

# Alfred's Great Music & Musicians

Nancy Bachus • Tom Gerou

An Overview of Music History

## A Note to Teachers

*Great Music & Musicians* provides a foundation for understanding the major cultural periods, musical styles, and the development of music through the ages. The book and CD includes art and listening examples to encourage discussions. Although not correlated page-by-page, Book 1 is appropriate for piano students in various levels of *Premier Piano Course* (based on the individual student's reading level). It also may be used with other piano methods or in group lessons.

An **introduction** focuses on musical style and how to listen to music. The units that follow provide overviews of the major musical style periods. Each highlights cultural trends, important composers, musical forms, and how music relates to other arts. The enclosed CD includes excerpts from important musical compositions to reinforce the concepts presented. Art vividly illustrates each time period.

Each **unit** is organized in the following order:

- a one-page overview, including an historical background
- a two-page look at important musical developments
- a two-page art spread to provide insight into life at the time
- a one-page summary with listening examples and a written review

An **answer key** for the review is provided on page 56. It can be used to quickly check answers after completion of each activity and can be cut and removed if so desired.

## A Note to Students

*Great Music & Musicians* will take you on a musical journey throughout history. You will learn about musical style periods, important composers, their compositions, how musical styles developed, other arts, and what life was like during the times. As you travel through time, you will see important works of art and hear outstanding pieces of music. You will be able to apply what you learn about music history to music that you are studying and performing. Enjoy your travels!

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**Premier Piano Course**



## Unit 5

### The Classical Period (1750–1820)

The term **classical** is often used for all Western art music (in contrast to popular music). When used more specifically, it refers to the cultures of ancient Greece and Rome, or to the stylistic time period from 1750 to 1820.

The discovery of the ruins of Pompeii, Italy in the 1740s revived interest in Greco-Roman cultures. The rediscovered art and architecture of Greece and Rome were seen as the greatest of all time and became models for 18th-century artists. The **classical ideals** of logical thinking, perfect form, balance, simple expression, and emotional control influenced all the arts, including music.

### Music in Late 18th-Century Society

At this time, music was seen mainly as entertainment. The **aristocracy** (wealthy upper class) and people of the new **middle class** (merchants) hired musicians, made music themselves, and attended public concerts. Art music became available to all levels of society for the first time.

**Vienna**, Austria, became the most important center for music in Europe. About 8,000 aristocrats lived or spent time there each year.

The Music Party (1774)  
by Louis Rolland  
Trinquesse (c.1745–1800)



Armide (1761) by Gabriel de  
Saint-Aubin (1724–1780)

Greco-Roman themes were  
favorite subjects for operas.



Giovanni Panini (1691–1765)  
painted pictures of Roman  
ruins in the 1740s for northern  
European tourists to take  
home as souvenirs.



## Multi-movement Forms

As Italian instrumental music spread throughout Europe, many composers wrote music with three or four **movements** (separate pieces making one large work). They evolved into **classical forms** known by the performance instruments or groups:

- **Symphony**—a large composition for orchestra
- **Sonata**—a composition for a solo instrument, sometimes with piano accompaniment
- **Concerto**—a composition for soloist and orchestra

## The Symphony

In the 18th century, more than 12,000 works named **symphony** appeared in a variety of styles. Known as “the father of the symphony,” **Franz Joseph Haydn** (1732–1809) brought this form to new heights, composing more than 100.

Haydn was Director of Court Music to the royal Hungarian Esterházy family for more than 40 years. His contract required him to wear a servant’s uniform, compose and rehearse any music the Prince wanted, and to supervise all the household musicians.

In his *Symphony No. 94*, at the end of a soft section in the second movement, a very loud chord “surprises” the audience. At a rehearsal, Haydn pointed to the score and said, “There the ladies will jump.”

CD Track 9 : *Symphony No. 94 (“Surprise Symphony”)* (1791) by Franz Joseph Haydn



Franz Joseph Haydn



Wolfgang Amadeus Mozart




Ludwig van Beethoven



**Wolfgang Amadeus Mozart** (1756–1791) became famous around age six when he and his sister began concert tours. Playing for European royalty, they amazed audiences. After settling in Vienna, Mozart's many compositions included symphonies, sonatas, concertos, and operas.


One of his most famous orchestral works is *Eine kleine Nachtmusik* (A Little Night Music). It is a **serenade**, performed in the evening, often outdoors.

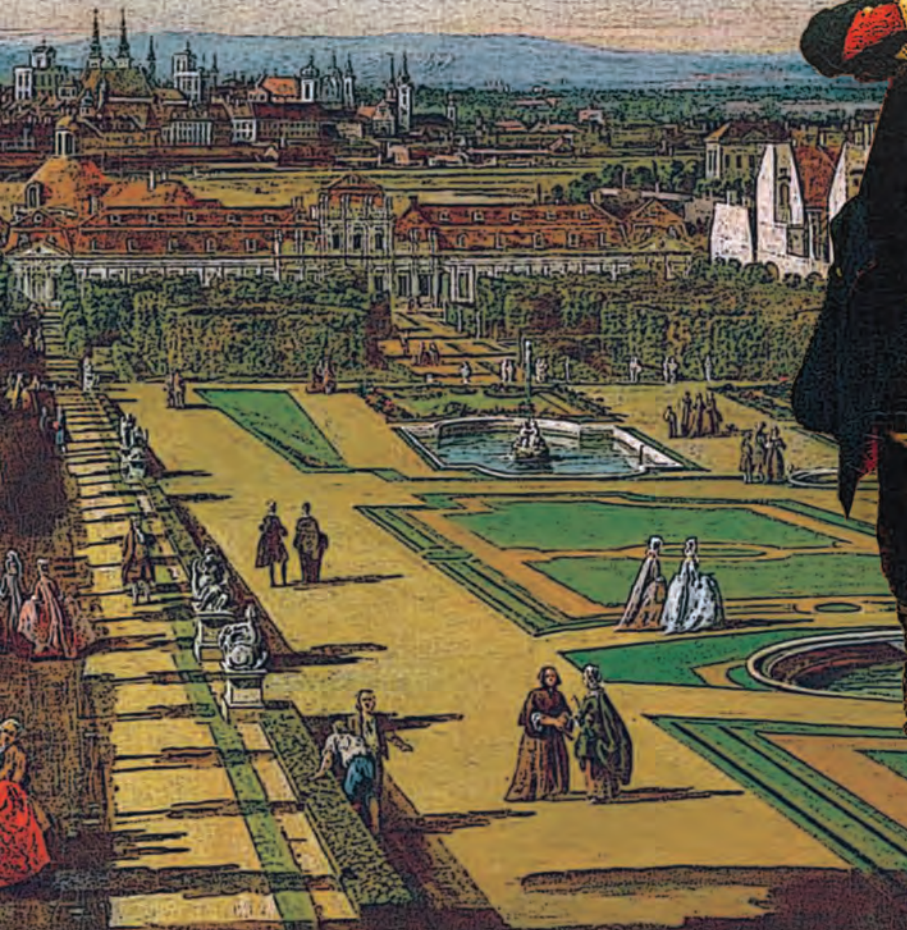
 **CD Track 10:** *Eine kleine Nachtmusik* (1787)  
by Wolfgang Amadeus Mozart

**Ludwig van Beethoven** (1770–1827) moved to Vienna in the 1790s to study with Haydn. He became the leading pianist in the city and toured Europe as a piano **virtuoso** (one with outstanding skills). As a composer, he transformed the classical forms (sonata, concerto, and symphony) making them longer and more dramatic.

## Sonatas and Sonatinas

In the Classical period, keyboard sonatas and **sonatinas** (smaller sonatas for teaching) rose in popularity as the piano replaced the harpsichord. Haydn wrote more than 60 sonatas, Mozart wrote 18, and Beethoven composed 32. Sonatas for a solo instrument with piano accompaniment were also common.

 **CD Track 11:** *Flute Sonata in G Major* (1755)  
by Carl Philipp Emanuel Bach  
(1714–1788)



*The Flute Concert of Sanssouci* (1852)  
by Adolph Menzel (1815–1905)

*Frederick the Great* (1712–1786) performs  
with Carl Philipp Emanuel Bach





The two keyboard players at the keyboards are fourteen-year-old Wolfgang Amadeus Mozart and his father, Leopold. The overall picture has "classical" balance, even the bookshelves. Greek vases are used decoratively. The artist is shown painting this painting.

A Private Concert Party (1770) by Pietro Fabris (c.1740–1792)





## A Closer Look

### Piano Overtakes the Harpsichord

Around 1700, **Bartolomeo Cristofori** (1655–1731) invented a keyboard instrument in which hammers were thrown at the strings and then bounced off. He called it a harpsichord with “**piano** and **forte**” (soft and loud) since it could change dynamics. By the 1770s, the **fortepiano** (as it is now called) was played throughout Europe and the United States. By 1800, only a few harpsichords were being made.

Although trained on the organ and harpsichord, Mozart began to perform publicly on the pianoforte in the mid-1770s. In 1790, Haydn said he no longer regularly played the harpsichord and advised a friend to buy a **piano**. The pianos of this time had a short keyboard and a small tone. The action (the way the keyboard feels) was also much lighter than today’s instrument.





## Summary: The Classical Period

The rediscovery of the ruins of Pompeii in the 1740s revived interest in the “classical” civilizations of Greece and Rome.

- Greek ideals of balance, logic, and emotional restraint became the models for composers.
- Music was written primarily for entertainment or for amateur performers.
- The piano surpassed the harpsichord in popularity and public concerts of instrumental music increased.
- By the end of the era, classical forms (symphony, sonata, and concerto) were transformed by Beethoven in length and emotional power.

## Listening Guide

- CD Track 9: Symphony No. 94  
 (“Surprise Symphony”) by Franz Joseph Haydn  
 (Classical symphony)

The phrases are balanced with a short theme answered by another short one. Listen for the loud surprise.

- CD Track 10: Eine kleine Nachtmusik  
 by Wolfgang Amadeus Mozart  
 (serenade)

A fanfare-like theme opens the work. Other themes follow, often separated by short rests.

- CD Track 11: Flute Sonata in G Major by Carl Philipp Emanuel Bach (sonata)

The flute is accompanied by a harpsichord.

## Fill in the Blank

Complete the term for each description by filling in the missing letters.

1. an early type of piano
2. a piece an orchestra plays
3. a short sonata
4. composer of the “Surprise Sympony”
5. He became famous around age six.
6. a piece for piano and orchestra
7. He invented the piano.

F O \_ \_ T \_ \_ I A \_ \_ O

\_ \_ Y \_ \_ P H \_ \_ N Y

S \_ \_ N A T \_ \_ N \_ \_

H \_ \_ Y D \_ \_

M \_ \_ Z \_ \_ R T

C O \_ \_ \_ E \_ \_ T O

C \_ \_ I \_ \_ T O F \_ \_ R \_ \_



a fortepiano



## George Frideric Handel

**George Frideric Handel** (1685–1759) traveled internationally and won great renown throughout Europe. Born in Germany, he lived 50 years in London. Handel composed instrumental solo works, ensemble music, and operas. His famous *Messiah* is an **oratorio**, a large-scale piece for singers and orchestra. Handel often performed on the organ or harpsichord during intermissions of his operas and oratorios, and he was famous for his improvisations. In a keyboard “duel” with Domenico Scarlatti, Handel was named the winning organist. His best-known keyboard work today is a theme and variations known as the “*Harmonious Blacksmith*.”



Handel is portrayed in *A Rake's Progress* (1732–1733) by William Hogarth (1697–1764).



Handel (ca. 1720)

Westminster Bridge, with the Lord Mayor's Procession on the Thames (1747) by Canaletto (1697–1768)



**Domenico Scarlatti** (Italian, 1685–1757) spent most of his life at the court in Madrid, Spain. There, he was music master for Queen Maria Barbara (1711–1758). Many of his over 500 keyboard **sonatas** (instrumental pieces) were composed for her. Their repeated notes, cross-hand playing, arpeggios, fast scales, and wide leaps influenced later keyboard works and keyboard playing. Scarlatti's works are identified by the **Kirkpatrick (K. or Kk.)** catalogue numbers by Ralph Kirkpatrick (American, 1911–1984).





## Summary: Baroque Keyboard Composers

- Italian, French, English, and German composers of the Baroque period developed their own distinct styles, but they also influenced each other.
- *Johann Sebastian Bach* was an important Baroque keyboard composer and virtuoso organist who held different positions in Germany.
- Italian composer *Domenico Scarlatti* wrote many brilliant keyboard sonatas.
- *François Couperin* and *Jean-Philippe Rameau* were two important French composers from the Baroque period, who wrote keyboard music in galant style.

## Listening Guide

Track 3: “Gigue” from French Suite in G Major, BWV 816  
by *Johann Sebastian Bach*  
(Baroque dance suite)

This final dance of the suite is in the unusual meter of  $\frac{12}{16}$  but feels like it has four beats per measure. Listen for the recurring main theme as it is imitated in the different voices.

Track 4: Sonata in G Major, K. 125  
by *Domenico Scarlatti*  
(Baroque keyboard sonata)

This joyous sonata has rapid scales, repeated notes, ornaments, and wide leaps.

**Additional Listening:** “Air and Variations” from Suite No. 5 in E major (“The Harmonious Blacksmith”) by *George Frideric Handel* • Invention No. 8 in F Major, BWV 779, by *Johann Sebastian Bach* • Prelude and Fugue No. 2 in C Minor, BWV 847, from *The Well-Tempered Clavier*, Book 1, by *Johann Sebastian Bach*

## Word Search

Find the words and circle them.

*Johann Sebastian Bach.*

B	P	S	C	H	Ü	T	Z	R	H
S	U	A	P	O	D	S	K	A	A
C	C	X	C	F	Ü	J	Y	M	N
O	Y	A	T	H	N	D	I	E	D
U	C	P	R	E	E	I	E	A	E
P	B	D	J	L	H	L	X	U	L
E	N	A	F	N	A	U	B	D	X
R	G	S	C	M	N	T	D	E	H
I	X	A	R	H	T	Ü	T	E	L
N	F	O	L	L	X	O	B	I	G

BACH

BUXTEHUDE

COUPERIN

HANDEL

PACHELBEL

RAMEAU

SCARLATTI

SCHÜTZ



## Haydn's Keyboard Works

Haydn was a close friend of Mozart, and the two composers influenced each other's work. Haydn's optimistic and witty style can be heard in his many symphonies and piano sonatas. His final three piano sonatas were influenced by the virtuoso pianists and rich-sounding Broadwood pianos he heard during visits to London. *Variations in F Minor*, Hob. XVII:6, is considered a keyboard masterpiece, and the *Concerto in D Major*, Hob. XVIII:11, is a popular piano concerto.

Haydn's works are identified by the **Hoboken (Hob.)** catalogue numbers by Anthony van Hoboken (Dutch, 1887–1983).



Broadwood piano (1796)



Franz Joseph Haydn



## Ludwig van Beethoven

As a young man, **Ludwig van Beethoven** (1770–1827) traveled from his birthplace in Bonn, Germany, to Vienna, Austria, to study with Haydn. He spent the rest of his life there. He was a virtuoso pianist, known for powerful improvisations. At the height of his fame, he began to lose his hearing. Total deafness forced him to focus on composition, where he revealed his anguish. He experimented with Classical forms—sonatas, concertos, chamber music, and symphonies—deepening their expression. These works link the Classical and Romantic periods.

The Course of Empire: The Arcadia  
or Pastoral State (1834)  
by Thomas Cole (1801–1848)

## Beethoven's Pianos

Because of Beethoven's fame, piano manufacturers often gave him pianos. In 1803, he was presented with a French piano by Sébastien Érard (1752–1831) that was sturdier than most Viennese pianos of the time. He praised the “singing” quality of pianos by Johann Streicher (1761–1833). In 1817, the English Broadwood company sent him a six-octave piano that pleased him with its full, rich tone. An 1826 piano by Conrad Graf (1782–1851) had four treble strings. These were added with the hope that the extra sound could be heard by the hearing-impaired composer.

Portrait of Ludwig van  
Beethoven (1803) by  
Christian Horneman  
(1765–1844)



Beethoven's  
Broadwood piano  
(1817)



A page from the “Moonlight Sonata”

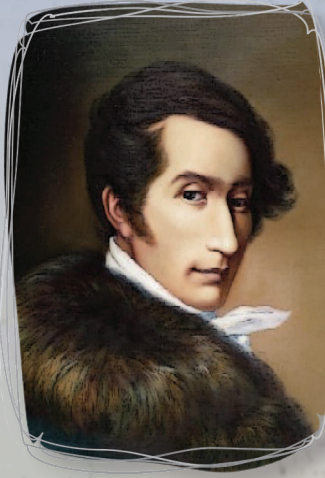


## Early 19th-Century Composers

At age seven, the talented **Johann Nepomuk Hummel** (Austrian, 1778–1837) studied and lived with Mozart, without charge. Hummel later succeeded Haydn as Court Composer for the Esterházy family. In 1828, Hummel's *Klavierschule* (Keyboard School) sold thousands of copies within days of its publication. It suggested new ways for playing ornaments and for fingering. Hummel's music links late-Classical and early-Romantic styles.



Hummel



Weber conducting



A virtuoso pianist, **Carl Maria von Weber** (German, 1786–1826) introduced dramatic keyboard techniques in his music—tremolos, wide leaps, arpeggios, and other effects—that influenced later Romantic composers. A brilliant conductor, he was one of the first to stand in front of the orchestra. He is now known primarily as an opera composer.

**Anton Diabelli** (Austrian, 1781–1858) was a composer, music publisher, and piano and guitar teacher. Diabelli & Company, his Viennese publishing house, gained international fame by publishing the music of Schubert. Diabelli's sonatinas, another mark of his legacy, are still taught to young pianists today. However, his name is perhaps best known by the title of Beethoven's *Diabelli Variations*, considered one of the greatest variation sets of all time.

Diabelli



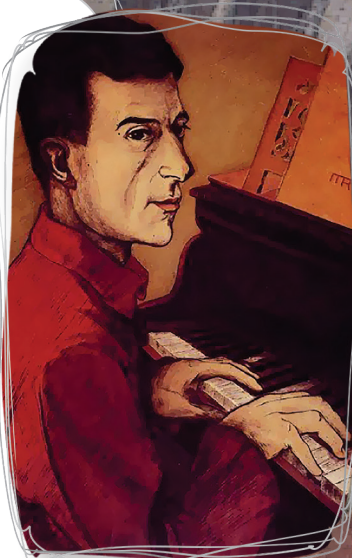
Late 18th-century Vienna





## Maurice Ravel

Born in the Basque region of France near the Spanish border, **Maurice Ravel** (1875–1937) was raised in Paris and became the leading French composer after World War I. Spanish rhythms and style are heard in some of Ravel's music, such as his famous orchestral piece "Boléro." In the years following his training at the Paris Conservatory, Ravel met with other artists and writers known as the **Apaches** (meaning "hooligans" in French). They inspired and supported one another and other controversial artists. In 1928, Ravel toured America. There, he spent time with prominent American composer **George Gershwin** (1898–1937) and visited jazz clubs. The influence of jazz can be heard in Ravel's piano concertos and other works.

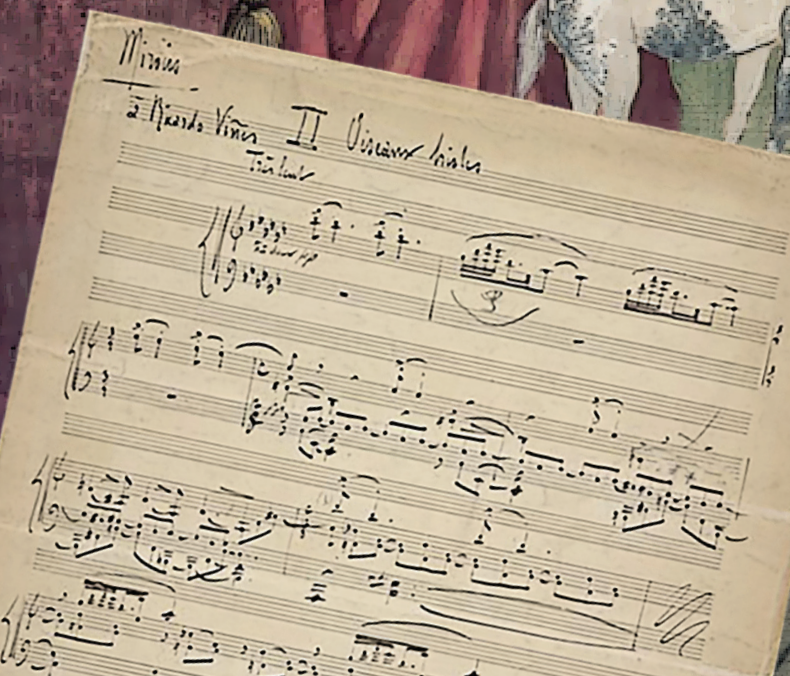


## Ravel's Piano Works

The piano music of Ravel is carefully crafted, with a balance of emotion and intellect. His 1901 masterpiece, "Jeux d'eau" (Games of Water), opened up a new era of sound that influenced Debussy and other composers.

Ravel wrote many suites with descriptive titles. *Miroirs* (Mirrors) contains five pieces that suggest images as reflected in a mirror, each piece dedicated to a different member of the Apaches. *Valses nobles et sentimentales* (Noble and Sentimental Waltzes) were inspired by Schubert. The *Mother Goose* suite, for piano duet, was inspired by various fairy tales. "Scarbo," the final of three pieces from *Gaspard de la nuit* (Treasurer of the Night), is one of the most difficult works in the piano repertoire. Ravel's works are identified by the **Marnat (M.)** catalogue numbers by Marcel Marnat (French, b. 1933).

Autograph manuscript of *Miroirs*





## Unit 8

### Into the 20th Century

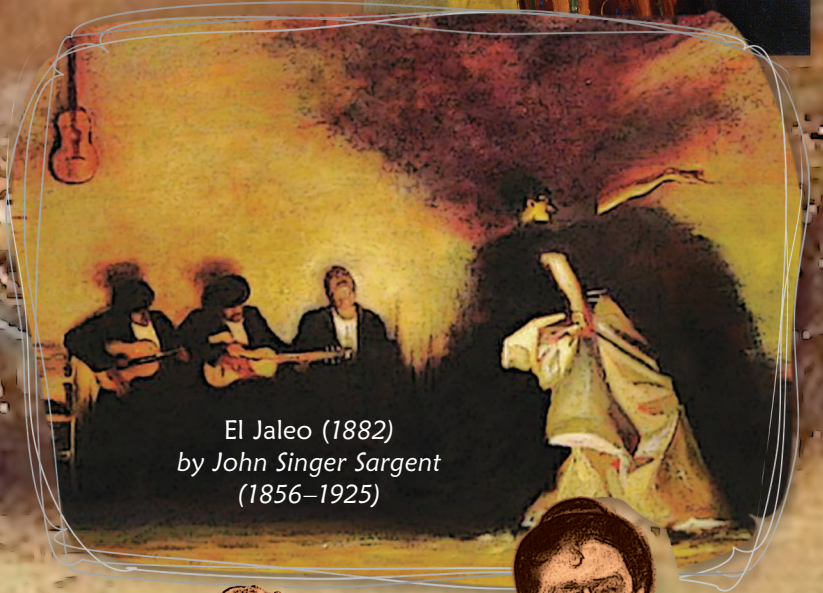
Spanish composers **Isaac Albéniz** (1860–1909) and **Enrique Granados** (1867–1916) share many similarities.

Both were born in the region of Catalonia, became outstanding pianists, and studied in Paris. Their teacher Felipe Pedrell (Spanish, 1841–1922) collected Spanish folk music and encouraged them to incorporate these folk elements into their compositions. As important Spanish nationalist composers, their most lasting works are for piano: Albéniz's *Iberia* and Granados's *Goyescas*.

Spanish Girl of Segovia (1912)  
by Robert Henri  
(1865–1929)



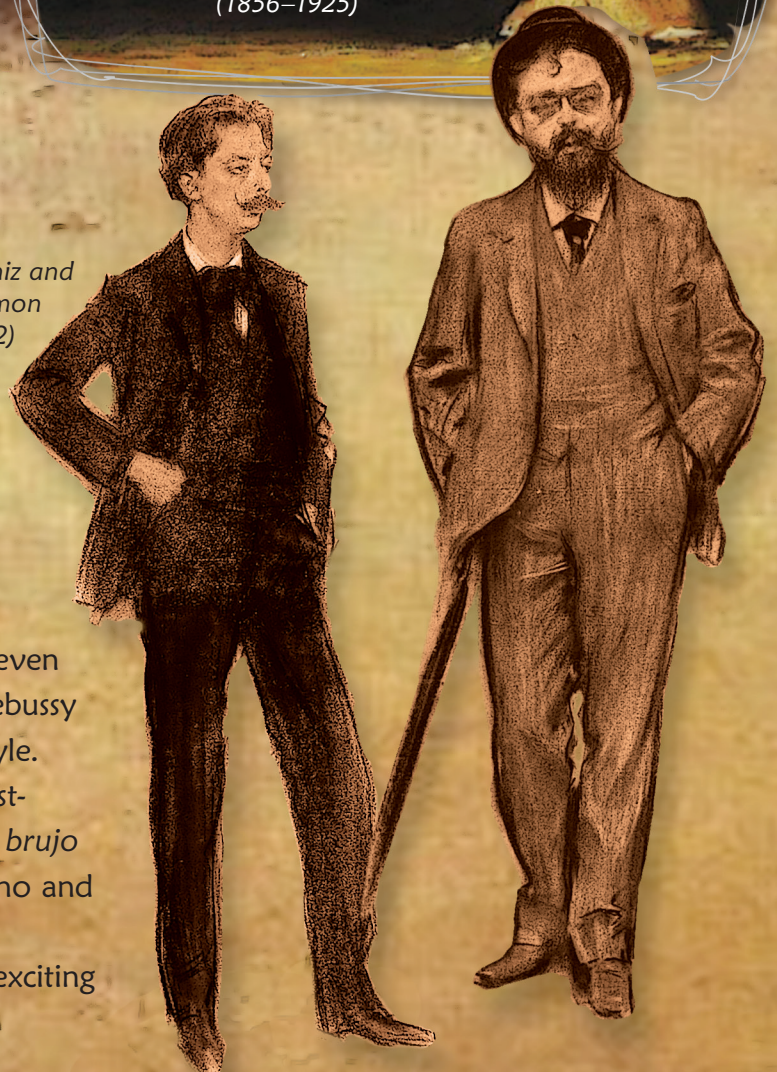
El Jaleo (1882)  
by John Singer Sargent  
(1856–1925)



Sketches of Albéniz and Granados by Ramon Casas (1866–1932)

Falla

**Manuel de Falla** (Spanish, 1876–1946) spent seven years in Paris. There he became friends with Debussy and Ravel who influenced his compositional style. After returning to Madrid, he composed his best-known pieces. These include the ballet *El amor brujo* (*The Bewitched Love*) and the nocturne for piano and orchestra *Nights in the Gardens of Spain*. *El amor brujo* includes “Ritual Fire Dance,” an exciting piece that Falla also arranged for piano solo.





## Music of the Americas

**Ragtime** has a march-like, steady bass with uneven “ragged” rhythms in the treble that originated in America in the late 1800s. **Scott Joplin** (American, ca. 1868–1917) was known as the “King of Ragtime.” He played piano in St. Louis saloons, and his “Maple Leaf Rag” was the first piece of sheet music to sell one million copies. Joplin, **James Scott** (American, 1885–1938), and **Joseph Lamb** (American, 1887–1960) were the leading ragtime composers of the early 20th century. Ragtime was important in the evolution of blues and jazz.



Tatum

The word “jazz” (originally spelled *jaz*) was a slang term that meant “to speed things up, making them more exciting.” Jazz style became a fusion of West African, European, and American traditions. Although influenced by ragtime, jazz music usually is improvised while ragtime is composed. Jazz pianists developed unique styles as they continually worked to develop greater technical virtuosity.

**Art Tatum** (American, 1909–1956) is recognized as one of the greatest jazz pianists of all time. Nearly blind, he learned to play the piano by listening to player pianos. His playing was greatly admired by both Rachmaninoff and Horowitz.