagal	“unflattering gravity”, tearful, humble, and deprecatory	D, F, A	Up a 4 th : A. Using Bb.	2
E- Phrygian - Authentic	Light, Pleasant, Merry, and yet harsher.	E, G, b-natural, and e.	Up 4 th : A. Using Bb.	3
E- Hypophrygian – Plagal	Laments, love, quiet, deception, tranquility	B natural, E, G, and b natural.	Up 4 th : A. Using Bb.	4
F- Lydian - Authentic	joyful, modest, and pleasing	F, a, c, and f.	Down a 5 th : Bb.	5
F-Hypolydian – Plagal	tearful, funeral, sad.	c, a, F, C.	Up a 4 th : Bb.	6
G- Mixolydian	lasciviousness, cheerful, modesty, threat, anger	G, b natural, d, g.	Down a 5 th : C.	7
G- Hypomixolydian	Tame, joy, free from vice.	d, b natural, G, D.	Up a 4 th : C using Bb.	8
A- Aeolian	Pleasant, sweet, soft.	A,C, E, and a.	Down 5 th : d. Using Bb.	9
A- Hypoaeolian	Tearful, love, lament.	e, c, a, and E	Down a 5 th using Bb: D.	10
C- Ionian	Dances and lascivious moods.	C,E, G, and c.	Up a 4 th or down 5 th : G.	11
C- Hypoionian	Love, laments.	g, e, c, G	Down 5 th : F. using Bb.	12

Music in the Middle Ages



- Most composers and performers were priests or monks
- **Music primarily vocal and sacred**
- **Instruments not used in church—pagan connection**
- **Initially no system of music notation**
 - **All music memorized**
 - **Music passed on through oral tradition—alteration to be expected**

Music in the Middle Ages

- **Gregorian Chant**
 - Limited notation system
 - Latin
 - Modes and types of chants linked to the purpose of the service



The Renaissance:



**The beginning of
modern times**

Music in the Renaissance



- Shift in musical center from the Church to the courts
- **Individual Patrons**
 - **Musicians and composers began working directly for members of the aristocracy**
 - **Most court composers wrote music for both the secular court functions and court chapel**
 - **Nobility traveled with their musicians the way we might bring “Walkman” with us today**

Stealing from the Greeks- Musical ideals of the mid-16th century



- The ordered use of “perfect” intervals- the fifth, the octave, and sometimes the fourth.
- Balanced use with less-perfect intervals and dissonant intervals.
- Always strive for moderation and avoid monotony
- The music must seek to convey the meaning of the text

Theory vs. Practice – Reason vs. the Senses



- Many theoretical ideals were often violated in practice
- Debates about musical theory subject to formal inquiry. (Vincentino)
- Tuning system based on “rational mathematical proportions” but often not used in practice.

Renaissance Music



- More flowing
- **Increase from three parts in Middle Ages to four or more parts in Renaissance**
- **Polyphonic**
- **Vocal, with instruments occasionally doubling voice parts**

Listening



Medieval music

- Rehearing of *Alleluia* ” *Vidimus Stellam*
 - Listening Guide—p. 68
 - Note monophonic, “free time” setting
 - Brief Set, CD 1:43 (2:17)
- Rehearing of Hildegard of Bingen-*O Successores*
 - Listening Guide—p. 69
 - Note setting, texture
 - Brief Set, CD 1:46 (2:07)
- Rehearing of Machaut-*Agnus Dei* from *Notre Dame Mass*
 - Listening Guide—p. 75
 - Note “jagged” polyphony
 - Brief Set, CD 1:47 (3:03)

Secular Renaissance Music



- **Madrigal**

- Intended for amateur performers

- **Extensive use of text painting**

- **Settings:**

- » Frequently borrowed from Greek literature

- » Other favored topics include the “fair shepherdess” and nature themes

Printing	Printing
Printing	Printing

- **Printed in part-book or opposing-sheet format**

- **Possibly suggestive hidden meanings in lyrics**

Listening



Weelkes-As Vesta was Descending

Listening Guide: p. 86

Basic Set, CD 1:77 (2:53)

Follow text (English) throughout song

Note text painting:

Pitches rise on “ascending”

Pitches fall on “descending”

“Running down”

“Two by two,” “three by three,” “all alone”

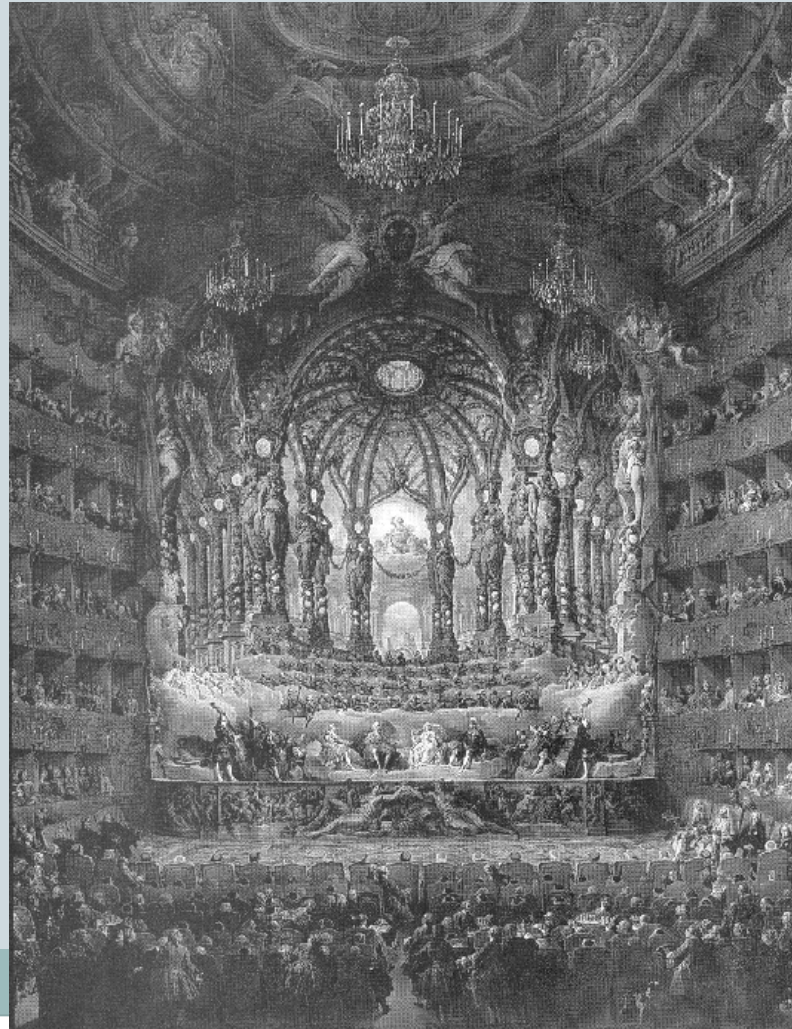
The Baroque Period



1600-1750

Baroque Period

- Time of extravagant ornamentation



Baroque Period

- In Music:
 - Period begins with the rise of Opera
 - ✦ Opera is a play where dialog is sung
- Ends with the death of J. S. Bach

Baroque Music Phases



- Divided into 3 phases:
 - Early: 1600-1640
 - Middle: 1640-1680
 - Late: 1680-1750

Characteristics of Baroque Music



- Emotional states called *affections*
- Composers created musical language to depict affections
 - Specific rhythms or melodic patterns associated with specific moods
 - This practice lends resemblance and similarity between pieces of the late Baroque

Opera



- A drama sung to orchestral accompaniment – here everyone cries over the spilt milk

- ✚ Blend of many art forms

- ✚ Music

- ✚ Dance

- ✚ Acting

- ✚ Scenery

- ✚ Poetry

- ✚ Costumes

- ✚ Somewhat like today's huge blockbuster movies or musicals

Opera in the Baroque



- ◆ Result of musical discussions of the *Camerata* in Florence (a learned society)
 - ◆ Wanted a new vocal style modeled on the music of ancient Greek tragedy
 - ◆ Since no one knew what ancient Greek music sounded like, the group investigated ancient writings about music
 - ◆ Investigations led to the development of a new style called *recitative*, modeled upon human speech

Case Study:
Buxtehude
and
Rhetorical
Devices
within his
Fugues



Questions to Consider



- Who was Dietrich Buxtehude?
- What is rhetoric and what are the basic stages in the rhetoric of music?
- Consider how these rhetorical devices are used to “tell the story” within these pieces?

Dietrich Buxtehude



- Born c. 1637–1707
 - Maybe born in Denmark later moves to Germany?
- Positions:
 - Organist: Marienkirche, Lübeck—St. Mary's Lutheran Church
1668–1707
- Bach considered him a major inspiration
- *Abendmusik* Concert Series



Rhetoric in Music



- Key Figures
 - Joachim Burmeister, *Musica poetica* (1606)
 - Athanasius Kircher, *Musurgia universalis* (1650)
 - Johann Mattheson, *Der vollkommene Capellmeister* (1739)

Mattheson's Adaptation of Rhetoric for Music



- **Stages (Stages similar to those of Cicero)**
 - Inventio [meter, key, theme]
 - Dispositio [ordering of sections]
 - Elaboratio [addition of figures]
 - Decoratio [ornamentation]
 - Executio [performance]

Steps within the Dispositio-According to Mattheson



- Exhordium [Introduction]
- Narratio [Can be omitted]
- Propositio [Theme or subject]
- Confirmatio (Confirmation)
- Confutatio [Counter themes]
- Peroratio [ending possibly with opening themes or repetition of main melodic ideas]

Kircher and the Doctrine of the Affections



- Using particular musical figures to convey an emotion
 - Love: Contrasting intervals to depict longing
 - Pain or pity: Slow rhythm with emphasis on minor seconds
- **Burmeister: Figures [Found in the Elaboratio Stage]:**
 - Figurae Harmoniae (Harmony)
 - Figurae Melodiae (Melody)
 - Figurae tam Harmoniae quam melodiae (harmony-melody)

Rhetorical Devices Within Praeludia and Fugue BuxWV 140





Praeludium in D Minor
BuxWV 140



Review:



- Buxtehude
- Musical Rhetoric and the Doctrine of the Affections
- Figures and Stages of the Dispositio

Edmund Burke and the Sublime



**“THE THE SUBLIME” AND
“CONCLUSION**

- WHATEVER is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. Without all doubt, the torments which we may be made to suffer are much greater in their effect on the body and mind, than any pleasure which the most learned voluptuary could suggest, or than the liveliest imagination, and the most sound and exquisitely sensible body, could enjoy. Nay, I am in great doubt whether any man could be found, who would earn a life of the most perfect satisfaction, at the price of ending it in the torments, which justice inflicted in a few hours on the late unfortunate regicide in France. But as pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain; because there are very few pains, however exquisite, which are not preferred to death: nay, what generally makes pain itself, if I may say so, more painful, is, that it is considered as an emissary of this king of terrors. When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are, delightful, as we every day experience. The cause of this I shall endeavour to investigate hereafter.

Burke Conclusion



- I BELIEVED that an attempt to range and methodize some of our most leading passions would be a good preparative to such an inquiry as we are going to make in the ensuing discourse. The passions I have mentioned are almost the only ones which it can be necessary to consider in our present design; though the variety of the passions is great, and worthy in every branch of that variety, of an attentive investigation. The more accurately we search into the human mind, the stronger traces we everywhere find of his wisdom who made it. If a discourse on the use of the parts of the body may be considered as an hymn to the Creator; the use of the passions, which are the organs of the mind, cannot be barren of praise to him, nor unproductive to ourselves of that noble and uncommon union of science and admiration, which a contemplation of the works of infinite wisdom alone can afford to a rational mind: whilst, referring to him whatever we find of right or good or fair in ourselves, discovering his strength and wisdom even in our own weakness and imperfection, honouring them where we discover them clearly, and adoring their profundity where we are lost in our search, we may be inquisitive without impertinence, and elevated without pride; we may be admitted, if I may dare to say so, into the counsels of the Almighty by a consideration of his works.

The elevation of the mind ought to be the principal end of all our studies; which if they do not in some measure effect, they are of very little service to us. But, beside this great purpose, a consideration of the rationale of our passions seems to me very necessary for all who would affect them upon solid and sure principles. It is not enough to know them in general: to affect them after a delicate manner, or to judge properly of any work designed to affect them, we should know the exact boundaries of their several jurisdictions; we should pursue them through all their variety of operations, and pierce into the inmost, and what might appear inaccessible, parts of our nature,

Quod latet arcand non enarrabile fibrâ.

Without all this it is possible for a man, after a confused manner, sometimes to satisfy his own mind of the truth of his work; but he can never have a certain determinate rule to go by, nor can he ever make his propositions sufficiently clear to others. Poets, and orators, and painters, and those who cultivate other branches of the liberal arts, have, without this critical knowledge, succeeded well in their several provinces, and will succeed: as among artificers there are many machines made and even invented without any exact knowledge of the principles they are governed by. It is, I own, not uncommon to be wrong in theory, and right in practice; and we are happy that it is so. Men often act right from their feelings, who afterwards reason but ill on them from principle: but as it is impossible to avoid an attempt at such reasoning, and equally impossible to prevent its having some influence on our practice, surely it is worth taking some pains to have it just, and founded on the basis of sure experience.

We might expect that the artists themselves would have been our surest guides; but the artists have been too much occupied in the practice: the philosophers have done little; and what they have done, was mostly with a view to their own schemes and systems: and as for those called critics, they have generally sought the rule of the arts in the wrong place; they sought it among poems, pictures, engravings, statues, and buildings. But art can never give the rules that make an art. This is, I believe, the reason why artists in general, and poets principally, have been confined in so narrow a circle: they have been rather imitators of one another than of nature; and this with so faithful an uniformity, and to so remote an antiquity, that it is hard to say who gave the first model. Critics follow them, and therefore can do little as guides. I can judge but poorly of anything, whilst I measure it by no other standard than itself. The true standard of the arts is in every man's power; and an easy observation of the most common, sometimes of the meanest, things in nature, will give the truest lights, where the greatest sagacity and industry, that slights such observation, must leave us in the dark, or, what is worse, amuse and mislead us by false lights.

In an inquiry it is almost everything to be once in a right road. I am satisfied I have done but little by these observations considered in themselves; and I never should have taken the pains to digest them, much less should I have ever ventured to publish them, if I was not convinced that nothing tends more to the corruption of science than to suffer it to stagnate. These waters must be troubled, before they can exert their virtues. A man who works beyond the surface of things, though he may be wrong himself, yet he clears the way for others, and may chance to make even his errors subservient to the cause of truth. In the following parts I shall inquire what things they are that cause in us the affections of the sublime and beautiful, as in this I have considered the affections themselves. I only desire one favour,—that no part of this discourse may be judged of by itself, and independently of the rest; for I am sensible I have not disposed my materials to abide the test of a captious controversy, but of a sober and even forgiving examination, that they are not armed at all points for battle, but dressed to visit those who are willing to give a peaceful entrance to truth.

Meaning/Application to Music



- Sublime may be beautiful, but it is not the same
- Sublime inspires awe by its greatness (good or bad)
- Found in nature
- Differs from Plato and Aristotle in which what is beautiful is good.
- “Beauty, on the other hand, creates a desire for company and connection; while the sublime overwhelms and repulses, the beautiful draws us to it. The sublime tends to the large, overpowering and somber, while the beautiful embraces the small, refined, and bright.”



In Music (1750-1810)



- Three Main Composers
 - Franz Joseph Haydn
 - Wolfgang Amadeus Mozart
 - Ludwig Van Beethoven
- General Musical Traits
 - Homophonic
 - Easy to recognize melodies
 - “Graceful” or “Like oil”
 - Symmetric forms
 - Use of recognizable forms

Sublime in Music



- Sturm and Drang (Storm and stress)
- Mannheim Crescendo (Mannheim Orchestra, Germany): Use of a long dramatic crescendo
- Mannheim Rocket: Fast ascending arpeggio figure
- Empfindsam style (Tender Style): Heard as sentimental melodies

Romantic Period



- Sublime continues throughout roughly 1850 and is still seen in areas such as visual art and impressionist art and music.
- Romantic Period: Rise of the Individual—Schopenhaur and Will

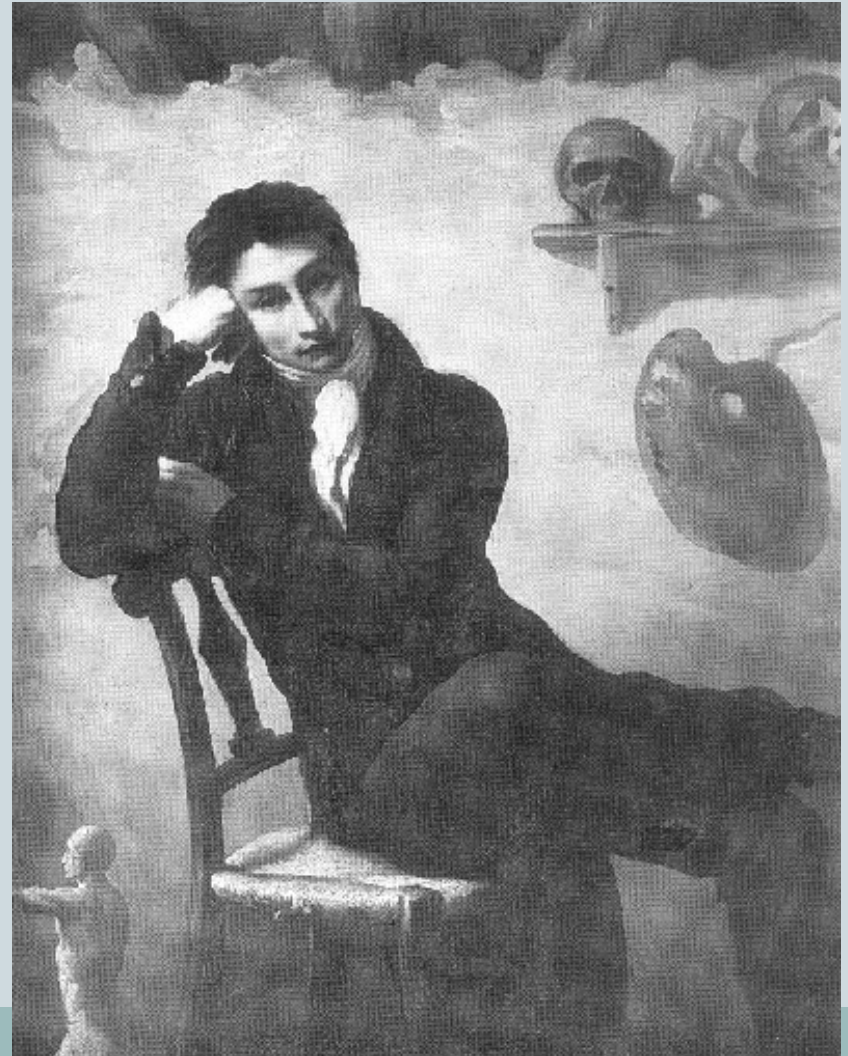


Romantic Period

1820-1900

Romantic Society

- Stressed emotion, imagination and individualism
- ☀ Introspection became as important as outward observation



Romantic Society

- Nature was viewed as a mirror of the human heart
 - A source of consolation
 - ★ A reflection of inner passion and turmoil



Romantic Society



- Period of the Industrial Revolution

Romantic Music



- Greater range of tone color, dynamics, and pitch than in Classical period
- ✶ Expansion of harmony to include more complex chords
- ✶ More diversity between individual composers than in previous periods

Romantic Music



- Individuality of Style
 - Composers pursue individual approaches to expression and emotional presentation
- ✱ Stylistic devices came to be associated with individual composers
- ✱ Composers felt less bound by traditional “rules” and devices, choosing to pursue their own ideas

Romantic Music



- Expression
 - All approaches were explored: flamboyance, intimacy, unpredictability, melancholy, rapture, longing, ...
- ✱ Romantic love continues to be a focus of songs and operas
- ✱ Lovers are frequently depicted as unhappy and facing overwhelming obstacles

Romantic Music

- Dark topics draw composers
 - Berlioz, *Dream of a Witches' Sabbath* from his *Fantastic Symphony*
 - Schubert, *Erlkönig* (*Erlking*)



Romantic Music



- Nationalism and Exoticism
 - Musical *nationalism*: when a composer intentionally creates music with a national identity
 - ★ *Exoticism*: when a composer intentionally attempts to imply a foreign culture, frequently used in operas with foreign settings

Twentieth Century Aesthetics



**“WHO CARES IF YOU LISTEN?”
MILTON BABBITT AND THEODOR ADORNO**

“Who Cares if you Listen?”



- If music no longer has a common language should the composer care if their work is poorly received?
- “Traditional” listening vs. “adequately equipped receptors [educated listeners]”
- Babbitt’s summary: It should be of no concern to the artist if the audience doesn’t “get it” just because they aren’t educated enough to understand it, it is more important that music and art continue to evolve.

General

- Beginning of new century saw radical changes and advances
 - Sigmund Freud developed psychoanalysis



- Albert Einstein worked out theory of relativity
- Pablo Picasso's painting distorted reality, depicting objects from multiple points of view at once
- Wassily Kandinsky's abstract work stepped beyond attempting to represent the visual world altogether

Musical Styles

- 1st 13 years brought radical changes
- Seen as time of revolt
- Composers broke with tradition & rules
 - Rules came to be unique to each piece
 - Some reviewers said the new music had no relationship to music at all
 - Sounds that were foreign to turn of the century ears are common to us now

Diversity of Styles

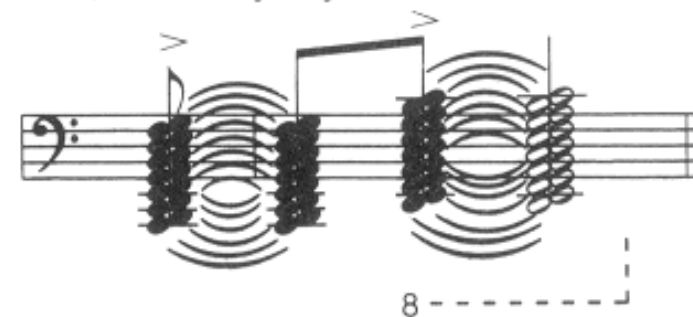


- Composers seemed to write in different musical languages rather than different dialects of the same musical language
- Composers were attracted to sounds that deviated from common musical practice
- Folk music continued to be inspiration
- Composers studied Eastern and African musical styles for new ideas

Characteristics of 20th Century Music

- Harmony and treatment of chords changed
 - Before 1900: consonant and dissonant
 - Opposite sides of the coin
 - After 1900: degrees of dissonance
- New chord structures
 - Polychord
 - Quartal and quintal harmony
 - Cluster

Ives, *The Majority*




Characteristics of 20th Century Music

- New approaches to tonality
 - Polytonality (*bitonality*)

■ A

■ T



The image displays a musical score for two clarinets, labeled 'Clarinet 1' and 'Clarinet 2', in 2/4 time. The score is written on two staves. Clarinet 1 is in the key of A major (one sharp), while Clarinet 2 is in the key of D major (two sharps). This creates a polytonal effect. Both parts begin with a piano (*p*) dynamic. The first measure of each staff features a triplet of eighth notes. The notation includes various note values, rests, and slurs, illustrating the complex harmonic relationships characteristic of 20th-century polytonality.

Characteristics of 20th Century Music

- Melody no longer bound by the notes of the harmony
- Major and minor keys no longer dominate
- Melody may be based upon a variety of scales, or even all 12 tones
 - Frequent wide leaps
 - Rhythmically irregular
 - Unbalanced phrases

Theodor Adorno and Music as a Commodity

