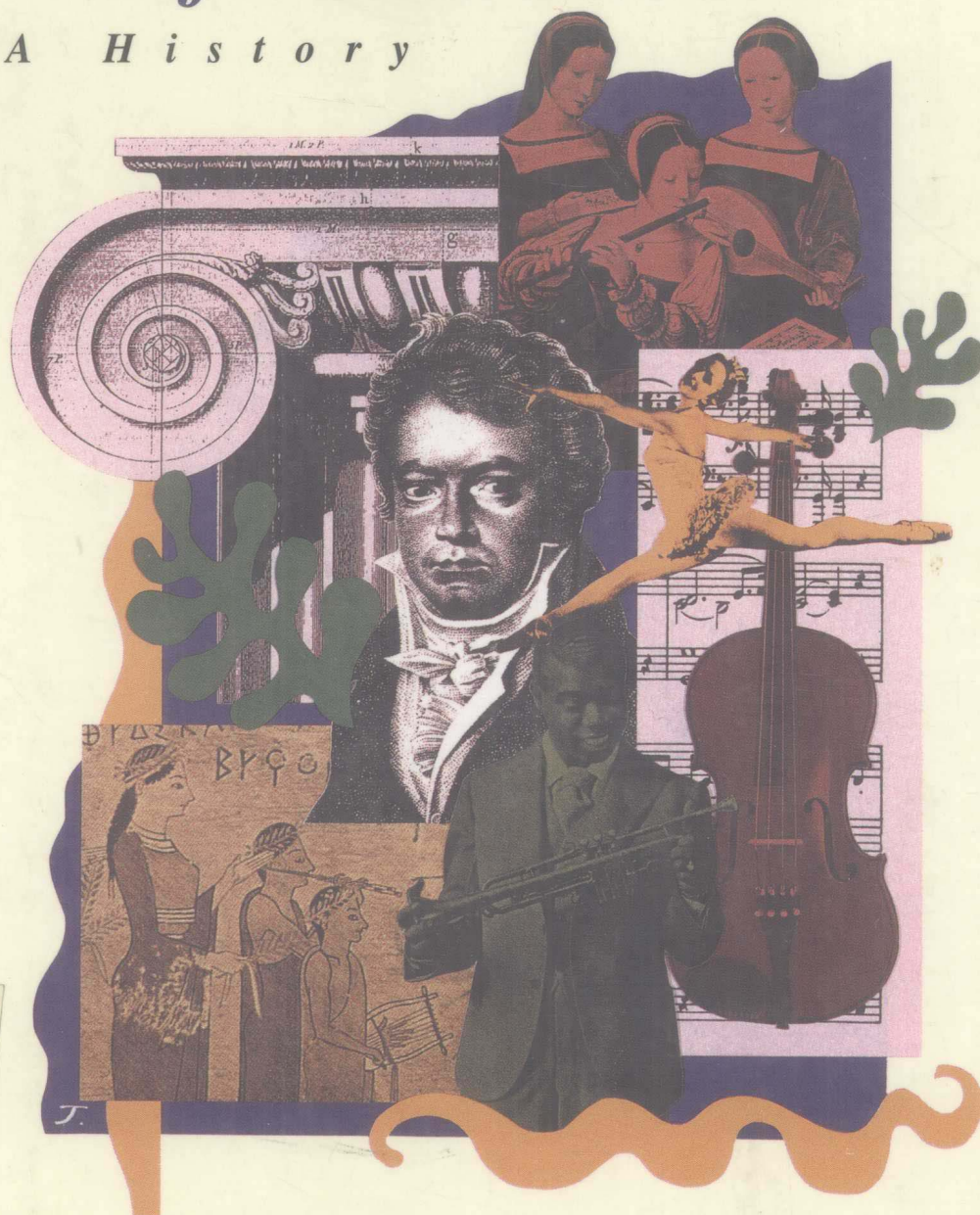


Second Edition
*The Development
of Western Music*
A History



K Marie Stolba

Second Edition

The Development of Western Music

A History

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Preface to the Second Edition

Since the time of Pierre Michon, known as Abbé Bourdelot (1610–85), interested persons have gathered information preparatory to writing the history of music “from the earliest times down to the present day.” And from 1690, when Wolfgang Printz brought out his *Historische Beschreibung der edelen Sing- und-Klingkunst*. . . , histories of music have been written and published. Historians, musicologists, and even archaeologists continue to delve into the past in a seemingly insatiable quest for knowledge. Their research broadens the spectrum; their finds cast new light on persons, places, and productions. This necessitates repainting the panorama to include new features, alter shadings to conform to facts, and remove details no longer pertinent. The result is a historical picture more meaningful, more enlightening, and, it is hoped, more comprehensible to the observer. This second edition of *The Development of Western Music: A History* incorporates data from recent research in a number of areas and updates the accounts of accomplishments of significant late twentieth-century composers.

Maps are vital to any historical study, and chronologies and comparative charts that summarize concisely the main developments of an era should be included in specialized histories as well as in generalized ones. Such items are features of this music history text.

Music is not a cloistered art. It reflects and is directly affected by contemporary conditions and world affairs. Therefore, a music history must take into account important events in areas other than music. In this book, most of the chapters commence with a general historical overview, and each chapter concludes

with a summary of the developments in music discussed therein. Chronologies, in the form of charts, place musical developments in proper perspective with world events and thus help present a true picture of the relationship between music and government, politics, economics, science, literature, art, etc. Colorplates correlate artworks with specific compositions and/or historical developments in music.

A history text should be interesting to read, as well as accurate and informative. As history was being made, the participants were interested in and probably excited about what they were doing; the same kind of interest and enthusiasm should pervade the study of the history they made. Music history is not an account of dead people in a dull past, but a recounting of the endeavors and accomplishments of persons going about their daily affairs, coping with the demands of earning a living, composing and performing to meet contemporary needs, whether those needs were their own or those of others. Moreover, music history is not merely a study of the arrangement of symbols on staff paper, but a consideration of all that went into making musical compositions that were performed and enjoyed when they were created, and that can be re-created for the same kind of enjoyment in modern performances. Biographies provide glimpses of the conditions under which composers worked and the particular circumstances that prompted them to create specific compositions.

This second edition of *The Development of Western Music: A History* traces the development of Western art music from antiquity to the present—from c. 18,000 B.C. into the early 1990s. Throughout the book, the contributions made by women—as authors, composers, copyists, engravers, performers, and

patrons—are duly considered. Music in the Americas is introduced in chapter 16, in connection with seventeenth-century instrumental music, and is a regular part of the discussion thereafter. Two and one-half chapters are devoted to twentieth-century music. Included is an account of the technological discoveries, inventions, and advances that enabled avant-garde musicians to create the variety of styles that have colored this century. An abundance of figures and music examples illustrate the text, and “Insights” present interesting and enlightening material closely related to the text.

The historical coverage is full, with headings clearly designating topics under discussion. Instructors who wish to omit certain sections, e.g., Scandinavian music, Canadian music, or the music of Latin America, should find it relatively easy to do so.

Analyses of a sufficient number of compositions are included in the text to represent a composer’s output and style characteristics, and to permit the instructor to select those he or she wishes to emphasize.

Titles of compositions are stated in the original language with English translation in parentheses, except for Cyrillic Slavic and Russian titles, which are given only in English. The date of composition and, where appropriate, the instrumentation of the work are stated when the composition is first mentioned. A few abbreviations are used: LU for *Liber Usualis*, KJV for King James Version of *The Bible*, and standard abbreviations for voices and instruments. LU references are to the 1959 edition.

Auxiliary to the history text is *The Development of Western Music: An Anthology*, in two volumes, whose selections are recorded and are obtainable in CD or cassette form. In the text, the letters DWMA followed by a number indicate the presence and location of a composition in the Anthology.

Instead of a separate glossary, terms, when introduced, are presented in boldface type, then defined. A Guide to the Correct Pronunciation of Church Latin is in the Appendix. The Select Bibliography is designed to provide for students’ further reading and research on the subject matter presented in the text.

Available ancillaries include a set of transparencies, an Instructor’s Manual with Test Item File, and a computerized TestPak for use with Apple, Macintosh, IBM, and IBM 3.5 computers.

Particular thanks are due to Robert Roubos, formerly my department chairman at Indiana University–Purdue University at Fort Wayne (IPFW), who urged me to write this text; to the late Ruth Harrod, who constantly encouraged me during the first stages of the writing; and to Karen Speerstra, who was quick to recognize the worth of the project and to further its publication. Thanks are due also to the many students in my music history classes who requested me to put in writing the interesting details that made music history live for them.

It is impossible to name all of those who contributed to this project. From time to time, several of my colleagues have given me the benefit of their specialized knowledge and have loaned me music from their personal libraries. Many librarians assisted in procuring materials for my research. Great demands have been made upon the Music Library at Indiana University, Bloomington, and thanks are due especially to R. Michael Fling, Music Librarian, who responded promptly to my requests for materials. The Inter-Library Loan/Document Delivery Department at IPFW, and the reference librarians at Helmke Library, IPFW, and at Allen County Public Library were helpful, efficient, and generous with their time. I wish to express my gratitude to Kenneth Balthaser, who made available the services of the technicians at the

IPFW Learning Resource Center for the preparation of specialized illustrations, particularly, cartographer artist Melvin E. Stewart, graphics artist Roberta Sandy Shadle, and photographers James Whitcraft and Elmer Denman.

I wish to express my appreciation to my editors at Brown & Benchmark Publishers, who carefully considered my requests, and to Jay Bryant, who produced the cover design. I appreciate the work of the many reviewers who read these chapters in their various stages, offered valuable suggestions, and occasionally made pertinent comments that sent my thoughts in new directions, sometimes in ways they probably had not intended.

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***The Development
of Western Music***
A H i s t o r y

The system of pitch identification used throughout this book is:

The diagram illustrates a pitch identification system using a single staff with a bass clef on the left and a treble clef on the right. The staff contains several notes: a whole note on the first line (C'), a half note on the first space (B'), a half note on the first line (C), a half note on the first space (B), a half note on the first line (c), a half note on the first space (b), a half note on the first line (c'), a half note on the first space (b'), a half note on the first line (c''), a half note on the first space (b''), and a half note on the first line (c'''). The notes are labeled with their respective pitch names below the staff: C' - B', C - B, c - b, c' - b', c'' - b'', and c'''.

C' - B' C - B c - b c' - b' c'' - b'' c'''

Prelude

Music has existed from time immemorial. Archaeologists have unearthed traces of music in the most ancient civilizations, ethnomusicologists have found it in even the most primitive tribal cultures, and scientists have claimed it is present in space. Yet no one has been able to establish precisely when, where, why, or how music originated.

In both Oriental and Occidental cultures there are numerous assertions and inferences that music is of divine origin. Plato placed the origin of music in creation, and numerous legends present music as the gift of the gods or the invention of one of them. Some peoples, for example, the Hebrews and the Hindus, firmly root music's origin in their sacred scriptures. The Hindus believe Brahma, the creator, placed music in the Vedas, their four sacred writings, to be interpreted and revealed to man by an ascetic brotherhood called Munis. Vedic psalmody, a type of sung recitation, was an essential element in the worship of the Aryans in India approximately 1500 years before the Christian era. The Hebrews account for the origin of music by tracing in the scrolls of the Torah the genealogy from Cain, son of Adam and Eve, through the seventh generation to Jubal, who was "the father of all such as handle the lyre and pipe [flute]" (Genesis 4:17–21). The Hebrew words used for those instruments account for both serene and sensuous music, and the instrument types are comparable with those of the ancient Greeks.

Our noun "music" was originally an adjective derived from *Muse*, a Greek term denoting any one of nine goddesses who collectively presided over song and



A relief of a musician discovered in Khafajah, Mesopotamia; dated c. 2000 B.C.

prompted the memory and who individually governed a particular realm of literature, art, or science. Apollo, guardian of the Muses, was god of "music." He played the lyre, which Hermes (Mercury) supposedly invented by boring nine holes into each end of a tortoise shell and threading cords through them, one cord representing each Muse. It was natural, then, that the representative instrument of the Greek cult of Apollo was the lyre.

According to Greek mythology, Athena (Minerva), patroness of arts and trades, invented the *aulos*, which she threw to earth when Eros (Cupid)

taunted her because she made faces when playing it. This was the instrument associated with the orgiastic cult of Dionysus (Bacchus), god of wine in all its aspects—social, benevolent, and intoxicating.

A more recent theory proposes that in all cultures music originated in a similar manner, from a universal source (**monogenesis**). The investigations of these theorists are comparable with linguists' search for a universal source of language through a study of features common to all tongues. Certainly, the fact that ethnomusicologists report finding basic similarities in the musical beginnings of various cultures in widely separated parts of the globe lends credence to such a theory. There is also the possibility that music

originated from the desire of primitive people to communicate, vocally or instrumentally, with their neighbors; or, that primitive people first sang because they wanted to imitate the sound of a bird or other creature; or, that in exultation or sorrow a primitive person produced sounds that relieved emotions and that were pleasurable to repeat.

Each of the theories concerning the origin of music—whether fact, fiction, or still unproven scientific investigation—has its place in the history of Western music. Mythology, legends, and the musics of ancient cultures have influenced Western art music significantly. Therefore, this historical account of the development of Western music shall commence with a consideration of our musical heritage from ancient peoples.