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## History of medieval renaissance and baroque music

This reading gives a handy overview of the Baroque period. It tends to focus on features of late or mature Baroque, but is still a valuable overview. Music of the Baroque period The Baroque period of European music lasted from about 1600 to about 1750. This was preceded by the Renaissance and classical music. During the Baroque period, the main/minor sound system was established, which still dominates Western music. This period is best known for the complex counterpoint of the mature Baroque, which is characterized by the work of Johann Sebastian Bach and Georg Friedrich Handel. This was the European era, often referred to as the age of reason. Brilliant minds such as Galileo Galilei, Johannes Kepler, Isaac Newton, Rene Descartes and Francis Bacon laid the foundation for modern science and mathematics. Impressed by the findings gained in these areas, other influential thinkers such as Thomas Hobbes and John Locke tried to apply similar strict rules of observation and reasoning to philosophy and political science. Many historians believe that this was a critical period that ushered Europe away from the static or backward-looking views of the Middle Ages and the Renaissance and towards the forward-looking attitude that inexorably led into our modern world. There is discipline and order that underlies much of baroque music, perhaps reflecting the ideals of the age of reason. In particular, the orderly course of harmony and the discipline of the complex counterpoint are hallmarks of this epoch. But Baroque composers also showed a very strong interest in expressing emotions or affections through music. The fantasies and toccatas show a freedom of expression that has little to do with reason, and there is no flaw in the joy, pathos or passion expressed in many of the most popular works of the era. Even the more steadfast religious works often try to express an affective element of mysticism or massive greatness. This new exploration of emotions in music may have originated in another important historical influence on the music of the time. In the past, most composers were employed in the Church, which usually restricted their freedom to experiment and often severely. During the Baroque period, although churches were still important employers for many composers, the nobility became much more active patrons of music, and their dishes became important places for performances. During this time, secular (non-church) musical forms, compositions for certain instruments (formerly a rarity) and experiments – with harmony, rhythm and form as well as affect – flourished, which strongly and Modified. Baroque is the earliest period of European music, the music of which is still widely heard. This is probably due to the fact that the music before this time an exotic, unfamiliar sound for most modern Western listeners. The music of the Middle Ages was modal rather than tonal; in other words, it was not based on chords and harmonies in major and minor keys. Most people prefer to hear the musical tradition they grew up in; it makes sense to them in a way that unknown traditions do not. The Baroque marked the beginning of our familiar tradition in a fundamental way. One of the most obvious differences – a difference that can be heard, even if you can't recognize it or explain it – in medieval music is the lack of thirds, the interval from which modern (tale) chords are built. Medieval music was based instead on the intervals of the perfect fifth and perfect fourth. This gives the early music an open, hollow texture and harmonies unfamiliar to the modern ear. It was during the Renaissance that third began to be used more frequently, especially in the parallel-third and parallel-sixth style of fauxbourdon. (Sixths are closely related to thirds, just as neighborhoods are closely related to fifths.) Listen to a movement accompanied by parallel fifths (medieval harmony) and parallel thirds (baroque to modern harmony). The basic sound of the Renaissance was not the parallel harmonies of Fauxbourdon, but a complex polyphony of equal, independent (i.e. non-parallel moving) voices. The sound most closely associated with the Baroque retained the independent, contrapunt voices, but with some important differences. The most important change, as mentioned above, was the development during this era of tonal harmony. The composers of the mature Baroque not only used major and minor chords, but also used them in the types of chord sequences and with the cadens that were still used in the following centuries until our time. This is not to say that there were no subsequent changes to the system of harmony that developed during the Baroque period; Especially in the Romantic period and the early modern period, much was experimented with harmony. The experimentation of romanticism expanded the harmonic possibilities inherent in the sound system; his sound has also strongly influenced the subsequent developments, also in popular music. Many modern composers rejected the sound system altogether and tried to replace it with other possibilities. Their efforts were much less influential in other genres, probably because their non-tonal offerings are simply too far out of the reach of familiar for most listeners. Another development of the Baroque period, which is still strong with us, was the rise of the bass line. The voices or lines of the and some baroque counterpoints were usually equally important. But in much of Baroque music, the different parts quickly lost their equality. Instead, the highest row line is we hear like the melody), and the bottom line (the bass) was the most important parts, with the middle lines simply filling in harmony. In fact, harpsichord players were often expected to improvise an accompaniment that only gets the bass line with some additional notations. This melody- and bass-dominated texture, in which the bass outlines of strongly implies harmony, still prevails in most Western music genres and styles. As already mentioned, there was a wide variety of musical forms that were popular with Baroque composers. Some of them, such as the highly contrapunt joints and inventions, are closely connected with this time. Others, including fantasies, variations, suites, sonatas, symphonies, and concerts, proved to be more influential, with many great composers using, developing and experimenting with these forms in later eras. Classical composers were strongly influenced by the enlightenment ideals, which strongly favored the natural over the formal and egalitarianism over the elitist. When they came to the conclusion that the complex counterpoint of the Baroque was too formal and elitist, they consciously set out to develop a new style, with simpler, slower-ending harmonies and dominating melodies that was easier for the audience to follow and understand. Although the counterpoint certainly did not disappear from music, the true equal counterpoint, which was so common in the Renaissance and Baroque, became much rarer. (When independent voices were added to classical music and later eras, they were often clearly subjugated to the main melody.) The simpler texture and harmony of the classical music times a sound so clearly different that even the casual listener can easily distinguish the typical baroque piece from the typical classical. And yet most other elements of Baroque music were not rejected. The most important element that remained, of course, was tonal harmony. The tendency to emphasize the melody and bass lines was reinforced, if at all, in the simpler textures of the classical period. Many of the forms and ensembles developed during the Baroque period were also taken over and further developed and expanded in classical and later epochs. Musical period For other uses see Early Music (unclear). Lute and viola from the Renaissance period, detailed from a painting by Francesco Francia Periods, epochs and movements of Western classical music Early medieval times around 500-1400 • Ars antiqua around 1170-1310 • Ars nova around 1310-1377 • subtle Arsior ca. 1360-1420 Renaissance era c. 1400-1600 Common practice period Baroque period ca. 1580-1750 • Late Baroque around 1680-1750 Galant music c. 1720-1780 • sensitive style ca. 1740s-1780 classical • Mannheim School c. 1740s- 1770 • Storm and urge c. 1770s • 1st Viennese School Romantic era c. 1800-1910 end of the 19th century to 20th century modernity around 1890-1975 • Impressionism around 1900-1930 • 2nd Viennese school around 1900-1960 • neoclassicism c. 1920-1950 • Serialism around 1920-1975 Contemporary around 1950 • Minimalism from ca. 1960 • Postmodernism from c. 1960s • Postminimalism from about 1980 vie Early music generally includes medieval music (500-1400) and Renaissance music (1400-1600) but can also include Baroque music (1600-1750). Old music is a broad musical era for the beginning of Western art music. Terminology interpretations of the historical scope of early music vary. The original Academy of Early Music, founded in 1726, defined ancient music as works by composers who lived before the end of the 16th century. Johannes Brahms and his contemporaries would have understood ancient music to range from the High Renaissance to the Baroque, while some scholars believe that ancient music should include the music of ancient Greece or Rome before 500 AD (a period generally covered by the term early music). [1] The music critic Michael Kennedy excludes the Baroque and defines The Early Music as musical compositions from (the very earliest times to the music of the [ ] Renaissance period. [2] The musicologist Thomas Forrest Kelly believes that the essence of ancient music is the revival of the forgotten musical repertoire and that the term is intertwined with the rediscovery of old performance practice. [3] According to the British National Centre for Early Music, the term early music refers both to a repertoire (European music written between 1250 and 1750 and to the Middle Ages, Renaissance and Baroque) and to a historically sound approach to the performance of this music. [4] Today, the understanding of early music encompasses all music for which a historically appropriate performance style must be reconstructed on the basis of surviving scores, treatises, instruments and other contemporary evidence. [5] Revival The Academy of Early Music Berlin, modern interpreters of early music Main article: Old Music Revival In the late 20th century there was a resurgence of interest in the performance of music from the Middle Ages and the Renaissance, and a number of instrumental consorts and choral ensembles were formed, which specialized in the repertoire of early music. Groups such as the Tallis Scholars, the Early Music Consort and the Taverner Consort and Players have influenced the presentation of old music to the modern audience through performances and popular recordings. [6] Performance Practice Main Article: Historically Informed The revival of interest in Early Music has led to a scientific approach to the performance of music. Through scientific musicological research of music treatises, original text editions Urtext editions Scores and other historical evidence try to keep the performers true to the performance style of the musical era in which a work was originally conceived. In addition, the use of original or reproduction instruments as part of the performance of early music, such as the revival of harpsichord or viola, has increased. [7] However, the practice of historically informed performance depends on stylistic conclusions. According to Margaret Bent, Renaissance notation is not as normative as modern scoring, and much is left to the interpreter's interpretation: Renaissance notation is under-standard by our standards; when translated into modern form, it gains a normative weight that overdetermines and distorts its original openness. Sign... may or may not have been recorded, but what modern notation requires would then have been perfectly obvious, without notation to a singer savvy in counterpoint. [8] See also Western Classical Periods and Epochs Early Period around 500-1600\* Middle Ages around 500-1400\* Renaissance Era ca. 1400-1600 Common practice period around 1600-1910\* Baroque period around 1580-1750\* Galant music c. 1720-1780\* Classical era c. 1750-1820\* class. – Rome. trans.c. 1800-1820\* Romantic era around 1800-1910 20th and 21st century around 1890-present\* Modernist era around 1890-1975\* Postmodernism around 1960-present\* Ancient music Old music List of Baroque composers List of Baroque composers List of Renaissance composers List of Renaissance composers Neo-medieval quote slylated music - Haskell, Harry (1988). The Early Music Revival: A History. Courier Corporation. 9. ISBN 9780486291628. Retrieved May 28, 2018. Michael Kennedy; Tim Rutherford-Johnson; Joyce Bourne Kennedy. Early music. The Oxford Dictionary of Music. Oxford and New York: Oxford University Press Oxford. 255. ISBN 9780199578542. \* Kelly, Thomas Forrest (2011). 1. 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