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History and Appreciation of

VISUAL and *Performing* ARTS

Second Edition

Jefferson County Public Schools
Shaping the Future

History and Appreciation of Visual and Performing Arts
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Adapted from the Jefferson County Public School (JCPS) District's *eSchool* Humanities A and B Course by Ford Smith

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This book addresses all Arts and Humanities Core Content in the Kentucky Program of Studies and Core Content for Assessment, Version 4.1. An emphasis on cultures other than European has been included in this book because they represent additions to the Program of Studies (POS) and Core Content for Assessment 4.1. Certain areas, such as West Africa, Classical Greece, and Medieval, that were moved to elementary and middle school may remain in this book because a review of these cultures/periods is necessary to understand the arts of later periods. These chapters should be covered quickly as a review.

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

A–Z of Classical Music published by Naxos

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

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Note: It is recommended that the order of the chapters be followed as outlined.

The chapters on the Earliest Times, Classical Greece and Ancient Rome, and Medieval should be covered as a review necessary to the understanding of the arts of the later periods.

This version of the HAVPA textbook, Second Edition, has been edited primarily for grammatical errors; some content has been changed. With the approval of Senate Bill 1, major revisions to this text were put on hold since new standards must be established by the Kentucky Department of Education (KDE) by the end of December 2010. Revisions to the POS will follow.

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, drama/theatre, music, and the visual arts. This definition is in keeping with such national sources as the National Assessment of Educational Progress (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 that some parameters and the material in this book are limited to content prescribed by the Kentucky Program of Studies and the Core Content for Assessment 4.1 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 the other processes for a full understanding. The artist creates or performs, and the audience responds. This relationship of artist to audience is one that is mutually beneficial.

The creative process also involves the artist responding to his or her own work. This self-evaluation takes place numerous 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 nontemporal (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. A certain amount of time is required 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? Webster's dictionary states one of the definitions of 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, and the visual arts. 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 Kentucky Department of Education's (KDE's) Program of Studies and Core Content for Assessment 4.1 have listed five organizers that contain the big ideas for assessing the arts and humanities. The organizers are as follows:

- **Structures in the Arts** (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 (e.g., 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**

  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**

  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**

  There are three distinctive processes involved in the arts. These processes are the following:

  Creating new works

  Performing works for expressive purposes

  Responding to artworks

  Each process is critical and relies on the 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**

  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

recreational

ceremonial

- **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.

purposes

But dance has many purposes according to society, class, religious structure, and the needs of the community. Within a society, one might further define the **purposes** for dance as:

- An art form for self-expression and creativity.
- A popular form of entertainment.
- An affirmation of national pride or tribal loyalty.
- A means of religious worship.
- An expression of physical joy or strength.
- A social or recreational outlet.
- A method for the purpose of courtship.
- A means of education and appreciation of the **aesthetic** art forms.

aesthetic

- A livelihood for performers and teachers.
- A means of therapy for emotional release and rehabilitation.

Realizing that there are many reasons for dance, there are certain characteristics that are universal for all purposes of dance:

- The use of the human body as an instrument of dance
- A dynamic art form existing through time
- A three-dimensional art form existing in space
- A use of muscular energy to articulate movement
- Having a flow going toward or away from the physical center
- Accompanied by rhythm
- Serving to communicate without words

Structures: The Elements of Dance

locomotor

nonlocomotor

Dance is made up of movements of the human body, which are divided into two categories: **locomotor** and **nonlocomotor**. 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. Nonlocomotor movements, sometimes referred to as axial, are stationary movements that stay in one place. Some

examples of nonlocomotor movements include stretching and bending, pushing and pulling, rising and falling, twisting, turning and spinning, and swinging and swaying.

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

space

time

force

shapes

levels

directions

pathways

- **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.

speed

tempo

rhythm

accented

- **Time**—Every movement 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 are very slow, or some 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 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 arrhythmic; however, these movements would still take up a certain amount of time.

energy

sharp

fast

heavy

soft

slow

light

- **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 a more difficult element to understand. Examples of a **sharp** movement might be the slash of a sword cutting through the air or the dart of a snake biting its prey. In contrast, a smooth movement might resemble a leaf floating off of 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.

Choreography

choreographer

A **choreographer** is a person who creates dances from movements. He or she is similar to a painter creating a work of art. The dancers are like brushes that make beautiful shapes and designs across a canvas. A choreographer will create a dance using the locomotor and nonlocomotor movements. Then, he or she 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.

Jack Anderson gives this example of a choreographer in his book, *Dance*:

> Dance is movement that has been organized so that it is rewarding to behold and the craft of making and arranging dances is called choreography. Out of all the possible movement combinations that exist, the choreographer selects, edits, heightens, and sharpens those he thinks are suitable for his specific purposes. The gestures in some dances may refer to specific emotional states and their sequence may tell a story. Other dances tell no story, but instead present beautiful images of people in motion, the choreographer believing that pure movement in itself is worthy of attention.
>
> Source: Jack Anderson, *Dance* (New York: Newsweek Books, 1974), p. 9

Dance Forms

dance forms

call and response

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, a middle, and an 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

ABA

- **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

theme and variation

rondo

- **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: for example, ABACAD.

classical ballet

Dance Styles

Classical ballet is a theatrical dance style that is built on a strict set of movements that were standardized in the seventeenth and eighteenth centuries. The roots of ballet are found in recreational court dances of the sixteenth and seventeenth 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 *en 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 that the male dancers can perform their high leaps and the female dancers 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 chapters on the Baroque and Romantic periods.

jazz dancing

Jazz dancing is associated with jazz music beginning in the Roaring '20s. This highly syncopated dance has its roots in the African-American South. After World War I came the Jazz Age. America celebrated with popular dances, such as the Charleston and the Varsity Drag. As the dance craze moved to the North, swing dancing became popular along with the Big Band style of music. At the same time, the South had its Dixieland music and jazz.

As with tap dancing, the steps became standardized. The language used to name the movements is a mixture of English and the French used in classical ballet. 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 bare feet. Costumes are usually tight-fitting and made of a 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 those used in the Las Vegas shows to Walt Disney productions.

tap dancing

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, such as shuffle and slide, and then 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 African-American dancer William Henry Lane, who originally used wooden-soled shoes in the 1840s.

When 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 "Bojangles" Robinson was a famous tap dancer who was very popular in his time and influenced the way in which a tap dancer lifted his or her body.

Tap dancing uses 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 follows the accents of the rhythm of the music or provides a polyrhythmic effect by making syncopated clicking sounds on the floor.

a capella

Sometimes, tap solos are improvised and performed **a capella**. The music stops, and the tap dancer has a 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, Greece. Modern dance was a rebellion from the stiff ballet style of dance. Duncan 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 included the famous Martha Graham, Doris Humphrey, and Charles Weidman. 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 usually wear loose-fitting clothing and do not wear shoes. The women can wear their hair in a long, flowing style, not in a strict bun like ballet dancers. There are no universal sets of steps, yet many modern dance techniques have been codified, or written down. Improvisation can be used in the development of choreography. Each choreographer develops his or her own steps from experience, background, and choice of movement vocabulary. 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 that is presented in a casual way.

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

Staging

costume
lighting
props
scenery

Presenting dances on the stage involves the same consideration as staging theatrical productions: **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, which 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.

theatre
drama

Theatre is an art that communicates stories, characters, and situations through **drama** rather than narration. What, then, is **drama**? *Drama* may be defined as the performing of stories, scenes, or events by actors. Dramatic performances may serve a great variety of purposes, from teaching profound educational, political, or moral lessons to offering pure amusement or diversion. The term *drama* may also refer to various types of literature (e.g., plays, scenes, or sketches) intended for presentation by actors. What sorts of media are used by the theatre's artists in these presentations?

words
movements
gestures
voices
visual elements
music
song
dance

- **Words** carefully chosen by playwrights create engaging characters, relationships, and situations.
- **Movements, gestures, and voices** of live actors are used to portray these characters, bringing them to life on the stage.
- **Visual elements**, such as props, scenery, costuming, makeup, lighting, and special effects, create mood, establish setting, and create the visual world of the play before the audience's eyes.
- **The addition of music, song, and dance** to the stories creates mood, enhances emotional impact, and provides interesting, entertaining, and memorable movement and melody.

point of view
plot structure

We often group plays into categories based on traits that they have in common—traits such as **point of view** (the playwright's approach to the subject matter in the play) and **plot structure** (the way the segments of the action are ordered or arranged)—by the way the performance incorporates musical elements, or by the time and place in which the play was written. Some common categories of drama include:

forms

- **Serious forms** (tragedy, melodrama, history play, romantic drama, mystery play, morality play, bourgeois, and domestic drama) treat their subject matter in a sober or serious way.
- **Comic forms** (farce, satire, comedy of manners, burlesque) generally treat their subject matter in a light-hearted or carefree manner.
- **Mixed forms** (tragicomedy, absurdism) combine elements of both the serious and comic viewpoints.
- **Musical forms** (musical comedy, musical, opera, operetta, revue) include song and/or dance.
- **Experimental forms** known as *avante garde*.

Plays often fall into more than one category or combine characteristics of several different categories, so an overemphasis on labels can be misleading.

Purposes of Drama/Theatre

Why Do We Do Theatre?

empathize

Dramatic presentations allow us to vicariously experience times, places, and situations different from our own. At the same time, we **empathize** with the characters as they struggle through situations and emotions common to all people. Dramas help us to see the world through others' eyes and provide us with new ways of understanding and appreciating our own experiences. Dramas allow us to explore the past and introduce us to arts and cultures from other parts of the

world. Drama is written and produced for many different purposes: to amuse or entertain us, to shock us, to inform us or raise our awareness, to persuade or involve us, and/or to inspire us. We can summarize the reasons human beings have chosen to perform over the centuries with four short phrases:

Purposes of Drama

- **To share the human experience**
- **To pass on tradition and culture**
- **Artistic expression**
- **For recreational purposes**

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

The Earliest Theatrical Forms

rituals
ceremonies

Many early theatrical forms 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/or 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, or a religious festival. Unlike much of today's formal theatre, spectators often participated directly, blurring the distinction between audience and performers, and this enhanced the sense of community. Many nonwestern cultures (e.g., African, Asian, Native American) continue their traditions of ritual and ceremonial theatre and dance today.

storytelling

Storytelling has long been an essential function of theatre. In many cultures, both past and present, plays retell traditional stories that the audience already knows before witnessing the performance. Such stories might:

- Explain the relationship between humans and the gods.
- Recreate scenes of historical events and people.
- Dramatize myths, legends, folktales, or religious stories of significance to a culture, passing on that culture's history, traditions, and/or religious heritage from one generation to the next.

griot

Storytelling also exists as its own art form. In West African nations, the **griot** (storyteller) performs the important traditional function of passing along history and culture; there are many storytelling festivals that occur throughout the region. The sound of the spoken word is a powerful element of dramatic presentation. In the English Renaissance, Shakespeare's Prince of Denmark could declare, "… we'll hear a play tomorrow," (*Hamlet* II.2). It was not until much later, with the development of extensive technical elements and the abandonment of poetic dialogue in favor of ordinary prose, that people began to go to see plays.

commemorations

Some elements of theatrical performance are evident in contemporary public events, such as **commemorations** that celebrate significant events (e.g., graduation ceremonies and Fourth of July and Memorial Day celebrations). While these events are not formal theatre, they do involve performance elements (elegant, rehearsed speeches), usually have significant technical elements (elaborate staging and lighting), and are highly structured. **Recreational** events, such as parades, community talent shows, television, and movies, involve both performers and audience and are also theatrical. However, the relationship between mass media (movies, television, radio, etc.) and its audience is fundamentally different than the relationship between live performers and their audiences. The live audience and live performers are in each other's presence, communicating with each other directly, while in TV and film the communication is one-way and indirect.

recreational

Playwrights have frequently used plays to express a particular point of view as a means of **persuading others** to adopt a particular opinion. In fact, in his work *The Art of Poetry*, the Roman poet Horace asserted that **theatre should instruct as well as entertain**. Centuries later, that statement became one of the major tenets or guiding beliefs of Neoclassical theatre. Examples of playwrights whose purpose was to persuade others might include Sophocles (*Antigone*), Molière (*The Misanthrope*), Henrik Ibsen (*A Doll's House*), and Arthur Miller (*The Crucible*).

persuading

instruct

entertain

Playwrights also want to evoke **specific emotions and feelings** in their audiences. In classical Greece, the playwright Sophocles felt that it was important that his audience feel fear and pity along with the characters so that the audience members might experience a **catharsis**, or a cleansing release of their emotions. Today, we still enjoy vicariously experiencing the problems of others. Whether feeling thrills at the horror of a murder mystery or reveling in the hilarious escapades of thwarted comic lovers, we experience heightened emotions without having to endure the trials and consequences in our own lives.

emotions

feelings

catharsis

Structures: The Elements of Drama/Theatre

In the fifth century B.C., the Greek philosopher Aristotle defined the elements of drama in his *Poetics*. These are very similar to the elements of performance that we recognize today:

plot
story

- **Plot**—the characters' actions that are portrayed on the stage. Note that in theatre, plot and story can be two different things. A **story** is a complete narrative of events. The **plot** of a play, on the other hand, is restricted to those actions that are selected from the story to be enacted on the stage.

character

- **Character**—the people in the play, including their motivations. Who are the players in this story? What are their ranks and genders? What sorts of personalities do they have? What do they want? How do they relate to one another?

thought/theme

- **Thought/Theme**—the thoughts or opinions of the characters on any given topic in the play. What is the message or point the playwright is trying to make?

diction

- **Diction**—Today, *diction* means clarity of speech but Aristotle meant more—the playwright's choice of words and the meanings expressed by those words. Are they poetic? Does the dialogue use slang? Are there accents?

music

- **Music**—all of the aural elements of a performance, including vocal and instrumental music, the sound of the actors' voices, and sound effects. What kind of music is played before and after the play? What kind of music is played or sung during the play? Why?

spectacle

- **Spectacle**—all of the visual elements of a performance. How are the scenery, lights, sound, costumes, and special effects designed and used to make this story have a greater effect?

Directors, designers, and performers all collaborate to take the play from the page to the stage. When all of the literary, technical, and performance elements come together effectively, the audience receives a completely integrated theatrical experience.

technical elements
literary elements
performance elements

Over the centuries, drama's **technical**, **literary**, **and performance elements** have developed in different ways. In various historical periods, certain elements have developed more extensively than others; in various types of plays, certain elements outweigh the others in importance. Nevertheless, all three groups of elements are integral to the theatrical experience, and each element has a significant impact on the overall artistic product.

scenery

Technical elements include **scenery**, **costumes**, **props**, **makeup**, **lighting**, **and sound**.

- The **scenery (set)** is the decoration of the stage, which illustrates the time and location of the play's action. In modern plays, the set is often described in the script's stage directions and is specific to the time, geography, etc., of the play. Sets can range in complexity. The play may be acted on a bare stage—perhaps with a simple curtain for a backdrop. On such simple stages, settings change easily and may be identified only in the dialogue. On the other hand, the audience may be treated to a stage full of elaborate furnishings, featuring such scenic devices as revolving platforms, painted drops, traps in the floor, complex lighting, or moving scenery. Such sophisticated scenery can convincingly create the illusion of multiple locations.

costumes

- **Costumes** are the clothing that characters wear (including hats, accessories, and masks). Factors to consider include the time period and socioeconomic status of the characters. Costumes have always played an important role in identifying and specifying individual and stock characters.

props

- **Props** (short for *properties*) are the items that actors use and handle during the action of the play (pens, spectacles, suitcases, ladders, etc.) as well as decorative items used to dress the set (plants, pictures on the wall, books on a desk, etc.). Props often have to fit the time period of the play or match a character's costume (e.g., weapons, fans, purses).

makeup

- **Makeup** is frequently an extension of costumes in creating characters. In addition to traditional face makeup, 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. Makeup helps the actor create a complete character.

lighting

- **Lighting** illuminates the action of the play but can also create mood and help direct the attention of the audience. Designers have to consider 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 contribute to the overall atmosphere of the play. Lighting design has changed a great deal in the last few centuries due to technological developments, such as gas and electrical lighting in the nineteenth century and integrated electronics in the twentieth century.

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 multilayered soundtracks underscoring the action (similar to a movie soundtrack). The music may also be performed live by a single musician or an entire orchestra instead of being prerecorded. The director may even hire a composer to write music specifically for the play. The complexity of sound design has increased with the growing sophistication of recording equipment, from the earliest phonographic devices to ever-improving microphones, speakers, mixing consoles, and editing equipment.

designer

Both lighting and sound have been revolutionized since the late twentieth century through computer-based technology.

literary elements
script
plot structures
theme
setting
language
dialogue
monologue
suspense
empathy

Each technical element is normally the purview of a **designer**, who works in collaboration with the director of the production. All technical elements should be designed to serve the action of the play. All of the elements should work together to create a unified production.

Literary elements include the **script**, **plot structures**, **theme**, **setting**, **language**, **dialogue**, **monologue**, **suspense**, and **empathy**.

The **script** is the written dialogue, description, and directions provided by the playwright. It includes information on the **setting** (where and when the action of the play takes place) and is written in a particular **language** using certain word choices or a style that helps create characters. Language helps define the point of view of a character by giving information on his or her social class and profession. The language in the script can also provide information about the particular speech, dialect, or phrasing used in the characters' geographic location during a specific historical time period.

Dialogue, the spoken conversation used by two or more characters to express thoughts, feelings, and actions, is written in the script. The playwright may also wish to use **monologues**, long speeches made by one actor that express his or her inner thoughts, along with dialogue or in place of dialogue.

dialogue

monologue

Scripts are also typically written to follow a certain structure based on the plot. 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.

plot structure

- **Exposition:** The giving of information about the plot and characters that helps the audience know background details. Usually a significant amount of exposition occurs at the beginning of the play; sometimes it is delayed until later.

exposition

- **Rising action:** A series of events following an initial event or conflict that leads up to the dramatic climax.

rising action

- **Climax:** The point of greatest intensity following the rising action, often forming the turning point of the plot and leading to some kind of resolution.

climax

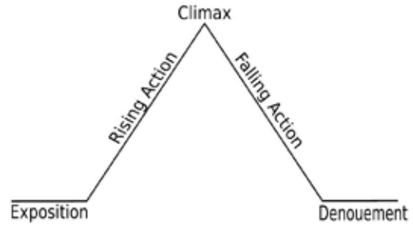
- **Falling action:** The series of events that happen after the climax, leading to the resolution, clarification, or denouement of the plot.

falling action

- **Resolution:** How the problem or conflict of the plot is resolved or concluded; also sometimes referred to as the denouement.

resolution

A good diagram to understand plot structure is Freytag's pyramid:



Gustav Freytag was a nineteenth-century German playwright and novelist who developed a model for analyzing plot structures.

episodic plot structure

climactic plot structure

The playwright attempts to arrange these elements in the order that makes the telling of the story the most effective. The most common ways of telling stories on stage are through the use of **episodic** and **climactic plot structures**. In an **episodic plot structure**, the action of the play begins at the beginning of the story and progresses chronologically toward the end. We watch characters make decisions as their circumstances change and evolve. In a **climactic plot structure**, the play begins near the climax of the story (as in a detective mystery when the murder is committed) and a comparatively short time is spent trying to piece together the chain of past events that led up to that point.

Some of the other literary elements used by the playwright are the following:

theme

- **Theme**—The message, meaning, or broad idea behind the story. The theme usually conveys an important statement about life, society, or human nature.

suspense

- **Suspense**—The anxiety that is created when the audience knows information that the char-

acters do not know, or vice versa, creating uncertainty about what will happen next or how the play will end. Suspense builds interest and excitement on the part of the audience.

empathy

- **Empathy**—Depending on the source, empathy can be viewed as a literary or a performance element. As a literary element, empathy is how the playwright fashions the script to relate feelings of one character to another or the feelings of a character to the audience.

performance elements
acting
speaking
nonverbal expression

- **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. Performance elements include **acting**, **speaking** (verbal), and **nonverbal expression**.

Acting

acting
character motivation
analysis

Acting is the art of using your face, body, and voice to portray a character. It is important for an actor to understand why the character he or she will portray behaves in a certain way. A director will usually sit down with the cast of the play and discuss **character motivation**. Using the script as a guide, the director will usually provide ideas on what has caused each character to take action or the director may allow the actors to provide input. The director and cast go through this **analysis** of the characters so that everyone understands what motivates each character to act a certain way. If the actor doesn't fully understand his or her character, then the audience will not understand either.

Speaking

breath control

Once an actor understands what motivates the character, verbal and nonverbal expression can be developed and practiced to build aspects of the performance. When using the voice to speak words or to make sounds (laughing, screaming, grunting, hiccupping, etc.), an actor is using verbal skills. The actor must use **breath control** to appropriately and efficiently pronounce words, particularly in certain dialects, and to alter the volume of their voice. Breath control involves certain exercises that actors (as well as musicians and singers) practice to strength their diaphragm, the muscle at the base of the lungs, so they have a well-regulated supply of air to the vocal cords.

projection

Actors must also ensure that everyone in the audience can hear them when they speak. **Projection** is based upon the strength of the actor's breath control to carry his or her voice to all members of the audience.

vocal expression
diction

Another verbal or speaking element is **vocal expression**—how actors use their voices to convey their character. They can use volume, speed, pitch, and diction to modify their voice. **Diction**—how words are pronounced—is a performance element related to vocal expression that can tell the audience a lot about a character, such as whether the character is alert or tired or in a formal or informal setting. Dialect, not to be confused with diction, refers to differences in the use of words, phrases, or pronunciations by a group or class of people who speak the same language and can give important information on where the character was raised (e.g., Scottish or Welsh, Appalachian or Cajun, Cockney or Cumbrian, north or south, urban or country).

Nonverbal Expression

nonverbal expression
blocking and movement
body alignment
gestures
facial expressions

Nonverbal expression is the use of the face and body to tell the audience something about the character the actor is portraying. By carefully selecting and controlling his or her character's **blocking and movement** (when and where the character moves around the stage), **body alignment** (posture), **gestures** (movements that communicate specific meanings), and **facial expressions** (meaningful looks and glances), the actor conveys a great deal of information to the audience about the character's thoughts, emotions, intentions, and motivations. Sometimes, the playwright includes notations in the script, giving the actor instructions about how a line is to be interpreted. These **stage directions** also give actors instructions about what to do and where to move on stage. However, stage directions may be changed or added to by the director and actors.

stage directions

Types of Theatre Stages

Theatre stages are designed in various physical arrangements that vary the spatial relationship between the performers and the members of the audience. Today, directors or performers frequently select a stage arrangement to go with the style in which the play is being designed and directed. In one of the simplest theatrical settings, a storyteller tells his or her story in the midst of a ring of onlookers. As the popularity of the performance grows, it may become necessary to put the performer on a raised platform to make him or her more visible to the growing crowd of spectators or it may be necessary to lift the audience to various heights above the level of the performance space to ensure clear sightlines.

Greek theatre originated from religious rituals conducted in a circular area surrounding a sacrificial altar. The development of the Greek theatre space provides an excellent example of this natural process. The stage house with its raised dais (platform) in front developed as a natural extension of and entrance to the ritual space. In time, a sloped or raked seating area for the spectators was carved out of the natural incline of the hillside, taking advantage of the view and the fine, natural acoustics the environment afforded. This enabled the growing crowds to better see and hear the performance. These basic needs—to see and to hear the actors—were met in various, ingenious ways during subsequent historical periods in theatre history. Drama in the Medieval period was performed on steps in front of churches, on rolling platforms (like modern parade floats) called pageant wagons, and on fixed platform stages constructed especially for presentations in open-air, public spaces. Banquet halls, bear-bating pits, and innyards provided models for English Renaissance playhouses, with their platform stages surrounded by open yards and stacked seating galleries. Throughout history, performance styles and performance spaces have evolved together, often taking turns influencing one another's development. Theatre architects have created a great variety of buildings to accommodate the changing demands of contemporary performance styles. Yet most are based on a few simple performer-audience arrangements:

proscenium stage
proscenium arch
arena stage

- **Proscenium Stage**—In this arrangement, familiar to today's audiences, the audience members all sit facing the same general direction, looking through the **proscenium arch**—a picture-frame opening in a wall—to view the scenery behind it. The performance area for the actors may be in front of the arch, behind it, or both. Since the wall masks stage machinery and workers from the audience's view, proscenium stages allow for impressive scenic spectacles and visual effects.

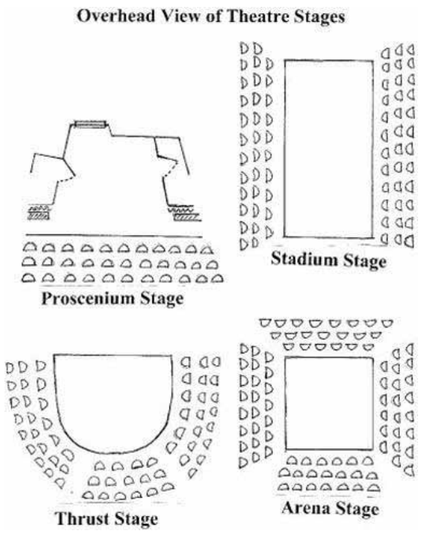
theatre in-the-round
thrust stage

- **Arena Stage**—Also called **theatre in-the-round**, this arrangement places the spectators on all sides of the performance space with the action taking place in the center. Performers must enter and exit through openings in the audience.

- **Thrust Stage**—This arrangement combines some of the characteristics of the arena and proscenium stages. The performance space extends or thrusts out into the audience so that the audience surrounds the performance space on three sides. Like an arena stage, the thrust creates an intimate performing space with audience members closely surrounding the stage; yet the thrust configuration also allows a fourth side where tall scenery, like that on a proscenium stage, can be erected or suspended.

flexible space
black-box theatre

- **Flexible Space** or **Black-Box Theatre**—A relatively recent type of stage space. It is usually, as the name implies, a room whose walls and ceiling are painted black and whose



furnishings can be moved anywhere within the space to produce any number of customized performer-audience arrangements. This kind of space is often very intimate, making the audience feel as if it were part of the action.

stadium stage

- **Stadium Stage**—This relatively rare arrangement features seating on two opposite sides of the performance space, like the elongated Roman horseracing track from which its name is derived.

Each of these stage spaces requires the director and actors to make adjustments, modifying the elements of performance and design to take advantage of the benefits and overcome the limitations of its particular performer-audience arrangement.

stage positions
downstage
upstage
stage left
stage right
backstage

Stage positions are used to describe the various areas of the stage. **Downstage** refers to the third of the stage closest to the audience. **Upstage** is farthest from the audience. These terms probably evolved during the sixteenth or seventeenth centuries when sloped or raked stages were commonly used (i.e., you literally moved up the incline as you moved upstage, away from your audience). **Stage left** is the third of the stage to the actor's left, and **stage right** is the third to the actor's right when the actor is standing on the stage and looking out into the auditorium, facing the audience. (As you might guess, these terms don't work as well on an arena stage!) **Backstage** refers to those areas behind and around the playing area, generally hidden from the audience's view.

Different cultures throughout time have created many styles of theatre. Some of those styles are radically different from one another, yet all result from various combinations and recombinations of the same basic elements. For example, most Western drama before the nineteenth century was written in verse, while nearly all contemporary plays are written in prose. Yet their success depends upon skillful vocal interpretation by well-trained actors. The Italian Renaissance did not produce much original dramatic literature, yet it produced revolutions in the areas of scenic design and theatre architecture. As you read through the individual units in this book, you will see how the elements of drama—literary, performance, and technical—have been blended and crafted by various cultures to create an amazing array of dramatic forms that portray and comment upon every facet of human experience.

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 styles of music and their purposes:

ceremonial
recreational
artistic expression

- **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

To describe works of art (visual art, music, dance, and drama), it is necessary to understand the elements and basic terminology related to the particular art form. 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 following are basic elements of music:

melody
harmony
rhythm
tempo
dynamics
timbre/tone color
form

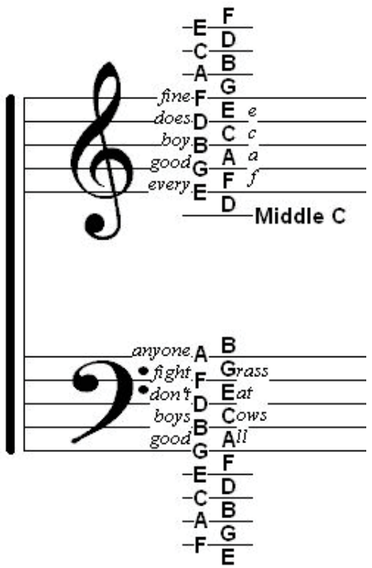
- **Melody**—The main theme or part of a musical composition, the tune, or the organized progression of single tones/pitches.
- **Harmony**—Two or more different notes played or sung simultaneously.
- **Rhythm**—A combination of long and short pulses and rests in music.
- **Tempo**—Speed of the beat or pulse.
- **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, the way a composition is put together.

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

Melody

The **melody** of a song gives its basic identity and is created by placing different pitches and rhythms in succession. The melody is often the music a listener sings after hearing a composition.

A pitch is notated by its position on a staff. The staff is made up of 5 lines and 4 spaces. The pitches that 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. The pitch names for the lines on the treble clef are EGBDF, and the spaces are FACE. The pitch names for the lines on the bass clef are GBDFA, and the spaces are ACEG.



Every **G**ood **B**oy **D**oes **F**ine.
FACE

The treble clef generally is used for higher-pitched instruments and voices, such as 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.

Good **B**oys **D**on't **F**ight **A**nyone.
All **C**ows **E**at **G**rass.

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.

accidentals

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 as follows:

sharp

Sharp—raises the pitch by ½ step

flat

Flat—lowers the pitch by ½ step

natural

Natural—cancels a sharp or flat

key signature

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**. Key signatures tell the musician that 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 more on music notation, visit **www.musictheory.net**.

Harmony

harmony
chord

Harmony is two or more different notes played or sung at the same time. A **chord**, which is a combination of three or more notes played simultaneously, is an example of harmony.

monophonic
homophonic
polyphonic

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 notes at the same time. **Homophonic** (same sound) music has multiple or different parts being sung or played simultaneously. An example of homophonic music can be found in a church hymn, where harmony is used but all singers have the same words at the same time. **Polyphonic** (many sounds) music has multiple, independent parts that are sung or played simultaneously. All parts are of equal importance. Examples of polyphonic music are rounds (canon), madrigals and motets of the Renaissance period, and fugues of the Baroque period.

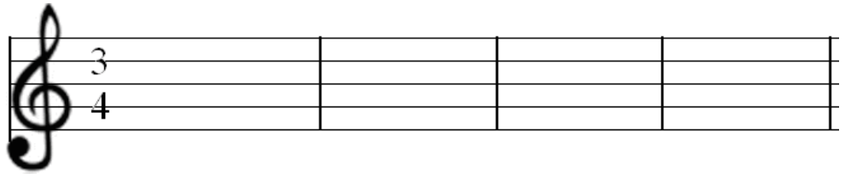
In music written for combined instruments and voice, the voice usually has the melody. Harmony parts are performed by instruments or other voices, or sometimes a combination of both. Vocal music that is performed without accompanying instruments is called **a cappella**.

a cappella

Rhythm

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

rhythm



staff
time signature

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 **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.

Rhythmic Duration

The rhythmic 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 4/4 time signature.

Note	Name	Duration	Rest	Name	Duration
	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

tempo

tempo markings

allegro
moderato
adagio
largo

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

Dynamics

dynamics

forte
piano

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.

pp	pianissimo	very soft
p	piano	soft
mp	mezzo piano	moderately soft
mf	mezzo forte	moderately loud
f	forte	loud
ff	fortissimo	very loud

crescendo
decrescendo

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 symbol <. When the volume is to be decreased, the term used is **decrescendo** and is designated by the symbol >. These markings generally are used to show a gradual change in volume.

Timbre/Tone Color

timbre
tone color

The **timbre** or **tone color** is the distinctive sound of each instrument or voice. Certain instruments or families of instruments have sound qualities that best create certain moods, feelings, and emotions. For a formal ceremony, most composers would choose to use a large orchestra ensemble or a band, brass instruments, percussion, or a 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.

string

woodwind
brass
percussion

Instruments that share similar characteristics are grouped into families. The most familiar classification system groups instruments into families according to how sound is produced: **string**, **woodwind**, **brass**, and **percussion**. String instruments produce sound through vibrations created by plucking or drawing a bow across a string. Sound is created in woodwind instruments by blowing air across a reed that vibrates. Brass instruments produce sound by blowing air into a cupped mouthpiece causing your lips to vibrate. Percussion instruments create sound by striking the instrument with your hand or a mallet. Keyboard instruments create sound by plucking the string (harpsichord) or by striking the string with a hammer (piano).

soprano
tenor
alto
bass

Vocal timbre varies by voice type: soprano, alto, tenor, and bass. Voice classifications are based on pitch range. The highest female voice is the **soprano**, and the highest male voice is the **tenor**. The lowest female voice is the **alto**, and the lowest male voice is the **bass**.

Form

form

Form in music refers to the structure or design of a musical composition. When determining the form of a musical composition, we look at the organization of verses, movements, and sections and compare what is alike and what is different.

rondo

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

Theme and variation is a compositional form where a basic musical idea is repeated over and over but is changed each time the musical idea is repeated. A single element of music or a combination of elements can be modified to create each variation. An example is *Appalachian Spring* by Aaron Copland.

call and response

With **call and response**, a leader or lead group sings or plays a phrase; then others (audience) sing or play the phrase back. Because of the repetition involved, this form is effective as a method for teaching a large group of people very quickly. This musical form can be found in gospel music, in Catholic and Protestant church service music, and in West-African and Native-American ritual music.

Some other musical forms are:

round

- **Round (canon)**—A simple melody performed by a different singer or group of singers starting at different times. An example is "Row, Row, Row Your Boat."

verse and chorus

- **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.

Examples include most popular music and this holiday song:

Verse: Dashing through the snow ...

Chorus: Jingle bells, jingle bells ...

opera

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.

The following are some terms specific to opera:

overture

- **Overture**—This is the music played by the orchestra before the curtain opens for the first act. It usually contains a medley of all of the important themes sung during the production.

aria

- **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

- **Recitative**—This 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.

Below is a chart that lists characteristics of music from specific cultures and time periods according to the elements of music.

	Melody	Harmony	Rhythm/ Tempo	Dynamics	Timbre/ Tone Color	Form
Earliest Times	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
Greece/Rome	Chant-like, syllabic, modal	None	No sense of rhythm or beat	Constant/No variety	Dependent on purpose	Chants, sung lyric poetry, drama songs, dithyrambs
Middle Eastern and Asian	Simple, pentatonic	None	Use of percussion to set pulse, not complex	Constant/No variety	Harsh, nasal singing voice	Ritual, ceremonies, chants, ballads, drama—Kabuki
Medieval	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
Renaissance	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; bass-low, quiet, indoor instruments; viols, recorders	Madrigal, motet, mass, chorale
Baroque	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
Neoclassical/ Classical	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
Romanticism/ Realism	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
Impressionism/ Post-Impressionism	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
Modern/ Contemporary	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/ theatre music, commercial music

The Structures and Purposes of the Art Forms

Visual Art

Of all the art forms (music, dance, drama, and visual art), 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, or 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.

fine arts

applied arts

aesthetics

architecture

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 or she considers why he or she 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 everyday life.
- **Persuasive**—Advertising, marketing, propaganda.

artistic expression

ceremonial

narrative

functional

persuasive

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 art elements are **line**, **color**, **value**, **shape**, **form**, **space**, and **texture**.

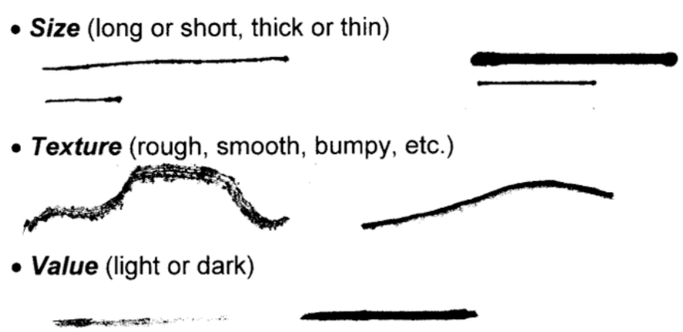
A **line** is a mark made on a surface by a moving point. Lines can be drawn or painted, or they can be suggested or implied. The edge where shapes touch or how we connect objects with our eyes creates an implied line. If we paint red next to blue with no space between them, we see a line between the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

direction

- **Direction**—horizontal, vertical, diagonal, zigza, or curved

quality/variation

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



emotion/feeling

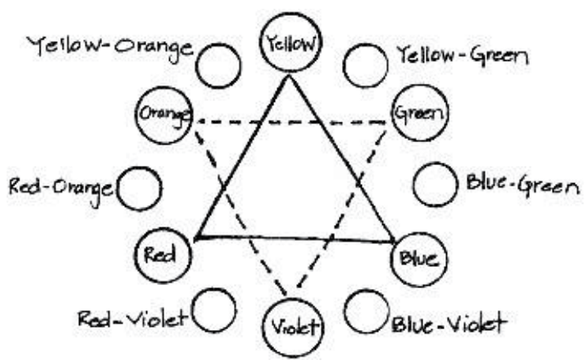
- **Emotion/Feeling**—graceful, heavy, calm, tense, delicate, bold, strong, weak, etc. A thick, dark, vertical line can feel strong. A light, thin, curved line can feel graceful.

color
hue
intensity

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

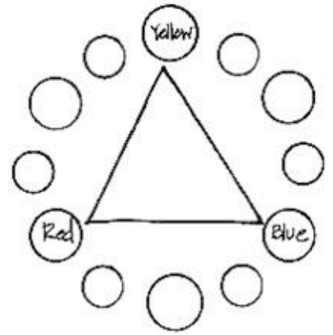
color wheel

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



primary

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



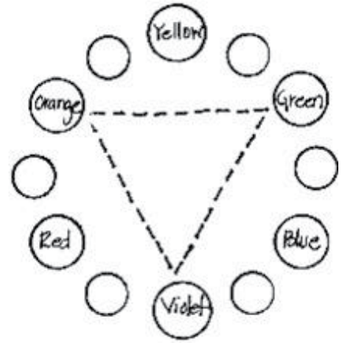
secondary

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

Red + Yellow = Orange

Blue + Red = Violet

Yellow + Blue = Green



intermediate

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

Red + Orange = Red-Orange

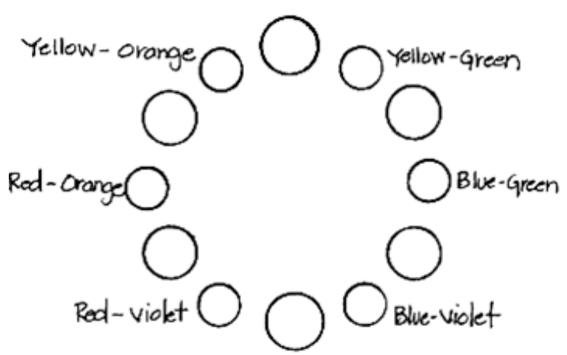
Red + Violet = Red-Violet

Blue + Violet = Blue-Violet

Blue + Green = Blue-Green

Yellow + Green = Yellow-Green

Yellow + Orange = Yellow-Orange



color scheme

monochromatic

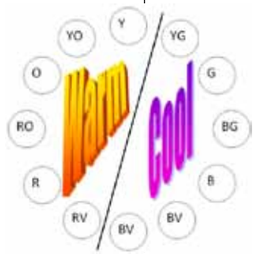
analogous

warm or cool

Colors can be used together to create pleasing or interesting effects. This grouping of colors is called a **color scheme**. The following are examples of color schemes:

• **Monochromatic color scheme**—Different values of a single hue (e.g., 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 (e.g., red, red-orange, red-violet, and orange).



• **Warm or cool color scheme**—Hues that make us feel or think of being 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).

complementary

triadic

• **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

tint

shade

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** (e.g., 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 some other solvent.

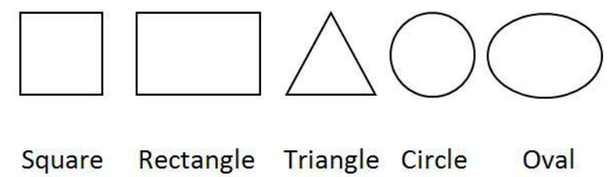
shape

two-dimensional

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

geometric

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



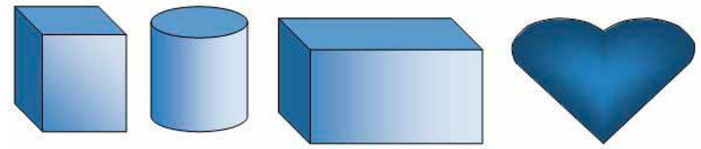
organic

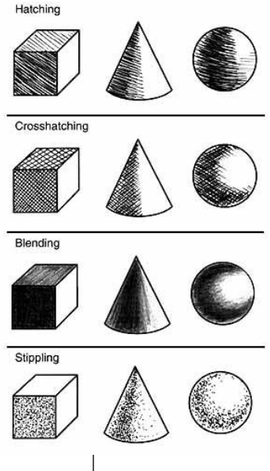
- **Organic** shapes have uneven or freeform edges. *Organic* means "based on nature" and is used to define these types of shapes because most natural objects are not geometric.

form

three-dimensional

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.





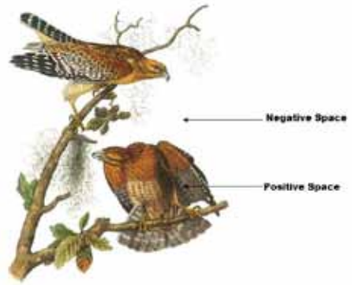
space

positive space

negative space

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

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**).



picture plane

foreground

middle ground

background

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.

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

overlapping

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

*Claude Monet. **The Bridge to Argenteuil**. 1874.*

*Claude Monet. **The Coal Workers**. 1875.*

size

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

*Vincent van Gogh. **Fields with Poppies**. 1889.*

placement

- **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.

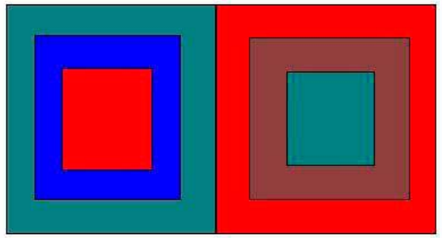
  In this Postimpressionist painting, Van Gogh has placed the shrubs lower on the picture plane so they appear closer than the buildings and trees in the background, which appear farther away.

color

high intensity

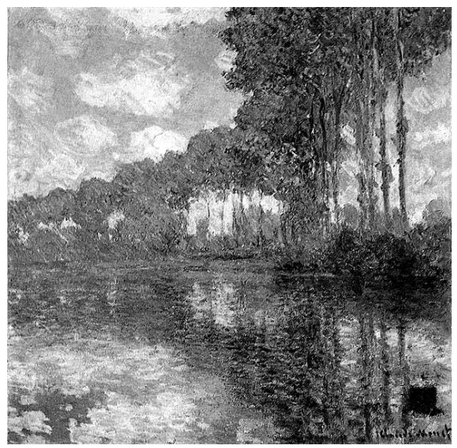
low intensity

- **Color**—Brightly colored (**high intensity**) objects seem closer to you, and objects with dull colors (**low intensity**) seem farther away. Warm colors also tend to advance or appear closer than cool colors, which recede or appear farther away.

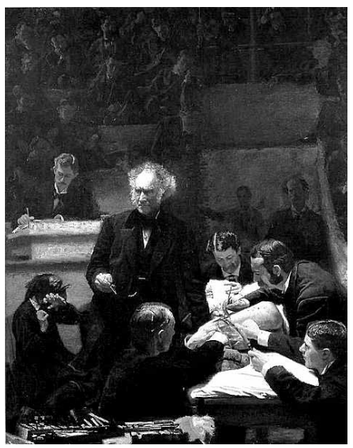


detail

- **Detail**—Elements/Objects in the foreground typically have more detail and clear, sharp edges; therefore, they appear closer. Elements/Objects are given less detail and less distinct edges as they are placed higher on the picture plane; therefore, they look farther away.



*Claude Monet. **Poplars on the Epte**. 1891.*



*Thomas Eakins. **The Gross Clinic**. 1875.*

Perspective

atmospheric perspective

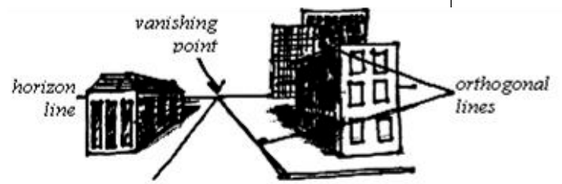
Atmospheric perspective: Hazy, low-intensity color used in landscapes to give the illusion of being far away. The air contains dust and moisture that create a haze. As we look at objects, they will appear to lighten, fade, and blur as they get farther away from us and closer to the horizon line. Artists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

*Thomas Cole. **The Garden of Eden**. 1828.*

*Rembrandt van Rijn. **The Mill**. 1648.*

linear perspective

Linear perspective: 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 that the buildings start sloping and get shorter as they near the horizon line, just as they do in real life. The lines that angle toward a vanishing point are called **converging** or **orthogonal lines**. The horizon line is a line that 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.



vanishing point

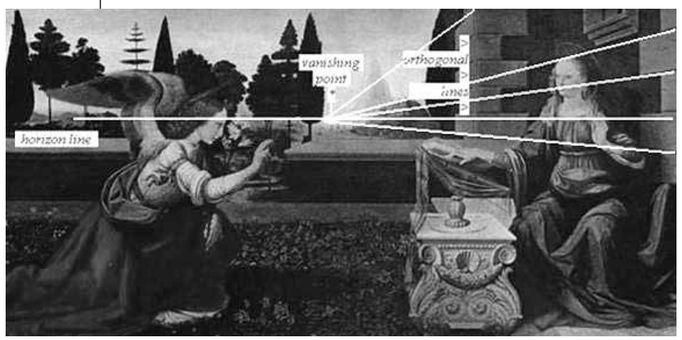
horizon line

converging

orthogonal lines

one-point linear perspective

two-point linear perspective



*Perspective diagram of **The Annunciation** by Leonardo Da Vinci.*

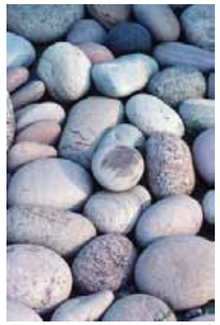
*Pietro Perugino. **Delivery of the Keys**. 1481–82.*

texture

actual texture

visual texture

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 such words as *rough*, *smooth*, *hard*, *soft*, *slick*, *sticky*, *slippery*, and *abrasive*. Can you think of more?



Smooth Texture.

Rough Texture.

The Principles of Design

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

balance

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

- **Symmetrical balance**, also known as formal 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.

Examples of Symmetrical Balance.

asymmetrical balance

- **Asymmetrical balance** organizes the art elements so that 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**.*

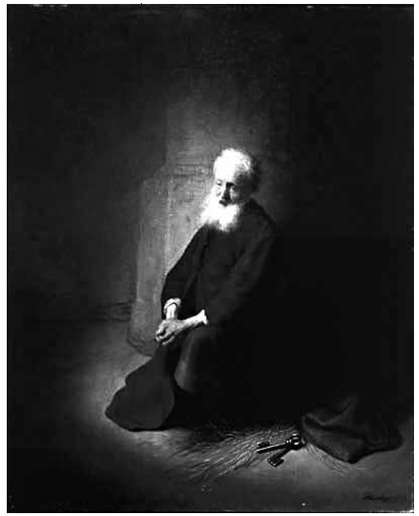
Socrates is the center of interest off to the right of the center of the picture. His left hand is raised. Your eye follows the finger to the top of the picture where it is drawn back down by the curve of the arch to the figure of the man with his back turned handing Socrates the cup of poison hemlock.

*Paul Gaugin. **Still Life with Fruit and Lemons**. 1880.*

*Edouard Manet. **The Execution of Emperor Maximilian**. 1867.*

radial balance

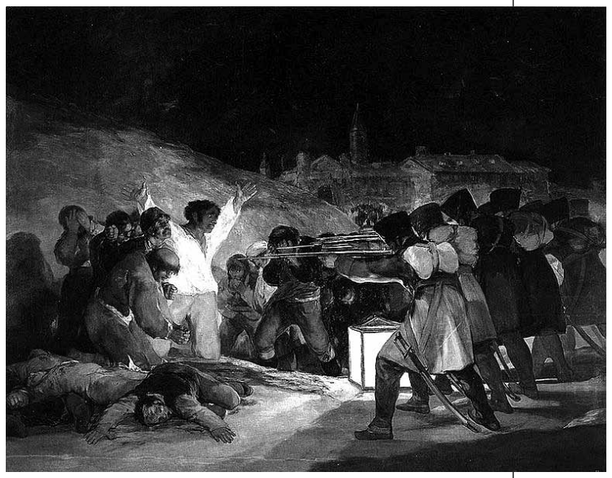
Radial balance is where the art elements branch or radiate out from a central point.



Rembrandt van Rijn. ***St. Peter in Prison****. 1631.*

contrast

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.



Francisco de Goya. ***The Third of May****. 1814.*

emphasis

focal point

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

repetition

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

Claude Monet. ***The Four Trees****. 1891.*

"Willow Bough" wallpaper (1891) designed by William Morris.

pattern

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

Van Gogh. ***Starry Night***.

rhythm

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 strokes cause the eye to move rhythmically across the picture.

Detail from ***The Last Judgment*** *by Michelangelo.*

movement

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* on the previous page shows movement as well as rhythm. Below, the swirling movement of the arms of Christ, along with the 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.

Picasso. ***Igor Stravinsky****.*

proportion

Proportion is the relationship in size of one component of an artwork to another. Notice the size of the musician's hands in *Igor Stravinsky*. 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?

variety

Variety is the quality achieved when the art elements are joined 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.

Wassily Kandinsky. ***Composition VII****. 1913.*

Claude Monet. ***Water Lilies and Japanese Bridge****. 1899.*

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.

unity

Art Media and Art Processes

medium

media

art processes

Medium (singular) or **media** (plural) 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 Two-Dimensional Process and Its Corresponding Media

drawing

Drawing—Ink, pastel (oil and chalk), paper

painting

Painting—Watercolor, tempera, oil, and acrylic; brush and ink are used in traditional Chinese and Japanese painting.

Characteristics of Paint

pigments

binder

solvent

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

Type of Paint	Binder	Solvent
Watercolor	Gum Arabic	Water
Tempera	Egg yolk	Water
Oil	Linseed oil	Turpentine
Acrylic	Synthetic	Water

The following are the characteristics of each type of paint:

watercolor

- **Watercolor**—Transparent, applied in thin layers or washes, easily transportable, dries quickly, not permanent when dry, must mask off areas to remain white. It can be used to create a variety of emotions, from lively and exciting to calm and peaceful.

tempera

- **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. It can be used to create such effects as childlike, delicate, whimsical, bold, and melancholy.

oil

- **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

- **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, semimatte 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. It 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

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

- **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

- **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 that the paper picks up the ink in the grooves.

planographic process

- **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 a print is made when the plate is pressed against the paper.

The Three-Dimensional Process and Its Corresponding Media

textiles

Textiles—Fabric, yarn, fiber, paint, and ink.

fiber art

Fiber Art (constructing with fiber, weaving, rugs, crocheting, knitting, quilting)—Fabric, yarn, fiber, paint, and ink.

ceramics

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. *Throwing* is the term used for the process of shaping clay on the pottery wheel.

sculpture

carving

subtractive

casting

modeling

constructive

additive

Sculpture—Wood, metal, stone, plaster, and glass. Sculpture techniques include the following:

- **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.

assemblage

architecture

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, such as Computer-Aided Design and Drafting (CADD) for contractors to use when constructing a building.

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

representational

nonrepresentational

portrait

landscape

still life

abstract

nonobjective

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 that 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 that 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.

Nonrepresentational

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

Humanities: Integrated History of the Arts

The Earliest Times

People and cultures from the earliest times explained the relationship of themselves to the world around them through the arts. From our prehistoric ancestors to ancient tribal societies, humankind focused on their understanding of the spirit world and nature before they had scientific knowledge. Storytelling explained things like creation, and dance was often ceremonial, celebrating marriage, birth, and the transition from childhood to adulthood. Musical instruments were fashioned from wood, animal skins, and gold, while images of animals, people, and daily life were painted on cave walls. Societies developed from groups of cave-dwellers to tribal villages and created organized religious, political, and social structures that would become what we call civilization. It is through the art they left behind that we understand much about their lives.

Dance: The Earliest Times

From the earliest times, humans have used movements of the body to express themselves. By uncovering archeological evidence and developing 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 that provided food, aided in fertility, regulated weather, and gave good fortune in warfare.

> Dance in early and tribal societies seeks to link or identify the dancer with another entity, whether corporal or supernatural. Dance stresses belonging through 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 that 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. (From *Dance in the Northern Tradition* by Alissa Sorenson, **www.friggasweb.org/dancetxt.html**)

Among American Plains Indians, dance was laid out to honor the deities of the four cardinal points of the compass: east, south, west, and north. These directions corresponded with the cyclical nature of life, time of day, and seasons of the year, which were all interrelated:

Directions:	East	South	West	North
Seasons:	Spring	Summer	Fall	Winter
Life Cycle:	Birth	Young Adult	Old Age	Death
Time of Day:	Dawn	Midday	Sunset	Night
Colors:	Yellow	Red	Blue	Black

In tribal cultures, 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. Two examples of this would be the eagle for its eyesight and prowess in hunting and the snake for its agility and cunning action. 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: The Earliest Times

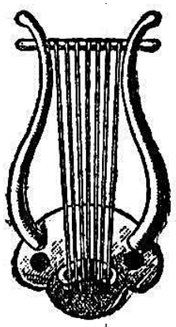
Early theatre had its origins in ritual dances, storytelling, and religious ceremonies. Many people in ancient societies used ritual dances, ceremonies, and stories to express their understanding of the world around them and their relationships to the natural and supernatural forces that govern it. Some of the reasons they performed these rituals were to:

- Perpetuate the seasonal cycle.
- Influence the weather and make their crops grow.
- Teach hunting skills.
- Train for warfare.
- Drive out demons or ghosts.
- Preserve stories or traditions important to their culture.
- Preserve cultural history and family heritage.
- Induct young people into the adult community.

Sometimes, individuals participating in such rituals would wear sacred costumes and masks made from natural materials, such as bark, feathers, skins, and skulls. Masks might represent the spirits of animals, deities, or ancestor spirits invoked to join, assist, or speak through members of the tribe. Ritual participants might apply paint or makeup made from crushed berries, animal blood, sap, mud, or pulverized minerals for any number of sacred purposes. Ritual stories were retold using hand gestures, sounds, and body movements to illustrate the events in the narrative and heighten their emotional impact. Music, dance, and pantomime were often integral to prayers, rituals, and narratives. Religious ritual, storytelling, and acting have so many elements in common that it seems quite natural that the earliest dramatic performances of which we have record were closely connected to ancient religions.

Egyptian hieroglyphs depict performers acting out plays that recounted the sufferings, trials, and ultimate victory of the god-king Osiris. According to Egyptian mythology, the wise king Osiris was murdered and dismembered by his jealous brother, Seth, who then scattered the remains of Osiris' body. Isis, the wife of Osiris, and their son, Horus, gathered up the pieces of Osiris, avenged his murder, reclaimed his throne, and set up the cult worship of Osiris. The plays follow the pattern of birth, death, and resurrection, which mirrors the cycle of the seasons. The most important of these Egyptian passion plays was performed annually at Abydos, Busiris, Heliopolis, and elsewhere from c. 2500–400 B.C. The acting may have, at times, been quite realistic. We know from Greek historians that many men died from wounds received in the mock battles staged between the followers of Seth and the forces of Osiris' son. The play ends with the resurrection of the king Osiris as the powerful god of the dead to remind the Egyptians of the hope of their own future resurrections.

Music: The Earliest Times



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 and 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 B.C. 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. 41000 B.C. and is believed to have been used by Neanderthal people. The flute was discovered in 1995 in Slovenia. Several flutes and fragments made of crane bones were discovered in Jiahu in the Henan province of China. They date from 9000–7700 B.C., and one of the flutes can still be played, making it the oldest existing musical instrument that is still functional.

Ritual Music and Worship

Example of a West-African balafon, which comes from the same instrument family as the xylophone.

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 or a successful hunt or battle, to ensure the birth of a healthy child, or 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 bird calls, 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. They are believed to have been 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 entertainment. The first five books of the 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 the worship of God and of celebrations of birth, death, and mourning. Kings David and Solomon wrote poetry that was accompanied by music (with a harp or a lyre); their works make 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

trumpet

psaltery

harp

timbrel

stringed instruments

organs

cymbals

1. Praise ye the Lord, Praise God in his sanctuary: Praise Him in the firmament of his power.

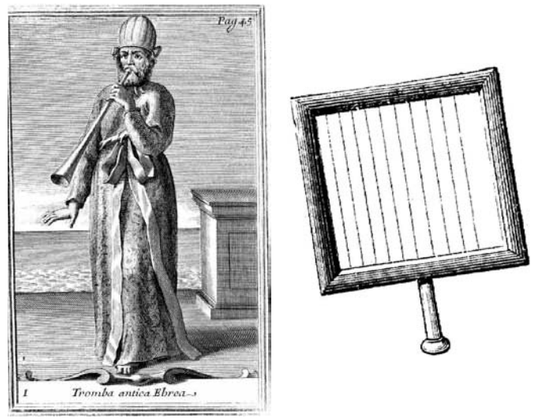
2. Praise Him for his mighty acts: Praise Him according to his excellent greatness.

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: The Earliest Times

Prehistoric Art

Discoveries are being made daily that can have an impact on our understanding of the past and reshape history.

Drawing of a Blombos pigment stick with carved abstract designs.

Over the last few years, scientists have had to reexamine when the oldest examples of artwork were made. For decades, the oldest artwork was thought to be that which was found in caves in Europe, including paintings and drawings on cave walls, small sculptures, and relief carvings. But after finding two sticks of pigment with abstract designs scratched into them at Blombos cave in South Africa, some scientists think the oldest artwork might have actually had its beginnings in Africa. The artifacts from Blombos date back to as far as 75,000 years ago.

Prior to these discoveries, it was thought that during the late Paleolithic Age, mankind created the oldest existing artwork by sculpting small figures from ivory and stone and painting images on cave walls. It is evident from surviving examples that early man had a need to create visual impressions of his surroundings. One of the characteristics of many early sculptures and cave paintings was an attempt at realism. Recreating the object exactly as it appeared in real life was a powerful, magical tool. Some human images appear more stick-like or abstract compared to those of animals, perhaps due to a superstition that you might be able to capture the soul or control the person through the image if you made it look too realistic.

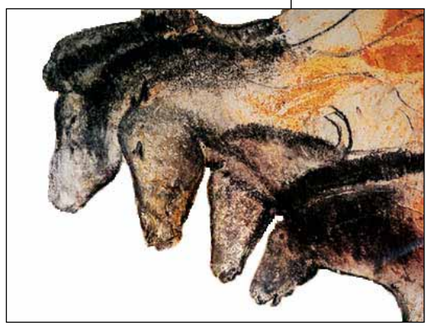
These images remain visible today, thousands of years later, in the caves of Lascaux, France, and Altamira, Spain. The images the unnamed artists depicted on the dark cave walls were of such local animals as deer, bison, antelope, and mammoths. Several of the animals are now extinct. But the artists used enough details for modern viewers to distinguish the species.

Other cave artwork includes handprints that were created 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.

In 1940, four boys in Lascaux 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 15000 B.C., which would make them 170 centuries old. Holes in the floor of the cave indicate that the cavemen used wooden scaffolds to reach the ceilings.

Bull in Lascaux cave.

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.



1995—French find 30,000-year-old Paleolithic art.

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 or Altamira. 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.

To view interactive Web sites of these caves, go to **www.culture.gouv.fr/culture/arcnat/lascaux/en/http://grupos.unican.es/Arte/Ingles/prehist/paleo/b/Default.htm**.

A large number of prehistoric statues found throughout Europe have been of women and share common features (many are shown as obese or pregnant). These Venus figures are believed to have been used in rituals and fertility rites. They were carved from soft stone, bone, or ivory or were formed from clay and fired. Most range from 1½ to 10 inches in height. In 2008, a Venus figure was found in a cave near Scheklingen, Germany. The *Venus of Scheklingen* may be the oldest sculpture ever found, with an estimated age of at least 35,000 years.

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. It is widely believed that construction began some 5,000 years ago and was worked on in three phases over a long period of time. In any case, the stones came from a quarry miles away, which is a mystery in itself, for no one knows for sure how these primitive people moved the massive stones without the aid of mechanical devices.

The exact purpose of Stonehenge remains a topic of debate. There are several theories, such as it was used as a cemetery, a place of worship, or a device to predict the solstices. Today, crowds of spectators gather on June 20 or 21, depending on the day of summer solstice, to bang on drums, sing chants, and otherwise recognize the mystery of this ancient wonder.

To read more and see an interactive Web site, go to **http://channel.nationalgeographic.com/episode/stonehenge-decoded-3372**.

Egyptian Art and Architecture

Africa, the cradle of civilization, contains many cultures. The ancient Egyptians were once one of the most powerful civilizations on Earth. Ancient Egyptian history is divided into three dynastic periods, the first beginning around 3100 B.C. and the third ending around 332 B.C. when Alexander the Great conquered Egypt. The ancient Egyptians are not forgotten. They used math and brute force to create massive tombs in the form of pyramids and to sculpt gigantic figures, such as the majestic Sphinx, that still survive today.

Here are three facts about ancient Egypt that any student should know in order to understand this period:

- Egyptians believed that the ruler (Pharaoh) was god on Earth.
- Egyptians believed there was a life after death.
- They believed that the pharaoh became king of the dead in the afterworld.

Egyptian Architecture

pyramids

The **pyramids** were built as tombs for the pharaohs, and the aforementioned facts explain the lengths that were taken to preserve the pharaohs' remains. According to the Egyptian Book of the Dead, the pharaohs' spirit stayed with his body, so he needed proper care in order to be able to rule in this world. His body needed to be preserved as well as possible. Special spices, ointments, bandages, and surgery were used to preserve the body. Organs were kept in airtight jars (canopic jars) to seal in life-giving fluids, while the shell of the body dried to a tough, leathery 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.

mastabas

step pyramid

For a long time, it was thought that the pyramids were built by slaves, but further excavations have revealed cities and graveyards, leading to the theory that the pyramids were actually built by highly skilled citizens.

The form of the pyramids developed over time. Originally, bodies were simply placed into pits dug into the earth. Then, **mastabas** (flat-roofed, rectangular buildings with sloping sides) were built over the pits.

Next, several mastabas were built one on top of the other, decreasing in size as they went up to create what is called a **step pyramid**.

Mastaba El-Faraun.

Step Pyramid of Djoser.

The Bent Pyramid.
www.ancientegypt.co.uk/pyramids/home.html

Finally, builders tried to create a smooth pyramid form. The Bent Pyramid of Dashur shows that they didn't get it right on the first try.

The Great Pyramids of Giza are considered the culmination of centuries of pyramid development.

For more information on pyramids, visit the following Web sites:

www.bbc.co.uk/history/ancient/egyptians/pyramid_gallery.shtml

www.nationalgeographic.com/pyramids/pyramids.html

The Great Pyramids of Giza.

Egyptian Sculpture

The Great Sphinx of Egypt.

The Great Sphinx of Giza is a monumental-sized sculpture. It was positioned so that travelers would see it as they approached the largest city on Earth at that time. A Sphinx is a reclining lion with a human head. Centuries of sandstorms have repeatedly buried much of the Sphinx and required it to be dug out. The Sphinx is believed to be from the Old Kingdom period, but scholars are still debating for which pyramid and pharaoh it was built (some argue Khufu, others argue Khafre). The Sphinx would have definitely been a part of a greater complex. It was carved on-site, directly out of the limestone.

Archeologists have discovered parts of a beard, but again, there is disagreement as to whether the beard was part of the original design or added at a later date. There is a hole in the top of the head (now filled in) which is also the subject of debate as to what kind of further headdress decorations might have been part of the original sculpture and whether or not it was added later. Even more things are debatable about the Great Sphinx, such as the damage to the nose. According to an often-reported story, the face was intact until one of Napoleon's soldiers shot it with a canon.

Statue of Hatshepsut.

Example of relief sculpture.

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 in 2680 B.C. The Sphinx was built later, in 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.

Other types of sculpture common in Ancient Egypt include statues and relief sculptures (carvings made into tablets or on the walls of buildings). Statues were carved seated or standing with few projecting parts. The pose is always frontal and symmetrical with arms close to the torso. The proportions of the body are not exact because making sure all of the important parts of the body were shown was a priority. The ancient Egyptians believed that the ka, or spirit of the dead, needed a body in the afterlife, and that body was represented in the statues and relief sculptures inside the tomb.

Gold face covering for King Tutankhamen.

King Tutankhamen is probably the most recognized pharaoh today. However, he would have been relatively unknown had it not been for the discovery of his hidden tomb. He died at an early age, around 1300 B.C., 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 Tutankhamen's famous burial mask made of gold, 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 goddess of the sky. Since he was a minor pharaoh, one can only imagine how spectacularly a truly famous pharaoh would have been buried.

From the realistic mask of King Tut, you can see that the Egyptians did not have a problem sculpting lifelike figures. Great stone carvings of kings (pharaohs) and gods adorn the temples of the New Kingdom.

To learn more about the discovery of this tomb, go to the following Web sites:
http://video.nationalgeographic.com/video/player/places/countries-places/Egypt/king-tuts-tomb.html

http://ngm.nationalgeographic.com/ngm/tut/mysteries/journey.html

Egyptian Paintings, Drawings, and Relief Carvings

Egyptian paintings, drawings, and relief carvings have a unique look. This picture shows a typical Egyptian painting. This profile style of painting indicates that art was used to represent people and events in a very simplistic manner, according to strict rules imposed on all Egyptian artists. One of those rules was that the head must be shown in profile while the body is shown in a three-quarters view. The content or purpose, not the style, mattered most to the Egyptians. If a person wanted to be complete in the afterlife, their representation needed to be complete. Therefore, the images included the best view of all of the parts of the person, giving you a single image made up of the body turned different ways.

Egyptian painting from Tomb of Nebamun.

Size might indicate the age of the person, or it could indicate the rank or social status. In this painting from the tomb of Nebamun, the pharaoh (Nebamun) is the largest figure. Birds are flying from the marsh grass, and fish are plentiful in the water; life is abundant. Nebamun is shown in the prime of his youth, which is typical of portraits. Color was also very important in this painting and Egyptian paintings in general. Here, blue is used to symbolize fertility and rebirth, things that Nebamun, in his god-like status, was able to provide to his people.

The ancient Egyptians had very skilled artists and craftsmen who produced wonderful drawings, paintings, sculptures, jewelry, and textiles. To check out more Egyptian artwork, go to **www.touregypt.net/featurestories/artoverview.htm**.

African Art

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 viewing them as a part of a long cultural tradition.

Ibo mask.

Chokwe headpiece.

Baule animal mask.

The tropical climate and the abundance of trees made wood a favorite sculptural medium. 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 remade 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 reasons for using masks in ceremonies could include the following:

- Represent spirits/nature
- Discipline role for community (scare into behaving)
- Rites of passages, such as womanhood, manhood, or 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.

Ibo mask.

Gabon mask.

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 right 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. (More on the influence of African art will be discussed in the sections on the Modern and Contemporary periods.)

Benin head sculpture.

Classical Greece and Ancient Rome (800 B.C.–400 A.D.)

Classical Greece and Ancient 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.

Classical Greece and Ancient Rome Dance

Dance was held in great esteem by ancient Greeks. They saw it as divinely inspired by the gods. Dance was closely linked to music, poetry, art, and their respect for the integrity of the mind, body, and spirit. One of the seven Greek Muses representing the arts was Terpsicore, the Muse of Dancing.

Dance was a form of entertainment and display and was also used in religious rituals. The term *orchestra* originally meant the circular dancing place of the Greek theatre. Plato suggested that to sing and dance well was to be well educated. Aristotle considered dance as moral training of a youth and a means of helping people cope with frightening or sad feelings through therapy.

The sources of information about Greek dancing come from songs written for dance, lines of poetry, and other forms of literature. Many pictures of people dancing can be found on statues, wall reliefs, carvings, or paintings on pottery.

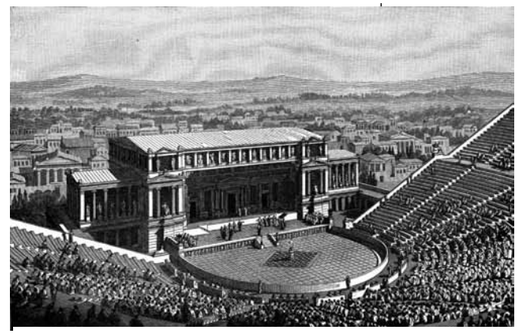
Dance was much less important to the Romans than to the Greeks. Even though the Romans borrowed much of their culture from the Greeks, as the nation grew wealthy and powerful, it put less value on the pursuit of the arts for aesthetic reasons. Dance in Rome was, at first, very theatrical; then, it was commercialized. Finally, it became an avenue for corruption. In the early Roman Empire, it was fashionable for Roman nobility to dance. But later, dance was looked upon as a softening of the fiber of Roman citizenry. Romans preferred the color and mass of spectacles that were held in great circuses or arenas. It became undesirable to be a dancer by profession. Dance suffered the same demise as the entire Roman Empire. Romans preferred violent and often sadistic spectacles and brutal games to the lofty attainment of beauty through the arts. The only real popularity of dance over a period of time was that of pantomimic dance (the telling of a story without words, by means of bodily movements, gestures, and facial expressions).

Classical Greece and Ancient Rome Drama/Theatre

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

Ruins of an ancient amphitheater.

Greece



Reconstruction drawing of the Dionysus Theater.

In classical Greece, tragic and comic plays based on Greek myths were typically performed in open-air hillside theaters as part of annual festivals in honor of **Dionysus**, the god of wine and fertility. The most important of these festivals, the Great Dionysia, was established in Athens in 534 B.C. Its main event was a three-day tragedy competition in which great playwrights, such as **Aeschylus**, **Sophocles**, and **Euripides**, presented their powerful dramas before panels of judges and audiences of thousands in the specially constructed Theatre of Dionysus. Greek ritual choruses had long, chanted unison hymns in praise of Dionysus. According to tradition, a choral leader named **Thespis** changed the ritual performance forever when he stepped out from the chorus to speak to them, becoming a character separate from the chorus. Thus, he bears the honorary title of first actor, and performers in the theatre are to this day referred to as thespians. Later, the addition of a second actor provided the possibility of dialogue between characters. Plots and characters continued to grow in complexity and sophistication with the addition of the third actor, but official contest rules forbade more than three actors, meaning that one actor often had to perform multiple roles. Women were allowed to attend the plays but were not allowed to perform.

Dionysus

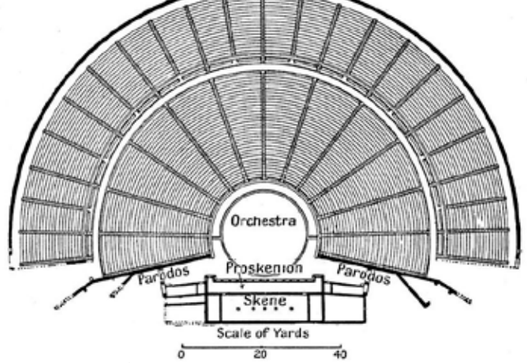
Aeschylus

Sophocles

Euripides

Thespis

Theaters



Greek theaters typically seated several thousand spectators. Performers wore masks to make the identities of their characters more easily identifiable to this large audience. The performance space consisted of a large circular floor called the **orkestron** (**orchestra** in Latin). At the rear of the orchestra, opposite the audience, was a building called the **skene**, typically used by the main actors for entrances and costume changes. The skene often doubled as scenery for the performance, representing a palace or temple. In front of the skene was a raised platform called the **proskenion**, which provided the primary performance area for the main characters. On either side of the orchestra was an entry path called the **parados** (plural **paradoi**), used for entrances and exits, especially by the chorus and minor characters. Semicircular rows of stone seats were set into the faces of hills. This seating area, the **theatron**, utilized the ground's natural slope for raked seating and provided a highly efficient acoustic arrangement with the sound bouncing off of the hillside.

orkestron

orchestra

skene

proskenion

parados

paradoi

theatron

Greek Tragedy

In addition to defining the elements of a drama (refer back to the section on The Structures and Purposes of the Art Forms: Drama/Theatre), the philosopher Aristotle also described the structure of a Greek tragedy and prescribed guidelines for composing tragic plots. The tragedy, he wrote, is an imitation (not a narration) of serious actions, written in rhythmic verse and song, which arouse feelings of fear and pity in the observer. In the best tragic plots, a good but flawed man—his tragic flaw is often *hubris*, or excessive pride—makes some great error in judgment which sets in motion events leading to a peripety (reversal of fortune), a fearful and pitiable downfall from happiness to misery. In the process, he makes a discovery of his error, but the change from ignorance to knowledge comes too late to save him from his fate. Aristotle's ideas about tragedy, in one form or another, would govern the form for nearly two-and-a-half millennia, most significantly during the Renaissance and the Neoclassical periods.

The Major Greek Tragedians

Aeschylus (525–456 B.C.)

- He is the author of the oldest intact play and the only surviving trilogy, the *Oresteia* (458 B.C.), which contains the plays *Agamemnon*, *The Libation Bearers*, and *The Eumenides*.
- He added a second actor (deuteragonist), thus making dialogue the prominent feature of the play.
- He established the custom of contending for the prize with three dramas.
- His themes include moral, religious, and political issues and the destiny of communities.

Sophocles (495–406 B.C.)

- He wrote more than 125 plays over 60+ years, winning 18–24 first prizes.
- Eight of his plays survive, including *Antigone* (c. 441 B.C.), *Oedipus Tyrannos* (c. 430–425 B.C.), and *Electra* (c. 418–410 B.C.).
- He added a third actor (tritagonist), giving more dimensions to characters and relationships.
- He gave the dialogue its full development.
- He is credited with the introduction of painted scenery.
- He further reduced the choral parts, although the beautiful choral odes are closely connected with the business of the play and appropriate in their sentiments.

Euripides (480–407 B.C.)

- He was less popular in Athens.
- He took less part in social life and wrote most of his plays alone in an island cave.
- Eighteen of his plays survive, including *Medea* (c. 431 B.C.), *Electra* (c. 413 B.C.), and *The Bacchae* (c. 405 B.C.).
- He further reduced choral involvement.
- He put multidimensional antiheroes in central roles, e.g. Medea.
- His plays are driven more by character than by plot.
- Action and emotions in his plays are more realistic.

Greek Comedy

Old Comedy

Aristophanes

burlesques

The early phase of Greek comedy, known as **Old Comedy**, was dominated by the playwright **Aristophanes**. His plays were **burlesques**, or spoofs of mythological plots, often mocking figures of heroes and gods. They featured wild, creative journeys full of imaginative creations and situations and crazy creatures, such as animal choruses. Full of song and dance, obscenity, puns, wordplay, and physical humor, the plays also featured sharp satire and harsh attacks on political events and figures of the time. In classical Greece, both tragic and comic playwrights interpreted their culture's well-known myths in order to publicly express their philosophical and political views, making the theatre a powerful tool for shaping opinion and debating policy in Athens' democratic society.

New Comedy

Menander

After the Macedonian conquest of Greece, comedy moved away from the daring personal and political satire of Aristophanes. Lacking complete political independence, writers of this **New Comedy** found themselves moving toward safer, more mundane subject matter. **Menander** and other playwrights found their source material in the bustle of Athens' streets. Their characters were drawn from the cooks, merchants, farmers, soldiers, and slaves who populated the city. Plots revolved around young boys and girls in love, miserly fathers concerned with the sexual or financial misbehavior of their children, long-lost relatives, etc.

Rome

ludi

mimes

pantomimes

The Romans frequently combined several forms of entertainment in extravagant public spectacles known as **ludi**. Theatrical performances had to compete with chariot races, boxing matches, water battles, gladiator contests, etc. The most popular stage entertainments were **mimes**, which were short skits or scenes performed in verse dialogue by two or three actors, and **pantomimes** performed by a single dancer either silently or with instrumental and/or choral accompaniment. Both forms were liberally salted with coarse buffoonery and indecent humor, and in time it came to reflect the worst traits of a debauched and crumbling civilization—eventually becoming so obscene and gross that they were condemned by all decent Roman citizens.

Theaters

scaena

cavea

platea

scaena frons

Until the first permanent theater was constructed in Rome in 55 B.C., the outdoor stages were crude, temporary, wooden structures with no scenery except for doorways at the rear of the stage platform to represent the characters' houses. The later permanent theaters, often free-standing structures, modified the Greek design by connecting the seating area (**cavea** in Latin) with the stage-house (**scaena**) and extending the raised stage platform (**platea**) forward until it reduced the orchestra to a half-circle. At the rear of the stage, the scaena featured the traditional doorways, and the front of the building was decorated by a multistory façade of columns, masonry work, and sculpture: the **scaena frons**. At the left and right ends of the raised stage platform were side entrance doors, representing the directions to the city center and rural areas, such as fields or docks. The Roman architect Vitruvius described the process of designing and constructing theaters in the fifth book of his ten-volume *De Architectura*.

Reconstruction drawing of the Roman Theater at Pompey.

Roman Comedy

Terence

The Roman playwright **Terence** (a freed slave from North Africa) frequently put together several Greek comedies to write new plays with multiple plot lines, a new development in theatrical writing. His poetic ability and refined style made him popular with Rome's elite and educated aristocracy, but not with Rome's populace. A mix of foreign-born tradesmen and prisoners of war, poorly educated, addicted to violent spectacle, and often speaking only enough Latin to do business in the empire, the typical Roman crowd was incapable of appreciating the elegance and grace of Terence's polished verse. Several of his plays were later to be adapted by Neoclassical writers like Molière and Richard Steele.

Plautus

stock characters

The playwright **Plautus** was far more successful with the masses. Keeping only the basic story lines, characters, and a few passages of dialogue from Menander's Greek New Comedies, he freely adapted the plays, filling them with zany action, puns, local references, slapstick buffoonery, and vulgarity. Since subtleties of character were of little value, **stock characters** quickly developed—characters with easily identifiable traits that could appear in different stories interchangeably. The wily servants; braggart soldiers; quack doctors; foolish, old men; and passionate, young lovers that range throughout Plautus's plays would return again and again throughout history. They would reappear with different names and on different stages—most notably as the stock characters of the Italian *Commedia dell'Arte*, in the comedies and tragedies of Shakespeare, and in scores of French Neoclassical and English Restoration comedies, but also in the work of many nineteenth- and twentieth-century playwrights and comedians.

Roman Tragedy

Seneca

The tragic playwright **Seneca** was more of an orator than a playwright. His Latin adaptations of the Greek tragedies are more like dialogue-poems meant to be recited at banquets rather than played on the stage and are often judged to be overly rhetorical in style, full of contrived speech and emotion, and generally inferior to the Greek originals. However, they were earlier and more widely known in the Renaissance than the originals. It was through Seneca that the European world first became acquainted with classical tragedy. He, along with Plautus and Terence, directly influenced the development of the remarkable theatre of the fifteenth, sixteenth, and seventeenth centuries.

The collapse of the Western Roman Empire in 476 A.D. plunged Europe into a long period of chaos and decline. As the Christian Church, strengthened by several centuries of persecution, emerged as the main stabilizing force in the former empire, it had little sympathy for Rome's pagan, violent, and depraved notions of entertainment. Theatrical activities were banned, and actors were branded as criminals. Theaters across Europe were razed, quarried for stone, or simply abandoned to decay. It should be noted, however, that the Eastern Roman (Byzantine) Empire flourished until the mid-1400s, and it was in the libraries of Asia Minor that the only surviving manuscripts of the Greek playwrights and Vitruvius's *De Architectura* were preserved.

Classical Greece Music

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 people. 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 and 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, sounding one voice or note at a time. 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 in a philosophy of nothing in excess. They believed music had the power to cause or to prohibit certain behaviors.

Music was most often combined with dance or spoken text. The lyre—a small, handheld harp—was used to provide musical accompaniment to the works of Greek poets, such as 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.

Greek Musical Instruments

The kithara, aulos, panpipe, and hydraulis were among the instruments used in the music of Ancient Greece. The kithara, an instrument of the lyre family, generally has seven or more strings tuned to the notes of one of the modes. The sound is produced by plucking or strumming the strings.

Example of a kithara in a statue.

Example of lyres on a red-figure vase.

The lyre was used to accompany others or even oneself for recitation and song.

The aulos, usually double, consisted of two double-reed (like an oboe) pipes, not joined but generally played with a mouth-band to hold both pipes steadily between the player's lips. Modern reconstructions indicate that they produced a low, clarinet-like sound.

www.answers.com/topic/aulos

Example of panpipes in a relief sculpture.

The panpipes, also known as panflute, is an ancient musical instrument based on the principle of the stopped pipe. It consists of a series of pipes of gradually increasing length, tuned (by cutting) to a desired scale. Sound is produced by blowing across the top of the open pipe (like blowing across a bottle top).

Example of an aulos in a relief sculpture.

The hydraulis (water organ) was a keyboard instrument and the forerunner of the modern organ. As the name indicates, the instrument used water to supply a constant flow of pressure to the pipes. Essentially, the air to the pipes that produce the sound comes from a wind-chest connected by a pipe to a dome. Air is pumped in to compress water, and the water rises in the dome, compressing the air and causing a steady supply of air to the pipes.

The Romans are said to have not been particularly creative or original when it came to music. They did not attach any spiritual ethos to music, as did the Greeks. Yet, if the Romans admired Greek music as much as they admired everything else about Greek culture, it is safe to say that Roman music was mostly monophonic (that is, single melodies with no harmony) and that the melodies were based on an elaborate system of scales (called modes). The rhythm of vocal music may have followed the natural meter of the lyrics.

Example of a hydraulis from wiki.

Classical Greece and Ancient Rome Visual Art

Classical Greek and Ancient 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 lifelike appearance, in their sculptures with techniques they invented. This did not happen immediately. The first stage of Greek sculpture was called Archaic, and it appeared around 600 B.C. The figures were stiff, lacked movement, and had stylized features. The most popular subjects were young male nudes called the **Kouros** (plural **Kouroi**) and young females called the **Kore** (plural **Korai**).

Kouros

Kouroi

Kore

Korai

*Roman Copies of the **Discus Thrower** by Myron.*

The Archaic period came to an end around 480 B.C. and paved the way for one of the world's most replicated sculptural periods called the Classical period. The *Discobolus (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 the *Discus Thrower* shows how the Classical Greeks solved the problem of showing movement in sculpture. The concept of weight shift, where one leg bears most of the weight while the other leg is relaxed (often with the knee bent), allowed sculptors to break from the straight, stiff poses of the past. This technique or device, called **contrapposto**, was instrumental in the development of dynamic sculpture that appeared to move in space. 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.

contrapposto

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, in addition to faces having an ethereal look—like a heavenly god. 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 that he will achieve his goal.

***Laocoön and his sons**, also known as the **Laocoön Group**. Marble, copy after a Hellenistic original from c. 200 B.C.*

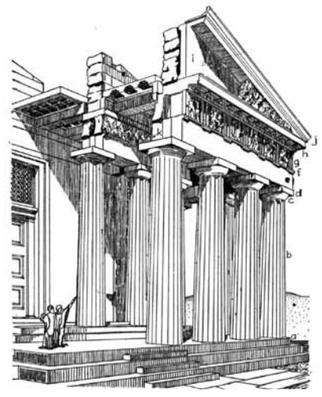
Later, during the Hellenistic period, which followed the Greek Classical period around 323 B.C., sculpture underwent a major transformation with a new focus on emotions, particularly the strong emotions of pain and grief. The truth was about how you felt and what you experienced. Sculptures had dramatic posing, sweeping lines, and high contrasts in value (light and dark). Deities and heroic themes were still subjects for sculptures, but artists also explored new subjects, such as scenes of daily life and the human condition.

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 on page 61 are Roman copies. Notice the differences.

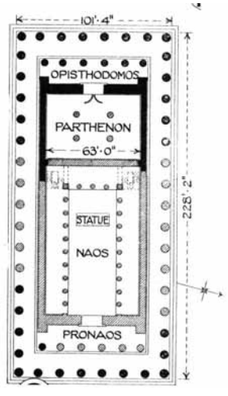
Classical Greek Architecture

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

The Parthenon (447 B.C.) as it stands today on the Acropolis in Athens.



Floor plan and cutaway view of the reconstructed Parthenon.



The Parthenon's floor plan.

Artist drawing of the Parthenon.

post and lintel
colonnade
entablature
architrave
frieze
pediment
cornice

Following a **post and lintel** construction method (vertical posts supporting a horizontal weight), the Parthenon is a simple rectangular building sitting on a three-step platform. A line of columns (**colonnade**) supports the weight of the entablature and sloping roof on all four sides. 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 that is meant to house a statue of the city's patron god or goddess, in this case, Athena.

Doric
Ionic
Corinthian

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 on the columns.

Doric

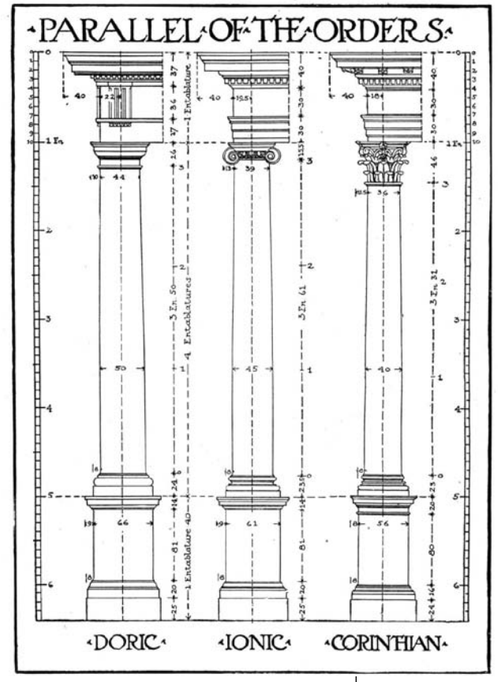
- It has no base.
- The vertical shaft is fluted and is shorter than the Ionic and Corinthian.
- The capital has a rounded molding topped by a square block.

Ionic

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

Corinthian

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



Reconstruction of the Athena sculpture, Nashville.

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.

entasis

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 such hues as red, blue, yellow, and green and even with actual gold.

The Parthenon sits on top of a hill called the Acropolis in Athens, 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 seventeenth 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 looked 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 web site to learn more about how the Nashville Parthenon and Athena sculpture were made: **www.nashville.org/parthenon**.

Roman Art and Architecture

The Romans conquered Greece in the second century B.C. They physically took over the region and absorbed Greek religion, philosophy, science, art, and architecture into their own culture. Because of this, we often refer to early Roman art as Greco-Roman.

In sculpture, although copying the Greek style, the Romans made popular both the bust and equestrian statues.

Although most of Roman architecture was copied from the Greeks, the Romans are considered masters of engineering. They perfected concrete by creating a mixture called cement (made from crushed rock with burnt lime as binder) and used it to create large-scale building projects. This allowed the Romans to take the arch and the dome and create some of the most spectacular structures in history. The following are two architectural features that the Romans used to their advantage:

- **Barrel Vault**—A space created by repeating rounded arches at the ceiling or roof level.
- **Groin Vault**—Basically, two barrel vaults that cross each other, creating a dome with an X in the center, allowed larger open spaces inside buildings.

barrel vault
groin vault

The Romans are also known for their design of buildings called **basilicas**—rectangular meeting halls with semicircular apses (usually at only one end), interior colonnades, and high clerestory windows. The basilica plan would be used extensively in the Medieval period. Many other ancient Roman structures would continue to provide inspiration over time and to the present day. Find out more about Roman basilicas at **www.historyforkids.org/learn/romans/architecture/basilicas.htm**.

basilicas

Other architectural wonders from Ancient Rome

The Pantheon, 126 A.D., Rome .

The Colosseum, built in the first century A.D., Rome.

Arch of Constantine, 315 A.D.

Pont du Gard, 124–122 B.C., France.

Medieval, 800–1400 A.D.

Medieval 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 of Death and Tarantella

With the fall of the Roman Empire in 427 A.D., Europe was overrun with warring tribes and strong feelings against the excesses of the Roman way of life. The Christian Church offered people a sense of unity and belonging. A sharp emphasis was given to life after death, and the human body was looked upon as a burden. People were encouraged to turn away from earlier pagan ways and the instincts of mortal flesh.

*Etching from **Danse Macabre** series by Hans Holbein the Younger.*

People of the Middle Ages or Dark Ages became more 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, to express 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, and banned it. In reaction to this ruling, people danced all the more wildly, uncontrollably, and rolled on the ground as if having a seizure. The **tarantella** became one of these seizure-like dances and 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.

tarantella

A craze that 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.)

*Henrique Bernardelli. **Tarantella**. 1886.*

*Leon Perrault. **La Tarantella**. 1879.*

Medieval Drama

The term *medieval theatre* covers nearly 1,000 years from the fall of Rome to the Renaissance, although it should be noted that medieval theatre practices continued well beyond the beginnings of the Renaissance. During this period, there were no permanent theatres in use anywhere in Europe, although bands of traveling performers (likely the descendants of Greco-Roman mimes) continued to provide such entertainments as music, song, dance, storytelling, acrobatics, juggling, miming, and puppetry.

Hrosvitha

A drawing of a medieval pageant wagon.

In the Christian Church, pagan works were considered bad by definition, but questions of their artistic merit still had to be addressed. In a few cases, we find attempts to Christianize Greco-Roman drama. At the end of Euripides' Greek tragedy *The Bacchae*, the character Agave grieves deeply over the mangled body of her son, Pentheus. In a short medieval playlet called *The Passion of the Christ*, we find the same lines spoken by Mary at the foot of Jesus' cross. The German nun **Hrosvitha** took the plot structures of Terence's Roman comedies and used them to write plays with Christian themes. Though the plays were probably not meant to be acted and no evidence currently exists that these were performed publicly during this period, Hrosvitha is generally recognized as the first known female playwright. But it was not until the feudal system began to give way to the growth of towns, travel, and trade that a new tradition of theatrical performance began.

Liturgical Drama

tropes

Like the use of the visual arts in church architecture, the use of drama in the church liturgy (a formal group of rites prescribed for public worship) seems to have sprung from the need to educate a population of worshipers who were mostly illiterate and ignorant of Latin, the official language of the Roman Catholic Church. As church services became more elaborate in the ninth century, Gregorian chants were supplemented by other chants, or **tropes**, many with their own texts. The earliest known trope (923 A.D.) is a short conversion into dialogue of the exchange between the angel and the three Marys at Christ's empty tomb. The opening words in Latin are *Quem quaeritis* ("Whom do you seek?"), giving the trope its name. Sung as part of the Easter mass, the trope soon included simple directions giving the four participating clergymen instructions for stage movement, props, gestures, and specific church vestments to be worn as costumes. In time, more of the resurrection story was dramatized, including scenes not found in scripture. Likewise, stories surrounding Jesus' birth were enacted during Christmas celebrations. By the year 1000, many dramatic scenes based on scriptural passages had been incorporated into church services. Eventually, these were combined into larger plays that also included Old Testament material. Gradually, theatrical presentations moved outside the church building, first onto the church steps, and eventually into the town centers. Clever stage machines and elaborate special effects were incorporated, and some performances were done in **vernacular** (everyday languages of the people) rather than the official Latin. In 1311, the spring feast of Corpus Christi was inaugurated and quickly became a favorite occasion for religious dramas.

vernacular

Vernacular Religious Drama

Around 1350, many clergy began switching from Latin to the languages of the people they served, and church drama followed suit. Once people could understand and participate in the dramas, a 200-year explosion of dramatic activity began. Three major forms of secular religious drama developed: **miracle plays**, **mystery plays**, and **morality plays**. These plays were often presented on festival days in the church calendar as part of large civic ceremonies and pageants.

miracle plays
saint plays

Miracle plays (also known as **saint plays**) were based on the lives of Christian saints, often highlighting the miracles they performed and/or their martyrdom. Favorite subjects included the Virgin Mary, St. Nicholas, and St. George. These were usually performed on days in the church calendar set aside to honor the various saints.

mystery plays
cycle
Passion plays

Mystery plays were dramatizations of Biblical episodes. These plays could be performed alone or in a continuous series of plays known as a **cycle**. In England, mysteries often ranged from the Creation of the world in Genesis to the Final Judgment in Revelation, whereas in France, they were typically confined to the life of Christ. **Passion plays** (a subcategory of mystery plays) deal specifically with the last week of Jesus' life on earth. Of the 4 surviving English cycles, the shortest, from the city of Chester, contains 25 individual short plays. The longest, from York, contains 48 and surely took nearly a week to perform. Mystery cycles were usually produced outdoors during the spring or summer, especially during the festival of Corpus Christi. As medieval towns grew and prospered, theatrical productions became a source of civic pride as well as an expression of religious belief. Authority for the productions passed from church to town councils, and the responsibility for staging the individual plays fell to craft guilds (goldsmiths, carpenters, coopers, etc.) and religious confraternities. These groups, organized and monitored by an appointed Pageant Master, would spend large amounts of money on the physical production of their plays. Actors, mostly amateurs and members of the community, were held to strict standards by the guilds. Sometimes, professional actors were hired for leading roles.

morality plays
allegory

Morality plays were allegorical representations of the battle for man's soul between the forces of good and evil. An **allegory** is a narrative, dramatic, or pictorial work whose characters, figures, or events represent abstract ideas or principles. Morality plays were designed to illustrate Christian spiritual principles, showing the rewards of Christian virtue and the perils of sin. The anonymous play *Everyman*, for example, follows the character Everyman (obviously representing all of humanity) through his last moments on Earth, ending in his passage through death to his final judgment before "the High King of Heaven." The cast includes numerous other symbolic characters, such as Death, Kindred, Goods, Good Deeds, and Wisdom. Commonly performed by traveling troupes of professional players during the fifteenth and sixteenth centuries, morality plays often included Vice characters, whose dirty jokes and slapstick business were calculated to amuse a paying audience while still showing the vulgarity of sin.

Performance Spaces

The visual and technical elements of medieval theatre were elaborate and spectacular. Much of the meaning of the plays was shown through colorful emblems, symbolic props, and costumes, because the general population could not read. Costumes, except for the devils, were typically some form of medieval clothing—God, angels, and Jewish priests appeared in church vestments, Roman soldiers in knights' armor, etc. To follow the conventions of staging and movement when the plays were performed within the church, a neutral acting area was combined with multiple freestanding scenic structures known as **mansions** (literally, dwellings). Each mansion served as the setting for one or more of the plays. Some communities, especially in France, placed the mansions for that day's plays side-by-side in a line at the rear of a long **platea** (raised platform); other communities arranged them in the round. In England, Spain, and Holland, mansions were often mounted on wagons that traveled (like modern parade floats) from one designated performance location to another. Special effects were extravagant—smoke and flames belched from the mouth of Hell, angels flew, cloud platforms (glories) raised angel choirs to the heavens, characters vanished through traps in the stage, etc.

mansions

platea

Secular (nonreligious) **theatre** also flourished in the courts of emerging monarchs where professional performers were employed. **Folk plays** dramatized the adventures of common heroes, **interludes** provided entertainment between the courses of banquets, and **farces** comically depicted human foibles and weaknesses. We can see the influence of these secular forms on the vernacular religious dramas, especially in the folk and farcical elements of the plays.

secular theatre

folk plays

interludes

farces

The late Medieval period saw the beginnings of the Reformation, and theatre again found itself in disfavor, this time with the new Protestant church. It was outlawed in several countries by the mid-sixteenth century. Nonetheless, the advances in technical theatre, the reintroduction of playwriting, and the beginnings of acting as a profession paved the way for the explosion of theatre that would occur during the Renaissance.

Medieval Music

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. This is true 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. That is why 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 left for us to study and to enjoy.

Sacred Music

Plainsong, also known as **Gregorian Chant** or plainchant, 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 eight 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.

plainsong

Gregorian chant

Byzantine chant

Gregorian chants can be found in manuscripts from the eleventh to thirteenth centuries. Many of these can be traced back to at least the eighth century. Some can be traced to Roman chants from the time of Pope Gregory (590–604 A.D.) 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.

monophonic

Chants were difficult to perform because they had no regular beat pattern or meter. The rhythmic flow was dictated by the Latin text being sung. 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 Colosseum (or 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.

a cappella

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.

mass

ordinary

Kyrie Eleison

Gloria in Excelsis Deo

Credo

Sanctus and Benedictus

Pater Noster

Agnus Dei

proper

During the latter part of the Medieval period, 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, third, fourth, or fifth) 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.

organum

motets

Secular Music

troubadours

trouvères

minnesingers

strophic

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 an illustration to the right). 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 everyday life. This was like the pop music of the Middle Ages.

Medieval Visual Art

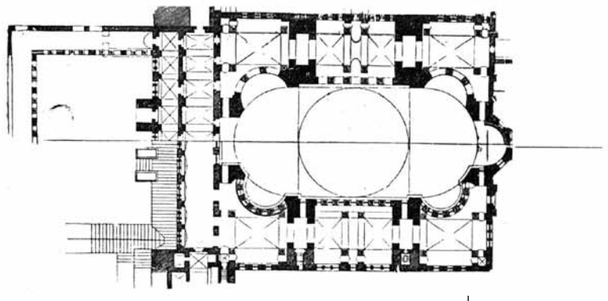
After the fall of the Roman Empire in 479 A.D., Europe fell into a long period of constant upheaval as different people fought over control of territory. Christianity came to be the accepted religion, and three distinct styles of religious architecture were developed: Byzantine, Romanesque, and Gothic.

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 construct 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.

groin vault

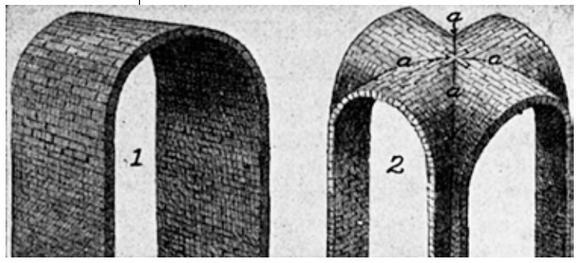
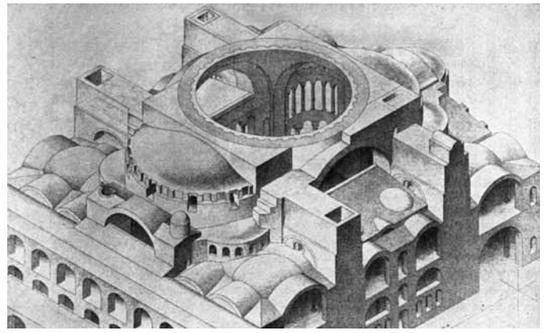


Diagram of (1) barrel vault and (2) groin vault.

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.

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.

pendentives



Drawing showing pendentive inside Hagia Sophia.

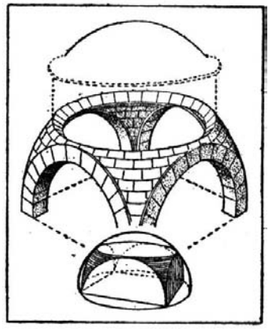


Diagram of dome on pendentives.

Like a funnel, the weight of the dome goes down the pendentives into the four 70-feet high piers to the ground. The dome-on-pendentives construction technique allowed for the design of a 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, including the following:

- A squared-cross floor plan with a centered dome
- A dome-on-pendentives structural support system
- A plain exterior with little or no decoration
- An 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 40 arched windows at the base of the dome and the numerous windows in the walls allowed light to pour in. The light reflected off of 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 multicolored marble.

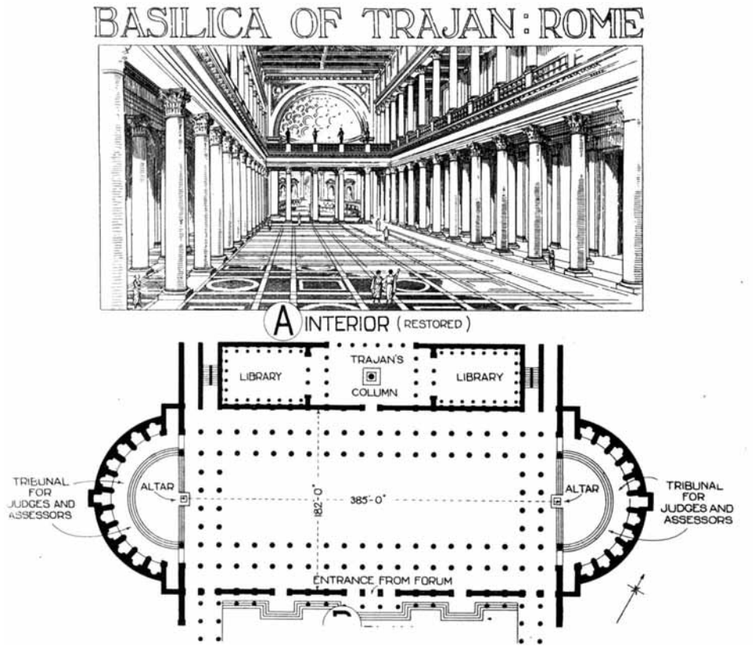
mosaics

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 the 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.)

basilica

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



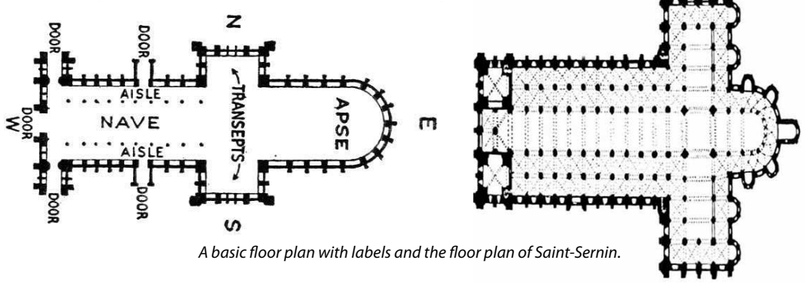
Interior view and floor plan of a Roman basilica.

crossing
transept
nave
side aisles

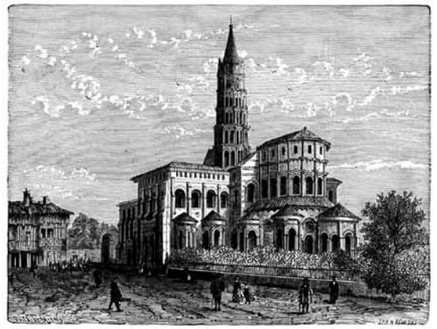
The center of the short arm of the cross is called the **crossing**. The area at each end of the cross's shorter arm is called the **transept**. The center of the long arm of the cross leading to the crossing is called the **nave**. On either side of the nave are walkways called **side aisles**.

ambulatory
apse

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



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



Drawing of St. Sernin.

barrel vault

groin vault

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 a 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.

tympanum

Interior view of side aisle and a Romanesque nave.

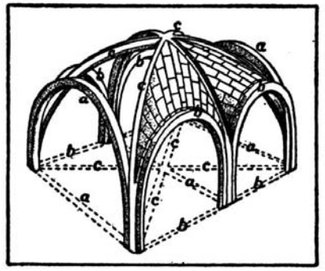
The term *Romanesque* was used to describe this style of architecture because of the rounded arches over the doors and windows and the use of the barrel vault. The rounded arch is the one characteristic commonly used to distinguish Romanesque from Gothic architecture. Determining the difference between 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 floor 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. The taller, less heavy-looking churches symbolized the idea of reaching for a spiritual goal. 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 adding more windows for better light and of building taller churches without thicker walls and buttresses. Pointed arches, ribbed vaults, and flying buttresses were developed as solutions to these problems.



Ribbed vault diagram.

pointed arches

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 rounded arch, to make ceilings higher and lighter than with the groin vault.

ribbed vaults

cathedrals

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

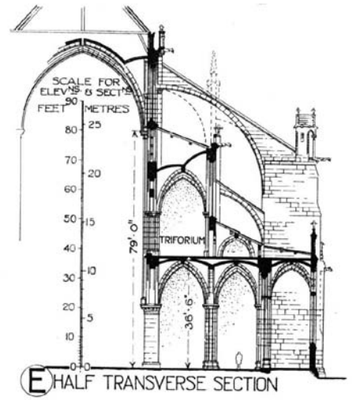
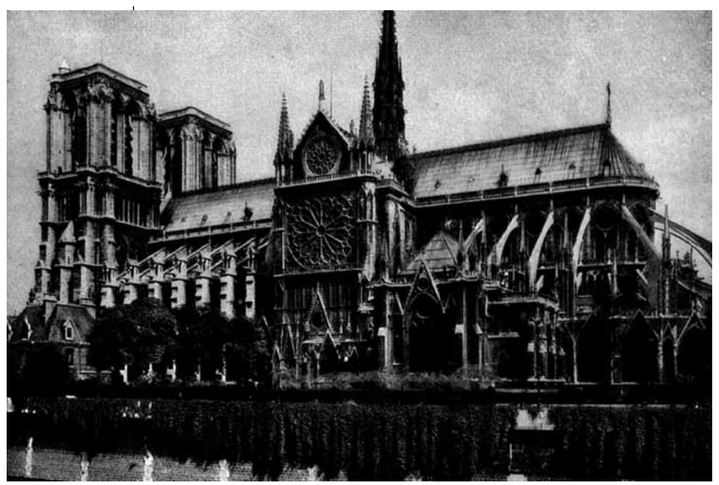


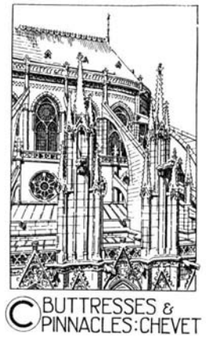
Diagram of arches in nave of Notre-Dame, Paris.

Interior with ribbed vaults in the nave of Notre-Dame.

Ribbed vaults.



Pointed arch, tympanum, and doorjamb statues of Notre-Dame, Paris.



Flying buttresses, exterior of Notre-Dame.

flying buttresses

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

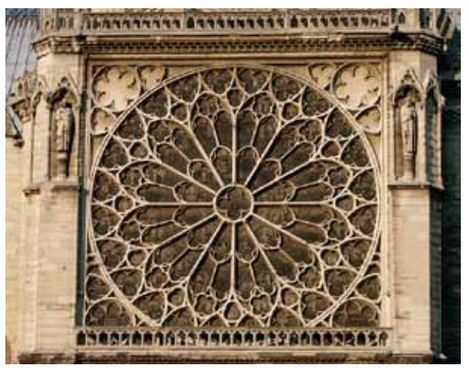
Flying buttresses, exterior of Notre-Dame.

stained glass

With the ability to have more and taller windows, Gothic builders used a lot 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.

Stained glass at Notre-Dame.

Rosette window, interior view, Notre-Dame.



Rosette window, exterior view, Notre-Dame.

relief sculpture

Gothic cathedrals also have more **relief sculpture**, often protruding so much they appear to be freestanding. Early Gothic sculptures tended to be elongated and abstract, but the concern for making things look naturalistic eventually led to more lifelike sculptures. These later sculptures also tended to show much more emotion than before.

Early Gothic (twelfth century) relief sculptures.

Gothic (thirteenth century) relief sculptures.

gargoyles

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. Builders also had them designed to function as waterspouts to carry water away from buildings.

What to look for in a Gothic cathedral:

- Pointed arch
- Flying buttresses
- Rectangular-cross floor plan
- Ribbed vaults
- Stained-glass windows
- A lot of sculpture, decorations
- Verticality, "soaring to the heavens"
- A thin, delicate feeling

Gargoyle.

For more information on Romanesque and Gothic architecture, go to **www.gloriacappelli.it/campuslucca/media/architecture.pdf**.

Middle Eastern and Asian Cultures

Many cultures are geographically located within the Middle East and Asia. Only a few cultures will be discussed in this section.

Asian (India, Japan, China) Dance

Eastern Indian dances

bharatanatyam

There are at least six classical **Eastern Indian dances** thought to have been passed down from Nataraja (the Hindu deity Shiva shown as lord of the dance): bharatanatyam, kathak, kathakali, kuchipudi, manipuri, and odissi. Of the six, **bharatanatyam** is known as the national dance of India. Roughly translated, *bharatanatyam* means emotion (bha), melody (ra), rhythm (ta), and dance (natayam). Some believe it is a way to bring moral and religious messages to common people, and the form is deeply rooted in Hinduism. The dance form consists of fluid movements, geometric shapes, facial expressions, and hand gestures (mudras). Costuming is composed of bright, jewel-toned silk skirts and/or pants with bells worn on the ankles to emphasize rhythmic patterns. To become an accomplished bharatanatyam dancer, one not only needs stamina and dedication but also knowledge of classical Indian music and an understanding of Hindu mythology and philosophy since many of the dances draw their storylines from the Hindu myths.

Classical Japanese dance

Classical Japanese dance is called nihon buyo and is closely linked to the origin of kabuki theatre; however, the roots of nihon buyo can be traced as far back as 712 A.D. It is an independent art form that is intended for the stage. Traditional kabuki dress of a kimono and white makeup can be used in the performance of nihon buyo. There are four main contributing sources that make up the art form:

- Kabuki buyo, or the dance movement that is seen in kabuki theatre
- Noh, which was developed around the fifteenth century, consisting of circular movements
- Folk dance forms in which the movements can be springing or jumping
- A collection of creative, original works from the twentieth century

Classical Chinese dance

Classical Chinese dance dates back over 5,000 years to the Royal Courts of the Zhou, Tang, and Song Dynasties. Chinese dance is looked upon as an extension of the spirit to pay respect to the divine. The form is influenced by folk stories, history, myths, and legends to express respect for morality, compassion, loyalty, wisdom, and trust. Chinese dance requires dancers to receive strict physical training. Actions and movements need to be accurate and precise, using extreme body control. In addition, the dancer needs also to have strong moral character and willpower in order to reflect movements led by the spirit.

Asian (Japan) Drama/Theatre

Traditional theatrical forms in Asia developed from religious ideas and ceremonies. The traditional theatres in Japan are the classical noh drama, the popular kabuki theatre, and bunraku puppet theatre. These theatre forms all combine the elements of text, music, dance, and mime in highly stylized and ritualistic performances. Audiences must have a working knowledge of the traditions upon which these forms were built in order to understand what is being presented.

Kabuki

Kabuki is generally considered to have begun around 1603 with the public performances of Okuni, a Shinto priestess in Kyoto, and her subsequent opening of a theatre the following year. In 1629, the shogun banned women from the stage, and young boys took over the performances. In 1652, these were also banned, and men's troupes became the norm. Female characters had to be impersonated by male actors. The highly skilled female impersonator is called an onnagata. Kabuki became the most popular form of theatre in Japan during the seventeenth century and continues to be popular today. Originating with elements of dance and music, Kabuki generally draws its inspiration from major events in Japanese history, moral conflicts, and romances. The historical plays usually involve members of the samurai class. The more domestic-based plays typically used characters that were of the lower class (farmers, merchants, etc.).

Portrait of Okuni (from Okuni Kabuki-zu Byōbu, a six-panel screen, a collection of Kyoto National Museum).

mie

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 theatre, which led kabuki performers to create exaggerated puppet-like gestures. A unique feature of kabuki is a tableau called the **mie** (pronounced MEE-ay). At the climax of a scene, all action on stage is frozen for a moment to fix the image in the audience's mind and memory. The actors must have great physical control to execute and hold the stunning doll-like poses. Actors who perform kabuki are trained from an early age, and many come from families where the centuries-old performance techniques have been carefully passed from father to son for generations. They must be skilled actors, dancers, and vocal artists to produce the wide range of stylized gestures, walks, and voices required to play different character types. Like their Chinese counterparts in Peking opera, kabuki actors must also be excellent acrobats and swordsmen to execute the many extravagant fight scenes.

Many of the scripts in the kabuki repertoire were adapted from the puppet theatre as well, especially those of playwright Chikamatsu Monzaemon. Like bunraku, kabuki reflects the ideals of Japan's strict code of honor. However, the theatre was also one of the few places where it was safe for commoners to vent their frustrations, and the kabuki repertoire is full of plays where clever commoners outwit their aristocratic antagonists or resort to the ultimate protest, as in the extremely popular *Sonezaki Shinju* (*Double Suicide at Sonezaki*). One of the most popular kabuki plays, *Chushingura*, or *The Forty-Seven Ronin*, is based on an actual event during the Edo period. In the play (and many more like it), a provincial lord, falsely accused and forced to commit ritual suicide, is avenged by his loyal band of samurai who, through great cunning, bravery, and personal sacrifice, defeat the forces of their heavily guarded enemy and then commit hari-kari to atone for their deeds. Today, a typical kabuki performance consists of a variety of single scenes taken from different kinds of plays: first a comic scene followed by a brief intermission; then a romantic scene, followed by a long intermission for dinner in one of the many surrounding teahouses; third, a tragic scene; and the evening finishes with a light-hearted dance drama with little plot. The exception is the 11-act *Chushingura*, which is always performed in its entirety.

The ronin, on their way back to Sengakuji after the attack on Kira, are halted in the street outside the palace of Matsudaira-no-Kami, Prince of Sendai, by his retainers, to invite them in for rest and refreshment—Chushingura, Act XI, Scene 5—Hiroshige.

A kabuki theater from the 1790s (the hanamichi is on the left).

Kabuki is spectacular with exotic, colorful, complicated, technical elements. The sumptuous costumes are often richly colored and patterned. One convention is a costume that can be turned inside-out while still on the performer, in full view of the audience, transforming him into another character or an animal. Among the many props used in performance, the fan is of special importance. A man's fashion accessory for hundreds of years, the fan is extensively used in gestures that creatively illustrate and reinforce the speaker's words. The bold, colorful patterns of facial makeup are patented and owned by the various acting families. As in other Asian theatre forms, specific colors and designs represent certain character traits. For example, red represents passion and bravery, green stands for treachery, black for divinity, etc. Kabuki scenery is equally spectacular, although often painted in more subdued colors to highlight the actors. The stage is lavishly and expensively furnished with multiple painted backdrops, elaborate props, and traps and elevators in the floor. Kabuki introduced the world's first known revolving stage in 1750. In every kabuki playhouse there is a long elevated walkway, the **hanamichi** (flower path), that extends from the stage to the back of the auditorium. It is an important playing area, often representing a bridge or roadway, and is used for long, colorful dance-like processions and extended entrances, with actors pausing frequently to strike dramatic poses to the delight of their admiring fans.

hanamichi

Today, Tokyo is as much a center of cutting-edge theatrical activity as is London or New York. Unlike its Western contemporaries, however, Japan has managed the remarkable feat of maintaining its old traditional forms—intact, continuous, and still vibrant—alongside of the new.

gamelan

sheng

Middle Eastern and Asian Music

The Middle Eastern and Asian cultures have a long, proud history of music that was little known to the Western world until the seventeenth century. Most of the music is based on the pentatonic or five-tone scale, giving it a very exotic sound. They had string instruments, such as the lyre; **gamelan** instruments, which were built and tuned to stay together; wind instruments, such as the **sheng** and flutes; and percussion instruments, such as 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 culture. The music of the Middle Eastern and Asian cultures was used extensively in ceremonies and rituals and to accompany dance and drama, particularly kabuki theatre in Japan.

Example of a sheng.

An ancient Chinese dynastic engraving of an all-female ensemble of traditional instrumentalists.

Ancient China

The **guqin** is a Chinese musical instrument that was mentioned in Chinese writings dating back nearly 3,000 years, and related instruments have been found in tombs from about 2,500 years ago. Chinese legend says the guqin originally had five strings, but then two were added around 1000 B.C.

Example of a guqin.

gugin

Ancient India

Ancient India musical instruments—such as the **bansuri**, a seven-holed flute, and various types of stringed instruments like the **rebab**—have been recovered from the Indus Valley civilization archaeological sites.

bansuri

rebab

Example of a bansuri.

Examples of a rebab.

Indian classical music is monophonic in nature and is based around a single melody line that is played over a fixed drone. The performance is based melodically on particular ragas, or scales, used in Indian classical music. **Ragas** are a series of five or more musical notes upon which a melody is made. In the Indian musical tradition, ragas are associated with different times of the day or with the seasons.

ragas

Traditional Japanese Music

Two of the oldest forms of traditional Japanese music are shomyo, or Buddhist chanting, and gagaku, or orchestral court music, both of which date to the Nara and Heian periods. Musical theatre also developed in Japan from an early age. Noh arose out of various more popular traditions and by the fourteenth century had developed into a highly refined art. During the Edo period, actors (only male adults after 1652) performed the lively and popular kabuki theater. **Kabuki**, which could feature anything from historical plays to dance plays, was often accompanied by the nagauto style of singing—literally meaning "long song."

Kabuki actors with musicians in the background.

Example of a giant taiko drum.

The **taiko** is a Japanese drum that comes in various sizes and is used to play a variety of musical genres. It has become particularly popular in recent years as the central instrument of percussion ensembles whose repertory is based on a variety of folk and festival music of the past. Such taiko music is played by large drum ensembles called kumi-daiko. Its origins are uncertain but can be sketched out as far back as the sixth and seventh centuries, as evidenced by a clay figure of a drummer from that time period that indicates its existence. Taiko drums during this period were used during battle to intimidate the enemy and to communicate commands. Taiko continues to be used in the religious music of Buddhism. In the past, players were holy men, who played only at special occasions and in small groups, but in time, secular men (rarely women) also played the taiko in semireligious festivals, such as the bon dance.

taiko

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 (along with Judaism and Christianity). The specific beliefs of the Islamic religion have had an enormous impact on the art and architecture of Muslims (the name given to people who practice Islam). The holy book of Islam is the **Koran**. One of the most significant impacts of Islam continues to be the law forbidding graven images, which strict Muslims interpreted to mean forbidding the image of any person or living creature. If artists created images of people or animals, they would be viewed as blasphemous for trying to compete with the greatness of the God who created life. Instead, artists used ornate, symmetrical patterns (geometric shapes or stylized vines and flowers) to decorate surfaces. These unique patterns are called **arabesques**. Artists even used their beautiful style of writing, or **calligraphy**, for decoration.

Koran

arabesques

calligraphy

Muslims designed buildings called mosques in order 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 in Jerusalem from 687 to 691.

the Dome of the Rock

The Dome of the Rock was a special design for a special place. This place is the Islamic holy site where the prophet Muhammed rose from a rock to heaven. The Christian Church already existed in Jerusalem at the time. Muslims wanted their **mosque** to outshine the Christian churches. 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, reflect influences from Rome, Egypt, Persia, and Byzantium, along with some unique characteristics developed by the Muslims themselves. Here is a list of Islamic architectural features you can look for in mosques:

mosque

basilicas

minarets

mihrab

minbar

sahn

riwaqs

arabesque

calligraphy

pointed arches

horseshoe-shaped arches

- **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 (e.g., ornate, symmetrical patterns of plants and geometric shapes).
- **Calligraphy**—The art of beautiful writing, used to decorate surfaces with text that, in this case, is from the Koran.
- **Interiors**—Show more ornate decoration than the exteriors and have no altar.
- **Exteriors**—Are symmetrically balanced with large, pointed domes.
- **Pointed** or **horseshoe-shaped arches**—Can be found on the interiors and exteriors.

Inside the Great Mosque of Cordoba, Spain, showing horseshoe arches and no altar.

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

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.

For more information on Islamic art, go to **www.lacma.org/islamic_art/ian.htm**.

Asian Temple Architecture

Throughout Asia, architectural styles sprang up according to the religion or philosophy practiced (e.g., Hinduism, Buddhism, Taoism, Shintoism). 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 sixth century B.C. 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 and Buddhist Temples

Shore Temple in Mamallapuram, India.

Hindu temples started out in caves and then later were cut directly out of rock, like sculpture. There are six parts to a Hindu temple:

- A dome, which represents mountain peaks, and a steeple that represents the trident of Shiva
- An inner, central chamber, called a **garba-griba**, designed to hold the idol of the god or goddess. Only priests are allowed inside.
- A temple hall that was used to hold a large group of worshippers. It is decorated with paintings of the gods and goddesses.
- A front porch that houses a large bell to be rung when entering and leaving the temple
- A reservoir to hold water used in rituals
- A walkway that goes around the walls of the inner chambers

garba-griba

Over the **garba-griba** is a large tower that reflects Egyptian architectural influence. The tower of the garba-griba rises in tiers, each level 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.

gopuras

The Pallava Kingdom of the seventh and eighth centuries also added towers, called **gopuras**, at gateways to the temple's complex.

Meenakshi Temple in Madurai, India.

Buddhist temple designs took a lot of architectural ideas from Hindu temples. It is important to understand that Buddhist and Hindu temples are not single structures, but several that make up a complex of temples serving 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.

*Sanchi Stupa in India (photo by Raveesh Vyas). Source: **www.flickr.com/photos/chromatic_aberration/3311834772***

Buddhist

stupa

Buddhist Temples in China

pagoda

As with the development of Indian temples, Chinese temples originated in caves called grottos and then moved to complexes including a stupa. The Chinese stupa, called a **pagoda**, was more similar in design to the towers in India than to the traditional hemispherical dome seen in Indian stupas. Pagodas have come to represent a major stylistic distinction between the two cultures.

Pagoda roof.

Flower Pagoda, the main structure of the Liu Rong Temple (Temple of the Six Banyon Trees).

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 houses statues of Buddha. Dormitories for monks and nuns are on either side.

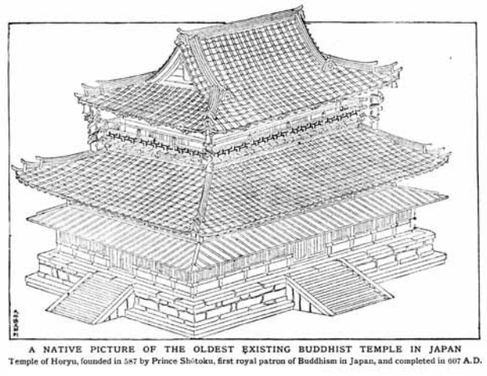
Other than the pagoda, buildings emphasize the horizontal rather than the vertical. Columns provide support for the roofs rather than the walls. Roofs are large, hipped, and low-pitched. The roof curves down to the eaves, which overhang widely. Wood is the most common building material, but colored,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

Chinese pagoda in a temple complex.

Colors, numbers, and cardinal directions (east, west, north, and south) were extremely important in architectural design. (Feng-shui, a design philosophy that is 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 5,000 B.C. During the sixth 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 an influence on 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. Also, these are the two oldest surviving wooden structures in the world. By the eighth 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 at Horyu-ji was needed for two purposes: to house important writings and relics and to announce the time of religious observance each day (similar to the function of the minaret in Islamic religious architecture).

For more information on pagodas, go to **www.geocities.com/mayuaqui2/paper.html**.

Visual Art

Asian Art Forms: Chinese Calligraphy

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 the English language. Symbols are combined to create new words. Chinese calligraphy is a type of pictograph, an image representing an object or an idea, similar to the hieroglyphics of Egyptians and Native Americans. Although it is a form of writing, Chinese calligraphy is painted with a brush and ink. The most common writing styles favored spontaneity, and the brush was thought to act like an extension of the movements of the arm, wrist, and hand. During the Tang Dynasty, calligraphy was elevated to an art form. It was believed that the soul of the writer was exposed in the words. Even today, it is considered an art and is practiced by Chinese school children.

Chinese calligraphy of the word banana.

For more on Chinese calligraphy, go to **www.chinapage.com/china-rm.html**.

Chinese Painting

Chinese scroll painting shown photographed in three sections.

scroll 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.

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 lines 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

landscape paintings

- **Religious paintings**—These usually showed the life and teachings of Buddha or Buddha reaching Nirvana.
- **Landscape paintings**—The Chinese love for nature translated into its landscape paintings. Landscapes were usually a scene showing mountains and rivers and typically included a poem written in calligraphy. Mountains represented life, and rivers meant happiness. When placed together on the painting, they symbolized a long and happy life. The landscape was the most popular subject of Chinese paintings.

Chinese landscape painting (1467 A.D.) by Shen Zhou, Ming Dynasty.

portrait 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 the living. For this reason, many homes have portraits of ancestors.

flora and fauna paintings

- **Flora and fauna paintings**—Respect for nature's 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 lifelike 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.

For more on Chinese painting, go to **http://metmuseum.org/explore/chinese/html_pages/index.htm**.

Shintoism

Yamato-e

Japanese Painting

Bijinga painting.

Buddhism and **Shintoism** (the Japanese polytheistic religion 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 to 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 primarily on the use of lines, 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 that of Japanese printmaking. Popular subjects included the following:

- 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 theatre
- Images of beautiful women (bijinga)

For more information on Japanese painting, go to **www.library.thinkquest.org/27458/index.html**.

Japanese Printmaking

woodblock printing

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 wooden 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 eighteenth century, artists figured out how to make multicolored prints. A separate woodblock had to be carved for each color to be printed.

ukiyo-e

Printmakers used the same styles and subject matter found in paintings. **Ukiyo-e** prints were small and mass-produced, making 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 1800s as packing material to protect porcelain shipments. Western artists, especially Impressionist and Post-Impressionist painters, saw these prints and were greatly influenced by them.

Examples of Ukiyo-e prints:

*Oniji Ōtani III. **Sharaku**. 1794.*

*Utamor, **Three Known Beauties**. (Date unknown).*

*Katsushika Hokusai. **The Great Wave off the Coast of Kanagawa**. 1831.*

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 ideals of Ancient Greece and Rome, allowing new freedom of thought based on reason instead of faith alone.

Dance

Renaissance Court Dances

court dances

The Renaissance Period saw the beginning of **court dances**, which were elegant 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. The court ballrooms' smooth wood or marble floors allowed for graceful slides and turning steps. Consequently, 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.

basse dances

Galliard, detail from a cassone panel depicting Antiochus and Stratonice, by the Stratonice Master, Sienese, fifteenth century; in the Henry E. Huntington Library and Art Gallery, San Marino, Calif.

In contrast, peasant dances were lively and consisted of large, wide steps performed mostly on grassy town squares. Eventually, nobility borrowed these peasant dances and refined them, and they became known as **haute dances**, meaning that they contained jumps, leaps, kicks, and turns.

haute dances

The most famous dances of the time were the **pavane**, the **galliard**, the **allemande**, the **courante**, the **sarabande**, the **gigue**, and the **minuet**.

pavane

- **Pavane**—The name comes from a Latin word for peacock. This was a basse dance performed at ceremonies where kings, queens, princes, princesses, lords, and ladies could present themselves in their finest ceremonial clothing. The movements were done in 4/4 time and consisted of slow, walking steps that traveled forward and backward.

galliard

- **Galliard**—The galliard was a lively haute dance incorporating a number of hops and kicking steps, looking somewhat like an Irish jig done in 3/4 time. The pavane and the galliard were usually danced in sequence because of the contrast in structure.

allemande

- **Allemande**—This dance became the first in a classic four-part suite consisting of the allemende, the courante, the sarabande, and the gigue. Hands were held at all times during this dance performed in 4/4-meter, and movements were made that kept partners joined together throughout the dance. This term is now used for a step in square dancing.

courante

- **Courante**—This 3/4-meter dance displayed gestures of courtship and flirtation. The steps included walks, tiny runs, and glides.

sarabande

- **Sarabande**—This dance resembled a procession in that there were two lines that traveled forward and backward. It was similar to the pavane in its proud movements danced in 4/4 time.

gigue

- **Gigue**—As the name suggests, this dance was a brisk, exciting dance incorporating running, hopping, skipping, and turning steps done in 6/8 time. The name became jig in English.

minuet

- **Minuet**—This dance was a slow-paced partner dance with movements consisting 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." Most of the music composed in this period was intended for dance accompaniment. Because of the invention of the printing press, music could now be printed and distributed more easily.

Dance had come full circle since Ancient Greece. After a period in which dance was repressed under the pressure of the Church, there was, once again, an atmosphere in which the arts could flourish. This cycle has been repeated over and over again throughout history.

Renaissance Drama/Theatre

Italy: Commedia dell'Arte

commedia dell'arte

The **commedia dell'arte** (literally, "comedy of the professional artists") was an actor-centered form that blossomed out of Europe's centuries-old heritage of traveling entertainers. Although 1545 is the earliest surviving record of a contract for a troupe of traveling players, the roots of commedia dell'arte can be traced back to the comedies of the late Greek and classical Roman periods. A typical troupe consisted of 10 to 12 players, men and women, often members of an extended family. All female roles were played by women, and it is significant that commedia was the only venue for women actors until they became accepted on the English stage in the late seventeenth century.

stock characters

Commedia dell'arte featured **stock characters** who were immediately recognizable characters with fixed traits and personalities as well as costumes that included colorful leather masks worn by most characters except for the two lovers. Most of the characters, like the cast lists of their Greek and Roman predecessors, break down into groups based on age and social position:

inamorati
inamorato
inamorata

- The **inamorati**—Pairs of romantic young lovers (male **inamorato**, female **inamorata**): handsome, fashionably dressed, and determined to be married; they exist only to provide a plot, and their union is its typical resolution. The lovers did not wear masks.

professionals

- The **professionals**—Three appeared most frequently:

Pantalone

—**Pantalone:** A miserly old merchant, typically Venetian; conniving and self-important; wants to control everyone around him; prone to sudden outbreaks of senile lust; usually is the father of one of the lovers; wears tight red breeches, a tunic, black cloak, and skull cap; has scraggly white hair and beard and a wrinkled brown mask.

il Dottore

—**il Dottore** (**the Doctor**): A pedantic doctor, typically from Bologna, site of Italy's oldest university; pompous and fraudulent caricature of learning; typically a father of one of the lovers, or himself a suitor; sports a burlesque version of academic regalia and a black half-mask with a bulbous nose; often totes large legal volume or his academic credentials.

il Capitano

—**il Capitano** (**the Captain**): A swaggering Spanish soldier, domineering, loud-mouthed and insolent; a coward, he runs from any real fight; tries to impress the young maidens with his boasting; clad in ostentatious military garb with a large sword. His mask often includes a long nose and an extravagant moustache.

zanni

- The **zanni**—Comic servants ranging from clever to stupid, who resort to any scheme to help or thwart the lovers or professional types. Their masks are various and often grotesque. The most famous include:

Arlecchino
Harlequin

—**Arlecchino** (**Harlequin**): From the northern hill town of Bergamo; cocky, ignorant, but shrewd, acrobatic, and athletic; sometimes childlike and amorous; tries to please his

slapstick

master; always hungry; wears a multicolored patchwork costume and a black mask with bumps on the head; carries a **slapstick**, a wooden paddle which produces a loud crack upon impact.

Columbina

—**Columbina**: A lady's maid; confident and spunky; often earthy; sometimes Arlecchino's love interest; often right in the middle of the plot to ensure the lovers' successful union. She does not wear a mask.

Pulcinella

—**Pulcinella**: Loud, brash clown; physical and often violent; seducer of women; hook-nosed and hump-backed, clad in white with a tall white cap (copollone).

Brighella

—**Brighella**: An unsavory Bergamese character with wide trousers, short jacket, and a cloak; sports a dagger and leather belt pouch on his hip.

Ruffiana

—**Ruffiana**: An old, gossiping busybody, often a yenta or matchmaker; judgmental and opinionated but considers herself above reproach; fancies herself still youthful and attractive.

Capitino and Pantalone are two of the stock characters who 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.

Karel Dujardin painting of a commedia dell'arte show, dated 1657 (Louvre).

An actor spent years developing one or two characters and played the same roles in performances throughout most of his or her career. Therefore, the same set of stock characters appeared in every play offered by a particular troupe, but the situations in the scenarios could be wide-ranging.

Commedia performances were not scripted—the performers used only a brief plot summary, or **scenario**, as a starting point and then **improvised** their performance, inventing the words and actions as they went along. In time, performers would develop a set of well-polished stunts, gags, speeches, songs, and other extended bits of comic business, known as **lazzi** (singular *lazzo*) which could be drawn upon when necessary to keep an audience engaged. For example, Arlecchino might sew a patch on the knee of his trousers only to discover that he had sewn the two trouser legs together, or the Capitano might become so entangled with his own sword as to find himself—and perhaps a would-be helper—in any number of compromising positions.

scenario

improvised

lazzi

Flamino Scala, a renowned inamorato, collected commedia scenarios, which were published in 1611 and provide an important primary source of information about the performances. Francesco Andreini and his wife, Isabella, were leading actors and comanagers of the most successful Italian commedia troupe, *I Gelosi* (The Zealous). Famed for her beauty, charm, quick wit, intelligence, extensive learning, and virtue, Isabella Andreini played the inamorata to the delight of nobility and commoners alike and was the subject of many poems written by French and Italian poets (Wilson & Goldfarb 109). After her death, many actresses who played the inamorata chose Isabella for their character's name.

England: Shakespeare and Elizabethan Theatre

We still revere **William Shakespeare (1564–1616)** as the greatest playwright of the English language nearly four centuries after his death, but there were numerous other talented writers who flourished during the reign of Elizabeth I (1558–1603), including Christopher Marlowe, Thomas Kyd, and Ben Jonson.

The Unities

The **classical unities** or **three unities** are rules for drama based on a few short passages in Aristotle's *Poetics*.

Some Renaissance Italian critics and later Neoclassical French critics built upon Aristotle's comments, expanding their scope to form a set of strict rules for how plays should be structured:

- **Unity of action**—A play should have one main plot, with few or no subplots.
- **Unity of time**—The dramatic action in a play should span no more than 24 hours.
- **Unity of place**—The action should remain in one general location. It should not attempt to compress geography, nor should the stage represent more than one place.

The English dramatists writing for the Elizabethan stage were largely unaware of—or unconcerned with—these restrictions until later in the seventeenth century.

classical unities

three unities

unity of action

unity of time

unity of place

Conventions

Plays were performed on a bare or sparsely furnished stage, allowing multiple settings to be imagined by the audience and facilitating these rapid shifts in location. Since little scenery was used, the locations of the scenes are often not specific, although the locale is always referred to in the dialogue. Audiences were used to listening for clues about the time of day and the location in the opening lines of a scene. Mood may shift quickly as well, with serious and comic action interwoven in the same scene or alternated in contrasting scenes. Elizabethan plays follow a five-act structure, and the majority of the dialogue is written in unrhymed iambic pentameter, also known as **blank verse**. Playwrights made extensive use of the **soliloquy**—a type of monologue in which a character alone on stage (or out of range of the others' hearing) gives voice to his inner thoughts—and powerful poetic imagery to set the moral tone of his plays. Music played a large part in the productions, and most actors had to be able to sing, dance, and play instruments. The all-male casts typically included boy apprentices who played the roles of the women until their voices changed. Most characters, regardless of the period setting of the play, were clothed in contemporary Elizabethan garments. Often these were discarded garments given to the actors by their noble patrons and were very fine indeed. Special costumes were worn by supernatural beings, foreign persons, and members of specific trades (e.g., clergy, government officials, clowns).

blank verse
soliloquy

Shakespeare's plays are generally grouped into three major categories:

Tragedies

Comedies

Histories

- **Tragedies** (e.g., *Romeo and Juliet*, *Macbeth*, *Hamlet*, *Julius Caesar*, and *Othello*)
- **Comedies** (e.g., *A Midsummer Night's Dream*, *Twelfth Night*, and *Much Ado About Nothing*)
- **Histories** (e.g., *Henry IV, Parts 1 and 2* and *Richard II*)

Brief Biography of William Shakespeare (1564–1616)

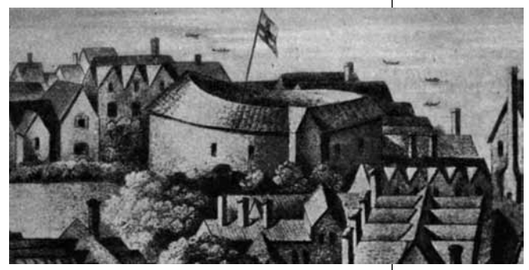
Shakespeare was born in Stratford-Upon-Avon, the son of a reasonably successful tradesman and town Alderman. He attended the local grammar school (for free), where he would have learned basic Latin, studied the classics, and developed some writing skills. Shakespeare did not attend a university, unlike some of his contemporaries who were writers. He arrived in London in his early twenties and almost immediately became associated with The Lord Chamberlain's Men, the acting company for which he would write his plays. Shakespeare was also an actor and a partner in the company, and he became wealthy enough to retire to his birth town and to 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 20 years in London as a playwright and an actor, while his family remained in Stratford. Shakespeare had married Anne Hathaway as a young man, and they had three children: Susanna, Judith, and Hamlet. He returned to Stratford and his family three years before he died.

Elizabethan plays typically include violence on stage. They often feature ghosts and spirits, and include characters of varying social classes. Main characters are usually well developed—they seem to be living, multifaceted individuals rather than stock characters or stereotypes. This is true even when the characters are based on traditional stock characters. Take *Romeo and Juliet* for example: Romeo and Juliet are the *inamorati*; their quarrelsome fathers have characteristics similar to those of Pantalone; the Nurse functions much like Columbina helping the lovers to get married, etc. However, because *Romeo and Juliet* is a tragedy, the play's point of view is serious; although the lovers do get married, their actions have serious consequences and the ending for them is not a happy one.

The Theaters

Plays were performed in unroofed public theaters, private indoor theaters, the Inns of Court (law schools), and in the courts of the nobility. However, the outdoor public theaters, such as the Swan, the Rose, and the Globe, are the structures most associated with this period. The theater buildings were variously round, square, octagonal, etc., usually with three stories of stacked seating that wrapped around the stage and an open yard, or **pit**. Audience members who stood in the pit to watch the performance were known as **groundlings**. The tiers of seating were divided into private **boxes** and public **galleries** with benches for seating. The stage itself was a raised platform, surrounded by the audience on three sides, and equipped with trap doors giving access to the space below the stage. Behind the stage and connected to the galleries was the multistory **tiring house**, which provided storage for properties and costumes, dressing rooms, and offices. At stage level, the tiring house contained a pair of doors for entrances and exits and, most likely, a recessed **discovery space** that could be closed off from audience view by a curtain or sliding doors until the time came to reveal its contents (a large piece of furniture, such as a throne; a dead body; etc.). The second story contained an upper playing area, perhaps with windows and a door. The third level, the **musicians' gallery**, probably was reserved for musicians providing accompaniment for the plays. The stage was covered by a large canopy called the **heavens**, the underside of which was painted with stars and other celestial bodies, zodiacal signs, etc., representing the influence of the heavens on the affairs of the characters (such as Romeo and Juliet, the star-crossed lovers). The canopy was supported by two large columns, which rested on the stage. The uppermost level of the tiring house, above the heavens, was the **scenic hut**, or **penthouse**, where a cannon and other special effects were housed and from which a flag was flown indicating that a performance was scheduled for that day.

pit
groundlings
boxes
galleries



An exterior view of an old English theater.

tiring house
discovery space
musicians' gallery
heavens
scenic hut
penthouse

Closing of the Theaters

In 1642, the conflict between Charles I (who wanted to rule as an absolute monarch) and his opponents in Parliament (mostly Puritan) erupted into civil war and the theaters were closed by Parliament for five years. Religious opposition to the theatre, coupled with the fact that all of the acting companies were licensed to members of the royal family, fueled the fire, and at the end of the five years, the closing of the theaters was declared permanent by the Puritan majority on Parliament. Charles I was eventually driven from the throne and beheaded, and the theaters remained closed until Charles II came to the throne in 1660.

Renaissance Music

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 both are 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

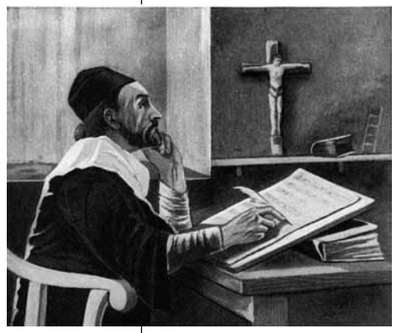
counterpoint

cantus firmus

will hear imitation in the voice parts. Sometimes the parts move independently, sometimes in pairs, and then all parts 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 based on evil, sin, or death.

text painting

Giovanni Pierluigi da Palestrina (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 a composer. His employers, or patrons, included the d'Este and Medici families, two powerful, wealthy families who supported artists of the Italian Renaissance.

Palestrina rewrote books of plainsong 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 upheld 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. His secular musical works (madrigals) are more conservative in subject matter than those of his contemporaries, such as Orlando di Lasso (Lassus), Gesualdo, Marenzio, and Thomas Morley. Palestrina was a prolific composer, and his works are considered to be a perfect representation of music of the Renaissance.

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

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 (call and response). 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 trend would become more apparent during the Baroque, Classical, and Romantic style periods.

antiphonal

polychoral

Palestrina wrote this mass, named after Pope Marcellus II, in an attempt to keep music in the Catholic liturgy. Palestrina stated that these masses were written in a new style to please "the most serious and religious-minded persons in high places." Catholic authorities were concerned that the music of the church was becoming secular and complex. Palestrina's new style eliminated all references to popular songs and instead used the simplicity of the Catholic plainsong.

Secular Music

madrigals

Secular song was also a popular musical form during the Renaissance. **Madrigals** are secular songs, usually in four parts. The subject of most madrigals was courtly love, and in essence, they became the songs of Renaissance Europe. Composers included Thomas Morley, Orlando di Lassus, Thomas Weelkes, and countless others.

Renaissance Visual Art

humanism

The Renaissance, which means "rebirth," was a period of awakening, a time to rediscover the world and each individual's role 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 the 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 lifelike figures. Linear and atmospheric perspectives were discovered, allowing artists to create a completely realistic viewpoint.

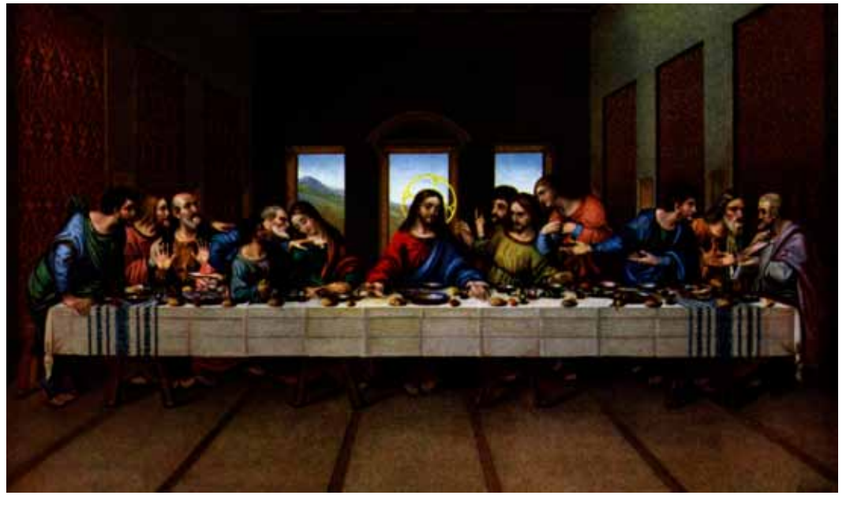
*Leonardo da Vinci. **Mona Lisa**.*

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

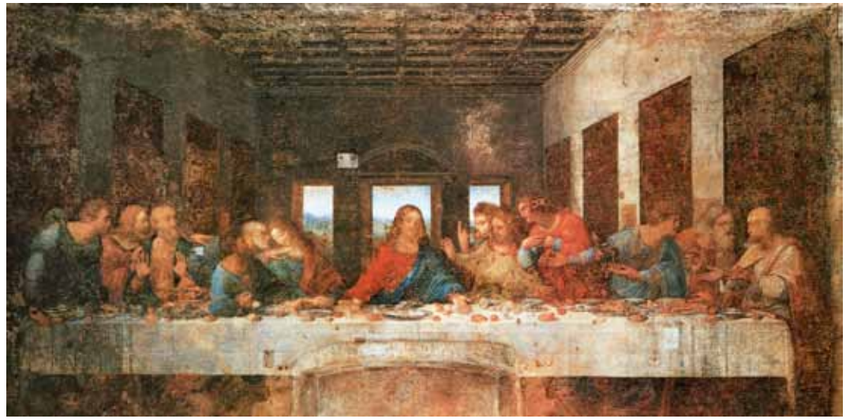
Because learning was so highly valued, men became highly skilled in more than one subject. Two such Renaissance men were the artists Leonardo da Vinci and Michelangelo Buonarroti.

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 exceptional that he gained employment as an apprentice to another artist at the age of 15. Da Vinci spent the rest of his life trying to understand the world around him, keeping notes and drawings in sketchbooks. He dissected human bodies and made anatomical sketches of his studies. He was an inventor, an engineer, a scientist, a philosopher, a painter, and a sculptor. His interests in so many subjects, coupled with his perfectionist tendencies, probably explain why he completed so few artworks, including the most famous portrait painting in the world, the *Mona Lisa*.



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



The Last Supper.

*Michelangelo. **The Pieta** . 1499. St. Peter's Basilica, Rome. (Photo by Jean-Christophe Benoist)*

Da Vinci 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 before Christ's crucifixion, when he told his 12 apostles that one of them would betray him. 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. All of the converging or 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 upward to symbolize heaven. Look at the painting, and see what other techniques and clues da Vinci used to tell this story.

Interesting facts about *The Last Supper*:

- A linear perspective was used.
- Judas was included in the work (he was usually left out of previous Last Supper paintings).
- Vibrant colors were used.
- Da Vinci experimented with combining oil and tempera paint, which didn't work (the paint began flaking off the wall as soon as it dried). This led to this painting being considered Da Vinci's greatest failure.
- A door was cut into the wall, leaving 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.
- A seventh major restoration was completed in 1999.

***Moses*.**

Michelangelo Buonarroti (1475–1564)

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

The *Pieta* and the *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 that he agreed to paint the ceiling of the Sistine Chapel. (He completed the statue of *Moses* out of 40 figures he originally planned for the tomb.)

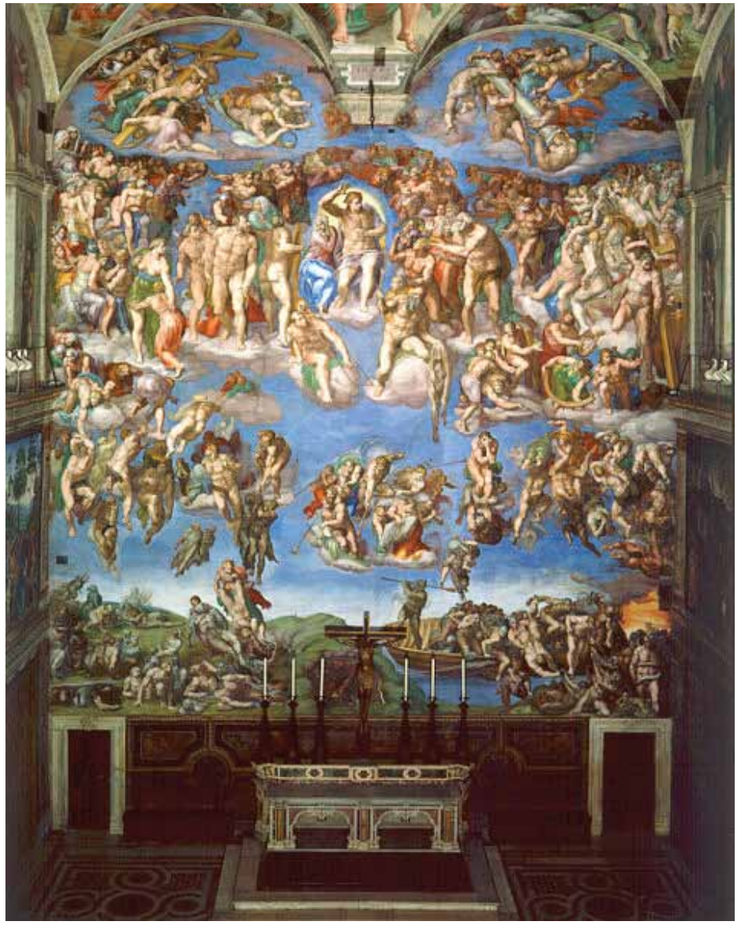
Michelangelo spent four years lying on his back on a scaffolding to paint not only the 12 apostles, which he was assigned, but numerous scenes from the Old Testament of the Bible. The figures painted on the Sistine Chapel's ceiling reflect Michelangelo's strong, sculptural style. More than 400 figures 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, which removed centuries of dirt from pollution and soot from candles, revealed that many figures that were previously nude had clothing painted over them to hide their nudity. The restoration also exposed the true vibrant colors that Michelangelo used.

*Michelangelo. **Creation of Adam** (detail). Ceiling of the Sistine Chapel.*

Sistine Chapel ceiling.

***David*.**

Michelangelo later returned to create one last painting for the Sistine Chapel. *The Last Judgment* (above, before restoration) was painted on the altar, or the 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.



Renaissance Architecture

Renaissance architecture, as with sculpture, was a revival of both the early Greek and Roman architecture. Architectural elements from both civilizations were used for inspiration and expanded upon. A popular architect from this period would be **Andrea Palladio (1508–1580)** of Padua, Italy. Palladio, a nickname meaning "wise one" and referring to the Greek goddess of wisdom, Pallas Athene, was given to him by a mentor when Palladio was in his early 30s. Palladio began working as a stonecutter and mason, but he, like many Renaissance men, studied the arts and sciences. The Palladian style (as it was called by later architects) followed classical principles and was developed from Palladio's research of ancient Roman architecture, particularly from Vitruvius' (an ancient Roman architect) writings known as *The Ten Books of Architecture*. Palladio wrote down his rules for architectural design in his own treatise called *The Four Books of Architecture*, published in 1570. "Palladio used principles that related to art and forms that related to nature to generate his architecture." (Great Buildings Online)

Palladian style

Palladian windows

The **Palladian style** can be identified by some of the following characteristics: symmetry, classical columns (Doric, Ionic, and Corinthian), pediments, porticos, and rounded arches. A style of windows, popular even now, is called **Palladian windows** (a large, three-part window with the center section larger than the two side sections and arched).

Palladio designed mostly palaces and villas for the aristocracy and wealthy merchants. The Villa Capri, also known as the Villa Rotunda, is one of his most famous buildings. The design is based on the use of the circle, square, and rectangle to create one of the most perfectly proportioned buildings in history.

The Villa Rotunda.

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, contrast, tension, and energy.

Painting of King Louis XIV.

Baroque Dance

Development of Ballet by King Louis XIV

spectacles

The first ballets of the courts were elaborate and expensive **spectacles** that told stories of Biblical tales and Roman and Greek mythology to entertain the nobility. The first large-scale ballet, *Ballet Comique de la Reine*, was produced in the French Court of Henry III in 1581. The Queen Mother, Catherine dè Medici, married to King Henry II of France, had brought some of the most highly trained musicians and dancers from her homeland in Florence, Italy. More than 10,000 people attended the performance that lasted from 10 p.m. to 3 a.m. and cost the country of France 35 million francs to produce.

Several ballet spectacles were performed between the late 1500s and early 1600s. King Henry IV and King Louis XIII brought numerous ballets, balls, and masquerades *(masques)* to the courts. King Louis XIII played leading roles in some of his ballets, and he wrote music for others. Like the theatre of the time, men danced the roles in these performances. King Louis XIII 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.

King Louis XIV

Pierre Beauchamps

Jean-Baptiste Lully

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 more than 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 13, Louis XIV danced in public in the *Masque of Cassandra*. He continued until 1670 as a leading performer, dancing in 26 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)

basic positions of ballet

The Royal Academy of Music and Dance presented its ballets in a beautiful theater originally built by Cardinal Richelieu for the playwright Molière. The theater had a new design in which dancers were performing on a stage in front of an audience (proscenium) instead of in a ballroom surrounded by spectators. This new presentation format had two effects on dance. First, because the dancer now faced the audience, it was understood that the most attractive line of the body was a well turned-out leg, which led to the **basic positions of ballet** (first, second, third, forth, and fifth). Secondly, the performers were separated from the audience, rather than dancing in the round during casual performances in the courts. Professional dancers who trained at the academy developed technique that separated them from amateurs and nobility.

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

Baroque Drama/Theatre

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 eighteenth century, women actors were finally accepted on the stage and the style of writing was beginning to move away from the spectacular to explore more domestic themes.

Baroque Music

Johan Sebastian Bach (1685–1750)

Johann Sebastian Bach was a German composer who spent most of his career working for a church. 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. Bach wrote music for choir, keyboard, and orchestra but is often most remembered for his **cantatas** and keyboard music.

cantatas

A cantata is a musical work that consists of several pieces of music that are related to each other by their texts. The pieces were written for choir and soloists with instrumental accompaniment. A cantata is usually 25 minutes in length, 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 throughout the year.

The keyboard music of 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.) 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, and each piece has a prelude and fugue. The prelude is an extended introduction where the performer displays his ability. (*Pre* means before, *ludere* means to play.)

fugue

Listen to Bach's Prelude and Fugue in C Major, Well Tempered Clavier, Book 2.

*(*Classical Music for Dummies *CD, Track 2) Teachers: Use listening guide on page 139.*

Preludes are often exciting, flashy, and emotional. When the prelude stops, there is a brief pause and the performer begins the fugue. A **fugue** is a contrapuntal composition usually consisting of three or four voices. 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. 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. As the composition progresses, the voices will interact with each other and keep unfolding and entering in overlapping fashion until they reach the end of the piece, concluding with all voices stopping on a cadence (final chord).

In Bach's Prelude and Fugue in C Major, 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.

George Frideric Handel (1685–1759)

Handel, like Bach, was born in Germany. He studied in Italy and eventually settled in England and earned a living writing mostly operas and oratorios. Unlike Bach, Handel was very well known for his compositions, and he was asked to write music for public occasions. It is for one particular **oratorio** that Handel is most famous today, *The Messiah*.

oratorio

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 a 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 *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.
0:24–0:44	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. The Catholic Church was no longer the dominant religion in every European country. In Germany, Bach wrote cantatas for Lutheran church services. In England, oratorios were performed as special music concerts as an alternative to opera.

Baroque Visual Art

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. However, Baroque art is better characterized as being full of drama, energy, 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.

During this time, academies were established to train artists in the techniques that were developed during the Renaissance. The primary difference between the two periods is the Baroque's emphasis on emotion. The following are the main characteristics of the Baroque period:

- Elaborate
- Dramatic use of light and dark
- Emotional expression
- Symbolic imagery
- Exaggerated colors

The movement began in Rome, Italy, to show off the Catholic triumph over the Reformation. 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, particularly from Northern Europe, 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)

chiaroscuro

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. He is often considered the most original painter of the seventeenth century. Unlike Renaissance painters, Caravaggio's figures are not perfect, but flawed, which made the figures seem much more real and human. He painted saints as everyday people and portrayed miracles as everyday events. This characteristic made his paintings shocking at the time. Many patrons refused to accept his work. 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 they 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.

Caravaggio. ***The Calling of Saint Matthew****.*

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 was 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 while 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.

To see more of Carravaggio's work, go to **www.caravaggio.com**.

Rembrandt van Rijn (1606–1669)

Rembrandt Harmenszoon van Rijn was born in Leiden, Holland, 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 (the art of 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-lifes, and **genre paintings**. During the Baroque period, it became fashionable for the wealthy middle class to have their portraits painted. Rembrandt was the leading portrait painter of the time. He earned a good living 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. 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*.

genre paintings

Rembrandt's wife, Saskia, died the same year he painted *The Night Watch*. Rembrandt fell into debt and was forced to sell all of 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 color and value (from his early colorful to his late golden glowing works), as well as unique brushwork, to express mood and emotion.

To view more about Rembrandt, go to **www.rembrandthuis.nl /cms_pages/index_main.html**.

Rembrandt. ***The Night Watch****.*

Neoclassicism/Classical (1720–1827)

Neoclassicism

Classical

Neoclassicism is called the **Classical** style of music. The artists of this period reacted to the excesses of the monarchy and ornamentation of the Baroque. They felt that a return to order, reason, and structural clarity in their artwork would instill democratic ideas in the government. Again, just as in the Renaissance, Classical Greece and Ancient Rome would provide inspiration.

Neoclassical Dance

In Europe, Classical ballet was rapidly becoming more of a professional art form. During this time, early stars of ballet began to emerge. Marie Anne de Camargo (1710–1770) was known as the most accomplished dancer of the eighteenth century. Her ability to jump into the air and cross her feet rapidly (*entrechat*) led to changes in ballet attire. Prior to this time, women wore stiff, hooped skirts of many layers that reached to the floor; elaborate headdresses; and stiff, heeled shoes. So that Camargo could show off her skill in jumping, she raised her skirt several inches off of the floor, creating a much shorter skirt with undergarments. These undergarments were the beginnings of dance tights. She also wore a soft shoe that became the first ballet slipper.

Another idolized star of the eighteenth century was Marie Salle (1707–1756), whose expertise was not in technical skill but rather in dramatic realism and natural, expressive movement. She was also in favor of changing the dress of ballet to a more flowing costume, introducing the Greek style of draping fabric to imitate Greek sculpture.

By the end of the 1700s, ballet had become stale and full of conventional movements and gestures that had little to do with the storyline. One man, Jean-Georges Noverre (1727–1810) changed the direction of ballet in his book *Letters on Dancing and Ballet*, written in 1760. Noverre introduced a controversial philosophy called Ballet d'Action. He argued the following four major points in his book:

- Ballet movement needed to be not only technically brilliant but should move the audience emotionally.
- Plots of ballets should be unified with logical stories contributing to a central theme rather than a series of short dances that had no relation to the plot.
- Music, scenery, and plot should all be unified.
- Pantomime, which had become elaborate, needed to be made more simple and more easily understood.

In addition, Noverre stressed that ballet needed to discard masks; heavily-padded clothing; and clumsy, hooped skirts, creating a more classic line of the body on stage.

In the Northern American colonies, the dominant settlers were Puritans who disapproved of dancing, considering it indecent and immoral. Therefore, even social dancing was banned, especially when it came to mixing of the sexes. In the Southern American colonies, the European settlers were dancing the social dances that they brought from home. These dances included

jigs, clogs, and court dances, such as the minuet. The country's founding fathers entertained in the New Republic with fancy balls that included quadrilles, cotillions, reels (such as the Virginia Reel), and jigs. However, theatrical or professional dancing was not popular, mainly because the country was so new. African slaves arrived with their own musical and dance traditions. Even though slaves were prohibited from dancing in public, the deep-seated cultural and religious beliefs of the slaves enabled rhythm, song, and dance to remain alive and grow.

Neoclassical Drama/Theatre

France

Neoclassical theatre started in France in the mid 1600s. This places it during a time when the Baroque music and visual art period was ongoing, as often happens in the arts. (New styles or movements in the arts can develop in one of the arts before they are embraced, if at all, by the other arts.) Neoclassicism in the theatre was modeled on classical Greek and ancient Roman examples. Guidelines were established for the arts, and theatre had to follow the following rules:

purity of dramatic form

- **Purity of dramatic form**—The neoclassical doctrine insisted upon a complete separation of comedy and tragedy according to classical tradition. Tragedies are written in high poetic style, feature kings and aristocrats, deal with affairs of state and the downfall of rulers, and (of course) end unhappily. Comedies, on the other hand, feature ordinary characters from the middle and working classes, deal with domestic and personal affairs, feature more ordinary speech (though still in verse), and always resolve happily.

verisimilitude

- **Verisimilitude** ("the appearance of the truth") —It was felt that plays should include only events that could happen in real life. This excluded such features as supernatural beings, fantasy elements, onstage violence (because it was rarely convincing and potentially offensive to the audience), choruses, and soliloquies.

serious moral purpose

- **Serious moral purpose**—The plays of the neoclassical theatre were to teach a clear moral lesson. In Molière's comedies, for example, this moral usually concerns maintaining a balanced view of life, not going to extremes. The virtuous should be rewarded and the wicked punished.

universal truths

- **Universal truths**—Truth was to be sought in those characteristics which were shared by all people or things in the same category. Therefore, playwrights were expected to focus not on the details of individual characters but rather on the universal and permanent aspects of humanity.

decorum

- **Decorum**—Characters had to act in a way that was appropriate to their stations in life.

unity of time, space, and action

- **Unity of time, space, and action (the three unities)**—A well-crafted play should take place within a very short time period (no more than 24 hours), within a very confined area, and should only concern one main action (no or few subplots).

five-act structure

- **Five-Act Structure**

Molière and Satire

Satire

Molière was France's greatest comic playwright and a master of satire. **Satire** is a comic form of drama that employs wit, irony, and exaggeration to attack or expose evil or foolishness. In the preface to *Tartuffe* (1664), Molière's most controversial and popular play, the actor/playwright eloquently captures the essence of satire: the mission of comedy is to correct men's vices. It is a great blow to vice to expose it to everyone's laughter. We can easily stand being reprehended, but we cannot stand being mocked. We are willing to be wicked, but we will not be ridiculous.

Brief Biography of Molière

Jean-Baptiste Poquelin (1622-1673) was the son of an upholsterer who chose to become an actor rather than follow his father's career. He took the stage name Molière, probably to save his relations the shame of having an actor in the family. 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 company went bankrupt, the company left Paris and played in the provinces for many years. Molière 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, Molière's company eventually found favor with Louis XIV and was able to return to Paris. Louis XIV made Molière's company the "Kings Men," and it flourished for several years before the king turned his attention to other favorites. Molière died after collapsing during a performance of *The Imaginary Invalid* (1673). The events surrounding his death give insight into the status of actors in seventeenth century France. The Church's strictures on acting, established during the decadence of late Roman period, were still in effect. Most actors renounced their professions as they approached the end of their lives so that they could be admitted back into the Church and receive salvation. Despite his status as one of France's greatest playwrights, Molière's acting barred him from membership in the Academy, and because he died suddenly, he was forbidden a Christian burial, until the king himself intervened and secured the minimum rites for Molière.

Molière's plays are influenced by the physical comedy tradition of commedia dell'arte, and his comedies show characters whose folly, vices, and pretensions are exposed through witty dialogue, clever language, and physical gags. Many of his plays are written in rhyming couplets.

Dorine: And if you marry someone else, what'll you **do**?

Mariane: I'll kill myself if I'm compelled to be **untrue**.

Dorine: Oh, very good! A fine solution to your **plight**!
The best thing is to die, that'll put matters **right**!
Your remedy's magnificent! Ugh! I can't **bear**
To hear that sort of talk, it drives me to **despair**.

Translation from *Tartuffe* (excerpt) by Maya Slater

After a successful performance of one of his own original comedies before Louis XIV, Molière's company was established in Paris and his rise began.

Examples of Molière's plays include *The Misanthrope* (1666), a parody of the hypocritical behavior and self-serving relationships maintained in court and fashionable French society, and *The Doctor in Spite of Himself* (1666), in which he satirizes the vanity and ignorance of the medical profession of his time. His most controversial play was *Tartuffe* (1664), whose main character is a scheming, controlling con man pretending to be a pious man of religion.

Classical Music

The Baroque time period was a time of development for vocal and keyboard music and for the symphony. (Neoclassical 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 music "classical" music.) As members of the middle class became more affluent, they began to attend music events. Because of this, melodies became simpler, and established forms were used to create music that was easier for the less-educated audience to understand. The main musical forms of this time were the Classical symphony, theme and variations, and rondo.

Classical symphony

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 will hear three sections:

Exposition

Development

Recapitulation

- **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.

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.

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 percussion (timpani). Beethoven later added trombones to the brass section.

Joseph Haydn (1732–1809)

Haydn, who was born in Vienna, Austria, wrote more than 104 symphonies in his lifetime, developing a model that all later composers would follow. Haydn worked for a prince, so most of what he wrote was secular music. Unlike Bach, he became famous during his lifetime for his compositions. Haydn's music was written for the general population, and he used novel ideas in creating symphonies with themes. In 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 surprise the unsuspecting audience or, perhaps, 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 meaning "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 a musician who began music instruction for his children at a very young age. 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. Wolfgang and his sister were taken on tours around Europe. 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, 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-known composer in Western music today. 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.*

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. The play and opera reflect the growing influence in society of the middle class. The servants are the heroes, in contrast to previous plays where nobles were the main characters and heroes. In this opera, the servants are smarter than the wealthy noble characters and are portrayed as more honest.

concerto

concerto grosso

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 an 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 or her 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 20-second concerto Mozart wrote) and that it is written mainly in the key of E-flat major. This movement is organized in **rondo** form.

rondo

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 more than ten 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 in the musical form of 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 years old. He had a very fiery personality that 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 dealt with depression as a result of losing his hearing. His compositions express great sadness or great joy. He wanted people to feel the height of joy or the depth of despair, because that is how he experienced life.

Listen to Beethoven's Moonlight Sonata: Adagio.

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

Beethoven achieved this great emotional expression by including a greater variety of instruments in the orchestra (so that he could have a greater range of dynamics and timbre) and by increasing its size. He used one unifying theme for all movements in a composition, silence as a dramatic device, and dissonant sounds. 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 in three movements: fast, slow, fast (sonata form).

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

(Classical Music for Dummies *CD, Track 4) Teachers: Use the listening guide, page 145.*

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 passage that brings a movement or a separate piece to a conclusion and creates a comfortable conclusion.

coda

Neoclassical Visual Art

Turning away from the ornate style of the Baroque and the excesses of the monarchy, Neoclassical art drew heavily on the art of the Renaissance, Classical Greece, and ancient 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 subject matter and composition that were focused on equality and ideals.

*Jacques-Louis David. **The Oath of the Horatii.** 1784. Louvre, Paris.*

Archaeological digs at Pompeii and Herculaneum uncovered well-preserved art from Classical Greek and Ancient 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. ***The Death of Socrates****.*

Jacques-Louis David (1748–1825)

David (pronounced da-veed) 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 da Vinci and Michelangelo. He traveled to Rome and made sketches of Classical Greek and Ancient 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 Neoclassical painting.

The French public applauded David's painting. *The Oath of the Horatii* was a painting about three 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.

propaganda

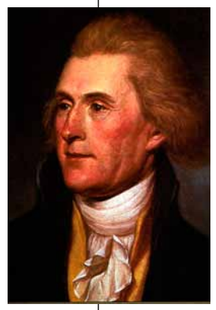
Jacques-Louis David. ***The Death of Marat****.*

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.

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 viewers that 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?

Jacques-Louis David. ***Napoleon in His Study****. 1812. National Gallery of Art, Washington, D.C.*



American Architecture

Thomas Jefferson (1743–1826)

Thomas Jefferson can be called a Renaissance man. He was not only involved in politics (becoming the third president of the United States), but he was a farmer, an inventor, and an architect. As the new republic of the United States was getting on its feet, 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 Ancient Roman architecture that he saw while in Europe. Since the United States 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 Ancient Rome). Baroque architecture was not an option because it represented the excesses and problems of a monarchy that America was founded in opposition to.

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

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

Can you see the similarities between it and the Maison Carree? When he was designing the University of Virginia, Jefferson turned to another Roman temple, the Pantheon, for inspiration in designing the library building called the Rotunda.

In designing his own home, named Monticello, in Virginia, Jefferson looked at buildings by the Renaissance architect Andrea Palladio, who had been greatly influenced by Classical Greek and Ancient 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.

Roman temple Maison Carree, Nîmes, France.

All of the buildings designed by Jefferson have Classical Greek and Ancient 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 Pantheon, and compare their architectural features.

Pantheon (126 A.D.). Rome, Italy.

Rotunda (1822) University of Virginia, Charlottesville, Virginia.

Virginia State Capitol (photo by Jim Bowen). Wiki Commons Source: ***http://flickr.com/photos/82538566@N00/743299860***

Palladio. Villa Rotunda. Source: ***http://commons.wikimedia.org/wiki/File:La_Rotonda.png.***

Thomas Jefferson, Monticello (1772), Charlottesville, Virginia. Source: ***http://commons.wikimedia.org/wiki/File:Thomas_Jefferson%27s_Monticello_Estate.jpg***

Romanticism (1760–1870)

Artists revolted against Neoclassical order and reason. They returned to the beauty of nature. Freedom, emotion, sentimentality, and spontaneity were prized over logic and reason. They used their imagination to create works about exotic, patriotic, primitive, and supernatural subjects.

Romanticism: Dance

Romanticism: The Golden Age of Ballet

Pas de Quatre*. 1845. Left to right: Carlotta Grisi, Marie Taglioni, Lucile Grahn, and Fanny Cerrito. Source: the Theatre Museum (Victoria & Albert Museum).*

The Romantic era in ballet followed that of the other arts in the 1830s and '40s and offered an escape from reality for the common man of Europe. Romantic ballet told stories of fairytales and romantic love where ghostly creatures fell in love with mortal men and dead maidens rose from the grave. Because of these stories that were about female spirits, ballerinas became extremely popular in their white tutus 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.

ballet blanc

There were five ballerina superstars of the 1830s and 1840s. Marie Taglioni (1804–1884), an extremely strong dancer, became the first to develop the art of pointe dancing. Taglioni's role in *La Sylphide* (1832) established the romantic ballet costume of a white, bell-shaped tutu. The **ballet blanc** (white ballets) featured a stage full of dancers in white tutus being lit from the floor, dancing on the tips of their toes so as to look "other worldly," like ghosts. Taglioni's toughest competitor was Fanny Elssler (1810–1884), a passionate dancer who perfected character dancing from Eastern European countries, such as Hungary and Poland. The three remaining ballerinas were Fanny Cerrito (1821–1899), Lucile Grahn (1821–1870), and Carlotta Grisi (1819–1899). Grisi was the first ballerina to create the role of Giselle in the ballet of the same name. *Giselle* (1841) is the story of a broken-hearted maiden whose grief over losing her lover causes her to go mad and die in Act I. In Act II, she comes back to life as a willi (a ghost), dancing in the ballet blanc romantic costume. One of the most famous ballets of the era was performed in London in 1845 was called *Pas de Quatre*, which translates to "a dance of four." Four out of the five ballerinas (except Fanny Essler) were featured in this popular ballet. *La Sylphide*, *Giselle*, and *Pas de Quatre* are still performed today by classical ballet companies.

pointe shoes

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 women also changed, with skirts becoming 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 that 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! (From *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 in Europe during the late 1800s.

Romanticism: Drama/Theatre

German Romanticism

The Romantic Period for theatre began in Germany during the early nineteenth century, led by the playwright, poet, and novelist Johann Wolfgang von Goethe (1749–1832). Goethe's most famous play is his long, dramatic poem *Faust* (Part I, 1808; Part II, 1831). The Faustus legend originated in the Middle Ages and involves the tragic tale of a man who sells his soul to the devil in exchange for 24 years during which he can know, do, or have anything he wishes. However, Goethe's *Faust* is very different from earlier versions and should not be read as a Christian play. When the bargain is struck between Faust and the archdemon Mephistopheles, what Faust asks for is a sense of challenge, the chance to try himself to the limits of his being, to understand the deepest mysteries of the universe. Mephistopheles can only win Faust's soul if he can quench this desire for ultimate knowledge and experience.

Illustration by Goethe of a scene in ***Faust****.*

From a production standpoint, *Faust* is highly problematic. Romantic artists indulged their imaginations and put no limits on the number of locations, the amount of time, or the number of scenes or lines in their plays. Thus, Romantic plays tend to be enormously long, and *Faust* is no exception. The scenic problems created by its many locations and supernatural events were impossible to resolve in the painted-scenery world of the nineteenth century. Even today, the demands of the play's action make it difficult to stage without ruthlessly paring down the script and resorting to projected scenery and video technology. In the first of the play's two prologues, Goethe comments humorously on the limitations of the theatre of his day, admitting that he was writing "against the theatre rather than for it" (quoted Arnott 319).

Other romantic plays include Victor Hugo's *Cromwell* (1827) and stage adaptations of *The Three Musketeers* and *The Count of Monte Cristo* by Alexander Dumas, *père*. One of the last and best known romantic plays came after the theatre had moved on to other things: Edmond Rostand's *Cyrano de Bergerac* (1897), whose protagonist was a real-life swordsman, poet, and playwright who was a contemporary (and perhaps schoolfellow) of Molière.

The Romantics believed:

- There is a higher truth beyond the physical.
- The less sophisticated a person or thing is, the more pure of spirit.
- The spiritual side of human beings is often at odds with their physical side.
- 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.

Romanticism was never a dominant force in the theatre. However, its effects continued to be felt in more popular forms of theatre. The greatest legacy of romanticism is perhaps the countless melodramas that followed in its wake.

Melodrama

melodrama

As its name implies (melody and drama), **melodrama** employed background music to heighten the emotional impact of the onstage action. Lyrical music underscored love scenes, and ominous chords created tension as the suspense built to the climactic moment at the end of each act. Melodrama features simplified characters and clearly defined moral issues. Simply put, the characters are either good or evil. The typical plot opens with a series of exciting events, often set in motion by an evil opponent, placing the hero and/or heroine in some perilous predicament. Through perseverance, strength, wit, unflagging virtue, and often with a dash of pure luck, good invariably triumphs over evil. Other stock characters developed, including the threatened female, the villain's comic sidekick, and the promiscuous fallen woman who may repent but is still punished for her wicked past (Wilson and Goldfarb, 245).

Melodrama was one of the most popular forms of entertainment in the nineteenth century, especially among working-class audiences, whose literary tastes were less refined and who flocked to these escapist dramas to forget for a few hours the cares and the monotonous routine of their daily lives. Improved public transportation made theatre more accessible to the masses in the cities, and their enthusiastic attendance caused new theaters to spring up all over Europe and America. This new class of theatre-goers thrilled to frantic chase scenes, duels, fights, and narrow escapes from floods, burning buildings, and a host of other disasters—all presented on stage in full scenic splendor.

1886 poster for George Peck's grand revival of Stetson's ***Uncle Tom's Cabin****, booked by Klaw & Erlanger (Stage play based on U****ncle Tom's Cabin****).*

Theaters in the late eighteenth and early- to mid-nineteenth centuries were often designed to hold as many people as possible. The typical theater featured a cavernous horseshoe-shaped auditorium, with the pit, box, and a gallery arrangement. The galleries were stacked four or five stories high. Many theaters accommodated between 2,500 and 4,000 spectators. Besides the extravagant situations and bold passions depicted in melodramas, the sheer size of these theaters made it necessary for the actors to speak loudly and gesture broadly just so the audience could see and hear the performance. By our modern standards, this acting style is considered laughably exaggerated and overblown—or, as we say, "melodramatic"—but it was considered serious acting by nineteenth century audiences.

Some common types of melodrama included domestic melodrama, equestrian, and frontier melodramas with trained horses (which influenced the development of westerns), crime and detective stories (such as Sherlock Holmes plays), nautical melodramas with swashbuckling pirates and exciting swordplay, canine melodramas, and disaster melodramas.

Harriet Beecher Stowe's *Uncle Tom's Cabin* was the novel most frequently adapted for the stage during this period; the most well-known version is George Aiken's 1852 adaptation. It was six acts long and was performed without any sort of afterpiece (a short, often humorous, one-act performance following the main play). This contributed to the trend toward theatres that specialized in one primary form of entertainment. In the 1852-53 season, *Uncle Tom's Cabin* played for 325 consecutive performances, which, although exceptional for its time, was indicative of a new trend that continued from the 1860s to the 1880s: as runs of plays were extended, the number of performances offered by a theatre company in a single season began to decrease (Brockett, *History* 453-454). Other popular American melodramas include William Pratt's *Ten Nights In A Bar-Room* (1858), John Buckstone's *Luke the Labourer* (1826), and Dion Boucicault's *The Octoroon* (1859).

Changes in Theatre Architecture

Some innovative theaters replaced the backless wooden benches in the pit with comfortable, individual seats. The floor in front of the stage was soon being called the orchestra rather than the pit, and it became the more desirable, and expensive, seating area. In London's Adelphi Theatre, the boxes were raised so that the pit could be extended to the side walls, making the tiers more like balconies. Engineering advances made it possible to cantilever balconies without the use of supporting columns, and the Booth Theater, completed in 1869 with its orchestra and balconies, is often cited as the first modern theater in New York City. It may also have been the first theatre to feature a level floor with no grooves or channels to slide scenic walls. The Booth also features several hydraulic elevators for lifting scenery from below the stage and a 76-foot fly loft above the stage, making it possible to raise scenic drops without folding or rolling them (Wilson and Goldfarb, 257–259).

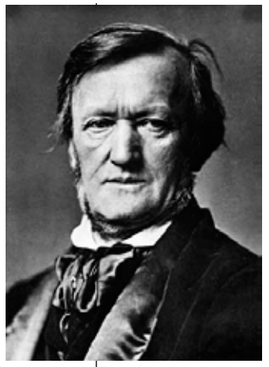
Changes in Scenery, Costume, and Lighting

The nineteenth century saw an increased interest in historical accuracy in set designs and costumes. Charles Kemble's production of Shakespeare's *King John* at Covent Garden in 1824 was the first to claim complete historical accuracy. The world's first gas stage-lighting system was installed in 1816 at the Chestnut Street Theater in Philadelphia. Throughout the next two decades, gas gradually replaced oil lamps as the established method of stage lighting in most Western countries (Wild). By adjusting the flow of gas through the pipes, many jets could be brightened or dimmed simultaneously. The light could also be colored by placing a stretched piece of translucent, colored fabric, such as silk, directly in front of the jet. These technological innovations opened endless new artistic possibilities for lighting and influenced other aspects of stage design. The strong illumination forced scenic designers to find new materials and develop new painting methods.

> The intensity and the whiter quality of gaslight also dictated a new style of makeup … With the development of lighting positions above the stage and the use of much brighter light, the separation of stage lighting from the auditorium lighting was possible … [and] darkening the auditorium became customary by the end of the 19th century (Redler).

Romanticism: Music

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 range 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.

art song

program music

Richard Wagner (1813–1833)

Wagner (pronounced vɑ□ɡ-nər) 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.

nationalism

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 of 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*, is composed of four operas and takes four nights to perform, with each night's performance lasting four 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 the use of 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.

leitmotiv

Listen to Wagner's "Ride of the Valkyries".

*(*The A–Z of Classical Music, *CD 2, Track 6)*

> Act Three opens with the well-known "Ride of the Valkyries," in which Wotan's daughters, the Valkyries, assemble on their mountaintop after scouting a battlefield for dead warriors. Listeners acquainted with only the concert version may be surprised to hear the eight voices of the Valkyries over the orchestral texture, and one can understand the tremendous impact originally made in the theater by this curtain-raiser. In Wagner's Bayreuth theater, with the orchestra under the stage, the voices are much more prominent.
>
> The opera concludes with Wotan's impressive and moving farewell to Brünnhilde, as he leaves her to sleep, surrounded by a ring of fire. The orchestral texture here is rich and full, with brass supporting Wotan's song and a sweeping countermelody in unison cellos. Wotan's allusion to one who does not fear the point of my spear is set to the Wälsung motive and is strongly echoed in the brass, while rippling harps accompany a lilting lullaby-like motive in the upper woodwinds (from **www.classicalarchives.com/work/41319.html#about**).

Peter Ilvich Tchaikovsky (1840–1893)

narrative

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. 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)*

> The story, set in medieval Germany, centers on Prince Siegfried and his Princess-mother, who, reproaching her son for a lavish celebration at his chateau, commands him to take a bride from among a group of princesses invited to a ball for him the following day. Later the same evening, the suddenly-bored Siegfried, at the behest of his friend Benno, gives chase with a group of hunters to a flock of swans. At a lakeside that night, the Prince meets the beautiful maiden, Odette, who beseeches him to abandon the hunt for the swans, since they are her companions, cursed, like her, to adopt a winged appearance by the sorcerer Von Rotbart, except between midnight and dawn when they return to their human form.
>
> At the ball the next evening, Siegfried cannot choose a bride, but notices some strange guests, the disguised Von Rotbart and his daughter Odile, to whom the sorcerer has given the exact likeness of Odette. The unwitting Siegfried chooses her for his bride and swears an oath of loyalty to her. In a dramatic lakeside finale, Odette throws herself into the lake and Siegfried joins her, thereby destroying Von Rotbart and his evil power. The young maidens are freed from their swan form and Siegfried and Odette are reunited when the lake vanishes.
>
> The music associated with Odette and the swans is probably the most famous in the ballet. It first comes near the close of the first act in the Flight of the Swans. The oboe introduces the enchanting theme with harp accompaniment, the whole creating a fantasy-like atmosphere of wonder and expectation. In the Act Four finale, this music is played faster and with agitation in preparation for the main characters' demise. There are, of course, many other famous themes in this colorful work, including the waltz in the Act One 'Entrance of the Guests.' It is both carefree and festive in its nonchalance and brilliant colors.
>
> (From **www.classicalarchives.com /work/28317.html#about**)
>
> The overall mood is inconsolably grieving, but not pathetic. Ultimately, the music returns to those murky depths in which the symphony was born some 40 minutes earlier—without, however, benediction or hope." (From **www .classicalarchives.com/work/28317 .html#about**)

*Adelaide Giuri as Odette and Mikhail Mordkin as Prince Siegfried with two unidentified children as Little Swans in Alexander Gorsky's staging of the Petipa/ Ivanov **Swan Lake** for the Bolshoi Theatre, Moscow, 1901.*

Listen to Tchaikovsky's Symphony no. 6, Fourth Movement.

*(*Classical Music for Dummies *CD, Track 7) Teachers: Use the listening guide, page 152.*

Romanticism: Visual Art

Romanticism emerged during a time when Neoclassicism was still popular, challenging the calm and order with drama and emotion. Romanticists felt confined by Neoclassicism, causing them to rebel against the established rules of painting in their search for more artistic freedom. 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.

en plein air

John Constable (1776–1837)

The English painter John Constable was fascinated by nature and, in particular, clouds. 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. However, working with oil paint outdoors was difficult, and watercolor had not been invented yet.

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

John Constable. ***The Hay Wain****. 1821. National Gallery, London, England.*

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.

John Constable. ***The Cornfield****. 1826. National Gallery, London, England.*

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.

For more information, go to **www.tate.org.uk /britain/exhibitions/constable /constable_teachers_pack.pdf**.

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.

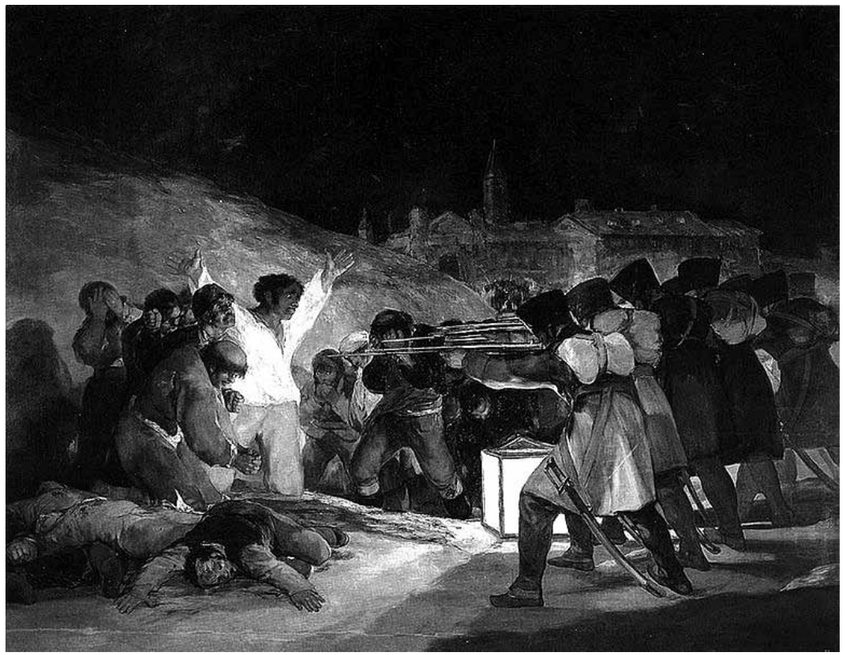
Goya became seriously ill and almost died. He recovered but was left totally deaf except for some sort of noise or ringing that bothered him the rest of his life. Goya's work began a dramatic change. Bizarre and frightening images began showing up in several series of prints. *The Caprices* dealt with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

The Sleep of Reason Produces Monsters*,* ***Los Capricho No. 43****, Etching. 1799.*

Goya's masterpiece is the painting *The Third of May*, painted in 1808. It 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.

To see more of his work, go to **www.eeweems .com/goya/artpage_index.html**.

With or Without Reason, The Disasters of War No. 2, *Etching. 1810s.*



Francisco de Goya. ***The Third of May 1808****. 1814. Museo del Prado, Madrid, Spain.*

Realism (1820–1920)

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

Realism

Realism: Folk and Social Dance

In the early 1800s, 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 the Southern colonies, people were considered to be 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, log rollings, quilting parties, and 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 shakedowns. 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*)*

Virginia reels

jigs

In the 1830s, new forms of social dance, such as the **waltz** and **polka**, became popular social dances. All of 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 dance grew as an accepted pastime of the middle and upper classes. A typical evening of dancing might contain such dances as the lancers, waltz, polka, march, quadrille, York, Portland fancy, and Virginia reel.

waltz

polka

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 or her calling style. People square danced in town squares or in barns, wearing simple work clothes.

square dance

caller

Realism: Drama/Theatre

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 realistic situations, mirroring real life. These playwrights also raised questions about social and economic problems of the lower and middles classes that existed at the time. One big change in acting was the use of the "**fourth wall**," an imaginary wall between the audience and actor. This technique or convention was in keeping with the belief that actors should be entirely in the scene and not acknowledge or speak to the audience.

fourth wall

Changes in Scenery, Costume, and Lighting

Improved illumination on the stage due to the widespread use of gas lighting—and later, electric lighting—meant that actors no longer had to remain at the front of the stage to be visible. By the

flats

box set

end of the nineteenth century, two-dimensional, painted scenery had largely been abandoned in favor of three-dimensional box sets made from flats. **Flats** are wooden frames stretched with fabric, like a painter's canvas. The **box set** consists of flats strapped or lashed together side-by-side to make "wall" sections, which are hinged together at angles, outfitted with working doors and windows, and painted to create the appearance of three sides of an interior room. The set is then furnished with real tables, chairs, bookcases with books, window treatments, rugs, etc. which are used and handled by the actors. (Indeed, many period scripts contain elaborate descriptions of the set and its furnishings, along with stage directions detailing how and when they are to be used during the action of the play.) These sets resemble real places where real people live and work. The effect is as though the downstage wall (the "fourth wall") of the room has been removed or rendered invisible to the audience, and the audience members are, unknown to the characters in the play, secretly observing their private lives.

Henrik Ibsen—The Father of Realism

The Norwegian playwright Henrik Ibsen (1828–1906) was among the first playwrights to understand that realistic staging is best suited to deal with current social issues, where it can convince the audience that what it is seeing is real and urgent (Arnott, 364).

In 1877, Ibsen began what became a series of five plays in which he examines the moral faults of modern society. In order of appearance, the plays were *The Pillars of Society (1877)*, *A Doll's House (1879), Ghosts (1881), An Enemy of the People (1882), and The Wild Duck (1884).* These were thoughtful plays, written in prose that challenged popular misconceptions about revered social institutions, such as marriage, religion, and democracy. The actions of his characters are realistic, and we see them involved in the rituals of everyday life; however, mixed in with the routine activities are events that force the characters to confront their faith in all that they believe.

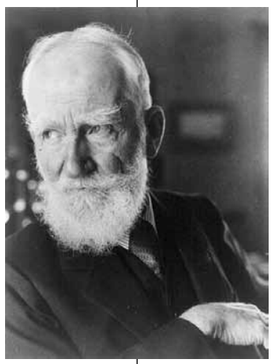
A Doll's House was the first of Ibsen's plays to attract attention outside of Scandinavia. It played throughout Europe and caused a stir everywhere it was performed. In the play, Ibsen raised provocative questions about how women were treated by their husbands, the law, and society. Women were expected to be dutiful wives and loving, protective mothers. Yet women were often minimally educated and considered incapable of making important decisions regarding family finances or the raising of their own children. Those choices were the responsibility of the husbands, and children were the legal property of their fathers. If a wife left her husband for any reason (including abuse), she had to leave her children as well. Near the end of *A Doll's House*, the heroine, Nora, comes to a shattering realization: she has been taught all of her life how to properly fulfill her roles as a wife and mother, yet all of her attempts to abide by those expectations not only have failed to rescue her from legal danger and abuse but also have left her ignorant, confined, and dependent on a self-centered husband who will protect her only if his reputation isn't compromised in the process.

Ibsen's characters, unlike their melodramatic predecessors, are complex. They have qualities of good and bad. In *A Doll's House*, Nora's husband, Torvald, is not an evil man. He is honest, hard-working, and respectable and believes he is doing what is best for Nora. George Bernard Shaw noted that the conflict in Ibsen's plays is not between clear right and wrong:

> The villain is as conscientious as the hero, if not more so: in fact, the question that makes the play interesting is which is the villain and which is the hero. Or to put it another way, there are no villains and no heroes(quoted in Dukore).

Ibsen's *Enemy of the People* revolves around a choice between environmental responsibility and economic gain. In the play, Dr. Stockmann discovers that the warm-water springs that supply his small resort town are being contaminated by industrial waste from a tannery. The townspeople have to choose whether to shut down the springs for two years to reroute the water supply (which would cost a great deal of money, put most of the town out of work, and potentially damage the town's reputation) or leave the springs as they are, keeping the poisonous contamination a secret from the resort's visitors. However, the real target of the Ibsen's scorn is the self-proclaimed liberal press, which claims to print the truth, but whose spineless writers and editors compromise their ideals and pervert the truth when manipulation by the wealthy and powerful shifts the winds of public opinion. Ibsen himself was attacked throughout his career for his social criticisms.

English-speaking audiences might have missed Ibsen's work for a while, if it had not been for the Irishman **George Bernard Shaw**, who produced Ibsen's plays in London.



George Bernard Shaw

George Bernard Shaw (1856–1950) admired Ibsen's work very much and wanted to foster realism in English theatre. However, he differed greatly from Ibsen in that his plays use comic devices to make serious points. In treating social problems, Shaw's general technique was to begin with what he believed to be the socially accepted attitude about the problem and then demolish it, gradually revealing his own solution. Ultimately, Shaw wished to demonstrate "the possibility of gradually solving social problems through education, better living conditions, and common sense" (Brockett, "Essential," 132). Shaw was an avid social reformer and pamphleteer with opinions on every imaginable topic. The following are but a few of Shaw's major works:

- *Mrs. Warren's Profession* (1893), a play dealing with the problem of prostitution, was banned by the British censors. Shaw's fierce social criticism in this play is driven not by conventional morality but by anger. He felt it was hypocritical for Victorian society to condemn prostitution while condoning discrimination against and appalling conditions for working-class women—circumstances that made prostitution inevitable.
- *Arms and the Man* (1894) attacks romantic ideas about warfare and love; the first lead to disasters on the battlefield and the latter to unhappy marriages. Even the title is ironic, taken from the opening line of Virgil's *Aeneid*, a first-century Roman epic poem that glorifies warfare.
- In *Major Barbara* (1905), Shaw showed his audiences that slum properties—from which church-going landlords collected their rents—bred disease and crime and that society would do better to build a decent world for the workers than to depend on such charities as the Salvation Army to keep the workers from rebelling and maintain the status quo.
- *Pygmalion* (1912) is one of Shaw's most beloved plays. Known for his ability to write dialogue that mimicked the various dialects of English, Shaw makes the ability to speak properly the source of conflict in the plot. In the play, a phonetics expert, Professor Henry Higgins, in order to win a bet, must train a less-than-obliging Cockney flower girl, Eliza Doolittle, to speak beautifully and behave elegantly in order to pass her off as a duchess. One of the funniest scenes in English drama occurs when Eliza makes her debut in fashionable London society having acquired a correct accent but no concept of polite conversation. Beneath the comedy lies a satire on the superficiality of class distinctions. The play was adapted into a hit Broadway musical, *My Fair Lady*, in 1956.
- *Saint Joan* (1923) exposes the hypocrisy of Church leaders more concerned about increasing their own power and authority than doing the will of God. Joan of Arc had been declared

a saint three years before the play was written, and the fifteenth-century Catholic Church is used by Shaw to contrast an individual's pure religious faith with the corruption of organized religion.

Stanislavski and the Moscow Art Theatre

The Moscow Art Theatre (MAT) was founded in 1898 with Konstantin Stanislavski as artistic director and Vladimir Nemirovich-Danchenko as business manager. The MAT produced a range of classic works as well as the Russian plays of Chekhov and Gorky. The greatest legacy of the MAT, however, was Stanislavski's famous system of acting.

Before the realistic drama of the late 1800s, no one had devised a method for achieving the kind of believability these plays required. Through their own talent and genius, individual actresses and actors had achieved it, but no one had developed a system whereby it could be taught to others and passed on to future generations (Wilson, 97).

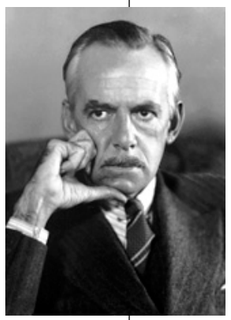
In his book *An Actor Prepares*, Stanislavski instructed actors to. Think about the inner side of a role and how to create its spiritual life … by living the part. You must live it by actually experiencing the feelings that are analogous to it, each and every time you repeat the process of creating it (quoted in Klaus, 533).

Stanislavski Method

He developed numerous exercises designed to help actors develop their inner mental, emotional, and spiritual resources as well as their physical senses, making them more aware of and more responsive to their immediate surroundings. The **Stanislavski Method** was brought to America when several of his disciples left Russia following the 1917 revolution. It is still the basis of most formal acting training in the world today.

Realism in America

In the United States, many twentieth-century playwrights embraced realism but usually mixed it with nonrealistic elements as well. Such an approach can be seen in the work of several of America's most important playwrights.



Eugene O'Neill (1888–1953)

America's first great tragic playwright, winner of two Pulitzer Prizes, and, to this day, the only American playwright to win the Nobel prize for literature, Eugene O'Neill is a towering figure in American drama. His plays are filled with shattered lives; tortured relationships; obsessions verging on insanity; and deep, desperate loneliness. O'Neill never stopped experimenting with different theatrical devices and dramatic techniques:

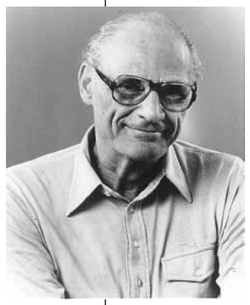
> In *The Great God Brown* (1926), *Lazarus Laughed* (1926), and *Days Without End* (1934), he made use of masks; in *Strange Interlude* (1928), he employed lengthy interior monologues to express the characters' inner thoughts; in *Mourning Becomes Electra* (1931) he gained scope by adopting the trilogy form. O'Neill also ranged through many styles. The devices of expressionism were adopted for *The Hairy Ape* (1922) and *The Great God Brown,* those of symbolism for the *Fountain* (1922) … [and] those of realism for *Beyond the Horizon* (1921), *Anna Christie* (1921), and *Desire Under the Elms* (1924), as well as in those plays that would be produced following World War II. (Brockett, "History," 551)

His greatest masterpieces came near the end of his life, however. They are highly autobiographical; starkly realistic; and brutally, painfully honest.

> The posthumous production of *Long Day's Journey Into Night* in 1957 brought to light an agonizingly autobiographical play, one of O'Neill's greatest. It is straightforward in style but

> shattering in its depiction of the agonized relations between father, mother, and their two sons. Spanning one day in the life of a family, the play strips away layer after layer from each of the four central figures, revealing the mother as a defeated drug addict; the father as a man frustrated in his career and failed as a husband and father; the older son as a bitter alcoholic; and the younger son as a tubercular, disillusioned youth with only the slenderest chance for physical and spiritual survival. (Gelb)

Through O'Neill's efforts, American stage matured during the 1920s, developing into a cultural medium that could stand proud among the other art forms.



Arthur Miller (1915–2005)

Arthur Miller had his first theatrical success after World War II with the play *All My Sons* (1947), an Ibsenesque drama about an airplane engineer who lets a deadly design flaw be ignored because of cost and whose burden of guilt corrodes his family.

However, his Pulitzer Prize-winning *Death of a Salesman* (1949) is seen as the definitive American tragedy, depicting the demise of the American dream of success and happiness. The play is important for several reasons. The main character, Willy Loman, is a visible failure, a man of little consequence beyond his immediate family, whose life is founded on self-deception and sham:

> In this play we see Willy Loman (his surname is, perhaps intentionally, significant) with his wife Linda and his two sons; we trace Willy's declining confidence and fortunes in middle age: the cheap affair in a hotel room that costs him the affection of his favorite son, Biff; the loss of his job; the suicide attempts that eventually succeed. Poignantly interwoven with these grim details are scenes from a happier past, when Willy was younger and successful, when the car was new and when Biff was a high school football star. (Arnott, 479)

When *Death of a Salesman* opened on Broadway, it touched off a long-lasting debate about whether a play about an ordinary character could be classified as a tragedy. Miller himself weighed in on the debate with his famous essay, "Tragedy and the Common Man," the manifesto of modern tragedy. In it, he redefines the standard for the tragic hero in the modern world, stating, "The tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity."

Death of a Salesman makes extensive use of symbols, with each scene containing elements carefully chosen to underline major themes and symbolize Willy's failures: the broken refrigerator, Linda's worn stockings (a reminder of his failures both as provider and faithful husband), Biff's tennis shoes on which he has inked the name of the college he will fail to attend, and the successful young Bernard's tennis rackets. Expressionist techniques also abound in Miller's work, although modern audiences are so accustomed to them that rarely does anyone take special notice. The setting designed for the original production seemed to be a naturalistic environment, but it soon revealed itself to be something other. Walls opened or became transparent to reveal scenes from Willy's past, allowing for seamless transitions as Willy's mind shifts from one location and time to another. The dream character Uncle Ben moves in and out of the action, at times visible to other characters, at other times visible only to Willy. Sometimes the present action and flashback scenes overlap, with characters' lines from both scenes skillfully interwoven with one another. A classic expressionist device, the terror of a noisy, repetitive machine, can be felt in the scene where Willy is fired from his job.

Miller wrote other plays about social issues, including *The Crucible* (1953), a powerful drama about the fear and accusations that fueled the infamous Salem witch trials of 1692. Miller wrote it as an

allegory of the McCarthy Senate hearings in the late 1940s and early 1950s, during which many people, including Miller, were interrogated about their alleged Communist sympathies.

Tennessee Williams (Thomas Lanier Williams, 1911–1983)

Tennessee Williams was undoubtedly one of the most popular American playwrights of the twentieth century. All of Williams' plays combine realism and expressionism. In his earliest and perhaps best-known work, *The Glass Menagerie* (1944), we see the uncomfortable home of the Wingfield family through the eyes of the son Tom, who acts as a narrator/chorus figure looking back at his past to evoke scenes from his youth.

> We see Amanda, his mother, clinging pathetically to memories of a vanished gentility and anxious that her daughter should have a 'gentleman caller;' Laura, the daughter, withdrawn into her own world and seeking comfort in the collection of glass animals that gives the play its title; and Tom himself, increasingly estranged from his family and finally leaving it to make some sort of life for himself (Arnott 479).

The characters and the play situation resemble Williams' family and much of his early life in St. Louis. The play contains notes on music, lighting, and pantomime, as well as character descriptions that are rooted in Freudian psychoanalysis. Williams' other major works include *A Streetcar Named Desire* (1947), *Cat on a Hot Tin Roof* (1954), *Sweet Bird of Youth* (1954), and *Night of the Iguana* (1961).

Realism: Music

Realism in the arts applied more to visual arts and theatre than to any musical style. It is the depiction of subjects as they appear in everyday life, without embellishment or interpretation. In the spirit of nationalism, many composers used the melodies from common folk tunes and dances 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 who works in a Spanish cigarette factory.

Edouard Manet. ***Portrait of Emilie Ambre as Carmen*** *. 1880. Philadelphia Museum of Art.*

Realism: Visual Art

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 the 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 everyday, ordinary people and places as subjects for his paintings. Courbet believed in painting life as it actually was. Many of his paintings are life-size, making the viewer feel they are participating in the painting. It seemed real, and that was his goal.

In *Burial at Ornans*, Courbet painted a funeral of an ordinary man on a huge 22- by 10-foot 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 is 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.

Courbet. ***The Stone Breakers****. 1849. Painting destroyed during WWII.*

Gustave Courbet. ***Burial at Ornans****. 1850. Louvre, Paris.*

Edouard Manet (1832–1883)

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. ***The Luncheon on the Grass****.*

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 for his work. He kept switching from painting in a style that was popular, 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). However, he was turned down a lot.

Edouard Manet. ***Gare Saint-Lazare*** *. (The Railway) 1873. National Gallery of Art, Washington, D.C.*

Manet's artwork, like a photograph, looks like you've caught people in a moment in time. 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 was primarily a visual art movement begun by a group of artists in France who started exhibiting their work in the 1860s. The Impressionist style shows the effects of light and atmospheric conditions in artworks that spontaneously capture a moment of time. Music was the only other art form that most emulated the ideas of Impressionism. **Post-Impressionism** was a movement or style exclusive to visual art. Post-Impressionists used the art elements to express reality in different ways, expanding the ideas of Impressionism while rejecting the limitations. Three Post-Impressionists—Gauguin, van Gogh, and Matisse—have been credited with starting modern art.

Impressionism

Post-Impressionism

Impressionism: Music

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.

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.*

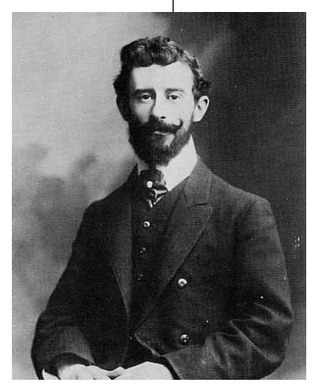
Once again, opera, solo vocal, orchestra, and piano pieces were changed by new ideas and compositional techniques. The titles of pieces were no longer descriptions of their forms (sonata, etude, minuet). Instead, pieces were given descriptive names like "The Snow is Falling" and "The Sea." The title 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. There was no longer a clearly identified melody or melodic idea. 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.

Listen to Debussy's "Claire de Lune."

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

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 of the sea like many diamonds.



"Clair de Lune," meaning moonlight, is from the third movement of the *Suite Bergamasque* for piano. It is believed to have been named after Paul Verlaine's poem "Clair de Lune." The movement is played mostly *pianissimo* and in D major. Debussy wrote the suite at age 26 in 1888. The suite was not published until 1903.

Maurice Ravel (1875–1937)

Ravel was 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 style of 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.

Listen to Ravel's "Bolero."

"Bolero" is a one-movement orchestral piece that premiered in 1928. It was originally composed as a ballet and is considered Ravel's most famous musical composition. The music is played over an **ostinato** (a musical phrase that is repeated over and over) rhythm that is played continuously throughout the piece.

ostinato

Impressionism and Post-Impressionism: Visual Art

The invention of the camera and the process of photography made artists reexamine the purpose of their art. The camera could capture the world exactly as it appeared. Photography forced artists to search for new ways of showing images. With Realism's goals (capturing the common man) and the invention of the camera, the next generation of artists expanded their artistic vision. Impressionism focused on both the effects of light and atmospheric conditions while capturing a moment in time. Although the camera could not capture color, this art element still became the Impressionists' trademark. Two artists, Claude Monet and Mary Cassatt, were both leaders in the Impressionistic style.

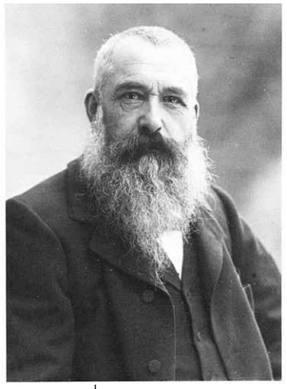
Later, Post-Impressionism explored the expression of reality in new ways, using color and form. Artists experimented with new techniques of working with media. Vincent van Gogh and Paul Gauguin were two of the artists whose work was characteristic of this art style.

Western Europeans were exposed to art from other cultures. Japanese prints, which first appeared as packing material for shipments of such trade goods 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. However, Japan was forced to open its ports because of war, thus the long period of isolation ended. Many Japanese prints and other artworks were now exposed to 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.

For more information, go to **http://en.wikipedia.org/wiki/Japonism**.

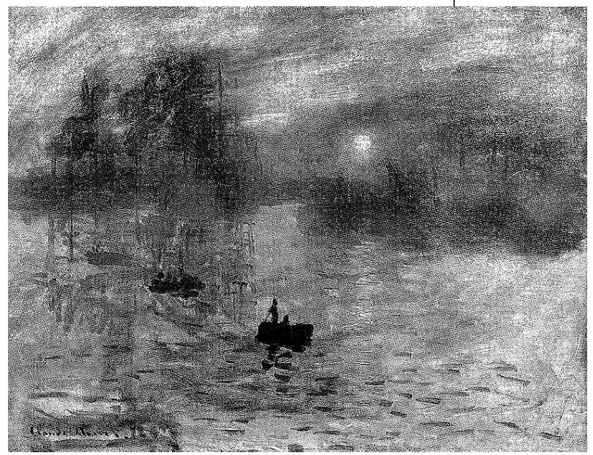
Impressionism developed distinct characteristics:

- Less detail to objects
- Thick paint applied in layers with short brushstrokes
- Pure color, little mixing
- Use of blues and violet instead of black for shading
- Study of the effect of light on objects
- Painting outside using portable easels and tubes of premixed paint
- Blurred, soft edges



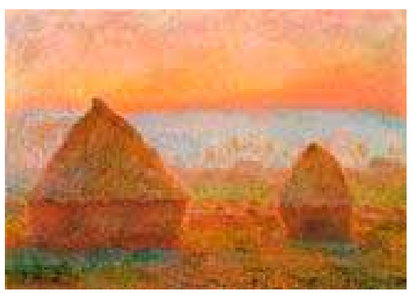
Claude Monet (1840–1926)

Claude Monet was one of a group of landscape painters who developed a new technique for capturing the effects of constant changes in the 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 from natural materials. Artists had new and 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 that looked unfinished and quickly termed it "Impressionism," after the title of Monet's painting.



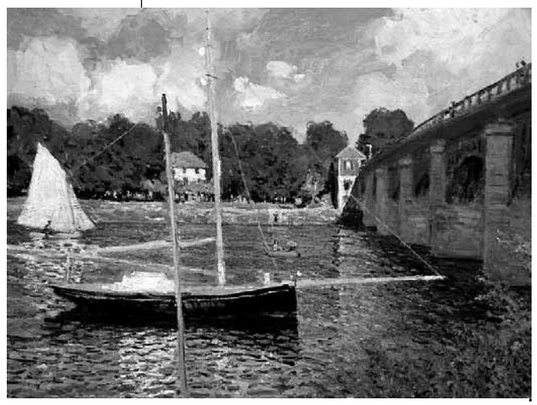
*Claude Monet. **Impression, Sunrise**. 1872. Musee Marmottan, Paris.*

Born in Paris, Monet grew up as a wild, undisciplined boy in Le Havre, a French city on the coast, where his family moved when Monet was 5. 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 an art school in Paris. He was drafted into the army at 20 but became ill 11 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. Later, his two sons were taken in by Alice, the wife of an art collector. Monet and the art collector's wife 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.



*Two paintings from Monet's **Haystacks** series.*

It was while in Giverny that Monet found success. His works began to sell well in the United States. He began painting a series of haystacks in Giverny. 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 also series (e.g., 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 seemed to reflect his failing vision. The work is more abstract with broader, larger brushstrokes.



Claude Monet. ***The Road Bridge at Argenteuil****. 1874. National Gallery of Art, Washington, D.C.*

Monet's *The Bridge at Argenteuil* (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 United States 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 and received 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.

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, which are busy sewing; this focal point is emphasized by the use of a bright white light. This ordinary scene seems as if we are observing a special

Mary Cassatt. ***Young Mother Sewing****. 1902. The Metropolitan Museum of Art, New York.*

moment. The painting creates an overall feeling of softness and comfort. 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.

Mary Cassatt helped bring European art to America by 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. During the later part of her life, Mary Cassatt developed cataracts (a clouding of the lens of the eye) and began losing her eyesight. She eventually had to quit painting.

Mary Cassatt. ***The Boating Party****. c. 1893/94. The National Gallery of Art, Washington, D.C.*

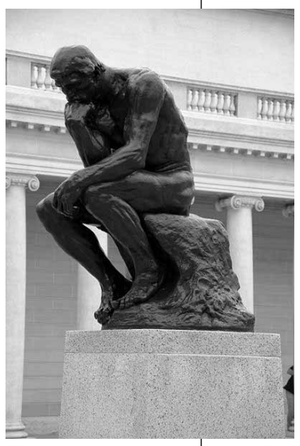
Mary Cassatt. ***The Bath****. c. 1893. Art Institute of Chicago, Chicago, Ill.*

Auguste Rodin (1840–1917)

Painting was not the only art process affected by the Impressionist style. Sculpture also saw a change. Auguste Rodin's extraordinary skill 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.

Auguste Rodin, ***The Burghers of Calais****. 1895.*
This cast was done in 1968 for the Norton Simon Museum in Pasadena, Calif.

Rodin was born in Paris to a poor family, hated school, and dropped out at the age of 13. 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 40 years. In the meantime, he received more commissions. One of his most famous commissions was *The Burghers of Calais.* It commemorated an event that took place in the town of Calais. The sculpture memorializes the six men who gave their lives in exchange for the town'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 this sculpture is uneven with rough textures, which creates dramatic shadows.



Rodin. ***The Thinker****.*

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.

casting

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 University of Louisville (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. The following are some characteristics of Post-Impressionism:

- 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. ***Self-Portrait With Bandaged Ear****. January 1889. Courtauld Institute Galleries, London.*

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 worked in several family-owned art galleries located 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.

Soon, his paintings evolved with his use of broad, swirling strokes of paint and bold, vivid colors. His unique style is still admired, copied, and sought after today. In 1888, with the thought of creating an artist community, he moved to Arles, France. 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 own 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.

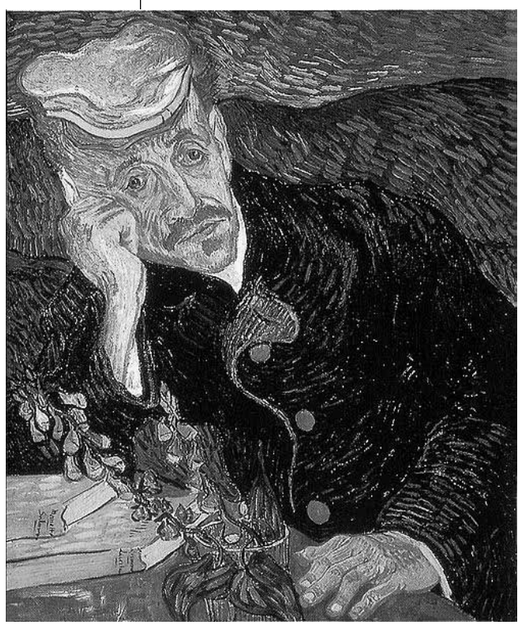
Vincent van Gogh. ***The Starry Night*** *. June 1889.*
The Museum of Modern Art, New York, NY.

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. During 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.

Vincent van Gogh. ***Bedroom in Arles****. September, 1889.*
Art Institute of Chicago, Chicago, Ill.

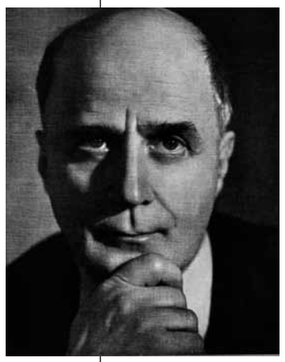


The portrait of Dr. Gachet was painted in June 1890 at Auvers-sur-Oise, during the last months of his life before his suicide. He made two versions of the painting, which differ in color. The first (this picture) was sold to a private collector in 1990 for $82.5 million; the painting is currently on display at the Musée d'Orsay in Paris.

Modern and Contemporary (1900–Present)

Modern and 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 as technological advances bring us closer together.

Modern and Contemporary Dance



Michel Fokine (1880–1942)

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 dissatisfied with the way ballet had become so stiff and uninteresting. He also felt that the choreography, music, and 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, including *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:

impresario
Ballet Russe

- 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.

Other Dancers and Choregraphers of Note

Serge Diaghileff (1872–1929) was not a dancer but was an **impresario** (producer) of his famous ballet company, **Ballet Russe**, whose home was first in Paris and later in Monte Carlo. He employed Mikel Fokine and other choreographers and featured the leading dancers of the time. His contribution to ballet was extremely important. He brought together some of the best composers, such as Stravinsky, Debussy, and Satie, and visual artists, such as Picasso, Bakst, and Cocteau, to collaborate on the music, set design, and costumes along with the choreographers and dancers. The end result was a successful, creative effort produced by the Ballet Russe.

Vaslav Nijinski (1889–1950) is said to be one of the greatest male dancers of the early 1900s. His ability to leap, jump, and turn left Parisian audiences breathless and contributed greatly to a renewed interest in ballet dancing in France. He joined Diaghileff's Ballet Russe in 1911 and was the featured male soloist in the company. In addition to being an accomplished technical dancer, Nijinski also contributed to the company with his own choreography. He explored movements in new ways that were not seen before and was a prelude to the modern dance movement that was to follow in the 1920s. Two of his dance works, *Afternoon of a Faun* and *The Rite of Spring*, were very controversial for the time and were not widely accepted. Now we realize he was ahead of his time in terms of creating new, modern movement for ballet.

Anna Pavlova (1881–1931) was known as the finest female ballerina of the time and is one of the most famous dancers in ballet history. She trained in Russia, where she performed for ten years before joining the Ballet Russe in 1909. She was the first Russian ballerina to tour in the United States. One of her most famous roles was that of the *Dying Swan*, because of its interpretation of the subject through expression and physical technique.

Graham Technique

Martha Graham (1894–1991)

Image from Library of Congress.

Martha Graham was one of the most influential modern dance choreographers, teachers, and dancers of the twentieth century. From 1926 to 1949, she choreographed more than 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 entirely new method of movement, known today as the **Graham Technique**. This technique involves the contraction and release of the midsection 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 1980s. These include *Appalachian Spring* (to music by Aaron Copland), *Seraphic Dialogue*, and *Phaedra*, which are some of her most famous works.

George Balanchine (1904–1983)

Suzanne Farrell and George Balanchine dancing in a segment of Don Quixote at New York State Theater. (Image from TIME magazine).

neoclassic

George Balanchine, born in St. Petersburg, Russia, had one of the strongest influences on American ballet in the twentieth century. Trained at the Imperial School, he began to choreograph a number of experimental works in the 1920s but was not well-received. In 1924, he was permitted to leave Russia, and he soon became the ballet master for Serge Diaghilev in Paris. Following Diaghilev'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 it was recognized in Great Britain and throughout Europe. Balanchine's choreographic style, called **neoclassic**, 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 1950s to the 1970s, Balanchine helped the New York City Ballet Company become one of the world's strongest dance companies with the many dances he choreographed for the company. Some of Balanchine's most famous ballet works include *Apollo*, *The Prodigal Son*, *The Four Temperaments*, *Serenade*, and *The Firebird I*.

Alvin Ailey (1931–1989)

Alvin Ailey, an American dancer and choreographer, is seen as one of leading modern dance artists of the mid-to-late twentieth century. His company, the Alvin Ailey Dance Theatre, was the first black dance company to travel abroad, and he was regarded as a great ambassador for black American modern dance throughout the world. His most famous work, *Revelations*, is based on

(Photo by Paul Kolnik: **www.voiceofdance.com/Insights/features.test.cfm***)*

black culture in America and is filled with emotion. The movements, music, and costumes used in *Revelations* have made it a signature piece for the company. In addition to black themes, Ailey has choreographed many pieces with various subject matters, including that of the American Indian and Irish monks. Ailey integrated his dance company by using white dancers to play traditional black roles, thus breaking down the barriers of race in dance.

Mikhail Baryshnikov (1948–Present)

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 star soloist. After dancing for the American Ballet Theatre (ABT) and the New York City Ballet, he became the director of ABT 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 ABT 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, and that trend continues today.

Dance in Musical Theatre

A history of the development of American musical theatre is in the following drama/theatre section, but here is a list of important dancers and choreographers in American musical theatre:

Busby Berkley (1895–1976) was one of greatest choreographers of the early American movie musical. While working in Hollywood, he convinced Samuel Goldwyn to use camera close-ups on female chorus line dancers and overhead shots of dancers to create a kaleidoscope effect in his movies. One of his greatest movie successes was *42nd Street* (1933).

Agnes DeMille (1905–1993) choreographed some of the biggest Broadway hits of the 1940s and 50s, such as *Carousel* (1945), *Brigadoon* (1947), and *Paint Your Wagon* (1951). In 1942, she was asked by The Ballet Russe de Monte Carlo to create a new ballet for the company, and she choreographed *Rodeo* (1943), which was a huge success. Following this triumph, Richard Rodgers and Oscar Hammerstein asked her to choreograph *Oklahoma!*, which was the first musical to use choreography to advance the story line.

Fred Astaire (1899–1987) was one of the greatest dancers ever seen on film. He insisted that he be photographed full-figure so the audience could see his entire body in the scene. One of his most innovative routines in the movie *Royal Wedding* involved a camera that rotated 360 degrees so that it appeared as if Astaire was dancing on the walls and ceiling. His grace, elegance, and style made his dancing effortless. He was an accomplished tap dancer as well as a ballroom dancer. His most famous dancing partner was Ginger Rogers.

Gene Kelly (1912–1996) was known for his energetic and athletic style of dancing. He was a major force during the 1940s and 50s. He is most well known for his performance in *Singing in the Rain* (1952) as well as being codirector, lead star, and choreographer of that movie. Kelly also was the first to use an animated character as a dancing partner on the screen.

Jerome Robbins (1918–1998) choreographed many musicals during the 1940s and 50s. His most well-known musicals included *The King and I* (1951) and his most notable work, *West Side Story* (1957). His innovative choreography, along with composer Leonard Bernstein, created a contemporary version of *Romeo and Juliet* as seen through the gangs of New York City.

operetta

Michael Bennett's (1943–1987) most successful musical was *A Chorus Line*, which opened on Broadway in 1975 and closed in 1990 after presenting 6,137 performances.

vaudeville

Bob Fosse (1927–1987) was a successful Broadway choreographer who developed his own signature style through the use of small body isolations while moving the torso in an undulating manner. His often quirky movement was accentuated by the use of turned-in leg positions and sometimes employed the use of a hat. He choreographed such musicals as *Damn Yankees* (1958), *Sweet Charity* (1969), *Pippin* (1972), and *Cabaret* (1972). The musical *Chicago*, which was choreographed in 1975, was not a hit when it was first presented. However, it's revival in the 1990s and 2000s has been tremendously successful. One of his Broadway reviews, *Dancin'* (1978), solidified Fosse's style as an innovative jazz technique.

chorus line

Modern and Contemporary Drama/Theatre

American Musical Theatre

Music and movement have been woven into storytelling and theatre since ancient times. The musical as we know it today is a particularly American art form but one that incorporated many influences in its development. In the nineteenth century, the composer Richard Wagner had called for a "total theatre," in which all of the arts were combined to bring the audience a theatrical experience that was both emotionally and intellectually stimulating. **Operetta**, which combined a romantic story with music and dancing, was also very popular in Europe and America, especially the witty and tuneful comic operettas of Gilbert and Sullivan. During the same period, American audiences were experiencing **vaudeville** minstrel shows and burlesque. Because of the huge population of European immigrants, ethnic humor was a mainstay of the comic's repertoire. African-American music, particularly jazz and ragtime, and their accompanying dance forms were enormously influential. All of these streams came together at the beginning of the twentieth century to form the beginnings of America's rich musical theatre heritage.

integrated musical

dissonant

Musical Comedy in the 1920s

The earliest musicals highlighted music and spectacle with light-hearted, 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. The undisputed master of the musical comedy revue was Florenz Ziegfeld, whose annual *Follies* was a lavish spectacle. Jazz and tap dance provided the driving energy behind many shows. Black musical revues, such as *Shuf e Along* (1921), broke new ground for African-American performers. Songwriters and performers gained new star power through the medium of radio.

Show Boat (1927). Music: Jerome Kern. Book and Lyrics: Oscar Hammerstein II.

A blend of European operetta and American musical comedy, *Show Boat* was a first step toward the book musical. Set on a Mississippi showboat, the story follows the love between a partially black woman and a white man. Kern's score includes a wide array of American music styles ranging from plantation songs to contemporary jazz.

1930s—The Depression Era

Broadway continued to crank out musical comedy and book musicals full of catchy hit tunes.

Of Thee I Sing (1931). Music: George Gershwin. Lyrics: Ira Gershwin

Of Thee I Sing received the first Pulitzer Prize for a musical, demonstrating the growing legitimacy of this art form. The show satirized American politics (and got away with it), lampooning the ineptitude of Congress, the self-importance of the Supreme Court, the irrelevance of the vice president, and love relationships in the White House.

Porgy and Bess (1935). Music: George Gershwin. Book: DuBose Heyward. Lyrics: Heyward and Ira Gershwin

Based on Heyward's novel *Porgy*, about a crippled black man in a Southern tenement, the show received mixed critical reaction but stands as a landmark of American musical theatre. Although it is usually performed as a musical, the soaring music of Porgy and Bess is considered almost operatic and the show has been performed by opera companies as well.

The Integrated Musical in the 1940s

The production of *Oklahoma!* is generally considered to mark the beginning of a new era in which musicals (no longer called "musical comedies") had to have a good story at their core. This innovation changed the musical forever and signaled the rise in importance of the choreographer in creating musicals. Other prominent composers, such as Irving Berlin and Cole Porter, quickly adapted to the new form, which was being variously called the "book musical," the "concept musical," or the "**integrated musical**."

Oklahoma! (1943). Music: Richard Rodgers. Lyrics: Oscar Hammerstein II

Oklahoma! follows the tempestuous love affair of Curly, a cowboy, and Laurie, a farm girl, during the period following the close of the American frontier. *Oklahoma!* was the first musical to use every song and dance to advance the plot and develop the characters' relationships. Ballet was an integral element, with classically-trained Agnes de Mille as the choreographer. *Oklahoma!* was also the first musical to produce an original cast album.

South Pacific (1949). Music: Richard Rodgers. Lyrics: Oscar Hammerstein II

South Pacific was unusual in many ways. There was almost no dance and more than one key love story, and the dramatic tension was not provided by an antagonist (a bad guy) or a silly misunderstanding. Both love stories were thwarted by carefully taught racial prejudices. These reflexive hatreds drive key characters to push away from the people they love. In the case of a young lieutenant and his native girl, the results are tragic, but Nellie and Emile are finally reunited.

The 1950s

During the decade of the '50s, Broadway show tunes were the popular music of the western world. Every season produced long-running hit shows, such as *Guys and Dolls* (1950), *The King and I* (1951), *My Fair Lady* (1956), *Music Man* (1957), and *The Sound of Music* (1959). The shows were full of great stories, great dancing, and memorable songs sung by such female stars as Gwen Verdon, Mary Martin, Ethel Merman, and Julie Andrews.

West Side Story (1957). Music: Leonard Bernstein. Book: Arthur Laurents. Lyrics: Stephen Sondheim

Based on Shakespeare's *Romeo and Juliet*, it was one of the earliest musicals to tackle serious social issues, such as racial prejudice and urban gang violence. Director/Choreographer Jerome Robbins was equally at home in classical ballet and the musical theatre genres, and much of the play's action, including fights, is portrayed in dance.

Rock and Rebellion in the 1960s

The early part of the decade continued Broadway's string of hit shows such as *Hello, Dolly!* and *Fiddler on the Roof*. The protests of the Vietnam era, the sexual revolution, and the rapid shift in musical tastes created a generation gap, and musical theatre seemed to fall out of step with American culture.

Cabaret (1967). Music: John Kander. Lyrics: Fred Ebb

Best-known for Bob Fosse's angular, explosive choreography, Cabaret explores pre-World War II Berlin and the decadent culture that fostered the rise of Hitler and anti-Semitism.

Hair (1968). Music: Galt MacDermot. Lyrics: James Rado and Gerome Ragni

Hair had only a shadow of a plot, involving a young rock man who revels in rock and rebellion until he is drafted into the army. He falls in with a tribe-like group of hippies who sing about such pointed social issues as poverty, race relations, the Vietnam War, and more. This explosion of revolutionary proclamations, profanity, and hard rock shook the musical theatre to its roots. (Kenrick, "Musicals")

Concept Musicals and Revivals in the 1970s

In the aftermath of the short-lived rock musical, composer/lyricist Stephen Sondheim and director Hal Prince introduced a string of concept musicals—shows based around an idea rather than a traditional plot. A few rock musicals, including *Grease* and *The Wiz*, became hits and dragged the genre out a little longer, while a slew of older musicals were revived. Bob Fosse reached his creative peak with a string of hit dance musicals, including *Pippin* (1972), *Chicago* (1975), and *Dancin'* (1978). The real competition toward the end of the '70s was between serious works, such as *Sweeney Todd* (1979), and heavily commercialized British mega-musicals, such as *Evita* (1979).

Chorus Line (1976). Music: Marvin Hamlisch. Lyrics: 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.

The 1980s—Reign of the Brit Hits

Light on intellectual content but crammed with dazzling special effects and fueled by slick commercial marketing campaigns, Andrew Lloyd Weber's musicals, such as *Cats* (1982), *Les Misérables* (1985), and *Phantom of the Opera* (1988), dominated the box office and brought many people back into the theatre. Stephen Sondheim continued to supply competition with *Into the Woods* (1987).

Corporate Musicals in the 1990s

The skyrocketing costs of producing musicals (the average budget was upwards of $8 million) meant that even long-running Broadway shows couldn't turn a profit. New musicals, such as *Rent* (1996), *Titanic* (1997), and *Ragtime* (1998), had to be backed by multimillion dollar corporations, paving the way for Disney to turn its hit animated films, such as *Beauty and the Beast* (1994) and *The Lion King* (1997), into lavish stage shows.

Rent (1996). Music and book: 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, providing a wave of sentiment and publicity that artificially bolstered the show's appeal.

Into the Twenty-First Century: Jukebox Musicals, More Revivals, and the Return of Musical Comedy

Numerous revue-like shows have been built on revived hits from popular musicians: *Mama Mia* (2001), based on songs by Abba, and *Movin' Out* (2002), a dance musical based on the songs of Billy Joel. Other shows, such as *Footloose*, *Saturday Night Fever,* and *Spamalot* (2005) rehashed old movies. A new surge of funny, cleverly staged American musical comedies, including *The Producers* (2001), *Urinetown* (2001), *Thoroughly Modern Millie* (2002), and *Hairspray* (2002) have proven that the form is not dead.

Avenue Q (2003). Music and lyrics: Robert Lopez and Jeff Marx

Both a low-budget 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 that are 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.

To find out about musicals and plays that have won the Tony Award or the Pulitzer Prize, visit the following Web sites: **www.tonyawards.com** and **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 twentieth century. Many musicals currently playing on Broadway have developed Web sites that can be used as resources.

Technology's Effect on Theatre

The Industrial Age of the eighteenth and nineteenth 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. Then, electricity brought even more control and possibilities for the light designers. Candles and gaslights had burned down several theaters; electricity made the 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 Misérables* pivots massive wooden barricades from each side of its stage. Part of the show for *Starlight Express* has 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 can be run as part of a play as well, creating a multimedia 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 can now 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, etc., can set the tone for a play quickly and cheaply.

In 2002, Actors Theatre of Louisville produced a multimedia 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 of 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. 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 Web site

With new technologies as these, plays would never be the same.

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.*

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

Modern and Contemporary Music

Igor Stravinsky (1882–1971)

Stravinsky was a native of Russia; but during his life, he held French and U.S. citizenship. His music, like his nationality, was varied and reflected cultures around the world.

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 ballet narratives.

Stravinsky's third ballet did not receive the same response as his first two, and it 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, and fighting with each other, and some critics even 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 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 Stravinsky's ballet *Pulcinella* 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.

serial compositional techniques

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 not only concertos and symphonies but also music for musicals that became the popular songs 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 twentieth 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*.

standards

Gershwin also differed from other composers of the time by 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 he 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 France to study 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 American compositions should have a

Listen to Copland's "Fanfare for the Common Man."

(Recordings are commonly found in bookstores and on the Internet.)

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 such folk songs 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 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, storyline, 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 and has 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 couple moving into a new farmhouse in the Appalachian Mountains.

Listen to Copland's "Simple Gifts" from Appalachian Spring.

(Recordings are commonly found in bookstores and on the Internet.)

12-tone compositional techniques

During the 1940s, Copland (like Stravinsky) began to experiment with **12-tone compositional techniques**. His compositions took a new path that not everyone understood. Ironically, Copland—the composer so concerned with promoting the American identity—was black-listed during the 1950s by Senator Joseph McCarthy and questioned about his patriotism.

"Fanfare for the Common Man" 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.

theme and variations

The "Simple Gifts" composition is a good example of the form **theme and variations**. (The theme or melody is stated and then changed every time it is repeated. Composers use tempo, rhythm, timbre, and harmony to create the variations.)

Duke Ellington (1899–1974)

The man who came to be known as "Duke" Ellington was born in Washington, D.C., 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 to 1932, Ellington's band played at the Cotton Club in Harlem, performing 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, with rubber plungers used as mutes for 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.

Ellington's compositions transformed the traditional European forms by writing extended works that had a distinctly American sound: the syncopation, instrumentation, and spontaneity of jazz. 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 composed several sacred works.

Over the course of his life, Duke Ellington wrote over 1,000 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.

Modern and Contemporary Visual Art

This period had and continues to have the most drastic changes happening in visual art. Artists were inventing new art styles that did not rely on representational subject matter. Lines, shapes, and forms were simplified and abstracted. Some styles became completely nonobjective, with the artist not looking at real objects for inspiration. Artists experimented with new media and used nontraditional 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, such as 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 was exposed to art at an early age. 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.

Blue Period

Pablo Picasso. ***Les Desmoiselles D'Avignon*** .

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.

Rose Period

Can you guess why it's called the **Rose Period**? Most of the works have lots of pink, other tints, and shades of red and earth tones.

An African art exhibition came to Paris, exposing Europe to this new type of art for the first time. Picasso was most inspired by the primitive, **abstract** look of the art, especially the African masks. He quickly painted *Les Desmoiselles D'Avignon*, and you can clearly see the influence of African masks in the painting as well as the beginnings of Cubism.

abstract

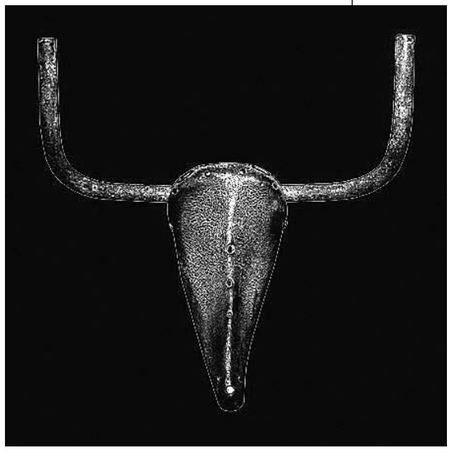
(from ***www.nga.gov/education/classroom/bearden/artb2.shtm****)*

African art also influenced his sculptures. For example, *Bull's Head* is an assemblage Picasso constructed from found materials, such as the bicycle seat and handlebars. The seat is almost mask-like, and both found objects are simplistic.

Source: ***http://shiva.smst.waikato.ac.nz/~seanc/seanwriting/index.html#teachingresources***

Around the same time as *Les Demoiselles D'Avignon* was created, Picasso and another artist, Georges Braque, invented a new art style called **Cubism**. This style broke objects down into geometric shapes and forms like cubes, thus giving this new type of artwork its name.

cubism



Pablo Picasso. ***Bull's Head****.*

In *Seated Nude* (1909), Picasso broke the figure down into geometric shapes and sharp angles. Geometric forms are suggested by his use of color variations and shading. (Image can be found at **www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=11858&searchid=9333**.) 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 called **collage**, which combines different scraps of paper and other materials into an artwork.

collage

Picasso would continue to experiment with new styles and materials for the rest of his life. He developed a competing relationship with the artist Henri Matisse. They often created works in the same style, competing with each other as to who could create the best art. Later, Picasso's art would become more abstract and child-like in its simplicity. He 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." During the last half of his life, Picasso worked a great deal with ceramics. He liked the idea that his art could also be functional. He would 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.

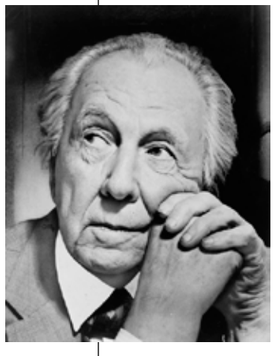
Salvador Dali (1904–1989)

surrealism

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 painted.

In *Memory*, a melting watch is draped over a rock, not something we normally see in a landscape. Dali painted the image realistically and very detailed, but many of the objects he used in the landscape don't make sense. Think about some of your dreams. Haven't you wondered why you sometimes dream about certain images that don't even exist or can't possibly happen? Surrealist artists combined real and imaginary objects, often abstracting them, in their artwork. They wanted you 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*?

Salvador Dali. ***The Persistence of Memory*** *.*
Source: **www.abcgallery.com/D/dali/dali39.html**



Modern and Contemporary American Culture, Styles, and Periods

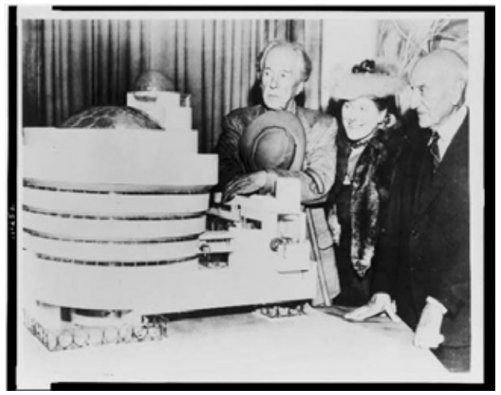
Frank Lloyd Wright (1867–1959)

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 later moved to Chicago, getting a job with the well-known architectural firm of Adler and Sullivan.

Louis Sullivan, who is famous in his own right, would later influence Wright's career. Sullivan believed "form follows function," in other words, a building's design comes from its purpose.

Johnson Wax Headquarters columns, design based on lily pads by Wright.



Guggenheim model shown by Wright.

Sullivan also believed that the decorations on a building should relate to nature. Wright took Sullivan's ideas and came up with his own philosophy of architectural design.

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 Greeks' 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.

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

Organic architecture

Prairie style

Frederick C. Robie House by Wright.

without being blocked so much by doors and walls. The **Robie House** in Chicago is the best example of the Prairie style.

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 that runs under the house. Wright also experimented with materials, using them in new ways, and he expanded knowledge of construction and engineering techniques. With innovation comes the need for refinement, and Fallingwater only recently reopened to the 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 Texas and one in South Carolina, as she 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 later exhibited her work at his gallery and took numerous photographs of her. But O'Keeffe, while teaching in Texas, fell in love with the landscapes of the West and subsequently took a job as the head of the art department at West Texas State National College. She and Stieglitz remained in touch and eventually fell in love. Later, O'Keeffe moved back to New York City where she married Stieglitz.

*Georgia O'Keeffe. **Cow's Skull with Calico Roses** .*

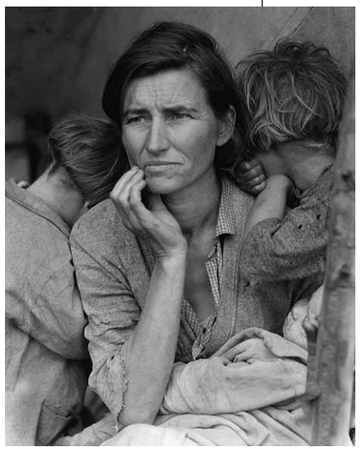
While in New York, she created a series of skyscraper paintings. The buildings' forms were simplified into shapes. She used vivid colors and strong contrasts. During summers at their other home at Lake George, O'Keeffe painted close-up images of flowers, shells, leaves, and landscapes that included barns. All of her paintings were abstract, concentrating on shape, form, color, and line. Many of the painting 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 of the edges of the picture plane) that 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 balanced symmetrically. 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 separate the forms and only included necessary details. 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 taken during one of America's darkest periods, the Great Depression of the 1930s. The stock market crash of 1929 followed by severe droughts and dust storms in the Midwest left many 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 who came. Large camps of people living in makeshift tents and boxes, with no plumbing or electricity, were commonly seen. 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.



Dorothea Lange. ***Migrant Mother.***

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 three 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.

Andy Warhol (1928–1987)

Pop art

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 Pittsburg. 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, such as 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.

Andy Warhol. ***Self-Portrait****. 1986.*
Source: ***http://n4trb.com/ArtHistory/images/Warhole_Ko42.JPG***

He took all kinds of products, such as Brillo pads and Coca-Cola bottles, and made them the subject of his artwork. Warhol used a new printmaking process, **silk screen printing**, to make multiple prints of the same image just like consumer products are mass-produced. He was also fascinated by celebrities and the public's consumption of them. He made a series of prints to include such celebrities as Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. In *Twenty Marilyns*, Warhol's repetition, symmetrical balance, and bright colors unify this print.

silk screen printing

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 desensitized 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.

The Factory

In 1962, Warhol had purchased a studio to create his artwork. He called it **The Factory**. The studio become 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 returned to the publishing world in 1969, coproducing a new magazine, *Interview.* He died unexpectedly at age 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 also showed the rich heritage, strength, and dignity that 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 Lawerence. ***Panel 1 from The Migration of the Negro****. 1940-41.*

Jacob Lawrence was born in New Jersey but spent most of his childhood in Harlem. During the 1920s and '30s, more than 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 that 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 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. Lawrence painted a narrative series about the lives of John Brown, Frederick Douglass, and Harriet Tubman. He created two series about the migration of black southern families to the North. In the 1930s, 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-Americans 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. Jacob Lawrence 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 child-like in technique, while his later works look inspired by Cubism. Simplified shapes and bright colors remained characteristic of his work.

Jacob Lawrence. ***Forward****.*

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 17 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. Then, 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

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 acquire 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* musical, with the music and book by Stephen Sondheim (1985). This musical takes its name and inspiration from the Georges Seurat painting *A Sunday on La Grand Jatte*. You may be familiar with this pointillist work in the Art Institute of Chicago because it was featured in the classic teen film *Ferris Bueller's Day Off*. The musical, *Sunday in the Park with George*, is an example of a concept musical (i.e., 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, films, 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.

Glossaries

The following glossaries are intended to help students with this book. They contain many more terms than what is required by the Commonwealth Accountability Testing System (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). 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 nonlocomotor 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 the following:

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 storyline 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. It 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.

Energy: See **Force**.

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, and 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 the following:

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 such effort combinations 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.

Nonlocomotor 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 (e.g., straight, vertical, horizontal, zigzag). Can be made with locomotor or nonlocomotor 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 (e.g., 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 (e.g., 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 that 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.

Conf ict: 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, it 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: The 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, and 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, and 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: The 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: The 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*; best recognized by his suit of diamond-patterned fabric in contrasting colors. Originally a sharp-witted servant, the character became a simpleton or jester.

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 during 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 nineteenth 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 or 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: The 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: The 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 in the Round: An acting area or stage that may be viewed from all sides simultaneously.

Theatre (or theater): 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.

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 twentieth century. The term comes from the Valley of Vire in France, known for its music and entertainment in the fifteenth 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, and pronunciation.

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 that 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: A 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: A solo song from an opera, oratorio, or cantata.

Ballads: Songs that tell stories.

Ballet: A 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).

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: A 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 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) 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, then imitated by others, with each one joining in a short while 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 or pattern.

Jazz: A style of music created in the early twentieth century by African Americans, characterized by strong, syncopated rhythms, particular chords and harmonic structures, and a large amount of improvisation.

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 or imitation.

Melody/Melodic Shape: An element of music that deals with the organized progression of single tones or pitches.

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 lower 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 with 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: A 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 nineteenth-century style characterized by highly syncopated melodies; contributed to early jazz.

Range: Distance between the lowest and highest tones of a 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 the 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 that 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 the 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 soloists 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 five lines and four 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 Copland), 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 so that the stress falls between the strong beats.

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.

Tempo: The rate of speed of a piece of music.

Tenor: The highest-pitched male voice; the range of pitch of an instrument within a particular family of instruments.

Ternary: Designates a form or structure in music that has three sections, with the first section repeated after the second section (**ABA** form).

Texture: The number of simultaneously sounding lines; the manner in which horizontal pitch sequences are organized (homophonic, monophonic, polyphonic).

Theme: The main musical idea.

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: A three-note chord.

Trio: Three performers or a piece for three performers.

Unison: Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.

Verse: A section of the song that changes after each refrain.

Virtuoso: A performer of exceptional technical skill.

Vivace: Very lively tempo.

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).

Whole Step: A distance of two half steps in the same direction.

Whole-Tone Scale: A scale made up entirely of whole steps.

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).

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 twentieth-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 eighteenth 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 (B.C.).

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 A.D.) 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 Second 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 Greeks orders were reflected in the capital, Doric, Ionic, and Corinthian.

Carving: Shaping wood, stone, or marble by scraping, cutting, and chipping.

Casting: The process of pouring melted metal or other liquid substances into a mold to harden.

Ceramics: The process of creating functional and nonfunctional art forms out of clay.

Chiaroscuro: Using the contrast and transitioning 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 Kentucky Core Content, the study of pigmented color (subtractive color theory) as opposed to light (additive color theory); a set of rules for mixing or combining colors to achieve a desired effect or result.

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 (1950s/'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 group of colors associated with blue, including 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 twentieth-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 work of art has the two dimensions of length and width; a three-dimensional 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-1600s 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, and 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 that 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 of 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 hardened 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 twelfth 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 within a given work of art (e.g., 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 twentieth-century movement in painting in which the edges of shapes are crisp and precise rather than blurred.

Harmony: Sometimes included as a principle of art, it refers to a way of combining similar elements in an artwork to accent similarities.

Hue: Property 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: Nineteenth-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 media 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 or blue-green. This tem 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.

Landscape: 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 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 that 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: (e.g., curved lines, diagonal lines, dotted lines, straight lines).

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 or 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 (e.g., 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 a medium, while paint, charcoal, and collage materials used together are media.

Metal: A three-dimensional media used to make sculpture (e.g., 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 artwork 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 matter. 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: Artwork 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 that defines those objects.

Neoclassicism: "New" classicism movement of the late eighteenth and early nineteenth 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 twentieth-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 form these countries have some common traits but also have individual distinctions. (See **Asian**.)

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 (e.g., 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 twentieth-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 why 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: Nineteenth-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: Artwork 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, such as a linoleum print.

Renaissance: Literally means "rebirth." The Renaissance period in Europe lasted from the fourteenth century through the sixteenth 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 using 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: A style that took place during the eleventh and twelfth centuries. In architecture, it was characterized by round arches, small windows, thick walls, and a solid appearance.

Romanticism: Late eighteenth- and early nineteenth-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 two- and three-dimensional 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, or jade. 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 (e.g., portrait, landscape, still life, nonobjective).

Subtractive Process: The sculptural process that requires carving away unwanted material to form the image.

Surrealism: An early twentieth-century art style in which dreams and fantasy served as subject mater 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 tem is interchangeable with intermediate colors.

Textiles: Artworks 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: Artwork 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: Artwork 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 (e.g., 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 seventeenth-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.

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 with in 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 constructed by adding precut pieces of wood (e.g., 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:

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- Kentucky Educational Television Arts ToolKits
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- Jefferson County Public Schools Core Content Vocabulary
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