Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries
Aesthetic Values & Trends				
"Modern" humanistic interests & values were encouraged by the rediscovery of Greek & Roman writings and the gradual change from feudal system to more orderly modern state.	Doctrine of Affects: music was expected to move the passions of the listener with rhetorical procedures and figures.	Enlightenment ideals of finding "truth" through observation by the human senses (rationalism)	Individualism and personal autonomy (revolt against formality & authority—breakdown of the patronage system and religious authority)	Reaction to Romanticism and an Explosion of Styles: Impressionism: a movement that imitated French painters who recorded ordinary scenes in the hazy works that emphasized transient light and color
Voyages of exploration and scientific studies (e.g., astronomy, invention of Gunpowder, flight of eastern scholars to the west) encouraged a more reason-centered view of the universe.	Grandiosity, expressiveness, theatricality (invention of opera): "Baroque" comes from (*barroco*), i.e., deformed pearl.	Much faith in scientific advances and universal principles (e.g., Industrial Revolution)	Individualism on a national scale = nationalism (also reaction against German influence)	Expressionism: a movement that imitated German painters painted works with heightened, often symbolic colors, exaggerated images, that were meant to express the darker aspects of the human subconscious. It valued subjective reactions (emotional effect) over objective observations.
Increased focus on the present life. The arts became a measure of learning and culture; music changes from "number in sound" to an expressive, realistic art (corresponding to the emphasis on perspective in painting), considered equal to rhetoric; wide patronage from both sacred and secular sources; printing of music.	Art as craft (adornment for church and court) and entertainment for rising middle class. Technical experimentation; artifice and effect valued. Culmination of royal despotism; distinct national styles	Value of the individual regardless of class (democratic ideal; belief in the essential goodness of nature, including that of human beings) "Naturalness," reasonableness (universal truth, abstracted beauty), discreetness, symmetry, balance, clarity, and restraint prized over artifice and complexity. Pursuit of happiness, and an expectation that music should be socially entertaining, appealing, realistic.	Interpenetration of the arts. Interest in the exotic, the supernatural/mysterious/magical, the macabre. Artist as cultural prophet; composer's control over all aspects of performance (detailed performance markings) Music divorced from everyday functions; pursued for its aesthetic value; growing reverence for music of the past. Cecilian movement (back to purity of Palestrina in church music). Display of emotion (2 schools: (Mendelssohn/Brahms vs. Berlioz/Liszt/Wagner)	Neo-Classicism A return to the intellectual aspects of music as exemplified in the Baroque & Classical eras; emphasis on form and clarity Emphasis on science & technology: human being as machine; explosion of rhythmic complexity; barbarism, aleatorism; ambivalence toward music of the past. Emphasis on musical pluralism; "world music" culture (borrowing from other cultures as well as the past (e.g., use of modes); interest in ethnic/folk music and in jazz. Widening gap between "popular" music and "art" music.

Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries

Text

Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries
Due to points of imitation, meaning was often lost.	In the early Baroque, text dominates all (monody). 1600-1650 In the middle Baroque (1650-1700), text goes in two directions: *recitative*, in which much action takes place, and *aria*.	Music is often more important than text. Missae brevis often telescoped texts	Due to the interpenetration of the arts, literary works had great influence: rise of the art song (*Lied* of Schubert and others) and music drama (*Gesamtkunstwerk* of Wagner)	Language is sometimes used for its sound; wordless vocal music, invented syllables.
One element of *musica reservata* was "word painting," i.e., a musical gesture for a particular word (textual expressiveness).	In the aria, the musical affect (see Doctrine of Affections) of one literary thought is presented. In the late or high Baroque (1700-1750), two affects per movement appear in instrumental music. This is especially true in Rococo period. 1700-1750 High Baroque 1725-1775 Rococo (elegance & ornamentation) 1730-1770 Pre-classic (structure & clarity, reaction to Rococo)			

Sound

Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries

Vocal music dominates, 95% is 4-voice; equal balance of voice parts, blended quality with low intensity (restrained); accompaniment optional.
 	
One style of composition: *prima prattica* (stile antico)
   -points of imitation (see *polyphony* below = linear)
   -familiar style (see *homophony* below)
 	
No sudden crescendos or diminuendos, music is buoyant, floating; natural rise and fall of melodic lines.
	1600-1650 vocal dominates, after that vocal & instrumental equal Homophonic in conception with linear counterpoint; Soprano and bass lines predominate; usually accompanied.
	
	Two styles of composition:
	prima prattica, seen most clearly in the use of counterpoint (imitation)
	seconda prattica (stile moderno), the "modern"
	Italian style called monody (solo vocal line with continuo bass)
	
	Doctrine of Affects (1 exaggerated emotional state per movement): Unpacking of a unity.
		Instrumental (abstract) music has preference
		Sym. orch. (1–2 fl, (later 2 cl.), 2 ob., 2 bsn., 2 hn., 2 trp., 2 timp., strings)
		String quartet
		Piano; harpsichord obsolete
		
		Much less polyphony & imitation
		More homophony
		   -Alberti bass, no more BC
		
		Balancing of contrasting emtions
		
		Empfindsamer Stil & Sturm und Drang (emotional contrasts)
			Great interest in timbre; many advances in instrument design (esp. winds) and in orchestration (e.g., Berlioz, Mahler)
			
			Large orchestras; esp. more brass and percussion
			
			Great range of expression: extremes in tempo & dynamics (detailed expression and performance markings); "operatic" in concept
			
			Idiomatic writing (many timbral contrasts); virtuosic writing
			
			Piano as household instrument
				Impressionism copies hazy outlines of pointillism.
				
				All sounds are explored: electronically generated or modified sounds, noises, silence.
				
				All instruments and sounds are used, including sounds borrowed from popular music.
				
				Tone color is very important.
				
				Great emphasis on exploring a wide range of percussive sounds.

Renaissance (1450-1600) (Sound continued)	Baroque (1600-1750) (Sound continued)	Classical (1750-1825) (Sound continued)	Romantic (1825-1900) (Sound continued)	20th & 21st Centuries (Sound continued)
Music dominates text	Text dominates music	Music often more important than text	Growth of virtuoso soloist (an expression of the emphasis on the individual artist)	Art traditions tend to use contrapuntal textures; in popular music homophonic textures predominate.
Two possible textures: *Polyphony* (several simultaneous voice-parts of equal and individual importance; contrapuntal) *Homophony* (all voice-parts move in the same rhythm: strict chordal style. Also music in which one voice leads melodically, supported by a chordal acc.: familiar style.	Three possible textures: *Polyphony* (esp. fugue) *Homophony* (e.g., chorale) *Monody.* (accompanied solo song, often recitative-like, with thoroughbass acc. Drops out by 1650) Terrace dynamics (dynamic changes are built in often by adding lines to the texture); soli vs. tutti.		Musical construction is basically homophonic	

Form

Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries
Sacred: mass, motet Secular: madrigal, chanson, lied	Pre-determined forms. Sacred: mass, motet Secular: opera, oratorio, cantata (uses recit, aria, chorus)	Clarity of Form; Balance	Freedom of form and design; expansion and breakdown of traditional forms: esp. in program music (individualistic, extramusical)	Form is very individualistically determined and therefore varies widely: it can be controlled to an extreme degree or left to improvisation or to chance (aleatoric techniques).
canzona ➜ ricercar ➜ dances ➜ pavan-galliard	sonata, concerto fugue dances, suite allemande, courante, sarabande, optional, gigue (A.C.S.O.G.) free forms: prelude, fantasia, toccata	Sonata cycle (symphonic form) Sonata form (sonata-allegro form) Concerto-allegro form String quartet, piano quintet (1 piano + strings)	Sonata cycle (symphonic form) Sonata form (sonata-allegro form) Program music: program symphony, program overture, symphonic (tone) poem Concerto-allegro form Chamber genres	
Formal organization based on text (points of imitation)	Formal organization based on: Ritornello principle: A B A C A D A Concertato principle: T S T S T S T	Mass, motet	Cyclical use of motives and themes (recurring themes: idée fixe, thematic transformation, leitmotif)	
Internal dance patterns galliard Renaissance dances stayed in the same mode.	Binary dance form (with internal patterns) as early as 1613. A B ‖:I-------------V:‖:V-------------I :‖ Ternary form (e.g., da capo aria)	reformed opera (Gluck) -text over music -little ornamentation -no da capo arias -overture an integral part -less difference between recit. & aria Minuet (scherzo) & trio (usually 3rd movement) Rondo (ABACADA) often in last movement	Miniatures Song cycles Mass, motet Opera (German vs. Italian) verismo	

Renaissance (1450-1600)	Baroque (1600-1750)	Classical (1750-1825)	Romantic (1825-1900)	20th & 21st Centuries
Harmony				
Based on horizontal motion cantus firmus in tenore Intervallic (harmony and dissonance treatment) Modal (mixtio & comixtio; rules of *ficta, solmization*, the *hexachord*. Dissonance either on the weak beat, or through suspensions on the strong beat.	Based on vertical motion Chordal treatment of dissonance Tonal ("goal-oriented"), tonic-dominant, major-minor, relative major & minor. Figured bass Dissonance on any beat: appoggiaturas, suspensions, anticipations, (nonharmonic tones on strong beats, resolved late)	Alberti bass Less chromatic, more diatonic Slower harmonic rhythm Fewer ornaments, by 1800 consonant ornaments (before the beat, or from the principal note: e.g., 5-note turns) Preference for major keys	Explosion of interest in harmonic exploration: expansion of harmonic vocabulary, wide-ranging modulations, greater use of dissonance Chromatic harmonies and dissonances lead to a near breakdown of tonality. Mostly functional harmony, strong cadential points; Some non-functional harmony (e.g., Berlioz planing chords).	Any combination of tones is possible: non-functional chords, extreme dissonance, clusters, microtonal intervals. Harmony may be tonal or atonal; chords used functionally or non-functionally. Dodecaphony/Serialism
Rhythm				
Constant tempo based on the tactus (basic pulse ca. 60), proportion, lack of regular accent except in dances; even flowing rhythm Dances: each with a particular internal rhythm structure.	Extremes: either very free (recitative based on speech pattern), or very strict (motor rhythms, dance patterns in both vocal and instrumental); tempos usually moderate with some ritardandos at strong cadence points. Dances and works based on the Italian concerto style are all strict (motor rhythm). Introduction of bar-line ca. 1650 produces regular accent (meter). Hemiolas.	Less extremes in rhythms, generally regular Quarter-note pulse Music is accented, but French dances are no longer widely used.	Rhythm is strong expressive element: tempo extremes, frequent use of tempo rubato, ritards, accellerandos Metric changes, displaced accents	Very complex rhythms, some borrowed from other cultures; many metrical shifts Articulation is very important.
Melody				
Closely follows text (points of imitation). Particular words are brought out ("word painting")	In the early Baroque, melody takes on the accents, rhythm, and inflection of speech (in monody). *Fortspinnung* (sequential thematic expansion): the continuation and development of melodic material (often going from longer phrases to shorter ones) Ornamentation	Reaction against ornamentation Diatonic, simple, pretty Shorter, regular (4-bar) phrases; clear-cut phrases Musical considerations very important Motivic development; esp. important in the development section of sonata-allegro form	Lyrical melodies; and also great chromaticism and dissonance. Long phrases, dramatic, highly expressive (emotional) melodies. Melody is very important in *Lied*.	A great range of melodic writing: melodies may be long or short; abstract or emotive. *Sprechstimme* and disjunct motion used especially in Expressionistic works.

4