

VBC-VAD	V-XV	XV-XVI	XVII-XVIII	XVIII	XIX	XX
Classical Era	Middle Ages	Renaissance	Baroque	Classicism	Romanticism Nationalism	Contemporary

CLASSICAL ERA: GREECE (VII – III BC) & ROME (VI BC-V AD)

A. GREECE: The [music](#) in [ancient Greece](#) was almost universally present in society:

> Marriages, funerals and public events like the **Olympic Games**.

> Musical theatre: Aeschilus, Sophocles or Euripides wrote musical **plays** that were the precedent of the Baroque **opera**.

> Epic poetry, folk reciting ballads such as **Illiad & Odyssey** by Homer.

Greek music followed the scales systematized by **Pythagoras** that have lasted in modal music until now (rock, pop, blues, etc), but few scores such as [Seikilos Epitaph](#) (II BC) have survived.



Double aulos



hydraulis & buccina



B. ROME¹: When the Republic of [Rome](#) conquered Greece in 146 BC, it took much of Greek culture; that is why musical plays with Greek influence were popular. Besides the theatre, [music](#) was also present in public games or fights (metal wind and choir) and in private banquets and orgies (carmina with lyre accompaniment).

¹ Politic Roman periods: Monarchy (VII-V BC), republic (V-I BC), empire (I-IV AD).

MIDDLE AGES: V-XV CENTURIES

Medieval Times in Europe was a long period of history from 500 AD to 1500 AD. That's 1000 years! It covers the time from the fall of the Roman Empire to the rise of the Ottoman Empire.

- **Main events timeline: VIII-XV centuries:** Rise of Al Andalus. **Since XI:** Feudal castles, Gregorian Chant & Byzantine chant at monasteries, pilgrims, crusades, [Romanic art](#), first cities & polyphonies (Ars Antiqua). **Since XIII:** Urban universities, [Gothic](#) art and polyphony development (Ars Nova).
- **Performers:** Andalusí musicians, Christian monks, troubadours, minstrels and goliards.



1. Andalusí music was played at Middle Ages in Al Andalus under Muslim control (VIII-XV centuries). They mixed Western & Eastern scales (1, 1/2, 1/4 tone). They influenced the Christian music about instruments and forms: Quasida>romance, zejel>villancico, al ud>lute, al gaita>bagpipe, [dulcema](#) / [santur](#) >psaltery, baldosa >guitar, duf, bendir>drums, tar> tambourine.

2. Gregorian chant was a Latin chant sung a capella in the western monasteries liturgy. [Monks](#) and [warriors](#) sang it at the western monasteries where they worked and studied the [Trivium](#) & [Quadrivium](#) as well. [Byzantine chant](#) had oriental scales because was born in Eastern areas.

3. Troubadours (XI-XIII) were feudal noblemen who made an art secular music in Romanic language. They arose in Provence and then spread through Europe.

> Main troubadours & trobaritzs: William IX Duc of Aquitaine, Eleanor of Aquitaine, Reimbaut de Vaqueiras, Bernart de Ventadorn. Chretien de Troyes,¹ Thibaut king of Navarra, etc.

> Forms: Epic chant,² (*Chanson du Roland*, *Cantar del Mio Cid*), lais, chansons in courtly love style (fin amours), pious songs (Cantigas St^o Maria) and folk songs (reverdies, pastorelle, albas).

3.1. Galician troubadours: Galician-Portuguese tradition reaches Castilian-Lion kingdom.³ We know many poems in Galician-Portuguese language by poets like Joam Airas, Airas Nunes, Bernal de Bonaval, Xan de Cangas, Denis de Portugal, etc, but only the music of the more than 400 Cantigas by Alfonso X O sabio and 7 by Martin Codax have been preserved in XIII century.

>**Cantigas de Santa Maria** were collected in the court of Alfonso X the wise in some fine [manuscripts](#). Structure: stanza-chorus alternating. Subject: Most of the cantigas deal with Virgin miracles but some of them are just laudatory, such as the cantiga [10](#)

>**The segrel Martin Codax** composed 7 songs set in 2 lines stanzas⁴+ 1 line chorus. In the cantigas de amigo a woman sings to her lover, like [Quantas sabedes amar amigo](#).

¹ The crusade and king of England Richard Lion-heart founded the legend of the Kings Arthur & Gin and the knights of the round table: Lancelot, Tristan, etc.

² Epic chant is a long sequence of verses with the same rhyme & tune and lai is an epic chant in short.

³ Galician was the language for the poetry. Alfonso X, like many noblemen spent his childhood in Galicia and in his court in Toledo, Galician artists worked with Germans, Jewish and Moorish.

⁴ Stanzas are linked by the leixa- pren (every Strophe takes part of the one before).

4. Minstrels sang, danced and juggled at fairs & castles. Their oral folk art was the base for the epic chants and other songs but we have no direct written examples because they were illiterate.

5. Goliards: They were nomadic but cultivated students and monks that travelled from one university to another (until the XIII century universities were itinerant like trade fairs). Their best known work is the *Carmina Burana*¹ (XIII century) which is collection of songs with different languages and subjects: [wine](#), [love](#), [sex](#) and in general a lot of social criticism.

6. Instruments: Although they are not specified on the scores there are many [representations](#): Slide trumpet, bagpipe, shawn, recorder, [organetto](#); drums, lute, [guitar](#), [harp](#), psaltery, rebel, hurdy-gurdy, etc.

7. Dance: We don't know directly any dance choreography (no choreography books until XV century) but we have iconography & music of dances like saltarello, stampie, trotto, la Manfredina, Il Lamento di Tristano, la [rotta](#) or Ciaramella.

8. Polyphony: The 1st written polyphony is in the *Micrologus* by Guido D' Arezzo (IX century). He was an Italian monk who invented the **solfa** (using syllables to name notes) set in 4 lines-**staff**. There were two periods: Ars nova & Ars antiqua:

8.1. Ars Antiqua (XI-XIII) refers to the first polyphony located mainly in Santiago & Notre Dame². The **Codex Calixtinus** (XII century such as the Portico) was devoted to the Calixtus Pope, bishop Xelmirez protector. It is a miscellany book that contains apostle's miracles, a pilgrim's guide and a musical section at the end that includes monodic tunes like the pilgrim hymn Dum Pater [Familias](#) or the Congaudeant [catholici](#).

8.2. Ars nova (XIV) refers to a sophisticated polyphony performed during the XIV century, specially in Paris and Italy; During the *Trecento*, Italy is divided in city-states governed by families like Sforza in Milan, Gonzaga in Mantua, Déste in Ferrara or Medici in Florence; These families were [Maecenas](#) (sponsor) that supported the art, contributing to this culture rising, considered as a renaissance in advanced, but those were troubled times with plagues, wars, church schisms³ which were reflected in the art: Divina Comedia by Dante, Decameron by Boccaccio, Canterbury Tales by Chaucer or the Roman de Fauvel, starring by a donkey-Pope.

> Forms: Madrigal (shepherd's song), caccia (Folk tune in [canon](#) way) and ballata (dance song)
> Main composers: [Guillaume de Machaut](#)⁴, Solage⁵, Donato di Firenze, Bartolino da Padova, J.Ciconia and Francesco Landini.

¹ We must notice that Karl Orff (XIX century) made up new music for the Carmina Burana lyrics.

² Notre Dame high charges like Leonin or Perotin made up in Paris organa, conducti and motets. **Organa** is a musical form that consists of adding to a Gregorian melody a second voice 4 or 5 notes lower. 2 Types: discantus (2 voices keep same rhythm) & flourished (1 voice motionless=tenere>tenor and other very ornamented). **Conductus** is a processional chant and **motet** has got different lyrics in each voice.

³ There were 3 popes: In Rome, Avignon and Valencia (Papa Luna).

⁴ Guillaume de Machaut (Champagne 1300-77) is the main French troubadour; He composed soloist & polyphonic chansons and the Notre Dame Mass, (the first one in four voices).

⁵ He wrote Fumex, (a rondeau devoted to his opium smokers club) belonged to the experimental movement called Ars Subtilior (fine art) like Cordier or Antonello da Caserta.

RENAISSANCE

1. Definition: Cultural movement which consists of the rebirth of ancient Greek culture with an increase of arts & science. It started in Italy and France about the XIV century and later on it spread through Europe.

2. Context:

- More trade, cities, first banks and middle class-raising, Maecenas.
- **Print:** lots of music printed and copied by hand for the church chapels¹, for nobility chapels and for domestic use too in chansonniers (booksongs) or just single scores.

3. Techniques: Single melody + chords, **polyphony** (Homophony or Counterpoint).²

4. Musical genres and composers:

a) Church music:

>Forms: Mass and motet.

>Composers: Cristobal de Morales, Lassus, Josquin des Prez.

b) Secular vocal music:

>Forms: Chanson, madrigal, villancico, romance, ensalada (**La Bomba**).

>Composers: Juan Encina, Josquin, Francisco Guerrero, Mateo Flecha.

c) Instrumental music:

>Forms: free compositions (fantasy, ricercare, tiento), Variations (about a song or upon a ground; e. g: folia or the Bacas) and dances (court and folk dances were very fashionable).³

>Composers: Cabezón, Mudarra, Dowland, Valderrábano.

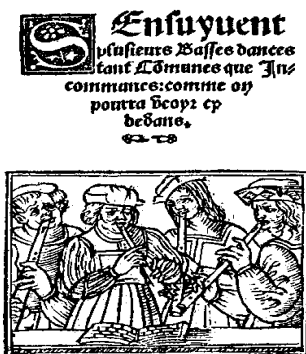
5. Instruments:

a) Plucked strings: Lute, vihuela, 4 courses guitar, harp, virginal. All this music used to be written in tablatures (using numbers instead of sol-fa).

b) Bowed strings: Viols family (violas da gamba) has got more than 4 strings, gut frets and different sizes (as the recorders family).

c) Wind: Whistle-mouthpieces (recorders & flute), hole-mouth (sackbut, trumpet, cornet) and double-reed (shawn= chirimia/dulzaina); **Organ**.

6. Consorts: Little group of instruments. 2 types: Full Consort (e. g: family **recorders**) and broken Consort: (different families of instruments).



¹ Music chapel is a group composed by a master/ conductor, an organ player, choir and an instruments ensemble. These places worked as music-schools as well.

² Homophony=voices keep similar rhythm as chords; Counterpoint= voices do not keep the same rhythm and imitate each other. Flemish masters like Josquin des Prez spread their high counterpoint technique when they worked in the Italian courts.

³ According with the book "Il Corteggiano" by Castiglione, dance & play properly was a "must" for a cultivated person, so many court (pavan-galliard) and folk (branle) dance collections were printed.

THE BAROQUE

The Baroque is a tendency which lasted from 1600 to 1750 in Europe. Most of the music is soloist and tonal.¹ It is the birth of the opera played at public theatres, the violin and the orchestra.

I. VOCAL MUSIC:

A. The Opera:

- **Origin:** The opera was born in Florence at the end of the sixteenth century, in the [Camerata Fiorentina](#), an academy formed by musicians and artists like Vincenzo Galilei or Caccini; They wanted to restore the musical theatre of the ancient Greeks, so they used monody and recitative, both suitable for the opera, because it expressed the feelings (representative style).
- **Concept:** It is a screenplay (libreto) with music that tells a story performed by the characters in a theatre. It contains an orchestral overture, soloist songs (arias) & recitatives/speech alternating, choir and ballet. **Styles of opera:**

1. **Venice:** The first opera is [Orfeo](#) by Claudio Monteverdi. Other composers like Cavalli, Cesti, or Landi also adapted the music to the screenplay and focused on Classical mythology.

2. **Naples:** Commercial style where singer-celebrities like the castrati Farinelli, show off around the main courts in Europe. Composers: Vivaldi, Scarlatti.

3. **England:** Main composers are H. Purcell (*Dido & Aeneas*, *Fairy Queen*) and the producer-composer Haendel. [Ballads](#) such as the *Beggar's* opera by John Gay were fashionable at that time; It had arranged English folk songs & dialogues instead of recitatives.

4. **France:** The main composer was Lully, music chief of the king Louis XIV, conductor of the 24 violons du roi and king's ballet² master (ballet was crucial in the opera and in the court as well). Main works: *Atís*, [Cadmus et Hermione](#). Other composers: Charpentier (*Le malade imaginaire*, [Te Deum](#)), Rameau (*Les Indes galantes*).

5. **Spain:** Composers such as Juan Blás or Capitán worked with play writers like Lope de Vega. The first opera we know is *Celos aún del aire matan*, premiered in 1660 by J. Hidalgo (score) and Calderón de la Barca (screenplay).

B. Church music: The most important works are [Il Vespro della Beata Virgine](#) by Monteverdi (liturgical music for the vespers), the oratory [The Messiah](#) by Haendel and the music composed for the protestant liturgy (Lutheran cantatas, Masses and Passion) by Bach, Telemann, etc.

II. INSTRUMENTAL MUSIC:³

>[Concert](#): It consists of opposing (cum certare) a soloist to the rest of the orchestra (tutti). It is divided in 3 parts (allegro-adagio-presto); e. g: *Quattro Stagioni* by Vivaldi.

>[Dance variations](#) ([folía](#), [tarantella](#), [canarios](#), [xácara](#)).

>[Suite](#) is a group of dances for a soloist or an orchestra in the same key.

III. Instruments: **Wind** (flute, oboe, bassoon, trumpet), **keyboard** ([Harpsichord](#)⁴ & organ) **Plucked-strings** ([Double harp](#), [guitar](#) & [theorbo](#)). **Bowed strings:** [Gambas](#)⁵ and [violin](#) family.

¹ **Tonal music** is based in major & minor scales like C major-A minor, which are 2 of the modal scales (Ionian & Aeolian). **Modal music** is based in ancient Greek scales (Medieval, Renaissance & rock are modal music, so when you say this sound as Medieval it is just modal).

² Dance with a Choreography telling a story. Baroque ballet is the model of the XIX century tiptoe dancing.

³ Other forms: **Fugue** (Counterpoint composition with a fixed structure), **fantasy** (free form), **sonata**, etc.

⁴ It is the most representative instrument of this era for the continuo and as a soloist. The main keyboard composers are: Couperin, Frescobaldi, Buxtehude, Pachelbel, Bach and Haendel.

⁵ Viola da gamba has frets and more than 4 strings. Violin family (Violin, viol, cello & double-bass) has got 4 strings in fifths without frets and is the basis of the orchestra. The first families of **luthiers** such as Amati, Guarnerius or [Stradivari](#) created very valuable works of art.

CLASSICISM

Concept: classical music was composed from 1730 to 1820, time of the Enlightenment and first big revolutions. There are new forms such as symphony and quartet and instruments like the **fortepiano**.

XVIII century includes different tendencies like **Rococo** which is a very ornamented style; e. g: Couperin, **Gallant style** characterised by easy catchy tunes; e. g: serenades, **Storm & passion**, a romantic tendency; e. g: Emmanuel Bach, **Viennese Classicism** represented by the last works of Haydn, Mozart and Beethoven.

I. OPERA: Apart from the serious opera (**Don Giovanni** by Mozart) different kinds of comical opera were also very popular:

1° Opera buffa (Cosi fan tutte by Mozart, Il **Matrimonio segreto** by Cimarosa).

2° Intermezzi (La **Serva Padrona** by Pergolesi).

3° Vaudeville (Le Devin du Village by Rousseau).

4° Siengspiel (**Die Zauberflöte** = The Magic Flute by Mozart).

II. INSTRUMENTAL MUSIC:

1. Soloist sonata¹: Form set in 4 movements: Allegro-andante-minuet-presto.

2. Concert: It keeps the baroque 3 parts (fast-slow-fast) opposing a soloist to the rest of the orchestra but with new style.

3. Strings quartet: Music for 2 violins, viola and cello in sonata form.

4. Symphony: Set in 4 movements for orchestra.

III. ORCHESTRA: Its size grew² during the Classical period because they started to play in the new concert halls & theatres for the growing middle-class.

IV. TOP COMPOSERS: Christian Bach, Emmanuel Bach, Stamitz and:

>**J. Haydn**³ (1732-1809) composed 104 symphonies, chamber music, 26 operas and oratorios classified by Hoboken.

>**W. A. Mozart**⁴ (1756-1791) composed Serenades (Eine kleine Nachtmusik= Little night music), fortepiano concerts, **50 symphonies**, some operas and the Requiem, all classified by Köchel.

>**Beethoven**⁵ (1770-1827). Main works: Piano sonatas & concerts, quartets, the opera Fidelio and 9 symphonies (the last one includes an ode by Schiller).

¹ **Sonata** form is used in soloist music, symphonies & quartets. Structure: **Allegro** (Exposition-development-recapitulation-code) - **Andante** (variations) - **Minuet** (ABA) - **Presto** (Rondo = AbAcAd).

² The **Manheim Orchestra**, founded by Stamitz, set in 1756 the standard staff about 40 players (much smaller than nowadays) with no harpsichord.

³ At first he was a self-taught person, then he worked 30 years as manager at Eszterhazy Court but he also made orders for publishers in Europe like the **London Symphonies**.

⁴ He learnt with his father, chapel-master at Salzburg. As a child-prodigy, he played concerts all around Europe. Later on, he worked on customers request or doing concerts by subscription (selling tickets).

⁵ Beethoven, contemporary of Napoleon, began his career supported by sponsors. At first he tried to imitate the style of Haydn & Mozart but finally, after crossing notes out again and again (There were no corrections in Mozart scores) he found his own style, which is a **bridge to the Romanticism** and it consists of a great development by little rhythmical motifs and sudden dynamics changes (**5° symphony**).

ROMANTICISM

Romantic music was composed during XIX century and the first decades of XX century¹. There were bigger orchestras for mass audiences, more range of dynamics, harmony & timbres with extra instructions (pp, f, dolce).

I. INSTRUMENTAL MUSIC

1. **Symphony & chamber music:** There are two tendencies: The classical one is represented by the last period of Beethoven, Brahms and Schubert. The Romantic is represented by Mendelssohn, Shumann, Bruckner and Mahler.
2. **Piano:** Becomes more popular both for amateurs and professionals. There were many Styles: the complex & classical sonatas by Brahms, the virtuosity of sonatas & concerts by Liszt and Rachmaninov and the melodic talent of concerts & short pieces by Tchaikovsky and Chopin².
3. **Symphonic poem:** It is orchestral form in one movement that tries to show an extra-musical idea like a poem or a painting Examples: *Don Quijote and Also sprach Zarathustra* by Richard Strauss.
4. **Ballet**³: The classic ballet was born in Paris and Russia with the Baroque precedent of the French Ballet de Court. It is characterized by elegant choreographies and the tiptoe dancing. Examples: *The Lake of the swans* or *Nutcracker* by Tchaikovsky.

II. VOCAL MUSIC: Opera⁴

>**Rossini** was very good at composing catchy tunes. When he was 30 he had premiered 30 classical operas. The best known is *Il Barbieri di Siviglia*.

>**Bizet:** His drama *Carmen* was a hit because he used folk characters & tunes.

>**Donizetti** published commercial operas like *L'elisir d'amore* or *Don Pasquale*.

>**Bellini** represented the aristocratic Bell canto⁵ in operas like *Norma*.

>**Verdi**⁶ was considered the national composer; He used to use homelands tunes & subjects Main works: *La Traviata, Aida, Macbeth, Nabucco and Rigoletto*.

>**Wagner** composed operas⁷ using subjects from the Nordic & Celtic mythology. E. g: *Tanhauser, Der Ring des Nibelungen, Die walküre, Tristan und Isolde*.

>**Puccini:** His most famous opera is *La Boheme*.

¹ This is the time of the Industrial Revolution that involves proletarian outbreak, Marxism, Nationalism, urban increase and at the same time nature idealization.

² The Polish pianist **Chopin** stands out by his short pieces (mazurkas, polonaises, prelude, waltz, nocturne,) where he combines nice tunes with a complete command of the instrument.

³ Ballet means dancing with a plot; In other words, it is a choreography telling a story.

⁴ Apart from the opera, the **Lied** (simple song in German language with piano) was very fashionable, so composers like Brahms, Schubert, Schumann or Wolf wrote lots of them.

⁵ Style making the singers show off with cared melodies.

⁶ Most of his screenplays were adaptations by Romantic writers as Schiller, Lord Byron, Victor Hugo or classics like Shakespeare.

⁷ They called them musical drama because they are very long operas (4 hours) with continuous music, structured by a **leitmotif** (Little tune that is repeated during the opera).

XX CENTURY¹

I. IMPRESSIONISM

1. Concept: It is a movement born in Paris in the early XX century in the plastic arts after the name from a painting by Monet: "Impression rising sun". It tries to provoke just impressions representing things in a non- realistic way by shading the lines/notes off.

2. Techniques: Bitonality, minimalism, pentatonic/chromatic/whole tone scales.²

3. Composers: C. Debussy (1868-1918) composed *Le Mer, Nuages, Prelude a l' après-midi d' un faune* and influenced musicians like Falla, Ravel or Fauré.

II. EXPRESSIONISM

1. Concept: It is a movement born in Germany in the early XX century which tries to express the inner feelings focusing on anxiety and unconscious irrationality (Freud ideas spread in warfare time). Expressionist aesthetics was present in music, painting & films.³

2. Techniques:

-Atonal music uses many chromatic notes without following a main tone or scale.

-Serialism uses 12 note series without repeating neither of them.

-Sprechtime mixes singing, yells and recitatives with a rough pitch.

3. Composers⁴: Schoenberg (1874-1951) composed *Pelleas und Melisande* and *Pierrot Lunaire*. Berg (1885-1935) composed the opera *Wozzeck*.

III. NATIONALISM

1. Concept: It means to get a new language by mixing national folk with art music.

2. Composers by countries:⁵

a) Spain:⁶ Falla (1876-1946) was a great & eclectic⁷ composer: Works: *El Amor brujo* (ballet with flamenco influences), *El sombrero de tres picos* (suite of dances choreography by Diaghilev and set by Picasso), *El retablo de Maese Pedro*, etc.

b) North America: Gershwin (1898-1937): *Rhapsody in Blue* (dances suite with jazz & blues influences).

¹ Basic chronology: First World War (1914-18), Russian revolution (1917), Stock market crack (New York 1929), Spanish Civil war (1936-39), Second World War (1939-45).

² **Bitonality** mixes 2 tunes in different scales. **Pentatonic** scales have got 5 notes without halftones. **Whole tone** scales are 8 note scales with no halftones. (Basket match) **Chromatic** scales use lots of halftones; **Minimalism** means little motifs repetition.

³ Painters such as Munch or Kandinsky, film makers as Wiene (*Dr Galigary office*), Murnau (*Nosferatu*), Eisenstein (*A. Nevsky*), Bergman, Orson Wells and theatre like Bertol Brech.

⁴ Is an eclectic work which mixes sprechtime, a honky tonky group and a snoring choir.

⁵ There was a kind of previous Nationalism in the XIX century with Moussorgsky (*Une nuit sur le Mont chauve, Tableaux d' une exposition*), Rimsky-Korsakov (suite *Sherezade*), Borodine (*Prince Igor-Dances Polovtnienses*), Granados, Sarasate, Barbieri or Juan Montes (*Negra sombra*).

⁶ Other nationalist composers: Turina, Albeniz and Joaquín Rodrigo.

⁷ He used Spanish folk including flamenco, Impressionism, atonal music, Baroque, Renaissance.

c) Eastern countries: Bela Bartok (1881-1945): and Kodaly gathered together lots of folk Eastern music and set it on the syllabus. Bartok composed Mikrokosmos (method for piano), Music for strings, percussion & celesta, etc.

IV. ADVANGARDES

1. **Concept:** Music uses new noises, recordings and electronic machines.

2. Tendencies & composers:

>Concrete and electro-acoustic music¹ uses noise, machines & recordings. Composers: Varese: (Ionisation, Deserts), Stockhausen (Kontakte), Ligeti (Atmospheres, based on clusters was used in the monolith scene in Odyssey 2001).

>Random music: Improvised music with no rules.

>Post-Dadaist theatre: John Cage worked on the nonsense theatre. It is the anti-art based on the self-expression, improvising on stage, noises and audience provocation. This tendency influenced many groups later on like Fura dels vauls.

V: NEOCLASSICISM

1. **Concept:** XX century neoclassicism includes ancient music versions, folk and contemporary elements, etc but always using traditional forms & instruments.

2. Composers by countries:

a) France: Faure composed song collections like Le Cantique du Jean Racine and Ravel is well known by the Bolero.

b) Germany: Hindemith worked on the gebrauchsmusik (didactic music to be performed by students). B. Brecht-weill composed Die Deigroschenoper in 1931 adapting the Beggars Opera. Karl Orff (1895-1982) made a musical method used nowadays at school and composed a new music for the Medieval poems of Carmina Burana.

c) Russia: Prokofiev (1891-1953) did ballets (Romeo & Juliet) and soundtracks (Alexander Nevsky) collaborating with the choreographer Diaghilev and the expressionist film maker Eisenstein. Shostakovich (1906-75): composed symphonies & chamber music. *Stravinsky (1882-1971) composed the ballets The Fire bird, Rite of spring.²

d) Spain: Antón García Abril made for series like El Hombre y la tierra and C. Hafner made Baroque arrangements.

¹ It is a precedent on the Futurism and Dadaism by Busoni in the time of the Industrial Revolution.

² Their ballets with the choreographer Diaghilev were revolutionary. The premier of The Rite of spring (Paris 1913) was a scandal, because the audience got shocked with harmonies, rhythm and orchestration (he was pupil of Rimsky Korsakov). Later on, he did ballets working with Picasso (Pulcinella) and operas (The Rake progress) with baroque influence. He also did other stage works like The soldier's tale, which is based on a folk Russian tale; He uses a choir, orchestra and a narrator and includes the collage technique by mixing vals, tango, ragtime, etc.