

Contents

Preface ix

Prologue: Antiquity 2

MUSIC IN THE BIBLICAL WORLD 3

ANCIENT GREECE 4

Music in Ancient Greek Society 5

Greek Musical Theory 6

MUSIC IN THE ROMAN EMPIRE 9

THE MUSICAL LEGACIES OF
ANTIQUITY 11

Music and the Cosmos 12

Music and the Soul 12

Music and the State 14

Theory versus Practice 14

Vocal versus Instrumental Music 15

* SUMMARY 15

Part One THE MEDIEVAL ERA 16

Prelude to Part One 17

CHAPTER 1 PLAINCHANT AND SECULAR MONOPHONY 25

THE EMERGENCE OF PLAINCHANT 25

THE ELEMENTS OF PLAINCHANT 31

Liturgical Function 32

Relationship of Words and Music 34

Mode 38

Melodic Structure 39

Rhythm 41

THE EXPANSION OF PLAINCHANT 42

SECULAR MONOPHONY 51

Songs in Latin 51

France 52

The Iberian Peninsula 54

Germany 54

* SUMMARY 56

CHAPTER 2 POLYPHONY TO 1300 57

ORGANUM 57

Innovations in Organum 58

Notre Dame Organum 61

Clausula 63

Motet 65

Conductus 68

MENSURAL NOTATION 69

Franconian Notation 70

Petronian Notation 71

* SUMMARY 72

CHAPTER 3 MUSIC IN THE 14TH CENTURY 73

FRANCE: THE ARS NOVA 73

The Roman de Fauvel 74

Polyphonic Settings of the Mass Ordinary 77

Secular Song 81

The *Ars subtilior* at the End of the
14th Century 82

ITALY: THE TRECENTO 84

ENGLAND 87

INSTRUMENTAL MUSIC 87

* SUMMARY 91

Part Two THE RENAISSANCE 92

Prelude to Part Two 93

RENAISSANCE HUMANISM 96

THE PROTESTANT REFORMATION 100

RENAISSANCE PAINTING AND
SCULPTURE 101

MUSIC IN THE RENAISSANCE 103

CHAPTER 4 THE EMERGENCE OF RENAISSANCE STYLE 106

CONSONANCE AND DISSONANCE: TRUSTING
THE EAR 106

SONORITY: THE CONTENTANCE
ANGLOISE 108

Fauxbourdon and Faburden 109

New Sonority, Old Structure: Du Fay's *Nuper
rosarum flores* 110

JOSQUIN'S AVE MARIA ... VIRGO SERENA AND
THE STYLE OF THE RENAISSANCE 113

Treatment of Text 115

Texture 115

Cadential Structure	116
Mode	117
Melody	117
Rhythm	117
Harmony	120
White Notation	121
* SUMMARY	121

CHAPTER 5 THE GENRES OF RENAISSANCE

MUSIC, 1420–1520	122
SACRED VOCAL MUSIC	122
The Mass: Du Fay and Ockeghem	122
The Mass: Josquin des Prez and His Contemporaries	129
The Motet	133
SECULAR VOCAL MUSIC	138
Chanson	138
Frottola	141
INSTRUMENTAL MUSIC	144
Renaissance Instruments	145
Keyboard Music	150
Dance Music	151
* SUMMARY	152

**CHAPTER 6 MUSIC IN THE
16TH CENTURY**

SECULAR VOCAL MUSIC	153
The Parisian Chanson	153
The Italian Madrigal	154
Secular Song in Germany, Spain, and England	161
SACRED VOCAL MUSIC	166
Music of the Reformation	166
Music of the Counter-Reformation	168
INSTRUMENTAL MUSIC	174
Intabulations	176
Variations	176
Freely Composed Works	176
Dance Music	179
* SUMMARY	183

Part Three THE BAROQUE ERA 184

Prelude to Part Three 185

WAR, REVOLUTION, AND COLONIAL EXPANSION	186
THE SCIENTIFIC REVOLUTION	188
THE MUSICAL BAROQUE	189

CHAPTER 7 THE NEW PRACTICE 193

SEARCHING FOR THE SECRETS OF ANCIENT GREEK MUSIC	193
THE FLORENTINE CAMERATA	195
THE <i>SECONDA PRATTICA</i>	197
MUSIC IN THE BAROQUE ERA: A STYLISTIC OVERVIEW	202
* SUMMARY	206

CHAPTER 8 VOCAL MUSIC, 1600–1650 207

SECULAR SONG	207
Italy: The Madrigal	207
France: The <i>Air de cour</i>	213
OPERA	215
SACRED MUSIC	222
* SUMMARY	223

CHAPTER 9 VOCAL MUSIC, 1650–1750 224

OPERA	224
France: <i>Comédie-ballet</i> and <i>Tragédie en musique</i>	225
Italy: Opera seria	228
England: Masque, Semi-Opera, Opera, and Ballad Opera	239
SACRED MUSIC	244
Music in Convents	244
Oratorio	245
Motet and Mass	247
Cantata	248
CONCEPTIONS OF THE COMPOSITIONAL PROCESS	255
* SUMMARY	257

**CHAPTER 10 INSTRUMENTAL MUSIC,
1600–1750** 258

INSTRUMENTS OF THE BAROQUE ERA	258
The Violin	258
Winds, Brass, and Percussion	259
Keyboard Instruments	261
The Orchestra	262
The Public Concert	263
INSTRUMENTAL GENRES OF THE BAROQUE ERA	263
Sonata	264
Concerto	266
Suite	271
Other Keyboard Genres	275
* SUMMARY	287

Part Four THE CLASSICAL ERA 288

Prelude to Part Four 289

THE AGE OF ENLIGHTENMENT 289

WAR AND REVOLUTION 292

THE INDUSTRIAL REVOLUTION 294

MUSIC IN ENLIGHTENMENT SOCIETY 295

CHAPTER 11 THE ART OF THE NATURAL 298

MUSIC AND THE IDEA OF NATURE 298

MUSIC IN THE CLASSICAL ERA: A STYLISTIC
OVERVIEW 300

The Elements of Classical Style 302

The Illusion of Order 303

STYLE AND FORM IN THE MID-18TH
CENTURY 305

Sonata Form 306

The Fantasia 312

* SUMMARY 313

CHAPTER 12 INSTRUMENTAL MUSIC IN THE CLASSICAL ERA 314

THE LANGUAGE OF INSTRUMENTAL MUSIC 314

FORM AND GENRE IN INSTRUMENTAL
MUSIC 316

Sonata 318

String Quartet 319

Symphony 323

Concerto 329

* SUMMARY 335

CHAPTER 13 VOCAL MUSIC IN THE CLASSICAL ERA 336

THE RISE OF OPERA BUFFA 336

OPERA WARS 337

GLUCK AND THE REFORM OF OPERA 339

MOZART AND THE SYNTHESIS OF OPERATIC
STYLES 343

SACRED MUSIC 347

SONG 352

* SUMMARY 354

MAJOR COMPOSERS OF THE CLASSICAL ERA 354

Part Five THE 19TH CENTURY 356

Prelude to Part Five 357

PROGRESS AND DISLOCATION 357

IDEAS AND IDEOLOGIES 360

REACTION, REFORM, AND REVOLUTION 361

THE MUSICAL WORLD OF THE 19TH
CENTURY 363

CHAPTER 14 THE AGE OF THE TONE POET 367

ROMANTICISM AND THE NEW PRESTIGE OF
INSTRUMENTAL MUSIC 367

THE COMPOSER AS HIGH PRIEST 368

ORIGINALITY AND HISTORICAL SELF-
CONSCIOUSNESS 371

THE NEW DICHOTOMY BETWEEN ABSOLUTE
AND PROGRAM MUSIC 373

NATIONALISM 376

THE GROWING DIVISION BETWEEN ART AND
POPULAR MUSIC 376

MUSIC IN THE 19TH CENTURY: A STYLISTIC
OVERVIEW 379

* SUMMARY 381

CHAPTER 15 ORCHESTRAL MUSIC, 1800–1850 383

BIGGER HALLS, BIGGER AUDIENCES, AND
LOUDER INSTRUMENTS 383

THE SYMPHONY 384

Beethoven's Symphonies 385

The Symphony after Beethoven 388

THE CONCERT OVERTURE 400

THE CONCERTO 403

* SUMMARY 407

CHAPTER 16 PIANO MUSIC, CHAMBER MUSIC, SONG 408

BEETHOVEN'S PIANO SONATAS AND STRING
QUARTETS 408

SONG 409

THE CHARACTER PIECE 417

THE VIRTUOSO SHOWPIECE 428

* SUMMARY 434

CHAPTER 17 DRAMATIC AND CHORAL MUSIC 435

OPERA 435

Italy in the Early 19th Century: Rossini 435

Italy at Midcentury: Verdi 436

Opera and Politics 443

France: Grand Opéra and Opéra Comique 446

Germany: Weber to Wagner 447

The Elements of Wagnerian Music
Drama 448

OPERETTA 460

CHORAL MUSIC 461

* SUMMARY 463

CHAPTER 18 ORCHESTRAL MUSIC, 1850–1900 464

MUSIC FOR DANCING AND MARCHING 464

THE BALLET 467

THE SYMPHONIC POEM 470

THE SYMPHONY 471

The Challenge of the Past: Brahms 472

Nationalism: Dvořák 476

The Collision of High and Low: Mahler 481

* SUMMARY 484

MAJOR COMPOSERS OF THE 19TH CENTURY 485

Part Six THE 20TH CENTURY 488

Prelude to Part Six 489

THE IMPACT OF RECORDED SOUND 493

MODERNISM: THE SHOCK OF THE NEW 495

CHAPTER 19 THE GROWTH OF PLURALISM 499

FROM HOMOGENEITY TO DIVERSITY 499

THE PAST CONFRONTS THE PRESENT 502

RECORDED VERSUS LIVE MUSIC 504

AUTHENTICITY 506

MUSIC IN 20TH-CENTURY SOCIETY 507

Music and the State 507

Music and Race 509

Music and Protest 511

Music Therapy 511

Ambient Music 512

MUSIC IN THE 20TH CENTURY: A STYLISTIC
OVERVIEW 512

* SUMMARY 514

CHAPTER 20 THE SEARCH FOR NEW SOUNDS, 1890–1945 515

IMPRESSIONISM 515

CHALLENGES TO TONALITY 518

RADICAL PRIMITIVISM 525

NATIONALISM 531

NEW TIMBRES 535

* SUMMARY 538

CHAPTER 21 BEYOND TONALITY 539

ATONALITY 539

SERIAL COMPOSITION 551

* SUMMARY 559

CHAPTER 22 THE TONAL TRADITION 560

NEOCLASSICISM AND THE
“NEW OBJECTIVITY” 560

ORCHESTRAL MUSIC 563

FILM MUSIC 565

BALLET 567

CHAMBER MUSIC 570

OPERA AND MUSICAL THEATER 572

* SUMMARY 576

CHAPTER 23 NEW CURRENTS AFTER 1945 577

NEW SOUNDS FROM OLD INSTRUMENTS 577

COMBINATORIALITY 578

INTEGRAL SERIALISM 579

ALEATORY MUSIC 581

ELECTRONIC MUSIC 584

MINIMALISM 591

POSTMODERNISM 596

* SUMMARY 601

CHAPTER 24 POPULAR MUSIC 602

HYMNODY AND ITS LEGACY 602

RAGTIME AND BLUES 604

Ragtime 604

Blues 607

POPULAR SONG 609

JAZZ: TO 1945 612

JAZZ: AFTER 1945 614

COUNTRY MUSIC 619

THE FOLK REVIVAL 623

RHYTHM & BLUES, ROCK, AND RAP 625

* SUMMARY 630

MAJOR COMPOSERS OF THE 20TH CENTURY 631

Epilogue: Music in the New Millennium 639

Appendices 644

Glossary 653

Source Notes 663

Index 667