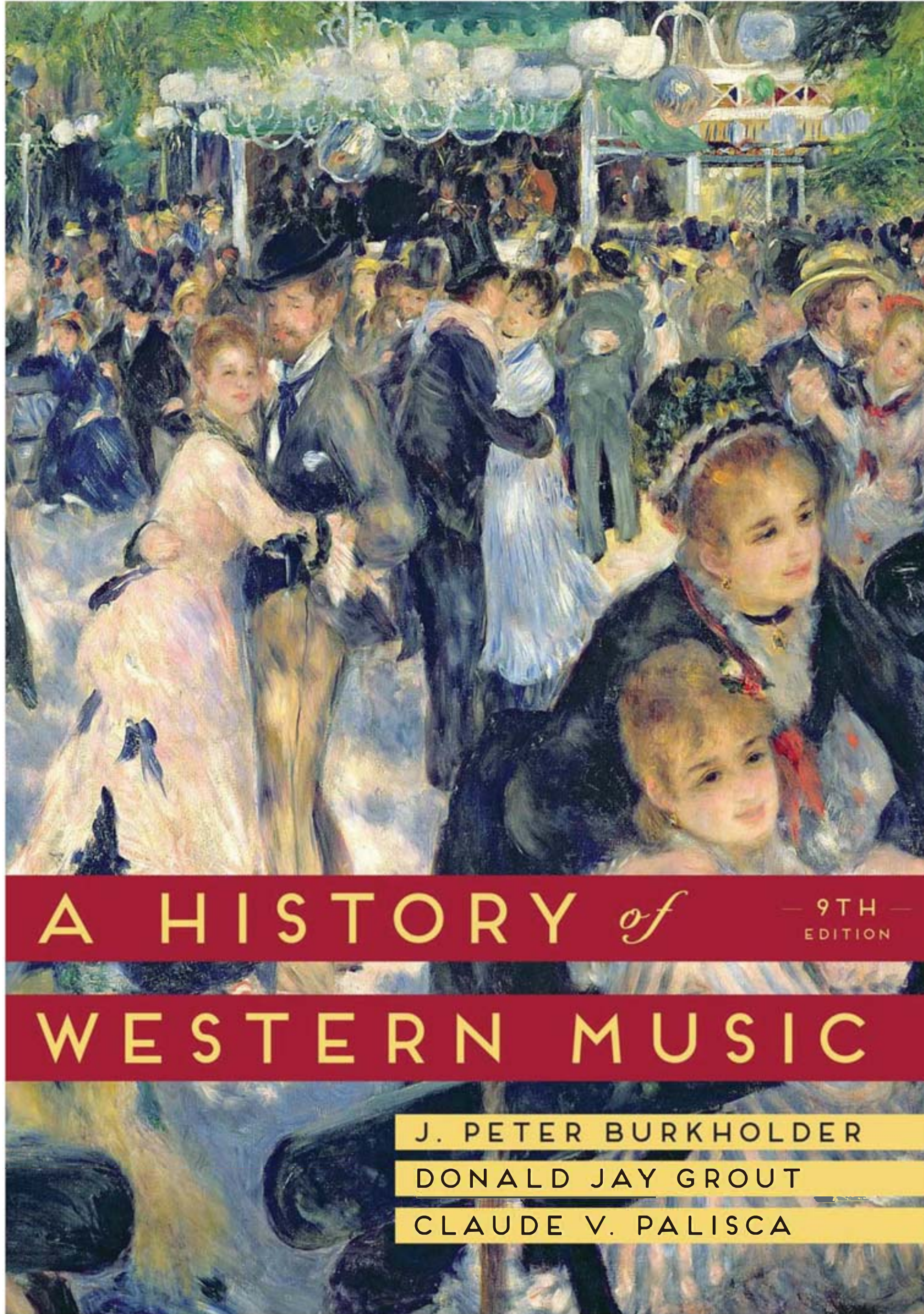

A HISTORY of WESTERN MUSIC
9TH EDITION
J. PETER BURKHOLDER
DONALD JAY GROUT
CLAUDE V. PALISCA

NINTH EDITION

A HISTORY *of* WESTERN MUSIC

Editorial Advisory Board

Michael Alan Anderson
Eastman School of Music (University of Rochester)

Arved Ashby
Ohio State University

Gregory Barnett
Rice University

James A. Borders
University of Michigan, Ann Arbor

Mauro Calcagno
Stony Brook University

Drew Edward Davies
Northwestern University

Andrew Dell'Antonio
The University of Texas at Austin

Charles Dill
University of Wisconsin—Madison

Don Fader
University of Alabama

Andrew Flory
Carleton College

Rebecca L. Gerber
SUNY Potsdam

Jonathan Gibson
James Madison University

Robert O. Gjerdingen
Northwestern University

David Grayson
University of Minnesota

Helen M. Greenwald
New England Conservatory

James Grier
University of Western Ontario

Karen Henson
Columbia University

D. Kern Holoman
University of California, Davis

Steven Johnson
Brigham Young University

Lewis Lockwood
Harvard University

Michael P. Long
Indiana University

Melanie Lowe
Vanderbilt University

Rebecca Maloy
University of Colorado Boulder

Michael Marissen
Swarthmore College

Mary Sue Morrow
College-Conservatory of Music, University of Cincinnati

Margaret Notley
University of North Texas

Gretchen Peters
University of Wisconsin—Eau Claire

Heather Platt
Ball State University

Hilary Poriss
Northeastern University

John Rice
Independent Scholar

Margaret Rorke
University of Utah

Jesse Rosenberg
Northwestern University

Stephanie P. Schlagel
College-Conservatory of Music, University of Cincinnati

Carl B. Schmidt
Towson University

W. Anthony Sheppard
Williams College

Christopher J. Smith
Texas Tech University

Larry Starr
University of Washington

Pamela F. Starr
University of Nebraska—Lincoln

Russell Stinson
Lyon College

Susan Youens
University of Notre Dame

Charles Youmans
Pennsylvania State University

Laurel Zeiss
Baylor University

NINTH EDITION

A HISTORY *of* WESTERN MUSIC

J. PETER BURKHOLDER
Indiana University

DONALD JAY GROUT
Late of Cornell University

CLAUDE V. PALISCA
Late of Yale University

W. W. NORTON & COMPANY
NEW YORK • LONDON

W. W. NORTON & COMPANY has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The firm soon expanded its program beyond the Institute, publishing books by celebrated academics from America and abroad. By mid-century, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

Editor: Maribeth Payne
Development Editors: Harry Haskell and Kathy Talalay
Manuscript Editor and Project Editor: Kathy Talalay
Electronic Media Editor: Steve Hoge
Electronic Media Assistant: Stefani Wallace
Associate Editor: Justin Hoffman
Editorial Assistant: Michael Fauver
Marketing Manager: Christopher J. Freitag
Director of Production, College: Jane Searle
Photo Editor and Researcher: Michael Fodera
Permissions Manager: Megan Jackson
Page Layout: Carole Desnoes
Book Designer: Jillian Burr
Cover Design: Jillian Burr
Music Typesetter: David Botwinik
Indexer: Marilyn Bliss
Proofreader: Devon Zahn
Composition: Jouve International
Manufacturing: Courier Companies, Kendallville

Copyright © 2014, 2010, 2006, 2001, 1996, 1988, 1980, 1973, 1960 by W. W. Norton & Company, Inc.
All rights reserved.
Printed in the United States of America.

Library of Congress Cataloging-in-Publication Data
Burkholder, J. Peter (James Peter), author.
A history of western music / J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca. — Ninth edition.
p. cm.
Includes bibliographical references and index.

ISBN 978-0-393-91829-8 (hardcover)

1. Music—History and criticism. I. Grout, Donald Jay, author. II. Palisca, Claude V., author. III. Title.
ML160G872 2014
780.9—dc23 2013035016

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com
W. W. Norton & Company, Ltd., Castle House, 75/76 Wells Street, London W1T3QT
1 2 3 4 5 6 7 8 9 0

In memory of

Donald L. Burkholder
(1927–2013)

He loved this book.

CONTENTS

Editorial Advisory Board iii

Maps xvii

Guide to NAWM Recordings xix

Preface to the Ninth Edition xxxi

PART ONE THE ANCIENT AND MEDIEVAL WORLDS 3

1 Music in Antiquity • 4

The Earliest Music 5 · Music in Ancient Mesopotamia 6 · Timeline 8 · Music in Ancient Greek Life and Thought 9 · In Performance: Competitions and Professional Musicians 12 · Music in Ancient Rome 19 · The Greek Heritage 20

2 The Christian Church in the First Millennium • 22

The Diffusion of Christianity 22 · The Judaic Heritage 23 · Music in the Early Church 24 · Divisions in the Church and Dialects of Chant 25 · Timeline 28 · The Development of Notation 31 · Music in Context: In the Monastic Scriptorium 33 · Music Theory and Practice 38 · Echoes of History 45

3 Roman Liturgy and Chant • 46

The Roman Liturgy 46 · Music in Context: The Experience of the Mass 48 · Characteristics of Chant 52 · Timeline 52 · Genres and Forms of Chant 53 · Additions to the Authorized Chants 60 · Hildegard of Bingen 64 · The Continuing Presence of Chant 65

4 Song and Dance Music to 1300 • 67

European Society, 800–1300 67 · Timeline 70 · Latin and Vernacular Song 70 · Music in Context: Minstrels in Medieval French Cities 72 ·

Troubadour and Trouvère Song 73 · Forms at a Glance: AAB 77 · Song in Other Lands 79 · Medieval Instruments 80 · Dance Music 82 · The Lover's Complaint 83

5 Polyphony through the Thirteenth Century • 84

Early Organum 85 · Aquitanian Polyphony 89 · Notre Dame Polyphony 91 · Timeline 100 · Motet 100 · English Polyphony 107 · A Polyphonic Tradition 108

6 New Developments in the Fourteenth Century • 111

European Society in the Fourteenth Century 111 · The Ars Nova in France 114 · Innovations: Writing Rhythm 116 · Guillaume de Machaut 119 · Forms at a Glance: The *Formes Fixes* 125 · Timeline 126 · The Ars Subtilior 127 · Italian Trecento Music 130 · Fourteenth-Century Music in Performance 135 · In Performance: Voices or Instruments? 137 · Echoes of the New Art 140

PART TWO THE RENAISSANCE 143

7 Music and the Renaissance • 144

Europe from 1400 to 1600 145 · Timeline 146 · The Renaissance in Culture and Art 146 · Music in the Renaissance 151 · In Performance: A Star Singer and Improviser 153 · New Currents in the Sixteenth Century 160 · Innovations: Music Printing 162 · The Legacy of the Renaissance 164

8 England and Burgundy in the Fifteenth Century • 165

English Music 166 · Timeline 168 · Music in the Burgundian Lands 173 · Guillaume Du Fay 176 · The Polyphonic Mass 180 · Music in Context: Masses and Dragons 183 · An Enduring Musical Language 186

9 Franco-Flemish Composers, 1450–1520 • 188

Political Change and Consolidation 188 · Ockeghem and Busnoys 190 · The Generation of 1480–1520 195 · Josquin Desprez 200 · Timeline 208 · Masses on Borrowed Material 208 · Old and New 211

10 Sacred Music in the Era of the Reformation • 213

The Reformation 214 · Music in the Lutheran Church 215 · Music in Calvinist Churches 220 · Church Music in England 223 · Timeline 226 ·

Catholic Church Music 226 · Giovanni Pierluigi da Palestrina 229 · Spain and the New World 233 · Germany and Eastern Europe 236 · Jewish Music 239 · The Legacy of Sixteenth-Century Sacred Music 239

11 Madrigal and Secular Song in the Sixteenth Century • 241

The First Market for Music 242 · Spain 243 · Timeline 244 · Italy 244 · The Italian Madrigal 245 · France 257 · Germany 259 · England 260 The Madrigal and Its Impact 263

12 The Rise of Instrumental Music • 264

Instruments 265 · In Performance: Embellishing Sixteenth-Century Music 266 · Types of Instrumental Music 269 · Music in Context: Social Dance 271 · Timeline 274 · Music in Venice 281 · Instrumental Music Gains Independence 284

PART THREE THE SEVENTEENTH CENTURY 287

13 New Styles in the Seventeenth Century • 288

Europe in the Seventeenth Century 289 · Timeline 290 · From Renaissance to Baroque 292 · General Characteristics of Baroque Music 300 · In Performance: Historically Informed Performance and Its Controversies 305 · Enduring Innovations 306

14 The Invention of Opera • 307

Forerunners of Opera 307 · Timeline 308 · The First Operas 312 · Claudio Monteverdi 315 · The Spread of Italian Opera 320 · Innovations: The Operatic Diva 324 · Opera as Drama and as Theater 327

15 Music for Chamber and Church in the Early Seventeenth Century • 328

Italian Vocal Chamber Music 328 · Catholic Sacred Music 332 · Timeline 336 · Lutheran Church Music 337 · Jewish Music 341 · Instrumental Music 342 · Tradition and Innovation 350

16 France, England, Spain, and the New World in the Seventeenth Century • 351

France 352 · Music in Context: The Music of the Great Stable 355 · Timeline 362 · England 368 · Spain and the New World 373 · National Styles and Traditions 377

17 Italy and Germany in the Late Seventeenth Century • 379

Italy 379 · Forms at a Glance: Da Capo Aria 383 · Music in Context: The Stradivarius Violin Workshop 385 · Timeline 390 · Germany and Austria 393 · Seeds for the Future 404

PART FOUR THE EIGHTEENTH CENTURY 407

18 The Early Eighteenth Century in Italy and France • 408

Europe in a Century of Change 409 · Music in Italy 411 · Music in Context: The Voice of Farinelli 412 · Antonio Vivaldi 413 · In Performance: Performing Vivaldi 420 · Music in France 422 · Jean-Philippe Rameau 425 · Timeline 428 · A Volatile Public 430

19 German Composers in the Late Baroque • 432

Contexts for Music 432 · Timeline 434 · Johann Sebastian Bach 435 · George Frideric Handel 449 · An Enduring Legacy 460

20 Musical Taste and Style in the Enlightenment • 462

Europe in the Enlightenment 462 · Innovations: The Public Concert 466 · Musical Taste and Style 468 · Timeline 472 · The Enduring Enlightenment 475

21 Opera and Vocal Music in the Early Classic Period • 477

Italian Comic Opera 478 · Opera Seria 482 · Opera in Other Languages 484 · In Performance: Faustina Bordoni and the Art of Vocal Embellishment 486 · Timeline 490 · Opera Reform 490 · Song and Church Music 493 · Opera and the New Language 497

22 Instrumental Music: Sonata, Symphony, and Concerto • 499

Instruments and Ensembles 500 · Genres and Forms 503 · Forms at a Glance: Binary Form and Its Relatives 504 · Keyboard Music 508 · Orchestral Music 512 · Timeline 514 · The Singing Instrument 517

23 Classic Music in the Late Eighteenth Century • 519

Joseph Haydn 520 · Timeline 536 · Wolfgang Amadeus Mozart 538 · Classic Music 557

PART FIVE THE NINETEENTH CENTURY 559

24 Revolution and Change • 560

Revolution, War, and Music, 1789–1815 **560** · Timeline **562** · Ludwig van Beethoven **563** · Beethoven's Centrality **584**

25 The Romantic Generation: Song and Piano Music • 586

The New Order, 1815–1848 **587** · Timeline **588** · Innovations: Musical Instruments in the Industrial Revolution **590** · Romanticism **593** · Song **596** · Music for Piano **606** · Music in Context: Women and the Music Profession **612** · The Romantic Legacy **622**

26 Romanticism in Classical Forms: Orchestral, Chamber, and Choral Music • 624

Orchestral Music **625** · Timeline **626** · Chamber Music **639** · Choral Music **643** · Romanticism and the Classical Tradition **651**

27 Romantic Opera and Musical Theater to Midcentury • 653

The Roles of Opera **653** · Timeline **656** · Italy **656** · In Performance: The Bel Canto Diva **660** · France **666** · Germany **670** · Russia **673** · The United States **674** · Opera as High Culture **676**

28 Opera and Musical Theater in the Later Nineteenth Century • 678

Technology, Politics, and the Arts **678** · Opera **682** · Richard Wagner **683** · Music in Context: Wagner, Nationalism, and Anti-Semitism **687** · Giuseppe Verdi **695** · In Performance: An Original Verdi Baritone: Victor Maurel **698** · Later Italian Composers **702** · France **703** · Russia **706** · Other Nations **714** · Timeline **716** · Music for the Stage and Its Audiences **717**

29 Late Romanticism in Germany and Austria • 719

Dichotomies and Disputes **719** · Timeline **720** · In Performance: Crossing the Divide: Hans von Bülow **722** · Johannes Brahms **724** · The Wagnerians **730** · Reaching the Audience **739**

30 Diverging Traditions in the Later Nineteenth Century • 740

France **741** · Eastern and Northern Europe **744** · The United States **753** · Timeline **754** · Reception and Recognition **760**

PART SIX THE TWENTIETH CENTURY AND AFTER 763

31 The Early Twentieth Century: Vernacular Music • 764

Modern Times, 1889–1918 **765** · Innovations: Recorded Sound **768** · Vernacular Musical Traditions **771** · Timeline **772** · African American Traditions **774** · Classics of Vernacular Music **777**

32 The Early Twentieth Century: The Classical Tradition • 778

Modern Music in the Classical Tradition **779** · Timeline **780** · German Modernism: Mahler and Strauss **781** · In Performance: Mahler as Conductor **782** · French Modernism: Debussy and Ravel **790** · Modernism and National Traditions **799** · The Avant-Garde **808** · Late Romantic or Modern? **811**

33 Radical Modernists • 812

Arnold Schoenberg **813** · Music in Context: Expressionism **818** · Alban Berg **824** · Timeline **826** · Anton Webern **828** · Igor Stravinsky **830** · Béla Bartók **841** · Charles Ives **847** · Composer and Audience **854**

34 Between the World Wars: Jazz and Popular Music • 855

Between the Wars **856** · Timeline **856** · American Musical Theater and Popular Song **859** · The Jazz Age **862** · Duke Ellington **869** · Film Music **872** · Mass Media and Popular Music **874**

35 Between the World Wars: The Classical Tradition • 875

Music, Politics, and the People **875** · Timeline **876** · France **877** · Germany **880** · The Soviet Union **885** · The Americas **890** · The United States **892** · What Politics? **901**

36 Postwar Crosscurrents • 903

The Cold War and the Postwar Boom **904** · Timeline **906** · From Bebop to Free Jazz **907** · Popular Music **910** · Broadway and Film Music **917** · Band and Wind Ensemble Music **919** · Roll Over, Beethoven **921**

37 Postwar Heirs to the Classical Tradition • 923

Diversity and Common Themes **923** · Timeline **924** · Extensions of Tradition **927** · John Cage and the Avant-Garde **939** · New Sounds and Textures **945** · Mixing Styles and Traditions **953** · New Paths **957**

38 The Late Twentieth Century • 958

A Global Culture 959 · Timeline 960 · The Changing World of Music 960 · In Performance: Kronos Quartet 967 · Music in Context: Digital Technologies in the 1980s 969 · Niches in Popular Music 973 · Minimalism and Postminimalism 975 · Modernism and Individualism 981 · Polystylism 984 · The New Accessibility 986 · Finding an Audience 992

39 The Twenty-First Century • 993

The New Millennium 993 · The New World of Music 995 · Timeline 996 · Innovations: Music Technology for Everyone 998 · The Future of Western Music 1008

Glossary A1

For Further Reading A23

Credits A97

Index A99

MAPS

Figure 1.2 The ancient Near East, showing the location of the main cities and civilizations of Mesopotamia and Egypt. **6**

Figure 1.6 Greek and Greek settlements around 550 B.C.E. **10**

Figure 2.1 The diffusion of Christianity. **23**

Figure 2.4 Holy Roman Empire under Charlemagne around 800. **30**

Figure 4.1 Europe in 1050. **68**

Figure 4.4 Linguistic boundary between Occitan (*langue d'oc*) in the south of France and Medieval French (*langue d'oïl*) in the north. **74**

Figure 7.6 Major centers for training musicians or for musical patronage in the Renaissance. **154**

Figure 8.3 Map showing the growth of Burgundian possessions, 1363–1477. **173**

Figure 9.1 Western Europe about 1500. **189**

Figure 10.1 Religious divisions in Europe around 1560. **214**

Figure 13.1 Map of Europe around 1610. **289**

Figure 17.1 Map of Italy around 1650, showing the cities that were the main centers for music. **380**

Figure 17.7 Map of the Holy Roman Empire in 1648, split into 51 free states and almost 250 territories. **394**

Figure 25.1 Map of Europe, 1815-48. **587**

Figure 36:1 Europe during the Cold War (1945-91). **905**

GUIDE TO NAWM RECORDINGS

NAWM No.	Composer and Title	Text Page
	VOLUME I: ANCIENT TO BAROQUE	
1	*Epitaph of Seikilos* Concise	18
2	Euripides: *Orestes*, Stasimon chorus	19
3	Mass for Christmas Day	
	a) Introit: *Puer natus est nobis* Concise	56
	b) Kyrie Concise	60
	c) Gloria Concise	59
	d) Gradual: *Viderunt omnes* Concise	57
	e) Alleluia: *Dies sanctificatus*	58
	f) Credo	59
	g) Offertory: *Tui sunt caeli*	59
	h) Sanctus	59
	i) Agnus Dei	59
	j) Communion: *Viderunt omnes*	57
	k) Ite, missa est	60
4	Chants from Vespers for Christmas Day	
	a) First Psalm with Antiphon: *Tecum principium* and psalm *Dixit Dominus* Concise	53/54
	b) Hymn: *Christe Redemptor omnium*	56
5	Ascribed to Wipo of Burgundy: *Victimae paschali laudes* Concise	62
6	Tropes on *Puer natus*: *Quem queritis in presepe* and melisma	61/63
7	Hildegard of Bingen: *Ordo virtutum*: Closing chorus, *In principio omnes* Concise	64
8	Bernart de Ventadorn: *Can vei la lauzeta mover* Concise	75
9	Comtessa de Dia: *A chantar*	75
10	Adam de la Halle: *Jeu de Robin et de Marion*: Rondeau, *Robins m'aime*	78
11	Walther von der Vogelweide: *Palästinalied (Nū alrēst lebe ich mir werde)*	79
12	Cantiga 159: *Non sofre Santa Maria*, from *Cantigas de Santa Maria* Concise	80
13	*La quarte estampie royal*, from *Le manuscrit du roi*	83
14	Organa from *Musica enchiriadis*	
	a) *Tu patris sempiternus es filius*	85
	b) *Sit Gloria domini*	86
	c) *Rex caeli domine*	86

NAWM No.	Composer and Title	Text Page
15	*Alleluia Justus ut palma*, from *Ad organum faciendum* Concise	88
16	*Jubilemus, exultemus*	89
17	Leoninus and colleagues: *Viderunt omnes* Concise	95
18	Clausulae on *Dominus*, from *Viderunt omnes*	
	a) *Dominus*, clausula No. 26	97
	b) *Dominus*, clausula No. 29	97
19	Perotinus: *Viderunt omnes*	98
20	*Ave virgo virginum*	100
21	Motets on Tenor *Dominus*	
	a) *Factum est salutare/Dominus*	101
	b) *Fole acostumance/Dominus* Concise	102
	c) *Super te/Sed fulsit virginitas/Dominus*	103
22	Adam de la Halle: *De ma dame vient/Dieus, comment porroie/Omnes*	105
23	Petrus de Cruce: *Aucun ont trouvé/Lonc tans/Annuntiantes*	106
24	*Sumer is icumen in* Concise	108
25	Philippe de Vitry: *Cum statua/Hugo, Hugo/Magister invidie* Concise	118
26	Guillaume de Machaut: *La Messe de Nostre Dame*	
	a) Kyrie Concise	121
	b) Gloria	123
27	Guillaume de Machaut: *Douce dame jolie* Concise	124
28	Guillaume de Machaut: *Rose, liz, printemps, verdure* Concise	126
29	Philippus de Caserta: *En remirant vo douce pourtraiture*	128
30	Jacopo da Bologna: *Non al suo amante*	132
31	Francesco Landini: *Così pensoso*	133
32	Francesco Landini: *Non avrà ma' pietà* Concise	133
33	*Alleluia: A newë work*	169
34	John Dunstable: *Quam pulchra es* Concise	170
35	Binchois (Gilles de Bins): *De plus en plus* Concise	175
36	Guillaume Du Fay: *Resvellies vous*	178
37	Guillaume Du Fay: *Christe, redemptor omnium*	180
38	Guillaume Du Fay: *Se la face ay pale*	
	a) *Se la face ay pale* Concise	178
	b) *Missa Se la face ay pale*: Gloria Concise	184
39	Antoine Busnoys: *Je ne puis vivre*	190
40	Jean de Ockeghem: *Missa prolationum*: Kyrie	193

NAWM No.	Composer and Title	Text Page
41	Henricus Isaac: *Innsbruck, ich muss dich lassen*	199
42	Josquin Desprez: *Faulte d'argent*	202
43	Josquin Desprez: *Mille regretz*	202
44	Josquin Desprez: *Ave Maria . . . virgo serena* Concise	204
45	Josquin Desprez: *Missa Pange lingua*	
	a) Kyrie Concise	206
	b) Credo, excerpt: *Et incarnatus est* and *Crucifixus*	207
46	Martin Luther: *Nun komm, der Heiden Heiland* and *Ein feste Burg*	
	a) Attributed to St. Ambrose: Hymn, *Veni redemptor gentium*	217
	b) Martin Luther: *Nun komm, der Heiden Heiland*	217
	c) Martin Luther: *Ein feste Burg*	218
	d) Johann Walter: *Ein feste Burg*, setting for four voices	219
47	Loys Bourgeois: Psalm 134 (*Or sus, serviteurs du Seigneur*)	
	a) Psalm 134, *Or sus, serviteurs du Seigneur*	221
	b) William Kethe: Psalm 100, *All people that on earth do dwell*	221
48	Thomas Tallis: *If ye love me*	224
49	William Byrd: *Sing joyfully unto God* Concise	225
50	Nicolas Gombert: *Ave regina caelorum*	227
51	Giovanni Pierluigi da Palestrina: *Pope Marcellus Mass*	
	a) Credo	231
	b) Agnus Dei I Concise	229
52	Tomás Luis de Victoria: *O magnum mysterium*	
	a) *O magnum mysterium* Concise	234
	b) *Missa O magnum mysterium*: Kyrie Concise	234
53	Orlande de Lassus: *Cum essem parvulus* Concise	237
54	Juan del Encina: *Oy comamos y bebamos*	244
55	Marchetto Cara: *Mal un muta per effecto*	245
56	Jacques Arcadelt: *Il bianco e dolce cigno* Concise	247
57	Cipriano de Rore: *Da le belle contrade d'oriente* Concise	250
58	Luca Marenzio: *Solo e pensoso*	254
59	Carlo Gesualdo: *"Io parto" e non più dissi* Concise	255
60	Claudin de Sermisy: *Tant que vivray* Concise	257
61	Orlande de Lassus: *La nuict froide et sombre*	258
62	Claude Le Jeune: *Revecy venir du printans*	259
63	Thomas Morley: *My bonny lass she smileth* Concise	260
64	Thomas Weelkes: *As Vesta was* Concise	261

NAWM No.	Composer and Title	Text Page
65	John Dowland: *Flow, my tears* Concise	262
66	Tielman Susato: Dances, from *Danserye*	
	a) No. 5: Basse danse *La morisque* Concise	272
	b) No. 38: Pavane *La dona* Concise	272
	c) No. 50: Galliard *La dona* Concise	272
67	Anthony Holborne: Dances	
	a) *The Night Watch*, almain	272
	b) *The Fairie-round*, galliard	272
68	Luis de Narváez: From *Los seys libros del Delphin*	
	a) *Cancion Mille regres* Concise	273
	b) *Cuatro diferencias sobre "Guárdame las vacas"* Concise	275
69	William Byrd: *John come kiss me now* Concise	277
70	Giovanni Gabrieli: *Canzon septimi toni a 8*, from *Sacrae symphoniae*	284
71	Claudio Monteverdi: *Cruda Amarilli* Concise	297
72	Giulio Caccini: *Vedrò 'l mio sol* Concise	311
73	Jacopo Peri: *Le musiche sopra l'Euridice*: Excerpts	
	a) Aria: *Nel pur ardor*	314
	b) Dialogue in recitative: *Per quel vago boschetto*	314
74	Claudio Monteverdi: *L'Orfeo*: Excerpt from Act II	
	a) Aria/canzonetta: *Vi ricorda o boschi ombrosi* Concise	318
	b) Song: *Mira, deh mira Orfeo*	—
	c) Dialogue in recitative: *Ahi, caso acerbo* Concise	318
	d) Recitative: *Tu se' morta* Concise	318
	e) Choral madrigal: *Ahi, caso acerbo* Concise	—
75	Claudio Monterverdi: *L'incoronazione di Poppea*: Act I, Scene 3	
	a) Dialogue in recitative: *Signor, deh non partire* Concise	319
	b) Aria: *In un sospir* Concise	319
	c) Aria: *Signor, sempre mi vedi* Concise	319
	d) Dialogue in mixed styles: *Adorati miei rai* Concise	319
76	Antonio Cesti: *Orontea*: Excerpts from Act II	
	a) Scene 16: Recitative: *E che si fa?*	323
	b) Scene 17: Opening aria: *Intorno all' idol mio*	323
77	Barbara Strozzi: *Lagrime mie* Concise	311
78	Giovanni Gabrielli: *In ecclesiis* Concise	333
79	Alessandro Grandi: *O quam tu pulchra es*	334
80	Giacomo Carissimi: *Historia di Jephte*: Excerpts	
	a) Recitative: *Plorate colles* Concise	336
	b) Chorus: *Plorate filii Israel* Concise	336

NAWM No.	Composer and Title	Text Page
81	Heinrich Schütz: *Saul, was verfolgst du mich*, SWV 415, from *Symphoniae sacrae III* Concise	339
82	Girolamo Frescobaldi: Toccata No. 3 Concise	343
83	Girolamo Frescobaldi: Ricercare after the Credo from *Mass for the Madonna*, in *Fiori musicali*	345
84	Biagio Marini: *Sonata IV per il violino per sonar con due corde*	347
85	Jean-Baptiste Lully: *Armide*: Excerpts	
	a) Overture Concise	358
	b) Conclusion of divertissement from Act II, Scene 4: *Laissons au tendre amour*	358
	c) Act II, Scene 5: *Enfin il est en ma puissance* Concise	359
86	Jean-Baptiste Lully: *Te Deum*: Conclusion	362
87	Denis Gaultier: *La coquette virtuose*	365
88	Elisabeth-Claude Jacquet de la Guerre: Suite in A Minor, from *Pièces de clavecin*	
	a) Prelude Concise	366
	b) Allemande Concise	366
	c) Courante I and II Concise	366
	d) Sarabande	366
	e) Gigue	368
	f) Chaconne	368
	g) Gavotte	368
	h) Menuet	368
89	Henry Purcell: *Dido and Aeneas*: Conclusion	
	a) Recitative: *Thy hand, Belinda* Concise	372
	b) Lament (ground bass aria): *When I am laid in earth* Concise	371
	c) Chorus: *With drooping wings*	371
90	Tomás de Torrejón y Velasco: *La púrpura de la rosa*: Excerpts	
	a) Dialogue in strophic song: *Y bien, ¿qué es lo que adviertes?*	375
	b) Chorus: *Corred, corred, cristales*	375
91	Juan de Araujo: *Los conflades de la estleya*	376
92	Alessandro Scarlatti: *Clori vezzosa, e bella*: Conclusion	
	a) Recitative: *Vivo penando*	381
	b) Aria: *Sì, sì ben mio*	382
93	Alessandro Scarlatti: *La Griselda*: Excerpt from Act I, Scene 2	382
94	Arcangelo Corelli: Trio Sonata in D Major, Op. 3, No. 2	
	a) Grave Concise	386
	b) Allegro Concise	386
	c) Adagio Concise	386
	d) Allegro Concise	386
95	Dieterich Buxtehude: Praeludium in E Major, BuxWV 141 Concise	399

NAWM No.	Composer and Title	Text Page
96	Antonio Vivaldi: Concerto for Violin and Orchestra in A Minor, Op. 3, No. 6, from *L'estro armonico*	
	a) Allegro Concise	417
	b) Largo	418
	c) Presto	417
97	François Couperin: *Vingt-cinquième ordre*: Excerpts	
	a) *La visionaire* Concise	424
	b) *La muse victorieuse* Concise	424
	c) *Les ombres errantes*	424
98	Jean-Philippe Rameau: *Hippolyte et Aricie*, Act IV: Excerpt	
	a) Conclusion of Scene 3 Concise	429
	b) Scene 4 Concise	429
99	Georg Philipp Telemann: *Paris* Quartet No. 1 in G Major (*Concerto Primo*), Movements 3–5	
	a) Presto	435
	b) Largo	435
	c) Allegro	435
100	Johann Sebastian Bach: Prelude and Fugue in A Minor, BWV 543	
	a) Prelude	439
	b) Fugue	439
101	Johann Sebastian Bach: Chorale Prelude on *Durch Adams Fall*, BWV 637	440
102	Johann Sebastian Bach: *The Well-Tempered Clavier*, Book I	
	a) Prelude No. 8 in E-flat Minor Concise	441
	b) Fugue No. 8 in D-sharp Minor Concise	441
103	Johann Sebastian Bach: *Nun komm, der Heiden Heiland*, BWV 62	
	a) No. 1, Chorus: *Nun komm, der Heiden Heiland* Concise	445
	b) No. 2, Aria (tenor): *Bewundert, o Menschen*	445
	c) No. 3, Recitative (bass): *So geht aus Gottes Herrlichkeit und Thron*	445
	d) No. 4, Aria (bass): *Streite, siege, starker Held!*	445
	e) No. 5, Accompanied recitative (soprano and alto): *Wir ehren diese Herrlichkeit*	445
	f) No. 6, Chorale: *Lob sei Gott, dem Vater, ton*	445
104	Johann Sebastian Bach: *St. Matthew Passion*, BWV 244: Excerpt	
	a) No. 36, Biblical narrative: *Und der Hohepriester antwortete*	446
	b) No. 37, Chorale: *Wer hat dich so geschlagen*	446
	c) No. 38, Biblical narrative: *Petrus aber saß draußen im Palast*	446
	d) No. 39, Aria: *Erbarme dich*	446
	e) No. 40, Chorale: *Bin ich gleich von dir gewichen*	446
105	George Frideric Handel: *Giulio Cesare*: Act II, Scenes 1–2	
	a) Recitative: *Eseguisti, oh Niren*	454
	b) Aria: *V'adoro, pupille* Concise	454
106	George Frideric Handel: *Saul*: Act II, Scene 10	
	a) No. 66, Accompanied recitative: *The Time at length is come* Concise	457
	b) No. 67, Recitative: *Where is the Son of Jesse?* Concise	457
	c) No. 68, Chorus: *O fatal Consequence of Rage* Concise	457

NAWM No.	Composer and Title	Text Page

VOLUME 2: CLASSIC TO ROMANTIC

107 Giovanni Battista Pergolesi: *La serva padrona*: Excerpt
- a) Recitative: *Ah, quanto mi sta male* Concise — 481
- b) Aria: *Son imbrogliato io* Concise — 481

108 Johann Adolf Hasse: *Cleofide*: Act II, Scene 9: *Digli ch'io son fedele* — 484

109 John Gay: *The Beggar's Opera*: Excerpt from Scene 13
- a) Aria XV: *My heart was so free* — 489
- b) Aria XVI: *Were I laid on Greenland's coast* — 489

110 Christoph Willibald Gluck: *Orfeo ed Euridice*: Excerpt from Act II, Scene 1 — 492

111 Giovanna Battista Pergolesi: *Stabat mater*: Excerpt
- a) No. 4, Alto solo: *Quae maerebat et dolebat* — 495
- b) No. 5, Duet: *Quis est homo* — 495

112 William Billings: *Creation*, from *The Continental Harmony* — 496

113 Domenico Scarlatti: Sonata in D Major, K. 119 Concise — 509

114 Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4: Second movement, Poco adagio Concise — 511

115 Giovanni Battista Sammartini: Symphony in F Major, No. 32: First movement, Presto — 513

116 Johann Stamitz: Sinfonia a 8 in E-flat Major, Op. 11, No. 3: First movement, Allegro assai — 514

117 Johann Christian Bach: Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5: First movement, Allegro di molto — 516

118 Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*), Hob. III:38
- a) First movement, Allegro moderato, cantabile — 524/535
- b) Second movement, Scherzo: Allegro — 524/534
- c) Third movement, Largo sostenuto — 524/535
- d) Fourth movement, Finale: Presto Concise — 524/535

119 Joseph Haydn: Symphony No. 88 in G Major, Hob. 1:88
- a) First movement, Adagio—allegro Concise — 529
- b) Second movement, Largo — 529
- c) Third movement, Menuetto: Allegretto — 529
- d) Fourth movement, Finale: Allegro con spirit — 529

120 Joseph Haydn: *The Creation*: No. 2, *In the beginning God* — 537

121 Wolfgang Amadeus Mozart: Piano Sonata in F Major, K. 332: First movement, Allegro — 545

122 Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro Concise — 548

123 Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (*Jupiter*), K. 551: Finale — 551

124 Wolfgang Amadeus Mozart: *Don Giovanni*: Act I
- a) Scene 1 Concise — 554
- b) Scene 2 Concise — 554

NAWM No.	Composer and Title	Text Page

125 Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*): First movement Concise — 567

126 Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*): First movement, Allegro con brio Concise — 571

127 Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131
- a) First movement, Adagio ma non troppo e molto espressivo Concise — 581
- b) Second movement, Allegro molto vivace Concise — 581

128 Franz Schubert: *Gretchen am Spinnrade*, D. 118 Concise — 599

129 Franz Schubert: *Winterreise*, D. 911, No. 5: *Der Lindenbaum* Concise — 601

130 Robert Schumann: *Dichterliebe*, Op. 48, No. 1: *Im wunderschönen Monat Mai* Concise — 603

131 Stephen Foster: *Jeanie with the Light Brown Hair* — 605

132 Robert Schumann: *Carnaval*, Op. 9: Excerpts
- a) No. 5: *Eusebius* Concise — 610
- b) No. 6: *Florestan* Concise — 610
- c) No. 7: *Coquette* — 610

133 Fanny Mendelssohn Hensel: *Das Jahr*, No. 12: *December* — 612

134 Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1 Concise — 616

135 Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2 Concise — 616

136 Franz Liszt: *Trois études de concert*, No. 3: *Un sospiro* Concise — 618

137 Louis Moreau Gottschalk: *Souvenir de Porto Rico (Marche des Gibaros)*, Op. 31 — 622

138 Hector Berlioz: *Symphonie fantastique*: Fifth movement, "Dream of a Witches' Sabbath" Concise — 630/633

139 Felix Mendelssohn: Violin Concerto in E Minor, Op. 64: First movement, Allegro molto appassionato Concise — 637

140 Robert Schumann: Symphony No. 4 in D Minor, Op. 120: First movement, Ziemlich langsam—lebhaft — 638

141 Franz Schubert: String Quintet in C Major, D. 956: First movement, Allegro ma non troppo — 641

142 Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante Concise — 643

143 Felix Mendelssohn: *Elijah*, Op. 70: Chorus, *And then shall your light break forth* — 646

144 Franz Schubert: *Die Nacht*, Op. 17, No. 4, D. 983c — 647

145 Gioachino Rossini: *Il barbiere di Siviglia*: Act I, No. 7: *Una voce poco fa* Concise — 659/660

146 Vincenzo Bellini: *Norma*: Act I, Scene 4, excerpt: *Casta diva* — 664

NAWM No.	Composer and Title	Text Page

147 Giacomo Meyerbeer: *Les Huguenots*: Conclusion of Act II
- a) Orchestral introduction and scene: Entrée de la Cour (Entrance of the Court), *Oui, d'un heureux hymen* 668
- b) Slow section: Serment (Oath), *Par d'honneur* 668
- c) Accompanied recitative: Scène (Scene), *Et maintenant* 668
- d) Fast conclusion: Strette (Stretta), *O transport!* 668

148 Carl Maria von Weber: *Der Freischütz*: Act II, Finale, Wolf's Glen Scene
- a) Chorus and dialogue: *Milch des Mondes fiel aufs Kraut* 671
- b) Accompanied recitative with spoken dialogue: *Trefflich bedient!* 671
- c) Melodrama: *Schütze, der im Dunkeln wacht* 671

149 Richard Wagner: *Tristan und Isolde*: Excerpts
- a) Prelude 693
- b) Conclusion of Act I, Scene 5 Concise 694

150 Giuseppe Verdi: *La traviata*, Act III, Scena and Duet
- a) Scena: *Signora* Concise 700
- b) Tempo d'attacco: *Colpevol sono* Concise 700
- c) Cantabile: *Parigi, o cara* Concise 700
- d) Tempo di mezzo: *Ah non più* Concise 700
- e) Cabaletta: *Ah! Gran Dio! Morir sì giovane* Concise 700

151 Giacomo Puccini: *Madama Butterfly*: Excerpt from Act I 703

152 Georges Bizet: *Carmen*: Act I, No. 10: Seguidilla and Duet 705

153 Modest Musorgsky: *Boris Godunov*: Coronation Scene 710

154 Arthur Sullivan: *The Pirates of Penzance*: Act II, No. 17: *When the foeman bares his steel* 716

155 Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement Concise 726

156 Johannes Brahms: Quintet for Piano and Strings in F Minor, Op. 34: First movement, Allegro non troppo 728

157 Anton Bruckner: *Virga Jesse*, WAB 52 735

158 Richard Strauss: *Don Quixote*, Op. 35: Themes and Variations 1–2 Concise 739

159 Gabriel Fauré: *Avant que tu ne t'en ailles*, from *La bonne chanson*, Op. 61, No. 6 743

160 Piotr Il'yich Tchaikovsky: Symphony No. 6 in B Minor (*Pathétique*), Op. 74: Third movement, Allegro molto vivace 745

161 Antonín Dvořák: *Slavonic Dances*, Op. 46, No. 1, Presto 748

162 Amy Beach: Piano Quintet in F-sharp Minor, Op. 67: Third movement, Allegro agitato 755

163 John Philip Sousa: *The Stars and Stripes Forever* 757

NAWM No.	Composer and Title	Text Page

VOLUME 3: THE TWENTIETH CENTURY AND AFTER

164 Scott Joplin: *Maple Leaf Rag*
- a) piano roll 775
- b) as played by Jelly Roll Morton 776

165 Gustav Mahler: *Kindertotenlieder*: No. 1, *Nun will die Sonn' so hell aufgeh'n* Concise 786

166 Richard Strauss: *Salome*, Op. 54: Scene 4, Conclusion: *Ah! Ich habe deinen Mund geküsst* 788

167 Claude Debussy: *Nocturnes*: No. 1, *Nuages* Concise 795

168 Maurice Ravel: *Le tombeau de Couperin*: Menuet 798

169 Serge Rachmaninoff: Prelude in G Minor, Op. 23, No. 5 800

170 Alexander Scriabin: *Vers la flamme*, Op. 72 Concise 802

171 Erik Satie: *Embryons desséchés*: No. 3, *De Podophthalma* 809

172 Arnold Schoenberg: *Pierrot lunaire*, Op. 21: Excerpts
- a) No. 8: *Nacht* Concise 820
- b) No. 13: *Enthauptung* Concise 820

173 Arnold Schoenberg: Piano Suite, Op. 25: Excerpts
- a) Prelude Concise 821
- b) Menuet and Trio Concise 821

174 Alban Berg: *Wozzeck*, Op. 7: Act III, Excerpt
- a) Scene 2 825
- b) Scene 3 Concise 826

175 Anton Webern: Symphony, Op. 21: First movement, Ruhig schreitend 829

176 Igor Stravinsky: *The Rite of Spring*: Excerpts
- a) *Danse des adolescentes* Concise 833
- b) *Danse sacrale* 833

177 Igor Stravinsky: *Symphony of Psalms*, First movement 837

178 Béla Bartók: *Mikrokosmos*: No. 123, *Staccato and Legato* Concise 843

179 Béla Bartók: *Music for Strings, Percussion and Celesta*: Third movement, Adagio Concise 845

180 Charles Ives: *General William Booth Enters into Heaven* Concise 852

181 George Gershwin: *I Got Rhythm*, from *Girl Crazy* Concise 861

182 Bessie Smith: *Back Water Blues* Concise 863

183 King Oliver: *West End Blues* Concise
- a) Original sheet music (not on recording) 866
- b) Transcription of recording by Louis Armstrong and His Hot Five 866

184 Duke Ellington: *Cotton Tail* Concise 870

185 Darius Milhaud: *La création du monde*, Op. 81a: First tableau 879

186 Kurt Weill: *Die Dreigroschenoper*: Prelude, *Die Moritat von Mackie Messer* Concise 881

NAWM No.	Composer and Title	Text Page
187	Paul Hindemith: *Symphony Mathis der Maler*: Second movement, *Grablegung*	884
188	Sergey Prokofiev: *Alexander Nevsky*, Op. 78: Fourth movement, *Arise, Ye Russian People* Concise	887
189	Dmitri Shostakovich: Symphony No. 5, Op. 47: Second movement, Allegretto	888
190	Heitor Villa-Lobos: *Bachianas brasileiras No. 5*: No. 1, Aria (Cantilena) Concise	891
191	Silvestre Revueltas: *Homenaje a Federico García Lorca*: First movement, *Baile*	892
192	Edgard Varèse: *Hyperprism*	894
193	Henry Cowell: *The Banshee*	895
194	Ruth Crawford Seeger: String Quartet 1931: Fourth movement, Allegro possibile Concise	897
195	Aaron Copland: *Appalachian Spring*, Excerpt with Variations on *'Tis the Gift to Be Simple* Concise	899
196	William Grant Still: *Afro-American Symphony* (Symphony No. 1): First movement, Moderato assai Concise	900
197	Charlie Parker and Dizzy Gillespie: *Anthropology*	
	a) Lead sheet	908
	b) Transcription of Charlie Parker's solo	908
198	Leonard Bernstein: *West Side Story*: Act 1, No. 8, "Cool"	918
199	Vincent Persichetti: *Symphony for Band* (Symphony No. 6), Op. 69: First movement, Adagio—Allegro	921
200	Benjamin Britten: *Peter Grimes*: Act III, Scene 2: *To hell with all your mercy!*	929
201	Olivier Messiaen: *Quartet for the End of Time*: First movement, *Liturgie de cristal* Concise	930
202	Pierre Boulez: *Le marteau sans maître*: Movement 6, *Bourreaux de solitude*	936
203	John Cage: *Sonatas and Interludes*: Sonata V Concise	940
204	John Cage: *Music of Changes*: Book I	941
205	George Crumb: *Black Angels: Thirteen Images from the Dark Land*: Excerpts	
	a) Image 4: *Devil-Music* Concise	946
	b) Image 5: *Danse macabre* Concise	946
206	Edgard Varèse: *Poème électronique* Concise	948
207	Milton Babbitt: *Philomel*: Section I Concise	949
208	Krysztof Penderecki: *Threnody for the Victims of Hiroshima*	950
209	Bright Sheng: *Seven Tunes Heard in China*, for solo cello: No. 1, *Seasons*	968
210	Steve Reich: *Tehillim*: Part IV	978
211	John Adams: *Short Ride in a Fast Machine*	980

NAWM No.	Composer and Title	Text Page
212	György Ligeti: Étude No. 9, *Vertige*	982
213	Sofia Gubaidulina: *Rejoice!* Sonata for Violin and Violoncello: Fifth movement, *Listen to the still small voice within* Concise	983
214	Alfred Schnittke: Concerto Grosso No. 1: Second movement, Toccata	985
215	Arvo Pärt: *Seven Magnificat Antiphons*: Excerpts	
	a) No. 1: *O Weisheit*	988
	b) No. 6: *O König aller Völker*	988
216	Kaija Saariaho: *L'amour de loin*, Act IV, Scene 3: *Tempête* Concise	1004
217	Osvaldo Golijov: *La Pasión según San Marcos*: Excerpt	
	a) No. 24: *Scorn and Denial*	1005
	b) No. 25: *The Rending of the Robe*	1005
	c) No. 26: *Colorless Moon—Aria of St. Peter's Tears*	1005
218	Elliott Carter: *Caténaires*, for piano	1006
219	John Adams: *Doctor Atomic*: Act I, Conclusion, *Batter my heart* Concise	1007
220	Jennifer Higdon: *blue cathedral*: Opening excerpt	1007

PREFACE TO THE NINTH EDITION

THE STORY OF *A HISTORY OF WESTERN MUSIC*

The science fiction writer Ursula K. LeGuin once wrote, "The story—from *Rumplestiltskin* to *War and Peace*—is one of the basic tools invented by the human mind, for the purpose of gaining understanding. There have been great societies that did not use the wheel, but there have been no societies that did not tell stories."

A History of Western Music is a story about where music in the Western tradition came from and how it has changed over the centuries from ancient times to the present. The story naturally focuses on the musical works, styles, genres, and ideas that have proven most influential, enduring, and significant. Yet it also encompasses a wide range of music, from religious to secular, from serious to humorous, from art music to popular music, and from Europe to the Americas. In telling this tale, I have tried to bring several themes to the fore:

> the people who created, performed, heard, and paid for this music;
> the choices they made and why they made them;
> what they valued most in the music; and
> how these choices reflected both tradition and innovation.

We study music history in part because it gives greater understanding to all music, past and present. It may be surprising to discover how much and how often musicians from ancient times to the present have borrowed from musical traditions of other lands or earlier eras. Repertoires from Gregorian chant to Baroque opera represent a fusion of elements from many regions, and musicians in Europe and the Americas have been trading ideas for more than four centuries. Composers from the Renaissance to the twenty-first century drew inspiration from ancient Greek music. Bach, Mozart, Beethoven, Brahms, Schoenberg, and many composers living today all borrowed ideas from music written long before they were born. It may be even more surprising to learn that jazz arrangers used harmonies they heard in music by Debussy and Ravel, or that the multiple simultaneous melodic and textual layers in hip hop music were first tried out in the thirteenth-century motet. It is not that there is nothing new under the sun, but that almost anything new is a fresh twist on what has become traditional. Sometimes what seems newest is actually borrowed in part from music of the distant past.

We may also be surprised to learn that things we take for granted about music have not always been around. Pop music aimed at teenagers first emerged after World War II. Most wind and brass instruments assumed their current form in the mid-nineteenth century or later. Concerts of music from the past, which are standard features of today's musical life, first appeared in the eighteenth century and were rare before the nineteenth. Tonality, our common musical language of major and minor keys, is not even as old as New York City. Knowing the origins of these and other aspects of musical life increases our understanding.

Many questions about music can only be answered historically. Why do we use a seven-note diatonic scale? Why do we have a notation system with lines, staffs, clefs, and noteheads? Why do operas have recitatives? Why is the music of Haydn and Mozart called "classical"? Why do Bach and Schumann often use the same rhythmic figure in measure after measure, while Mozart and Schoenberg rarely do? How did jazz change from being a popular form of dance music to a kind of art music? None of these has a common-sense answer, but all can be answered by tracing their history. As a rule, if something does not make sense, there is a historical reason for it, and only knowing its history can explain it.

It is with these themes in mind that I have written the new Ninth Edition of *A History of Western Music*. The text is structured in short chapters and arranged in six parts corresponding to broad historical periods—**The Ancient and Medieval Worlds**, **The Renaissance**, **The Seventeenth Century**, **The Eighteenth Century**, **The Nineteenth Century**, and **The Twentieth Century and After**. The parts are further divided into subperiods, each treated in one to three chapters. The first chapter in each chronological segment begins with a summary of the times in order to orient you to some of the most important themes of the era. In addition, each chapter starts with an overview of the music that will be discussed and ends with a sketch of its reception and ongoing impact. By structuring the narrative of music history in this fashion, I have attempted to establish a social and historical context for each repertoire and to suggest its legacy and its significance today. The heart of each chapter explores changing musical styles, the primary composers, genres, and works, and the tension between tradition and innovation, always trying to make clear what is important, where it fits, why it matters, and who cares. Each part, each chapter, and each section tells a story that is in some ways complete in itself but also connects to all the others, like pearls on a string, to form a single narrative thread rooted in human choices and values.

USING THE BOOK

A History of Western Music, Ninth Edition, is designed for maximum readability. The narrative is accompanied by many features to assist you:

- **Brief Part Introductions** highlight the most important themes in each period.
- **Chapter Overviews and Summaries** establish social and historical context at the outset and reception history and musical legacy at

the end of each chapter to facilitate an understanding of each period and musical repertoire.

- **NEW In Performance** sidebars trace the careers of major performers, illustrating what it was like to be a professional singer or instrumentalist from ancient times to the present, and highlight issues relevant to performers today, including ornamentation, improvisation, historically informed performance, and bel canto. The coverage of performance practice has been greatly expanded throughout this new edition.
- **Composer Biographies** highlight composers' lives and works.
- **Music in Context** sidebars emphasize the importance of music in the daily life of people at every level of society, showing what they valued in it and how they produced and consumed it.
- **Innovations** sidebars—one for each part, plus one for the twenty-first century—focus on key technological or sociological innovations that significantly changed the dissemination, performance, and consumption of music.
- **Forms at a Glance** sidebars describe and diagram important musical forms in a straightforward, visual format for maximum clarity.
- **Key Terms** are highlighted in ***boldface italics*** throughout and are defined, for easy reference, in the **Glossary** at the back of the book.
- **Source Readings**, with new readings in this edition, offer pithy and colorful excerpts from writings by people at the center of the story, allowing you to hear directly from the composers, performers, and patrons in their own words.

- **NEW Streamlined Timelines** in every chapter set the music in a social and historical context, facilitating a clear view of the interrelationship between musical and historical events—of what happened when.
- **Four-Color Maps** establish a location and context for the musical events and works.
- **Vivid Artwork and Photographs** throughout provide essential cultural context and highlight important ideas, architecture, people, and events, including portraits of many of the composers and performers discussed.
- **Detailed Diagrams** clarify forms of musical works and genres to help you grasp some of the essential structures of music.
- **Cross-references to the accompanying scores and recordings** are found throughout the text. The scores are identified by their numbers in the *Norton Anthology of Western Music* (NAWM), Seventh Edition. Symbols in the margins indicate which pieces are in the Concise edition of this text (all of them are in the Full version).

- **Video excerpts from Metropolitan Opera productions** are indicated in the margins. The Ninth Edition features over two hours of stunning performances, from Gluck's *Orfeo ed Euridice* to Adams's *Doctor Atomic*, and access to streaming excerpts is included free with every new text.
- **For Further Reading**, collected at the back of the book, provides an up-to-date bibliography corresponding to each part, chapter, and section.

USING THE ANTHOLOGY AND RECORDINGS

Although this book stands on its own as a narrative history, your understanding will be enriched by using it in tandem with the accompanying anthology and recordings:

- Available in three spiral-bound volumes, the ***Norton Anthology of Western Music*** **(NAWM)**, Seventh Edition, by J. Peter Burkholder and Claude V. Palisca (Volume 1: Ancient to Baroque/Volume 2: Classic to Romantic/Volume 3: The Twentieth Century and After), provides a comprehensive collection of scores, illustrating the most significant musical trends, genres, and national schools in the Western world from antiquity to the present. Thirty-nine pieces are new to this edition, including five selections from the past fifteen years, offering unprecedented access to recent music.
- Each piece is followed by commentary that relates the piece's origins; describes its form, contents, and important stylistic traits; and addresses issues of the edition and performance when appropriate. In addition, all foreign-language texts are accompanied by English translations.
- The **recordings** that accompany the anthology include outstanding performances of the entire NAWM repertoire by some of the best

musicians and ensembles working today (see below, pp. xxxviii–xxxix). A variety of formats—including streaming and MP3 discs—are now available. Fifty-six performances are new to this edition.

USING TOTAL ACCESS

The new Total Access program unlocks a full suite of media resources with every new book, including:

- **Streaming recordings** of the entire *Norton Anthology of Western Music* repertoire.
- Stunning **Metropolitan Opera video** of scenes from selected operas.
- An **interactive ebook** that allows you to take notes, highlight, and listen to audio examples at the click of a mouse.
- **NEW listening quizzes** by Jessie Fillerup and Joanna Love.

To access these resources and more, go to wwnorton.com/studyspace and register with the code in the front of this book.

TO THE INSTRUCTOR

About the Text

The new Ninth Edition of *A History of Western Music* offers the most current, authoritative scholarship available. Each chapter has been revised and updated to reflect recent research and to incorporate suggestions from reviewers and instructors.

A new final chapter on music in the twenty-first century brings the story up to the present, with a focus on new technologies for producing, distributing, and hearing music and on growing trends toward fusion of traditions to create new approaches to music. The discussion of music in the twentieth century has been reorganized both to delineate the differences between vernacular and classical traditions and to emphasize the commonalities between them. Such common themes include engagement with political and social concerns between the wars, the emergence of music of the Americas onto the world stage, and shared trends in the decades after World War II such as increasing demands on performers and listeners, focus on attentive listening, experimentation with new techniques, and incorporation of non-Western traditions.

Throughout the text, there is greater emphasis on performers and performance, including In Performance sidebars on major performers from ancient times to today and on issues such as historically informed performance, the use of voices or instruments in performing medieval and Renaissance secular music, the careers of performers from medieval minstrels to a modern string quartet, how to add embellishment and ornamentation to music from the Renaissance and Baroque eras through the nineteenth century, and the changing relationships between opera singers and composers.

About the Anthology and Recordings

Responding to extensive feedback from instructors and students, I have expanded the repertoire in the Seventh Edition of the *Norton Anthology of Western Music* from 205 to 220 works, with new works from the late Middle Ages by Petrus de Cruce, Philippe de Vitry, Guillaume de Machaut, and Francesco Landini; from the Renaissance by Josquin Desprez, Marchetto Cara, Nicolas Gombert, Thomas Tallis, Anthony Holborne, and William Byrd; from the seventeenth and eighteenth centuries by Jean-Baptiste Lully, Georg Philipp Telemann, Johann Sebastian Bach, Giovanni Battista Pergolesi, and Joseph Haydn; from the nineteenth century by Franz Schubert, Felix Mendelssohn, Fanny Mendelssohn Hensel, Anton Bruckner, and Gabriel Fauré; from the twentieth century by Richard Strauss, Maurice Ravel, Edgard Varèse, Alban Berg, Kurt Weill, Heitor Villa-Lobos, Silvestre Revueltas, Leonard Bernstein, and Vincent Persichetti; and from the twenty-first century by Elliott Carter, Kaija Saariaho, Osvaldo Golijov, John Adams, and Jennifer Higdon.

The anthology emphasizes complete works or movements. Each work selected is a good teaching piece—representative of its period, genre, and composer. Major composers such as Machaut, Landini, Du Fay, Josquin, Byrd, Gabrieli, Monteverdi, Scarlatti, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Schoenberg, Stravinsky, Bartók, John Cage, and John Adams are represented by multiple works, reflecting the composers' range of style. Other pieces reveal chains of development, including genres, conventions, forms, and techniques, from the mass to sonata form and from counterpoint to serialism. Selections encompass not only the standard canon but also music from Spain, Eastern Europe, and the Americas; music of the African American tradition; music by women; and music by living composers.

The newly expanded recorded anthology features updated recordings from some of the best performers and ensembles working today alongside classic recordings by great artists, including:

- Early music ensembles Academy of Ancient Music, Altramar, Anonymous 4, Les Art Florissants, Chapelle Royale, Chiaroscuro, Circa 1500, Concerto Cologne, Concerto Vocale, Dunedin Consort and Players, English Baroque Soloists, Ex Cathedra, Gabrieli Consort, Gothic Voices, The Harp Consort, Hilliard Ensemble, His Majestys Sagbutts & Cornetts, Les Musiciens du Louvre, Lionheart, London Baroque, Martin Best Medieval Ensemble, Orlando Consort, Sequentia, Tallis Scholars, Theatre of Voices, and La Venexiana.
- Singers Elly Ameling, Bryan Asawa, Julianne Baird, Cecilia Bartoli, Bethany Beardslee, Ian Bostridge, Montserrat Caballé, Paul Elliott, Gerald Finley, Dietrich Fischer-Dieskau, Renée Fleming, Ellen Hargis, Paul Hillier, Lorraine Hunt, Emma Kirkby, Guillemette Laurens, Evelyn Lear, Christa Ludwig, Ethel Merman, Birgit Nilsson, Nigel Rogers, Renata Scotto, William Sharp, Bessie Smith, Joan Sutherland, and Furio Zanasi,

- Harpsichordists Gustav Leonhardt, Byron Schenkman, Geneviève Soly, and Colin Tinley.
- Lutenists Eduardo Egüez, Lex Eisenhardt, Paul O'Dette, and Hopkinson Smith.
- Violinists James Ehnes, Gidon Kramer, Sigiswald Kuijken, Ingrid Matthews, and Jaap Schröder.
- Cellist Yo-Yo Ma.
- Pianists Pierre-Laurent Aimard, Vladimir Ashkenazy, Malcolm Bilson, Aldo Ciccolini, Henry Cowell, Jörg Demus, Scott Joplin, Lili Kraus, Jelly Roll Morton, Ursula Oppens, Sergei Rachmaninoff, Artur Rubenstein, Rudolf Serkin, and Yuji Takahashi.
- Orchestras Atlanta Symphony Orchestra, Berlin Philharmonic, Chicago Symphony Orchestra, Concertgebouw Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, New World Symphony, New York Philharmonic, Orchestre Revolutionnaire et Romantique, San Francisco Symphony, Members of the Simón Bolivar Youth Orchestra of Venezuela, Tafelmusik Baroque Orchestra, and Vienna Philharmonic.
- Conductors Marin Alsop, Herbert Blomstedt, Karl Böhm, Pierre Boulez, William Christie, Aaron Copland, Colin Davis, John Eliot Gardiner, Bernard Haitink, Philippe Herreweghe, René Jacobs, Paavo Järvi, Erich Leinsdorf, James Levine, Sir Charles Mackerras, Kent Nagano Seiji Ozawa, Robert Shaw, Robert Spano, Igor Stravinsky, and Michael Tilson Thomas.
- Opera companies Bayreuth Festival Opera, Deutsche Oper Berlin, Kirov Opera, and Royal Opera House at Covent Garden.
- Chamber ensembles the Concord String Quartet, Ensemble InterContemporain, Guarneri String Quartet, Kodály Quartet, Tokyo String Quartet, and Yuval Trio.
- Bands the Royal Artillery Band and United States Marine Band.
- Jazz artists Louis Armstrong, Duke Ellington, Dizzy Gillespie, Earl (Fatha) Hines, Charlie Parker, and Bud Powell.

Using the Instructor's Resources

A History of Western Music, Ninth Edition, comes with a suite of instructor materials that have been carefully developed to align with the goals and content of the text.

- **Instructor's Resource Disc** is a helpful classroom tool that includes PowerPoint lecture slides—with audio excerpts—and all the art from the text.

- **Test Bank** by Anthony Barone (University of Nevada—Las Vegas), Stephanie Schlagel (College-Conservatory of Music, University of Cincinnati), and Laurel Zeiss (Baylor University) includes over 2,000 multiple-choice, true/false, short-answer, matching, and essay questions. Some questions include musical examples, and each question is identified with a topic, question type (factual, conceptual, or applied), and difficulty level.
- **Instructor's Manual** by Roger Hickman (California State University—Long Beach) includes detailed teaching advice for new and experienced instructors alike. In addition to suggested syllabi, the manual contains an overview and list of learning objectives, lecture suggestions and class activities, discussion questions, and a comprehensive annotated bibliography.
- **Norton Coursepacks** enables students to access quizzes, recordings, and more via their campus learning management system. Organized by chapters in a playlist, all the recordings are available as streaming music within the coursepack, which also includes chapter diagnostic quizzes (with 25 questions per chapter exclusive to the coursepack), new listening quizzes for each musical work, flashcards, and more.
- **Norton Opera Sampler DVD** contains over two hours of top-quality live performances from the Metropolitan Opera. The DVD is available to adopters free of charge.

Acknowledgments

No work of this magnitude can be written without a legion of help. My profound thanks to all who have contributed to the preparation of this Ninth Edition.

I have been assisted at every stage by the members of the Editorial Advisory Board— Michael Alan Anderson, Arved Ashby, Gregory Barnett, James A. Borders, Mauro Calcagno, Drew Edward Davies, Andrew Dell'Antonio, Charles Dill, Don Fader, Andrew Flory, Rebecca L. Gerber, Jonathan Gibson, Robert O. Gjerdingen, David Grayson, Helen M. Greenwald, James Grier, Karen Henson, D. Kern Holoman, Steven Johnson, Lewis Lockwood, Michael P. Long, Melanie Lowe, Rebecca Maloy, Michael Marissen, Mary Sue Morrow, Margaret Notley, Gretchen Peters, Heather Platt, Hilary Poriss, John Rice, Margaret Rorke, Jesse Rosenberg, Stephanie P. Schlagel, Carl B. Schmidt, W. Anthony Sheppard, Christopher J. Smith, Larry Starr, Pamela F. Starr, Russell Stinson, Susan Youens, Charles Youmans, and Laurel Zeiss. Members of the Board reviewed proposed changes to this book and to NAWM; read and commented on chapters; pointed me to relevant scholarship; answered individual queries; and suggested ideas or turns of phrase, many of which I have incorporated. Their help has made this a much better book, and I am deeply grateful.

Several others assisted directly with research and writing. Barbara Russano Hanning drafted many of the sidebars (identified with her initials) and

allowed me to borrow ideas and passages from her *Concise History of Western Music*. Gretchen Peters contributed the sidebar on minstrels in chapter 4. Devon Nelson provided research and initial drafts for the sidebar on historically informed performance in chapter 13. Harry Haskell helped with revisions for chapters 20–23 and 25–30 and drafted preliminary versions for new sidebars on nineteenth-century women composers, Maria Malibran, Victor Maurel, and Hans von Bülow. Laura Dallman, Nathan Landes, and Amanda Sewell helped me plan chapter 39 and outlined initial drafts for portions of it; the Innovations sidebar on twenty-first-century technology is mostly Nathan's work. David Metzer, Kyle Gann, Mark Katz, and Matthew Leone also provided suggestions for chapter 39. Katherine Baber, Joanna Biermann, Bruce A. Brown, Nellie Case, Ted DuBois, Paul M. Ellison, Timothy David Freeze, David A. Gable, Alan Gosman, Jacques Hendrickx, Berkley Kalin, Mark Katz, Hyun Joo Kim, Ralph Locke, William Meredith, David Metzer, Nancy Newman, Heather Platt, Alexander Silbiger, Blake Stevens, Kristen Strandberg, Michael Strasser, Richard Taruskin, Paul van Emmerik, Basil Walsh, Charles Whitman, and Beverly Wilcox offered suggestions for improvements, from content to wording. My colleagues Phil Ford, Halina Goldberg, Daniel R. Melamed, Kristina Muxfeldt, Massimo Ossi, Ayana O. Smith, and Giovanni Zanovello answered queries and offered ideas. Over three hundred instructors provided extensive feedback about the previous edition and suggestions for changes. Laura Dallman, Nathan Landes, and Matthew Leone assisted with updating the bibliography, and Daniel T. Rogers provided research assistance. Marilyn Bliss created the index. Many thanks for their contributions. In addition, I remain indebted to the many people who assisted in preparing the Seventh and Eighth Editions, whose ideas continue to play a significant role in this new edition.

It has been a great pleasure to work with the staff at W. W. Norton. Maribeth Anderson Payne, music editor, has been a constant source of ideas, support, enthusiasm, and editorial suggestions. Kathy Talalay edited and copyedited the manuscript with unfailing good sense and good humor and gently nudged me when I fell behind schedule. Justin Hoffmann oversaw the development of the accompanying edition of NAWM. Allison Courtney Fitch was the copyeditor, and Pamela Lawson served as the project editor for NAWM. Megan Jackson secured permissions for this book and for NAWM. Ariella Foss and Michael Fauver served as editorial assistants. Patricia Marx was the photograph editor, and Michael Fodera researched the images and obtained copyright permissions. Jane Searle oversaw production and magically kept the process moving. Jillian Burr contributed the beautiful design, David Botwinik did the elegant music typesetting, and Carole Desnoes the attractive layout. Steve Hoge designed and produced the electronic media accompanying the book. I cannot thank them all enough for their skill, dedication, and counsel.

I would also like to thank Randall Foster and his staff at Naxos for their diligence and hard work on the recording package that accompanies NAWM. Many thanks as well to Roger Hickman, who was the recording consultant and reviewed all the masters.

Thanks finally but most of all to my family, especially my parents Donald and Jean Burkholder, who introduced me to the love of music; Bill, Joanne, and Sylvie Burkholder, whose enthusiasm renewed my own; and P. Douglas McKinney, whose unending patience, encouragement, and support have sustained me through three editions over more than a dozen years. My father, who passed away during the final stages of revision, was always my biggest fan, showing my previous editions of this book to every visitor and giving copies to anyone he thought would enjoy it. This edition is dedicated to him.

—J. Peter Burkholder
October 2008

Abbreviations

B.C.E. Before Common Era (equivalent to B.C.)
C.E. Common Era (equivalent to A.D.)
SR *Source Readings in Music History* (see "For Further Reading," p. A23, for citation code).

Pitch Designations

In this book, a note referred to without regard to its octave register is designated by a capital letter (A). A note in a particular octave is designated in italics, using the following system:

C to *B*
c to *b*
c′ to *b′*
c″ to *b″*

NINTH EDITION

A HISTORY *of* WESTERN MUSIC

·PART·

1

THE ANCIENT AND MEDIEVAL WORLDS

Every aspect of today's music has a history, and many fundamental elements can be traced back thousands of years. Prehistoric societies developed instruments, pitches, melody, and rhythm. Early civilizations used music in religious ceremonies, to accompany dancing, for recreation, and in education—much as we do today. Ancient writers directly influenced our ways of thinking about music, from concepts such as notes, intervals, and scales, to notions of how music affects our feelings and character. Medieval musicians contributed further innovations, devising systems for notating pitch and rhythm that led to our own, creating pedagogical methods that teachers continue to use, and developing techniques of polyphony, harmony, form, and musical structure that laid the foundation for music in all subsequent eras. Church musicians sang chants that are still used today; court poets and musicians composed songs whose themes of love's delights and torments are reflected in songs of our time; and both church and secular musicians developed styles of melody that have influenced the music of later periods.

The music and musical practices of antiquity and the Middle Ages echo in our own music, and we know ourselves better if we understand our heritage. Yet only fragments survive from the musical cultures of the past, especially the distant past. So our first task is to consider how we can assemble those fragments to learn about a musical world of long ago.

Part Outline

1 MUSIC IN ANTIQUITY 4

2 THE CHRISTIAN CHURCH IN THE FIRST MILLENNIUM 22

3 ROMAN LITURGY AND CHANT 46

4 SONG AND DANCE MUSIC TO 1300 67

5 POLYPHONY THROUGH THE THIRTEENTH CENTURY 84

6 NEW DEVELOPMENTS IN THE FOURTEENTH CENTURY 111

CHAPTER

1

MUSIC IN ANTIQUITY

THE EARLIEST MUSIC 5

MUSIC IN ANCIENT MESOPOTAMIA 6

MUSIC IN ANCIENT GREEK LIFE AND THOUGHT 9

MUSIC IN ANCIENT ROME 19

THE GREEK HERITAGE 20

The culture of Europe and the Americas—known as Western culture to distinguish it from the traditional cultures of Asia—has deep roots in the civilizations of antiquity. Our agriculture, writing, cities, and systems of trade derive from the ancient Near East. Our mathematics, calendar, astronomy, and medicine grew from Mesopotamian, Egyptian, Greek, and Roman sources. Our philosophy is founded on Plato and Aristotle. Our primary religions, Christianity and Judaism, arose in the ancient Near East and were influenced by Greek thought. Our literature grew out of Greek and Latin traditions and drew on ancient myth and scripture. Our artists imitated ancient sculpture and architecture. From medieval empires to modern democracies, governments have looked to Greece and Rome for examples.

The music of Western culture, known as Western music, also has roots in antiquity, from the scales we use to the functions music serves. The strongest direct influence comes through Greek writings, which became the foundation for European views of music. The influence of ancient music itself is more difficult to trace. Little notated music survived, and few if any European musicians before the sixteenth century could read the ancient notation. Yet some musical practices continued, passed down through oral tradition.

These echoes of ancient music in the Western tradition are reason enough to begin our survey by examining the roles of music in ancient cultures, the links between ancient practices and those of later centuries, and the debt Western music owes to ancient Greece. Starting with ancient music also lets us consider how we can learn about music

of the past and what types of evidence we can use to reconstruct the history of music from any age.

Types of evidence

Music is sound, and sound by its nature is impermanent. What remains of the music from past eras are its historical traces, of four main types: (1) *physical remains* such as musical instruments and performing spaces; (2) *visual images* of musicians, instruments, and performances; (3) *writings* about music and musicians; and (4) *music itself*, preserved in notation, through oral tradition, or (since the 1870s) in recordings. Using these traces, we can try to reconstruct what music of a past culture was like, recognizing that our understanding will always be partial and will be influenced by our own values and concerns.

We are most confident of success when we have all four types of evidence in abundance. But for ancient music, relatively little remains. Even for Greece, by far the best-documented ancient musical tradition, we have only a small portion of the instruments, images, writings, and music that once existed. For other cultures we have no music at all. By examining what traces survive and what we can conclude from them, we can explore how each type of evidence contributes to our understanding of music of the past.

FIGURE 1.1: *Front view of a bone flute made from the radius (wing bone) of a griffon vulture, unearthed in 2008 at Hohle Fels Cave in the Ach Valley in Swabia (southwestern Germany) and estimated to date from about 40,000 to 42,000 years ago. With five finger holes, it is the most complete of the early flutes yet recovered.* (SASHA SCHUERMANN/AFP/GETTY IMAGES)

The Earliest Music

The earliest evidence of music-making lies in surviving instruments and representations. In the Stone Age, people bored finger holes in animal bones and mammoth ivory to make whistles and flutes. Figure 1.1 shows one of the oldest and most complete bone flutes yet found in Europe, dating from about 40,000 B.C.E. Paleolithic cave paintings appear to show musical instruments being played. Pottery flutes, rattles, and drums were common in the Neolithic era, and wall paintings in Turkey from the sixth millennium B.C.E. show drummers playing for dancers and for the hunt, to drive out game. Such images provide our primary evidence for the roles music played in these cultures. Once people learned to work with metal, in the Bronze Age (beginning in the fourth millennium B.C.E.), they made metal instruments, including bells, jingles, cymbals, rattles, and horns. Plucked string instruments appeared around the same time, as shown on stone carvings; the instruments themselves were made of perishable materials, and few have survived.

Although we can learn about various facets of prehistoric musical cultures from images and archaeological remains, our understanding is severely limited by the lack of any written record. The invention of writing, which marked the end of the prehistoric period, added a new type of evidence, and it is with these accounts that the history of music properly begins.

FIGURE 1.2: *The ancient Near East, showing the location of the main cities and civilizations of Mesopotamia and Egypt.*

Music in Ancient Mesopotamia

Mesopotamia, the land between the Tigris and Euphrates rivers (now part of Iraq and Syria), was home to a number of peoples in ancient times. The map in Figure 1.2 shows several of the most important civilizations that developed there and in nearby regions over a span of more than two thousand years. Here in the fourth millennium B.C.E., the first true cities and civilizations emerged—from Nagar and Hamoukar in the north to Uruk in the south—and the Sumerians developed one of the first known forms of writing, using cuneiform (wedge-shaped) impressions on flat clay tablets. This system was adopted by later civilizations, including the Akkadians and the Babylonians. Many tablets have been deciphered, and some mention music.

Instruments and images

Archaeological remains and images are still crucial for understanding the music of this time. Pictures show how instruments were held and played and in what circumstances music was used, while surviving instruments reveal details of their construction. For example, archaeologists exploring the royal tombs at Ur, a Sumerian city on the Euphrates, found several ***lyres*** and ***harps***, two kinds of plucked string instruments, as well as pictures of them being played, all from ca. 2500 B.C.E. In a lyre, the strings run parallel to the resonating soundboard and attach to a crossbar supported by two arms; in a harp, the strings are perpendicular to the soundboard, and the neck that supports them is attached directly to the soundbox. Figure 1.3 is a reconstruction of one of the instruments from Ur: a ***bull lyre***, a distinctively Sumerian lyre whose soundbox features a bull's head, which had religious significance. Figure 1.4 is part of an inlaid panel depicting a musician playing

a bull lyre at a victory banquet. The player holds the lyre, supported by a strap around his neck, perpendicular in front of him and plays it with both hands. Together image and instrument reveal that the lyre had a variable number of strings running from a bridge on the soundbox to the crossbar, where they were knotted around sticks that could be turned to change the tension and thus the tuning of each string. Other instruments of the period included lutes, pipes, drums, cymbals, clappers, rattles, and bells.

Combining written records with images of music-making allows a much fuller understanding of how Mesopotamian cultures used music, showing that their repertories included wedding songs, funeral laments, military music, work songs, nursery songs, dance music, tavern music, music for entertaining at feasts, songs to address the gods, music to accompany ceremonies and processions, and epics sung with instrumental accompaniment—all but the last uses that continue today. As is true for every era until the nineteenth century, we find the best evidence for music of the elite classes, primarily rulers and priests, who had the resources to induce artisans to make instruments, musicians to make music, artists to depict it, and scribes to write about it.

FIGURE 1.3: *Reconstruction of a Sumerian bull lyre from the Royal Cemetery at Ur, ca. 2500 B.C.E.* (© THE TRUSTEES OF THE BRITISH MUSEUM/ART RESOURCE, NY)

Written sources also provide a vocabulary for music and some information on musicians. Word lists from ca. 2500 B.C.E. on include terms for instruments, tuning procedures, performers, performing techniques, and ***genres*** or types of musical composition. The earliest composer known to us by name is Enheduanna (fl. ca. 2300 B.C.E.), an Akkadian high priestess at Ur, who composed ***hymns*** (songs to a god) to the moon god Nanna and moon goddess Inanna; their texts, but not her music, survive on cuneiform tablets.

Around 1800 B.C.E., Babylonian musicians began to write down what they knew instead of passing it on by word of mouth only. Their writings describe tuning, intervals, improvisation, performing techniques, and genres, including love songs, laments, and hymns. Here again we find many aspects of music that continued into later times.

FIGURE 1.4: *Inlaid panel from Ur, ca. 2600 B.C.E., showing a bull lyre being played at a victory banquet.* (THE BRITISH MUSEUM, LONDON. PHOTO: ERICH LESSING/ART RESOURCE, NY)

TIMELINE

Mesopotamia, Greece, and Rome

MUSICAL HISTORICAL

- **ca. 3500–3000 B.C.E.** Rise of Sumerian cities
- **ca. 3100** Cuneiform writing established
- **ca. 2500** Royal tombs at Ur built
- **ca. 2300** Enheduanna composes her hymns
- **ca. 1800** Babylonian writings about music
- **ca. 1400–1250** Oldest nearly complete piece
- **ca. 800** Rise of Greek city-states
- **ca. 800** Homer, *Iliad* and *Odyssey*
- **753** Rome founded
- **ca. 500** Pythagoras dies
- **ca. 500** Roman Republic begins

Among the writings are instructions for tuning a string instrument that indicate the Babylonians used seven-note ***diatonic*** scales. They recognized seven scales of this type, corresponding to the seven diatonic scales playable on the white keys of a piano. These scales have parallels in the ancient Greek musical system as well as in our own, suggesting that Babylonian theory and practice influenced that of Greece, directly or indirectly, and thus European music.

The Babylonians used their names for intervals to create the earliest known musical ***notation***. The oldest nearly complete piece, from ca. 1400–1250 B.C.E., is on a tablet shown in Figure 1.5 that was found at Ugarit, a merchant city-state on the Syrian coast. Scholars have proposed possible transcriptions for the music, but the notation is too poorly understood to be read with confidence. Despite the invention of notation, most music was either played from memory or improvised. Musicians most likely did not play or sing from notation, as modern performers do, but used it as a written record from which a melody could be reconstructed, as cooks use a recipe.

OTHER CIVILIZATIONS

For other ancient cultures we also have instruments, images, and writings that testify to their musical practices. India and China developed independently from Mesopotamia and were probably too distant to affect Greek or European music. Surviving sources that shed light on Egyptian musical traditions are especially rich, including many artifacts, paintings, and hieroglyphic writings preserved in tombs. Archaeological remains and images that relate to music are relatively scant for ancient Israel, but music in religious observances is described in the Bible. Although some scholars have tried to discover and decipher musical indications in Egyptian hieroglyphics and wall paintings and in ancient copies of the Bible, no consensus has been reached that musical notation is even present. Through physical remains, images, and writings about music we can gain a sense of a vibrant musical life in the ancient Near East, but without actual music to perform, it remains almost entirely silent.

FIGURE 1.5: *Clay tablet from Ugarit, ca. 1400–1250 B.C.E., with text and musical notation for a hymn to Nikkal, a wife of the moon god. The words are written above the double line, the music below.* (DAMASCUS NATIONAL MUSEUM. PHOTO: DR. ANNE KHMER)

Music in Ancient Greek Life and Thought

Ancient Greece is the earliest civilization that offers us enough evidence to construct a well-rounded view of musical culture, although there are still many gaps. As shown in Figure 1.6, Greek civilization encompassed not only the Greek peninsula but islands in the Aegean, much of Asia Minor, southern Italy, and Sicily, and colonies ringing the Mediterranean and Black Seas. From this ancient culture, we have numerous images, a few surviving instruments, writings about music's roles and effects, theoretical writings on the elements of music, and over forty examples of music in a notation we can read.

- **458 B.C.E** Aeschylus, *Agamemnon*
- **408** Euripides, *Orestes*
- **ca. 380** Plato, *Republic*
- **ca. 330** Aristotle, *Politics*
- **ca. 330** Aristoxenus, *Harmonic Elements*
- **146** Greece becomes province of Rome
- **128–127** Second Delphic Hymn to Apollo composed
- **29–19** Virgil, *Aeneid*
- **27** Rome becomes empire under Augustus
- **1st cent. C.E.** *Epitaph of Seikilos*
- **98–117 C.E.** Roman Empire reaches its peak
- **ca. 127–48** Ptolemy, *Harmonics*
- **2nd cent.** Cleonides, *Harmonic Introduction*
- **4th cent.** Aristides Quintilianus, *On Music*

INSTRUMENTS AND THEIR USES

We know about ancient Greek instruments and how to play them from writings, archaeological remains, and hundreds of images on clay pots. The most important instruments were the ***aulos*** (pl. *auloi*), ***lyre***, and ***kithara***. The Greeks also used harps, panpipes, horns, an early form of organ, and a variety of percussion instruments such as drums, cymbals, and clappers.

The aulos was a pipe typically played in pairs, as pictured in Figure 1.7. Each pipe had fingerholes and a mouthpiece fitted with a reed. No reeds survive, but written descriptions suggest that they were long tubes with a beating tongue. Images of auloi being played show both hands in the same finger position, leading most scholars to conclude that the two pipes were played in unison, with slight differences in pitch creating a plangent sound. But modern reconstructions based on surviving auloi can also be played to produce parallel octaves, fifths, or fourths, or a drone or separate line in one pipe against a melody in the other, so that these methods cannot be ruled out.

The aulos was used in the worship of Dionysus, god of fertility and wine. Links to fertility and wine explain its presence in the drinking scene in Figure 1.7; the instrument is played by a woman who was likely a prostitute as well as musician. The great tragedies by Aeschylus, Sophocles, and Euripides, created for the Dionysian festivals in Athens, have choruses and other musical portions that were accompanied by or alternated with the aulos.

Lyre

Lyres usually had seven strings and were strummed with a plectrum, or pick. There were several forms of lyre, the most characteristic of which used as a soundbox a tortoise shell over which oxhide was stretched. As shown in Figure 1.8, the player held the lyre in front, resting the instrument on the hip and supporting it by a strap around the left wrist. The right hand strummed with the plectrum while the fingers of the left hand touched the strings,

FIGURE 1.6: *Greece and Greek settlements about 550 B.C.E. The main centers of Greek population and culture were the Greek peninsula, the Aegean Islands, the west coast of Asia Minor (modern Turkey), and southern Italy and Sicily, known to the Romans as Magna Graecia (Greater Greece).*

perhaps to produce harmonics or to dampen certain strings to prevent them from sounding.

The lyre was associated with Apollo, god of light, prophecy, learning, and the arts, especially music and poetry. Learning to play the lyre was a core element of education in Athens. Both men and women played the lyre, which was used to accompany dancing, singing, or recitation of epic poetry like Homer's *Iliad* and *Odyssey;* to provide music for weddings; or to play for recreation.

Kithara

The kithara was a large lyre, used especially for processions and sacred ceremonies and in the theater, and normally played while the musician was standing. Figure 1.9 shows a kitharode, a singer accompanying himself on the kithara (see In Performance: Competitions and Professional Musicians, p. 12).

Memory and improvisation

Images from ancient Greece rarely show performers reading from a scroll or tablet while playing. It is clear from this and from the written record that the Greeks, despite having a well-developed form of notation by the fourth century B.C.E. (see below), primarily learned music by ear; they played and sang from memory or improvised using conventions and formulas.

GREEK MUSICAL THOUGHT

More writings about music survive from ancient Greece than from any earlier civilization. As a result, we know a great deal about Greek thought concerning music. There were two principal kinds of writings on music: (1) philosophical doctrines on the nature of music, its effects, and its proper uses; and (2) systematic descriptions of the materials of music, what we now call music theory.

FIGURE 1.7: *Greek red-figure drinking cup showing a scene at a symposium, or drinking party, where a woman plays the double aulos. A drinking cup, like the one on which this painting appears, is seen on the lower right. On the left is the player's aulos bag, with a smaller bag attached to it that held the reeds for the aulos.* (THE LOUVRE, PARIS, FRANCE. PHOTO: RÉUNION DES MUSÉES NATIONAUX/ART RESOURCE, NY)

FIGURE 1.8: *Greek red-figure drinking cup showing a lyre lesson. The teacher (left) has just strummed the strings using the plectrum in his right hand. Viewing the student's lyre from the back, we can see the tortoise-shell sound box, the strap around the left wrist, and the fingers of the left hand touching the strings.* (BILDARCHIV PREUSSISCHER KULTURBESITZ/ART RESOURCE, NY)

In both realms, the Greeks achieved insights and formulated principles that have remained important to this day. The most influential writings on the uses and effects of music are passages by Plato (ca. 429–347 B.C.E.) in his *Republic* and *Timaeus* and by Aristotle (384–322 B.C.E.) in his *Politics*. Greek music theory evolved continually from the time of its founder, Pythagoras (d. ca. 500 B.C.E.), to Aristides Quintilianus (fourth century C.E.), its last important writer. As we might expect in a tradition lasting nearly a millennium, writers expressed differing views, and the meanings of many terms changed. The following emphasizes the features that were most characteristic of Greek music and most important for the later history of Western music.

Music, religion, and society

In Greek mythology, music's inventors and earliest practitioners were gods and demigods, such as Apollo, Hermes, Amphion, and Orpheus. The word *music* (Greek *mousikē*) derives from the word for the Muses and originally denoted any of the arts associated with them, from history to dance. For the Greeks, music was both an art for enjoyment and a science closely related to arithmetic and astronomy. It pervaded all of Greek life, from work, the military, schooling, and recreation to religious ceremonies, poetry, and the theater.

Music, poetry, and dance

Music as a performing art was called *melos*, from which the word ***melody*** derives. The surviving Greek music is ***monophonic***, consisting of a single melodic line, but that does not mean it was always performed that way. We know from pictures that singers accompanied themselves on lyre or kithara, but we do not know whether they sounded notes in the melody, played a variant of the melody (creating ***heterophony***), or played an independent part (creating ***polyphony***). Melos could denote an instrumental melody alone

IN PERFORMANCE

COMPETITIONS AND PROFESSIONAL MUSICIANS

From the sixth century B.C.E. or earlier, the aulos and kithara were played as solo instruments, and competitions were held for the best performers. Contemporary accounts related that Sakadas of Argos won the prize for solo aulos playing at the Pythian Games in 586, 582, and 578 B.C.E., performing the Pythic Nomos, a virtuoso composition that portrayed Apollo's victory over the serpent Python. One writer attributes the piece to Sakadas, making him the earliest composer of instrumental music whose name we know.

Contests of kithara and aulos players, as well as festivals of instrumental and vocal music, became increasingly popular after the fifth century B.C.E. Indeed, the image in Figure 1.9 is from an amphora, a jar for wine or oil, awarded as a prize to the winner of a competition.

As instrumental music grew more independent, the number of virtuosos rose and the music became more complex and showy. When famous artists appeared, thousands gathered to listen. Some performers accumulated great wealth through concert tours or fees from rich patrons, particularly after they garnered fame by winning competitions. Among the musicians acclaimed for their performances were a number of women, who were excluded from competitions. But outside the competitions, most professional performers were of low status, often slaves.

FIGURE 1.9: *Kitharode singing to his own accompaniment on the kithara, with his head tilted back, the fingers of his left hand touching some of the strings, apparently to damp them, and the right hand holding the plectrum, which he has just strummed across the strings. Greek red-figure amphora from the fourth century B.C.E., attributed to the Berlin Painter.* (THE METROPOLITAN MUSEUM OF ART, FLETCHER FUND, 1956 (56.171.38) IMAGE © THE METROPOLITAN MUSEUM OF ART)

or a song with text, and "perfect melos" was melody, text, and stylized dance movement conceived as a whole. For the Greeks, music and poetry were nearly synonymous. In his *Republic*, Plato defined melos as a blend of text, rhythm, and *harmonia* (here meaning relationships among pitches). In his *Poetics*, Aristotle enumerated the elements of poetry as melody, rhythm, and language, and noted that there was no name for artful speech, whether prose or verse, that did not include music. "Lyric" poetry meant poetry sung to the lyre; "tragedy" incorporates the noun *ōdē*, "the art of singing." Many other Greek words for different kinds of poetry, such as *hymn*, were musical terms.

For Pythagoras and his followers, numbers were the key to the universe, and music was inseparable from numbers. Rhythms were ordered by numbers, because each note was some multiple of a primary duration. Pythagoras was credited with discovering that the octave, fifth, and fourth, long recognized as consonances, are also related to numbers. These intervals are generated by the simplest possible ratios: for example, when a string is divided, segments whose lengths are in the ratio 2:1 sound an octave, 3:2 a fifth, and 4:3 a fourth.

Music and number

Because musical sounds and rhythms were ordered by numbers, they were thought to exemplify the general concept of ***harmonia***, the unification of parts in an orderly whole. Through this flexible concept—which could encompass mathematical proportions, philosophical ideas, or the structure of society as well as a particular musical interval, scale type, or style of melody—Greek writers conceived of music as a reflection of the order of the universe.

Harmonia

Music was closely connected to astronomy through this notion of *harmonia*. Indeed, Claudius Ptolemy (fl. 127–48 C.E.), the leading astronomer of antiquity, was also an important writer on music. Mathematical laws and proportions were considered the underpinnings of both musical intervals and the heavenly bodies, and certain planets, their distances from each other, and their movements were believed to correspond to particular notes, intervals, and scales in music. Plato gave this idea poetic form in his myth of the "harmony of the spheres," the unheard music produced by the revolutions of the planets. This notion was invoked by writers throughout the Middle Ages and later, including Shakespeare in *The Tempest* and John Milton in *Paradise Lost*, and underlay the work of Johannes Kepler (1571–1630), the founder of modern astronomy.

Music and astronomy

MUSIC AND *ETHOS*

Greek writers believed that music could affect ***ethos***, one's ethical character or way of being and behaving. This idea was built on the Pythagorean view of music as a system of pitch and rhythm governed by the same mathematical laws that operated in the visible and invisible world. *Harmonia* in music reflected, and could therefore influence, *harmonia* (usually translated "harmony") in other realms. The human soul was seen as a composite whose parts were kept in harmony by numerical relationships. Because it reflected this orderly system, music could penetrate the soul and restore its inner harmony.

Through the doctrine of imitation outlined in his *Politics*, Aristotle described how music affected behavior: music that imitated a certain ethos aroused that ethos in the listener (see Source Reading, p. 14). The imitation of an ethos was accomplished partly through the choice of *harmonia*, in the sense of a scale type or style of melody. While later centuries would interpret him as attributing such effects to a mode or scale alone, Aristotle probably also had in mind the melodic turns and style characteristic of a *harmonia* and the rhythms and poetic genres most associated with it.

The doctrine of imitation

Plato and Aristotle both argued that education should stress gymnastics (to discipline the body) and music (to discipline the mind). In his *Republic*, Plato insisted that the two must be balanced, because too much music made one weak and irritable while too much gymnastics made one uncivilized, violent,

Music in education

SOURCE READING

ARISTOTLE ON THE DOCTRINE OF IMITATION, ETHOS, AND MUSIC IN EDUCATION

Music's importance in ancient Greek culture is shown by its appearance as a topic in books about society, such as Aristotle's *Politics*. Aristotle believed that music could imitate and thus directly affect character and behavior, and therefore should play a role in education.

[Melodies] contain in themselves imitations of ethoses; and this is manifest, for even in the nature of the harmoniai there are differences, so that people when hearing them are affected differently and have not the same feelings in regard to each of them, but listen to some in a more mournful and restrained state, for instance the so-called Mixolydian, and to others in a softer state of mind, for instance the relaxed harmoniai, but in a midway state and with the greatest composure to another, as the Dorian alone of the harmoniai seems to act, while the Phrygian makes men divinely suffused; for these things are well stated by those who have studied this form of education, as they derive the evidence for their theories from the actual facts of experience. And the same holds good about the rhythms also, for some have a more stable and others a more emotional ethos, and of the latter some are more vulgar in their emotional effects and others more liberal. From these considerations therefore it is plain that music has the power of producing a certain effect on the ethos of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it. Also education in music is well adapted to the youthful nature; for the young owing to their youth cannot endure anything not sweetened by pleasure, and music is by nature a thing that has a pleasant sweetness.

Aristotle, *Politics* 8.5, trans. Harris Rackham, in SR 3, p. 29.

and ignorant. Only certain music was suitable, since habitual listening to music that roused ignoble states of mind distorted a person's character. Those being trained to govern should avoid melodies expressing softness and indolence. Plato endorsed two *harmoniai*—the Dorian and Phrygian, because they fostered temperance and courage—and excluded others. He deplored music that used complex scales or mixed incompatible genres, rhythms, and instruments. In both his *Republic* and *Laws*, Plato asserted that musical conventions must not be changed, since lawlessness in art and education led to license in manners and anarchy in society. Similar ideas have been articulated by governments and guardians of morality ever since, and ragtime, jazz, rock, punk, and hip hop all been condemned for these very reasons.

Aristotle, in his *Politics*, was less restrictive than Plato. He held that music could be used for enjoyment as well as education and that negative emotions such as pity and fear could be purged by inducing them through music and drama. However, he felt that sons of free citizens should not seek professional training on instruments or aspire to the virtuosity shown by performers in competitions because it was menial and vulgar to play solely for the pleasure of others rather than for one's own improvement.

GREEK MUSIC THEORY

No writings by Pythagoras survive, and those of his followers exist only in fragments quoted by later authors. The earliest theoretical works we have are *Harmonic Elements* and *Rhythmic Elements* (ca. 330 B.C.E.) by Aristoxenus, a pupil of Aristotle. Important later writers include Cleonides (ca. second or third century C.E.), Ptolemy, and Aristides Quintilianus. These theorists defined concepts still used today, as well as ones specific to ancient Greek music. Their writings show how much the Greeks valued abstract thought, logic, and systematic definition and classification, an approach that has influenced all later writing on music.

Rhythm

Only part of Aristoxenus' *Rhythmic Elements* survives, but enough remains to show us that rhythm in music was closely aligned with poetic rhythm. Aristoxenus defines durations as multiples of a basic unit of time. This scheme parallels Greek poetry, which features patterns of longer and shorter syllables, not stressed and unstressed syllables as in English.

Note, interval, and scale

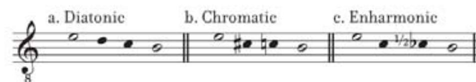
In *Harmonic Elements*, Aristoxenus distinguishes between *continuous* movement of the voice, gliding up and down as in speech, and *diastematic* (or *intervallic*) movement, in which the voice moves between sustained pitches separated by discrete intervals. A melody consists of a series of ***notes***, each on a single pitch; an ***interval*** is formed between two notes of different pitch; and a ***scale*** is a series of three or more different pitches in ascending or descending order. Such seemingly simple definitions established a firm basis for Greek music and all later music theory. By contrast, Babylonian musicians apparently had no name for intervals in general, but had names only for intervals formed between particular pairs of strings on the lyre or harp. The greater abstraction of the Greek system marked a significant advance.

Tetrachord and genus

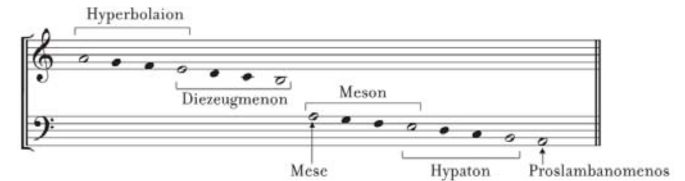
Unique to the Greek system were the concepts of ***tetrachord*** and ***genus*** (pl. *genera*). A tetrachord (literally, "four strings") comprised four notes spanning a perfect fourth. There were three genera (classes) of tetrachord, shown in Example 1.1: ***diatonic***, ***chromatic***, and ***enharmonic***. The outer notes of the tetrachord were considered stationary in pitch, while the inner two notes could move to form different intervals within the tetrachord and create the different genera. Normally the smallest intervals were at the bottom, the largest at the top. The diatonic tetrachord included two whole tones and a semitone. In the chromatic, the top interval was a tone and a half (equal to a minor third) and the others semitones. In the enharmonic, the top interval was the size of two tones (equal to a major third) and the lower ones approximately quarter tones. All these intervals could vary slightly in size, giving rise to "shades" within each genus.

Aristoxenus remarked that the diatonic genus was the oldest and most natural, the chromatic more recent, and the enharmonic the most refined

EXAMPLE 1.1: *Tetrachords*



EXAMPLE 1.2: *The Greater Perfect System*



and difficult to hear. Indeed, we have seen that the Babylonian system, which predated the Greek by more than a millennium, was diatonic.

The Greater Perfect System

Since most melodies exceeded a fourth, theorists combined tetrachords to cover a larger range. Two successive tetrachords were ***conjunct*** if they shared a note, as do the first two tetrachords in Example 1.2, or ***disjunct*** if they were separated by a whole tone, as are the second and third tetrachords. The system shown in the example, with four tetrachords plus an added lowest note to complete a two-octave span, was called the ***Greater Perfect System***. The outer, fixed tones of each tetrachord are shown in open notes, the movable inner tones in black notes.

Each note and tetrachord had a name to indicate its place in the system. As we see in the example above, the middle note was called "mese" (middle), the tetrachord spanning a fourth below it "meson," the lowest tetrachord "hypaton" (first), and those above the mese "diezeugmenon" (disjunct) and "hyperbolaion" (of the extremes). There was also a Lesser Perfect System, spanning an octave plus a fourth, with only one conjunct tetrachord ("synemmenon," conjunct) above the mese. The system was not based on absolute fixed pitch but on the intervallic relationships of notes and tetrachords to each other. The transcription here in the range *A–a′* is purely conventional.

Species of consonances

Cleonides noted that in the diatonic genus the three main consonances of perfect fourth, fifth, and octave were subdivided into tones (T) and semitones (S) in only a limited number of ways, which he called ***species***. This concept has proven useful in understanding Greek melody, medieval chant, Renaissance polyphonic music, and even twentieth-century music, so it is worthy of special attention. A fourth contains two tones and one semitone, and there are only three possible arrangements or species, illustrated in Example 1.3a: with the semitone at the bottom (as in *B–c–d–e*), on top (as in *c–d–e–f*), or in the middle (as in *d–e–f–g*). Example 1.3b shows the four species of fifth.

The seven species of octave, shown in Example 1.3c, are combinations of the species of fourth and fifth, a division of the octave that became important in medieval and Renaissance theory. Cleonides identified the species by what "the ancients" supposedly called them. The first octave species, represented by the span from *B* to *b*, was Mixolydian, followed by Lydian (*c–c′*), Phrygian (*d–d′*), Dorian (*e–e′*), Hypolydian (*f–f′*), Hypophrygian (*g–g′*), and Hypodorian (*a–a′*). These seven octave species parallel the seven diatonic tunings recognized by the Babylonians, suggesting a continuity of practice and perhaps of theory. As we will see in chapter 2, some medieval theorists later adopted these names for their modes, but the latter do not match Cleonides'