

# History and Appreciation of Visual and Performing Arts

Adapted from the e-school Humanities A and B Course  
by Ford Smith

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This book addresses all core content for Assessment in the Kentucky Program of Studies Core Content for Assessment, Version 3.0, 1999 except literature. At the time of printing, the Core Content for Assessment 4.0 was being revised. According to the draft copy of the core content dated July 11, 2005, literature will not be tested in the Arts and Humanities after 2006, but will move back to language arts. An emphasis on cultures other than European has been included in this book, because they represent additions to the July 11 core content draft. Areas such as African, Greek and Medieval that will move to elementary and middle school, remain because a review of these cultures/periods is necessary to understand the arts of later periods. In the 2006-7 school year, these chapters should be covered quickly as a review.

Music listening examples referenced in this book are taken from the CDs found in:

*A-Z of Classical Music* published by Naxos

*Classical Music for Dummies* by David Pogue and Scott Speck, published by Wiley Publishing, Inc.

Table of Contents:

<b>I. Introduction to the course</b>	4
<b>II. Purposes and Structures of the Art forms</b>	6
Dance	6
Drama	10
Music	15
Visual Art	25
<b>III. Humanities through the Arts</b>	41
<b>A. Ancient and Lineage-based</b>	41
Dance	41
Drama	42
Music	42
Visual Art	44
<b>B. Greece and Rome</b>	51
Dance	51
Drama	51
Music	52
Visual Art	53
<b>C. Medieval</b>	57
Dance	57
Drama	58
Music	59
Visual Art	61
<b>D. Pacific Rim ( Asian)</b>	72
Dance	72
Drama	72
Music	75
Visual Art - <b>Temple Architecture</b>	75
<b>E. Renaissance</b>	86
Dance	86
Drama	86
Music	91
Visual Art	92
<b>F. Baroque</b>	96
Dance	96
Drama	96
Music	97
Visual Art	99

<b>G. Neo-Classical</b> .....	102
Dance	102
Drama	102
Music	103
Visual Art	106
<b>H. Romanticism</b> .....	112
Dance	112
Drama	113
Music	114
Visual Art	115
<b>I. Realism</b> .....	119
Dance	119
Drama	119
Music	121
Visual Art	121
<b>J. Impressionism/Post-Impressionism</b> .....	124
Dance	124
Drama	124
Music	124
Visual Art	125
<b>K. Modern Contemporary</b> .....	133
Dance	133
Drama	135
Music	139
Visual Art	143
<b>IV. Interrelationship of the Arts</b> .....	153
<b>V. Glossaries</b> .....	154
Dance	154
Drama	156
Music	165
Visual Art	171

\*Information on the Jewish culture can be found in the chapter on **Ancient and Lineage-based** music. The Islamic culture is included with temple architecture in the **Pacific Rim and Middle East**.

In the 2005-06 school year it is recommended that the order of the chapters be followed with the omission of the material on Asian Temple Architecture in the Pacific Rim Chapter, which will not be on the 2006 CATS test.

After 2006-07, the chapters on Ancient Art, Greece and Rome, and Medieval should be covered as a review. This material will not be on the 2007 CATS test but is necessary to the understanding of art of the later periods.

## Introduction to the Course

### The Arts

For the purpose of this course, appreciation of the arts is defined as: *creating, performing, and responding to dance, music, drama/ theatre, and the visual arts*. This definition is in keeping with national sources such as the NAEP Assessment Framework and the definitions of the arts from the National Endowment for the Arts. This does not mean literature is not an art form. It does not mean that newer forms such as film, computer generated design, electronic music, or combinations of the arts known as performance art are not valid art forms. A one-year course necessitates some parameters and the material in this book is limited to content prescribed by the Kentucky Program of Studies and the Core Content for Assessment in Arts and Humanities.

There are three distinctive processes involved in appreciating the arts. These processes are: creating new works, performing works for expressive purposes, and responding to artworks. Each process is critical and relies on others for full understanding. The artist creates or performs, the audience responds. This relationship of artist to audience is one that is mutually beneficial to both.

The creative process also involves the artist responding to his or her own work. This self-evaluation takes place a hundred times as the artist creates/performs the artwork. The artist “steps back” to judge the work to see how it can be made better. While the visual artist literally steps away from the artwork during the creation of a painting, the actor, musician, or dancer, uses others to “critique” the work in order to make improvements.

All artists create works to communicate ideas, feelings, or beliefs. The visual artist in most cases works independently. Once the artwork is complete, it stays the same throughout time. Visual art is non-temporal, i.e., without time. The person who views a Rembrandt today is seeing the same painting that was finished 400 years ago.

The performing arts (music, dance, drama/theatre) are temporal; it takes actual time to experience the art form. It takes a certain amount of time to listen to a sonata from beginning to end. A play or a dance also happens in time, and the audience cannot take an instant snapshot of one scene, movement, or note to understand the meaning of a play, dance, or symphony. The performance is for a live audience. The audience responds to the artistic expressions emotionally and intellectually based on the meaning of the work. Some actors say that the audience reaction determines the quality of the play.

Students involved in creating, performing, and responding to the arts of different cultures and time periods will gain a great appreciation for artists past and present, and for the value of artistic expression.

What then are the Humanities? In one of its definitions, Webster’s dictionary cites the Humanities as “c. the branches of learning regarded as having primarily a cultural character usually including languages, art, literature, history, mathematics, and philosophy.” The American Heritage College Dictionary states that the humanities are “those branches of knowledge such as literature and the arts, that are concerned with human thought and culture.”

For the purposes of this course, humanities has been defined as: *the beliefs, thoughts, and traditions of humankind as reflected in history, philosophy, religion, dance, music, theatre, the visual arts, and literature. The study of these subjects promotes an understanding of the connections among the arts and their historical and cultural contexts and fosters an examination of these common elements.*

This course will examine the impact of history, philosophy, and religion on the production of the arts. It will acquaint the student with the language of the arts. The structures and purposes of each art form will be presented separately. Then the history of the art forms will be presented together in a chronological manner so that similarities and differences can be discussed. The practical problems of living in a certain time in history have made humans respond to their environment and each other in particular ways. This response captured in the arts creates a culture.

The new **Kentucky Department of Education's Core Content for Assessment** has listed five (5) organizers that contain the "big ideas" for assessing the arts and humanities. The organizers are listed below:

- **Structure in the Arts (1)** (Elements and Principles)

Understanding of the various structural components of the arts is critical to the development of other larger concepts in the arts. Structures that artists use include: elements and principles of each art form, tools, media, and subject matter that impact artistic products, and specific styles and genre that provide a context for creating works. It is the artist's choice of these in the creative process that results in a distinctively expressive work. Students make choices about how to use structural organizers to create meaningful works of their own. The more students understand, the greater their ability to produce, interpret, or critique artworks from other artists, cultures, and historical periods.

- **Humanity in the Arts (2)**

The arts reflect the beliefs, feelings, and ideals of those who create them. Experiencing the arts allows one to experience time, place, and/or personality. By experiencing the arts of various cultures, students can actually experience the beliefs, feelings, and ideas of those cultures. Students also have the opportunity to experience how the arts can influence society through analysis of the arts in their own lives and the arts of other cultures and historical periods. Studying the historical and cultural stylistic periods in the arts offers students an opportunity to understand the world, past and present, and to learn to appreciate their own cultural heritage.

- **Purposes for Creating the Arts (3)**

The arts have played a major role throughout the history of humans. As the result of the power of the arts to communicate on a basic human level, they continue to serve a variety of purposes in society. The arts are used for artistic expression to express specific emotions or feelings in a narrative manner to tell stories, to imitate nature, and to persuade others. The arts bring meaning to ceremonies, rituals, celebrations, and commemorations. Additionally, they are used for recreation and to support recreational activities. Students experience the arts in a variety of roles through their own creations and performances and through those of others. Through their activities and observations, students learn to create arts and use them for a variety of purposes in society.

- **Processes in the Arts (4)**

There are three distinctive processes involved in the arts. These processes are: creating new works, performing works for expressive purposes, and responding to artworks. Each process is critical and relies on others for completion. Artists create works to express ideas, feelings, or beliefs. The visual arts capture a moment in time while the performing arts (music, dance, drama/theatre) are performed for a live audience. The audience responds to the artistic expressions emotionally and intellectually based on the meaning of the work. Each process enhances understanding, abilities, and appreciation of others. Students involved in these processes over time will gain a great appreciation for the arts, for artists past and present, and for the value of artistic expression.

- **Interrelationships Among the Arts (5)**

The arts share commonalities in structures, purposes, creative processes, and their ability to express ideals, feelings, and emotions. Studying interrelationships among the arts enables students to get a broad view of the expressiveness of the art forms as a whole, and helps to develop a full appreciation of the arts as a mirror of humankind.

# The Structures and Purposes of the Art Forms: DANCE

## Purposes of Dance

Dance is a method of expression, using the human body moving through space with varying amounts of force and time. Its purpose can be primarily:

- **artistic** - performed on a stage for an audience as in a ballet, modern, jazz or tap dance.
- **recreational** - a means of **social** interaction as with folk or ballroom dance.
- **ceremonial** – celebrating life events, religious rituals and other occasions reflecting world cultures and traditions.

## Structures: the Elements of Dance

Dance is made up of movements of the human body, which are divided into two categories: **locomotor** and **non-locomotor**. With locomotor movements, the body travels through space which takes it from one place to another. Examples of locomotor movements include: walking, running, leaping, hopping, jumping, skipping, galloping and sliding. Non-locomotor movements, sometimes referred to as axial, are stationary movements which stay in one place. Some examples of non-locomotor movements include stretching and bending, pushing and pulling, rising and falling, twisting, turning and spinning, swinging and swaying.

All dance expression, made up of locomotor and non-locomotor movements combine with three elements of dance: **space**, **time** and **force**, to color the movement giving it direction, duration and weight.

### Space

Space refers to the area that the human body occupies. Dancers are very aware of the space around them as they move through it. The body can make certain **shapes** in space. Various joints of the body can be bent at a number of angles to make these different shapes. If the bends are elongated or curved, the shapes will be circular, round or soft. If the bends are more angled, the shapes will be more square and sharp. Movements can be very large, taking up a great deal of space, or they can be small, taking up a tiny amount of space. Shapes and movements can be executed on low, medium, or high **levels**. These shapes and movements may be performed facing or traveling into different **directions**: front and back, sideways, diagonal or turning. In addition, movements can travel on various **pathways** such as a circle, a straight line, a zigzag, a figure-eight, or a squiggle path.

### Time

Every movement that is done takes a certain amount of time. Movements can be varied by changing the **speed** at which they are performed. Some movements can be fast while others very slow, or some may be may be executed at medium speed. By varying the speed of movements, one changes the **tempo** of the dance. When thinking of time, one may also consider the **rhythm** or pulse of the movements.

Following the beat of music, dance movement may be counted in a 4/4 time such as the rhythmic pattern of a march, or a 3/4 time such as in a waltz. Rhythmic patterns are grouped together into phrases. The 4/4 pattern would be 1-2-3-4, 1-2-3-4. The 3/4 pattern would be 1-2-3, 1-2-3. Sometimes the phrasing would be in more difficult groupings such as a 7/8 (1-2-3-4-5-6-7, 1-2-3-4-5-6-7) or an 11-count phrase. Within the rhythmic patterns, various counts can be **accented** as well. If a 4/4 phrase is used, one might want to accent count 2 and 4 which would produce the following pattern: 1-2-3-4, 1-2-3-4. Sometimes movements will have no basic rhythm, but will be more free-flowing or arhythmic; however these moves would still take up a certain amount of time.

## **Force**

Force refers to the amount of **energy** it takes to execute a movement. Sharp, fast or heavy movements require a great deal of energy, whereas soft, slow or light movements require less energy. Real life examples are the best way to describe force which can be more difficult element to understand. Examples of a sharp movement might be like the slash of a sword cutting through the air or like the dart of a snake biting its prey. In contrast, a smooth movement might resemble a leaf floating off a tree or the action of petting the fur on a soft animal. A weighted movement may be the amount of energy required to lift an elephant off the ground as opposed to the amount of energy needed to lift a caterpillar off a leaf. Fast and slow movements correlate to speed and time, but also involve energy and force. It certainly takes more energy to run a mile in a race within a short amount of time than to leisurely saunter around the track at a very slow pace.

Other essential components of dance:

## **Choreography**

A **choreographer** is a person who creates dances from movements. He is similar to a painter creating a work of art. The dancers are like the brushes which make beautiful shapes and designs across the canvas. A choreographer will create a dance using the locomotor and non-locomotor movements. Then he will color the movements using the three elements of dance (space, time and force) in various combinations to change the movement, giving it variety and excitement. Whether a dance is presented as an artistic expression, for social interaction, or as part of a ceremony, the elements of space, time, and force and their combinations are obvious when watching or engaging in the movement.

## **Dance Forms**

As in any work of performing art, there must be a structure to the movements that are performed in sequence. This sequence of movements should be recognizable to the audience as having a “form.” Just as a novel has a beginning, middle and end, so should a dance. Sometimes the music that is chosen by the choreographer determines the structure of the dance. Dance “forms” follow the same patterns as music.

- **Call and Response** is a structure often associated with African music and dance forms, although it is also used elsewhere, including classical, folk, traditional, and other primal forms. One soloist/group performs, with the second soloist/group answering or moving in response.
- **AB** is a two-part structure: a dance compositional form made up of two contrasting sections, each of which may or may not be repeated.
- **ABA** is a three-part structure: a three-part dance compositional form in which the third section is a restatement of the first section and can be in a condensed, abbreviated, or expanded form.
- **Narrative** is a choreographic structure that follows a specific story line to convey specific information through a dance
- **Theme and Variation** is a structure in which a theme or set of movements are repeated but with other movements added.
- **Rondo** is a dance structure with three or more themes where one theme is repeated:  
ABACAD....

## **Dance Styles**

**Classical Ballet** is a theatrical dance style that is built on a strict set of movements that were standardized in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The roots of ballet are found in recreational Court Dances of

the 16<sup>th</sup> and 17<sup>th</sup> centuries. These dances became more elaborate until they moved to the stage and were part of grand theatrical performances that included elaborate stage sets, costumes and music. There was usually a theme or story based on myths or historical events.



Today both male and female dancers perform ballet after extensive training. Dancers learn to perfect five positions, turnout and various movement combinations. The language of ballet is French. Female dancers often dance *on pointe* ( on their toes) using stiff *pointe shoes*. Male dancers use soft slippers.



Most traditional ballets tell a story, express ideas or emotions and are set to music. The classical ballet dancers often wear traditional costumes such as tights and tutus in the performances. This attire allows free movement of the body so the male dancers can perform their high leaps and the woman can elevate their legs and arms. Sometimes the steps require the arms to be in opposition to the leap. All



movements are meant to emphasize the weightlessness and grace of the dancers while hiding the difficulty.

More about the history of ballet will appear in the Baroque and Romantic periods.

**Jazz dancing** is associated with jazz music beginning in the “Roaring 20’s” This highly syncopated dance has it’s roots in the African-American South. After World War I came the Jazz Age. America celebrated with popular dances like the *Charleston* and the *Varsity Drag*. As the dance craze moved North, *Swing* dancing became popular along with the *Big Band* style of music. At the same time the South had it’s *Dixieland Music and Jazz*.



As with tap dancing the steps became standardized. The language used to name the movements is a mixture of the French used in classical ballet and English. Jazz dancing changed from a recreational dance form to an artistic dance form when it moved to the stage of musical theatre.



Jazz dancers wear soft shoes or boots. Some routines require bear feet. Costumes are usually tight fitting of some stretchy material so that





movements are not hindered. Costumes relate to the theme of the dance and can be stylized.

The art of Jazz dancing uses stylized movements with an emphasis on isolation of body parts. The head, hands, feet, and hips are used to accent the music or theme. Some forms of Jazz dancing allow for improvisation just as in jazz musical compositions. Jazz dance is performed to many varieties of music from the Las Vegas shows to Walt Disney productions.

**Tap dancing** is closely linked to Jazz dancing. Tap dancing has its roots in ceremonial dance from West Africa, traditional Irish step dancing and English Clogging. There are certainly connections with the rhythmic percussive steps of Spanish Flamenco dance. The Scotch/Irish step dance was combined with the African steps like shuffle and slide and added to jig steps. Then syncopation and improvisation were added with a focus on percussion rather than melody. The first to do this was the black dance, William Henry Lane, who originally used wooden soled shoes in the 1840's.



When the jazz became popular in America, the steps of tap dancing were standardized. Tap moved from being a recreational dance style to the stage. Tap is one dance style that lends itself to soloists as well as chorus lines. Bill “Bo Jangles” Robinson was a famous tap dancer who was very popular in his time.

Tap dancing fluid upper body movements taken from African Dance. This is coupled with very technical footwork. The rhythm or beat of the tap shoes on a hard surface either follow the accents of the rhythm of the music or provides a polyrhythmic effect by making syncopated clicking sounds on the floor.

Often tap solos are improvised. The music stops and the tap dancer has an unaccompanied solo with only the sound of the tap shoes making a percussion solo – like a drum solo in a jazz composition.

Tap costumes range from tuxedos to sequined leotards to street clothes. Today the shoes are usually leather with metal plates on the heels and toes.

**Modern Dance** was first performed by Isodora Duncan in 1903 at the Parthenon in Athens. Modern dance was a rebellion from the stiff ballet style of dance. Isodora thought that she was returning dance to its original purpose and style, that of the Greeks.

By 1915, Ruth St. Denis and her husband Ted Shawn started a dance company that produced a second generation of modern dancers that include the famous Martha Graham, Doris Humphrey and Charles Weidman. The language of modern dance is a combination of French and English. As new steps /movements were invented the language of modern dance became a combination of French and English.

Modern dance is expressive and natural. Dancers have bare feet and wear loose fitting clothes. The women wear their hair in a long, flowing style- not in a strict bun like ballet dancers. There is no universal set of steps.

Improvisation is used in the development of choreography. Each choreographer develops her own steps, emphasis and vocabulary of movements. This freedom from standardized movements gives each modern dance company, a unique style.

The Martha Graham Company focuses its movements on body contractions and expansions that influence the dancer’s breathing. Alvin Ailey used African American



rhythms and themes for his original works. Merce Cunningham explored a new relationship between dancers and musicians. Twyla Tharp has high energy, dynamic performances. Her works have a “quickly shifting energy” which is presented in a casual way.

Today, classically trained ballet dancers are joining in choreographic efforts with the modern dancers to create a blend of the classical and the modern.

### **Staging**

Presenting dances on the stage involves the same consideration as theatre: costume, lighting, props and scenery. Dancers use movement as a communication medium. Therefore **costumes** need to enhance the body movements. **Sets** are usually at the back of the stage and in the wings so as not to impede the dancers. **Props** are simple and lightweight and used to enhance the narrative. In the late 1800s and early 1900s visual artists such as Matisse and Picasso began to collaborate with musicians and choreographers to bring a complete artistic package to the public. These artists designed the sets and costumes to fit the music and choreography that formed a unified visual and auditory experience.

## **The Structures and Purposes of the Art Forms: DRAMA/THEATRE**

You’ve performed some version of it as a child at playtime when you played pretend with your friends. You took on different characters and entered a new world. It’s an art form that involves many other art forms for total expression.

A more specific answer is: “**Theatre is the performance of drama by live actors.**”

What is drama? “**Drama is literature intended for presentation by actors.**” How do they do that?

- Through the movements and voices of live actors
- Through plays’ stories
- Through specially chosen words
- Through plays’ educational or moral message
- Through the addition of music
- Through the illusion of props, scenery, costuming, makeup, lighting, and special effects in play productions

Drama can be divided into different types of plays including **comedy, tragedy, melodrama, musical theatre, morality plays, and satire.**

### **Purposes of Drama/Theatre**

#### **Why do we do theatre?**

Shakespeare proclaimed, “All the world’s a stage.” Creating and observing a variety of dramatic experiences are ways of exploring life as we know it today. These experiences also help us explore the past and introduce us to arts and cultures from other parts of the world. We can categorize the reasons human beings have chosen to perform over the centuries with four short phrases:

- Sharing the human experience
- Passing on tradition and culture
- Artistic Expression
- Recreational

To do any of the above, the plays had to be entertaining or they failed!

## The Earliest Theatrical Forms

The earliest theatrical forms frequently grew out of **rituals and ceremonies**. These communal experiences were often religious in nature and were led by a shaman or priest. Set movements, gestures, costumes, and masks ensured that everyone understood the purpose of the ceremony and the significance of the ritual. Occasions for ceremonies might include the harvest, illness of a community member, a rite of passage of a young person, honoring the gods, etc. Unlike much of today's formal theatre, there was a blurring of the roles of audience and performers, and this enhanced the sense of community. Many non-western cultures (e.g. African, Asian, Native American peoples) continue their tradition of ritual and ceremonial theatre and dance today.

Elements of theatre are also evident in many contemporary public events, such as **commemorations** that celebrate significant events, e.g. the Fourth of July, graduations, Memorial Day. While these events are not formal theatre, they do involve performance elements, usually have significant technical elements, and are highly structured. **Recreational** events such as parades, community talent shows, television, and movies involve both performers and audience and thus are also theatrical. The relationship between audience and the media of movies and television is fundamentally different than the relationship between audience and live performers. The live audience and live performers communicate with each other directly, while TV and film communicate indirectly.

- **Storytelling** has long been an essential element of theatre. Before people could read (e.g. the Middle Ages) many of the plays retold traditional stories which the audience would already know before coming to “hear” a play. These stories would:
  - explain the relationship between humans and the gods
  - enact Biblical stories, recreate historical events and people
  - dramatize myths, legends, and folktales audience would already know before coming to “hear” a play. These stories would be part of the process of passing on the culture.

Storytelling also exists as its own art form. In West Africa, the **griot** (storyteller) has a long tradition; there are many storytelling festivals that occur throughout this country. It was not until the development of extensive technical elements that we began to talk about going to “see” a play.

Playwrights have frequently used plays to express a particular point of view as a means of **persuading others** to a particular opinion. In fact, in his work “The Art of Poetry,” the Roman poet Horace decreed that **theatre should instruct as well as entertain**, a statement that, centuries later during the Renaissance, became one of the major tenets of Neoclassicism. Examples of playwrights whose purpose is to persuade others would include Henrik Ibsen (*A Doll's House*) George Bernard Shaw (*Pygmalion*) and Arthur Miller (*The Crucible*).

Playwrights also want to evoke **specific emotions and feelings** in their audiences. In the earliest Greek drama Sophocles knew the necessity of making his audience become one with the play, of experiencing the emotions along with the characters, and of finding emotional release through catharsis. This is still true today. It answers the questions of why humans enjoy experiencing the problems of others; the vicarious thrill of a horror film allows the audience to “feel” the emotions without the real life consequences. This is what Aristotle meant by “art is an imitation of nature.”

Aristotle, the 4<sup>th</sup> century Greek philosopher, defined the elements of Drama as the tools that a playwright uses to engage the audience. These “elements of drama “ from the 4<sup>th</sup> century before the common era are very similar to the elements of performance, production and drama of today.

- **plot** – The story of a play

- **character** –Who are the players in this story? Who is the one who wants the most? Who interferes with that one getting it? How do character relate?
- **theme** – The message or point the playwright is trying to make
- **diction** – Today, diction means the clarity of speech but Aristotle meant more - the playwright’s choice of words and the expression of meaning in the words. Are they poetic? Does the dialogue use slang? Are there accents?
- **music** –What kind of music is played before and after the play? What kind of music is played or sung during the play? Why?
- **spectacle** --How are the stage, lights, sound, costumes, and special effects used to make this story have a greater effect?

Audience responses are also evoked by the collaborative work of the director, designers, and performers in taking the play “from the page to the stage.” When all of the structural, technical and performance elements come together effectively, the audience receives a completely integrated theatrical experience.

## Structures: the Elements of Drama/Theatre

Over the centuries, drama’s **technical, literary, and performance elements** have developed in different ways. In some periods, one element has developed more extensively than another; sometimes one element is more important than another. Nonetheless, all three elements are integral to the theatrical experience, and each has significant impacts on the artistic product.

**Technical elements** include **set, props, lighting, sound, make-up, and costumes**. **Lighting and sound** are the two newest design areas, owing to technological developments such as gas, and then electrical, lighting in the 19<sup>th</sup> century, and the growing sophistication of recording from the earliest phonographic recordings to sampling and streaming today. **Costumes** (and masks in several periods) have always played an important role in identifying and specifying individual and stock characters. **Make-up** is frequently an extension of costumes in creating characters. In addition to traditional face make-up, this can also include latex forms to change the shape of noses, chins, etc., and wigs, beards, and hairpieces. Makeup can create the illusion of age, wounds, and scars. **Sets** have varied in importance from a simple façade, against which scenes in different locations are played with the location being identified in the dialogue, to elaborate settings with revolving stages, scenic drops, traps, etc. creating the illusion of multiple locations. **Props** are the items actors use during the action of the play. This area can include pens, spectacles, suitcases, and ladders—anything that a character picks up and uses. This can mean that a prop has to fit within the time period of the set and/or that it matches a character’s costume, e.g. a purse. Each area is headed by a designer who creates the vision for his/her area in collaboration with the director of the production. All technical elements are selected to serve the overall vision of each script. Each of the elements should work together (collaborate) to create a unified production.

- **Set:** The set is the visual element that illustrates the setting of the play. Frequently the set is described in the script’s stage direction, and is specific to the time, geography, etc. of the play.
- **Props** are what characters hold and use during the action of the play. The same factors that influence set and costume choices also impact decisions about props.
- **Lighting:** Lighting illuminates the action of the play. Factors to consider include the brightness or darkness of the lighting, the color of the light, and the direction and angle from which the light comes. All of these elements add to the overall atmosphere of the play.
- **Sound:** Sound elements also add to the overall atmosphere of the play. They can be as simple as a doorbell or telephone ring during the action of the play, or as complex as digitized soundtracks that might underscore the action (similar to a movie soundtrack).

- **Costumes:** The costumes are the clothing that characters wear (sometimes includes hats, accessories, and masks). Factors to consider include time period, socio-economic status, etc. of the characters.
- **Makeup:** Makeup helps the actor create a complete character

**Literary elements** are subdivided into three groups: plot structure, character developments, and literary devices. Many of these elements will be familiar to you from Language Arts classes.

**Elements of plot structure** are concerned with the way in which the plot unfolds, frequently in a linear journey, and how the playwright arranges these elements in the service of telling the story.

- **Exposition:** The giving of information about the plot and characters that helps the audience know background details. Usually at the beginning of the play; sometimes delayed until later.
- **Development:** A series of events that advances the storyline; usually of increasing complication.
- **Climax:** The culminating event of the plot.
- **Reversal/ turning point:** An event that changes the direction of the action; usually as a result of a discovery that is contrary to what a character expects.
- **Denouement:** The resolution of the plot; events that happen after the climax.
- **Tension:** Tension is created when the action of the play is compressed, as in a climactic rather than an episodic plot, so that all the elements are forced into the inevitable climax.

**Character** developments are concerned with the journey each individual character makes through the plot.

- **Protagonist:** The character, the lead character, who advances the storyline as he/ or she attempts to achieve an important goal.
- **Antagonist:** The character who is in opposition to the protagonist.

**Literary devices** are tools the playwright and director employ to further enhance the plot.

- **Symbolism** -A symbol is something that represents something other than itself.
- **Foreshadowing** -Information early in the text that is later proves to be important for the solution to a problem or insight into a character.

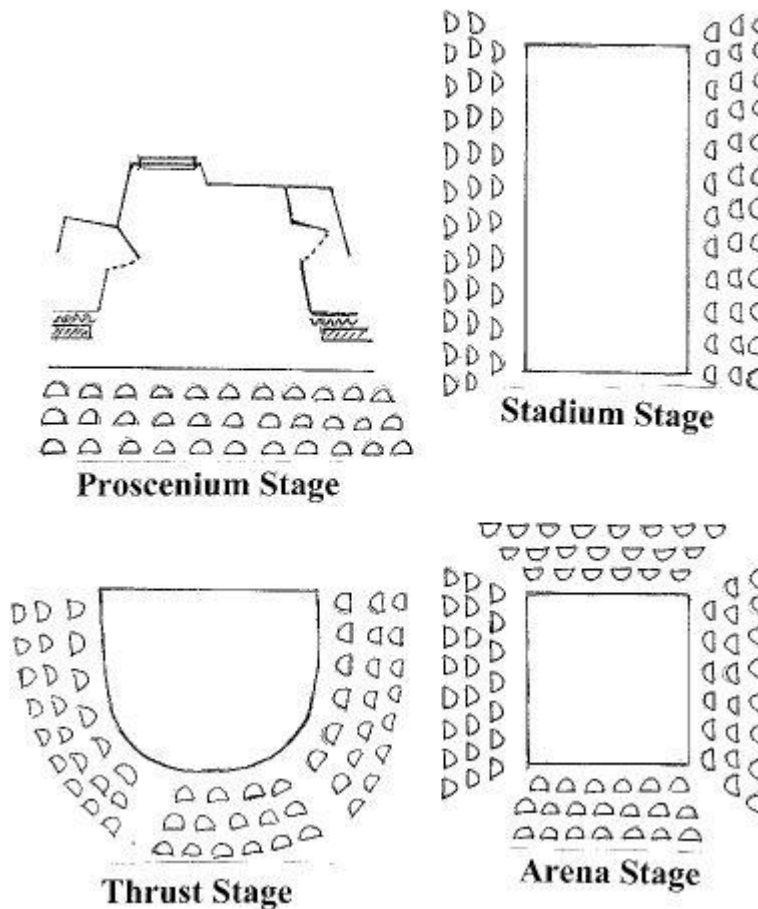
**Performance elements** are the tools the director and actors use to create characters, emotions, and feelings that tell the playwright's story, evoking strong responses from the audience.

- **Dialogue:** Two or more characters in conversation
- **Monologue:** A long speech by one character
- **Soliloquy:** A long speech by one character when the character is alone on stage; often expresses the character's inner thoughts.
- **Character:** Characters have goals they want to achieve; ideas, events, people.
- **Motivation:** That which propels the character towards his/her goal.
- **Voice:** The voice is one of two primary tools of the actor. Learning to use the voice includes practice in the areas of breathing, projection, and diction.
- **Sensory Recall:** Recalling a smell, taste, or sound, with both its cause and the actors' reaction to it. "Method Acting" is a theory of acting practiced in America in which sensory recall is most important.

## Theatre Stages

Theatre stages have several different designs. Today, we frequently select a stage style to go with the style in which the play is being directed and designed. In the earliest “theatrical” settings, the storyteller told his story in a circle of on-lookers. As the popularity of the “story” grew it became necessary to put the storyteller on a raised platform. Greek theatre originated from religious ritual which was conducted in a circular area with an altar. The stage house with raised dais (platform) is a natural extension of the area ritual. The audience area was then carved out of the hillside, taking advantage of the natural acoustics of the setting. The acoustics, together with the design of the actors’ masks, helped the audience hear the play. Theatre in the Medieval period began on the steps in the front of the church (mystery plays.) Morality plays were frequently performed on a “pageant wagon” in a public area of the town or on fixed stages constructed especially for the presentations. In both settings, limited sets were possible.

### Overhead View of Theatre Stages



The first form of a stage that is familiar to today’s audiences is the **proscenium**. This is like a movie screen with the audience seated facing the stage. An **arena stage** has seating all around and the action takes place on a raised platform in the center. This is also called “theatre in the round.” A **thrust stage** has seating on three sides. It combines some of the characteristics of an arena stage and a proscenium. Sometimes called an open stage or apron stage, the thrust gets the actors closer to the audience but contains an area where the scenery can be hung. A **stadium** stage has seating on two sides like some basketball gyms.

The most recent type of “stage” is the **black-box theatre**. The actors and the audience are on the same level and the sets can be moved anywhere in the space. This kind of theatre is very intimate. The audience feels like they are a part of the action.

Each of these stages requires the director and actors to adjust the elements of performance and production to fit the type of stage.

Different periods and cultures employ different styles in using these elements. For example, much of Shakespeare's writing is in blank verse, while many contemporary playwrights write in prose. The Renaissance period, because of advances in the visual arts, saw an explosion in the technical element of set design. As you read through the individual units, you will see how these elements interrelate with each other in each different movement/style and period or culture.

## **The Structures and Purposes of the Art Forms: MUSIC**

### **Purposes of Music**

Throughout history, the power of music to communicate on a basic human level has served a variety of purposes. Music used as artistic expression can convey specific emotions or feelings. It can tell stories. It can imitate the sounds of nature. It can persuade others. Music brings meaning to ceremonies, rituals, and celebrations. It can be used for recreation and to help humans relax.

The following are some purposes of music:

- **Ceremonial:** ritual, celebration, commemoration.
- **Recreational:** music as a means of diversion to support recreational activities, e.g. dances, social gatherings, festivals.
- **Artistic Expression:** To communicate emotion, feeling, ideas or information (narrative).

### **Structures: the Elements of Music**

In order to be able to describe works of art, whether visual, musical, or other performance arts, it is necessary to understand the elements and basic terms that go with that particular art form. The elements are areas in which two art works are similar or different. Works of art from a particular time period or culture often share similarities within an element or elements. The ability to identify and understand the elements gives us the tools to interpret, to describe, to compare, and to contrast works of art.

The basic elements of music are:

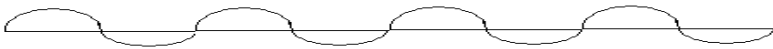
- **Melody** - The main theme or part of a musical composition, the "tune" (something you can sing, hum, play, or whistle).
- **Harmony** - Accompanying parts or musical lines that are not the melody, and how they blend with and/or support the melody.
- **Rhythm**- Patterns of sounds and silence, pulse (beat). How the sounds and silence divide time. Whether the beats are accented (stressed) or unaccented.
- **Tempo** – Speed of the beat or pulse. Whether or not the speed changes and how it changes.
- **Dynamics** - Degrees of loudness and softness.
- **Timbre/Tone Color** - The quality of sound as determined by the instruments or voices that are performing the music.
- **Form**- The structure of a musical composition, how it is organized.

Within each of these elements are concepts that can be discussed to help us describe, analyze, compare, and contrast different musical selections.

Music is made up of sounds and silence. Many of the elements of music depend on characteristics of the waves that carry the sound from the initial vibrating item or instrument to the listener's eardrum. The number of waves or cycles per second determines the **pitch** (essential to **melody** and **harmony**). The amplitude or vertical size of the wave determines volume or **dynamics**. The actual shape of the wave (smooth to rough or jagged) and the overtones created by combining waves creates the **timbre** or **tone color**. **Rhythm** is the organization of sounds and silences, when the waves start and stop. **Tempo** is how fast or slow the beats occur. **Form** is the structure of the musical selection.

## Melody

The **melody** of a song gives its basic identity. It is how the way in which the pitches move from note to note. Pitch is the highness or lowness of sounds. Each musical pitch has a numerical identity and is measured in cycles per second or herz (hz).

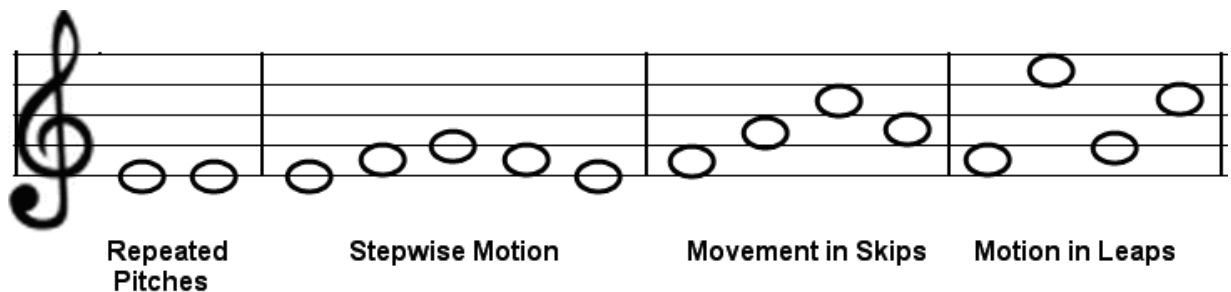


This diagram represents 4 cycles per second or 4 hz.

The pitch a', 440 hz, is the pitch to which the instruments of the orchestra are tuned before playing a concert. The Greek mathematician and philosopher Pythagoras discovered certain mathematical relationships between intervals in music that were based on proportional relationships between certain pitches.

One way to describe melody is by its general pitch location. A melody can be mostly high-pitched, mostly low-pitched, mostly medium-pitched, or a combination of high, medium, and low pitches.

Another way to describe melody is how the pitches change. There are basically 4 options. The pitch can be repeated (stay the same) or it can change by moving a step, a skip, or a leap. When the pitch changes, it has to move up (higher) or down (lower).



A pitch is notated by its position on a staff. The staff is made of 5 lines and 4 spaces. The pitches the lines or spaces represent are determined by the clef sign located at the beginning of the staff. The most familiar clef signs are the treble (or G) clef and the bass (or F) clef.





## Every Good Boy Does Fine.

### FACE

Good Boys Don't Fight Anyone.

All Cows Eat Grass.

 The treble clef generally is used for higher pitched instruments and voices like the violin, flute, trumpet, and female voices (sopranos and altos). The lower part of the clef curves around line 2 of the staff, which is 'g,' or the g above middle C. This is why the treble clef is also known as the G clef.

 The bass clef generally is used for lower pitched instruments and voices, such as string bass, tuba, bassoon, and male voices (tenor and bass). The upper part of the clef sign curves around line 4 of the staff, which is F, or the f below middle C. This is why the bass clef is also known as the F clef.

Once you have established a following note must do one of three things in order to move to the next pitch: move higher, move lower, or stay the same. If it moves higher or lower, the motion can be described as stepwise (whole or half step), skip (major or minor 3rd), or leap (moving an interval greater than a 3rd). Melodies that have many repeated notes or mostly steps and skips move more smoothly than melodies with several leaps. Those smaller intervals (steps and skips) are usually easier to play or sing. Most simple children's songs have melodies with repeated notes and stepwise motion.

Another way to describe melody is by range. Range is the distance from the lowest to the highest pitches used throughout the melody. The narrower the range between low and high pitches, the easier the melody is to sing or to play.

When listening to a musical selection, you now should be able to describe the melody using three criteria; general pitch (high, low, or medium), type of motion (repetition, steps, skips, leaps), and range (wide or narrow). You can also rate its difficulty based on how easy it is to sing along with while you are listening.

## Harmony

**Harmony** is one of the hardest elements of music to understand. The harmony parts, along with the melody, determine the key or tonality of a musical selection. Most musical selections are either **Major** (happy or cheerful sounding) or **Minor** (sad, gloomy, uneasy, or spooky sounding) in tonality.

Compositions that sound mostly major or minor but have a few notes that “don't fit” are called **modal**, because they are often based on the church modes of the Middle Ages. Most folk songs and Asian music are based on a **pentatonic** or five-tone scale. Music of the Impressionism period was based on a **whole-tone scale**, a scale made up entirely of whole steps; the whole-tone scale has a very exotic sound. **Atonal** music of the modern period has no scale identity and may sound very odd to the listener.

Another aspect of harmony is **texture**, or the thickness of sound. The three textures are **monophonic**, **homophonic**, and **polyphonic**. **Monophonic (one sound)** music is performed in unison; everyone sings or plays the same part or pitches at the same time. In monophonic music there is only melody no harmony. **Homophonic (same sound)** music has multiple or different parts being sung or played, but they are sung or played at the same time, the parts use the same rhythmic patterns and phrase structure. In homophonic music, melody and harmony both exist, but melody is most important. A common example of homophonic music is the hymn or chorale. **Polyphonic (many sounds)** music has multiple, independent parts that are sung or played at the same time. Each part is as important as the others. Because the parts overlap, there is often no silence, making this texture the thickest sounding of the three. Examples of polyphonic music are rounds (canon), madrigals, and motets of the Renaissance period.

In music written for combined instruments and voice, the voice usually has the melody. Harmony parts are performed by instruments or other voices, or sometimes a combination of both. Vocal music that is performed without accompanying instruments is called a **cappella**.

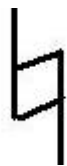
Once the key or tonality has been determined, it is sometimes necessary to raise or lower pitches to make them fit into the key. This is done by using symbols called **accidentals**. The symbols that represent accidentals are:



**Sharp** - raises the pitch by  $\frac{1}{2}$  step



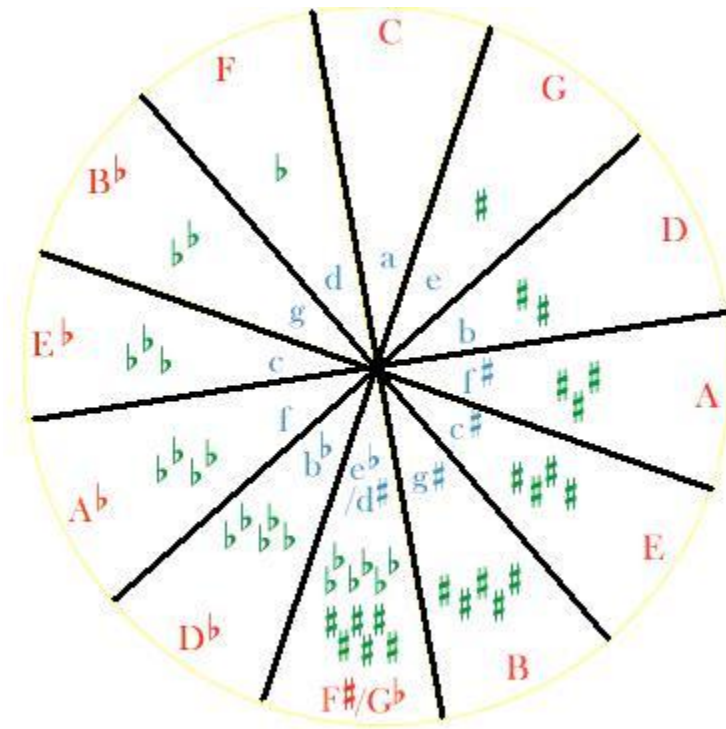
**Flat** - lowers the pitch by  $\frac{1}{2}$  step



**Natural** - cancels a sharp or flat

Another You also will find these symbols at the beginning of a piece of music, on the staff beside the clef sign. Combinations of sharps or flats at the beginning of a composition are called the key signature. They tell the musician the corresponding notes are played or sung as sharps or flats throughout the piece of music, thereby setting the key center of the music. For example, if there are no sharps or flats, the key is either **C Major** or **a Minor**. If there is one flat, the key is either **F Major** or **d Minor**. If there is one sharp, the key is either **G Major** or **e Minor**. Every key signature combination corresponds to one major and one minor key

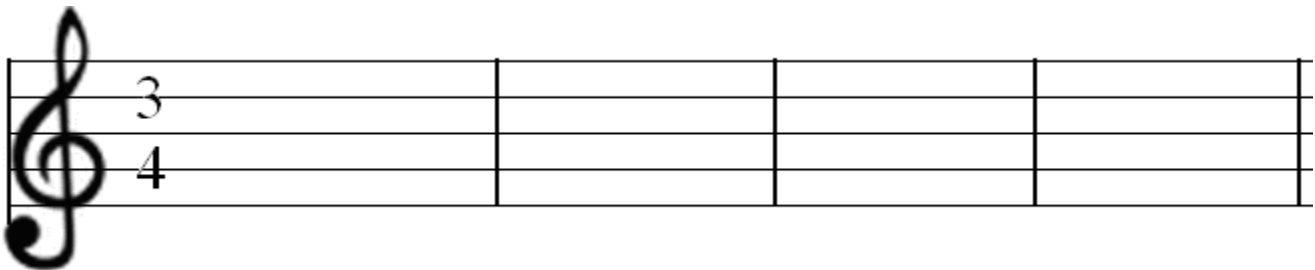
## Circle of Fifths



Major keys are represented by capital letters, minor keys by lower case letters. Key signatures are located in the center of each sector.

## Rhythm

Rhythm is a complex element of music. Rhythm is patterns of sounds and silences that make music move through time. In order to be able to read music, a person needs to understand both rhythmic notation and pitch notation.













The **staff** on which music is written has vertical lines through it called **bar lines**. These bar lines divide the staff into sections called **measures**. At the beginning of the staff, after the clef sign, is a notation that most often looks like a fraction without the dividing line between the numerator and denominator. This notation is called a **meter signature** or **time signature**. The top number tells how many beats are in each measure. The bottom number tells what kind of note is equal to one beat.

The most commonly used meter signatures have top numbers that are multiples of either 2 or 3. If the

top number is 2 or a multiple of 2 (4, 6, 8, etc.), then it is said to be in **duple meter**. If the top number is 3 or a multiple of 3 (6, 9, 12 etc.), then it is said to be in **triple meter**. When listening to a piece of music, if you can count along and hear groups of beats in twos or multiples of two, you can determine that the music is in duple meter. Meter and rhythm generate a movement or kinesthetic response in the body. If you feel as though you can march or walk steadily to the music, it is probably in duple meter. If you feel like skipping, swaying, or dancing, or if you can count along in threes with the music, then it is probably in triple meter.

## **Duration**

The duration of musical sound is shown by using different kinds of notes. The duration of silence is notated using rests. The chart below shows the different types of notes and rests and their values in relation to each other.

Note	Name	Count	Rest	Name	Count
	Whole note	4 beats		Whole-Rest	4 beats
	Half note	2 beats		Half-Rest	2 beats
	Quarter note	1 beat		Quarter-Rest	1 beat
	Eighth note	1/2 beat		Eighth-Rest	1/2 beat
	Sixteenth note	1/4 beat		Sixteenth-Rest	1/4 beat

Another aspect of rhythm is the use of **accents** or stressed beats. In most cases, the downbeat (first beat) of each measure is emphasized. By altering the ways in which beats are accented, music can change in many ways. When beats that are normally unstressed are accented, the rhythm is said to be syncopated. **Syncopation** is a characteristic that is often found in jazz music. In choral and vocal music, the stressed syllables in the words of the text often dictate what beats or notes are stressed.

## **Tempo**

Tempo is the speed of the beat in music. Traditional tempo markings are indicated using **Italian** terms. These are the most familiar tempo markings:

- **Allegro** - **Fast**
- **Moderato** - **Moderate**
- **Adagio** - **Slow**
- **Largo** - **Very Slow**



A different way that tempo is marked in music is a metronome marking. A **metronome** is a mechanical device that ticks or beeps audibly at a steady tempo. A metronome marking sets a particular note equal to a numerical value. A marking of quarter note = 60 (♩ = 60) means there are 60 quarter notes per minute or one beat per second. A marking of quarter note = 40 (♩ = 40) would be a slower tempo (40 beats per minute) while a marking of quarter note = 150 (♩ = 150) would be faster (150 beats per minute).

## Dynamics


**Dynamics** are degrees of loudness or softness (volume) and the intensity of sound. Dynamics are designated by a set of symbols based on two Italian words, **forte** (strong or loud) and **piano** (soft). The chart below shows the most common dynamic markings.

<b>pp</b>	<b>pianissimo</b>	<b>very soft</b>
<b>p</b>	<b>piano</b>	<b>soft</b>
<b>mp</b>	<b>mezzo piano</b>	<b>moderately soft</b>
<b>mf</b>	<b>mezzo forte</b>	<b>moderately loud</b>
<b>f</b>	<b>forte</b>	<b>loud</b>
<b>ff</b>	<b>fortissimo</b>	<b>very loud</b>

The dynamics in a piece of music can change often as a tool of expression. The marking used to tell the performer to increase the volume is **crescendo**, designated by the abbreviation **cresc.** or by the symbol



. When the volume is to be decreased, the term used is **decrescendo** or **diminuendo** and is

designated by the abbreviations **decresc.**, **dim.**, or the symbol . These markings generally are used to show a gradual change in volume.

## Timbre/Tone Color

The **timbre** or **tone color** of a piece of music is most often determined by the voices or instruments that are to perform it. Certain instruments or families of instruments have sound qualities or volume capabilities that best create certain moods, feelings, and emotions. For a formal ceremony, most composers would choose to use a large orchestra ensemble or band, brass instruments, percussion, or pipe organ. For mood music at a small dinner party or for relaxation, one might choose a piano, harp, string quartet, or small woodwind ensemble. Vocal tone color varies by voice type and by the style of music being performed. A singer performing opera would use a different vocal tone from one performing country music or jazz.

Instruments that share similar characteristics are grouped into families. The most familiar classification system is classifying by orchestral instrument families: **String**, **Woodwind**, **Brass**, and **Percussion**, and **Keyboard**. Many traditional, non-orchestral instruments still can fit well within these families. Another way to classify instruments is by whether or not their sound is produced or enhanced with electronics. Instruments with electronic amplification are classified as **electronic** while those with natural sound

production are classified as **acoustic**.

Voice classifications are based on pitch range and the weight of the vocal sound. The highest and lightest female voice is the **soprano**, and the highest male voice is the **tenor**. The mid range female voice is the **mezzo soprano**. The mid range male voice is the **baritone**. The lowest female voice is the **alto** or **contralto** and the lowest male voice is the **bass**.

## **Form**

**Form** in music refers to the structure, the style, and the genre (classification) of a composition. **Structure** is how the composition is put together. In structure we look at organization of phrases, verses, movements, and sections, and compare what is alike and what is different. **Style** and **genre** identify characteristics in the structure that relate to the time period or culture in which the music was created and performed.

When looking at form, some very basic determinations should be made. The first is to determine if the composition is **instrumental**, **vocal**, or for both instruments and voices. The second is to determine if its purpose is **sacred** (meant for religious purposes) or **secular** (meant for non-religious purposes). The third would be to determine if the composition is a small, stand alone piece like a motet, nocturne, or ballad, or if it is a larger form made up of smaller pieces like a mass, symphony, or suite. Finally, purpose should be identified because purpose often dictates what form a composition must follow.

When looking at form, one thing to decide is how the music can be divided into sections. When analyzing music, each distinct section usually is assigned a capital letter (A, B, C, etc.) to identify it. A **binary** or 2 part form has two sections that are usually different from each other (**AB form**). **Ternary** form has three sections. Most often in ternary form the third section is identical or very close to the first. When this occurs, the letter A is used again to show it is identical (**ABA form**) or A' if it varies but is close (**ABA' form**).

**Rondo** form has a main theme (A) which returns throughout the work. It is alternated with other themes to form a complete musical composition. Examples could be ABACA or ABACABA

**Theme and Variation** is a form first used extensively in the classical period. Either it is a single musical composition or it is used for one movement of a longer work such as a symphony. The **theme** is a basic musical idea that is repeated over and over. It is changed each time it is repeated. Sometimes the melody, rhythm, tempo, harmony, dynamics and timbre (tone color) of the musical theme are modified to create each unique **variation**.

There are several form characteristics that occur across cultures and time periods. **Call and Response** form is one example. This form often is used in ritual and religious music, and in music used for teaching. In **Call and Response** music, a leader or lead group sings or plays a phrase and then the others either repeat the phrase or sing or play a response to the phrase. Because of the repetition involved, this form is effective as a method for teaching a large group of people very quickly. This form can be found in gospel music, in service music of Catholic and Protestant churches, and in ritual music of African and Native American tribes.

Some other forms that cross cultures and time periods are:

- **Round (Canon)** - Simple melody performed by different groups of singers starting at different times. Example: *Row, Row, Row Your Boat*.
- **Verse and Chorus (Verse and Refrain)** - Verses with the same melody

but different words, ending with a refrain or chorus each time that has the same melody and words. Example: Jingle Bells

Verse: Dashing through the snow....

Chorus: Jingle bells, jingle bells ....

**Opera** is a combination of music and theatre. Sometimes it is called the complete art form since it involves a story sung on stage with sets, costumes, lights and an orchestra. Opera began in the early 1600s in Italy. It soon spread throughout Europe. Today the dramatic plots, glorious singing, lavish staging, and brilliant music still capture devoted audiences.

**Some terms specific to opera are:**

- **Overture** – This is the music played by the orchestra before the curtain opens for the first act. It usually contains a medley of all the important themes sung during the production.
- **Aria** – An aria is the “song” sung by a principal character in the opera. It is the main vehicle for the character to express emotions.
- **Recitative** - is the sung dialogue between the performers that moves the plot along. It does not contain the variation of pitch and movement of the melody line that is present in the arias. It is like sung speech.

	<b>Melody</b>	<b>Harmony</b>	<b>Rhythm/ Tempo</b>	<b>Dynamics</b>	<b>Timbre/ Tone Color</b>	<b>Form</b>
<b>Ancient/ Lineage Based</b>	Simple, Repetitive	None	Complex patterns over a steady beat	Constant/No variety	Harsh, throaty singing voice, imitates nature	Ritual, ceremonies, chants, ballads, call and response
<b>Greece/ Rome</b>	Chant-like, Syllabic, modal	None	No sense of rhythm or beat	Constant/No variety	Dependent on purpose	Chants, sung lyric poetry, drama songs, dithyrambs
<b>Pacific Rim</b>	Simple, pentatonic	None	Use of percussion to set pulse, not complex	Constant/No variety	Harsh, nasal singing voice	Ritual, ceremonies, chants, ballads, drama-Kabuki
<b>Medieval</b>	Simple, modal	None to very simple	No sense of rhythm or beat	Dependent on instruments used	Calm, pure vocal sound, a capella, instruments subtle	Chant, mass, organum, motet, ballads, dance music
<b>Renaissance</b>	increase of complexity, text painting	Polyphonic, independent parts with cadence points	Feeling of constant pulse, not grouped in meters, some isorhythms (small patterns)	Determined by shape of musical phrase	haut-loud outdoor instruments reeds, brass, percussion. Bas-low, quiet, indoor instruments - viols, recorders	madrigal, motet, mass, chorale
<b>Baroque</b>	Use of wide intervals	Combination of textures, advanced rules of counterpoint, figured bass	Steady pulse, usually at speed of heart beat, use of hemiola (3 against 2)	Terraced Dynamics - Volume increased by addition of instruments or voices	Developing modern instruments - violin, trumpet	mass, cantata, opera, oratorio, toccata, fugue, concerto grosso, dance forms

<b>Neoclassical/ Classical</b>	Use of simple, easy to sing tunes	Followed specific rules related to keys, modulation	Steady pulse, Experimented with tempo, little variation within a song	Experiment with shift in dynamics	Addition of piano, bassoon, clarinet	Sonata, symphony, concerto, string quartet, theme and variation, Rondo
<b>Romanticism/ Realism</b>	Complex, Widening intervals	Full complex chords, Experimented with exotic sounds	Free use of ritardando, accelerando, rubato	Large variety of dynamics with sudden changes	Addition of tuba, low brass, variety of percussion	Symphony, suite, concerto, tone poem, programme music art song, lieder
<b>Impressionism/ Post- Impressionism</b>	Unusual tonalities, whole tone scale	Unusual, exotic harmony	Ostinato patterns or feeling of free rhythm	Large variety of dynamics with sudden changes	instruments chosen to capture a moment in time	tone poem, art song
<b>Modern/ Contemporary</b>	Atonal, large intervals, complex	Atonal, serialism, 12 Tone, aleatoric	Complex rhythms, syncopation, African and Non-Western influence	Large variety of dynamics with sudden changes	electronic instruments, amplification, recording	Jazz, popular, folk, movie/theater music, commercial music



## The Structures and Purposes of the Art Forms: VISUAL ART

Of all the art forms (music, dance, drama, visual art, and literature), the visual arts have the earliest proof of their existence. Visual art is a language of images. No matter where you are in the world, images can be shared and understood. Except for physical disasters or decay, the artwork does not change from the time the artist completes the work until the person views it in a museum or on the walls of a cave. When an orchestra plays a Bach Concerto today, the sound may not be the same as when Bach wrote it. Modern instruments, the ability of the musicians, and the interpretation of the conductor change the work. The visual arts are “without time” while the performance arts are “temporal.” You might say that with visual art “what you see is what you get.” But you will get much more pleasure from viewing great masterpieces if you know the purposes, structures and history of the artworks.

The visual arts can be divided into two categories: **fine arts** and **applied arts**. **Fine arts** focus on how the image or object looks, in other words, the **aesthetics** (gaining pleasure from the visual qualities or beauty of an image or object). Fine arts include drawing, painting, printmaking, sculpture, and photography. **Applied arts** are primarily functional but the artist is also concerned with how the object or image looks. Applied arts include craft (weaving, ceramics, furniture making, jewelry design, etc.) and design (fashion design, graphic design, industrial design, etc.). **Architecture** is in a class by itself; it is a fine art when the structure fills an aesthetic need and an applied art when the purpose is for utilitarian reasons. The two categories, fine art and applied art, lead us to look at why man creates works of art.

### Purposes of Visual Art

All visual art is created for a specific purpose and can have more than one purpose. When an artist decides to create an artwork, he considers why he is creating it. Here is a list of some reasons why art is created:

- **Artistic Expression** – expression or communication of emotion, feeling
- **Ceremonial** – ritual, celebration, commemoration
- **Narrative** – telling stories, describing and illustrating experiences, communicating ideas or information
- **Functional** – artistic objects used in every day life
- **Persuasive** – advertising, marketing, propaganda

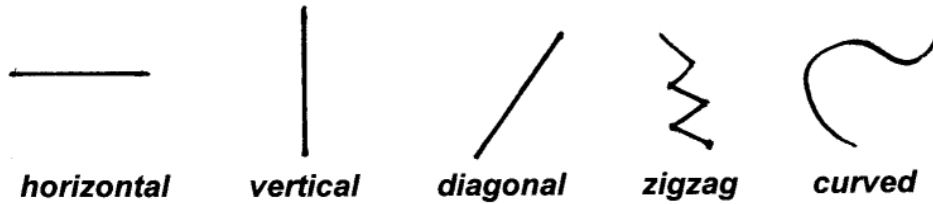
### Structures : the Elements of Art and the Principles of Design

#### Art Elements

The art elements are the building blocks of visual art. They are the basic “tools” artists use to create art. The seven (7) art elements are: line, color, value, shape, form, space, and texture.

**Line** is defined as a mark made on a surface by a moving point. Lines can be actually drawn or painted, or they can be suggested or implied. The edge where shapes touch or how we connect objects with our eyes creates an implied line. If we paint red next to blue with no space between them, we “see” a line between the two colors. A line can be described based on a wide range of characteristics:

- **Direction** - horizontal, vertical, diagonal, curved, or zigzag



- **Quality/Variation** - thick, thin, rough, smooth, long, short, light, dark, etc.

- **Size** (long or short, thick or thin)



- **Texture** (rough, smooth, bumpy, etc.)



- **Value** (light or dark)

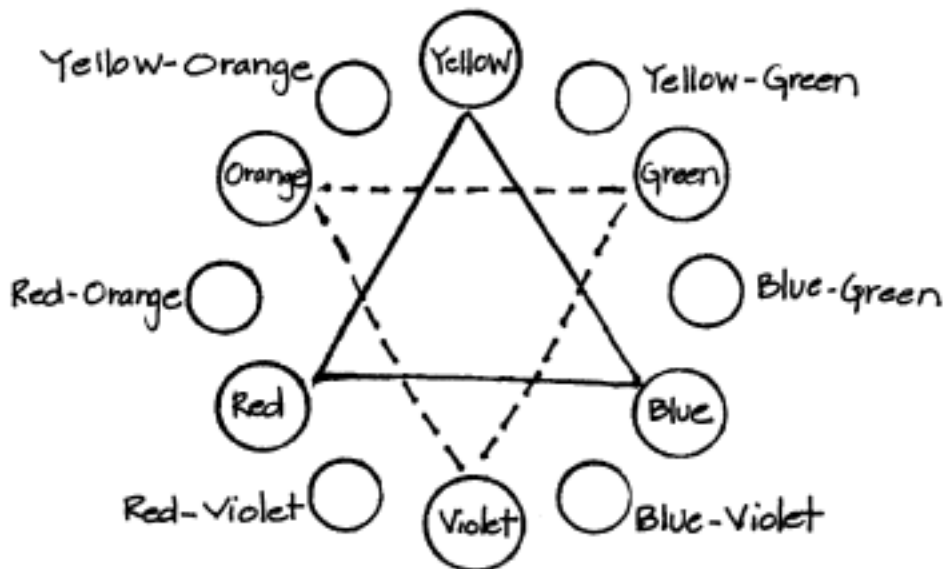


- **Emotion/Feeling** - graceful, heavy, calm, tense, delicate, bold, strong, weak, etc. A thick, dark, vertical line can “feel” strong. A light, thin, curved line can “feel” graceful.

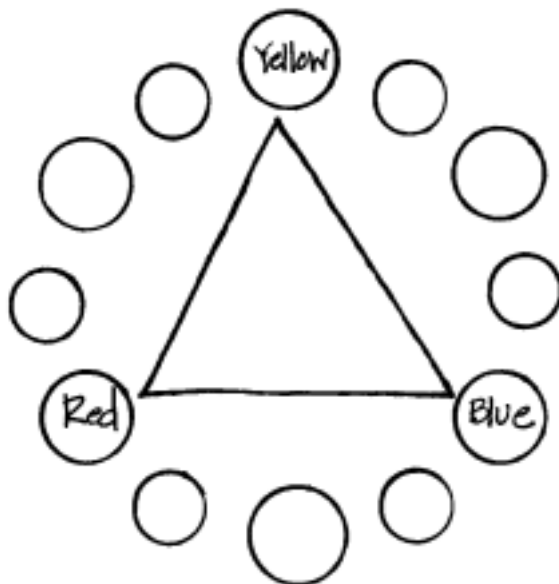
**Color** is what the eye sees when sunlight or some other light bounces off an object. **Hue** refers to a color’s name, such as “red” or “blue.” A hue can vary in **value** (lightness or darkness) and **intensity** (brightness or dullness). Colors express emotions and mood.

Bright, light, warm colors can feel exciting, stimulating, friendly. Dull, dark, cool colors can feel cold, sad, and mysterious.

The **color wheel** is made up of twelve colors organized in a circle.



Three **primary** hues (red, blue, and yellow) are mixed in certain combinations to create the remaining hues.

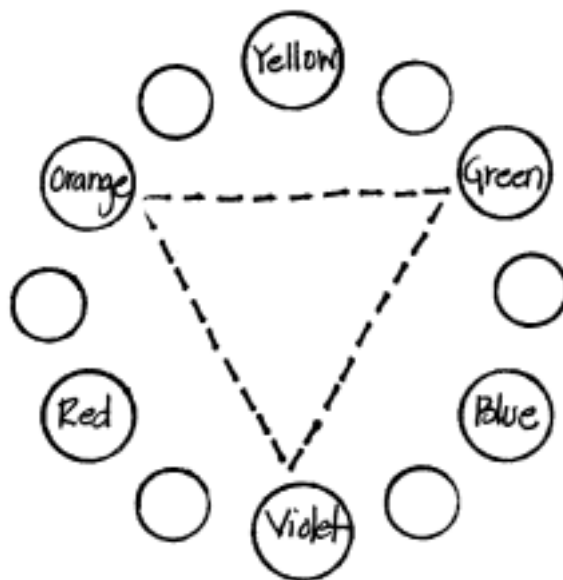


The **secondary** hues (orange, violet, and green) are made by mixing two primary hues together:

Red + Yellow = Orange

Blue + Red = Violet

Yellow + Blue = Green



The six **intermediate** hues are made by mixing a primary hue with a secondary hue nearest each other:

Red + Orange = Red-orange

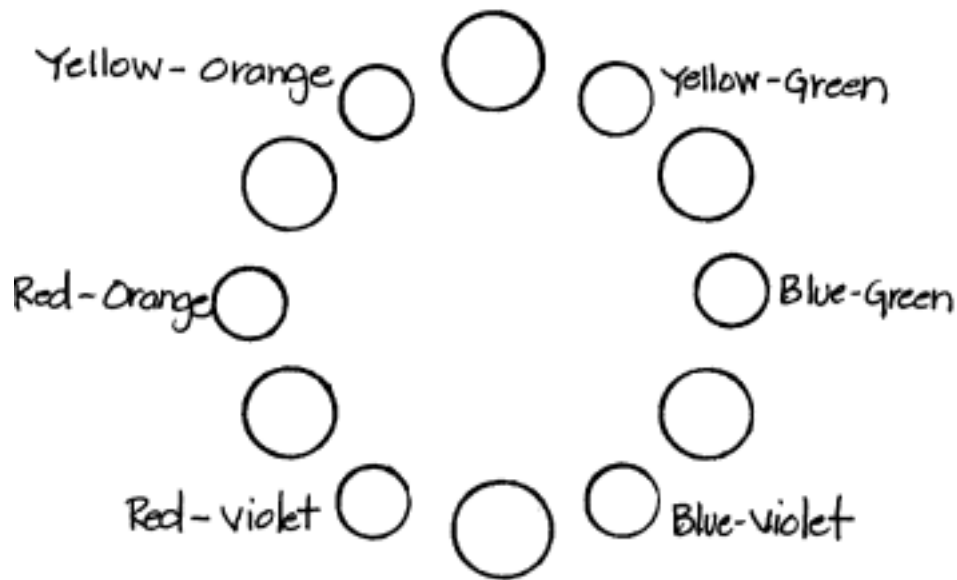
Red + Violet = Red-violet

Blue + Violet = Blue-violet

Blue + Green = Blue-green

Yellow + Green = Yellow-green

Yellow + Orange = Yellow-orange.



Colors can be used together to create pleasing or interesting effects. This grouping of colors is called a **color scheme**.

- **Monochromatic color scheme** - different values of a single hue. For example: dark blue, medium blue, and light blue.
- **Analogous color scheme** - hues that are next to each other on the color wheel and are related by a single hue. For example: red, red-orange, orange, and red-violet.
- **Warm or cool color scheme** - hues that we think of being or making us feel warm or cool. Colors associated with red are considered warm (e.g., red, red-violet, red-orange, orange, yellow-orange, and yellow). Colors associated with blue are considered cool (e.g., blue, blue-green, blue-violet, green, yellow-green, and violet).



- **Complementary color scheme** - pairs of hues that are opposite one another on the color wheel (e.g., red and green, blue and orange, yellow and violet, red-violet and yellow-green, red-orange and blue-green, and yellow-orange and blue-violet).

- **Triadic color scheme** - three hues of equal distance from one another on the wheel, forming an equilateral triangle (e.g., red, yellow, and blue/orange, violet and green/yellow-green, blue-violet, and red-orange/blue-green, red-violet, and yellow-orange).

**Value** is the degree of lightness or darkness of a hue. Adding white to make a light value is called a **tint** (e.g., red + white = pink). Adding black to make a dark value is called a **shade** (red + black = maroon). Value can be changed with a pencil or other drawing tool by adjusting how much pressure you use. Value can also be changed in paint by diluting with water or other solvent.

**Shape** is an enclosed area having an edge or outline. A change in color or value can define a shape, too. Shapes are flat, **two-dimensional** (having only length and width).

Shapes can be geometric or organic:

- **Geometric** shapes have smooth, even edges and are based on mathematical formulas (e.g., square, triangle, rectangle, circle, oval, etc.)



- **Organic** shapes have uneven or free-form edges. “Organic” means “based on nature” and is used to define these types of shapes because most natural objects are not geometric.



**Form** is **three-dimensional**, having length, width, and depth. Like shapes, forms are either geometric or organic. In two-dimensional artwork, geometric forms can be made by either using lines to change a geometric shape into a geometric form or by using shading techniques.



Shading techniques (blending, hatching, cross-hatching, and stippling) are also used to turn organic shapes into organic forms for two-dimensional artwork.



blending



hatching



crosshatching



stippling

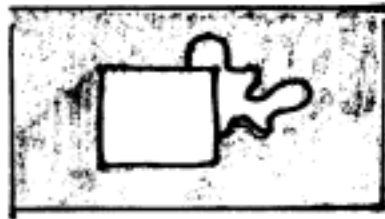
**Space** is the perceived distance or area between, around, above, below, or within a given area. Artworks can be described by areas filled by elements/objects (**positive space**) or left empty (**negative space**).



Artworks can also be created to give the illusion of depth or distance. To talk about how two-dimensional artworks create this illusion, you must know about the picture plane. The **picture plane** is the area used for the image, and it is divided into three sections: foreground, middle ground, and background. The **foreground** is the area lowest on the picture plane. The **middle ground** is between the foreground and background. The **background** is highest on the picture plane.

Artist can use a variety of techniques on a two-dimensional surface to create the illusion of depth:

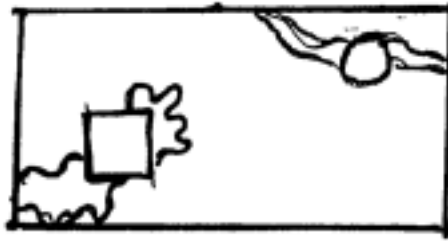
- **Overlapping** - When one object covers part of a second element/object, the first appears closer to the viewer.



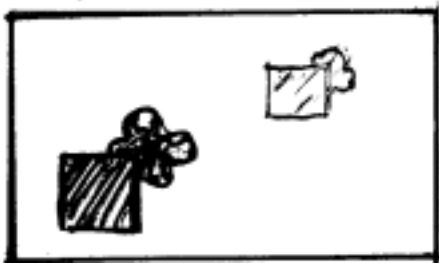
- **Size** - Large elements/objects appear to be closer to the view than small elements/objects.



- **Placement** - Elements/objects placed in the foreground will appear closer to the viewer than those placed in the middle ground or background. Elements/objects in the background appear farthest away.

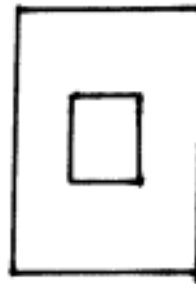


- **Color** - Brightly colored (**high intensity**) objects seem closer to you, and objects with dull colors (**low intensity**) will seem farther away. Warm colors also tend to advance or appear closer than cool colors which recede or appear farther away.
- **Detail** - Elements/objects in the foreground typically have more detail and clear, sharp edges; therefore, they will appear closer. Elements/objects are given less detail and less distinct edges as they are placed higher on the picture plane; therefore, they will look farther away.



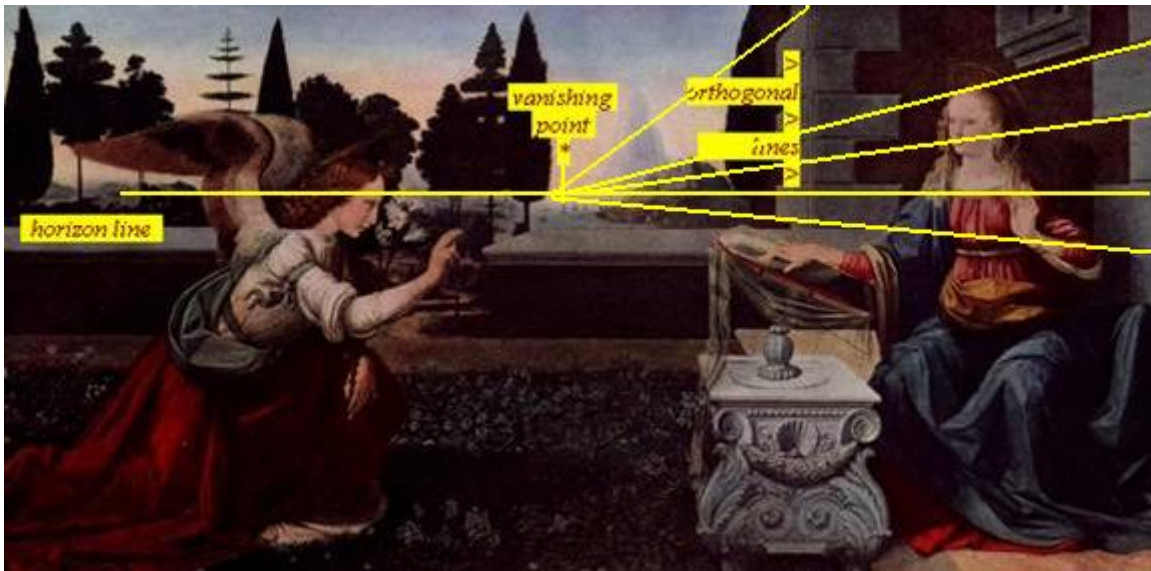
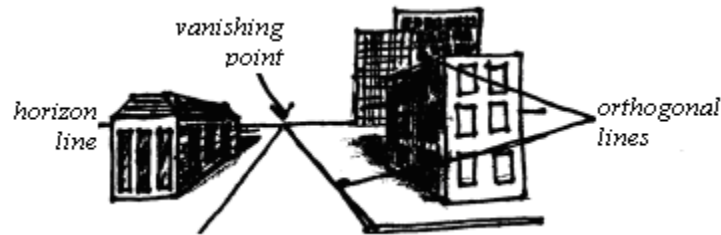
- **Perspective**

**Atmospheric perspective** - hazy, low intensity color used in landscapes to give the illusion of being far away. The air contains dust and moisture that creates a haze. As we look at objects, they will appear to lighten, fade, and blur as they get farther away from us and closer to the horizon line. Artists in the Renaissance understood this natural phenomenon and used it in their paintings.



**Linear perspective** - an architect, Filippo Brunelleschi discovered linear perspective during the Renaissance. Using mathematical guidelines, he realized that you could recreate a three-dimensional space on a two-dimensional surface by having the lines on sides of objects angle toward a **vanishing point** on the **horizon line**. So, if you were drawing a city street, you would angle the lines on the sides of the buildings to a

vanishing point so the buildings start sloping and get shorter as they near the horizon line just like they do in real life. The lines which angle toward a vanishing point are called **converging** or **orthogonal lines**. The horizon line is a line which separates the ground from the sky. A **one-point linear perspective** has one vanishing point and a **two-point linear perspective** has two vanishing points.



*The Annunciation by Leonardo Da Vinci*

**Texture** is the way a surface feels (**actual texture**) or how it looks like it would feel (**visual texture**). Texture can be sensed by touch and sight. You can describe textures with words such as rough, smooth, hard, soft, slick, sticky, slippery, abrasive....can you think of more?





## The Principles of Design

The principles of design are the ways the art elements are arranged to create a successful artwork. Eleven principles of design are: **balance, contrast, repetition, pattern, rhythm, movement, proportion, variety, transition/gradation, and unity**. Several principles, sometimes all eleven, may be found in one artwork. They are used in all forms of visual art.

**Balance** is the principle of design that refers to the visual equalization of the art elements in a work of art. The three major types of balance are **symmetrical balance**, **asymmetrical balance**, and **radial balance**.

- **Symmetrical balance** organizes the art elements so that one side duplicates or mirrors the other side. One way to determine if an artwork is symmetrical is to imagine a line straight down the center of the composition. If both sides are the same or very nearly the same, then the artist has used symmetrical balance. Also known as formal balance.



*Examples of Symmetrical Balance*

**Asymmetrical balance** organizes the art elements so they have equal visual weight on both sides without being the same. Several techniques are used to create asymmetrical balance, including balancing a large shape on one side with a group of smaller shapes on the other side or balancing a large amount of blue (a cool hue) on one side with a small amount of red (a warm hue) on the other side. Also known as informal balance.



*Asymmetrical balance seen in drawing of David's "The Death of Socrates"*

Socrates is the center of interest off to the right of the center of the picture. His left hand is raised. Your eye follows the finger to the top of the picture where it is drawn back down by the curve of the arch to the figure of the man with his back turned handing Socrates the cup of poison hemlock.



*Asymmetrical balance seen in Constable's "The Hay Wain"*

- **Radial balance** is where the art elements branch or radiate out from a central point.



**Contrast** is a principle of design that emphasizes differences between art elements. For example, a painting may have bright colors that contrast with dull colors or geometric shapes that contrast with organic shapes. Sharp contrast draws attention and can direct a viewer to a focal point within an artwork.



*The Bull, etching by Goya*

**Emphasis** is the principle of design concerned with dominance, the development of a main idea or center of interest (**focal point**).



*Oath of the Horatii by David*

**Repetition** is a way of combining art elements so that the same elements are used over and over.



*Twenty Marylins by Warhol*

**Pattern** is repetition of an art element, typically shapes, lines, or colors, used for surface decoration or ornamentation.



*Patterns are found in many places.*

**Rhythm** refers to a way of repeating art elements to produce the look and feel of rhythmic movement with a visual tempo or beat. Notice how repeated swirls and brush stroke cause the eye to move rhythmically across the picture.



*Starry Night* by van Gogh

**Movement** is the principle of design that uses some of the art elements to produce the look of action or to cause the viewer's eye to sweep over the artwork in a certain manner. *Starry Night* above shows movement as well as rhythm. Below the swirling movement of the arms of Christ along with positions of the bodies on the right and Mary on the left, cause the eye to quickly move through the shapes and return to the center of interest, Christ.



Detail from *The Last Judgment* by Michelangelo

**Proportion** is the relationship in size of one component of an artwork to another. Notice the size of the musician's hands. They are larger than they would be in life. Picasso has chosen to change the proportion of the hand to the rest of the body. Could this be because the artist was sitting below the model and from this vantage point the hands looked larger? Or could it be because the artist wanted to emphasize the importance of the hands of a musician?



*Igor Stravinsky by Picasso*

**Variety** is the quality achieved when the art elements are combined in various combinations to increase visual interest. For example, an assortment of shapes that are of a variety of sizes is visually more interesting than an assortment of shapes that are all the same size.



*Bridge at Argenteuil by Monet*

**Transition/Gradation** is the principle of design that deals with a series of gradual changes between art elements. Notice the use of many shades of gray on Napoleon's clothes. The viewer perceives a real, rounded person, not a flat picture. The subtle changes in value cause the 2-D shape to appear as a 3-D form.



*Napoleon in His Study by David*

**Unity** refers to the visual quality of wholeness or oneness that is achieved through the effective use of the art elements and principles of design.



*Le Bassin aux Nymphéas, Harmonie Verte by Monet*

## Art Media and Art Processes

**Media** (plural) or **medium** (singular) are the materials an artist uses to create a work of art. **Art processes** are the methods used by the artist to create a work of art. Some media are better for two-dimensional art processes and some are better for three-dimensional processes. Each type of media has specific characteristics that an artist considers when selecting which one will be best with the art process used for the artwork.

### The 2D Process and its corresponding 2D Media

**Drawing** – ink, pastel (oil and chalk), paper

**Painting** – watercolor, tempera, oil, and acrylic; brush and ink are used in traditional Chinese and Japanese painting.

#### **Characteristics of Paint**

Paint has three parts: **pigments** (the loose powders which give paint its color), **binder** (the material that holds the loose powders together), and a **solvent** (the materials that controls the thickness or thinness of the paint). Each type of paint uses the same pigments, but different binders and solvents.

<u>Type of Paint</u>	<u>Binder</u>	<u>Solvent</u>
Watercolor	gum Arabic	Water
Tempera	egg yolk	Water
Oil	linseed oil	Turpentine
Acrylic	Synthetic	Water

#### **Characteristics of each type of paint:**

- **Watercolor** – transparent, applied in thin layers or washes, easily transportable, dries quickly, not permanent when dry, must mask off areas to remain white. Can be used to create a variety of emotions, from lively and exciting to calm and peaceful.
- **Tempera** – opaque, white paint is needed to lighten colors, not permanent when dry, colors not true (difference between color when wet and dry), chalky texture, paint will crack when surface is bent. Can be used to create effects: childlike, delicate, whimsical, bold, melancholy.
- **Oil** – translucent or opaque (depending on how thick the layers are applied), dries slowly, permanent when dry, can be applied thickly to create texture, very glossy or shiny, bad odor, must use turpentine or paint thinner to clean brushes, gesso must be used to seal the painting surface (will rot canvas or wood otherwise). Any effect, mood or emotion can be created with oil paint.
- **Acrylic** – most versatile, can be transparent to opaque depending on how thick or thin you apply the paint, fast drying, permanent when dry, can be cleaned with water, semi-matte finish (can be made glossy with an additive), cannot be painted over oil paints, does not require gesso, brushes must be cleaned before they dry. Can be used to create any effect, mood, or emotion, just as oil paint (some artists feel that acrylic doesn't achieve a degree of richness or depth as in oil paint).

#### **Printmaking** – ink, paper, printing plate

Printmaking involves the transfer of an image to a piece of paper or fabric. The printing plate is the surface on which the image is made. The plate is inked; then, a piece of paper is pressed against the paper to create the print. There are three basic printmaking techniques:

- **Relief printing** (woodcut, wood engraving, linoleum cut) – the image is left on the surface, and everything else is cut away. The image is inked and pressed against the paper.
- **Intaglio printing** (engraving, etching, aquatint) – the image is cut into the

printing plate. Ink is placed in the grooves that make up the image, then a printing press is used to apply pressure to the plate so the paper picks up the ink in the grooves.

- **Planographic process** (lithography, screen printing or serigraphy, stenciling) – the image is placed directly on the plate by drawing, painting, or stenciling. A resist is used on the printing plate where you don't want the ink to stick and print when the plate is pressed against the paper.

**Fiber Art** (fabric printing, stamping, batik, tie dye) – fabric, yarn, fiber, paint, ink

### **The 3D Process and Its Corresponding 3D Media**

**Textiles** – fabric, yarn, fiber, paint, ink

**Fiber Art** (constructing with fiber, weaving, rugs, crocheting, knitting, quilting) – fabric, yarn, fiber, paint, ink

**Ceramics** – clay Ceramics are created using either hand building techniques or on a pottery wheel. The hand building techniques are coil, pinch, slab, and modeling.

**Sculpture** – wood, metal, stone, plaster, glass. Sculpture techniques include:

- **Carving** – removing material to “reveal” the image, sometimes called **subtractive**.
- **Casting** – pouring a liquid material into a mold, allowing it to cool and harden, then removing the mold.
- **Modeling** – creating a form with the pressure of your hands.
- **Constructive** – putting materials together; sometimes called **additive**.
- **Assemblage** – putting together found objects.

**Architecture** – a variety of building materials including wood, stone, metal and glass; a variety of drawings (floor plans, elevations, sections, etc.) and documents are hand drawn or drawn with computer software (CADD – computer aided design and drafting) for contractors to use when constructing the building.

*Note: the above processes and media are only a few used by artists.*

### **Subject Matter**

Subject matter is determined by the object or objects that make up the image/artwork. Subject matter can be based on things we can easily identify which we call **representational** subject matter. Or, subject matter can deal with things which are not easily identifiable, if they're even based on real objects at all. We call this type of subject matter **nonrepresentational**. There are five basic categories subject matter is typically divided into:

#### • **Representational:**

- **Portrait** – an image of a person or group of people.
- **Landscape** – an image of a rural or urban environment.
- **Still Life** – an image of an inanimate (not human or animal) object or group of objects.

#### • **Non-Representational:**

- **Abstract** – an image which is based on a recognizable object that is altered or changed in some way; usually the object is simplified into basic shapes.
- **Non-Objective** – an image that is not based on anything recognizable; line, color and shape are often the emphasis.



## Humanities : Integrated History of the Arts

**Ancient and Lineage-based Cultures** explained the relationship of themselves to the world around them through the arts. They focused on nature before they had scientific knowledge and on their understanding of the spirit world. Story-telling explained things like creation, and dance was often ceremonial celebrating marriage, birth, and becoming an adult. **Ancient and Lineage-based Cultures include:** Near Eastern, African, European, Native American

### Dance – African and Native American

From the earliest times, humans have used movements of the body to express themselves. By uncovering archeological evidence and the development of theories, historians believe that early people used dance both as a religious ritual and for social expression. Dance was an important part of all ceremonies, feasts, and special occasions. Much of primitive dance was religious in nature. Religious dance was used as a means of communication with unseen or supernatural forces which provided food, aided in fertility, regulated weather, and gave good fortune in warfare. In tribal life, ceremonial dance was laid out to honor the gods of the north, south, east, and west.



Dance in tribal societies seeks to link or identify the dancer with another entity, whether corporal or supernatural. Dance stresses belonging in communal movement with a group or with one other person. The function of dance in primitive communities was and remains all embracing. It is a strong, binding influence in tribal life, a means of defining social identity of a group through the acceptance of rituals, which mark the progress of the individual from the cradle to the grave. The spiritual as well as the physical image of the group is marked by dance. It appeals to the gods, and the spirits of the dead. In health and sickness, joy and fear, the dance is central to tribal life. Religious experience is strengthened by its function as a communal dance experience. Dance rites celebrate the nature of tribal divinity; they invoke the divine presence; they partake of sympathetic magic in seeking protection for crops, requesting of sun or rain, and they define the area for belief. (*Dance in the Northern Tradition* by Alissa Sorenson

<http://www.friggasweb.org/dancetxt.html> )

Dance also became a means of social identification. The question, “What do you dance?” would be as important as asking “What is your salary?” or “What is your job?” in today’s world. Dance was “owned” by those who executed it, and it was passed down from father to son.

Birds, fish, and animals in nature often inspired movements, since many animals were highly regarded for their courage, beauty, hunting skill, and courtship expression. In addition, African movement was often a result of performing rhythmic work such as rowing or harvesting. Singing and moving in unison made tiresome jobs seem easier.

### **Drama - Ancient and Lineage-Based**

Early theatre had its origins in ritual dances, storytelling, religious ceremonies and religious rituals. Many people in ancient societies were superstitious; they used ritual dances, ceremonies, and stories to help them understand the world around them. Some of the reasons they performed these rituals were:

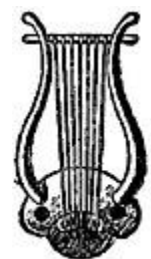
- to cause Spring to return,
- to cause rain to water the crops,
- to make their crops grow,
- to help them teach others how to hunt,
- to teach others how to fight,
- to perform dances to drive out demons,
- to record stories,
- to preserve family lineage,
- to make ghosts go away, and
- to induct young people into the adult community.

Sometimes, the holy person performing the play would wear a mask made from natural materials, e.g., bark, feathers, skins, skulls, etc. Also, performers would apply makeup made of crushed berries, animal blood, sap, mud, or pulverized rocks. To illustrate the actions and increase understanding, they would use hand gestures, sounds, and body movements. These masks would represent spirits invoked to join the tribe. Primitive man began to understand the world around him, so dramas became more and more educational. Even so, religion maintained a strong influence on drama; Egyptian hieroglyphs depict performers acting out plays in honor of Osiris from four-thousand to two-thousand five-hundred years ago.

Theater is an eclectic art form, often employing dance and music in its productions.

### **Music –Ancient and Lineage-Based**

The earliest known examples of written records that mention music are from clay tablets written in cuneiform from Mesopotamia (ancient Iraq). These tablets mention 9 kinds of musical strings, 23 types of music and instruments, and discuss intervals, tuning systems, and music lessons. The earliest instrument in existence from this culture and time period is The Gold Lyre of Ur, c. 2650 BC. The illustration shown here is an example of what a lyre would have looked like.



Archaeologists have discovered instruments that predate written records. The oldest, a flute made of bear bone, dates from c. 41,000 BC and is believed to have been used by Neanderthal peoples. The flute was discovered in 1995 in Slovenia. Several flutes and fragments made of crane bones were discovered

in the Henan province of China in Jiahu. They date from 9000 - 7700 BC, and one of the flutes can still be played, making it the oldest existing musical instrument that is still functional.

## Ritual Music and Worship

The earliest uses for music were rituals, worship, and oral transmission of culture and traditions. Music was used in African and Native American tribes to appeal to the spirits for a good harvest, a successful hunt or battle, to ensure the birth of a healthy child, and to honor the spirits of dead ancestors. These cultures share a belief in animism (that animals and inanimate objects in nature have souls and spirits) and their traditions reflect a respect for and appreciation of nature. Much of their music imitates sounds in nature such as animal and birdcalls, wind, running water, and weather. There is evidence of music used in rituals of ancient Greek, Hebrew, and Pacific Rim cultures as well. Use of music in rituals survives and is part of our culture today. Examples of music used in modern rituals are birthday parties, weddings, funerals, and athletic events.

## Music in Egypt



We know from artwork and artifacts found in tombs, pyramids, and ancient ruins that music played a role in Egyptian culture. There are drawings of musicians performing and parts of *The Book of the Dead* are hymns to the Egyptian gods. Archaeologists have recovered ancient horns, harps, cymbals, and drums from ancient burial sites and Egyptian ruins. From all of this, we can assume that music was a part of

festivals, religious rituals, and war rallies. In the early years of Christianity, the Coptic Church was established by Christians in Egypt, based on the teachings of St. Mark. Coptic hymns, which greatly influenced medieval chant, are believed to be based on the melodies of the ancient hymns to the Egyptian gods.

## Music of the Hebrews

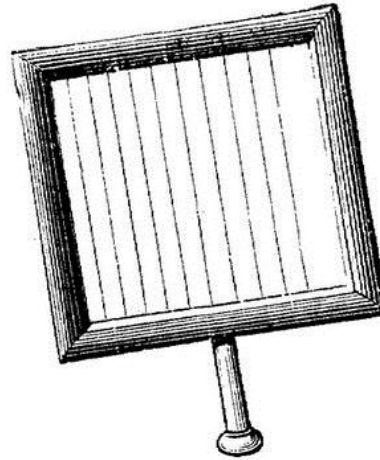
We know from multiple biblical references that the Hebrew culture (and probably surrounding Middle Eastern and Mediterranean cultures) had music for religious rituals, worship, and for entertainment. The first five books of the Bible's **Old Testament** make up the **Torah**, the books of laws and earliest recorded history of Judaic culture. The **Torah** records that priests from the tribe of Levi performed chants in rituals of sacrifice at the temple. Music was a part of worship of God, and of celebrations of birth, death, and mourning. Kings David and Solomon wrote poetry that was accompanied by music (with harp or lyre); their works makes up the **Old Testament** books of **Psalms** and **Song of Solomon** (also known as **Song of Songs** or **Book of Songs**).

There are specific references to musical instruments in the Bible. Psalm 150 contains many of these references as well as documentation of the importance of praising God and the role of music in worship.

## Psalm 150

1. Praise ye the Lord, Praise God in His sanctuary: Praise Him in the firmament of his power.
2. Praise Him for his mighty acts: Praise Him according to his excellent greatness.
3. Praise Him with the sound of the **trumpet**: Praise Him with the **psaltery** and **harp**.

4. Praise Him with the **timbrel** and dance. Praise Him with **stringed instruments** and **organs**.
5. Praise Him upon the loud **cymbals**: Praise Him upon the high sounding **cymbals**.
6. Let everything that hath breath praise the Lord. Praise ye the Lord.



*A Hebrew trumpet and a simply constructed psaltery*

### **Visual Art - Ancient and Lineage-Based**

In the late Paleolithic Age, mankind recorded the oldest existing artwork. From the examples below, it is evident that early man had a need to create visual impressions of his surroundings. One of the characteristics of these “cave paintings” was an attempt at realism. Recreating the animal exactly as it appeared in real life was a powerful tool. These images remain visible today, 4000 years later, in caves of Lascaux, France and Altamira, Spain. The images the unnamed artists depicted on the dark cave walls were of local animals: deer, bison, antelope, and mammoths. Several of the animals are now extinct. The artists used enough details for modern viewers to distinguish the species.

Other cave artwork includes hand prints left by placing a hand on the wall of the cave, blowing a staining powder over the hand and the surrounding wall, then removing the hand, leaving a perfect "shadow" of the hand. Although we may never know for certain, anthropologists believe these works of cave art may have been used to educate members of early tribes on how to hunt. It is possible that cave art served a religious purpose such as recording important events or images of ancestors for worship.



*Bull in Lascaux cave*

In 1940, four boys in Lascaux, France, discovered a deep hole. Upon entering the hole, they found that the walls expanded to form a huge system of caves. Inside, they discovered 200 paintings and 1,500 engravings of animals and symbols. Scientists estimate the dates of the paintings to be about 15,000 B.C. That makes them 170 centuries old. Holes in the floor of the cave indicate that the cavemen used wooden scaffolds to reach the ceilings.

Analysis shows that the painters of Lascaux and Altamira used crude brushes made of split sticks; later the brushes were made of animal hair. Paints were made of crushed materials found locally, including berries, ashes, and mud. Another process involved blowing pigment through hollow animal bones, the effect was like modern spray-gun techniques.

In 1995, the French discovered an older and more varied collection of Paleolithic cave art near Avignon, France. These paintings and etchings depict a wider variety of animals than those found in Lascaux, France or Altamira, Spain. Included are bison, cave bears, hyenas, mammoths, owls, panthers, and woolly rhinos. Each of the animals appears to be more predator than prey, unlike the peaceful animals of Lascaux. Aside from the variety of species, another important difference between these paintings and those discovered earlier is that the artist used an oral technique to spray the paint. First, the various dyes were chewed together, forming a mixture with saliva. Then, once the proper color was attained, the Cro-Magnon caveman spat out "paint" onto the walls. This primitive "spray-painting" technique seems to be unique to this cave, producing the brightest and sharpest prehistoric images discovered to this date.



*1995 - French Find 30,000-Year-Old Paleolithic Art*

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*Stonehenge Draws Crowds, Remains a Mystery*

By the end of the late Stone Age, people built megalithic structures such as Stonehenge. The position of the pillars indicates that the primitive builders understood astronomical basics such as the summer solstice.

The date of construction of Stonehenge remains in question. Some scholars claim that the structure was erected around 4000 B.C., while others believe that it could not possibly have been built before 2000 B.C. In any case, the stones came from a quarry miles away, which is a mystery in itself, for no one knows how these primitive people moved the massive stones without the aid of mechanical devices.

Today, crowds of spectators gather on June 20th (or sometimes the 21st, depending on the day of summer solstice) to bang on drums, sing chants, and otherwise recognize the mystery of this ancient wonder.

### North American

Image from [Anasazi Artifacts](http://www.co.blm.gov/ahc/artifact.htm)  
(<http://www.co.blm.gov/ahc/artifact.htm>) web site of a duck

Anasazi Artifacts show us that the North American Continent had a similar concept of stylized art. This vessel resembles a duck but the markings are stylized rather than realistic feathers.



### Near Eastern (India, Pakistan)

The caves of Bhimbetka show the same style of cave paintings, once again revealing the universal nature of development of art in different cultures.

## AFRICAN ART

Africa, the cradle of civilization, contains many cultures. The ancient Egyptians used math and brute force to create massive pyramids, gigantic tombs, and the majestic Sphinx. Tribal cultures in Africa used highly skilled craftsmen and trained religious leaders to create strange, yet strong masks to celebrate ancestors and to practice various religious ceremonies.

### Art of the African Nations below the Sahara

Egyptian art and culture represent only one area of the African continent; the artwork of cultures below the Sahara desert is the subject of this section. The tropical climate and geographical features make this region the home of many different nations and kingdoms. The art of this region was a central part of the spiritual life of the people. The arts (visual art, storytelling, music, and dance) were woven together in ritual ceremonies. Their purposes could not be separated because they were all necessary to the ceremony. The masks, costumes, movements, and drum rhythms were distinct for each ceremony. The arts were used for teaching, celebration, praise of the deity, and commemoration of life events. When Europeans “discovered” the art of Africa, they looked at the sacred masks and statues as “art objects” instead of a part of a long cultural tradition.



Ibo mask

Chokwe headpiece

Animal mask

The tropical climate and the abundance of trees made wood a favorite sculptural media. The climate also meant that the wood would decay rapidly so there are no surviving sculptures from this region that are as old as the statues from Egypt. The masks that were used as part of the ceremonies could be replaced as needed by a new generation of artists. The masks were usually a stylized version of a man or an animal. They were not intended to be realistic because they represented a spirit. The uses of masks in ceremonies could include the following:

- Represent spirits/nature
- Discipline role for community (scare into behaving)

- Rites of passages such as womanhood/manhood, birth
- Deaths or funerals
- Remembering a deceased ancestor
- Therapeutic use, healing injuries

Today, these masks are admired for their beauty, but it is important to remember that they were valued by the African culture for their use as part of rituals that also included costumes, dance, music and storytelling.



The masks above represent a stylized animal on the left and a human (spirit) on the right. Notice the use of line and shape in both. Every effort has been made to make each balance symmetrically. The decorations on the mask on the left represent the materials that were present in abundance in sub-Saharan Africa, including wood, shells, and raffia grass.



There were sculptures in Nigeria from the Benin kingdom that were similar in purpose and materials to European art. Bronze was used to cast lifelike portraits of the king and his court. When a large shipment of these exceptional artworks arrived in Western Europe in 1897, scholars were astounded by their craftsmanship and beauty.



## Egyptian



*An Egyptian farmer and oxen*

This picture shows a typical Egyptian drawing. This profile style of drawing indicates that art was used to represent people and events in a very simplistic manner, according to strict rules imposed on all Egyptian artists. The head is in profile while the body is shown in a three-quarters view. The content, not the style, mattered to the Egyptians. If a person wanted to be complete in the afterlife, their representation needed to be complete, thus the images included the best profile of all of the parts of the person, not a realistic view with some parts obscured. Size might indicate the age of the person, or it could indicate the rank or social status. Notice that the trees are much smaller than the man and his skinny oxen. Notice also that the emphasis has shifted from animals only, and the human form is shown in activities other than

hunting. Gone are the days when cave drawings consisted of mostly non-human subjects; these artists clearly saw mankind as the appropriate subject of drawings. The pond in the road just happens to be shaped like an eye, showing that either the artist drew that shape out of habit or to show that the earth has eyes. Artists used colors other than earth tones.



Here are three facts about ancient Egypt any student must know to understand this period:

1. to the Egyptians, the ruler (Pharaoh) was god on Earth,
2. there was a life after death
3. the Nile River brought life to what was otherwise a barren desert.

The first two of these facts explains the lengths to which the peasants would go to

preserve the Pharaoh's remains. According to the Egyptian Book of the Dead, a special deity such as a Pharaoh would someday reclaim his body, and that body needed to be as well preserved as possible. Special spices, ointments, bandages, and surgery were used to preserve the body. Organs were kept in

airtight jars to seal in life- giving fluids, while the shell of the body dried to a tough texture that resisted decay. The Pharaoh was surrounded by wealth and items he might need when he awoke in the afterlife. Finally, his body and possessions were protected from theft by either hiding the resting place, or by making it (almost) impossible to enter the tomb. The pyramids were the tombs of the most important Pharaohs.

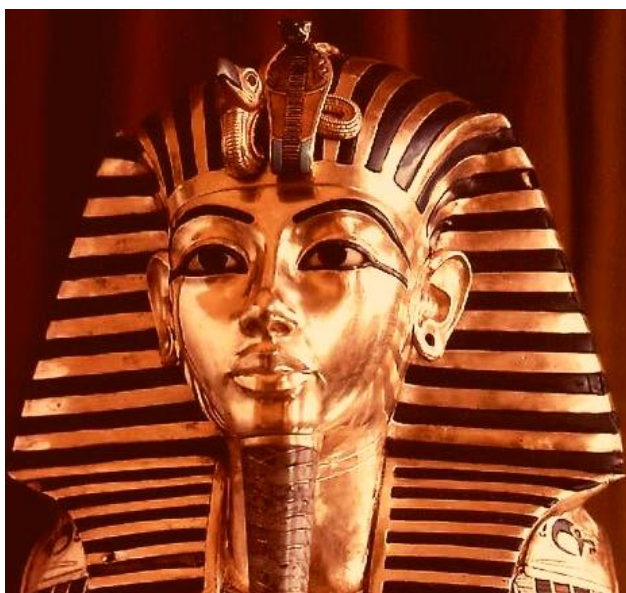


*The Great Sphinx of Egypt*

in 2680 B.C. The Sphinx was built later, about 2540 B.C.; however, the date is a subject of current debate by some historians. A plaque at the feet of the Sphinx dating its completion may have been added much later.

The Sphinx was positioned so that travelers would see it as they approached the largest city on Earth at that time. A Sphinx is half lion, half human. Centuries of sandstorms have repeatedly buried much of the Sphinx. According to an often-reported story, the face was intact until one of Napoleon's soldiers shot it with a canon.

The Great Pyramids of Giza are visible in the background. (For an idea of the size of the Sphinx, notice the tiny shack in the photograph.) The face of the sphinx is 13 feet wide, and is said to be the face of the man who ordered it built, Pharaoh Khafre. The lion's body is 240 feet long and over six stories tall. The largest pyramid was completed



***Gold face covering for King Tutankhamen***

goddess of the sky. Since he was a minor Pharaoh, one can only imagine how spectacularly a truly famous Pharaoh would have been buried. For example, another tomb shows the Pharaoh shining down like the sun on his lands, his hands directing the activities and his feet framing the boundaries.

King Tutankhamen would have been relatively unknown had it not been for the discovery of his hidden tomb. He died at an early age, around 1300 BC, without having achieved any great feats. Even so, since the Egyptians thought he was a god on Earth, they secured his place in the afterlife by surrounding his preserved body with literally hundreds of items, many made of gold and precious gems.

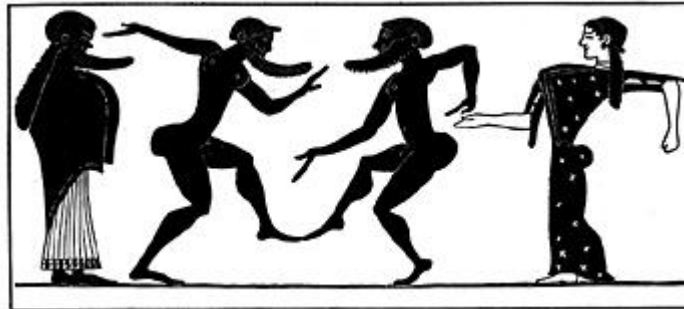
One such item is Tut's famous burial mask, weighing over 20 pounds, measuring over 20 inches high, and sporting inlaid turquoise. The vulture and cobra are symbols that represent his rule over both Upper and Lower Egypt. His tomb was illustrated with scenes of the young ruler being welcomed into the afterlife by Osiris, the god of death, and Nut, the

From the realistic mask of King Tut above, you can see that the Egyptians did not have a problem sculpting life-like figures. Great stone carvings of kings and gods adorn the temples of the New kingdom.

## Greece and Rome (800 BC-400 AD)

**Ancient Greece and Rome** presented the universal ideal of beauty through logic, order, reason and moderation. They were concerned with creating ideal, well-balanced citizens by surrounding them with models of art. Their idea of beauty involved simplicity, nobility, balance, and proportion. They conducted ritual worship to appeal to their gods and goddesses. Grecian art was very idealistic, while Roman art was more practical.

**Dance – Ancient Greece and Rome** The only record we have of dance in Greece and Rome is found in vase paintings. We know that dance was included in drama productions as well.



### **Drama/Theatre -Ancient Greece and Rome**

Greek theatre was an outgrowth of religious ceremonies. Gradually, plays became less about the gods and more about re-telling history (tragedy) and how people should live (comedy). By the time of Roman theatre, the plays were completely secular (non-religious).



*Ruins of an ancient amphitheater*

In Classical Greece, plays were typically presented at multi-day festivals, and were performed in open hillside amphitheatres. The seats were placed in the hillside, allowing the audience to hear the performers clearly because of the good acoustics naturally provided by the hillside. Amphitheatres typically seated thousands of people, sometimes as many as thirty-thousand. Performers wore masks to make the identities of their characters more identifiable to their large audience. A roof covered the stage; the part under the roof was called the **skene**, and the part not covered by the roof was called the **proskenion**. Performers used the circular area

in the middle called the orchestra, and used the side entrance, called the **parados**, for entrances and exits.

Dionysus was the Greek god of wine. In 534BC at a festival in his honor, a playwright named Thespis won a prize for his acting when he stepped out from the chorus to speak to them, becoming a character separate from the chorus. It was from his name that the word “thespian” is derived, meaning theatre performer.

Early Greek plays were chanted by choruses. Following Thespis’ lead, plays were staged with one actor. The playwright Aeschylus (Orestia) introduced two actors, then Sophocles (Oedipus Rex, Antigone) brought the number of actors to three. With more than one actor on stage, conflicts as a part of the plot were easier to depict. All the actors, including the chorus, were men. Women were allowed to attend the plays but were not allowed to perform. Greek tragedies were at the peak of their popularity when Greece was the world ruler; as it declined in power and influence, comedy became more popular.

The Romans frequently combined several forms of entertainment in extravagant spectacles or ludi (state celebrations). The Roman playwright Terence, a freed slave from North Africa, frequently combined several Greek comedies to write a new play with multiple plot lines, a new development in theatrical writing. The storylines were about domestic and romantic adventures rather than more serious topics. (This is the basis of the plots and stock characters of the later theatrical form called Commedia-dell’Arte.) Unlike the Greek dramatic convention of death and violence occurring off stage with a subsequent report by a messenger, Roman theatre embraced the spectacle of blood and gore. Roman plays did not include a chorus like those seen in Greek theatre. The Romans also developed the idea of “stock characters” with easily identifiable traits that could appear in different stories interchangeably. Examples include the comic servant, the foolish old man, the quack doctor, and the bragging soldier.

Recreational events presented for Roman citizens included pantomime, water battles, equestrian shows, gladiator contests, chariot races, etc. The immense Roman amphitheatres in which these events took place were stand-alone structures, another contrast with Greek theatre. The development of the Christian Church contributed to the decline of Roman theatre. More significant was the “fall of Rome” brought on by barbarian invasions. The centuries following the end of the Roman Empire are variously called The Middle Ages, the Dark Ages, the Medieval period. During this period, theatre was largely non-existent because the Church disapproved of secular drama.

## **Music - Ancient Greece**

Most of what we know about the music of the Ancient Greeks is associated with the philosopher and mathematician **Pythagoras**. Although he is best known for his famous theorem about the measures of the sides of right triangles and their special relationship, Pythagoras also discovered how mathematical proportions were important in creating a musical scale. He discovered that certain mathematical proportions applied to the lengths of strings created pitches of different intervals.

### **Examples:**

Octave - 2:1

Perfect 5th - 3:2

Perfect 4th - 4:3

The other notes of the scale are proportional in cycles per second as well, making musical pitch highly mathematical in nature. This is an example of the main teaching of Pythagoras. He believed and taught that understanding numbers was necessary in order to understand the whole universe, both physical and spiritual.

Other Greek philosophers believed that music was related to astronomy as well as mathematics. Some

even connected specific modes or pitches to planets and other heavenly bodies. This was a common belief of eastern peoples. Plato's idea of "**Music of the Spheres**" recurs in works by writers in the Middle Ages and later in the works of Shakespeare and John Milton.

There is very little information available about music of ancient and classical Greece. According to Greek mythology, music was created by the gods and demigods such as Apollo, Amphion, and Orpheus. In early times, people believed that music had magical powers, that it could heal the sick and purify the body, mind, and spirit. People who had musical talent were considered to be at least partly divine.

Written records show us that the music was very simple compared to our music of today. It was probably **monophonic**. In the *Poetics*, Aristotle encourages the study of music as necessary to understand and to enjoy it on an amateur level. Music was considered an important part of life, and people competed in musical skills just as they did in athletics.

Aristotle believed that music should lead a person to have noble thoughts. The Greeks believed in a philosophy called the *Doctrine of Ethos*, the moral qualities and effects of music. Because music was believed to affect character, its use was strictly regulated. The Greeks believed that there were three purposes for music: to instruct, to inspire, and to alter mood. They also believed in balancing emotion and reason and a philosophy of nothing in excess. They believed that music had the power to cause or to prohibit certain behaviors.

Music was most often associated with dance or text. The lyre, a small, handheld harp, was used to provide musical accompaniment to the works of Greek poets like Sappho. That is how "lyric poetry" got its name. The lyre was also used to accompany odes and epic poetry. The aulos, a wind instrument that can best be described as a cross between the oboe and bagpipes, also accompanied the poetry used to worship Dionysus, called the dithyramb. From these dithyrambs came the great Greek dramas of Sophocles, Aeschylus, and Euripides. Music, the chorus in particular, was a major part of Greek drama.

## Visual Art -Greece and Rome



*Roman copies of the "Discus Thrower" by Myron*

Classical Greek and Roman ideas forever changed Western civilization. Their politics and philosophies would also become foundations for visual art and architecture. Classical Greeks were able to achieve naturalism, or a life-like appearance, in their sculptures with techniques they invented. This did not happen immediately; the first stage of Greek sculpture was called Archaic. The figures were stiff, lacked movement, and had stylized features. The Greeks also created a

standard for architectural perfection using their mathematical skills. The Romans, taking most of their ideas and sometimes directly copying Greek art, created some of the most revolutionary engineering achievements ever seen in architecture.

The *Discus Thrower* is a sculpture that represents the Classical Greek ideal of beauty. The Classical Greeks believed that people should try to achieve the perfection of their gods, so you won't see any statues of everyday people. The athlete in *Discus Thrower* has a body at the peak of physical fitness with perfect proportion and idealized features. Most importantly, the pose of *Discus Thrower* shows how the Classical Greeks solved the problem of showing movement in sculpture. Using **contrapposto** (creating an s-curve to the body by balancing more weight on one leg), the Classical Greeks were able to create an exciting, dynamic sculpture. All sculptures before Classical Greek times were very stiff, with figures either standing straight up or sitting down, the legs even, and the feet flat. Previous sculptors had not figured out how to show a body in motion without causing the media they were using to break or collapse.

You might also be wondering why the face of the athlete is so calm and serene when he's putting so much physical effort into throwing the discus. Again, this is explained by the Classical Greek ideal of beauty and moderation. A grimacing face is not exactly beautiful, and it might make you wonder if the athlete is going to be able to throw the discus! With such a relaxed expression, you get the feeling the athlete is completely confident he will achieve his goal. Later, in the Hellenistic period, the Greeks added more emotion and movement to their statues.

The Romans greatly admired the Greeks, making many copies of Greek sculpture and other art forms that survive today. Only fragments of many original Greek sculptures are with us today. Many copies of the *Discus Thrower* were carved in marble by the Romans. The original Greek *Discus Thrower* (also called *Discobolus*) was cast in bronze by the sculptor Myron and is lost. The two images you see here are Roman copies. Notice the differences.

### **The Parthenon, 447 B.C.E**



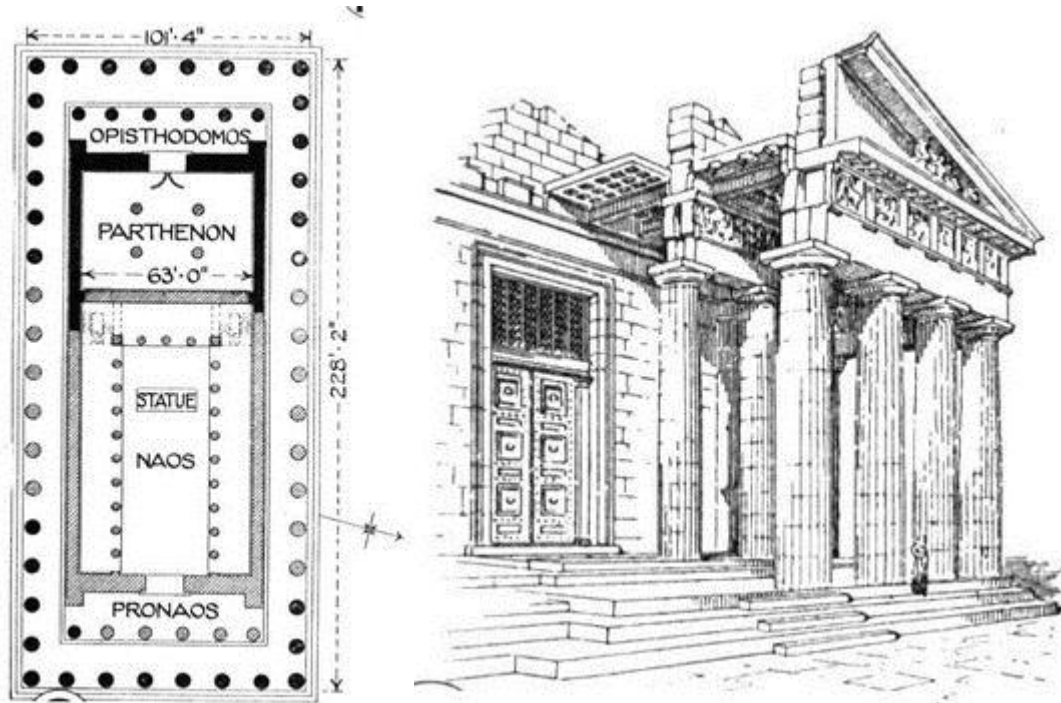
*Parthenon as it stands today on the Acropolis in Athens*

Like Classical Greek sculpture, the Parthenon represents the ideal of beauty. The Parthenon, the world's most perfect building, reflects typical Greek temple design:



THE PARTHENON RESTORED.—Flashed 438 B. C.

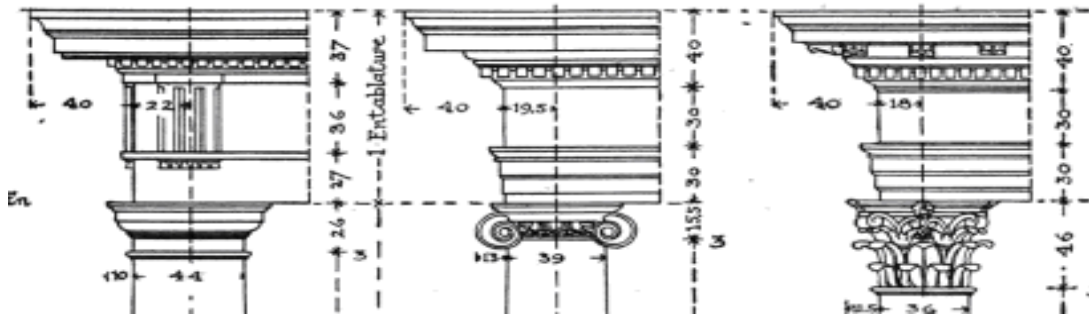
*Artist drawing*



*floor plan and cut away view of the reconstructed Parthenon*

Following a **post & lintel** construction method (vertical posts supporting a horizontal weight), the Parthenon is a simple rectangular building sitting on a 3-step platform. A line of columns (**colonnade**) supports the weight of the entablature and sloping roof. The **entablature** is the horizontal section resting on the columns. It has two parts: the lintel or **architrave** and, above that, the **frieze**, a decorative band around the building. The sloping roof creates a triangular shape at each end called the **pediment**, which is framed by the **cornice**. The colonnade surrounds an inner room which is meant to house a statue of the city's patron god or goddess, in this case, Athena.

Three distinct styles or "orders" of Classical Greek temples were developed: the **Doric** order, the **Ionic** order, and the **Corinthian** order. The differences between the three are slight, but you can easily tell them apart by the appearance of the capitals.



**Doric**

- no base
- the vertical shaft is fluted, shorter than the Ionic and Corinthian
- the capital has a rounded molding topped by a square block

**Ionic**

- has a base
- shaft is fluted, but taller and more slender
- capital has spiral volutes

**Corinthian**

- has a base a little different from the Ionic
- shaft is also fluted, slender, and taller
- capitals are taller and decorated to look like acanthus leaves

You might be surprised to learn that there are few, if any, straight lines in the Parthenon. Iktinos and Kallikrates, the architects of the Parthenon, realized that our eyes distort straight lines in buildings, and that as a building gets taller, it will look like it's about to fall over on us. So, they solved these visual puzzles by using several tricks. To make the platform appear straight, they curved the center inward. To make the columns appear evenly thick and perfectly vertical, they made the columns slightly curve out in the middle (**entasis**), then become thinner as they get taller, and they made the columns lean inward.

Another surprise is that the Parthenon was originally painted. Traces of paint have been found on many Greek buildings, including the Parthenon. The Greeks loved bright colors and painted most of their buildings and statues with hues such as red, blue, yellow, green, and even actual gold.

The Parthenon sits atop of a hill called the Acropolis in Athens, Greece, along with several other important Classical Greek buildings. Over time, the Parthenon became a Christian church, then an Islamic mosque. A war broke out in the 17<sup>th</sup> century between the Turks (who controlled Athens) and the Persians. The Islamic Turks stored their ammunition inside the Parthenon, but the Persians bombed it, destroying the roof and causing enormous damage to the rest of the building. That's why it's in ruins today. An effort is underway to restore as much of the building as possible with what remains. But if you want to see what the Parthenon looks like, you don't have to go all the way to Athens, Greece. A life-size copy is in Nashville, Tennessee, including the huge statue of Athena. You can go to this website to learn more about how the Nashville Parthenon and Athena sculpture were made:

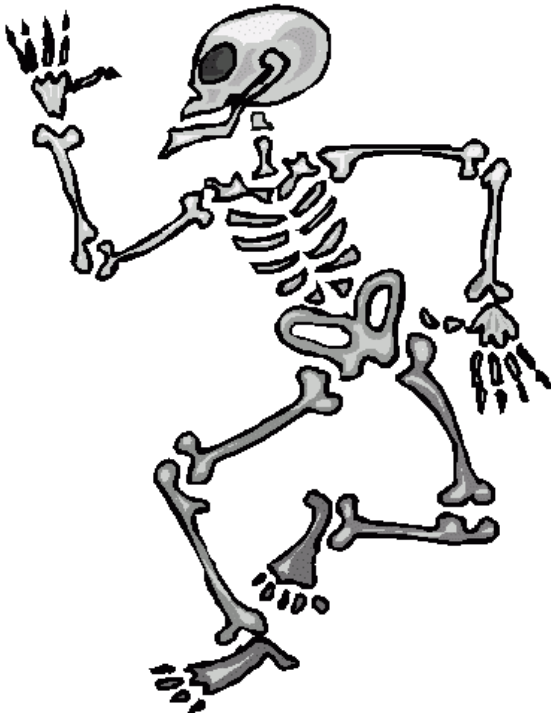
[www.nashville.org/parthenon](http://www.nashville.org/parthenon)



## Medieval (800-1400 AD)

Medieval (800-1400 AD) culture was focused on the Christian faith. At a time of war and plague, death surrounded the people of the Middle Ages. Religion promised an eternal life after death. To gain salvation, people made the church the center of their towns. Most of the art was related to religion. The art appealed to the emotions and stressed the importance of religion.

### Dance – Medieval: Dance of Death and Tarantella



People of the Middle Ages or Dark Ages were preoccupied with death due to famine, war, plagues, and the fear and ignorance surrounding disease. The dead were often regarded as dangerous and hostile to the living. Many superstitions and rituals involving dance were believed to prevent the dead from returning. It was believed that music and dancing in the churchyards at wakes would force the dead to accept their graves, thus preventing their return; however, it was also believed through folklore that the dead, themselves, liked to dance in cemeteries and entice the living to join them in a *dance macabre*. In *The Dance of the Dead*, the figure of “Death” was an eerie “bridegroom” whose purpose was to draw every person in every social class to become his “bride”. The common folk used this dance as a demonstration of rebellion against church officials such as popes, cardinals and bishops, and upper class authority such as princes and kings, realizing and expressing that death spares no man regardless of wealth and status.



The Roman Catholic Church took a stand against this sort of dance, which they considered to be “inspired by the devil”. In reaction to this ruling, people danced all the more in a wild frenzy, dancing uncontrollably and rolling on the ground as if having a seizure. The *Tarantella* became one of these seizure-like dances also referred to *St. Vitus’ Dance*, it was first thought to be brought on by the bite of a tarantula spider. The superstition behind the dance lessened, but the movements remained and are still performed both as a folk dance and as a theatrical dance. The *Tarantella* is characterized by quick and physically demanding movements.

Another craze which spread over Europe from the eleventh to the fourteenth centuries was St. Vitus’ Dance, sometimes called St. John’s Dance, named after the patron saint who was supposed to protect the afflicted. Here, men, women, and children danced in wild delirium; they performed frenzied leaps and turns, writhing as if suffering from epileptic seizures, screaming uncontrollably, and foaming at the mouth. This was similar to the Tarantella, a form of seizure-like dance that was thought at first to be the result of a tarantula’s poison. Eventually, as the superstitious belief in this “remedy” diminished, it was continued as a traditional folk dance appearing in many Italian provinces – the Tarantella. (*From History of Dance in Art and Education by Kraus, Hilsendager, and Dixon.* )

## Medieval Drama

The new beginning of drama in the last half of the 10<sup>th</sup> century is generally considered to have occurred with the introduction of dramas depicting the story of Easter morning. It is important to keep in mind that these productions would have been sung in Latin (the language of the Church) by members of the choir (men) inside the church. An interesting link to the theatre of Rome is in the work of the German nun, Hrosvitha, who took the structure of Terence’s comedies and wrote plays with Christian themes. There is no evidence that these were performed publicly during this period. She is generally recognized as the first female playwright.



*From a drawing of a medieval pageant wagon*

Gradually, theatrical presentations moved outside the church building, first to the steps, and eventually into the town center. By the late Middle Ages, a secular form of theatre called **Morality** plays had developed; one of these morality plays was named *Everyman*. These plays, together with the religiously-themed **Mystery** and **Miracle** plays, were presented as part of large civic ceremonies and pageants. These plays would be sponsored by guilds of artisans (goldsmiths, carpenters, etc.) who would spend large amounts of money on the physical production of the plays. Actors were held to strict standards by the guilds, and “professional” actors were sometimes hired in leading roles.

Unlike classical Greek theatre, the technical elements of Medieval theatre were elaborate and spectacular. Much of the meaning of the plays was shown through colorful emblems because the general population could not read. Sets involved multiple locations that were displayed simultaneously. Special effects were extravagant, such as smoke and flames coming from the mouth of Hell, angels “flew,” cloud platforms (glories) raised angel choirs to the heavens, and trapdoors helped characters disappear. Plays were still performed predominantly by men. Many of these conventions would change significantly with the arrival of the Renaissance.

The later Medieval period saw the beginnings of the Reformation. Again, theatre fell into disfavor with the church, this time with the new Protestant church, and it was outlawed in several countries by the mid 16<sup>th</sup> century. Nonetheless, the advances in technical theatre, the re-introduction of playwriting, and the beginnings of acting as a profession were all in place for the explosion of theatre that would result from the ideas developed during the Renaissance and the emergence of playwrights like Shakespeare and his contemporaries in England.

## **Music - Medieval**

Most of the existing music we have from the Middle Ages is in collections of chants, masses, and motets used in the Catholic Church worship service. The reason this is true is because the ability to read and write was limited to priests and monks. For most of the Middle Ages, the only formal educational opportunities were in the monasteries. For that reason, most of what was written down was in Latin, the official language of the Roman Catholic Church. We know that secular music existed as well, but there are fewer examples of this secular music left for us to study and to enjoy.

### **Sacred Music**

**Plain Song**, also known as **Gregorian Chant**, was the primary form of sacred music in the Middle Ages. It is believed that these chants evolved from or were based on chants used in Jewish synagogues and temples and from pagan chants that were sung in the largest cities of the time (Antioch, Alexandria, Jerusalem, Rome, and Constantinople). **Byzantine Chant**, prevalent in the eastern part of the former Roman Empire, predates Gregorian Chant. Byzantine chants used 8 modes or scales that were similar to the modes used in classical Greece. These modes were later adopted into Gregorian chant. Certain modes were used for certain liturgical categories or seasons.



**Gregorian Chants** can be found in manuscripts from the 11th to 13th centuries. Many of these can be traced back to at least the 8th century. Some can be traced to Roman Chants from the time of Pope Gregory (590-604) and others to the Frankish Empire of Charlemagne and his ancestors. The chants were performed by monks and priests, and all were part of the service music of the Catholic Church. The chants were **monophonic**, performed by a solo cantor or in unison by a group of singers. Melodies were limited in range, and used mostly steps, skips, and repeated notes. Use of larger intervals (leaps) would have interrupted the flowing quality of the music.

Chant was difficult to perform because it had no regular beat pattern or meter. The rhythmic flow was dictated by the Latin text being sung. When the text was a psalm, **syllabic chant** was

used, with each syllable of each word assigned to one note or pitch. For some sections of the mass, such as the Sanctus and Agnus Dei, **neumatic chant** was used, whereby syllables of words received anywhere from 2 to 12 notes. For the Alleluia and music for solemn occasions, **melismatic chant** was used. In melismatic chants, syllables could have dozens of pitches.

Sacred music of the Middle Ages was performed **a cappella**. The use of musical instruments was banned in the Roman Catholic Church. One of the reasons for this ban was that instrumental music was associated with pagan rituals. The hydraulis, or water organ, was used at the Coliseum when early Christians were executed by the Romans. While the organ is now closely associated with church music, the opposite was true in the Middle Ages.

The chants were performed together as a **mass** during the Roman Catholic Church service. Parts of the mass are the same at every service, while other parts change depending on the time of year (Christmas, Advent, Lent, Easter, etc.) or on the purpose of the mass (general, wedding, funeral, christening, etc.) The part of the mass that does not change is called the **ordinary** and consists of: **Kyrie Eleison** (the only part written in Greek rather than Latin), **Gloria in Excelsis Deo**, **Credo**, **Sanctus and Benedictus**, **Pater Noster** (Lord's Prayer), and **Agnus Dei**. The part of the mass that changes is called the **proper**. Much of the proper is made up of psalms and biblical passages that are sung in a call and response format. The priest who is celebrating the mass sings the lead phrases, and either the congregation or choir sings the responses or refrain.

During the latter part of the Middle Ages, singers and composers began experimenting with adding harmony parts to chant. They probably tired of doing things the same way for hundreds of years, and wanted to experiment with new sounds. At this time, the ideas of the Renaissance were beginning to emerge, and there was finally a place for creativity in the arts and in the church.

At first a second vocal part (and sometimes a third) was added, starting on a pitch at a specific interval from the melody (usually an octave, 3rd, 4th, or 5th) and moving in parallel motion to the chant melody. This is called **organum**. Sometimes a single tone would be held (a drone or pedal tone) while the chant melody was sung. Later, harmony parts were created that moved independently in pitch direction from the chant. The tenor would always have the melody while other parts, higher or lower, would sing descant parts. These were the earliest **motets** and were homophonic in texture. Polyphonic writing, counterpoint, and text painting would become standard in later years during the early Renaissance.

## Secular Music



In comparison to examples of sacred music, there are fewer surviving examples of secular music from the Middle Ages. We know that there were dances like the tarantella, saltarello, and estampie, and that these dances were accompanied by instrumental music. Other examples of secular music that survived are in the form of troubadour songs. **Troubadours** (from Southern France), **Trouvères** (from Northern France), and **Minnesingers** (from Germany) were traveling singers and musicians who performed these songs, entertaining in the courts of nobles. Most of these songs were **strophic** (verse format) and most were solos accompanied by a lute (small guitar – shown in illustration to the left). The texts were often poetic and could be either serious or comic. Some of the songs were religious, but not used in formal worship. Most of these traveling musicians were members of the nobility, usually a latter born son who wouldn't inherit much or anything from the family. The songs were based on themes of courtly love, chivalry, work songs, and events in every day life. This was like the "**pop music**" of the Middle Ages.

## **Visual Art - Medieval**

After the fall of the Roman Empire in 479 A. D., Europe fell into a long period of constant upheaval as different people fought over control of territory. Christianity came to be the accepted religion, and three distinct styles of religious architecture were developed: Byzantine, Romanesque, and Gothic.

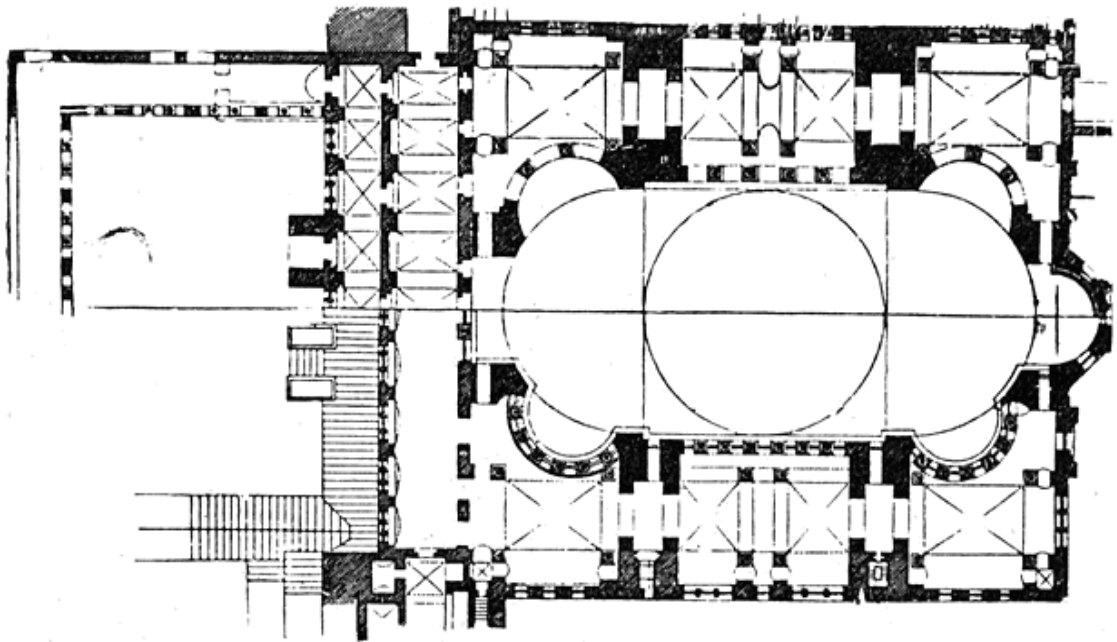
### **Byzantine Architecture 330-1453 A.D.**

Byzantine architecture was actually developed before the collapse of the Roman Empire. When Christianity was allowed to be practiced under the rule of Emperor Constantine, Christian church leaders began to build buildings for their followers to worship in. Early Christian architecture used the Roman basilica, a public meeting hall, as a model since it had not been used for pagan religious practices. The rectangular plan with side aisles created by a row of colonnades suited the purposes of early churchgoers well. This style of Early Christian architecture was used mostly in the West. In the eastern Roman empire, a different style of church design was used. Byzantium had become the capital of the Roman Empire under Constantine. Being closer to the Middle East and west Asia, Byzantine architecture reflects strong Persian influence besides existing Greek and Roman styles.



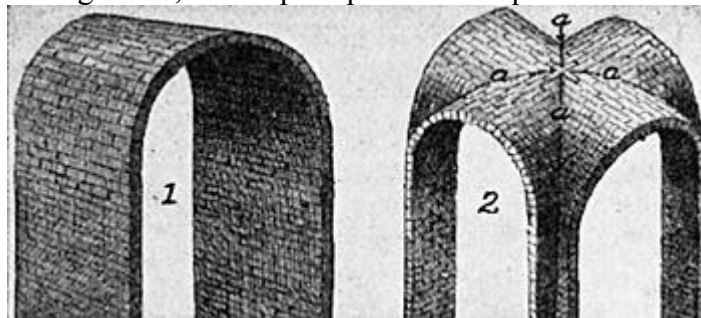
*exterior of Hagia Sophia*

The best example of Byzantine church architecture is the Hagia Sophia, built between 532-537 A.D. in Byzantium (Constantine changed the name to Constantinople, but it is now known as Istanbul, Turkey). The Roman Emperor Justinian had two Greek mathematicians design the new Christian church in Constantinople.



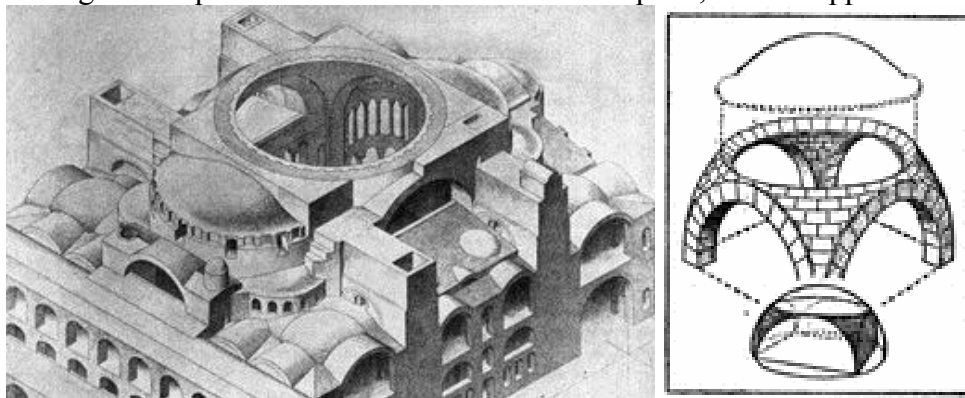
*floor plan of Hagia Sophia*

The floor plan is a square cross with a centered dome. The square-cross plan (minus the dome) was developed by the Greeks. Romans used a **groin vault** (a vault created by two intersecting barrel vaults) to solve the problem of creating wider, more open spaces over squared areas.



*Diagram of (1) barrel vault and (2) groin vault*

Hagia Sophia was to have the highest, widest dome possible. Using existing Roman construction techniques for vaults, Anthemius of Tralles and Isidorus of Miletus designed a dome that would be 200 feet across and 31 feet higher than the biggest dome existing at that time (which was in the Pantheon in Rome). How did they do it? Like any engineering problem, they used math to figure out how to get the dome wider and higher without collapsing. They solved the problem by using a dome on **pendentives**. A pendentive is a triangular shape between the dome and the four piers, which supports the weight above.



*diagram of dome on pendentives*

Like a funnel, the weight of the dome goes down the pendentives into the four 70-foot high piers to the ground. The dome-on-pendentives construction technique allowed for the design of wider, higher dome and the ability to put windows in the walls between the four piers. The exterior shape could be modified from the square to other geometric shapes such as a hexagon or octagon.

The Hagia Sophia uses several features typical of Byzantine design:

- squared-cross floor plan with a centered dome
- dome-on-pendentives structural support system
- exterior plain, little or no decoration
- interior lavishly decorated with mosaics (small pieces of colored glass or stone)



*photo of interior of Hagia Sophia*

The interior of the Hagia Sophia was designed to arouse emotion. The wide, high dome created a “heavenly,” spiritual feeling. The forty arched windows at the base of the dome and the numerous windows in the walls allowed light to pour in. The light reflected off the brightly colored mosaics inside the dome and on the pendentives to create a dreamlike atmosphere. The **mosaics** are like large paintings made from pieces of glass and stone instead of paint. They are images of stories from the Bible, and some include the figure of Emperor Justinian. The mosaics had to be large in the Hagia Sophia in order to be seen and “read.” The other surfaces on the interior are covered or made of multi-colored marble.

### **Romanesque Architecture 1030-1200 A.D.**

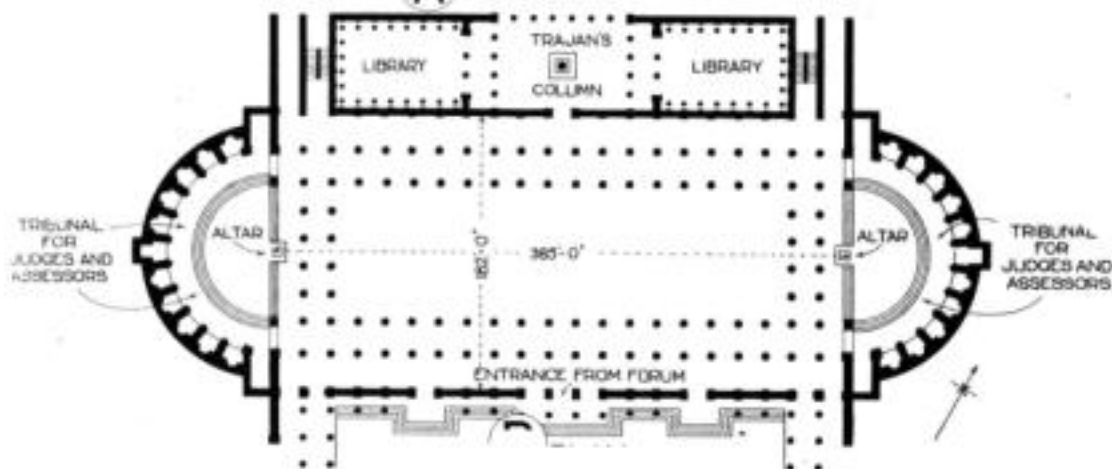
With the development of the feudal system in the ninth century and the growing influence of the Church, a common person’s life was spent working for the lord of the manor and the Lord of the Church. The Church provided comfort from the hardships of daily life, and it provided the means for salvation after death. One-tenth of every man’s income was required to be given to the Church. The growing dedication to God and Church began the practice of pilgrimages to holy sites. Many Churches housed relics that drew Christians far from their homes. (Relics are the remains or belongings of saints, or even objects that were directly related to Jesus Christ or the Virgin Mary.)

The floor plan of a Romanesque church is a rectangular-cross based on the Roman **basilica**.

# BASILICA OF TRAJAN: ROME



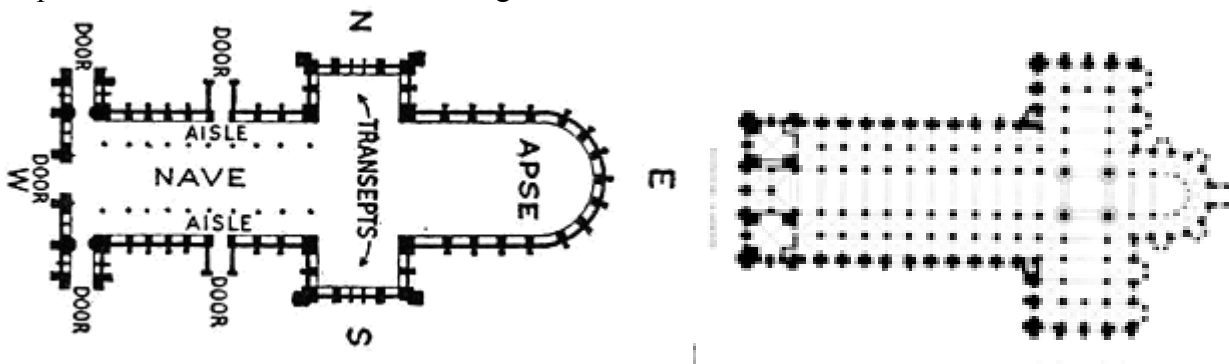
A INTERIOR (RESTORED)



*Interior view and floor plan of a Roman basilica*

The center of the short arm of the cross is called the **crossing**. The area at each end of the cross is called the **transept**. The center of the long arm of the cross leading to the crossing is called the **nave**. On either side of the nave are walkways called **side aisles**.

To the basilica plan, Romanesque architects, who were typically monks, added an **ambulatory**, a walkway, for pilgrims to use around the **apse** (rounded end at the head of the cross plan), and radiating chapels which stick out from the rectangular cross.



*A basic floor plan with labels and the floor plan of Saint-Sernin*

Significantly, Romanesque churches had roofs made of stone instead of wood, and the buildings were taller. The problem created by the weight of the stone and the additional height was solved by using the Roman **barrel vault** (a series of arches back to back, creating a tunnel effect) or **groin vault** (two



intersecting barrel vaults). Massive pillars, acting as column and buttress in one, and thick walls support the weight above as pressure travels down from the heavy roof. Few windows could be put in the walls because of the support needed, so interiors look dark. Exteriors are plain, with decoration limited to the arched openings. Relief sculptures were often carved into the **tympanum**, the half-circle area above the doorway of the church. Towers were often built either over the crossing, at each side of the front of the church, or even separated from the main building.



*Drawing of St. Sernin*



*photo of St. Sernin, interior view of side aisle and a Romanesque nave*

“Romanesque” was used to describe this style of architecture because of the use of arches over doors and windows, and the use of the barrel vault. The rounded arch is the one characteristic commonly used to separate Romanesque from Gothic. Telling the difference between the two can be confusing as

Romanesque churches were modified and added to once the Gothic style became popular. Many Romanesque churches have some Gothic features.

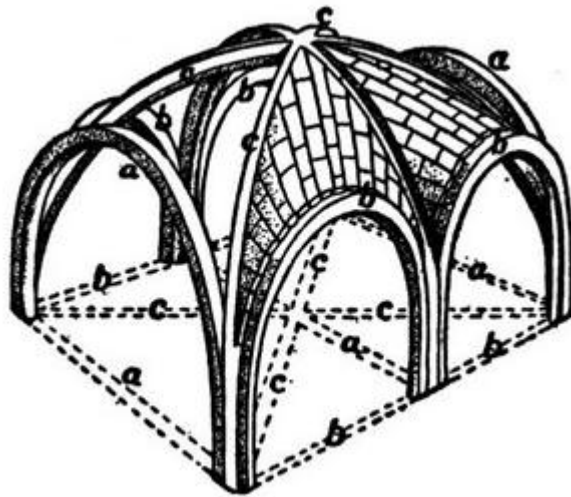
What to look for in a Romanesque church:

- rounded arches over doors and windows (a must!)
- barrel vault over nave
- rectangular-cross plan
- stone roof
- plain exterior
- massive, heavy look

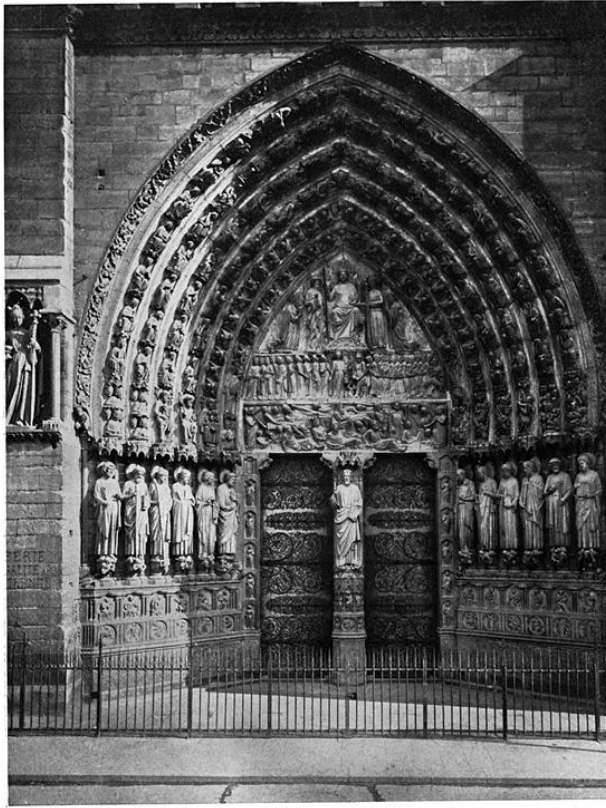
### **Gothic Architecture 1140-1500 A.D.**

Gothic architecture was meant to be a visual expression of a religious idea. Church leaders wanted to emphasize the idea of heaven and seeking salvation from God above. Having taller, less heavy churches would symbolize the idea of reaching for a goal only possible spiritually. There was also the need to allow more light into churches to symbolize the light of God. The Gothic style of architecture was developed to solve the problems of building taller churches without thicker walls and buttresses, and of being able to add more windows for light. Pointed arches, ribbed vaults, and flying buttresses were developed as solutions to these problems.

**Pointed arches** allow the weight from above to be directed straight down, decreasing the outward pressure. Ceilings were constructed using **ribbed vaults**, which use the pointed arch instead of the round arch, to make ceilings higher and lighter than with the groin vault.



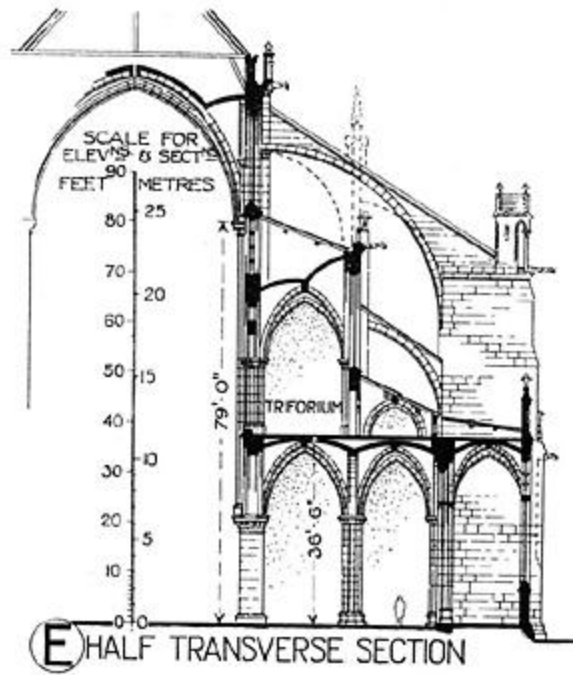
*Ribbed vault diagram and photo of ribbed vault*



*Photo of Notre Dame pointed arch, tympanum and door-jamb statues*

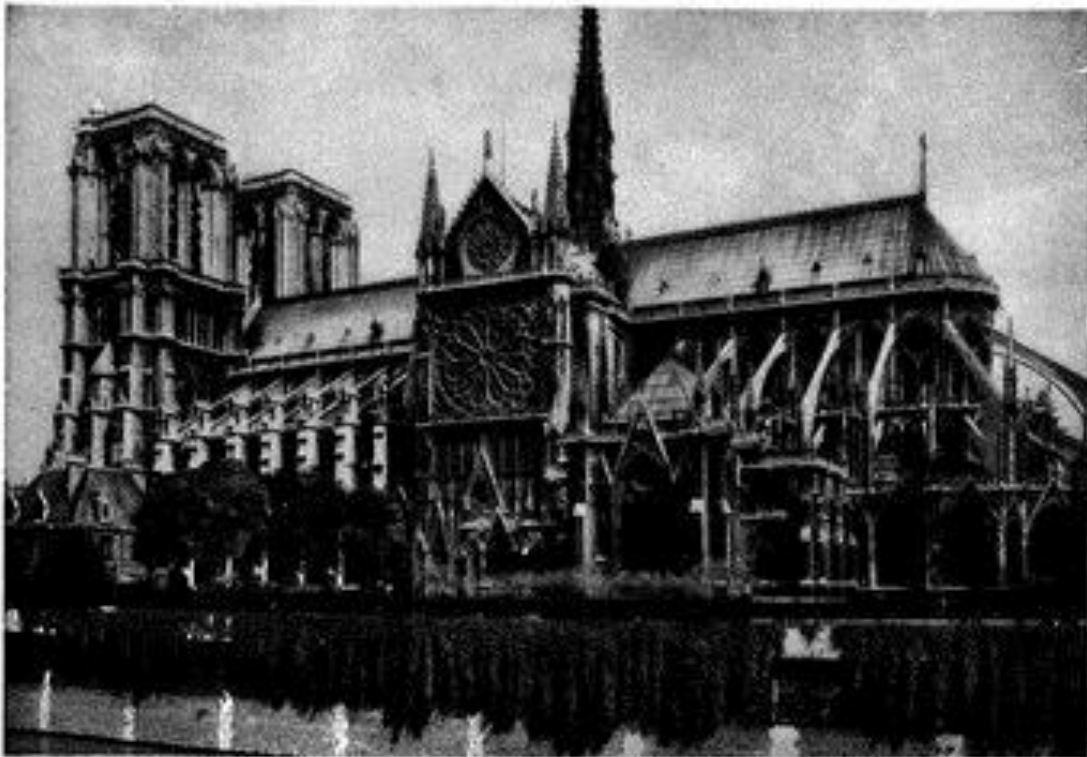


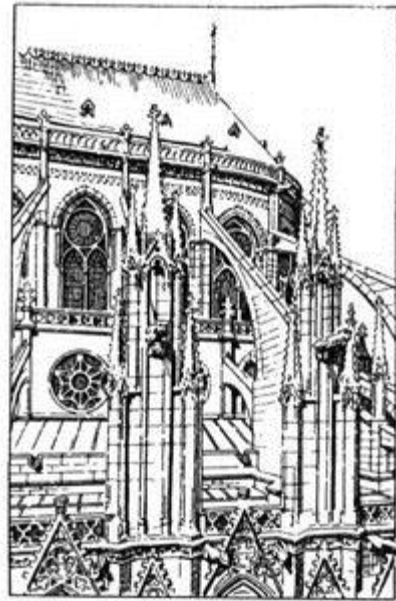
*Photo of interior with ribbed vaults in the nave of Notre-Dame, Paris*



*Diagram of arches in nave of Notre-Dame, Paris*

With **pointed arches** and the **ribbed vault**, builders could construct even taller churches, which we call **cathedrals**. But there is still some outward pressure that must be supported.





**C** BUTTRESSES & PINNACLES: CHEVET

*Photos of flying buttresses and a diagram of flying buttresses, exterior of Notre-Dame, Paris*

**Flying buttresses** were designed to support the walls at the top. They are not attached to the whole wall like buttresses in the past. They act like a hand, holding the wall in place, instead of a whole arm propped against the wall. By only being placed at the top of walls, flying buttresses allowed more open space in the walls of the side aisles. More windows could be used; and by using pointed arch windows instead of rounded arch windows, the windows could be made taller than before.

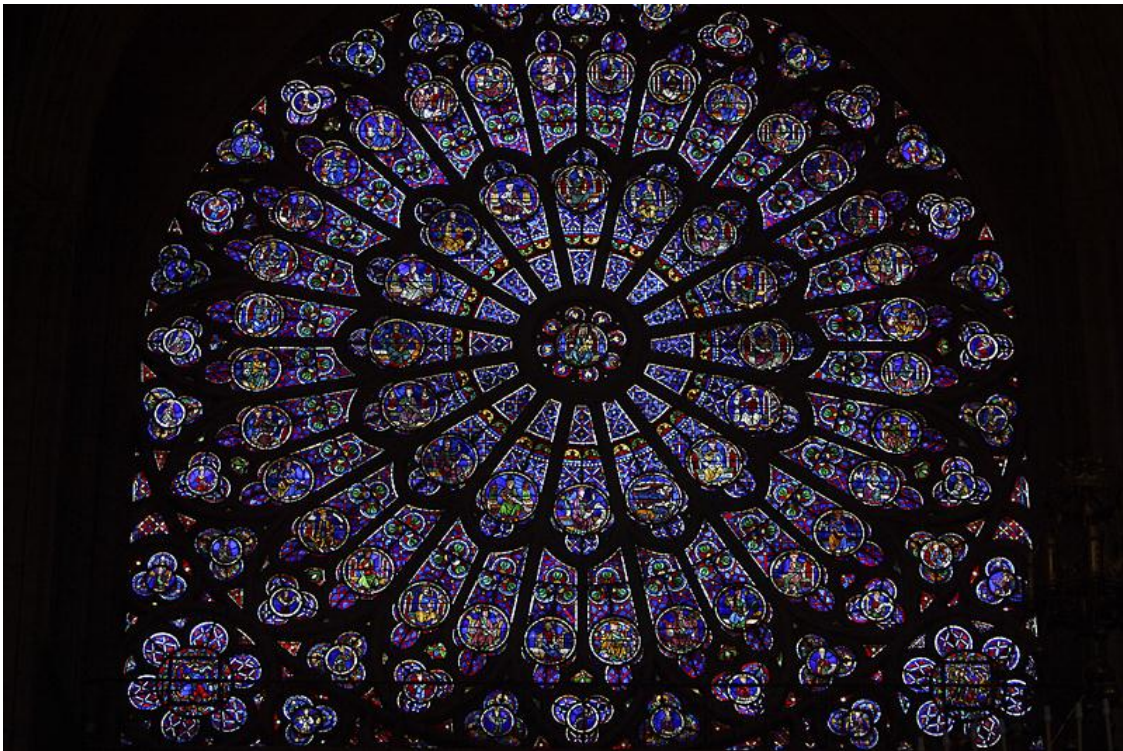


*Photos of stained glass at Notre-Dame, Paris*

With the ability to have more and taller windows, Gothic builders used lots of **stained glass**. The stained glass provided the opportunity to add color to the building and to tell stories from the Bible. Rounded stained windows divided into sections like flower petals are called rose or rosette windows.



*Rosette window, exterior view, Notre-Dame, Paris*



*Rosette window, interior view, Notre-Dame, Paris*

Gothic cathedrals also have more relief sculpture, often protruding out so much, they're almost freestanding. Early Gothic sculptures tended to be elongated, abstracted; but the concern for making things look naturalistic, later led to more life-like sculptures. These later sculptures also tended to show much more emotion than before.



*Photo of sculptures, Notre-Dame, Paris*



*Close-up photo of sculptures, Notre-Dame, Paris*

Strong superstitious beliefs are behind the sculptures of **gargoyles**. Gargoyles were meant to scare evil spirits away and remind people that evil was all around them; but builders also had them designed to act as waterspouts to carry water away from the building.

What to look for in a Gothic cathedral:

- pointed arch
- flying buttresses
- rectangular-cross plan
- ribbed vaults
- stained glass windows
- lots of sculpture, decorations
- verticality, “soaring to the heavens”
- thin, delicate feeling



*Photo of gargoyle*

## **Pacific Rim,( Asian) Asian Cultures: China, Japan, India, Malaysia and Temple Architecture**

The Pacific Rim cultures are those countries that are touched by the Pacific Ocean. The cultures are many and varied. Only a few of the Cultures will be discussed in this section.

### **Dance- Pacific Rim**

Dance – Many of these cultures had dances, but this course does not presently cover those topics. Write some more

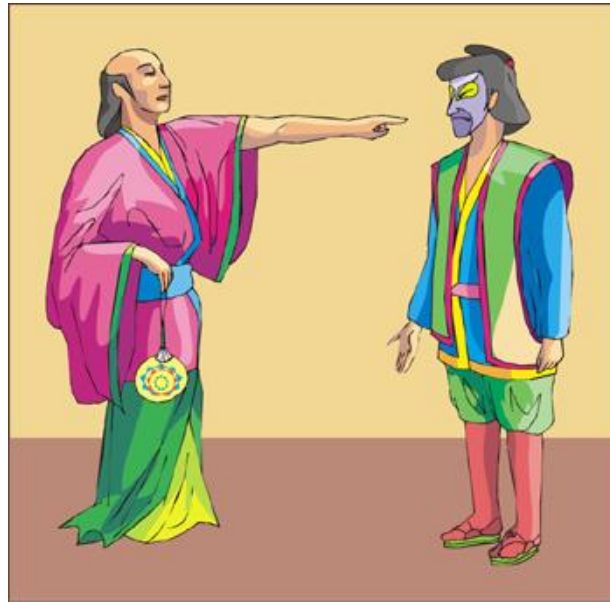
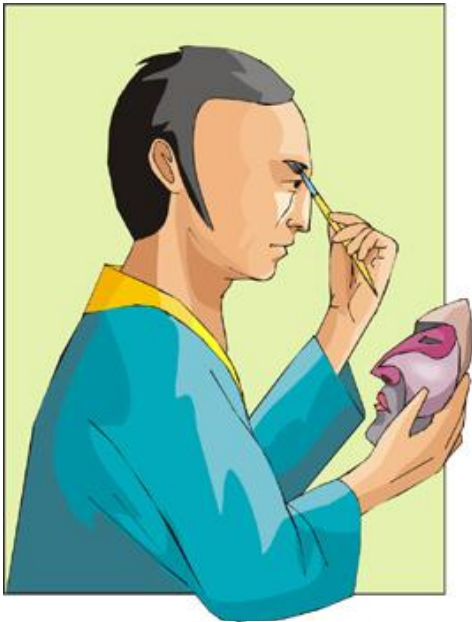
### **Drama/Theatre - Pacific Rim : Japanese Culture**



Kabuki is generally considered to have begun around 1603. It became the most popular form of theatre in Japan during the 17<sup>th</sup> century, and continues to be performed today. Originating with elements of dance and music, Kabuki draws its inspiration from popular stories and scandals. Its stories are in the domestic realm.

Kabuki first gained its popularity with the performances of Okuni, the first woman to dance Kabuki in Kyoto, Japan. By 1629 women Kabuki performers were banned, and within three decades men-only troupes were the custom. Female characters had to be impersonated by male actors.





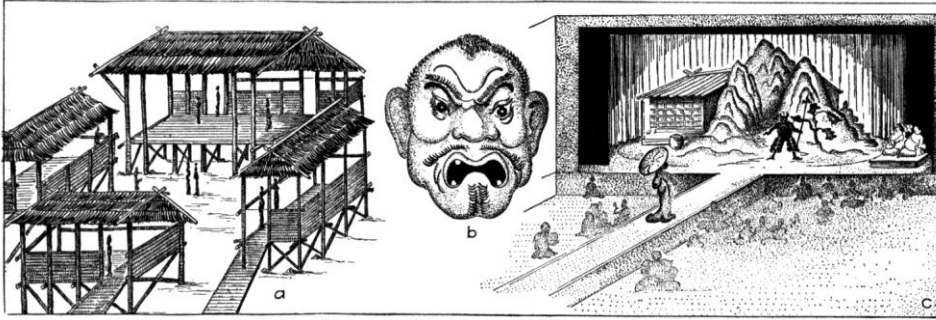
Kabuki is a very stylized form of theatre. In part this is attributed to the fact that in its early years it competed with the popular Bunraku (puppet) theatre, which led performers to create exaggerated gestures and stylized stage pictures. This is a significant difference from the western acting tradition, derived from Aristotle's observations, in which actors imitate ("mimesis") the action of others.



Actors who perform Kabuki are trained from an early age, and frequently come from families in which generations of men have been Kabuki performers. The actors must be skilled in dancing, and acting, have an impressive control of their voice, and have physical dexterity to execute the exaggerated poses (“mie”) required of this acting style.



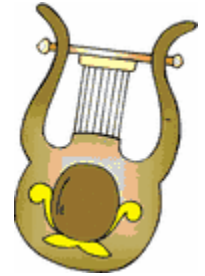
Kabuki is spectacular with exotic, colorful, complicated technical elements. One convention is a costume that can be turned inside out on the performer in full view of the audience, completely changing his character. Makeup is stylized with specific colors and designs representing character traits. Its scenery is equally spectacular, and Kabuki introduced the first revolving stage (1750) in the world. In addition there is a long walkway (“hanamichi”) that connects the bulk of the auditorium and the stage, and is used for significant entrances. Many of the scripts that Kabuki initially used were originally used in the puppet theatre. One of the most popular Kabuki plays is The Forty-Seven Ronin, which is based on a true story about Samurai loyalty.



The image on the right of this picture illustrates how the “hanamichi” is used

## Music- Pacific Rim

Pacific Rim culture is defined as the Eastern hemisphere countries and islands touched by the Pacific Ocean. These countries have a long and proud history of music that is little known to the western world until the 17<sup>th</sup> century. Most of the music is based on the **Pentatonic** or 5 tone scale, giving it a very exotic sound. They had string instruments such as the kithara (see illustration to the right) and the gamelon, wind instruments such as the sheng and flutes, and percussion instruments like the gong, Taiko drums, and xylophones. The timbre of these instruments is very different from western instruments. Aboriginal tribes in Australia use an instrument called a didgeridoo, which produces a mix of many pitches at the same time. The vocal tone considered appropriate by Asian cultures is very harsh and nasal in comparison to what is considered appropriate in western music. Music was used extensively in ceremonies and rituals, and to accompany dance and drama, particularly Kabuki Theater in Japan.



## Visual Art - Middle Eastern and Asian Temple Architecture

### **Middle East – Islamic Architecture**

Most of the Middle East practices Islam, one of the three earliest monotheistic religions in the world (Judaism and Christianity being the other two). The specific beliefs of the Islamic religion have had enormous impact on the art and architecture of Muslims (the name given to people who practice Islam). One of the biggest impacts continues to be the law forbidding graven images, which strict Muslims interpreted as no living person or creature. If artists created images of people or animals, they would be viewed as blasphemous for trying to compete with the greatness of God who created life. So artists used ornate, symmetrical patterns (geometric shapes or stylized vines and flowers) to decorate surfaces. These unique patterns are called **arabesques**. They even used their beautiful style of writing or **calligraphy** for decoration.

Just like any civilization has done, Muslims designed buildings to practice their religious beliefs wherever they lived. Early mosques can be found from India to Spain. One of the earliest surviving mosques is **The Dome of the Rock** built between 687 to 691 in Jerusalem.



Exterior of the Dome of the Rock in Jerusalem



Interior of the Dome of the Rock

**The Dome of the Rock** was a special design for a special place, the Islamic holy site of where the prophet Muhammed rose from a rock to heaven. A Christian church already existed in Jerusalem at the time. Muslims wanted their **mosque** to outshine the Christian church. They topped the hexagonal building (a Byzantine influence) with a large, gold covered dome. Most mosques are rectangular in plan, based on Roman **basilicas**, which were long, narrow buildings used for public meetings. Islamic mosques, as well as other Islamic buildings, show influences from Rome, Egypt, Persia, and Byzantium, along with some unique characteristics Muslims developed themselves. Here is a list of Islamic architectural features you can look for in their mosques:

- **minarets** - towers used to call Muslims to prayer five times a day.
- **mihrab** - a decorated niche inside the mosque facing the direction of Mecca, the birthplace of Muhammed.
- **minbar** - a pulpit to the right of the mihrab for the Friday sermon.
- **sahn** - a large courtyard connected to the entrance of the mosque for crowds that can't fit inside the prayer hall.
- **fountain** in the courtyard to perform ritual washing before prayer.
- **riwaqs** - colonnaded pathways around the courtyard and interior prayer hall.
- **arabesque** decorations on the interior and exterior: ornate, symmetrical patterns of plants and geometric shapes.

- **calligraphy** as surface decoration (used often with arabesques) of quotations from the Koran (Islamic religious text).
- **interiors** show more ornate decoration than the exteriors.
  - large, pointed domes.
  - pointed or horseshoe shaped arches.
  - no altar.
  - symmetrically balanced exteriors

Look at photos of other mosques, such as the Great Mosque of Damascus, Syria, or the Great Mosque of Cordoba, Spain, and see how many Islamic architectural features you can identify.



The Great Mosque of Damascus, Syria, showing minarets and dome.



Inside the Great Mosque of Cordoba, Spain.

## Asian Temple Architecture

Throughout Asia, architectural styles sprang up according to the religion or philosophy practiced (e.g., Hinduism, Buddhism, Taoism, Shintoism, etc.). This overview will focus on Buddhism's impact on the architectural design of the temples of India, China and Japan.

Buddhism is more of a philosophy of life than a religion. It emerged in the 6<sup>th</sup> century B.C.E. in India as a reform to Hinduism. Gautama Buddha preached of equality of all beings, living in moderation, and gaining enlightenment or spiritual fulfillment through meditation. There is no single god, but a series of gods and goddesses that are ranked in importance. A close kinship with nature is an important aspect of Buddhism.

### India

**Hindu** temples started out in caves, then were cut directly out of rock, like sculpture. A **garba-griha** was a central chamber designed to house the Hindu god or goddess of the temple. A large tower came to be designed over this chamber, reflecting Egyptian architectural influence. The tower rose in tiers, each level above smaller than the one below, as in the ziggurat and pyramid. This tower became increasingly more elaborate over time, decorated with carvings, spires, and smaller temple forms.



*Shore Temple in Mamallapuram, India*

The Pallava Kingdom of the 7<sup>th</sup> and 8<sup>th</sup> centuries also added towers at gateways to the temples complex called **gopuras**.



*Meenakshi Temple in Madurai, India*

**Buddhist** temples took a lot of architectural ideas from existing and co-developing Hindu temples. It is important to understand that Buddhist and Hindu temples are not a single structure, but several that make up a complex of temples that serve different religious functions. The first purely Buddhist architectural structure to be designed was the **stupa**, a half-spherical (half-sphere) mound used to house the relics of Buddha's body. The stupa acts more as a shrine than a temple, and Buddhists were meant to walk around it in a circle saying prayers.



*A stupa in India*

### **Buddhist Temples in China**

Just like Indian temple development, Chinese temples began in caves (called grottos), then moved to complexes including a stupa. The Chinese stupa, called a **pagoda**, was designed more like the towers in India than the traditional hemispherical dome seen in Indian stupas. Pagodas have come to represent a major stylistic distinction between the two cultures.



*Chinese pagoda similar in style to the Liurong Pagoda*



*Chinese pagoda in a temple complex*

The layout and design of structures within the Chinese temple complex were based on Imperial palaces. The layout is strictly symmetrical, with a main gate and hall in the center, and the remaining structures lined up on either side. The hall in the center is divided into two parts: the front hall which houses the statue of a Bodhisattva (similar to a saint from Christianity), followed by the great hall which house fstatues of Buddha. Dormitories for monks and nuns are on either side.

Other than the pagoda, buildings emphasize the horizontal rather than the vertical. Columns rather than walls support roofs. Roofs are large, hipped, and low-pitched. The roof curves down to the eaves which overhang widely. Wood is the most common building material, but colored glazed tiles were used on the roofs.





*Pagoda roof*

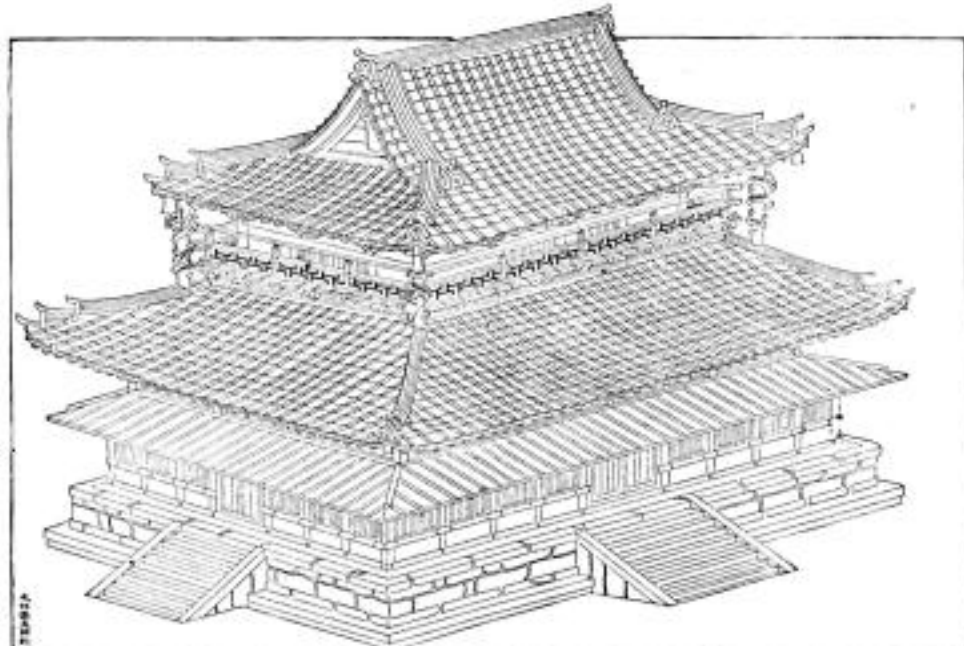


*Pagoda columns, roof*

Colors, numbers, and cardinal directions (east, west, north, and south) were extremely important in architectural design. (Feng-shui, popular today, continues this reliance on colors, numbers, and direction of buildings to create harmony.)

### **Buddhist Temples in Japan**

Japan can trace its cultural roots as far back as 5000 B.C.E. During the 6<sup>th</sup> century A.D., Japan began adopting Buddhism. The first Buddhist structures can be found at the Horyu-ji temple at Asuka.



*Horyu-ji temple*

The influence of Chinese temple architecture is easily recognizable. China had already been influencing Japanese culture before this time through trade and proximity. Inside the Horyu-ji temple complex are several structures: the main hall, a lecture hall, a library, a bell tower, and two pagodas. The main hall (Kondo or Golden Hall) and one of the pagodas (Goju-no-to or Five-story Pagoda) are the only two surviving structures, and are also the two oldest surviving wooden structures in the world. By the 8<sup>th</sup> century A.D., Buddhist temple complexes consisted of seven buildings: the main hall, lecture hall, library, bell tower, dormitory, dining hall, and pagoda. The construction of two pagodas as at Horyu-ji was needed 1) to house important writings and relics, and 2) to announce the time of religious observance each day (similar to the function of the minaret in Islamic religious architecture).

### **Visual Art – Asian Art Forms :Chinese Calligraphy**

In China, calligraphy, which means “beautiful writing,” is an art form. Chinese calligraphy is written from right to left in vertical columns. Each symbol stands for a word instead of an individual letter as in English. Symbols are combined to create new words. Chinese calligraphy is a type of pictograph, an image representing an object or idea, just like the hieroglyphics of Egyptians and Native Americans. Although it is writing, Chinese calligraphy is “painted” with a brush and ink. It was believed that the soul of the person “writing” was exposed in the words. The most common writing styles favored spontaneity, and the brush was thought to act like an extension of the movements of arm, wrist, and hand. During the Tang Dynasty calligraphy was elevated to an art form. Even today it is considered an art and is practiced by Chinese school children.



*Chinese calligraphy of the word banana*

### **Chinese Painting**

The art of painting is one of China’s distinct contributions to the world. The Chinese believed in “three perfections”: painting, calligraphy, and poetry. All three were used in creating scroll paintings. Scroll painting is the process of painting on a long piece of paper or silk, both of which were invented by the Chinese. Scrolls could be hanging or horizontal (hand-scrolls). The scrolls were meant to be kept rolled up. Whenever you felt like looking at them, you would get them out and unroll them to enjoy. The viewer only opened up small sections of the scroll at a time, journeying through the scenes until the entire painting was revealed.



*Chinese Scroll painting*

Since the materials for painting and calligraphy are the same, the techniques and methods are similar, too. The art of Chinese painting has a defined set of rules and guidelines. The use of line was the most important art element to the artist. Color was not a major concern. The process of painting was believed to be spiritual and connected to one's character and state of mind. There are four main categories of Chinese painting based on subject matter:

- **Religious Paintings** - Usually showing the life and teachings of Buddha or Buddha reaching Nirvana.
- **Landscape Paintings** - The Chinese love for nature translated into its landscapes. Landscape were usually a scene showing mountains, rivers and typically included a poem written in calligraphy. Mountains represented life; rivers meant happiness. So when placed together on the painting, they symbolized a long and happy life. The landscape was the most popular subject of Chinese paintings.
- **Portrait Paintings** - Portraits in Chinese art were done for the same reason as portraits in other cultures. Many leaders and emperors commissioned artists to paint their likeness as a reminder of their existence and importance. The belief was that death was another extension of life, and that the dead could come back to help for the living. For this reason, many homes have portraits of ancestors in their tombs.



*Chinese flora painting, Sheng-Po*

- **Flora and Fauna paintings.** - Respect for nature for its beauty and harmony was reflected in paintings of plants and animals. The Chinese believed that all living things had souls. Flora deals with plant life; fauna with animal life. As with landscapes, many plants and animals had symbolic meaning:
  - Peonies = wealth, distinction, good fortune
  - Crane = longevity, wisdom
  - Bamboo = perfection

Chinese painting was different from Western European art in its use of perspective. The Chinese used multiple vanishing points. As you unroll the scroll, the perspective shifts just like our eyes shift as we move through the landscape. Shading was not considered important, so forms look flat compared to Western paintings. The Chinese were not concerned with life-like copies but with capturing the feel or spirit of the object. The size of objects did not have to relate to where they were on the picture plane. Objects in the background were often the same size as objects in the foreground. Overlapping was the most common technique used to give a sense of depth.

### Japanese Painting

Buddhism and **Shintoism** (the native polytheistic religion of Japan that taught love of nature) were the dominant religions of Japan and affected the styles of Japanese art. Japanese painting was almost the same in appearance as Chinese painting until the Heian period (784-1185 A.D.) when *Yamato-e*, which means painting in the Japanese manner, was developed. Decorative wall paintings of scenes from everyday life were common during this period. Unlike Chinese paintings which concentrated on the use of line, Japanese paintings were also concerned with the use of color.

The practice of Zen Buddhism, a new form of Buddhism, became popular during the Kamakura period (1185-1333 A.D.) and made painting the dominant art form. Artists created paintings on many surfaces, including scrolls and folding screens. Landscapes and portraits dealing with Buddhism, the lives of warriors, and the love of nature were the most common subjects.

During the Edo period (1615-1867 A.D.), Japan opened itself to the “outside” world and began embracing Western European art styles. However, they soon returned to Japanese traditions and developed many styles or schools of painting. Subject matter for Japanese painting was as diverse as those in Japanese printmaking. Some rather popular subjects were:

- Landscapes during the four seasons.
- Views of famous places.
- Scenes from the life at the imperial court in Kyoto.
- Images of Westerners on screens from the time of the landing of Portuguese and Dutch ships in the Southern parts of Japan.
- Views from Kyoto.
- Images from the kabuki theater.
- Images of beautiful women ( *Bijinga* )

### Japanese Printmaking

Woodblock printing appeared in Japan during the Edo period, and was a process learned from the Chinese. **Woodblock printing** is a type of relief printmaking where images are cut into a wood block, then inked and transferred onto paper or silk. Prints were originally black and white. Color was added by painting onto the print. In the 18<sup>th</sup> century artists figured out how to make multicolored prints. A separate woodblock had to be carved for each color to be printed.

Printmakers used the same styles and subject matter as in paintings. **Ukiyo-e** prints were small and mass-produced which made them affordable to more people. The subject matter of ukiyo-e prints was typically landscapes, beautiful young women, or famous Kabuki theatre actors. Ukiyo-e prints made their way to Europe during the 1800’s as packing material to protect porcelain shipments. Western



*Bijinga painting*

artists, especially Impressionist and Post-Impressionist painters, saw these prints and were greatly influenced by them.



*Suzuki Harunobu painting*

## Renaissance 1400-1600

**Renaissance 1400-1600** – Artists during the Renaissance tried to reconcile Christian faith and the new discoveries of science and philosophy. This age promoted the “rebirth” of the classical ideal. Allows new freedom of thought based on reason instead of faith alone.

### Dance – Renaissance: Court Dances

The Renaissance Period saw the beginning of court dances, which were fancy occasions for the upper class to show off in front of nobility. Because this class of people dressed in heavy gowns, large headdresses, and long, lacy sleeves, movements of court dances were restrained and refined. Slides and glides, small, slow steps, poses, and curtsies were often used in the choreography. The first court dances were known as *basse dances* meaning that they were done low to the ground.

In contrast, peasant dances were lively and consisted of large, wide steps performed mostly on grassy town squares. The court ballrooms smooth wood or marble floors allowed for graceful slides and turning steps. The most famous dances of the time were *the Pavane*, *the Galliarde*, *the Allemande*, *the Courante*, *the Sarabande*, *the Gigue*, and *the Minuet*.

- **Pavane:** The name comes from a Latin word meaning “peacock.” This was a basse dance performed at ceremonies where Kings and Queens, Princes and Princesses, and Lords and Ladies could display themselves with their finest ceremonial clothing. The movements were done in a 4/4 time and consisted of slow walking steps, which traveled forward and backward.
- **Galliard:** The Galliard was a lively dance, which included a number of hops and kicking steps, looking somewhat like an Irish Jig, done in a 3/4 time. The Pavane and the Galliard were usually done in a sequence because of the contrast in structure.
- **The Allemande:** This dance became the first in a classic four-part suite consisting of the Allemande, the Courante, the Sarabande, and the Gigue. Hands were held at all times during this dance performed in 4/4 time and movements were made up in such a way as to keep partners joined together throughout the dance. This term is now used for a step in square dancing.
- **The Courante:** This dance displayed gestures of courtship and flirtation danced in 3/4 time. The steps included walks, tiny runs, and glides.
- **The Sarabande:** This dance resembled a procession in that there were two lines, which traveled forward and backward. It was similar to the Pavane in its proud movements danced in a 4/4 time.
- **The Gigue:** As the name suggests, this dance was a brisk, exciting dance involving running, hopping, skipping, turning steps done in a 6/8 time. The name became “jig” in English.
- **The Minuet:** This dance was a slow-paced partner dance, which consisted of rising up on the ball of the foot and then bending the knee with connecting steps in between.

These dances were so popular and widely performed in the courts that famous composers including Bach, Handel and Purcell began to write music specifically for the court dance suites. Some titles include, *Minuet in G*, and *Pavane for a Dead Princess* .

### Drama/Theatre - Renaissance: Commedia dell’Arte

Commedia dell’Arte is “a type of comedy developed in 16<sup>th</sup> & 17<sup>th</sup> century Italy, characterized by improvised text based plot outlines (scenarios.) Commedia dell’Arte featured stock characters some of whom wore distinctive masks. Literally, it means comedy (Commedia) of the professional guilds of artists (dell’Arte.) Its popularity in Renaissance Europe can be attributed to the talents and special skills

of the actors, who were acrobats, dancers, musicians, orators, quick wits, and improvisers possessing thorough insights into politics and human nature. The public loved the stock characters and their antics, much the way contemporary audiences love the Marx Brothers' movies or TV sit-coms with stock characters like *Gilligan's Island* and *Friends*. From <http://www.commedia-dell-arte.com/commediainfo.htm>

The influences of Commedia dell'Arte can be traced back to the comedies of the classical Roman period. 1545 is the earliest surviving record of a contract for a troupe of traveling players. A typical troupe consisted of 10-12 players. This meant that they could perform plays with the following stock characters: 1-2 sets of lovers, 2 servants, 2 old men, and a combination of other characters depending on the strengths of the players. It is important to remember that they were professional actors and, because the troupes performed at both the court and in public spaces, they were a link between popular and the courtly and academic theatres.

Two significant Commedia performers are Flaminio Scala, who played one of the male lovers. He also collected commedia scenarios, which were published in 1611, and are one of the ways that we know about this improvised form of theatre. Isabella Andreini was a leading actor of and co-manager of the most successful Italian Commedia troupe, I Gelosi. She played the innamorata, the female lover, and was the subject of poems written by French and Italian poets. It is significant to note that Commedia was the only venue for women actors until they became accepted on the English stage in the late 17<sup>th</sup> century.

Stock characters are an important convention in Commedia, one that will be seen in later periods, such as the plays of Moliere and melodramas. Actors, as indicated above, played the same character for many years of their careers. Lazzi—short, physical comedy routines—were repeated many times during a performance. The scenarios (outlines of plots) also included set entrances and exits. These three elements of Commedia indicate that the improvisation was done within defined limits. The costumes also helped identify the stock characters. Each character had a traditional costume and a half mask (the lovers were the only non-masked characters.)



*Capitino and Pantalone are two of the stock characters that usually wore masks*



*Pantalone's Daughter Sylvia and her young lover Flavio were unmasked characters*



*Harlequin carries a "slapstick", two pieces of wood that make a loud noise when slapped together, thus the term for loud physical comedy*





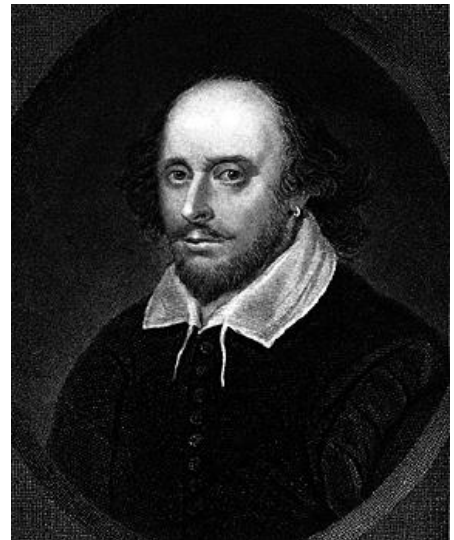
### **Shakespeare & Elizabethan Theatre**

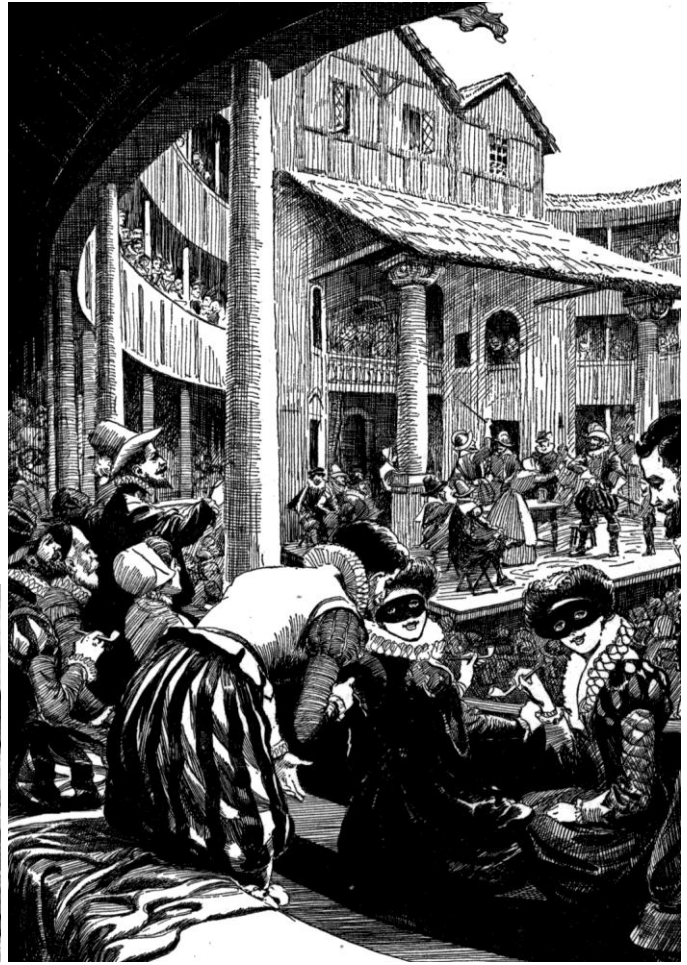
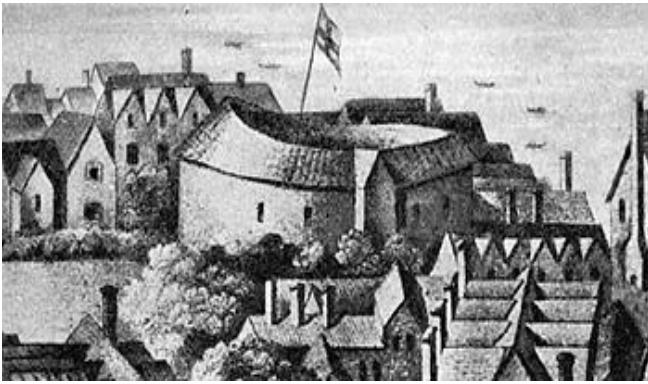
We remember William Shakespeare (1564-1616) as the greatest English-speaking playwright more than 400 years after his death, but we must also remember that he was just one of many talented writers who flourished during the reign of Elizabeth I (1558-1603), including Christopher Marlowe and Ben Jonson. During this Golden Age of English drama, Shakespeare wrote 38 plays that spanned tragedy, comedy and history plays that retold English history. (He also wrote sonnets and narrative poems.)

Shakespeare's plays, unlike those written by French and Italian writers of the Renaissance, do not observe the so-called unities of time, place, and action. Rather, his plays occur over long periods of time, in many locations, and involve multiple subplots in addition to the main plot. Similar to Roman tragedies, they include violence on stage and ghosts and spirits. Shakespeare made extensive use of the convention of the soliloquy, most recognizably in *Hamlet*. He also included characters of varying social classes in the same plays. Both these conventions were frowned upon by the more formal Europeans.

Technical elements of theatre in Shakespeare's time borrowed heavily from the Medieval tradition, with a platform stage on which multiple locations could be imagined. Shakespeare's plays were performed in outdoor theatres during the day in the sunlight.

Audiences were used to listening for clues about time of day and location in the dialogue of the characters. Costuming was typically everyday clothing regardless of the time-period of the play. In this period, again, men were the only actors permitted on the stage. Young boys played the roles of the women until their voices changed. There were some indoor theatres during the Elizabethan period, but outdoor theatres such as the Swan, the Rose and the Globe are the styles of theatre that are most associated with this period.





*An exterior view of an old English theater, and a drawing of the interior of the famous Globe*

Shakespeare's skill with the English language is a significant reason his plays have survived for more than four centuries. He created many new words that we use in our everyday speech. The way he combined words produced rich images for his audience's imaginations. His talent in combining blank verse (iambic pentameter: a line of ten syllables with a strong and a weak emphasis alternating) and prose helped to create memorable characters, heighten plot tension, and enhance the conflict that is at the center of all his plays tragic and comic.

**Examples of Shakespeare's plays include:**

Tragedy: *Romeo & Juliet*, *Macbeth*, *Hamlet*, *Julius Caesar*, *Othello*

Comedy: *A Midsummer Night's Dream*, *Twelfth Night*, *Much Ado About Nothing*

History: *Henry V*

**Brief Biography of William Shakespeare (1564-1616)**

Shakespeare was born in Stratford-Upon-Avon, the son of a reasonably successful tradesman and town Alderman. He attended the local grammar school (for free) where he would have learned basic Latin, studied the classics, and developed some writing skills. Shakespeare did not attend a university, unlike some of his contemporaries who were writers. He arrived in London in his early twenties and almost immediately became associated with the acting company for which he would write his plays, the Lord Chamberlain's Men. Shakespeare was also an actor, and a partner in the company, and he became wealthy enough to retire to his birth town, buy a house and a gentleman's coat of arms. It was not until after his death, that his plays were published by a group of former colleagues. It was uncommon for play scripts to be published in this period. Shakespeare spent more than twenty years in London as a

playwright and actor, while his family remained in Stratford. Shakespeare had married Anne Hathaway as a young man and they had three children: Susanna, Judith, and Hamnet. He returned to Stratford and his family three years before he died.

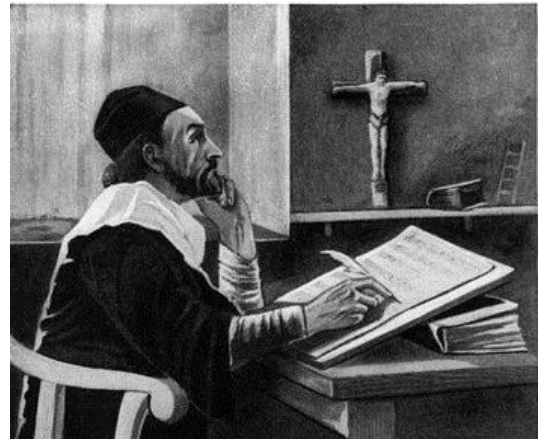
## **Music - Renaissance**

The focus of the Renaissance was reconciling logic and knowledge with a focus on the divine and on Christian faith. During the early Renaissance, church composers further experimented with part writing, which developed into a polyphonic technique called counterpoint. The Renaissance is called "The Golden Age of Polyphony" because of this development. One of the characteristics of polyphonic music and counterpoint is that it is based on a primary melody or cantus firmus. The cantus firmus was usually a plainsong chant melody. This melody is sung at different times by each vocal part, making each of those parts equally important. The listener can hear a lot of imitation. Sometimes the parts move independently, sometimes in pairs, and then all come together at cadence points. A technique called **text painting** was used, where higher pitches and ascending lines were used when the text mentioned God, heaven, or angels. Lower pitches and descending lines were used to express texts on evil, sin, or death.

### **Giovanni Pierluigi da Palestrina (c. 1525 - 1594)**

One of the best known composers of the Renaissance is **Giovanni Pierluigi da Palestrina**. Palestrina studied music as a choirboy in Rome. He married, had three children, and began a lifelong career as a church musician and composer. His employers included the d'Este and Medici families, two powerful and wealthy families who supported artists of the Italian Renaissance.

Palestrina rewrote books of plainchant for the Roman Catholic Church to bring the chants in line with regulations established by the Council of Trent. He wrote both sacred and secular music, but is best known for his sacred works (masses and motets). His polyphonic writing is held up as the standard because of its perfect balance of voices, avoidance of dissonances, and seamless phrasing. When you listen to works by Palestrina, the sound seems to never stop. Every voice part is equally important, and all get to sing the melody at some time during the work. His secular musical works (madrigals) are more conservative in subject matter than those of his contemporaries like Orlando di Lasso (Lassus), Gesualdo, Marenzio, and Thomas Morley. Palestrina was a prolific and productive composer, and his works are considered to be a perfect representation of music of the Renaissance.



In the late Renaissance in Italy, composers began to experiment with adding instruments to sacred music. They would position choirs and instrumental ensembles in different balconies or corners of the large cathedrals to perform **antiphonal** music, with one choir singing and then another choir or group of instruments echoing or responding to the first. This was called **polychoral** music and was used often by the Gabrieli family of composers at St. Mark's cathedral in Venice. This was the beginning of the shift in importance from vocal to instrumental music. The shift will become more apparent during the Baroque, Classical, and Romantic style periods.

**Listen to Palestrina's *Missa Papae Marcelli: Gloria*.**  
(The A to Z of Classical Music, CD #1, track 3)

## Visual Art - Renaissance

The Renaissance, a word which means “rebirth,” was a period of awakening, a time to rediscover the world and what each individual’s role was in that world. No longer were people considered naturally sinful as in the Middle Ages. Life could be spent exploring and discovering the world full of beauty and order that God created for humans to live in. This new view of life combined with a renewed interest in the arts and learning of Classical Greece and Rome came to be known as **humanism**. It united Christian faith and human reason.

The Renaissance was a time of economic prosperity as trade routes reopened and new lands were discovered. Wealthy individuals and families supported learning and the arts through a system of patronage where scholars and artists were paid to create books for libraries and artwork for public and private use. No longer did artists have to rely on the Catholic Church for work. Religious subject matter did not disappear, but wealthy patrons also commissioned personal portraits, landscapes, and nudes. Artists studied Classical Greek and Roman sculptures, as well as the science of anatomy, to create more life-like figures. Linear perspective and atmospheric was discovered and allowed a completely realistic viewpoint.

While the Renaissance began in Italy, its influence eventually spread over time to Northern Europe (modern day Germany, Flanders, the Netherlands, and England). Oil paint was invented in Northern Europe, and allowed artists to better capture realistic details.

As learning was so highly valued, men became highly skilled in more than one subject. Two such “Renaissance men” were the artists Leonardo da Vinci and Michelangelo Buonarroti.

### **Leonardo da Vinci (1422-1519)**

Leonardo da Vinci was born in Vinci, Italy just outside of Florence. He excelled in music, math, and drawing in school. He drew sketches of nature to better understand how things worked. His sketches were so good he began working as an apprentice to another artist at the age of 15. Leonardo spent the rest of his life trying to understand the world around him, keeping notes and drawings in sketchbooks. He dissected bodies and made anatomical sketches of his studies. He was an inventor, an engineer, a scientist, a philosopher, as well as a painter and sculptor. His interest in so many subjects and being a perfectionist are probably why he completed so few artworks, including the most famous portrait painting in the world, the *Mona Lisa*.

Leonardo worked for many wealthy Italian patrons, including Lorenzo de’ Medici, and the Catholic Church. *The Last Supper* was painted on the wall of the dining hall in the Monastery of Santa Maria delle Grazie in Milan. It depicts the last supper Christ had before his crucifixion where he told his twelve apostles that he would be betrayed by one of them. Using one-point linear perspective, Leonardo composed a scene of Christ in the center with the apostles grouped in sets of three on either side of Christ. All the converging or



*Mona Lisa* by Leonardo Da Vinci

orthogonal lines of the building lead to a focal point, Christ's head. The figures of the apostles are jammed together to express the drama and emotion of the moment. Only Christ remains calm, dressed in contrasting warm and cool colors. His arms are spread to form a triangle which leads the eye to Christ's head. Some apostles point toward Christ, and a figure on the right points up to symbolize heaven. Look at the painting and see what other techniques and clues Leonardo used to tell this story.



*An artist's restoration of **The Last Supper** by Leonardo Da Vinci*

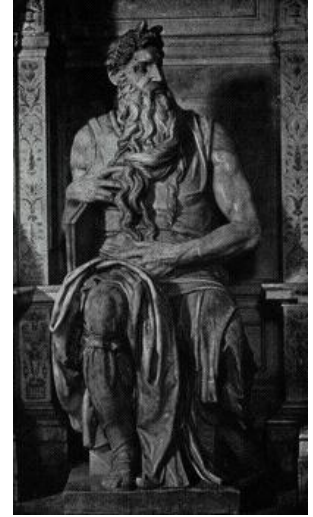


*Photo of **The Last Supper***

Interesting facts about *The Last Supper*:

- used linear perspective

- included Judas in the work (usually was left out in previous Last Supper paintings)
- used vibrant colors
- experimented with combining oil and tempera paint which didn't work (paint began flaking off the wall as soon as it dried); led to this painting being considered Leonardo's greatest failure
- a door was cut into the wall and leaves a vacant space below the picture
- the monastery was bombed during World War II and the only wall left standing was the one with the mural.
- completed the seventh major restoration in 1999.



### **Michelangelo Buonarroti (1475-1564)**

The second prominent artist of the Renaissance was Michelangelo Buonarroti who was born in Caprese, Italy. He was a sculptor, poet, architect and painter. Even though he is best known for the paintings of the **Sistine Chapel** ceiling, Michelangelo considered himself primarily a sculptor.

The *Pieta* and *David* sculptures are remarkable works of religious expression. He developed his sculptural skills while working for Lorenzo de' Medici, studying Classical Greek and Roman statues and works by Florentine sculptors. It was only because of his desire to be able to sculpt the tomb of the Pope (he only completed the statue of *Moses* out of 40 figures he originally planned for the tomb) that he agreed to paint the ceiling of the Sistine Chapel.



*Creation of Adam ( detail) by Michelangelo , ceiling of the Sistine Chapel*

Michelangelo spent four years lying on his back on scaffolding to paint not only the twelve apostles which he was assigned, but numerous scenes from the Old Testament of the Bible. The figures painted on the Sistine Chapel's ceiling reflect Michelangelo's strong, sculptural style. More than 400 figures twist and turn in constant movement. He used light and shade to make the figures look more solid and three-dimensional. Many of the figures are nude and reflect his understanding of human anatomy. A recent restoration of the ceiling to remove centuries of dirt from pollution and soot from candles revealed many portions had been painted over to hide the nudity. The restoration also exposed the true vibrant colors that Michelangelo used.



Michelangelo later returned to create one last painting for the Sistine Chapel. The *Last Judgment* (above before restoration) was painted on the altar or end wall of the chapel. The huge painting can be split into two sides. On the lower left side are the bodies and souls of the dead uniting and rising toward the central figure of Christ, the judge surrounded by apostles, saints, and believers. Under his raised right arm is the Virgin Mary. On the lower right side are the condemned sinners being dragged by demons into hell. Interestingly, Michelangelo includes himself as a skinned human being held onto by Saint Bartholomew. Michelangelo was a very religious man, and this portrayal of himself reflects his concern for his soul. These were troubling political and religious times in Rome, especially for the Catholic Church which was under attack by the Protestant Reformation from Northern Europe. One of Michelangelo's last great projects was designing the dome for the new St. Peter's Basilica in Rome. He never lived to see it completed.

## Baroque 1580-1700

**Baroque 1580-1700** Artists of this period rejected the limits of previous styles. Art was used to restore the power of the monarchy and the church. Characteristics include excess, ornamentation, contrasts, tensions, and energy.

### **Dance – Baroque: Development of Ballet by King Louis XIV**

The first ballets of the courts were elaborate and expensive spectacles which told stories of Biblical tales and Roman and Greek mythology for the entertainment of the nobility. Like the theatre of the time men danced the roles in these performances. Several ballet spectacles were performed between the late 1500's and early 1600's. King Henry IV and King Louis XIII brought many ballets to the courts. King Louis XIII played leading roles in some of his ballets and he wrote music for others. He also brought his



performances out to the townspeople in front of City Hall and made it possible for common folk to enter the royal palace.

His successor, King Louis XIV, known as the Sun King, was an excellent and enthusiastic dancer and greatly contributed to the growth of ballet in Europe. Louis XIV took daily dance classes from his dancing master, Pierre Beauchamps, for over 20 years and employed musician Jean-Baptiste Lully, which led to the formation of the Royal Academy of Music and Dance in France.

Beginning in 1615, when he was thirteen, Louis XIV danced in public in the Masque of Cassandra. He continued until 1670 as a leading performer, dancing in twenty-six grand ballets, not to mention the intermezzi of numerous lyrical tragedies and comedy ballets.

(**History of Dance in Art and Education**, by Kraus, Hilsendager and Dixon)

Until the reign of King Louis XIV, dance had been an amateur art form, but with help of Beauchamps and Lully, ballet became professional. In 1661, Louis XIV asked Beauchamps to write down and describe all the known foot and arm positions for ballet. Gestures were to be noble, graceful and fitting for a king, which included symmetry and a turned-out leg. This book became, according to the History of Dance in Art and Education, “the basis of ballet technique that was to develop through the centuries”.

### **Drama/Theatre – Baroque**

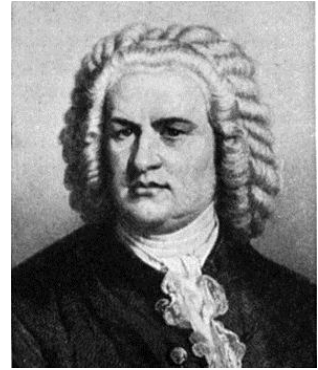
During the Baroque period, theatre productions found a permanent home inside. Theatre buildings became more elaborate as did scenic elements and costumes. Spectacular court productions were called masques, and combined drama, dance, song, and extravagant scenic elements. By the end of the 18<sup>th</sup> century, women actors were finally accepted on the stage. By the end of this period, the style of writing was beginning to move away from the spectacular and explore more domestic themes.



## Music - Baroque

### **Johan Sebastian Bach (1685-1750)**

Johann Sebastian Bach was a German composer who spent most of his career working for a church. There were several composers with the last name of Bach, so remember that in this segment we are talking about Johann Sebastian (JS Bach). During his lifetime he was most famous for his amazing talent playing the organ, and was not as well known as a composer. When Bach performed, people would come from the surrounding areas to hear his amazing flying fingers and astounding improvisations on the organ. It was not until 100 years after Bach's death that German composers found his compositions and began to perform them again. JS Bach wrote music for choir, keyboard, and orchestra but is often most remembered for his **Cantatas** and keyboard music.



A Cantata was a musical work that consisted of several pieces of music that were related to each other by their texts. The pieces were written for choir and soloists and instruments accompanied them. A cantata usually took about 25 minutes to perform, used sacred or secular text, and was sung in German. Another characteristic of the cantata was the use of the fugue for many of the choral movements. When Bach worked for the Protestant church he had to write one cantata for each Sunday church service, and for each Christian holiday through the year.

The keyboard music of Johann Sebastian Bach clearly reflects the Baroque characteristic of making things complex. Bach wrote for the harpsichord and the organ (the piano was not yet widely in use). Bach was a very intelligent man and his music is technically challenging. The most famous of his keyboard compositions are found in two books, *The Well Tempered Clavier, Book 1 and Book 2*. In each book are 24 keyboard pieces, each piece is a prelude and fugue. The prelude is an extended introduction where the performer displays his ability (“pre” means before, “ludere” means to play). Preludes are often exciting, flashy and emotional. The fugue requires that the listener pay close attention to what is going on, it is music you have to think about to understand.

If you listen to Bach's *Prelude and Fugue in C Major* from *The Well Tempered Clavier, Book 2*, you will hear all the characteristics described above. The prelude lasts for approximately two minutes and the melody goes on and on with no real stopping point. There are lots of trills played and these “ornament” the melody. When the prelude stops, there is a brief pause and the performer begins the fugue. A piece of music is called a fugue when it has the following characteristics.

The main musical idea is introduced in one voice. This musical idea is called the “subject.” A voice can be a voice part in the choir, an instrumental section in the orchestra, or one area of the keyboard. After the first voice performs the subject, it continues on with its own melody and a second voice begins the subject, then the third voice, and finally a fourth voice. When all four voices are playing there is a lot going on musically. Each voice begins with the same melody so it is easy to identify when they start playing the subject, but then each voice quickly begins to play a melody that is independent from the other voices. It is almost like a lot of people talking at once and you must listen very closely to hear what each voice is saying. As the composition goes on, the voices will interact with each other and keep unfolding and entering in overlapping fashion until they reach the end of the piece, and concluding with all voices stopping on a cadence (final chord).

In Bach's piece the first voice is played in the middle treble area of the harpsichord. As the subject is played, a second voice enters playing the same subject in the middle bass section of the harpsichord.

Now there are two complex melodies weaving an intricate pattern of sound. A third voice joins in playing the subject in an even lower part of the harpsichord. The fourth voice enters playing the subject on the highest notes yet heard. As the melodies twist and turn in and out, it sounds like one person could not possibly be playing all those parts at one time. It is very complex.

**Listen to Bach's *Well Tempered Clavier, Book 2, Prelude and Fugue in C Major*.**  
(Classical Music for Dummies CD, track 2) Teachers: Use listening guide on page 139.

**George Frideric Handel (1685-1759)**

Handel, like JS Bach was born in Germany but was not content to stay at home. After studying in Italy, Handel eventually settled in England and made a living writing mostly operas and oratorios. Unlike JS Bach, Handel was very well known for his compositions, and he was asked to write music for public occasions such as a fireworks display. It is for one particular **oratorio** that Handel is most famous today, *The Messiah*.

An oratorio is similar to a cantata in several ways. Both forms are extended works for choir and soloist with instrumental accompaniment that are performed without scenery and costumes. Both forms are sung in the language of the people, German or English. An oratorio, however, is much longer, usually tells a religious story and is not performed as part of the church service. It is a sacred story or subject using poetic text rather than text exactly from the Bible. Handel's oratorios followed typical plot construction of exposition, conflict, climax, and denouement. Handel's *Messiah* is the story of the birth, passion, and resurrection of Christ. The first section of *The Messiah* is widely performed at Christmas each year.



**Listen to Handel's *Hallelujah Chorus from The Messiah***  
(The A-Z of Classical Music, CD 1, track 11)

\*

Time	Text	Texture
0:00-0:07	Orchestral Introduction	The main theme is introduced
0:07-0:24	Hallelujah	Homophonic singing
0:24-0:44	For the Lord God Omnipotent	Unison singing Hallelujahs are homophonic
0:45-1:13	For the Lord/Hallelujah	Counterpoint between the four voices orchestra
1:13-1:30	The Kingdom of this world	Unison and Homophonic alternate
1:30-1:53	And He shall reign	Fugal writing
1:53-2:30	King of Kings	Call and response
2:30-2:43	And He shall reign	Counterpoint
2:43-2:58	King of Kings	Call and Response
3:00-3:08	King of Kings	Homophonic
3:08-3:32	King of Kings	Coda

The music of Bach and Handel reflects the characteristics of the Baroque age in many ways. For example, the Catholic Church was no longer the dominant religion in every European country. In Germany, Bach wrote cantatas for the Lutheran church service. In England oratorios were performed as special music concerts as an alternative to opera.

The music of Bach and Handel shows greater changes in dynamics and tone color to express a greater range of emotions. Their music explored only one emotion for an entire piece of music. The use of the fugue demonstrates the tendency toward anything elaborate and ornate.

## **Visual Art - Baroque**

Baroque is derived from the Italian word “barocco” which means “misshapen pearl.” It was a term applied later, probably as an insult by changing tastes, to a period that came to be dominated by excess and ornamentation. But Baroque art is better characterized by being full of drama and energy, and contrasts and tensions, which were meant to appeal to the heart instead of the mind. Emotion was the goal, and artists used dramatic lighting and strong contrasts between light and dark to break from the cool, “Classical” qualities of the Renaissance.

The conflict between the Protestant Reformation and the Catholic Counter-Reformation can be seen in the subject matter of the artwork. Catholic countries used religious subject matter to draw people back to the Catholic Church while Protestants wanted no religious art for their churches. Northern artists focused on portrait, landscape, still-life, and genre (scenes of everyday life) paintings. Two artists, one from Italy and one from Holland, used Baroque characteristics in their artwork.

### **Michelangelo Merisi “Caravaggio” (1571-1610)**

Michelangelo Merisi, known as Caravaggio can be credited with giving Baroque art its distinctive look and feel. He used **chiaroscuro**, extreme contrasts between light and dark values, to illuminate his works. Like a spotlight focused on an actor on the stage, light is used to emphasize the drama and emotion in his paintings. Unlike Renaissance painters, Caravaggio’s figures are not perfect, but flawed which made the figures seem much more real and human. This characteristic made his paintings shocking at the time. People thought he was being disrespectful by showing religious figures as ordinary, everyday people.

Presumably born in the town of Caravaggio, Italy, Caravaggio became an artist’s apprentice in 1584. He moved to Rome when he was 21 and moved from workshop to workshop learning to paint in the Renaissance style. His early works show a strong attention to detail and classical ideas. Caravaggio believed early on in looking at nature and the world around him for inspiration. His early paintings were mostly still lifes and portraits (he couldn’t afford to hire models so he used himself), and show his developing use of chiaroscuro. He found a patron, the Cardinal del Monte, who would commission some of Caravaggio’s greatest works, including three paintings based on the life of St. Matthew for the Contarelli Chapel in Rome.



*The Calling of Saint Matthew by Caravaggio*

In *The Calling of St. Matthew*, Christ enters a tavern to summon Matthew as his future apostle. A shaft of light over Christ's head illuminates the faces of the men counting money at the table, including the bearded face of Matthew who was a tax collector. Christ points at Matthew, his hand painted as a direct copy of Michelangelo's hand of God in *The Creation of Adam* from the Sistine Chapel. Unsure, perhaps fearful, Matthew points to himself, as if saying, "Who, me?" The asymmetrical balance of the painting and the diagonal line of the shaft of light create interest and drama. The light also symbolizes the light of God and divine selection. This painting was Caravaggio's first public work, and it created shock. At first the church refused the painting even

though it was based on St. Matthew's own account of what happened. Here were religious figures painted as common men in a bar. Caravaggio's works were finally accepted as being much more truthful and understandable than the idealized religious figures of the Renaissance.

Caravaggio's own life was far from being considered religious. Around this same time, his temper led him to get in trouble with the law. He got into fights, was sued and sent to prison. In 1606 he killed a man in an argument over a score in a tennis game. He spent the remaining four years of his life as a fugitive. Oddly enough, some of his most renowned paintings came from this time period. They were darker and the subjects more violent. In 1610 he was arrested trying to board a ship. He asked for a church pardon and was released to go to Rome. On the way, he caught pneumonia and died at the age of 39.

### **Rembrandt van Rijn (1606-1669)**

Rembrandt Harmenszoon van Rijn was born in Leiden, Holland which is close to Amsterdam. His father was a miller who ground grain in machines powered by windmills close to the Rhine river. Rembrandt went to a Latin preparatory school and on to the University of Leiden. He dropped out of the university to become a painter's apprentice. He learned how to paint, etch (printmaking), and draw. He moved to Amsterdam to work with an artist who had studied in Italy and was greatly influenced by Caravaggio. Rembrandt learned how to use chiaroscuro and returned to Leiden to set up his own workshop.

Unlike most Dutch painters, Rembrandt painted religious subjects; but, he also painted numerous self-portraits, as well as landscapes, portraits, still-lives, and genre paintings. He earned good profits from doing group portraits including *The Night Watch*. In this painting, Rembrandt created a dramatic scene of a group of militia men assembling for a parade, not a battle. The painting shows a lot of movement as figures hurry to line up while a drummer plays and the captain in the center (notice Rembrandt's use of a red sash as a focal tool) gives a speech. A dog is barking, a boy runs out of the scene, and a little girl is moving through the group of men turned in every direction while readying their weapons for the march.



*The Night Watch* by Rembrandt

Rembrandt used his own special type of lighting to spotlight certain figures which makes the scene appear more chaotic and active. Figures are captured in the soft, warm glow of light that seems to come from multiple directions. The painting is full of energy and tension. The painting darkened over time, making it appear to be a night scene and led to it being inaccurately titled *The Night Watch*.

Rembrandt's wife, Saskia, died the same year he painted *The Night Watch*. Rembrandt fell into debt and was forced to sell all his possessions. He began losing commissions as people no longer wanted portraits that were not flattering. He returned to painting religious subjects near the end of his life. Rembrandt will always be remembered for his special use of lighting, creating a golden glow around his subjects to express mood and emotion.

## Neo-Classicism/"Classical" 1720-1827

**Neo-Classicism** is called the "**Classical**" Style in music. The artists of this period reacted to the excesses of monarchy and ornamentation of the Baroque. They felt that a return to order, reason and structural clarity in their art work would instill democratic ideas in the government.

### Dance - Neo-Classicism

In Europe Classical ballet was still the theatrical dance of the aristocracy. But in America the settlers were dancing the dances that they brought from home. These dances included jigs, clogs and court dances like the minuet. African slaves arrived with their own musical and dance traditions. The Shakers brought dance, work songs and hymns. Our founding fathers entertained in the New Republic with fancy balls that included quadrilles, cotillions, reels and jigs.

### Drama/Theatre - Neo-Classicism

In theatre neo-classicism started in France in the mid 1600s. This places it during the Baroque music and visual art period as often happens in the arts. Neo-classicism in the theatre was based on the Greek critical theories of Aristotle which are outlined in the beginning section on structures.

In terms of drama, the major contribution of Neoclassicism is plot structure. Italian scholars and philosophers took ideas from writers like Aristotle and Horace and studied the recently re-discovered ancient play scripts. From these they developed theories that became the "ideal" for playwriting. By 1600 these ideas were accepted in most parts of Europe, except for England and playwrights like Shakespeare.

The "Three Unities" Theory:

- all the action took place in a 24-hour period (unity of time)
- action happened in one location (unity of place)
- only one central story with no subplots (unity of action).

These ideas influenced not only the playwriting of the early modern period, but are ones that are still debated by theatre practitioners today.

Additionally, technical elements experienced huge advances because of developments in other forms of the arts, such as painting and architecture, which impacted how sets were designed.

### Satire

The definition of satire is the use of comic techniques to show the sometimes foolish behavior of human beings. In the neoclassical period one of the best examples of a playwright who used a satiric form is French actor and playwright Moliere (1622-1673.)

Examples of Moliere's plays include *Tartuffe* (exposing the hypocrisy of religious men) and *The Doctor in Spite of Himself* (the pretentiousness of doctors.) Moliere's plays are influenced by the physical comedy tradition of Commedia. Moliere's comedies show characters whose folly, vices, and pretensions

are exposed through witty dialogue, clever language, and physical gags. Many of the “stock” characters he wrote are easily recognizable to audiences today.

### **Brief Biography of Moliere (Jean Baptiste Poquelin) (1622-1673)**

Moliere was the son of an upholsterer who chose to become an actor rather than follow his father’s career. He founded his own theatre company, Theatre Illustre, at the age of 21 and he married one of its actresses, Armande Bejart. After the theatre went bankrupt, the company left Paris and played in the provinces for many years. Moliere was recognized for his abilities as a comic actor, as well as for his writing. Many of his plays were controversial because they poked fun at characters who were very similar to the people in his audiences. Nonetheless, Moliere’s company eventually found favor with the king, Louis XIV, and was able to return to Paris. Louis made Moliere’s company the “Kings Men” and it flourished for several years before the king turned his attention to other favorites. Moliere died after collapsing during a performance of *The Imaginary Invalid*.



### **Music - Classical**

The Baroque time period was a time of development for vocal and keyboard music. The Classical time period was a time of development for the symphony. (Neo-classical describes this time of development in visual art, “classical” is used to describe this time of development in music. Do not confuse this with the common practice of calling all art music “classical” music. As the middle class got more money they began to attend music events. Music of this time had to appeal to the upper and middle classes and so melodies became more simple and established forms were used to create music that was easier for the less-educated audience to understand. The main forms of this time were the Classical symphony, theme and variations, and rondo form.

The classical symphony is a composition written for an orchestra. Early symphonies by Haydn had 3 movements, but today a classical symphony is described as follows:

There are four movements. This means there are four parts to the composition. When a symphony is performed there is usually a short pause between the movements, but they are considered all part of one piece.

The movements in a classical symphony have the following characteristics:

**Movement One** - The first movement usually has a relatively fast tempo, and is organized in what is called the sonata-allegro form. This means that during the first movement you can hear three sections.

- **Exposition** - you will hear at least two themes/musical ideas
- **Development** - you will hear interesting changes made to the main musical ideas. Sometimes the change is so great you may have difficulty recognizing the themes.
- **Recapitulation** - You will hear the themes from the beginning of the movement played again, like they were at the beginning of the piece.

There is no break between the three sections of the first movement, they just flow into one another.

**Movement Two:** The second movement is usually slower in tempo with a lyrical melody.

**Movement Three:** The third movement is a minuet. The minuet was a popular dance of the day that has the feel of a waltz. (**One-two-three, One-two-three**)

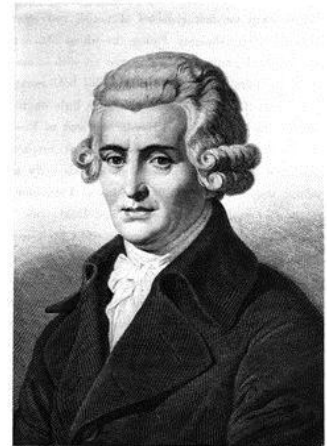
**Movement Four:** The fourth movement has a faster tempo and concludes the piece.

A complete symphony can take 30 minutes or more to perform. In some symphonies one particular movement might be particularly popular, and that individual movement might be played on a classical music station, at a high school orchestra concert or used in a movie or commercial without the rest of the movements in that symphony.

The orchestra of the classical age consisted of strings (violin, viola, cello, double bass), woodwinds (oboe, bassoon, flute, and later the clarinet), brass (french horn, trumpets), and tympani drums. Beethoven later added trombones to the brass section.

### **Joseph Haydn (1732-1809)**

Haydn worked for a prince, so most of what he wrote was secular music. He became famous during his lifetime for his compositions and became part of the upper class because of his musical accomplishments. Haydn, who was born in Vienna, Austria, wrote at least 104 symphonies in his lifetime, developing a model which all later composers would follow. Haydn's music was written for the general population, and he used novel ideas in creating symphonies with themes. One imitates the ticking of a clock. In another, the "*Farewell*" *Symphony*, players leave the stage during the playing of the symphony. In the "*Surprise*" *Symphony*, he included sudden loud chords during one movement meant to wake up anyone in the audience who might be sleeping.



### **Listen to Haydn's *London Symphony Menuetto: Allegretto*.**

(The A-Z of Classical Music, CD 1, track 12)

This is one movement of Haydn's *Symphony no. 104 in D Major*. It is commonly called the London Symphony because it has sounds in it that seem to represent common landmarks in London, England. This movement is called "Minuetto: Allegretto" because it was written in the style of a popular dance of the time called the Minuet, and was to be played at an allegretto tempo. Allegretto is an Italian term that means "slightly less fast than allegro, often implying lighter texture or character as well" (Randel). Symphonies and concertos often used tempo markings to describe movements before the classical time period. As more symphonies were written, and composers began to experiment with its form, movements began to be numbered. Instead of a tempo marking for the title of a movement, it would be labeled by its order in the symphony: the first, second, third or fourth movement.

### **Wolfgang Amadeus Mozart (1756-1791)**

Mozart, like Haydn, was also born in Austria. His father was a composer and musician who began music instruction for his children at a very young age. Wolfgang and his sister were taken on tours around Europe. The young Mozart was considered a musical genius. He was composing piano concertos by age 4, symphonies by age 6 and operas by age 11. As a result of his travels, Mozart's music reflects the



influence of the many styles of music he experienced around Europe. Unlike Haydn, Mozart was unable to get along with his employer and so was fired and spent most of his short life without much money. Mozart's music, however, connected with people in a way that few other composers have been able to match, and he is possibly the most well know composer in Western music today.

Mozart reflected the ideas and philosophies of the Enlightenment through his music and how he lived his life. For example, his opera *The Marriage of Figaro* is based on a play by the French author Pierre-Augustine Beaumarchais. In this story, the servants are the heroes, in contrast to previous plays where nobles were the main characters and heroes. The play and opera reflect the growing influence in society of the middle class. The middle class was tired of the way things had always been with the wealthy having all the rights and privileges. In the opera, the servants are smarter than the wealthy noble characters. The servants are also portrayed as more honest.



Part of what made Mozart so popular was that he wrote music that people loved to listen to. The melodies were simple and seemed to reflect the hope of the human spirit. Mozart wrote all forms of music including art songs, masses, symphonies and concertos.

**Listen to Mozart's Piano Concerto no. 22 in E-flat, Third Movement.**

(Classical Music for Dummies CD, track 3) Teachers: Use the listening guide, page 141.

Notice that by the time this was written, movements were being titled by their order in the composition. The rest of the title describes the composition. This is a **concerto**, which means it is a piece written for the orchestra and a solo instrument. (A **concerto grosso** is a piece written for orchestra and a small group of instruments that are featured) In a concerto you will hear the orchestra alternating with the solo instrument. Sometimes the orchestra plays on its own, sometimes the soloist plays on his own, and sometimes the orchestra and soloist play at the same time. The rest of the title tells which concerto it is (this is the 22nd concerto Mozart wrote) and that it is written mainly in the key of E-flat major. This movement is organized in a **rondo** form.

When composers write a work using the rondo form, they introduce a musical theme (A) at the beginning that keeps alternating with other themes (BC...) throughout the song. There is no specific pattern that the composers must follow, but they begin and end with the first theme and include at least two other themes, e.g., ABACABA.

This movement is over 10 minutes long, and it is the last of three movements. Listeners of the day did not get bored because they were listening for the return of the different melodies whether it was a sonata, rondo, or theme and variations. Music of the classical time period was all about the theme.

**Ludwig van Beethoven 1770-1827)**

Born in Germany, Beethoven moved to Austria when he was 22. He had a very fiery personality which is reflected in his music. Beethoven's music has characteristics of both the classical and romantic time periods. He used the forms of the classical time period, but wrote music that expressed much deeper emotions than other classical composers. Two significant aspects of Beethoven's personality are very clear in his music: his troubled childhood and his deafness. He had a terrible temper (and was known for his arguments) and dealt with depression as a result of losing his hearing. His compositions express great sadness or great joy. For Beethoven, music was not about creating happy little melodies that everyone would



like, he wanted people to feel the height of joy or the depth of despair, because that is how he experienced life. His music was autobiographical.

Beethoven achieved this great emotional expression by including a greater variety of instruments in the orchestra (so he could have a greater range of dynamics and tone color), and increasing its size. He used one unifying theme for all movements in a composition, silence as a dramatic device, dissonant sounds, and wrote longer compositions. For an example of one musical theme throughout a movement listen to Beethoven's *Piano Sonata no.14 in C# minor, adagio movement*. This is commonly called the "Moonlight" Sonata. This is a piano sonata, which means it was written for piano solo, and has three movements: fast, slow, fast (sonata form). The adagio movement is the second or slow movement. Adagio is an Italian tempo term which means "a slow tempo."

**Listen to Beethoven's *Moonlight Sonata: Adagio*.**

(The A to Z of Classical Music CD, CD 1, track 14)

One of the most recognized pieces of music in western culture is Beethoven's Symphony No. 5, Movement 1. This composition is an example of sonata form being used in the first movement of a symphony. It displays greater emotion than the music of other classical composers. In addition to the exposition, development, and recapitulation, this movement has a **coda** at the end. A **coda** is a short bit of music that wraps everything up and creates a comfortable conclusion. The coda material can be related to the main theme of a movement or it may be unrelated.

**Listen to Beethoven's *Symphony no. 5, First Movement*.**

(Classical music for Dummies CD, track 4) Teachers: Use the listening guide, page 145.

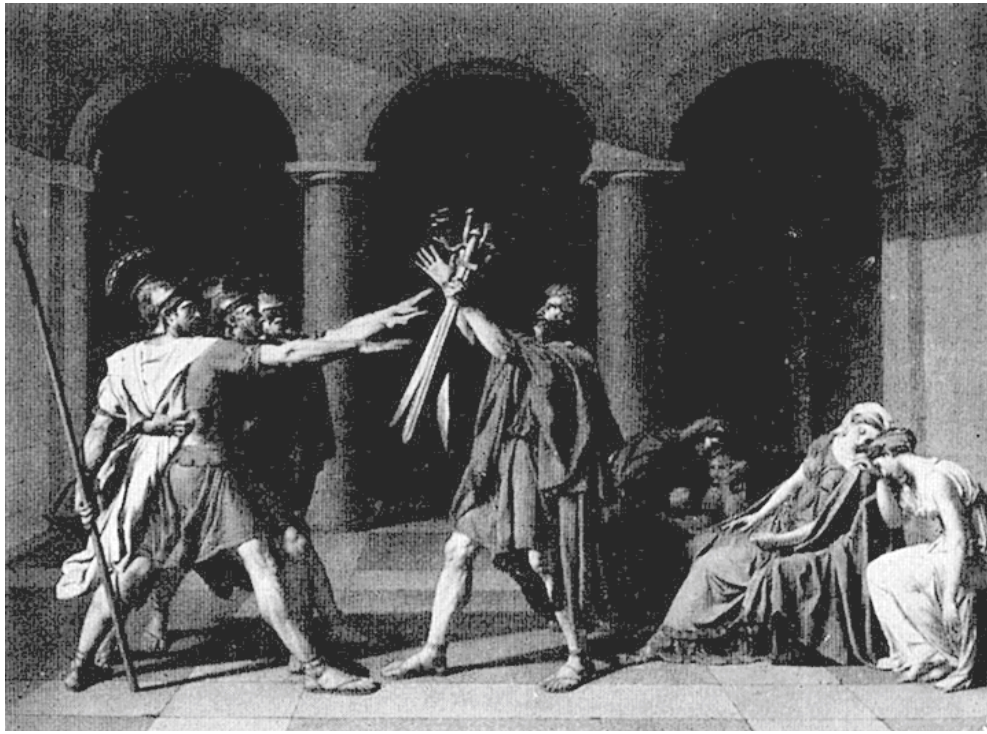
## **Visual Art-Neo-Classical**

Turning away from the ornate style of the Baroque and the excesses of the monarchy, Neo-classical art drew heavily on the art of the Renaissance and Classical Greece and Rome. The growing middle class felt that the excesses of the Baroque, especially of the kings and queens who lived in lavish palaces, showed little concern for what life was like for ordinary people. No one cared about their problems, such as poverty. Artists were listening and felt they should do something about it. Artists returned to the subject matter and composition that were focused on equality and ideals.

Archaeological digs at Pompeii and Herculaneum uncovered well-preserved art from Classical Greek and Roman times. Artists and architects went to Italy and Greece to study Classical sculptures and buildings. They merged what was happening around them with what they admired in the past. They used Classical features to express their ideas on reason, democracy, and patriotism,

### **Jacques-Louis David (1748-1825)**

David was born and lived through a time of great political unrest in France. He attended the prestigious art school, the Royal Academy, in Paris as a young man. It was there that he learned to paint using the style of High Renaissance masters, Leonardo and Michelangelo. He traveled to Rome and made sketches of Classical Greek and Roman sculptures. He visited the archaeological digs at Pompeii and Herculaneum and was inspired. He returned to Paris and painted *The Oath of the Horatii*, the first Neo-classical painting.



*The Oath of the Horatii*

The French public applauded David's painting. *The Oath of the Horatii* was a painting about two warriors swearing an oath to defend their city, to the death. This patriotism was greatly admired by the general public who saw in *The Oath of Horatii* their own belief that they needed to save their country from the uncaring, outlandish spending of the monarchy.

David became greatly involved in politics, and created several paintings whose purpose was for **propaganda** during the French Revolution. (Propaganda is artwork created for the purpose of making people believe in something or to change their opinion about an issue.) David's paintings *The Death of Marat* and *The Death of Socrates* were propaganda. In *The Death of Marat*, David wanted you to feel outrage and shock over the assassination of one of the leaders of the French Revolution. Here is a man who died a horrible death for a noble cause.



*The Death of Marat and The Death of Socrates by David*



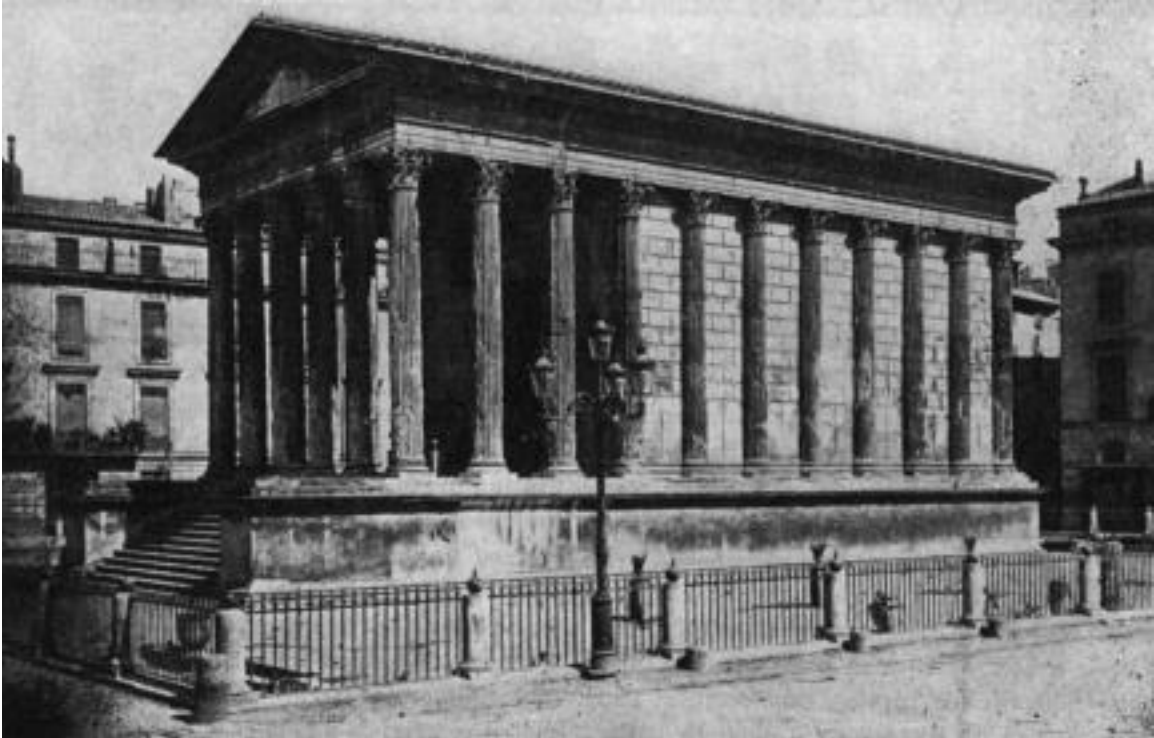
*Napoleon in His Study* by David

**Thomas Jefferson (1743-1826)**

Thomas Jefferson can be called a “Renaissance man.” He was not only involved in politics (becoming our third president), but he was a farmer, inventor, and an architect. As the new republic of the United States was getting on its feet, Thomas Jefferson felt that public buildings should reflect the ideals of our nation, of democracy. While acting as U.S. ambassador, he had admired the Renaissance, Classical Greek, and Roman architecture that he saw while in Europe. Since the U.S. was a democracy, democratic cultures such as Classical Greece and, in particular, Rome were perfect. The humanistic philosophy, the belief that each person played an important part in the world, of the Renaissance did not conflict with American democratic ideals (besides, Renaissance art and architecture had been heavily influenced by Classical Greece and Rome). Baroque architecture was not an option because it represented the excesses and problems of a monarchy that America was founded to eliminate.

After Napoleon took power in France, he asked David to become his court painter. Like any smart leader, Napoleon saw how effective David’s paintings had been in changing public opinion. David painted numerous portraits of Napoleon, such as *Napoleon in His Study*, to show what a great leader he felt the French people had. Napoleon wanted the French people to respect and admire him. In *Napoleon in His Study*, Napoleon is posed like a Classical statue. He looks noble and confident. There are little things in the painting that tell viewer’s their leader is willing to sacrifice a lot for his country. For example, look at the time on the clock. It’s the wee hours of the morning and Napoleon is up, taking care of the country and its people. Is this painting telling the truth or is it propaganda?

Jefferson greatly admired the Roman temple, the Maison Carree, and used it as inspiration for the design of the Virginia State Capitol.



*Roman temple Maison Carree, Paris, France*

The Maison Carree sits on a high platform, has a portico with Corinthian columns, no colonnade or windows, and uses a sloping roof with a pediment in front. Look at the image of the Virginia State Capitol.



*Virginia State Capitol*

Can you see the similarities? When he was designing the University of Virginia, Jefferson turned to another Roman temple, the Pantheon, for inspiration for the library building (called the Rotunda).



*Pantheon*



*University of Virginia Rotunda*

In designing his own home in Virginia, Monticello, he looked at buildings by the Renaissance architect, Andrea Palladio, who had been greatly influenced by Classical Greek and Roman architecture. Palladio's Villa Rotunda was Jefferson's model for Monticello, but he used materials he could find locally, such as brick and wood instead of marble.



*Villa Rotonda by Palladio*



*Monticello by Thomas Jefferson*

All the buildings designed by Jefferson have Classical Greek and Roman features, such as the Classical orders of columns, porticos, pediments, entablatures, raised platforms, arched windows, arched doorways, and vaulted domes. Look at the images of the Virginia State Capitol and the Parthenon and compare their architectural features.

## Romanticism 1760-1870

**Romanticism** – Artists revolted against neo-classical order/reason. They used returned to the beauty of nature. Freedom, emotion, sentimentality, spontaneity were prized over logic and reason. They used their imagination to paint and write about exotic, patriotic, primitive and supernatural subjects.

### Dance – Romanticism: The Golden Age of Ballet

The Romantic era in ballet followed that of the other arts in the 1830's and 40's, which offered an escape from reality for the common man of Europe. Romantic ballet told stories of fairy tales and romantic love where ghostly creatures fell in love with mortal men and dead maidens rose from the grave. Because of these stories about female spirits, ballerinas became extremely popular in their white tu-tu's and fairy wings where they seemed to float above the ground. To defy gravity even further, ballerinas began dancing *sur les points* (on the tips of their toes). Women became the stars of the ballet. This kind of dancing became so popular with the public that dancers tried to discover new ways to reinforce their shoes in order to stay up higher on their toes for longer periods of time. This directly led to pointe dancing in ballet and the development of pointe shoes. Costumes for woman also changes, skirts became shorter to show the more complicated steps.



In 1830, an Italian dancer, teacher and choreographer named Carlo Blasis, developed a method of education for the teaching of ballet which is still used today. He wrote a famous book, the *Code of Terpsicore*, (Terpsicore is the Greek muse of dance) which was first used in the Imperial Academy of Dancing and Pantomime in Milan and became a popular system for teaching and practicing ballet.

A very powerful dance critic named Theophile Gautier had a great influence on public opinion regarding ballet. The audience began to feel that only female dancers possessed the grace and body structure to play the part of supernatural creatures on stage, and that the “perfect” ballet was female only. He changed popular opinion to the point where males were looked upon as too big and ugly to dance ballet as stated by another critic, Jules Janin:

You know perhaps that we are hardly a supporter of what are called grand danseurs (male dancers). The grand danseur appears to us so sad and so heavy! ... He responds to nothing, he represents nothing, he is nothing. Speak to us of a pretty dancing girl who displays the grace of her features and the elegance of her figure... But a man, frightful and ugly as you and I ...that this fellow should dance as a woman does – impossible! (*The Romantic Ballet in Paris, Jules Janin quoted by Ivor Guest*)

Even male roles were being played by females, which was a complete reversal of the opinion of early court ballets, where men were preferred to play all roles including female roles. Soon men became uninterested in going into ballet as a career. Eventually, there were no great male dancers, and as the popularity of the female stars began to decline, interest in ballet declined during the late 1800's.



## Drama/Theatre -Romanticism

The Romantic Period for theatre began in Germany during the early nineteenth century, led by the playwright Goethe (1749-1832). The following is present in the Romantic style:

- Beauty
- Adventure
- Sentimental idealism

Goethe's most famous play is *Faust*. It is a familiar tale about a man who sells his soul to the devil for riches and fame. French playwrights were also attracted to this style. Alexander Dumas (1802-1870) adapted his adventure story for *The Three Musketeers*. The musketeers got to demonstrate wonderfully flashy swordplay to excite their audiences.

The Romantics argued:

- There is a higher truth than everyday happenings.
- The less sophisticated person or thing is the more pure of spirit.
- Human beings' spiritual side is often at odds with its physical side.
- That only when we are in touch with that part of us that thinks as an artist or philosopher can we become a superior human being.

## Melodrama

Composers such as Mozart and Rousseau wrote a new kind of opera in the eighteenth century that was the beginning of melodrama. The music punctuated **cliff-hanging action** and **emotion**. This extremely popular play style also featured:

- stock characters
- happy endings
- clearly defined heroes and evildoers

Melodrama became a favorite in the United States in the 1800's. By then it was no longer just for opera, but also for regular plays.



Music played a lesser role. American melodrama used such stock character as the mustache-twirling landlord and the lovely and pure heroine. These stock characters are direct descendants of those in Roman Comedy and the later Commedia dell'Arte. 19<sup>th</sup> century stock characters also incorporated strong moral values—to which the audience responded with cheers for the heroes and boos for the villains, and exaggerated gestures that helped define the characters.

In the United States a favorite was William Pratt's *Ten Nights In A Bar-Room*, in 1858m particularly with Maude Adams playing little Mary Morgan. Harriet Beecher Stowe's *Uncle Tom's Cabin* was the most adapted novel for the stage during this period; the most well-known version is George Aiken's 1853 adaptation. Other popular American melodramas include John Buckstone's *Luke the Labourer* (1826) and Dion Boucicault's *The Octoroon* (1800s).

Several international stars toured the United States and Europe at this time. They performed with such emotion the audience cared little if they understood the language. One of those super stars was Sarah Bernhardt from France. She performed a tearful death scene from *Phedre*. Thousands in the audience wept, but play critic (later playwright) George Bernard Shaw wrote when he saw her in London how much he hated this style of plays. He wanted the play situations to be more natural.

Examples of contemporary melodramas are plays such as *Dial "M" for Murder*, *The Mouse Trap*, *Death Trap*, and *Bad Seed*. Any of television's soap operas should be considered melodramas, certainly *Passions*. Popular films using the melodrama style may count: *Star Wars*, *Lord of the Rings*, and *Harry Potter*.

## **Music - Romantic Time Period**

During the Romantic time period the ideas of adventure, love of nature, freedom of expression and nationalism had the most influence on the music of the day. Following Beethoven's lead, composers used freer rhythms, and an even greater variety of tone color to express the great variety of human emotions. New forms, such as the **art song** and **program music**, were developed as composers looked for ways to express human emotions and experiences through music. Composers also continued to use old forms, such as the symphony, concerto, mass and opera, but in new ways.

### **Richard Wagner (1813-1833)**



Wagner was a German composer who transformed the way people thought about opera. He is a great example of how nationalism (pride in one's country and heritage) can influence musical compositions. Wagner had very strong political and philosophical beliefs, and he used his operas to communicate his beliefs. At first his operas weren't very popular, and Wagner was 49 years old before audiences began to really support his work. One famous fan of Wagner's work was Adolph Hitler.

Wagner used German myths and legends as the basis for the stories of his operas. He expressed his national pride through the characters and their deeds. Before this time, most operas were written with the performer in mind. Composers would use the story of an opera as a reason to write songs that would show off how well the performers could sing. Wagner thought the story was most important. He wanted his operas to seem more realistic so that the actors appeared to be having real conversations while they were singing. He did not use the recitative-aria organization that earlier composers had used, but wrote so that all the parts flowed from one to another with no break. A person performing in one of Wagner's operas had to be able to express the emotions of the character, not just sing beautifully.

Wagner called his operas "music-dramas" and felt that music, poetry, scenery, and costumes were all equally important. He had an opera house built specifically for the performance of his operas. The sets were huge, the stories were long, and the costumes and special effects were meant to impress the audience and to create feelings of national pride. Wagner's ultimate opera, *The Ring Cycle*, takes 4 nights to perform, with each night's performance lasting 4 hours.

The orchestra gained more importance in Wagner's operas. Instead of simply accompanying the singers on the stage, the orchestra would represent the sounds of nature and help to support the emotional states

of the characters through using different tone colors. Wagner's orchestras were expected to play louder and softer than orchestras were previously expected to play.

Another way that music was used differently in Wagner's operas is that ideas, people, and objects were represented with specific melodies. For example when a character first came onto the stage during the story, the orchestra would play a specific melody that would be played many more times during the opera. The term for that specific melody was **leitmotiv**. The leitmotiv could be played by different instruments, at different tempos and dynamics, or changed in other ways to represent the emotions of the character. The leitmotiv could also be used to represent an idea or a character that was not currently on the stage, or two leitmotivs could be combined to represent unity between characters or ideas.

**Listen to Wagner's *Ride of the Valkyries*.**  
(The A-Z of Classical Music CD 2, track 6)

### **Peter Ilvich Tchaikovsky (1840-1893)**



Tchaikovsky was a Russian born composer who wrote many forms of music but is most often recognized by the general public for his ballet music. Many school children see the ballet *The Nutcracker*, for which Tchaikovsky wrote the music, each holiday season. Tchaikovsky was commissioned to write music for ballet that was narrative (told a story). Before this time, ballet was often a series of unrelated dances performed over the course of an evening. Tchaikovsky was very good at writing the short pieces that were appropriate for dance. *Swan Lake*, *Sleeping Beauty* and *The Nutcracker* were written specifically for the ballet.

Symphonies by Tchaikovsky reflected his nationalism with their musical themes. Instead of making up original themes for his compositions, he would sometimes use Russian folk songs for the musical idea in a composition. In 1888 the Russian government recognized Tchaikovsky's talent and gave him an annual salary for life.

**Listen to Tchaikovsky's *Scene from Swan Lake*.**  
(The A-Z of Classical Music, CD 2, track 9)

**Listen to Tchaikovsky's *Symphony no. 6, Fourth Movement*.**  
(Classical Music for Dummies CD, track 7) Teachers: Use the listening guide, page 152.

## **Visual Art - Romanticism**

Romanticism emerged during a time when Neo-classicism was still popular, challenging the calm and order with drama and emotion. Sentimentality about the past, reflecting on the wonder of nature, and using the imagination gained new importance. Exotic, faraway places, primitive societies, and medieval superstitions became subjects of artwork. Romanticists felt confined by Neoclassicism, causing them to rebel against established rules of painting in their search for more artistic freedom.

### **John Constable (1776-1837)**

The English painter John Constable was fascinated by nature. Primarily a landscape painter, Constable wanted to capture the look and feel of being outdoors. He drew in sketchbooks how changes in sunlight affect the way we see landscapes. He used his sketches back in the studio to paint landscapes that showed the movement of clouds and rain. He painted the warm light and cool shadows as sunlight

streamed across the landscape. He believed in painting landscapes *en plein air* or outdoors in the natural light. Working with oil paint outdoors was difficult and watercolor had not been invented yet.



*The Hay Wain by John Constable*

John Constable's father was a miller just like Rembrandt's father. Constable grew up in the countryside and loved the beauty he saw in nature. He dabbled in painting as a child and young man, learning a little from two mentors about past painters and painting techniques. In 1799, Constable's father agreed to let him attend art school in London. Although he studied anatomy and learned to copy the works of the masters, he was determined to develop his own style of painting and to focus on landscape painting. Wealthy landowners wanted paintings of their land and Constable found work painting landscapes. But that work was not steady and landscapes were not that popular. He gained recognition in France before he did in England. Constable was quite idealistic and inflexible, painting landscapes how he wanted to, remaining true to nature, rather than painting in a profitable style. He did increase the size of his landscapes, something that had previously been done only for historical scenes. Landscapes that were personal to him, places he knew and grew up in as a child, remained his most common subjects.



*The Cornfield by John Constable (detail)*

In *The Cornfield*, we see trees on either side in the foreground with a road curving to an open field in the center distance. Light fills the middle ground and background. A small tree is centered in the middle ground, framed by two larger trees in the foreground. A church is just off to the right in the background. Constable uses atmospheric perspective to capture how we see landscapes in the distance, lightening and blurring objects in the background. As if wandering down a road and coming upon a beautiful scene in nature, Constable captured that beauty and a certain sentimentality for the countryside.

### **Francisco Goya (1746-1828)**

Primarily known as a Spanish court painter, Goya would become recognized for his paintings and prints of political events and fantastical images of dreams and superstitions. He studied art in Saragossa and Madrid before going to Rome. He returned to Spain and started his own workshop in Saragossa. He married and moved to Madrid in 1774 to design tapestries for royalty. His paintings were turned into weaving patterns to make the tapestries. He finally gained the recognition and position he wanted in 1781, painting portraits commissioned by royalty and aristocrats. Goya was appointed as the official court painter and created portraits of King Charles the III and his successor King Charles IV. His painting of *The Family of Charles IV* was not necessarily flattering. The King and Queen appear quite dull and oafish, but the royals were apparently not offended because they accepted the painting without complaint. Goya spent a lot of time with royals and aristocrats, becoming infatuated with the Duchess of Alba. He painted several portraits of her, one that he kept for himself.

Goya became seriously ill and almost died. He recovered but was left totally deaf except for some sort of noise or ringing that bothered him the rest of his life. Goya's work began a dramatic change. Bizarre and frightening images began showing up in several series of prints. "The Caprices" dealt with vices and superstitions of people and the corruption in government and the Church. "The Disasters of War" show the horrors of war. For the first time, war was portrayed as horrible and cruel rather than something noble or exciting.



*The Third of May by Goya*

Goya's masterpiece is the painting *The Third of May 1808* which portrayed the Spanish revolt against Napoleon's French invasion. The painting shows the horrific slaughter of innocent citizens rounded up by the French military for execution. Goya uses chiaroscuro to highlight a central figure on his knees with upraised arms in a crucifixion pose. The bright white and yellow of his clothes stand out against the surrounding muted browns and blacks. The rifles of the French soldiers standing in a diagonal line point

toward their next victims and the central figure. Bloody, dead bodies are piled around fearful, defenseless people soon awaiting their own horrible deaths. The inhumanity is almost too much to look at. We can't see the faces of the French soldiers which make them appear impersonal and cold-blooded. Though the citizens are portrayed as martyrs, their deaths are cruel and unjust. This is not a glorification of war.

## Realism 1820-1920

**Realism** seeks the truth. Artists found beauty in the commonplace. They focused on the Industrial Revolution and the conditions of working class.

### Dance - Realism: Folk and Social Dance

In the early 1800's, America was still a very young nation, largely being explored and settled by pioneers. Dance as artistic expression was not practical under these conditions. People did not have leisure time or money to spend on cultivating dance as an artistic form. Therefore, dance as a means of social interaction became extremely popular. In the cities of New England and Southern colonies, people were considered well bred if they studied dance along with the other arts from an English tradition. However, on the frontier, where there were few dancing masters and no strict etiquette to follow, dance was for fun and frolic.

Dancing was carried on at country fairs, logrollings, quilting parties, and at special holiday celebrations. After dinner and sports or games, the climax of every gathering was a dance. The men and women of the frontier loved to dance, doing Virginia Reels, country jigs, and shakedown. It was a favorite form of entertainment everywhere, commented on with surprise by traveler after traveler amazed to find such rollicking gaiety in frontier settlements. (*History of Dance in Art and Education* by Kraus, Hilsendager and Dixon)



In the 1830's new forms of social dance such as the waltz and polka became popular social dances. All these dance forms were widely condemned by Puritan religions that believed dancing was sinful. However, eventually many society folks spoke up in favor of dance, and it was becoming an accepted pastime of the middle and upper classes. A typical evening of dancing might contain dances such as the *Lancers*, *Waltz*, *Polka*, *March*, *Quadrille*, *York*, *Portland Fancy* and the *Virginia Reel*.

Another common folk dance used for recreation and socialization was the *Square Dance*. Square dances today are very much like they were almost two centuries ago. Partners (usually a man and woman) faced each other as a lively tune began. A "caller" would yell out instructions to the partners to follow. The "caller" was an American invention. At first dancers were able to memorize the steps, but eventually the dances became so complicated that a caller was needed. The better a caller, the more elaborate his calling style. People danced square dances in town squares or in barns wearing simple work clothes.

### Drama/Theatre – Realism

In the mid-nineteenth century there was a revolt against the romanticism and melodrama in play productions. Writers emerged creating plays with more natural speech and real situations. The plays looked more like real life. These playwrights also raised questions about real problems in society.

**Henrik Ibsen** (1828-1906), a Norwegian, is sometimes called the “father of realism.” He wrote thoughtful plays that challenged his audiences about social issues.

In Ibsen’s *A Doll’s House*, he questions how women were treated by their husbands and treated by the law. Women in European and American cultures at that time were not considered capable of making important decisions regarding family finances or the raising of their own children. Those choices were the responsibility of the husbands. Children were the “property” of the fathers. If a wife left her husband for any reason (including abuse), she had to leave her children as well.



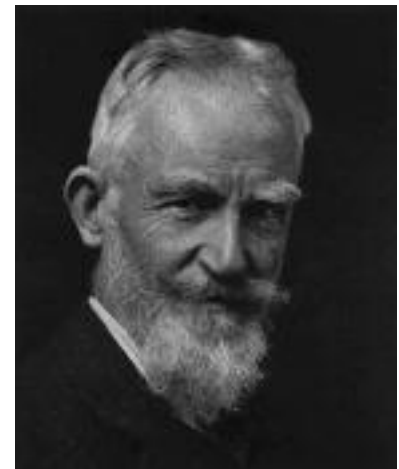
His *Enemy Of The People* questioned if environment should be more important than our economy. In the play the people of a small resort town have to choose whether to shut down their warm springs for two years to kill the bacteria making tourists a little sick or to keep the hazard a secret. Choosing to clean the water would put most of the town out of work.

Ibsen’s characters also, unlike the earlier style of theatre, were complex. They had qualities of good and bad. Even Nora’s husband in *A Doll’s House* was not a totally evil man; he thought he was being kind and understanding to Nora.

English speaking audiences might have missed Ibsen’s work for a while, if it had not been for the Irishman George Bernard Shaw producing his work in London.

**George Bernard Shaw** (1856-1950) admired Ibsen’s work very much and wanted to bring more English theatres over to the realism style. He started writing his own plays about real problems and social issues. His first was *Arms and the Man*, critical of romanticizing war. Other plays took up other problems of society:

- *Pygmalion*-- problem of looking down on people because of their speech or accents
- *Mrs. Warren’s Profession*--problem of prostitution
- *Saint Joan*--problem of Church corruption



Shaw’s characters were realistically multi-layered and often spoke with accents. Even so, the dialogue often had longer speeches and was more articulate than we find in “real talk.”

Shaw also found he was more popular and could make his point about social issues most effectively when he used comedy.

In the United States many 20<sup>th</sup> century playwrights embraced realism. **Arthur Miller** (1915-2005) was one of the most successful. He won the Pulitzer Prize for *Death Of a Salesman* in 1949. It was also a new kind of play in that the main character, Willy Loman, was an anti-hero, a poor salesman who was never good at selling things, and a very average man who had unrealistic big dreams. When it opened on Broadway some questioned whether audiences should care about a character who was so ordinary.





Miller gave us other plays about social issues:

- *All My Sons*--The problem of putting profit above safety. The play's main character is an airplane engineer who lets a deadly engineering design flaw be ignored because of cost
- *The Crucible*—Witch-hunts that persecute innocent people. The play was set during the Salem witch trials of the 1600s. Miller wrote it as an allegory of the McCarthy Senate hearings, charging people of being Communists during the late 1940's and early 50's.

**Tennessee Williams** (1911-1983) was undoubtedly the most popular American playwright of realistic tragedies in the twentieth century. His earliest and best-known work was in 1945 with *The Glass Menagerie*. The play takes us into the uncomfortable home of the Wingfields. The dominating mother, Amanda, and fragile sister, Laura, are almost too much for the son, Tom, to bear. The play situation resembles much of Tennessee Williams' early life and family.



He had a disabled sister and grew up in St Louis. His writings have painfully real characters but dialogue rich in poetic language. Some of his other plays include:

- *Cat On a Hot Tin Roof*- (1954)--Another family in turmoil
- *Street Car Named Desire* (1947)-- The character of Stanley is given almost animal-like traits for his behavior
- *Suddenly Last Summer*—Another mother and son with an unhealthy relationship. Williams use of red and white colors descriptions here is effective.

## Music –Realism

There was never a style of music that could be called realistic. However in the spirit of nationalism , many composers used common folk tunes and dances melodies in their formal compositions. Some operas were composed using the common man as characters. Bizet's *Carmen* is about love and loss between a soldier and a girl that works in a Spanish cigarette Factory.

## Visual Art - Realism

Realism evolved in the midst of the Industrial Revolution. Life wasn't always pretty or happy. It could be downright dull, if not depressing. Artists looked to the working class and people performing everyday, often boring, tasks as subjects for their artwork. Paintings broke accepted compositional rules, cutting people off at the edges of the picture plane and placing people from different social classes at equal levels. The importance of capturing the moment and real life reached its peak with the invention of the camera during this period. After that, artists had the task of finding new meanings for their artwork.

### **Gustave Courbet (1819-1877)**

Romanticism was still the accepted style of painting when the French artist, Gustave Courbet, came along and shook things up. He painted scenes that weren't always pretty and activities that weren't religious, mythological, or of important people. Courbet just wanted to record what common people did and what they looked like doing it. He picked as subjects for his paintings things you see every day. Courbet believed in painting things just the way they were in real life. Many of his paintings are life-size, making the viewer feel they are there in the painting. It seemed real and that was his goal.



*Burial at Ornans by Courbet*

In *Burial at Ornans*, Courbet painted a funeral of an ordinary man on a huge twenty-two feet long by ten feet tall canvas. Courbet's own grandfather had died recently, and that's probably what inspired him to paint a funeral. Unlike previous paintings of funerals, there are no angels taking the dead man's soul to heaven. There's not a lot of emotion in the crowd (no people overcome with grief). The people are basically plain and uninteresting. All the figures are lined up in a row, looking like they just showed up out of the respect for the dead person, and would prefer to be elsewhere. They're acting just like real people do.

Some other interesting facts about Courbet:

- He was probably the first painter to use a palette knife instead of a brush.
- He used thick paint, sometimes all over the canvas.
- He spent the latter part of his life painting mostly landscapes.
- He got into trouble in school for writing a guide on how to behave badly.

### **Edouard Manet (1832-83)**



*The Luncheon on the Grass by Manet*

Another French artist, Edouard Manet, worked to capture what everyday life was like in the city. In *The Luncheon on the Grass*, we have a painting of some people enjoying a picnic in the park. This painting was rejected by the judges of the *Salon* because of its "unfinished," flat, painting style and its controversial use of subject matter. It would not have been startling to see a painting of two fully clothed men lounging on the grass with a naked woman if it were done in the Classical Greek or Roman style. Romantic artists had painted people outdoors enjoying the company of gods, goddesses, nymphs, and satyrs. But the public was shocked to see these were just everyday people like themselves!

Manet came from a well-to-do family. He wasn't a very serious student, but he really enjoyed his drawing class. When he decided to drop out of the navy and study to be a painter, his father wasn't too happy. Manet took painting lessons from a respected artist trained at the Royal Academy in Paris, but he didn't like the style he was being taught to paint. While Manet was a man who wanted to break rules in art, he also wanted recognition



*Gare Saint-Lazare* by Manet

for his work. He kept switching from painting in a style that was popular and what we call Realism. He sent both types of paintings to the Salon, hoping he would get accepted (this would mean they liked his work). He got turned down a lot.

Manet's artwork looks like you've caught people in a moment in time, like a photograph. But sometimes, the figures are painted in a way that was not perfectly detailed like a photograph, as if Manet just wanted to suggest the figures were there. This was a new concept and was a big influence on the later Impressionists. The important aspect of Manet's paintings is that he painted common people doing everyday things. That's what makes him a Realist. He showed everyday life in the city. In *Gare Saint-Lazare*, Manet shows a middle-class woman sitting in front of a fence at a train station, with a sleeping dog and an open book in her lap. Maybe she heard Manet approach, and looked up from her book. Like a lot of kids behave, the little girl isn't interested in what's going on between the adults. She's more interested in the train blowing steam behind the fence. Like a snapshot, *Gare Saint-Lazare* captures a moment.

## Impressionism and Post-Impressionism 1850-1920

**Impressionism** shows the effects of light and atmospheric conditions in paintings that spontaneously captures a moment of time. **Post-impressionism** uses the art elements to express reality in different ways. The three Post-impressionists, Gauguin, van Gogh and Matisse were credited with starting modern art.

### Dance – Impressionism

There were many important ballets set on the works of Debussy and Ravel. *Afternoon of the Faun* by Debussy was danced by the famous dancer Vaslav Nijinsky.

### Drama/Theatre –Impressionism and Post-Impressionism

The turn of the twentieth century was a time of much experimentation across all art forms, as artists began to stretch the boundaries of realism. In theatre, the avant-garde forms that were most explored were expressionism and symbolism. Theatre's contribution to this avant-garde movement can mostly be found in the technical elements. There are echoes between the innovative work of Diaghilev's Ballets Russes and developments in scenic and lighting design in the theatre. Two of the most influential designers and theorists in this period are Adolphe Appia and Gordon Craig. Appia's emphasis on the centrality of lighting in unifying theatrical productions provides the closest parallels to Impressionism in visual arts.

### Music - Impressionism

#### **Claude Debussy (1862-1918)**

The music of Debussy mirrors the visual art of France during his lifetime. Just as French painters were trying to capture the effects of light on subjects, Debussy tried to create music that represented visual images and emotions. While the two art forms seem similar in purpose, Debussy did not like the term impressionist being applied to his music.

Once again, opera, solo vocal, orchestra, and piano pieces were changed by new ideas and compositional techniques. The titles of pieces were no longer descriptions of their forms (sonata, etude, minuet). Instead, pieces were given descriptive names like "The Snow is Falling," and "The Sea." The title of the piece would provide a clue about what the music was describing, giving the listener a hint as to what he or she would be hearing.



To create these descriptive pieces, Debussy used new harmonies that were strange compared to those used by previous composers. He used a whole tone scale to create a dreamy quality (this same effect is still used in movies and on TV to let the viewer know when a character is "dreaming"). There was no longer a clearly identified melody or melodic idea. Instead, Debussy wrote music that was meant to represent nature, and it was presented as a constantly developing, moving thread of sound. He would use short melodic fragments to recall a certain mood, feeling or idea.

The music of Debussy could represent a story or simply a time, place, event or emotion. The orchestral piece, *La Mer* (The Sea), demonstrates this new approach to composing music. This piece, written for orchestra, is meant to

represent the interplay of the water in the sea with the wind, the sunlight, and the shore. There are times when the instruments try to recreate the sound and feeling of the wind on the surface of the water, or the waves overlapping, or the sun reflecting off the sea like many diamonds.

**Listen to Debussy's *La Mer: Dialogue du Vent et de la Mer* (Movement 3 of *The Sea*).**

(Classical Music for Dummies CD, track 8) Teachers: Use listening guide, page 154.

**Listen to Debussy's *Claire de Lune*.**

(The A-Z of Classical Music, CD 2, track 12)

**Maurice Ravel (1875-1937)**

Ravel was also a French composer who lived at the same time as Debussy. He used many of the same techniques as his countryman. His music reflects an interest in the exotic, jazz, Wagner, and Russian music. Ravel wrote music that portrayed ideas more than images. His composition *La Valse* (The Waltz) represented Ravel's concern with the decline of European society. He put his thoughts into music by writing a piece that becomes more and more dissonant, louder in volume, and ends with a great crashing chord played by the entire orchestra.

*Le tombeau de Couperin* (The tomb of Couperin) was written as a response to the loss of friends in WW I. Ravel's most famous piece is *Bolero*. Composed for a ballet, this piece is basically one melody that repeats over and over with different instruments playing it each time. The 15 minute work gets louder and louder, crescendoing up to the final note.

**Visual Art - Impressionism and Post-Impressionism**

The invention of the camera and the process of photography made artists reexamine the purpose of their art. Here was a machine that could capture the world exactly as it appeared. Photography forced artists to search for a new ways of showing images. A combination of the goals of realism to capture the common man and the invention of the camera, led the next generation of artists to expand their artistic vision. Impressionism focused on the effects of light and atmospheric conditions, spontaneously capturing a moment in time. The camera still could not capture color but this element became a trademark of the impressionists. Post-Impressionism explored the expression of reality in new ways, using color and form. Artists experimented with new techniques of working with media.

Western Europeans were exposed to art from other cultures. Japanese prints, that first appeared as packing material for shipments of trade goods, such as porcelain, became a major source of inspiration for Impressionist and Post-Impressionist artists.

Japan had traditionally been a country of isolation. The government would not permit any other countries to interact with its culture. Japan was forced to open its ports because of war and ended this long period of segregation. Many Japanese prints and other artworks were now given recognition in the Western world. Japanese prints showed that less detail and flatter forms could create interesting and successful artwork. Also notable was the use of diagonal compositions with less importance given to perspective.

<http://en.wikipedia.org/wiki/Japonism>

Impressionism developed distinct characteristics:

- Less detail to objects
- Thick paint applied in layers with short brushstrokes

- Pure color, little mixing
- Use of blues and purple instead of black for shading
- Study of the effect of light on objects
- Painting outside using portable easels and tubes of pre-mixed paint
- Blurred, soft edges

### **Claude Monet (1840-1926)**

Claude Monet was one of a group of landscape painters who developed a new technique for capturing the effects of constant changes in atmosphere and sunlight on images. Using quick, short brushstrokes to apply small dabs of color created the desired effect when the paintings were viewed from a distance. New pigments were being made in chemistry labs instead of being made from natural materials. Artists had new, often brighter colors to work with. In 1874 Monet displayed a painting titled *Impression: Sunrise* in an exhibition with a fellow group of artists. Critics were outraged at this new style which looked unfinished and quickly termed it “Impressionism” after the title of Monet’s painting.



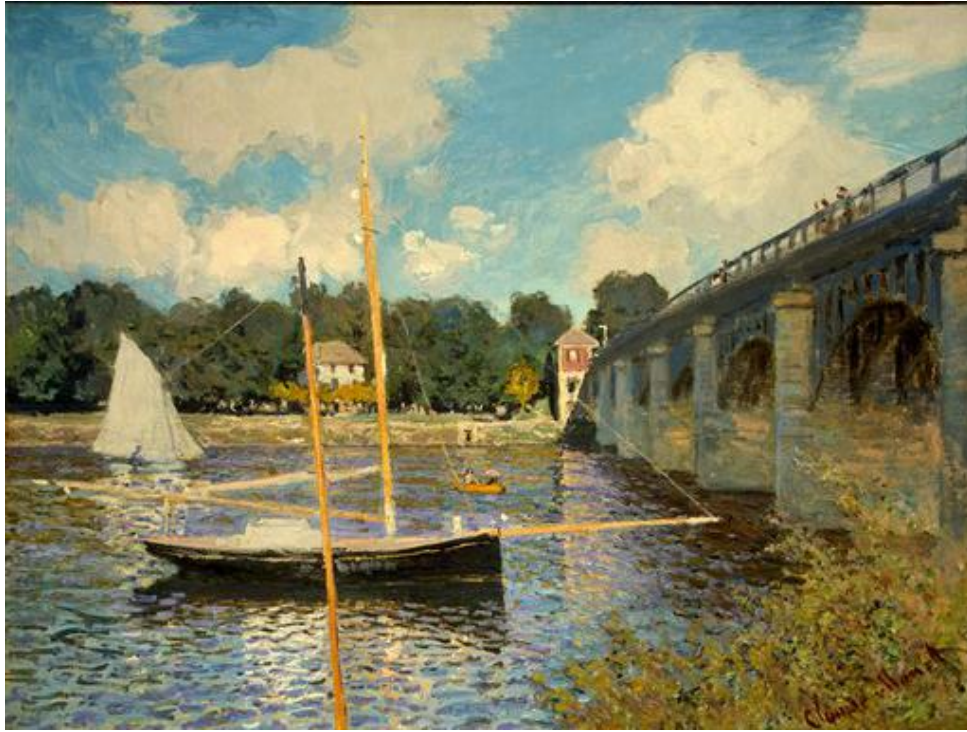
*Monet's garden with Japanese style bridge and water lilies*

Born in Paris, Claude Monet grew up as a wild, undisciplined boy in Le Havre, a French city on the coast, where his family moved when Monet was five. He was a constant source of trouble for his parents and teachers. In school he became known for drawing caricatures, but eventually was able to sell some of them for much needed cash. Monet had quite an ego, and saw himself as a great artist. At 18 he decided to seriously pursue an art career, but his family could not afford to send him to art school in Paris. He was drafted into the army at 20, but became ill eleven months later. He returned to Paris where he studied art in an artist’s studio.

Monet was in constant financial trouble throughout the majority of his life, spending what little money he received from allowances, the sale of artwork, and his first wife’s dowry on unnecessary things. He was constantly begging and borrowing money from family and

friends. His first wife died after giving birth to their second child. His two sons were taken in by the wife of an art collector. Monet and the art collector’s wife struck up an affair but eventually married when her husband died. Alice took over the finances with money saved from her job as a dressmaker. They moved to Giverny where they spent the rest of their lives.

It was while in Giverny that Monet found success. His works began to sell well in the United States. He began a series of famous paintings of haystacks in the Giverny landscape. Each painting shows the effect of different times of day and seasons on the same subject. This series was a success in Paris. The majority of the rest of his paintings are series, also (i.e., poplar trees, the Rouen Cathedral, his garden). His last painting was of the water lily pond at his home. His eyesight had been failing for some time and his painting style seems to reflect his failing vision. The work is more abstract with broader, larger brushstrokes.



*The Bridge at Argenteuil by Monet*

Monet's *The Bridge at Argenteuil* painted in 1874 shows his success at capturing the rapidly changing reflections in water. He used short horizontal brushstrokes to build up layers of different colors. The boats in the foreground help to establish the illusion of depth. Without them, we might lose our sense of space in the huge expanse of water. Monet balances his use of horizontal lines with vertical lines. He repeats lines, shapes, and colors to create a distinct rhythm and sense of movement. His style of brushstrokes helps to unify the entire composition.

### **Mary Cassatt (1844-1926)**

Another Impressionist artist was an American woman, Mary Cassatt. She was born in Pittsburgh, Pennsylvania but spent most of her life in Europe. She began her studies in art (much to the dismay of her father) by studying at the Pennsylvania Academy of Fine Arts, one of only a few art schools in the U.S. at the time. She furthered her studies in Paris by taking private lessons (women were not allowed in Paris art schools). She also traveled through Europe to study the works of the masters. Mary Cassatt worked primarily in oil and pastels, and created prints.

Cassatt became friends with Impressionist artists and upheld their ideas. She exhibited her work with the first Impressionist exhibition in 1879, receiving good reviews. She became a lifelong friend of the artist Edgar Degas. He showed her Japanese prints, which she greatly admired, and used many of the techniques in her own prints. Women, children, and the bond between mother and child became the subjects of her developing style. Much of her artwork captures the tender moments of mother and child in everyday situations.



***Young Mother Sewing*** by Cassatt  
(from [http://www.wmich.edu/~emrl/vt/paint2f\\_big.htm](http://www.wmich.edu/~emrl/vt/paint2f_big.htm))

In her 1876 painting *Young Mother Sewing*, Cassatt used Impressionist brushstrokes to capture the effect of light streaming through the windows onto the mother and child. We see a tender moment as the child leans on her mother's lap. The painting is very light and bright, typical of Impressionist paintings. Cassatt balances the cool colors in the foreground and background with warm colors in the middle ground. Lines in the folds and patterns of clothing move the eye around the composition to the mother's hands at their task of sewing. This focal point is emphasized by the use of a bright white light. The overall feel is soft and comfortable, much like the child's relationship with her mother. This ordinary, everyday scene seems quite important, as if we're looking in on a special moment. Although never able to have a child of her own, Cassatt's understanding of the love between mother and child is evident in her work.





*Picking an Apple* by Mary Cassatt

Mary Cassatt helped to bring European art to America, providing assistance to visiting Americans who wanted to purchase art to take home. Many of the artworks she helped select have ended up in American museums. Mary Cassatt developed cataracts and began losing her sight during the latter part of her life. She eventually had to quit painting.

**Auguste Rodin (1840-1917)**

Painting was not the only art process affected by the Impressionist style. Sculpture also saw a change. Auguste Rodin dominated sculpture during this time. His sculptural technique was similar to Impressionist painting techniques. He pushed, pulled, and jabbed the clay or wax to create forms just as painters applied dots and dashes to their paintings. Rodin created the same spontaneous feeling, the capturing of a fleeting moment in his sculptures. His figures are not idealized like classical statues but

are of ordinary men and women in special moments. His statues show strong emotions, happiness, sadness, love, and pain. He altered traditional poses to create original, highly emotional sculptures.



*The Thinker by Rodin*

Rodin was born in Paris to a poor family, hated school, and dropped out at the age of thirteen. He went to a trade school and learned to create decorative sculptures, mostly ornamental ironwork for buildings. After working in decorative art studios, he would work on his own sculptures. He was inspired by Michaelangelo's sculptures, which he saw on a trip to Italy. He gained acceptance by art critics with a life-size figure sculpture and received a commission for a set of sculptural doors for a decorative arts museum. The museum was never built, but Rodin worked on *The Gates of Hell* for forty years. In the meantime, he received more commissions, one to commemorate an event that happened in the town of Calais. The sculpture memorializes the six men who gave their lives in exchange for the city's protection by the invading English army during the Hundred Years' War. It was unlike any public memorial ever created before. The group of figures are not symmetrically balanced and the figures are of ordinary men. The surface of *The Burghers of Calais* is uneven with rough textures which creates dramatic shadows.

While continuing to work on *The Gates of Hell*, based on Dante's *Inferno*, Rodin was inspired to create his most famous sculpture *The Thinker*. The sculpture was meant to be part of the *The Gates of Hell*, a man contemplating the vision of hell below. The figure is modeled in an Impressionist style, lacking the fine details of classical sculptures. More important is the man's emotional state as he thinks about the visions of hell. Although seated, his body has a twist to it. His right arm propped on his left knee with the hand curled into a fist beneath his chin. The uneven textures on the surface create a play between light and shadow. We can make out the musculature of the man, but the figure is not idealized like classical sculptures. This man could be anyone.

Rodin created several versions of *The Thinker*, altering their size from the initial 28 inches high to an even smaller version at only 14 3/4 inches, then to a monumental size of 79 inches. Rodin used the sculptural process of casting. A mold was created from a wax model. Hot metal was poured into the mold, melting the wax. When cool, the mold was opened to reveal the finished sculpture. Multiple castings can be made from the same image. One such casting is here in Louisville, at the U of L Law building.

### **Post-Impressionism**

The Impressionist style was taken a step further by Post-Impressionists. Forms became flatter and colors and lines became more expressive. The focus for artists' works changed from representing what they saw to what they thought. Artists experimented with different techniques in using drawing and painting media. Each Post-Impressionist artist developed his own distinct style. Some characteristics of Post-Impressionism are:

- Fewer colors used, a more simple color scheme
- Colors used for expressive purposes rather than naturalism
- Thick paint that created texture
- Dark expressive lines
- Simplified forms

- Further experimentation in applying the media to a surface
- Symbolism in subject matter

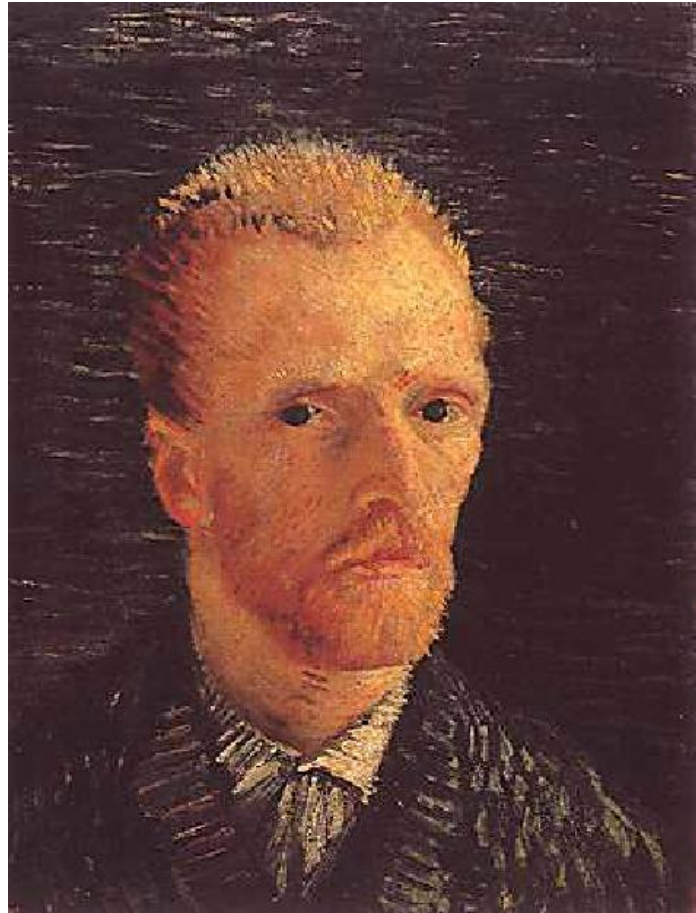
### **Vincent van Gogh (1853-1890)**

Born in the Netherlands, Vincent van Gogh tried many occupations before he decided to become an artist at the age of 27. He had worked in several family-owned art galleries in different cities, so he was familiar with many artists and their styles. He settled in Brussels, taking art lessons and practicing drawing. He created paintings and drawings of the peasants and landscapes around him. In 1885, his younger brother Theo was living in Paris and told Vincent about the Impressionist's use of lighter, brighter colors. He began to study color and moved to Paris to see how Impressionists used color. He saw Japanese prints and silk paintings, and became interested in Japanese techniques.



*Starry Night by van Gogh*

With the thought of creating an artist community, he moved to Arles France in 1888. He used broad swirling strokes of paint and bold vivid colors. He invited the artist Paul Gauguin to join him, but the roommates fought constantly. After one argument, van Gogh cut off the lobe of one of his ears. There are many stories surrounding this incident, from van Gogh's anger that Gauguin had dated one of his girlfriends to a history of self-mutilation. Recently, there is a theory that he may have had epilepsy, a kind that causes tremendous headaches and deafening ringing in the ears.



While at Arles, van Gogh painted his bedroom, *Artist's Room at Arles*. Forms are simplified and colors are bright. You can see dark outlines, an influence from Japanese artwork. Each line created by the brushstroke is visible. He contrasted cool colors (blue and green) against warm colors (yellow and orange). The lines in the floor and on the sides of furniture lead to a vanishing point.



Vincent ended up in a mental hospital. When he was thinking clearly he would continue his painting. The last four years of his life, van Gogh created a tremendous number of paintings and drawings. His use of line, dots, and dashes became more swirling, and colors became more vivid. Skies did not have to be blue and trees green. He created landscapes, still lifes, and portraits. While under the care of Dr. Gachet, a subject for one of his portrait paintings, van Gogh shot himself and died two days later, his brother Theo by his side.

## Modern and Contemporary 1900-Present

Modern Contemporary art forms break with or redefine the conventions of the past. Artists use experimental techniques. Artworks show the diversity of society and the blending of cultures.

### Dance - Modern and Contemporary Dance

#### **Michel Fokine**

Michel Fokine was born in St. Petersburg, Russia in 1880. He began taking dance lessons at the Imperial School of Ballet in 1889. He was an accomplished dancer, but ultimately became famous as a choreographer. He was unsatisfied with the way ballet had become so stiff and uninteresting. He also felt that the choreography, the music, and the dancing were not relating to each other in ballets at the turn of the century. His goal as a choreographer was to unite these elements and create meaningful works of art. When he traveled to Paris between 1909 and 1914, he began to create his most successful works: Prince Igor (1909); Les Sylphides (1909); Carnaval (1910); Firebird ((1910); Le Spectre de la Rose (1911); Petrouchka (1911); and Le Coq D'Or (1914). He worked with two very talented dancers Vaslav Nijinsky and Anna Pavlova as soloists in many of his new works. He developed a five-point philosophy for ballet production:



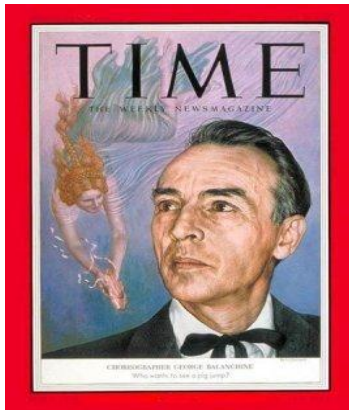
- Dance movement should be appropriate to the music.
- Movement should move the story of the ballet forward.
- The entire body rather than just gestures should be used in expressing ideas
- The dance ensemble on stage should develop the idea of the dance and be part of the plot.
- The music, scenery, dancing, and costuming should all coordinate producing a unified work of art.

#### **Martha Graham**

Martha Graham was one of the most influential modern dance choreographers, teachers, and dancers of the 20<sup>th</sup> Century. From 1926 to 1949 she choreographed over 100 dances. Many of these dances were huge theatrical productions involving innovative movement, creative and sculptural set designs, and newly composed music. They made a fashion statement with innovative costuming and props. Some of the themes used by Graham in her choreography included that of the American Indian, ancient dance ritual, American pioneers and Greek mythology. She expressed raw emotion and symbolic meaning in her work which was shocking to audiences who were only used to ballet. In addition, she developed an entire new method of movement, known today as Graham Technique. This technique involves the contraction and release of the mid-section of the body and the use of the floor in movement and warm-ups. She continued to choreograph new works spanning six decades into the 1980's. These include Appalachian Spring (to music by Aaron Copland), Seraphic Dialogue, and Phaedra as some of her most famous works. (Image from Library of Congress)



## George Balanchine



George Balanchine, born in St. Petersburg, Russia, had one of the strongest influences on American ballet in the 20<sup>th</sup> Century. Trained at the Imperial School, he began to choreograph a number of experimental works in the 1920's but was not well received. In 1924, he was permitted to leave Russia where he soon became ballet master for Serge Diaghileff in Paris. Following Diaghileff's death, Balanchine was brought to the United States. After several attempts at establishing dance companies in America, he finally became successful with the formation of the New York City Ballet Company. The company achieved international critical acclaim in 1950 when recognized in Great Britain and throughout Europe. Balanchine's choreographic style called neo-classic, took a very clean and simple approach to presentation. Dancers were often dressed in a simple leotard

and tights where a long, lean body structure was preferred for the female dancer. During the 1950's – 70's Balanchine helped the New York City Ballet become one of the world's strongest dance companies, with the many dances he choreographed for NYCB. Some of Balanchine's most famous ballet works include: Apollo, The Prodigal Son, The Four Temperaments, Serenade, and The Firebird I (Image from Time Magazine)

## Alvin Ailey

Alvin Ailey, an dancer and choreographer, is seen leading modern dance mid-to-late 20<sup>th</sup> company, the Alvin Theatre was the first company to travel he was regarded as a ambassador for black modern dance the world. His most Revelations, is based culture in America with emotion. The music, and costumes



American

as one of artists of the Century. His Ailey Dance black dance abroad, and great American throughout famous work, on black and is filled movements, used in

Revelations have made it a signature piece for the company. In addition to the black theme, Ailey has choreographed many pieces with various subject matters including that of the American Indian and Irish Monks. Ailey integrated his dance company utilizing white dancers to play traditional black roles, thus breaking down the barriers of race in dance. (Photo by Paul Kolnik:

<http://www.voiceofdance.com/Insights/features.test.cfm?>

[LinkID=3300000000000195\)](#)

## **Mikhail Baryshnikov**

Mikhail Baryshnikov trained with the Kirov Ballet in Russia, where he was a principal dancer. In 1974 he defected to the United States and instantly became a huge star soloist. After dancing for the American Ballet Theatre (ABT) and the New York City Ballet, he became the director of the American Ballet Theatre in 1980. Under his direction, ABT became a strong, vital company. Baryshnikov broke down the traditional casting system used in the company to give youthful corps dancers a chance at having lead roles. In an effort to integrate modern dance and ballet together, Baryshnikov formed the White Oaks Dance Project and began working as a dancer with modern dance choreographers such as Twyla Tharp. Her piece, *Push Comes to Shove*, choreographed for the American Ballet Theatre and starring Baryshnikov, was accepted by both the modern dance and the ballet world. Under Baryshnikov's influence, it has become more acceptable for modern dance choreographers to work with classical ballet companies, which is a trend that continues today.

## **Drama/Theatre -Modern & Contemporary**

### **American Musical Theatre**

Musical Theatre as we know it today is a particularly American art form, and it typically combines a "book" (the script), singing, and dancing. Historically, music and movement have been a part of theatre from classical Greece to modern times. In the 19<sup>th</sup> century Richard Wagner, the composer, had called for a 'total theatre' in which all of the arts were combined and brought the audience a theatrical experience that was both emotionally and intellectually stimulating. Operetta, which combined a romantic story with music and dancing, was also a theatrical form very popular in Europe. In America, during the same period, audiences were experiencing vaudeville and burlesque, theatrical forms that are similar to what we would identify as a revue. In addition, the contribution of African-American music is an important element in the development of American musicals. All of these strands came together at the beginning of the 20<sup>th</sup> century. For Wagner's contribution to Opera, see Romanticism in Music.

The earliest musicals highlighted music and spectacle, with light-hearted and giddy storylines and songs with witty lyrics. The chorus line of girls became an important staple of musicals, long before the integration of serious dance into the genre, and the rise of the importance of the choreographer in creating musicals. The 1940's were the beginning of the "Golden Era" of musicals in which the form became highly integrated, with the songs and dances advancing the "book" and developing the characters' relationships. By the late 20<sup>th</sup> century, the American musical was being challenged by British imports such as *Cats* and *Phantom of the Opera*, two of the many Andrew Lloyd Webber musicals to transfer to Broadway, and *Les Miserables*.

Major milestones in American musical theatre:



(Library of Congress)

*Showboat*

- *Show Boat* (1927) Music by Jerome Kern; book and lyrics by Oscar Hammerstein II. *Show Boat* was a thoroughly American story and told the story of the love between a black woman and a white man.



(U.S. Postal Service)

- *Of Thee I Sing* (1931) Music by George Gershwin and lyrics by Ira Gershwin. *Of Thee I Sing* received the first Pulitzer prize for a musical, demonstrating the growing legitimacy of this art form.
- *Porgy and Bess* (1935) Music by George Gershwin; book by DuBose Heyward; lyrics by Heyward and Ira Gershwin. Usually performed as a musical, the music of *Porgy and Bess* is considered almost operatic and has been performed by opera companies.
- *Oklahoma!* (1943) Music by Richard Rogers; lyrics by Oscar Hammerstein II. This musical shows how effective a truly integrated musical can be and, for the first time, uses



ballet as an integral element, with classically-trained Agnes de Mille as the choreographer.



U.S. Postal Service stamp and a high school production of *Oklahoma!*

- *West Side Story* (1957) Music by Leonard Bernstein; book by Arthur Laurents; lyrics Stephen Sondheim. Based on Shakespeare's *Romeo and Juliet*, it was one of the earliest musicals to introduce a serious social issue. As with *Oklahoma*, choreographer Jerome Robbins was equally at home in classical ballet and the musical theatre genre.
- *Cabaret* (1967) Music by John Kander; lyrics by Fred Ebb. Best-known for Bob Fosse's angular, explosive choreography, *Cabaret* explored pre-World War II Berlin and the culture in which the rise of Hitler and anti-Semitism could happen.
- *Chorus Line* (1976) Music by Marvin Hamlisch; lyrics by Edward Kleban. Choreographer-director Michael Bennett created this ensemble show through the collective experiences of the company, focusing on the chorus "gypsy" rather than the "star." It became the longest running American musical on Broadway before it closed.
- *Rent* (1996) Music and book by Jonathan Larson, freely adapted from Puccini's opera *La Boheme*. *Rent* uses many musical forms as it explores serious contemporary urban issues. Jonathan Larson suffered a brain aneurysm the evening of the dress rehearsal and died at the age of 35.



(Rent)

- *Avenue Q* (2004) Music and lyrics Robert Lopez and Jeff Marx. Both a tribute to the public television staple, Sesame Street, and an exuberant, satirical approach to social issues, Avenue Q's puppet characters offer irreverent points of view aimed at attracting younger audiences to Broadway.

The American musical continues to grow and change as new composers, choreographers, writers, and directors continue to experiment with what can be explored through music and dance. Recent examples include *The Lion King's* use of masks and puppets to create jungle animals and the early 21<sup>st</sup> century trend to re-create movies as musicals.

To find out about musicals and plays that have won the Tony Award or the Pulitzer Prize, visit [www.tonyawards.com](http://www.tonyawards.com) or [www.pulitzer.org](http://www.pulitzer.org). The PBS series "Broadway: The American Musical" and its companion volume are an extensive resource for the musical's journey through the 20<sup>th</sup> century. Many musicals currently playing on Broadway have developed websites that can be used as resources.

### Technology's Effect on Theatre

The Industrial Age of the 18<sup>th</sup> and 19<sup>th</sup> centuries brought new technology to the theatre of Europe and the United States. First gaslights were introduced to replace candles. That allowed the light on stage to be regulated. It could be dim or very bright. Later electricity brought even more control and possibilities for the light designers. Candles and gaslights had burned down several theatres; electricity made crew, actors, and audiences safer.

Later in the twentieth and into the twenty-first century, computers opened creative doors even wider. No longer would crews have to strain pulling long ropes to hoist a heavy curtain or put a set in place. Sets on wheels no longer had to be pushed on stage with the stagehand in sight. Large, heavy rotating turntables with whole sets could be put in place with the push of a finger. Computers had arrived!

Computers have allowed touring Broadway musicals to dazzle us with many special effects. *In Miss Saigon* a helicopter lands on stage. *Phantom of the Opera* has a huge chandelier dropping from the ceiling, just missing audience members and a boat gliding across the stage on candlelit water. *Les Miserables* pivots massive wooden barricades from each side of its stage. Part of the show for *Starlight Express* is to have its set composed of multiple skating tracks slide into place for the skater-actors. The musical *Evita* began its Broadway run with rear projections of slides of actual news photos.

Lighting advances include instruments that can change focus and color by only touching a computer. Large pictures can be rear-screen projected onto huge screens and used as a play's backdrop. Videos

also can be run as part of a play as well, creating a multi-media experience. With automation, technicians can orchestrate and choreograph the lights, digital slides, and video.

Costume advances include new fabrics and materials that are light and cool on the actor. Actors who once had to wear actual metal armor when playing a knight now can wear lighter plastics. Masks are being created out of latex and other plastics that are light, flexible, and durable.

Sound effects are now available for any imaginable sound. All that is necessary is to have a computer to download the sound onto a CD and play in the theatre through good speakers. Sounds of cars, planes, birds, ballparks, ocean tides, factory machines, can set the tone for a play quickly and cheaply.

In 2002 Actors Theatre of Louisville produced a multi-media version of Shakespeare's *Macbeth*. Mark Masterson, the director, used live and recorded video feed of actors projected onto a large rear screen in some parts of the play. He also chose to use only three actors to play all the parts (as did the ancient Greeks). The actors were able to become new characters right before the audience's eyes by changing into lightweight, but elaborate masks. Special effects of fog and the sound of wind floated into the production along with projections of spiders and scorpions. Sometime actors voices were filtered through an echo device.

The Actors Theatre production was praised throughout the country and Europe.

*“Undulating images flow, seep, and stream across the screen, echoing Macbeth’s free-flowing, changing morals. Murderers appear as red eyes on a black background as silhouetted figures carry out the deeds. Banquo’s bloody image materializes on Macbeth’s banquet chair. Death comes in a blur of white noise and electric snow”* ---Barbara Gibson, Apple Hot News Website

Plays would never be the same it would seem.

Still, the newly built copy of the old Globe Theatre in London is having huge audiences, day in, day out, without star actors, with natural lighting, and with special effects that reflect the technology of the 16<sup>th</sup> century. Perhaps special effects are not everything. A good play production is a good play production. Aristotle should be pleased.

## **Music - Modern and Contemporary**

### **Igor Stravinsky (1882-1971)**

Stravinsky was born in Russia, but during his life he held French and US citizenship. His music, like his nationality, was varied and reflected cultures around the world. At left is a contour line drawing of Stravinsky done by Pablo Picasso.

The first pieces Stravinsky wrote were ballets for the Ballet Russes. He was commissioned to write the ballets by the famous choreographer and producer Sergei Diaghilev. The first two ballets, *The Firebird* and *Petrushka*, were great successes. Stravinsky followed the model of the Romantic composers who came before him and used unusual harmonies to create a range of emotions for the characters. He also continued in the nationalist trend by using Russian folk stories for the ballet stories.



Stravinsky's third ballet did not receive the same response as his first two and is as famous for the reaction of the crowd as it is for the music. The audience responded to the first performance of *The Rite of Spring* by yelling, fleeing the building, fighting with each other, and generally acting in a very disorderly way. Some critics described it as a riot. The story of the *Rite of Spring* was of a pagan sacrifice. The music was dissonant with short melodic fragments, no beautiful melody, and a constant driving accented rhythm. When this was combined with the explicit choreography of the dance, the result was a spectacle that was considered by many to be vulgar and offensive. The audience was outraged.

**Listen to Stravinsky's *The Rite of Spring*: Opening to the end of Jeu de Rapt.**

(Classical Music for Dummies CD, track 9) Teachers: Use listening guide, page 156

*The Rite of Spring* premiered in 1913. By 1920 Stravinsky had begun to change his style. He looked to the past and imitated the forms and style of the classical composers. Listen to the overture from the Stravinsky's ballet *Pucinel* to hear the difference in style. Compare this overture to the works of Haydn and Mozart and think about the many similarities.

**Listen to Stravinsky's *Overture from Pulcinella Suite*.**

(The A-Z of Classical Music, CD 2, track 16)

After Stravinsky moved to the United States in 1940, he began to experiment with serial compositional techniques that American composers were using. This style of music is more of an analytical approach to music composition instead of a melodic based approach. One technique being explored was the use of the "tone row." Instead of coming up with a melody and organizing the music around that melody, a composer would pick pitches in a certain order and then use that collection of pitches in specific ways. For example, a composer might place 8 pitches on the staff, then write them in reverse order, then write them "upside-down" (inverse), then inverse and reverse together, and then all at the same time in one chord. It was music that was not very popular to listen to, but was challenging to think about.

**George Gershwin (1898-1937)**



George Gershwin was born in Brooklyn, New York and wrote music that was popular with the American public, and reflected the unique nature of American Society. Gershwin wrote concertos and symphonies but also wrote music for musicals which were the "popular" music of the day.

Gershwin's first major piece, and the one that set him firmly in the ranks of great composers, was *Rhapsody in Blue*. The musical ideas for this piece were inspired by the sights and sounds of the city, and came to Gershwin while he was riding a train from New York to Boston. This piano concerto used sounds associated with the jazz music that was so popular in Harlem at the beginning of the 20th century. Blues notes, syncopated rhythms, and jazz riffs are all found in *Rhapsody in Blue*. In this, and so many of his other compositions, Gershwin captured the bright lights, busyness, and optimistic feeling of life in the big American city.

George and his brother Ira worked together to write songs for Broadway musicals. During this time, popular music came from musicals and vaudeville. People would hear a song from a show that they liked, buy the sheet music to it, and sing it in their homes. Remember, this is before widespread radio broadcasts and before television. Many of the songs that the Gershwins wrote for musicals are still popular today and are called "standards". Some of these include: *I Got Rhythm*, *Strike up the Band*, and *Summertime*.

One other way that Gershwin was different from other composers of the time was his willingness to embrace African American themes and stories. The operetta *Porgy and Bess* was a story based on the hard lives of African-Americans and called for a cast of non-white singers. The operetta was not very popular at first, but later was seen as a landmark artistic work.

### Aaron Copland (1900-1990)



Aaron Copland is most well known for writing music that represented America. He understood that society was changing and created pieces in the classical style that would appeal to the average citizen. Copland felt that music needed to be accessible to the general public. Since not everyone could relate to the classical symphony, Copland wrote music that he felt could be better understood by everyone.

Until this time, most composers working in America wrote music that was influenced by composers in Europe. They grew up listening to the masters - Beethoven, Mozart, and Haydn. Copland went to Europe to study (France) and found that European composers were beginning to break with the past (Debussy in France, Stravinsky in Russia.) This realization influenced the way Copland thought about the music he was writing. He thought that, just as Debussy was not just a composer but was a French composer who was different from German composers, American compositions should have a sound that was different from European music. Copland accomplished this through using American folk songs, American stories, and also some elements of Jazz in his compositions.

For example:

- **El Salon Mexico (1936)** This piece imitates the sounds of a Mexican dance hall through the choice of instruments and the use of folk melodies for the musical themes. This reflected the Southwest culture of the United States and its relationship with Mexico.
- **Billy the Kid (1938)** What could be more “American” than a ballet about an American folk hero? This work uses folk songs such as “Git Along Little Dogies” and “Goodbye, Old Paint” for the musical themes. The story is of the outlaw William Bonney, known as Billy the Kid. Copland uses a mix of fact and fiction in his story told through dance.
- **Lincoln Portrait (1942)** This work was a tribute to President Lincoln and was a mix of music and narration.
- **Fanfare for the Common Man (1942)** This regal composition is dedicated to the common man and is representative of the American ideal that all men are created equal. It was written at the request of the conductor of the Cincinnati Symphony Orchestra who wanted a patriotic fanfare to open the 1942 concert season. The United States had just entered World War II and the piece was to be a tribute to the military. Instead, Copland titled it to pay tribute to all Americans. It was premiered in March of 1943, just before taxes were due. The topic of income taxes was a hot current issue of the time.
- **Rodeo (1942)** Rodeos are an American invention from the wild west. The theme, story line and music of this ballet are all meant to represent the rough cowboy aspect of American life.
- **Appalachian Spring (1944)** Appalachia is a distinct region of the United States, with a distinct culture. Copland uses the Shaker song *Simple Gifts* as one of the musical themes in this ballet. The story is about a newlywed farmer couple moving into a new farmhouse in the Appalachian Mountains.

During the 1940’s Copland (like Stravinsky) began to experiment with 12-tone compositional techniques. His composing took a new path that not everyone understood. Ironically, Aaron Copland,

the composer so concerned with promoting the “American” identity, was black-listed during the 1950’s by Senator Joseph McCarthy and questioned about his patriotism.

**Listen to Copland’s *Fanfare for the Common Man*.**

(Recordings are commonly found in bookstores.)

This fanfare uses brass instruments and drums to create an uplifting feeling. The long notes played by the trumpet create a sense of space and grandeur. It is like the instrument is calling across a large area telling everyone who will listen that Americans are great people. The drums that play in the spaces between the brass notes are like thunder, expressing the strength of this land and its people.

**Listen to Copland’s *Simple Gifts from Appalachian Spring*.**

(Recordings are commonly found in bookstores.)

This composition is a good example of the form **theme and variations**.

**Duke Ellington (1899-1974)**



The man who came to be known as “Duke” Ellington was born in Washington DC and given the name Edward Kennedy Ellington. He moved to New York in 1923 and began his career as a pianist playing in bands. In 1924 he took over leadership of the band in which he played and was an influential force in jazz from that time until his death in 1974.

From 1924-1932 Ellington’s band played at the Cotton Club in Harlem, where his band played songs that became the popular hits of the day. The players in his band experimented with new timbres for their instruments. Some of these new sounds were growling, bending notes, and using rubber plungers as mutes for their instruments.

As he grew in popularity and reputation, Ellington began to write compositions using traditional “classical” forms. In 1940 he wrote *Concerto for Cootie*, a concerto for trumpet and jazz orchestra. It was a concerto “for Cootie” because the trumpet player who played the solo part was named Cootie Williams.

The significance of Ellington’s compositions is that he transformed the traditional European forms by writing extended works that had a distinctly American sound: the syncopation, instrumentation, and spontaneity of Jazz. These compositions included many suites and even (toward the end of his life) religious works. On January 23, 1943, Ellington’s tone poem *Black, Brown, and Beige* was premiered at Carnegie Hall in New York City. This 50-minute work for jazz orchestra and vocal soloist was meant to represent or reflect the perspective of “people of color.” It is significant that this piece was premiered in Carnegie Hall, the traditional performance place for serious classical music. In 1950 he wrote *Harlem*, a concerto grosso. Ellington also wrote a ballet for the Alvin Ailey Dance Company called *The River*. In the last 10 years of his life Ellington developed an interest in spiritual things and wrote several sacred pieces.

Over the course of his life Duke Ellington wrote over 1000 pieces of music. Many of his pieces became popular hits and are now considered jazz standards. His extended works are of the highest quality and demonstrate Ellington’s prowess as a jazz composer of international standing.

## Visual Art -Modern and Contemporary

This period has the most drastic changes happening in visual art. Artists were inventing new art styles that did not rely on representational subject matter. Line, shapes, and forms were simplified and abstracted. Some styles became completely non-objective with the artist not looking at real objects for inspiration. Artists experimented with new media and used non-traditional techniques such as flicking paint onto a canvas. This is the period of “isms,” styles seemingly invented every day. Maybe you’ve heard of a few like Fauvism, Cubism, Futurism, Constructivism, Precisionism, Expressionism, Surrealism, Abstract Expressionism, Minimalism...you get the picture!

### **European Art - Pablo Picasso (1881-1973)**

Pablo Picasso was one of the greatest artists of the modern period, and the most prolific artist of all time. He invented or worked with a variety of art styles, and mastered a variety of art media and processes including drawing, painting, printmaking, sculpture and ceramics. He even designed costumes and sets for a ballet. When he died, he left behind over 50,000 artworks!

Born in Spain, Picasso grew up with art. His father was an artist, although not a great one. There’s a story that Picasso’s first words were “pencil, pencil.” By the time Picasso was a teenager, he had mastered drawing and was able to copy the work of Renaissance masters. He went on to study art at the national art school in Spain, but was not happy there, feeling he was not learning anything new. Picasso visited France, and it was there that he was exposed to the ideas and works of the Impressionists and Post-Impressionists. He began experimenting with abstracting subject matter and using color in nonrealistic ways. Picasso’s first original style is called The Blue Period as many of the works emphasize the color blue.

He also had little money and was depressed during this time. Do you think that affected his color choice? Picasso moved permanently to France and began working in a style called The Rose Period.

Can you guess why it’s called The Rose Period? Yes, most of the works have lots of pink, other tints and shades of red, and earth tones.

An exhibition came to Paris showcasing African art to Europe for the first time. Picasso was most inspired by the primitive, abstract look of the art, especially the African masks. He quickly painted *Les Femmes d’Alger*, and you can clearly see the influence of African masks in the painting as well as the beginnings of Cubism.



*Les Femmes d’Alger* by Picasso  
(from <http://www.nga.gov/education/classroom/bearden/artb2.shtm>)

African art would also become an influence in his sculptures; for example, *Bull’s Head*, an assemblage Picasso constructed from found materials like the bicycle seat and handlebars.



*Bull's Head by Picasso*

Around the same time as *Les Femmes d'Alger*, Picasso and another artist, Georges Braque, invented a new art style called **Cubism** which broke real objects down into geometric shapes and forms like cubes (that's where the style gets its name).



*Seated Woman by Picasso*



In *Seated Woman*, 1909, Picasso has broken the figure down into geometric shapes and sharp angles. Geometric forms are suggested by his use of shading. Color is applied in broad unfinished strokes. The image creates a feeling of multiple viewpoints, as if the woman's image was caught in a mosaic of broken glass. Picasso and Braque are also known for inventing a new art process, collage, which combines different scraps of paper and other materials into an artwork.

Picasso would continue to experiment the rest of his life with new styles and materials. He developed a competing relationship with the artist Henri Matisse, and they often created works in the same style, trying to beat each other as to who could create the best art. His art would become more abstract and child-like in its simplicity. Picasso once remarked at a children's art show in 1946, "I could draw like Raphael at their age, but I've spent the rest of my life learning to draw like them." The last half of his life, Picasso worked a great deal with ceramics, liking the idea that his art could also be functional. He would also occasionally return to copying the work of old masters, assuring himself he still "had it." In one of his last exhibitions, he created 165 paintings in one year, basically one painting every 52 hours! His art achievements continue to inspire artists today.

### **Salvador Dali (1904-1989)**

Salvador Dali, born in Spain, is an artist known for creating art in a style called Surrealism. Surrealists were greatly influenced by the psychiatrist Sigmund Freud's theory that our subconscious mind and dreams control a lot of what we think and how we act. In Dali's *The Persistence of Memory*, we can see how Freud influenced artists by the bizarre, dream-like images that were used.

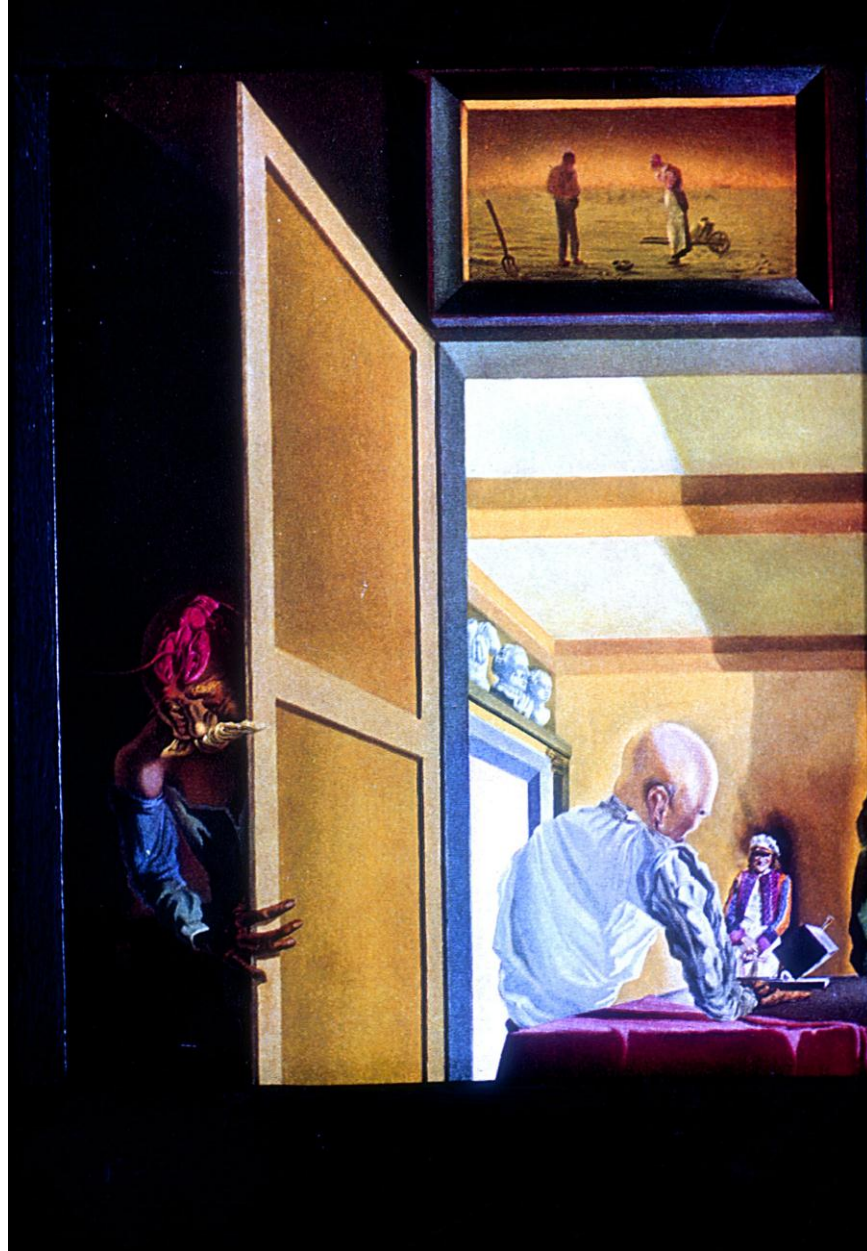


*The Persistence of Memory* by Dali  
(from <http://www.moma.org>)

In *Memory*, a melting watch is draped over a rock, not something we normally see in a landscape. Dali painted the image extremely realistically and detailed, but the combination of objects he used in the landscape doesn't make normal sense. Think about some of your dreams. Haven't you wondered why

you sometimes dream certain things? Haven't you ever had things that don't even exist or can't possible happen appear in them? Surrealist artists combined real and imaginary things, often abstracting objects, in their artwork. They wanted you to try to figure out what kind of message was in the image just like you try to understand your own dreams. What meaning do you think Dali had for *The Persistence of Memory*?

Look at the painting *Gala and the Angelus of Millet*.



*Gala and the Angelus of Millet* by Dali

We see a man at the dinner table, presumably a bald-headed Dali, with his wife, Gala, against the far wall. Peeking around the door to the room, you see a monstrous figure with a lobster on his head. Above the doorway is a painting by the realist painter Jean-Francois Millet called the Angelus. The angelus is a prayer that is said by the devout Roman Catholics at the ringing of the church bells, three times a day, dawn, noon, and eventide. The peasants in the picture have stopped their work to say the prayer and perhaps go home to the evening meal. What was Dali trying to tell you? Did he give clues in the title?

## Modern and Contemporary American Culture, Styles, and Periods

### Frank Lloyd Wright (1867-1959)



*Johnson Wax columns by Wright*

Wright decided that a good design for a building cannot come just from its function. Instead, he believed that “form and function are one,” that you can’t do one without doing the other at the same time. Wright also felt that using nature-inspired details should not be limited to just surface decoration on a building. Putting designs on part of a building (think of the Greek’s use of acanthus leaves on the capitals of Corinthian columns) wasn’t enough. Wright went so far as to question why a building has to be a rectangular box. Wright designed buildings whose forms had never been used in architecture before. His buildings seem to grow out of the earth, even resembling natural objects like lily pads (columns of the Johnson Wax Building) and spiral shells (Guggenheim Museum in New York). “Organic architecture” is a term often used to describe Wright’s designs.

Born in Wisconsin, Frank Lloyd Wright had a predetermined destiny. His mother wanted a son who would be an architect. When Wright was born, his mother did everything she could to educate him for a career in architecture. She got him special building blocks (called Froebel blocks) to play with, art supplies, and drawing lessons. Fulfilling his mother’s wish, Frank Lloyd Wright has come to be called America’s greatest architect.

As a teenager, Wright got a job with the Dean of the School of Engineering at the University of Wisconsin. While there, he took some engineering classes. He moved from there to Chicago, getting a job with the architectural firm of Adler and Sullivan.

Louis Sullivan, who is famous in his own right, would become another big influence on Wright’s career. Sullivan believed “form follows function,” in other words, that a building’s design comes from its purpose. Sullivan also believed that the decorations on a building should relate to nature. Wright took these two ideas of Sullivan and came up with his own philosophy of architectural design.



*Guggenheim model shown by Wright*

Wright’s first original buildings were homes in Oak Park, Illinois, a suburb in Chicago where Wright designed his own home and studio after leaving Adler and Sullivan. In 1893, Wright attended a world

fair in Chicago. He admired the design of the Japanese temple Ho-o-den, but it was the Japanese prints he saw that he would claim influenced him more. Large, empty planes, strong horizontal lines, and dark outlines, along with his previous ideas about nature and design, led him to create the Prairie style of architecture for the homes he designed. The **Prairie style** is considered Frank Lloyd Wright's biggest contribution to architecture. Prairie style homes are very horizontal with low-pitched roofs and wide overhangs (eaves). Wright used natural materials and long, unbroken bands of windows. Inside, there's a central fireplace with rooms that flow into each other without being blocked so much by doors and walls. The **Robie House** in Chicago is the best example of the Prairie style.



*Frederick C. Robie House by Wright*

**Fallingwater**, Wright's design for the home of a businessman in Pennsylvania, continued to use Prairie style elements; but it's also a perfect example of a building blending in with its natural environment. The house seems to be a part of the rocky hillside. The materials are mostly stone and in earthy colors. It sits low and horizontal, not overpowering the size of the trees around it. The house is in proportion to the landscape. One of the most interesting features of **Fallingwater** is the stream which runs under the house. Wright, also, experimented with using materials in new ways, and expanded knowledge of construction and engineering techniques. With innovation comes the need for refinement, and **Fallingwater** only recently reopened to public after going through extensive repairs.



*Fallingwater by Wright*

### **Georgia O’Keeffe (1887-1986)**

Born in Wisconsin in 1887, Georgia O’Keeffe drew even as a small child. Her educational background included studies at the Art Institute of Chicago, the Art League of New York, and Columbia Teacher’s College. She took several teaching positions, one in South Carolina, and continued to work on her art. Her style was abstract, simplifying forms into shapes. O’Keeffe’s big break came when she sent a friend who lived in New York some drawings. The friend showed them to Alfred Stieglitz, a photographer who exhibited her work at his gallery and took numerous pictures of her. But she loved the landscapes of the West she had seen while teaching at a school in Texas. She took a job as the head of the art department at West Texas State National College in Texas. But she and Stieglitz remained in touch and fell in love. O’Keeffe moved back to New York City where she married Stieglitz.

While in New York, she created a series of skyscraper paintings. The buildings’ forms were simplified into shapes. She used vivid colors and strong contrasts. During summers at their other home at Lake George, O’Keeffe painted close-up images of flowers, shells, and leaves, as well as landscapes that included barns. All of her paintings were abstract, concentrating on shape, form, color, and line. Many of the paintings were so close-up and abstract, it was difficult to recognize that O’Keeffe had looked at a real object. The natural objects were so large, stylized, and cropped (went off the edges of the picture plane), they lost their original identity. Her flower paintings were sensual in their curving lines and vivid colors, and are her most famous works of art.

In 1929 O’Keeffe went to New Mexico to visit friends. She loved the desert and fell in love with the Taos area. She spent the rest of her life returning each summer to paint the landscape. In *Cow’s Skull with Calico Roses*, O’Keeffe painted a still life of a cow’s skull she had picked up in the desert and two artificial white roses. The image has an almost surreal quality as we can’t determine what is in the background. The skull is placed in the center, but the flowers and the lines and shapes in the background keep the painting from being perfectly symmetrically balanced. The black linear shape in the background is a strong contrast against the bright white of the skull and flowers. O’Keeffe used shading to keep the forms, but only included necessary details. There are no perfectly straight lines as in nature. The use of yellow inside the skull creates a focal point. Lines from the stem of the rose, the left horn, and the center crack in the middle of the skull lead our eyes to the focal point.

After the death of her husband in 1946, she settled in New Mexico until her death at the age of 98. Georgia O’Keeffe will always be remembered for her abstraction of natural objects and use of color.

### **Dorothea Lange (1895-1965)**

Dorothea Lange was an American photographer known for her documentary style of photography. She is most famous for images of one of America’s darkest periods, The Great Depression of the 1930’s. The stock market crash of 1929 followed by severe droughts and dust storms in the Midwest left many

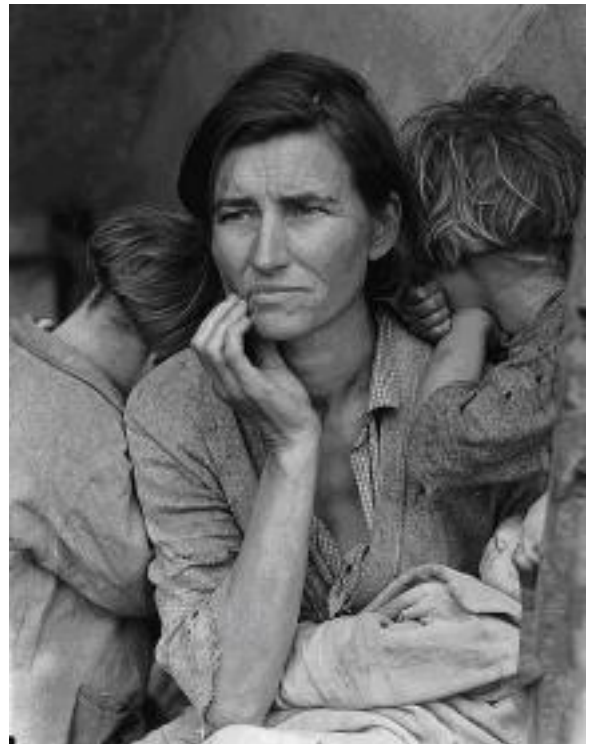


*Cow’s Skull with Calico Roses* by O’Keeffe

people poor, jobless, and hungry. Large numbers of Midwest farmers and their families moved to California, thinking they would find work on farms. There weren't enough jobs for the many that came. Large camps of people living in makeshift tents and boxes, with no plumbing or electricity were common to see. They were so poor, having spent what little money they may have had moving to California, they couldn't afford to return home even if they had not lost their homes before they left.

The government hired Dorothea Lange to document the migrant workers' dire situation. One of her most famous photographs is *Migrant Mother*.

She captured the worry and pain a poverty-stricken mother had for herself and her two children. Lange had started out doing portrait photography in San Francisco, charging large fees and earning lots of money. But Dorothea liked to photograph all kinds of people, even people who couldn't pay her. After documenting the migrant workers in California for the government, she spent the rest of her life photographing people in extreme hardship, especially in rural communities.



*Migrant Mother* by Lange

### **Andy Warhol (1928-1987)**

Andy Warhol was a painter, filmmaker, publisher, and a major figure in the Pop Art style. Pop Artists drew inspiration from popular culture and the mass-produced products used by everyday consumers. Warhol took these common, everyday objects and turned them into subjects for his artwork. Celebrities, such as the movie star Marilyn Monroe, were pop icons and Warhol used their images to make us look at things in a new way. Some pop artists used their images to criticize our consumerism, others just wanted to reflect current life. Pop art developed out of a reaction to Abstract Expressionism which people had a hard time understanding. For example, Jackson Pollock's "action paintings," with lines of flicked paint, were hard to relate to.

Warhol had first worked in commercial art as an illustrator for Glamour Magazine after receiving a commercial art degree in his hometown of Pittsburgh. Around 1960, Warhol decided to become a fine artist and thought he had an original idea for a painting. He used comic book illustrations to create paintings, unaware that another Pop Artist, Roy Lichtenstein, was doing the same thing at the same time. He got so upset he paid a friend \$50 to give him a new idea. She suggested painting something everybody sees...like money or a soup can. Warhol sent his mother out the next day to buy a can of Campbell's Soup, and the rest is history.



*Twenty Marilyns* by Warhol

He took all kinds of products like Brillo pads and Coca-Cola bottles and made them the subject of his artwork. He used a new printmaking process, silk screen printing, to make multiple prints of the same image just like consumer products are mass-produced. Warhol was also fascinated by celebrities and the public's "consumption" of them. He made many series of prints of celebrities such as Monroe, Elvis Presley, and Elizabeth Taylor. In *Twenty Marilyns*, Warhol's characteristic repetition, symmetrical balance, and bright colors unify this print.

Another friend introduced Andy Warhol to his next subject: newspaper headlines of disasters and political events. Just as with his other subjects, repetition and changing the pure bold colors created different reactions in people. Some critics viewed his "disaster" artwork as social and political statements. Whether events were seen on television or in a newspaper, the public is de-sensitized to horrible events. A murder report is often followed by an ad or commercial to buy some product. But Warhol wanted the public to come up with its own meaning rather than what he thought. You could say he just wanted to get people thinking.

Warhol got into filmmaking, making several commercially successful films. Most of the films were like his prints, focused on one subject that was repeated over and over. One of his films is just a camera focused on a man sleeping for six hours. Other films show ordinary people doing everyday things. Sometimes Warhol showed two films simultaneously.

In 1962 Warhol had purchased a studio to create his artwork. He called it **The Factory**. The studio became the "it" place to be and be seen. Many celebrities and rock bands came to party there. Warhol even started his own rock band. Familiar and unfamiliar faces wandered in and out of **The Factory**. One day a woman came to the studio and shot Warhol. He survived the assassination attempt but never fully regained his health. His outlook changed, and he returned to printmaking, creating artworks that focused on himself and death. He did return to the publishing world in 1969, co-producing a new magazine *Interview*. He died unexpectedly at 58 after a routine gallbladder operation.

### **The African Influence on the Art of America -Jacob Lawrence (1917 – 2000)**

Jacob Lawrence was one of the first African-Americans to gain acceptance in the art world. His art reflects the African-American experience. Lawrence painted images of African-American everyday life and important events in African-American history. He documented not only the problems of racism, lack of freedom, and poverty; but Lawrence also showed the rich heritage, strength, and dignity African-Americans maintained despite extreme hardships and prejudice. These social statements combined with bold colors, abstracted forms, and a unique blend of Primitive and Western European styles put him in the forefront of American Art. It is difficult to select one category of style to define his work because of the many influences. Some critics coined the term "Black Modernist."

Jacob Lawrence was born in New Jersey but spent most of his childhood in Harlem. During the 1920's and 30's over one million African-Americans migrated from the South to the North. The growing black community in Harlem experienced a great artistic and cultural awakening known as the Harlem Renaissance. Writers, musicians, and artists created a strong circle which urged the fight for social equality. Lawrence was greatly influenced by the Harlem Renaissance and the ideas about the future role of African-Americans. Some figures of the Harlem Renaissance urged for black separatism, while others, urged a fight for universal social equality. Lawrence spent countless hours researching the history of African-American heroes who struggled against racial injustices. He developed his art skills under the training of African-American artists, such as James Wells, the director of the Harlem Art Workshop, and Charles Alston.

At the age of 21 Jacob Lawrence completed the first of several series of narrative paintings. The Toussaint L'Ouverture Series depicted L'Ouverture's struggle to bring independence to Haitians. He painted narrative series about the lives of John Brown, Frederick Douglas, and Harriet Tubman. He created two series about the migration of black southern families to the North. In the 1930's, Lawrence painted scenes of life in Harlem from everyday living to racial injustices. In 1941 he visited the South and painted about the life of African-American living there. During this same period, he enlisted in the Coast Guard and documented the life aboard a military ship in another series of paintings. He became a teacher at the Black Mountain College in Asheville, North Carolina and taught summer classes at an art school in Maine. He spent the rest of his life teaching and traveling, documenting the black experience in paintings.

Although Lawrence's artwork shows the everyday life and struggles of African-Americans, his style of painting abstracts his subjects. Forms are simplified into simple shapes. Bright colors of tempera paint emphasize the abstract and emotional quality in his paintings. His earlier works look primitive or childlike in technique while his later works look definitely Cubist inspired. Simplified shapes and bright colors remained characteristic of his work.



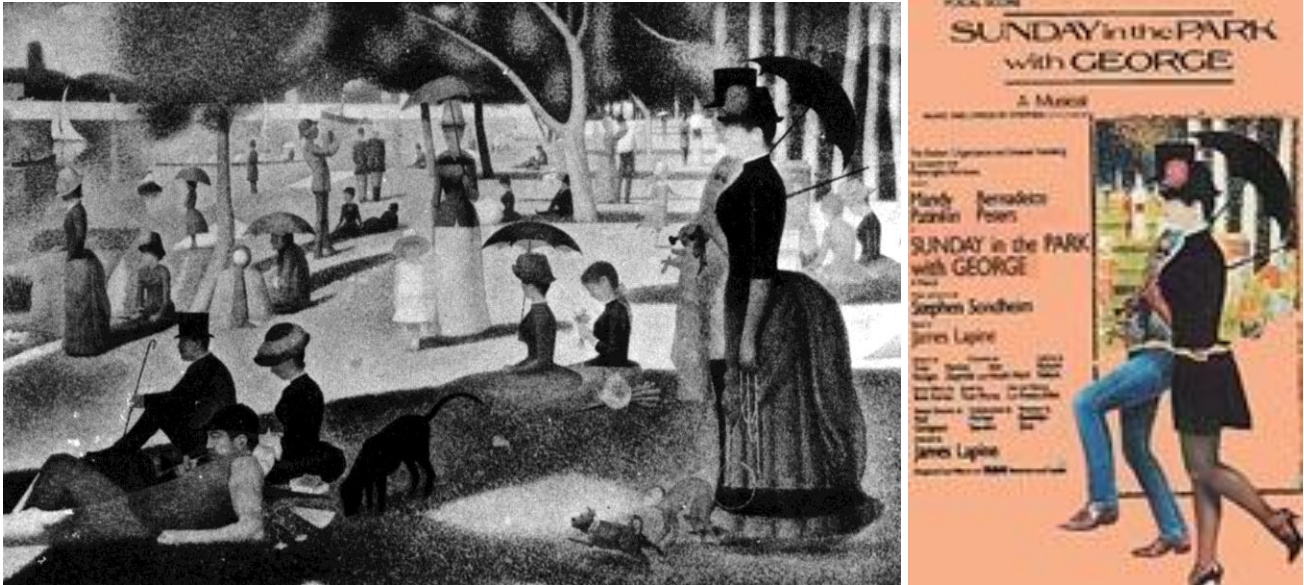
*Forward* by Lawrence

Lawrence's 1967 painting *Forward* is about an event in Harriet Tubman's life. The painting was originally meant for a children's book, but restrictions were placed on Lawrence as to what he could show in the seventeen paintings for the book. *Forward* was painted for himself after he completed the book. The painting is done in Lawrence's characteristic style: simplified, flat shapes and bold colors. Lawrence has used angular lines to emphasize the tension in the scene. Repetition of shapes and colors create rhythm and a sense of movement. Our eye is drawn to the gun Harriet Tubman is holding in front of her bright white skirt. Our eyes are led up her right arm and across her shoulders to her left arm braced on the man's shoulders. We see the man's hand thrown up in front of his face. What does he see? What is he so afraid of? Why was Tubman carrying a gun in the first place? So many questions make us want to know the story.



## Interrelationships Among the Arts (5)

The arts share commonalities in structures, purposes, creative processes, and their ability to express ideals, feelings and emotions. Studying interrelationships among the arts enables students to get a broad view of the expressiveness of the art forms as a whole, and helps to develop a full appreciation of the arts as a mirror of human kind.



An example of a crossover art form is *Sunday in the Park with George* (1985) Music and book by Stephen Sondheim. This musical takes its name and inspiration from the Georges Seurat painting, “A Sunday on La Grande Jatte”. You may be familiar with this pointillist work in the Arts Institute of Chicago because it was featured in the classic teen film, *Ferris Buhler’s Day Off*. The musical is an example of what is known as a concept musical, that is it is not a traditional linear story but is based on an idea.

There are many other examples of how the arts depend on each other for full communication of thoughts, feelings and ideas. Artists today regularly cross over between art forms, music videos, film and even commercials depend on multiple art forms. Yet the same structures and organizing principles are necessary to communicate. Hopefully the reader is aware of some of these applications and can come up with other examples.

## GLOSSARY

### Introduction

The following glossaries are intended to help students with this book. They contain many more terms than required by the CATS assessment and are intended to help with other art textbooks. They have been left separate because there are some words that mean different things in each art form. Form is one of them. Form is a three-dimensional object that has depth and volume in visual art. In music it refers to the overall structural organization of a musical composition (e.g., AB, ABA, call/response, fugue, rondo, theme and variations, sonata allegro, etc.) In dance and drama form means essentially the same as music.

### **Dance Glossary**

**accent:** a movement or shape performed in such a way as to give emphasis.

**actions:** what the body is doing; includes locomotor and non-locomotor movements.

**aesthetics:** standards on which to make judgments about the artistic merit of a work of art.

**alignment:** body placement or posture; the relationship of the skeleton to the line of gravity and the base of support. Proper alignment lessens strain on muscles and joints and promotes dance skills.

**analyze:** to examine the unique features of a work of art as they relate to the elements of the art form and principles of design, composition, performance, and/or production; to identify and examine separate parts as they function independently and together in works of art.

**asymmetry:** uneven, irregular design.

**body bases:** body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

**body parts:** the sections of the body or body appendages, as in the arms, legs, head, torso, etc.

**binary form:** two-part structure; AB.

**call and response:** a structure often associated with African music and dance forms, although it is also used elsewhere, including in classical, folk, traditional, and other primal forms. One soloist/group performs, with the second soloist answering or entering in “response.”

**canon:** choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

**choreographic structure:** the specific compositional forms in which movement is structured to create a dance.

**classical dance:** dance that has been developed over time into highly stylized structures and forms within a culture. Classical forms are generally developed within the court or circle of power in a society.

**compositional forms:** structures of dance composition. Examples include

- **AB**—a form made up of two contrasting sections, each of which may or may not be repeated.
- **ABA**—a three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section and can be in a condensed, abbreviated, or extended form.
- **narrative**—choreographic structure that follows a specific story line to convey specific information through the story.

**dance criticism:** the process and result of critical thinking about dance. It usually involves description, analysis, and interpretation of dance, as well as some kind of judgment.

**describe:** part of the initial process of responding to works of art. Refers to identifying and communicating, orally or in writing, the elements of the specific art form present in a work; also refers to when, where, and by whom the work was done.

**directions:** forward, backward, sideways, up and down.

**dynamics:** the dance element that relates to how a movement is done; movement quality.

**elevation:** the body's propulsion into the air away from the floor, such as a leap, hop, or jump.

**ethnic dance:** dances that are usually created and performed by specific ethnic groups within societies or cultures.

**expression:** a process of conveying ideas, feelings, and meaning through the selective use of the communicative possibilities of dance.

**focus:** a central point or focus of attention in the movement space; the concentration, attention, or specific energy given to movement in space.

**folk dances:** dances that are usually created and performed by specific groups within cultures. Generally these dances originated outside the court or circle of power within a society.

**force (energy):** degree of muscular tension and use of energy while moving, such as heavy/light, sharp/smooth, tension/relaxation, bound/flowing. Tension/relaxation: Tension feels hard and tight; relaxation feels soft and loose.

**flow:** continuity of movement. When energy is released freely, we describe the movement as free-flowing. Energy can also be released in a controlled, restrained manner.

**improvisation:** movement that is created spontaneously, ranging from free-form to highly structured, but always with an element of chance. Improvisation provides the dancer with the opportunity to bring together elements quickly and requires focus and concentration. It is instant and simultaneous choreography and performance.

**initiation:** the point at which movement is said to originate. It particularly refers to specific body parts and is generally said to be either *distal* (from the limbs or head) or *central* (from the torso).

**interpret:** this process of responding to works of art identifies the ideas, feelings, moods, and overall meaning communicated by the work of art. It also calls for the investigation of the influence of time and place upon the artist who created the work.

**kinesphere:** see space.

**kinesthetic:** refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

**landing:** the manner and quality in which the body returns to earth following an action of elevation such as a leap, hop, or jump.

**levels:** the vertical distance from the floor. Movements take place on three levels: high, middle, and low or deep level.

**locomotor movements:** movements that travel from one location to another. Examples include

- **walk:** steps from one foot to the other, with the weight being transferred from heel to toe.
- **run:** steps from one foot to another performed at a relatively fast tempo.
- **hop:** a movement whereby the body is propelled through space by springing from one foot and landing on the same foot.

- **jump:** a movement whereby the body is propelled through space by springing from two feet and landing on two feet.
- **leap:** a movement whereby the body is propelled through space by springing from one foot and landing on the other foot.
- **gallop:** a sliding step whereby the body is propelled through space in an uneven rhythm, so the same foot is always leading.
- **skip:** a step and a hop, alternating feet.

**metric rhythm:** the grouping of beats in a recurring pattern.

**movement quality:** the identifying attributes created by the gathering, release, follow-through, and termination of energy in the body, which are key to making movement expressive and therefore dance-like. Typical terms denoting movement quality include, but are not limited to, *smooth, sustained, swinging, percussive, and vibratory* as well as effort combinations such as *float, dab, punch, and glide*. See also dynamics.

**movement theme:** a complete idea in movement that is manipulated and developed within a dance.

**musicality:** the attention and sensitivity to the musical elements of dance while creating or performing.

**non-locomotor movements:** movement that is performed around the axis of the body rather than designed for travel from place to place, such as bend and stretch, push and pull, rise and sink, swing and sway, twist and turn, shake; also called axial movements.

**pathways:** patterns we make as we move through the air or around the floor (i.e., straight, vertical, horizontal, zigzag). Can be made with locomotor or non-locomotor movements, separately or in combination.

**pattern:** a repetition of lines, shapes, and/or movements that results in a spatial or movement design.

**phrase:** a brief sequence of related movements that has a sense of rhythmic completion.

**purpose:** the intended function of a dance within its cultural and/or aesthetic contexts.

**rondo form:** a dance structure with three or more themes where one theme is repeated; ABACAD ...

**shape:** the form created by the body's position in space. Aspects of shape are open/closed, symmetrical/asymmetrical, angular/curved.

**space:** includes directions, size, pathways, levels, and shapes.

- **general space**—the dance area.
- **personal space** (also called **kinesphere**)—the area of space occupied by the dancer's body.
- **size**—the magnitude of a body shape or movement, from small to large.

**style:** a distinctive manner of moving or dancing; the characteristic way a dance is done, created, or performed that identifies the dance of a particular performer, choreographer, culture, or period.

**symmetry:** a balanced, even design of shapes and/or movements in space.

**tension/relaxation:** tense movements feel hard and tight; relaxed movements feel soft, loose, and flowing.

**tertiary form:** three-part structure; ABA.

**time:** includes duration, tempo, and beat.

- **duration**—the length of time a movement lasts.
- **tempo**—the speed with which a movement is performed.
- **beat**—the underlying rhythmic pulse.

**time signature:** a written symbol in music that denotes a metric rhythm; for example, 3/4, 4/4.

**warm-up:** movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities that follow.

## Drama Glossary

**accent:** manner of speaking or pronunciation, as in a foreign accent; also means the emphasis or stress placed on a particular syllable or word

**acoustics:** the quality of a room in respect to transmission of sound

**act:** a major unit or division of a play

**action:** the movement or development of the plot or story in a play; also, a director's instruction to begin a scene

**acting style:** a particular manner of acting which reflects cultural and historical influences

**actor:** a performer who assumes the role of a character in a play, film, or television show; a female actor may also be called an **actress**

**ad lib:** to improvise lines that are not part of the written script; also refers to the improvised line

**amphitheater:** a type of stage with an oval or round structure with no roof and with tiers of seating rising from the center

**antagonist:** the opponent or adversary of the hero or main character of a drama

**apron:** the area between the front curtain and the edge of the stage

**arena stage:** a type of stage in which the audience sits on all four sides; see **theater in the round**

**articulation:** the clarity or distinction of speech

**artistic choices:** selections made by theater artists about the situation, action, direction, and design in order to convey meaning

**audience:** the people who watch the performance; those for whom the performance is intended

**audition:** a tryout for a part in a drama; also, the act of trying out

**auditorium:** the part of the theater in which the audience sits; also called the house

**backdrop:** painted curtain without fullness

**backing:** flats or drops behind the scenery opening to mask the backstage area

**backstage:** the area behind or beyond the stage that includes dressing rooms and wings

**bard:** a person who composed and recited heroic or epic poems; William Shakespeare is referred to as "The Bard"

**batten:** a long piece of wood or pipe from which scenery, lights, and curtains are suspended

**blackout:** all stage lights go off simultaneously

**blocking:** the path formed by the actor's movement on stage, usually determined by the director with assistance from the actor and often written down in a script using commonly accepted theatrical symbols

**borders:** short curtains hung at intervals above the acting area to hide lighting and flown scenery from the audience

**box office:** an enclosed area, usually found in or adjoining the lobby of a theater, where tickets are sold; how well or poorly a production performs "at the box office" indicates a monetary measure of the success of ticket sales

**box stage:** a rectangular stage that opens to an auditorium; often enclosed by a proscenium

**breakaway:** a prop that is specifically made to break at a certain point in a play

**burlesque:** a form of low comedy that mocks a broad topic

**cabaret:** a show produced in a small space with limited seating, such as a restaurant or nightclub

**call back:** a second audition

**cast:** the group of people selected to portray characters in a drama

**catwalk:** a narrow bridge in the flies near the ceiling that provides access to stage scenery and lighting units

**center stage:** the area in the center of the performance space

**character:** a person portrayed in a drama, novel, or other artistic piece

**characterization:** how an actor uses body, voice, and thought to develop and portray a character

**choreography:** the movement of actors and dancers to music in a play

**chorus:** a group of singers

**classical:** a dramatic form and a set of production techniques considered of significance in earlier times, in any culture or historical period

**climax:** the point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution

**commedia dell'arte:** a type of theater that originated in northern Italy and relied on stock characters with which the audience was familiar

**comedy:** a play that treats characters and situations in a humorous way

**community theater:** organizations of amateurs who produce and perform plays in a particular region or community

**company:** everyone associated with a production

**complication:** a factor, condition, and/or element that adds difficulty to the plot or conflict in a play

**conflict:** the struggle between opposing forces, ideas, or interests that creates dramatic tension

**contrast:** dynamic use of such opposites as movement/stillness, sound/silence, and light/darkness

**copyright:** ownership and rights to control all aspects of reproducing a work

**costumes:** clothing and accessories worn by actors to portray character and period

**critique:** evaluation or judgment

**cue:** the words or action at which an actor is expected to deliver a line or perform another action

**cue sheet:** a list of cues for the technicians

**curtain:** the main drape, usually made of cloth, used to separate the stage from the auditorium

**curtain call:** the appearance of the cast at the end of a play to receive applause from the audience

**cut:** to stop action; delete

**cyclorama:** a curved wall at the back of the stage upon which light can be cast to create effects

**denouement:** the solution, clarification, and/or falling action of the plot of a play

**designer:** the person responsible for planning visual and sound aspects of a production, including costume, set, props, lights, makeup, and sound

**deus ex machina:** literally, "god from the machine"; refers to the character in classical Greek tragedy who entered the play from the heavens at the end of the drama to resolve or

explain the conflict; in modern drama, refers to any arbitrary means of plot resolution

**development:** progression of the plot or conflict in a play

**dialogue:** spoken conversation used by two or more characters to express thoughts, feelings, and actions

**diction:** selection and pronunciation of words; clarity of speech

**director:** the person who is responsible for the overall interpretation of a dramatic work, bringing all the elements together to create a unified production

**discovery:** a revelation; something that is suddenly revealed about a character or situation in a play

**downstage:** the area of the stage closest to the audience

**drama:** a literary composition intended to portray life or character or tell a story, usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance

**dramatic media:** means of telling stories by way of stage, film, television, radio, or computer discs

**dramatic play:** spontaneous dramatic enactment, often done by children pretending or imitating while playing

**dress rehearsal:** a rehearsal, usually just before performances begin, in which all lighting, costumes, makeup, set changes, props, sound effects, and special effects are used

**dresser:** crew person assigned to help with quick changes of costume and general maintenance of costumes

**drop:** a large cloth (often painted) used for creating a scene or picture background on stage

**duet:** in acting, when two people perform on stage

**electronic media:** means of communication characterized by the use of technology; e.g., radio, television, computers (virtual reality)

**elements of drama:** plot, character, beginning, middle, end, dialogue, monologue, conflict, plot development, rising action, turning point, falling action, suspense, theme, language, empathy, motivation, discovery

**elements of performance:** breath control, character, vocal expression, speaking style, listening, acting, storytelling, diction, body alignment, control of isolated parts of the body

**elements of production:** staging, scenery, props, lighting, sound, costumes, makeup

**empathy:** the capacity to relate to the feelings of another

**ensemble:** the dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production

**environment:** physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters

**epilogue:** a summary speech delivered at the end of a play that explains or comments on the action

**exit:** stage direction; to leave the stage

**exposition:** the part of a play that introduces the theme, chief characters, and current circumstances

**expression:** physical and vocal aspects used by an actor to convey mood, feeling, or personality

**falling action:** the series of events following the climax



**folktale:** any story or tale passed on traditionally

**foreshadowing:** an indication beforehand of something that is about to happen

**flat:** a wooden frame, usually covered with painted cloth, used to create walls or separations on stage

**fly crew:** stagehands to raise and lower flown scenery and draperies

**fly gallery:** an area against one of the backstage walls where the fly rope and pulley system are operated

**front of house:** box office and lobby of a theater

**Freytag's Pyramid:** a triangular diagram that shows how a plot or storyline progresses

**greasepaint:** slang term for theatrical makeup; originally referred to oil-based makeup that replaced powder in the 1860s

**green room:** a waiting area offstage to be used by actors

**grid:** a metal framework above the stage from which lighting instruments and flown scenery are hung

**hand props:** properties such as tools, weapons, or luggage, carried on stage by an individual actor

**harlequin:** one of the stock characters that originated from *commedia dell'arte*; originally a sharp-witted servant, the character became a simpleton or jester; best recognized by his suit of diamond-patterned fabric in contrasting colors

**house lights:** the lights that illuminate the auditorium before and after a performance and during intermission

**house manager:** person in charge of everything that happens in the front of the house

**imaging:** a technique which allows students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.

**imitate:** to copy or mimic the actions, appearance, mannerisms, or speech of others

**improvisation:** the spontaneous use of movement and speech to create a character or object in a particular situation

**intermission:** a brief break between acts, in which the house lights come on and the audience may leave their seats

**kinesthetic:** resulting from the sensation of bodily position, presence, or movement

**Kabuki:** the stylized theater of Japan using makeup.

**light cue sheet:** the lighting technician's guide for all dimmer readings and settings at act or scene openings; also called a cue sheet

**lighting:** the placement, intensity, and color of lights to help communicate environment, mood, or feeling

**makeup:** use of costumes, wigs, and body paint to transform an actor into a character

**mannerism:** a peculiarity of speech or behavior

**mask:** headdress used to cover the face and enable the wearer to portray a particular character or animal

**melodrama:** Usually refers to plays based on romantic plots that have little regard for convincing motivation or detailed characterization

**mime:** acting without words

**mimicry:** the practice of mimicking or imitating

**mirroring:** copying the movement and/or expression or look of someone else exactly

**monologue:** a long speech made by one person, often called a **soliloquy**

**motivation:** the reason or reasons for a character's behavior

**musical:** a play in which the story is told through a combination of spoken dialogue and musical numbers

**myths:** traditional stories dealing with supernatural beings, ancestors, or heroes

**on book:** a rehearsal with scripts

**oral tradition:** passing down customs, stories, and cultural information via spoken rather than written word

**pantomime:** acting without words

**performance:** a presentation of a drama

**personal props:** small props that are usually carried in an actor's costume, such as money or a pen

**places:** the stage command for actors to take their positions at the opening of an act or scene

**playwright:** a person who writes a play

**plot:** the storyline or arrangement of action

**production:** the staging of a dramatic work for presentation to an audience

**projection:** how well the voice carries to the audience

**prompt:** to give actors their lines as a reminder; the prompter is the one who assists actors in remembering their lines

**props:** short for *properties*; any article, except costume or scenery, used as part of a dramatic production

**proscenium:** the area located between the curtain and the front edge of the stage; a frame or arch separating the stage from the auditorium. The proscenium opening was of particular importance to the Realistic playwrights of the 19th century, such as Ibsen and Shaw, for whom it was a picture frame or an imaginary fourth wall through which the audience experienced the illusion of spying on characters.

**protagonist:** the main character or hero

**rake:** gradual sloping in stage floor height, becoming highest at the back.

**Reader's Theater:** where two or more oral readers interpret a characterized script with the aim of stimulating the audience to imaginatively experience the literature

**resolution:** how the problem or conflict is solved or concluded

**rehearsal:** a practice session in which the director works with cast and crew

**reversal:** a change in fortune for a character from better to worse

**review:** a critic's analysis of a performance

**rising action:** a series of events following the initial incident and leading up to the dramatic climax

**role:** the character portrayed by an actor in a drama

**role playing:** improvising movement and dialogue to put oneself in another's place in a particular situation, often to examine the person(s) and/or situation(s) being improvised

**royalties:** monies paid for permission to stage a play

**satire:** a play in which sarcasm, irony, and ridicule are used to expose or attack the foolish behavior of human beings

**scenario:** an outline of a hypothesized or projected chain of events or plot for a dramatic or literary work

**scene:** a small section or portion of a play scenery; the painted backdrop on a theatrical stage

**scenery:** the theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment

**scrim:** a drop made of fabric that seems almost opaque when lit from the front but semitransparent when lit from behind

**script:** the written dialogue, description, and directions provided by the playwright

**script scoring:** the marking of a script for one character, indicating interpretation, pauses, etc.

**sensory recall:** a technique used by actors of recalling an event that pertains particularly to one or several of the five senses

**set:** the physical surroundings, visible to the audience, in which the action of the play takes place

**set designer:** the person who designs the physical surroundings in which the action of the play takes place

**setting:** where the action of a play takes place

**situation:** a combination of circumstances at a given moment

**soliloquy:** a speech where a character reveals his/her thoughts in the form of a monologue without directly addressing the listener

**sound:** the effects an audience hears during a performance to communicate character, context, or environment

**spectacle:** the costumes, sets, lights, sound, and special effects of a play

**space:** a defined area

**special effects:** visual or sound effects used to enhance a theatrical performance

**stage business:** actions or behavior of an actor on stage used to give information, enhance character, define focus, or establish importance

**stage directions:** instructions in the script that tell the actors what to do and where to move on stage; may also provide information about the setting

**stage left:** when facing the audience, the area of the stage on the actor's left

**stage manager:** person in charge of everything that happens backstage who also calls the light and actor cues

**stage right:** when facing the audience, the area of the stage on the actor's right

**staging:** another term for **blocking**; deliberate choices about where the actors stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures

**storyline:** the **plot** or plan of action

**storytelling:** the act of telling a story in the oral tradition

**strike:** the removal of all stage equipment, including scenery, props, lights, and costumes, from the stage area

**suspense:** a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience

**tableau:** a technique in creative drama in which actors create a frozen picture, as if the action was paused; plural is *tableaux*

**technical rehearsal:** a rehearsal at which lighting, scenery, and props are tested to ensure that changes go smoothly

**tension:** the atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address

**text:** the basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation

**theater (or theatre):** the imitation/representation of life, performed for other people; the performance of dramatic literature; drama; the milieu of actors and playwrights; the place that is the setting for dramatic performances

**theater in the round:** an acting area or stage that may be viewed from all sides simultaneously

**thrust:** a stage that extends into the audience area, with seats on three sides of the peninsula-shaped acting space

**tormentors:** side pieces such as flats or drapes placed just upstage of the proscenium to adjust the width of the opening

**tragedy:** in Greek theater, a play depicting man as a victim of destiny; in modern theater, a serious play in which man is a victim of fate, a character flaw, moral weakness, or social pressure

**trap:** an opening in the stage floor

**turning point:** the climax or high point of a story

**understudies:** actors who are able to play a major role in the event the original actor cannot

**upstage:** (noun) the area on stage farthest from the audience, toward the backstage wall

**upstage:** (verb) to deliberately draw the audience's attention away from another actor or actors by overacting, using flashy bits of business, or other means; term originated from an actor purposefully positioning himself upstage of the other actors so that they must turn their backs on the audience to deliver their lines to him

**vaudeville:** a form of stage entertainment that includes a variety of acts; was extremely popular in the early 20th century; the term comes from the Valley of Vire in France, known for its music and entertainment in the 15th century

**vocal expression:** how an actor uses his or her voice to convey character

**voice:** the combination of qualities an actor uses such as articulation, phrasing, pronunciation, etc.

**wings:** offstage areas to the right and left of the acting/onstage area

## Music Glossary

- a cappella:** sung without instrumental accompaniment
- AB:** a form made up of two contrasting sections, each of which may or may not be repeated
- ABA:** a form made up of a principal section which is repeated after the completion of a contrasting section
- accelerando:** Italian tempo marking meaning to gradually accelerate or speed up
- accent:** stress, emphasis, force, or loudness given to a sound or tone
- accidental:** Symbol that raises or lowers the pitch of a note
- accompaniment:** the subordinate music that supports the principal voice or instrument in a piece of music
- acoustics:** the science of sound and how it's produced
- adagio:** slow
- al fine:** to the end
- allegro:** vivacious, rapid, fast
- alto:** the lowest female voice or unchanged boy's voice; the range of pitch of an instrument within a particular family of instruments
- andante:** moderate tempo, at a leisurely pace, easily flowing
- aria:** Solo song from an opera, oratorio, or cantata
- ballads:** songs that tell stories
- ballet:** form of theatrical dance; combination of music and dancing
- band:** any large body of instrumental players (e.g., brass bands, military bands, dance bands, jazz bands, etc.)
- banjo:** a plucked instrument with a long guitar-like neck and circular soundtable
- bar:** a small section of music; bar lines are vertical lines marking off groups of beats into small sections
- baritone:** the range of male voice pitch that is deeper than tenor, but not so deep as bass
- bass:** the deepest range of pitch of a man's voice; the range of pitch of an instrument within a particular family of instruments
- bass clef:** symbol placed on the five-line staff in traditional notation indicating the pitch of the notes and locating F on the fourth line from the bottom
- beat:** the regular repeated pulse in music
- binary:** a form or structure in music that has two distinct and contrasting sections (**AB**), each of which may or may not be repeated
- bluegrass:** a style of music featuring folk instruments; quite rhythmical
- blues:** early and basic jazz style of music with a predictable chord structure; not religious and usually slow in tempo
- brass family:** French horn, trumpet, trombone, tuba; instruments made of long brass tubes curled up in different shapes with cup-shaped mouthpieces into which air is blown and wide, bell-shaped ends where the sound comes out
- cadence:** a kind of harmonic punctuation mark (resting place in a musical phrase) that brings a piece or section of a piece of music to a satisfactory close
- cadenza:** a section of a concerto movement that is reserved for a soloist. It was originally intended to be improvised upon the tune already heard, but most soloists plan their cadenzas ahead of performance.
- call and response:** a song style that follows a simple question/answer pattern in which one singer leads and a group responds
- canon:** similar to a **round**, in which each part enters in a specific sequence with the same melody until the piece is brought to a satisfactory end
- chord:** three or more notes of different pitch sounding together

**chordal:** made up of chords

**chorus:** a group of singers

**chromatic scale:** a scale consisting of successive half-steps

**classical:** serious and formal in nature

**clef:** a sign to indicate the name and pitch of the notes on the staff; the five types are soprano, treble, alto, tenor, and bass

**coda:** a few measures or a section added to the end of a piece of music

**common time:** meter in which a measure consists of four beats with a quarter note as the value of one beat

**compose:** to invent or create music

**composer:** a person who creates music

**composition:** the act of composing or the work a composer creates

**concert:** public performance

**concerto:** Italian word for an orchestral composition with a major part for one or more instrumental soloists

**conductor:** director of a musical group

**counter melody:** an alternate melody sung or played with the performer or conductor and as a companion to the main melody

**counterpoint:** the compositional art of combining two or more simultaneous melodic lines; term means “point against point” or “note against note”

**crescendo:** gradually get louder

**da capo:** from the beginning; indication to return to the beginning of a piece

**dal segno:** repeat from the sign

**decrescendo:** gradually get softer

**descant:** a melodic part concurrent with the melody

**diminuendo:** gradually get softer

**dissonance:** combination of tones that sounds discordant and unstable, in need of resolution

**dotted half note:** In traditional notation, adding a dot after a note increases its value by half; so since a half note frequently is given two beats, a dot after it gives it a third.

**duet:** a piece of music for two performers

**dulcimer:** an American stringed instrument popularized in the Appalachian region; also called *lap dulcimer*

**duple:** two beats to the measure

**dynamics:** degree of intensity or loudness in music

**dynamic markings:** words and symbols in a score indicating the degree of intensity or loudness in music

**elements of music:** dynamics, form, harmony, melody, texture, timbre, rhythm, tempo

**ensemble:** several performers playing together

**etude:** French term for “study”; a piece of music concerned with some aspect of musical technique

**expression:** the meaning, effects, and emotion that make the music come alive

**fermata:** a pause or hold of variable length determined by the performer or conductor

**flat:** a sign indicating that a note should be lowered in pitch by one half-step

**folk songs:** songs handed down from generation to generation

**form:** the overall structural organization of a musical composition (e.g., AB, ABA, call/response, fugue, rondo, theme and variations, sonata allegro, etc.) and the interrelationships of music events within the overall structure

**forte (f):** loud

**fortissimo (ff):** very loud

**fugue:** a form in which a theme is first stated on its own rhythm, particular chords and harmonic structures, and a large amount of improvisation after the last

**fusion:** the combination of jazz and rock

**gavotte:** a Baroque dance of French peasant origin that is sometimes included in instrumental suites

**genre:** a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland)

**gospel:** religious style of music; free-form, not in strict time

**grand staff:** a staff that includes the treble and bass staves and the ledger line between

**grave:** expression of mood that is solemn and slow in nature

**half-step:** the smallest distance between two pitches

**harmony:** an element of music concerned with combining notes and parts simultaneously

**home tone:** a term commonly used for the first or key tone of any scale; same as **tonic**

**improvise:** to create music spontaneously

**instrument families:** four separate groups of instruments into which the orchestra is divided: string, woodwind, brass, and percussion

**instrumental:** using instruments only, with no words

**interval:** the distance between any two pitches and/or notes

**introduction:** the beginning that prepares for the main part of the piece

**invention:** fairly short keyboard piece

**inversion:** a change according to pitch in the placing of notes within a chord; mirror or upside-down image of a melody pattern

**jazz:** a style of music created in the early 20th century by African Americans, characterized by strong, syncopated rhythms

**key:** the basic scale and tonality of a composition

**key signature:** the sharps or flats placed at the beginning of a composition or line of music denoting the scale on which the music is based

**largo:** slow, broad, and stately tempo

**legato:** a manner of playing that is smooth and connected and has a flowing effect

**ledger line:** a short line added above or below normal staff lines to indicate notes of extra-high or -low pitch

**lento:** slow tempo

**libretto:** the words or lyrics to an opera

**lullaby:** a song to make a baby sleep

**major:** tonality based on a major scale

**major scale:** a scale built on the formula of an ascending pattern of two whole steps, one half-step, three whole steps, one half-step

**manuscript:** original, handwritten copies of musical compositions

**march:** a type of military music for marching to

**measure:** a rhythmic grouping or metrical unit that contains a fixed number of beats

**melodic motif:** a short musical phrase used in development

**meter:** the grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of the piece. Duple meter has two beats per measure; triple meter has three beats per measure.

**meter signature:** the indication of the basic rhythm of a bar within a piece. It looks like an arithmetic fraction: The upper

number indicates the number of beats to a bar, and the number indicates how the beats should be measured.

**mezzo:** Italian dynamic term meaning “medium”; *mezzo forte* means medium loud; *mezzo piano* means medium soft

**MIDI:** acronym for Musical Instrument Digital Interface; standard specifications that enable electronic instruments such as synthesizers, samplers, sequencers, and drum machines from different manufacturers to communicate one another and with computers

**minor:** tonality based on a minor scale

**minor scale:** a scale built on a formula of an ascending pattern of a whole step, a half-step, two whole steps, a half-step, and two whole steps

**minuet:** a court dance with three beats to a measure

**moderato:** medium or moderate tempo

**monophonic:** a texture featuring a single unaccompanied melodic line

**movement:** complete self-contained part of a larger musical work

**natural:** a musical sign that cancels a sharp or flat; a natural note is one that is neither sharp nor flat

**nocturne:** literally means “night piece”; a musical piece that is generally quiet and reflective in nature

**notation:** the representation of musical tones by written characters

**notes:** symbols of sound (e.g., whole, half, quarter, eighth, sixteenth). When 4 is the bottom number of the **meter signature**, a whole note receives 4 counts, a half note receives 2 counts, a quarter note receives 1 count, an eighth note receives one-half count, and a sixteenth note receives one-quarter count.

**octave:** a Latin term for eight; with reference to the distance between notes of the same letter name, eight notes higher or lower

**octet:** eight performers or a piece for eight performers

**opera:** musical stage drama that generally is sung throughout

**oratorio:** religious musical drama without stage action or costumes

**orchestra:** a performance group of diverse instruments; in Western music, an ensemble of multiple string parts with various woodwind, brass, and percussion parts

**ostinato:** a musical phrase that is repeated over and over again

**overture:** orchestral music played at the beginning of many operas and other stage work; a concert overture is an independent composition

**pentatonic scale:** five-tone scale; often used as a scale similar to the pattern of the black keys on a piano

**percussion family:** timpani, bass drum, snare drum, cymbals, glockenspiel, xylophone, tambourine, triangle, woodblock, gong, piano, and hundreds of other instruments that make sound when struck, shaken, or scraped

**phrase:** a musical thought or sentence

**pianissimo (pp):** very soft

**piano:** 1. (p)soft; 2. keyboard instrument in which sounds are created by hammers striking strings when the corresponding keys are pressed

**pitch:** the highness or lowness of a tone, as determined by the frequency of vibrations per second

**polyphony:** Greek term for “many sounds”; interweaving a number of melodic lines or parts; *polyphonic* is texture in which two or more melodies sound at the same time

**polyrhythm:** several rhythms at the same time

**prelude:** a short piece that precedes or introduces a more substantial piece; can also describe some piano pieces that are self-contained in their style

**presto:** fast tempo; *prestissimo* means “very fast”

**quartet:** four performers or a piece of music for four performers



**quintet:** five performers or a piece of music for five performers

**ragtime:** late 19th-century style characterized by highly syncopated melodies; contributed to early jazz

**range:** distance between the lowest and highest tones of melody or the lowest and highest tones an instrument or voice can produce

**recitative:** sung conversation or dialogue in opera, oratorio and cantata

**refrain:** also called chorus; the part of a song repeated at end of each verse or section

**repeat sign:** signifies that the music between double-dotted bars is to be repeated

**rest:** a period of silence; indicated by symbols which correspond to the various durations of notes

**rhythm:** the element of music that deals with the beat or pulse and the distribution of notes within that beat

**rhythmic durations:** whole, half, quarter, and eighth notes

**ritardando:** gradually get slower

**rondo:** a piece in which one recurring theme is interspersed with a series of new themes

**round:** similar to a **canon**; a musical piece in which each part joins in turn with the same melody, all following each other until all end

**sacred music:** music of a religious nature

**scale:** a sequence of tones which progress step by step in pitch and serve as the basis of a composition

**score:** a notation showing all the parts of a musical composition

**secular music:** music not of a religious nature

**sequence:** a pattern within a melody that is repeated at a higher or lower pitch

**sforzando:** dynamic marking that means a note or chord should be played with strong emphasis

**sharp:** sign indicating that a note should be raised in pitch by a half-step

**solo:** one performer or a piece of music for one performer

**sonata-allegro form:** a form made up of an opening section called the *exposition*, in which major themes are presented; a middle section called the *development*, in which thematic material undergoes a variety of alterations; and a third section called the *recapitulation*, in which the material of the *exposition* is restated

**sonata:** instrumental genre in several movements for soloist or small ensembles

**soprano:** the highest range in pitch of a woman's voice

**spirituals:** religious folk songs of African Americans, often conveying strong feelings and emotions

**staccato:** short, detached sounds indicated by a dot over or under a note; the opposite of **legato**

**staff:** the 5 lines and 4 spaces on which notes and rests are notated; **staves:** plural of **staff**

**string family:** violin, viola, cello, bass, harp; the largest family in the orchestra. String instruments have carved, hollow wooden bodies with four strings running from one end to the other. Strings are plucked with fingers (*pizzicato*) or played with a bow (*arco*). The bow is made of wood and horsehair. The harp has 46 strings that are plucked or strummed by the hands.

**style:** the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style), or genre (operatic style, bluegrass style).

**suite:** a collection of pieces usually linked by some particular theme or idea

**symphony:** orchestra composition of several movements; also used in reference to a group of instrumentalists

**syncopation:** a temporary shifting of the accent in music that the stress falls between the strong beats

**unison:** singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave

**tarantella:** a piece written as a fast and lively dance; originated in Italy, where the dance was supposed to either be caused by the bite of a tarantula spider or be a cure for it

**verse:** a section of the song that changes after each refrain

**tempo:** the rate of speed of a piece of music

**virtuoso:** a performer of exceptional technical skill

**tenor:** the highest-pitched male voice; the range of pitch of an instrument within a particular family of instruments

**vivace:** very lively tempo

**ternary:** designates a form or structure in music that has three sections, with the first section repeated after the second section (**ABA** form)

**voice:** the sound produced in humans when air passes over the vocal cords, making them vibrate. The most common singing voice parts are soprano, alto, tenor, and bass (SATB)

**texture:** the number of simultaneously sounding lines; the manner in which horizontal pitch sequences are organized (homophonic, monophonic, polyphonic)

**whole step:** a distance of two half-steps in the same direction

**theme:** the main musical idea

**woodwind family:** flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, contra-bassoon; instruments played by blowing air into them, either through a reed or reeds that vibrate (as in clarinet, oboe, English horn, bass clarinet, bassoon, and contra-bassoon) or across an opening (as in flute and piccolo)

**theme and variations:** a compositional form in which an initial theme is stated, then followed by various musical treatments of that theme

**timbre:** often referred to as *tone quality*; the quality of sound that distinguishes one instrument or voice from another

**time signature:** the indication of the basic rhythm within a piece (see **meter signature**)

**toccata:** a virtuoso composition, generally for organ or harpsichord, in a free and rhapsodic style. In the Baroque period, it often was the introduction to a fugue.

**tonality:** the term used to describe the organization of the melodic and harmonic elements to give a feeling of a key center or tonic pitch

**tonic:** the first tone or key tone of any scale

**treble clef:** symbol placed on the five-line staff in traditional notation indicating the pitch of the notes and locating G on the second line from the bottom

**triad:** three note chord

**trio:** three performers or a piece for three performers

## Visual Arts Glossary

**abstract:** artwork where objects have been changed or modified so they no longer look realistic. An abstract work of art does, however, use a recognizable object or thing as its reference or origin.

**Abstract Expressionism:** A 20<sup>th</sup> century painting style in which artists applied paint freely to huge canvases in an effort to show feelings and emotions other than realistic subject matter

**academies :** art schools started during the 18<sup>th</sup> century that represented the formal accepted way of painting

**acrylic paint:** a water-based paint with a polymer binder; dries to a permanent covering

**additive process:** this sculptural process is used with clay or other materials in which the image is built up instead of carved out.

**aesthetics:** the study or theory of the beautiful in art

**African art:** many individual cultures existing on the African continent, whose purpose for art is ceremonial, decorative, and functional

**allegory:** the symbolic representation of truths about human traits and existence

**alternating rhythm:** repeating motifs but changing the position, content, or spaces between them

**analogous:** colors that are next to each other on the color wheel and are related by a single hue; e.g., red, red-orange, orange, and red-violet

**analyze:** in visual art, to examine the features of an artwork as they relate to the elements of art and principles of design

**Ancient Cultures:** generally cultures that began before the common era (BC)

**architecture:** three-dimensional art form that designs/plans buildings, cities, landscape, and bridges

**arial perspective:** arial or atmospheric perspective is achieved by using hue, intensity and value to show distance in the painting

**armature:** basic structure on which to build a sculpture

**art criticism:** the process and result of critical thinking about art; usually involves the description, analysis, and interpretation of art, as well as some kind of judgment or determination of the quality of the piece

**Asian** – cultures from countries of the Pacific Rim- China and Japan. In these countries, space is used in an arbitrary manner, and the images are highly stylized.

**assemblage:** sculpture consisting of many objects and materials that have been put together.

**asymmetry:** a way of organizing the parts of a design so that one side differs from the other without destroying the overall balance and harmony; also called *informal balance*

**background:** the part of the picture plane that seems to be the farthest from the viewer

**balance:** the principle of design that refers to the visual equalization of the elements in a work of art. The three major forms of balance are *asymmetrical balance* (where equilibrium is achieved by the balance differences in the art elements within a composition), *symmetrical balance* (where the art elements in a composition are balanced in a mirror-like fashion), and *radial balance* (a kind of balance where the elements branch or radiate out from a central point)

**Baroque:** The conflict between the Protestant Reformation and the Catholic Counter-Reformation set the stage in the Baroque period (1580-1700 CE) for competing types of art. In

general, the countries of northern Europe rejected religious imagery as a result of the Protestant Reformation. (Protestants believed that religious paintings violated the 2nd Commandment against graven images.) Thus, much Baroque art from those countries includes landscapes, portraits, and still-life paintings. In other parts of Catholic Europe, artists of the Baroque period painted dramatic images, including religious themes, characterized by energy, tension, and sharp contrasts of light and dark intensity.

**Binder:** a liquid that holds together the grains of pigment in paint

**Byzantine:** art and architecture started in Constantinople and typical of Orthodox Christianity in the West. The *Hagia Sophia* uses Roman vaulting with Greek design and geometry resulting in a decorative Eastern antique style.

**canvas:** a cloth tightly stretched over and attached to wooden stretcher bars to create a taut surface for oil or acrylic painting

**capitol:** the top element of a pillar or column. The Greek orders were reflected in the capital, Doric, Ionic, Corinthian

**carving:** shaping wood, stone, or marble by scraping, cutting, and chipping

**casting:** The process of pouring melted metal or other liquid substance into a mold to harden.

**ceramics:** the process of creating functional and nonfunctional art forms out of clay

**chiaroscuro:** using the contrast and transition of light and dark areas to create the illusion of three-dimensional form on a two-dimensional surface

**classicism:** imitating, referencing, or having the general characteristics of the art and culture of ancient Rome or Greece. Classical characteristics include idealized beauty, restraint, harmony, and balance.

**clay:** a type of earth mixed with water that can be shaped and fired to create permanent artwork

**collage:** artwork made by attaching pieces of paper or other materials to a flat surface

**color:** the various visual phenomena that are the results of the reflection or absorption of light by a surface. Color has three properties: hue, value, and intensity.

**color groups:** groupings of colors that have certain likenesses or differences; sometimes called *color families* or *relationships*

**color harmonies:** color groupings that have a pleasing visual effect (as opposed to colors that clash with one another)

**color theory:** As used in the core content, the study of pigmented color (subtractive color theory) as opposed to light (additive color theory).

The color wheel is based on Goethe (1810/1970) with red, yellow, blue as primaries which when mixed form the secondaries of orange, green and violet.

**color wheel:** a tool for organizing color that shows the visible light spectrum organized in a circular format; a tool that helps to chart the relationships between colors (hues). On a color wheel using pigmented color, the primary colors of red, yellow, and blue are the fundamental colors from which a great number of other colors can be mixed. For instance, mixing combinations of two of the primary colors (hues) results in the secondary colors of green, purple, and orange. Similarly, the mixture of a primary color and a secondary color can result in the creation of a tertiary color such as yellow-orange or blue-green. These relationships, as well as the concepts of **warm/cool colors** and **analogous colors** are easily illustrated on a color wheel chart.

**complementary colors:** pairs of colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet have the greatest degree of contrast. Red-

violet and yellow-green, red-orange and blue-green, and yellow-orange and blue-violet are also complementary colors.

**composition:** the arrangement of the elements of art and the principles of design within a given work of art

**computer design:** any visual expression (original art, functional graphics, scientific illustrations) created with a computer

**Contemporary art:** artwork from our present period ( 1950/60s –present) characterized by the use of experimental media and techniques. While contemporary art often shows the diversity of society and the blending of cultures, sometime it is used to make social comment.

**contour drawing:** a continuous line drawing where the student draws the interior and exterior contours of the subject. In the process, students keep their eyes on the contours of their subject more than they do on their drawing, and the results are drawings that are often randomly abstracted or distorted.

**contrast:** design principle that emphasizes differences between the art elements. For example, a painting may have bright colors that contrast with dull colors or angular shapes that contrast with rounded shapes. Sharp contrast draws attention and can direct a viewer to a focal point within a work of art.

**cool colors:** a color group associated with blue that includes blue-green, blue-violet, green, yellow-green, and violet. Cool colors appear to recede in space and have a general psychological association with coolness.

**crayon:** a two-dimensional medium, a wax stick containing pigment

**Cubism:** A 20<sup>th</sup> century art movement in which artists tried to show all sides of three-dimensional objects on a flat surface.

**cultures:** the customs, beliefs, arts, and way of life of a specific group of people

**depth:** the actual dimension of depth within a work of art or the illusion of showing distance in a work of art

**describe:** this process in responding to art work refers to art elements present in a work. It also refers to when, where, and by whom the work was done. Often this information is given beneath the artwork in the assessment booklet.

**decorative:** a purpose for making art that embellishes the surface of objects

**design:** plan, organization, or arrangement of elements in a work of art

**dimensional:** measurement in one direction. A two-dimensional (2-D) work of art has the two dimensions of length and width; a three-dimensional (3-D) work of art has the three dimensions of length, width, and depth.

**drawing:** a two-dimensional artwork containing marks made with dry medium such as pencil or crayon

**Early American-** a culture existing during the establishment and colonization of North America beginning in the mid-1600's and reflected in the folk art of the present.

**elements of art:** The basic components of visual communication. They include line, space, shape/form, value, color, texture.

**color:** The results of the reflection or absorption of light by a surface.

**form:** An element of art that is three-dimensional and encloses volume.

**line:** The element of art which refers to the continuous mark made on some surface by a moving point (curved, zigzag, straight, etc).

**shape:** The element of art that is an enclosed space determined by other art elements such as line, color, value and texture. It is a two-dimensional element.

**space:** The element of art that refers to the distance or area between, around, above, below, or within things (positive and negative).

**texture:** The element of art that refers to the surface quality or "feel" of an object, its roughness, smoothness, softness.

**value:** The element of art that refers to the degree of lightness or darkness.

**Emotionalism:** A theory of art that places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings and ideas

**embroidery:** decorating fabric with stitches

**emphasis:** the principle of design that is concerned with dominance; the development of a main idea or center of interest (**focal point**)

**engraving:** a printing method of cutting the design into a material, usually metal with a sharp tool. The surface of the plate is inked and a print can be made.

**etching:** a printing method that involves placing a metal plate in acid to cut the lines used for the image. The surface of the plate is inked and a print can be made.

**European culture:** cultures of European countries known as "Western Art"

**Expressive (personal expression):** A purpose for making art to show emotions and ideas

**fabric:** a material produced by interlocking horizontal and vertical threads

**fiber:** a type of art using fibers, yarn, and fabric as the medium to create tactile forms and images through surface design, weaving, and construction techniques

**fibers:** natural or synthetic filaments, such as cotton or nylon, which can be used in the construction of textiles

**fine art:** works made to be enjoyed, not functional, and judged by the theories of art

**fire:** to apply heat to harden clay

**focal point:** the area within a composition at which the emphasis is greatest and where the eye of the viewer continually comes to rest (the center of interest)

**folk art:** generally refers to artworks created by individuals who have little or no formal academic training in fine art

**foreground:** the part of a picture which appears closest to the viewer and often is at the bottom of the picture

**foreshortening:** A way of drawing figures or objects according to the rules of perspective so that they appear to recede or protrude into three-dimensional space

**form:** element of art that refers to the three-dimensional quality/qualities of an artwork that has length, width, and depth

**Formalism:** a philosophical approach that is primarily concerned with the effective organization of the elements and principles of design

**found objects:** common or unusual objects that may be used to create a work of art; specifically refers to scrap, discarded materials that have been "found" and used in artworks

**fresco:** a method of painting in wet plaster so that the artwork becomes part of the wall.

**functional art:** functional objects such as dishes and clothes that are of a high artistic quality and/or craftsmanship; art with a utilitarian purpose

**glass:** an art medium made of silicone and other trace elements that can be formed when hot or used in mosaics and stained glass windows when cool

**Gothic:** A period of art that begins around the middle of the 12th century. The architecture is characterized by pointed arches, flying buttresses and stained glass windows.

**gradation:** principle of art that refers to the use of a series of gradual/transitional changes in the use of the elements of art with a given work of art; for example, a transition from lighter to darker colors or a gradation of large shapes to smaller ones

**graphic design:** visual communication intended to be used with commercial printing/reproductive processes in both two- and three-dimensional presentations

**grid:** pattern of intersecting vertical and horizontal lines

**gouache:** opaque water-based paint that dries to a dense matte finish; similar to the appearance and quality of poster paints

**hard-edged:** a 20th century movement in painting in which the edges of shapes are crisp and precise rather than blurred.

**harmony:** sometimes included as a principal of art, it refers to a way of combining similar elements in an artwork to accent similarities.

**hue:** property of color that refers to the intrinsic “color” of a color. Distinguishing between a color that is more red-orange than red-violet is referencing the property of hue.

**impasto:** paint applied very thickly to make a textured surface

**Imitationalism:** A theory of art that places emphasis on literal qualities. According to this theory the most important thing about a work of art is the realistic representation of subject matter.

**Impressionism:** 19th-century art movement that rejected the historical themes and nostalgic images favored by the academic and romantic

painters of the day. The Impressionists looked to the life around them as the inspiration for their paintings of sunlit landscapes, middle-class people at leisure, and mothers with children. The many inventions of the Industrial Revolution included portable oil paints and easels that allowed the artist to break free of the studio and paint *en plein air* (out of doors), or from sketches done directly on the spot. This approach encouraged the use of spontaneous, unblended brushstrokes of vibrant color by these artists.

**impressionistic:** showing the effects of light and atmospheric conditions of an artist’s work that spontaneously captures a moment in time

**ink :** a two dimensional medium of pigment mixed with water and chemicals to be used for drawing

**intensity:** the property of color that refers to the brightness or dullness of a color; how pure the color is

**intermediate colors:** colors created when a primary color is mixed with a secondary color to create another color such as red-violet, blue-green. This term is interchangeable with tertiary colors.

**interpret:** to respond to art work by identifying the feelings, moods, and ideas communicated by the work of art. Interpretation also calls for the investigation of the influence of time and place upon the artist who created the work of art.

**Islamic Art:** Surfaces of functional objects, buildings and furniture are often highly decorative. Muslim worship does not contain ceremonial artwork with “graven images”. Islamic architecture is noted for its onion domes, arches, geometric decorations and the use of water as a symbolic form.

**Judaic Art:** The artworks from this culture that are used in ritual and ceremonies contain no “graven images” . Useful objects have highly decorative surfaces.

**kiln:** a furnace in which clay is fired

**andscape:** the subject matter category in which the main theme of the work is natural scenery such as mountains, valleys, trees, rivers, and lakes. Traditionally, the space depicted in a landscape is divided into three parts. The **foreground** is the part closest to you, the viewer. Objects in the foreground are usually larger and more detailed than other objects; they overlap other objects. Objects in the **middle ground** appear to be behind objects in the foreground. The **background** is the part of the painting farthest from the viewer. Objects in the background are usually smaller and less distinct than other objects in the work.

**Latin American:** cultures from Latin America. The purpose of art in these countries is similar to western art with social, political and religious subject matter.

**line:** element of art which refers to the mark(s) made on a surface by a moving point. The element of line has a wide range of qualities and expressive possibilities: curved lines, diagonal lines, dotted lines, straight lines, etc.

**Lineage-based cultures:** Cultures found in many areas of the world that rely on an oral tradition along with governing powers assigned to a powerful leader and his/her offspring.

**linear perspective:** A graphic system that showed artists how to create the illusion of depth and volume on a flat surface.

**mat:** to frame a picture or drawing with a cardboard border. The “mat” used in matting an art work can be made of cardboard, acid-free papers, or archival cotton fibers.

**media:** the materials used by artists to produce art (i.e., paint, clay, fibers).

**Medieval:** the purpose of art in this European period was to instruct in the Christian faith. Artwork appealed to the emotions and stressed the importance of religion.

**medium:** the singular of media is medium. Paint is medium, while paint, charcoal and collage materials used together are media.

**metal:** a three-dimensional media used to make sculpture i.e bronze, copper, steel, tin, aluminum

**middle ground:** area in a picture between the **foreground** and the **background**

**mimetic:** the term for artwork whose purpose is to “mimic” or imitate nature; often refers to work that is highly realistic

**mixed media:** any art work that uses more than one medium

**mobile:** a hanging sculpture that has free-moving parts

**Modernism:** refers to the overall art movement from the late 1800s to the early 1970s in which artists were primarily interested in how they presented their artistic ideas and issues rather than reproducing the world as it appears visually. This focus on the cultivation of individual style and artistic process led many modern artists toward an abstracted use of the elements of art. The new creative possibilities encouraged a great diversity of activity, and artists experimented with new visual formats and ideas. Reflecting this artistic diversity, Modernism can be considered as a larger heading under which a number of different art movements such as Impressionism, Fauvism, Expressionism, Cubism, Dada, Surrealism, and Abstract Expressionism all flourished in succession.

**monochromatic:** a color scheme that uses one color and all of the tones, tints, and shades that can be derived from it

**mosaics:** artworks made with small pieces of colored glass, or tile and set in cement

**motif:** a unit repeated to create visual rhythm



**movement:** the design principle that uses some of the elements of art to produce the look of action or to cause the viewer's eye to sweep over the art work in a certain manner

**mural:** The principle of design that combines elements to produce the look of action or to cause the viewer's eye to sweep over the work in a certain manner. A surface treatment or decoration that is applied directly to a wall. A painted fresco is one form of a mural.

**narrative artwork:** a work of art whose primary purpose is to tell a story

**Native American:** a culture existing in North America whose purposes for art is usually ceremonial, decorative, and functional

**naturalistic:** art work that looks like the subject it is trying to represent

**Near Eastern :** the countries of Turkey, Iran, Iraq, Israel, and other countries of the middle east. These cultures usually have artwork that is highly decorative and functional.

**negative space:** the areas around images in a two or three-dimensional shape/form which defines those objects.

**Neoclassicism:** "new" classicism movement of the late 18th and early 19th centuries. Neoclassicism was inspired by the classical style of ancient Greece and Rome, and the classical ideals of harmony, idealized realism, clarity, and reason are all generally found in examples of neoclassical architecture, painting, and sculpture.

**neutral colors:** Black, white, gray, and brown are considered to be "neutral" colors because they are (theoretically) neither warm nor cool colors. Some neutral colors may be achieved by mixing a complementary color pair—which "neutralizes" them.

**nonobjective/nonrepresentational:** artwork that contains no recognizable objects or forms

but sometime uses the elements of art as subject matter.

**oil pastels:** This media is similar to chalk pastels but it has an oil base that makes it stick to the surface better and has more brilliant color.

**Op Art:** a 20<sup>th</sup> century art style in which the artist tried to create an optical illusion on a flat surface.

**Pacific Rim:** cultures of countries that lie on the Pacific ocean, Asian Cultures, China, Japan, India, Malaysia and Polynesia. Artwork from these countries have some common traits but also have individual distinctions. (see Asian Cultures)

**paint:** a pigment suspended in liquid with a binder.

**painterly:** a painting technique in which forms are created with patches of color rather than with hard, precise edges.

**painting:** a two-dimensional art process made with wet media such as tempera, oil, or watercolor

**paper:** a material produced from plant pulp such as cotton, wood, flax, and papyrus that is used as the surface for drawing and painting

**papier-mâché:** sculpture medium that uses paper or rags dipped in wheat paste (wallpaper paste) over an armature

**pastels:** pigments pressed into sticks and used as a dry medium on paper; sometimes referred to as hard or soft *chalk pastels*

**pattern:** repetition of an element of art (i.e., shapes, lines, or colors) to achieve decoration or ornamentation

**pencil:** a two-dimensional medium made by using a drawing device containing graphite or other pigments

**perspective:** system of representing three-dimensional objects on a two-dimensional surface, giving the illusion of depth in space. Linear perspective deals with drawing, and aerial perspective attempts to use color and value changes to get the effect of distance.

**photography:** a technique of capturing optical images on light sensitive paper

**pigment:** finely ground powder that gives every paint its color

**Pop Art:** the 20<sup>th</sup> century style that portrayed images of popular culture such as soup cans and comics as fine art.

**portrait:** subject matter category in which the main purpose of the art work is to communicate a likeness of an individual or group of individuals

**positive space:** the primary subject matter in a work of art, as opposed to the background or unoccupied spaces

**Post-Impressionism:** a French art movement where artists showed a greater concern for structure and form than did the Impressionists

**primary colors:** in pigmented color theory, hues that cannot be produced by a mixture of other hues: red, yellow, and blue

**principles of design:** concepts for combining the elements of art into successful art forms, including balance, contrast, emphasis, movement, pattern, repetition, rhythm, proportion, transition/gradation, variety and unity/harmony

**printmaking:** a two –dimensional art process of reproducing images on a flat surface; three types are relief block (linoleum, wood), intaglio (etching, engraving), and stencil (silkscreen)

**processes:** both art methods and the media used for visual communication in a variety of art forms

**proportion:** the relationship in size of one component of a work of art to another

**purposes:** the reasons that people make art

**radial balance:** kind of balance where the elements branch out from a central point.

**random rhythm:** visual rhythm in which a motif is repeated in no apparent order

**Realism:** 19th-century art movement in which artists focused attention on ordinary people, such as peasants and laborers, who had not been pictured in art up to that time. Realists depicted real scenes from contemporary life, from city street scenes to country funerals. They tried to show the beauty in the commonplace, refusing to idealize or gloss over reality as Neoclassical and Romantic artists had.

**realistic:** art work that attempts a photographic likeness of the subject matter; sometimes refers to the choice of subject that is commonplace as opposed to courtly and idealized

**regular rhythm:** visual rhythm created through repeating the same motif with the same distance between placements

**relief sculpture:** three-dimensional forms attached to a background

**relief printing:** The image to be printed is raised from the background like a linoleum print.

**Renaissance:** literally means “rebirth.” The Renaissance period in Europe lasted from the 14th century through the 16th century and was distinguished by a renewed interest in classical art, architecture, literature, and philosophy. While the Renaissance began in Italy, over time its influence eventually spread to other areas of Europe, laying the intellectual and cultural groundwork for the modern world. The artists and scholars of the Italian Renaissance were primarily interested in the Roman classical period, as they identified with it as both their ancestral heritage and their intellectual guide.

The Renaissance culture's embrace of classical learning and values came at a time when a significant growth in trade and commerce was replacing the feudal economy of serfs and lords. An unprecedented period of exploration occurred, with the discovery of unknown continents and new ways of understanding the Earth's place in the universe. Parallel to the many technological and scientific discoveries of our own age, the development of paper and the printing press brought unprecedented social changes in literacy and the spread of information.

**repetition:** a way of combining art elements so that the same elements are used over and over to achieve balance and harmony

**representational art:** artworks whose primary purpose is to depict the visual appearance of objects and things

**rhythm:** refers to a way of utilizing art elements to produce the look and feel of rhythmic movement with a visual tempo or beat

**ritual:** one of the purposes of art that includes celebration and commemoration

**Romanesque:** an style that took place during the 11<sup>th</sup> and 12<sup>th</sup> centuries . in architecture it was characterized by round arches, small windows, thick walls and a solid appearance.

**Romanticism:** late 18th- and early 19th-century movement that emphasized the values of passionate emotion and artistic freedom. Romanticism was a philosophical attitude that emphasized emotion, imagination, mystery, and the pursuit of one's unique destiny. The Romantics had a deep fascination with historical literature and artistic styles that stood in contrast to a world that was becoming increasingly industrialized and developed. The Romantics' artistic approach was, in part, a rejection of the classical artistic values of the Neoclassical movement. Rather than finding their artistic guidance in the classical principles of harmony, idealized realism, or clarity, the Romantics

sought inspiration from intense personal experiences.

**sculpture-** an art process using modeling, carving, or joining materials into a three-dimensional form.

**secondary colors:** violet, green, orange; hues that can be produced by mixing two of the primary hues; red and blue make violet. Yellow and blue make green. Red and yellow make orange.

**Self- portrait:** a portrait of the artist by the artist.

**shades:** colors created when black is added to a hue to darken a color

**shape:** element of art that refers to an enclosed area of 2-D or 3-D space that is defined by its external edge. Almost everything you see has one main shape. A shape can be created within an artwork by enclosing an area with a line, or it can be achieved by making changes in value, colors, forms, or one of the other elements of art.

**space:** element of art that refers to the perceived distance or area between, around, above, below, or within a given area. Artworks can deal with actual physical space or the illusion of space (depth), depending on the aims of the artist; major divisions within the composition of an artwork include areas of positive and negative space.

**still life:** the subject matter category in which the main purpose of the art work is to show inanimate objects

**stone:** a natural material used to make sculpture such as limestone, marble, soapstone, jade, etc. This medium represents the subtractive process of carving.

**style:** a characteristic manner of presenting ideas and feeling in visual form; may also refer to an individual artist or a group of artists whose work has certain features in common

**subject matter:** iconography, what the artwork is about - portrait, landscape, still life, non-objective etc.

**subtractive process:** the sculptural process that requires carving away unwanted material to form the image.

**Surrealism:** an early 20<sup>th</sup> century art style in which dreams and fantasy served as subject matter for the artworks.

**symbolic:** works of art that have forms, images, or subjects representing meanings other than the ones with which they are usually associated

**symmetry:** a way of organizing the parts of a design so that one side duplicates or mirrors the other

**tempera paint:** water-based paint that traditionally had pigment mixed with an egg binder. Sometimes called poster paint, this opaque medium now has a chemical binder.

**tertiary colors:** red-violet, red-orange, yellow-orange, yellow-green, blue-green, blue-violet; colors that can be created by mixing a primary and a secondary color. The tertiary colors fall between primary and secondary colors on the color wheel. This term is interchangeable with intermediate colors.

**textiles:** art works that are created from natural or manmade fibers. Weaving, basketry, stitchery, and knitting are just a few of the processes involved in textile design.

**texture:** element of art that refers to the perceived surface quality or “feel” of an object—its roughness, smoothness, softness, etc. Artworks can deal with the actual physical texture of a surface or the illusion of texture, depending on the aim of the artist.

**three-dimensional:** Art work with length, width and depth. The form is sculptural and meant to be viewed from more than one angle.

**tints:** colors obtained by adding white to the hue to lighten it

**tones:** colors obtained by adding gray to the hue of a color

**transition:** the principle of art that refers to a way of combining art elements by using a series of gradual changes in those elements (**gradation**)

**triadic:** a color group or color scheme using three colors of equal distance from one another on the color wheel, forming an equilateral triangle. Red, yellow, and blue form a triadic color group.

**two-dimensional:** Art work with length and width, usually a flat or nearly flat surface that is intended to be viewed only from the front.

**unity:** refers to the visual quality of wholeness or oneness that is achieved through effective use of the elements of art and principles of design

**value:** element of art that refers to the degree and qualities of lightness or darkness. In color theory, value refers to the lightness (**tint**) or darkness (**shade**) of a color; i.e. pink is a tint of red.

**vanishing point:** in perspective drawing, a point or points on the horizon where receding parallel lines seem to meet

**vanitas:** a theme in painting that flourished in 17th-century Holland. The vanitas was a symbolic representation of the fleeting nature of life and a reminder that spiritual redemption should be at the center of a person’s life. A typical symbol in a vanitas painting would be the human skull, but other symbols, such as a disordered pile of dishes or books, hint at the foolishness of a life focused on earthly concerns versus one focused on the soul’s redemption.

**vanishing point:** In perspective drawing, a point or points on the horizon where receding parallel lines seem to meet.

**variety:** quality achieved when the art elements are combined in various combinations to increase visual interest. For instance, an assortment of shapes that are of a variety of sizes attracts more attention than an assortment of shapes all the same size.

**volume:** this term refers to the space within a form. In architecture it refers to the space within a building.

**warm colors:** a color group that is associated with red that includes red-orange, red-violet, orange, yellow-orange, and usually yellow. Warm colors appear to advance in space and have a general psychological association with warmth.

**watercolor:** transparent water-based paint that uses gum Arabic as a binder

**weaving:** fiber construction predicated on a right-angle relationship. In a weaving, the warp is a unit of strong taut cords running vertically on a loom, and the flexible weft fibers are “woven” in and out horizontally of the warp strings. When the weaving is completed, the warp strings are cut from the loom, and warp and weft fibers have created a solid piece of woven cloth.

**wood:** a natural material used to make sculpture using the subtractive process. Sometimes wood sculpture can be constructed by adding pre-cut pieces of wood such as the works of Louise Nevelson.

**yarn:** a material produced by twisting fibers of animal, plant, or synthetic sources used to make fiber art.

**These glossaries are a combination of the following:**

Kentucky Department of Education Program of Studies Implementation Manual

<http://www.education.ky.gov/KDE/Instructional+Resources/Curriculum+Documents+and+Resources/Program+of+Studies/Implementation+Manual+for+the+Program+of+Studies.htm?IMAGE=Search>

Kentucky Educational Television Arts ToolKits

<http://www.ket.org/artstoolkit>

Jefferson County Public Schools Core Content Vocabulary

<http://www.jefferson.k12.ky.us/corecontent/>