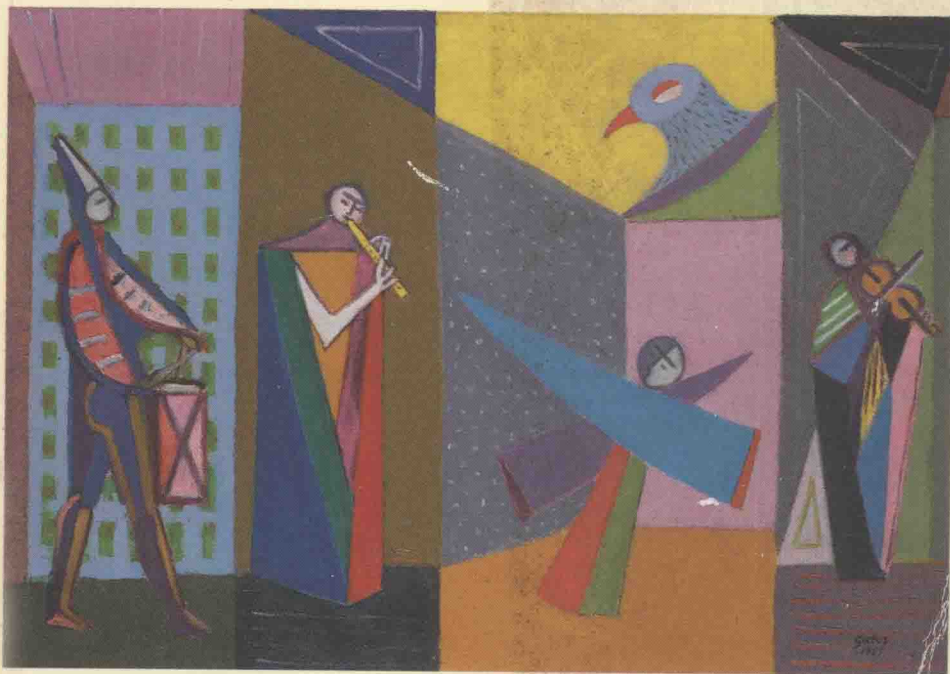


SEVENTH
EDITION



An Outline History of WESTERN MUSIC

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An Outline History of WESTERN MUSIC

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Wm. C. Brown Publishers

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Preface

In its original form, the authors conceived this book as a brief historical overview of the development of western music. Numerous narrative histories have provided students and the reading public with detailed accounts of western musical development. Most of these works are long, scholarly narratives containing much detailed information. The authors believed that there was a need for a succinct reference source that would provide students and lay readers with an introduction to the history of western music.

The present outline form will help students gain a clear and logical understanding of the evolution of historical styles in music. With the refinements of its format and sequence, the authors hope students will find it readable and logical.

The authors of the seventh edition considered the problems of twentieth-century music since World War II and concluded that the most manageable way of treating the music of this century was by arbitrarily dividing it into two chapters, the first ending with the close of World War II. For this reason some persons and style have necessarily been treated in both chapters. In addition, the final chapter on popular music has been expanded and brought up to date. A thorough treatment of this vast and important subject deserves an entire book.

A chronology of historical events relating to music and composers has been included again in this edition. Because performers in recent years have become increasingly important as an influence in compositional style, some of the more prominent performers have been included in chapters eight, nine, and ten.

Appreciation for the numerous suggestions for change from the many users who have been kind enough to make their expertise available to the authors is gratefully extended. Special thanks to our colleagues Peter Bergquist and Steven Stone, and to the readers of the manuscript, for their generous help. The reviewers include: Richard Greene, Loyola University; Paul Langston, Stetson University; Robert E. Matthews, Edinboro University.

Introduction

An Outline History of Music has been planned and organized to be used in a variety of ways.

(1) It can be used as a basic text in music history with collateral readings in the many authoritative, specialized studies that are readily available to students. In this manner the text will serve as a practical core from which students can expand their studies to include the vast amount of source material that has been edited and published in recent years.

(2) It is designed to be used as an outline and review for any standard course on the subject. Students can utilize its plan and material to focus attention on the most important musical developments.

(3) The present volume will prove valuable to students who wish to embark on a study of the literature and history of music on their own without the guidance of an instructor. Its information on scores, recordings, and collateral readings can be a guide to further reading and to a selected list of musical examples that will serve as a basis for the understanding of musical styles.

It is the authors' experience that the best source material for teaching music history is the music itself. Consequently, the present volume is designed as a guide to musical examples that illustrate the historical developments relating to music. To facilitate the study of the music of the first five chapters, the authors have included references to recorded examples of music and their scores that are likely to be found in music libraries. This makes it possible to use actual music as source material with a minimum of library facilities. Students are urged to study the music, listen to the recordings, and, when possible, to perform selected examples as a part of the classroom experience. Other music that the instructor might suggest, or the student might seek out, will serve to broaden the student's acquaintance with forms and styles.

In many periods of history the names of composers were subjected to translations into various languages. The authors have followed the preferred spellings of *Baker's Biographical Dictionary of Musicians*, 6th Edition, which is the most common desk reference source for scholars. It is recognized that this is not always in agreement with the spelling in the *New Grove Dictionary of Music and Musicians*.

The authors have avoided the temptation to divide music history into a series of short, specialized periods. Rather, the generally accepted historical periods (Gothic, Renaissance, Baroque, and so forth) are specified. While the music of every composer is unique in specific details, and the earliest music in a style period differs from the later music in the same period, it is the opinion of the authors that a consistent stylistic pattern is often identifiable throughout such a style period. For example, the principal characteristics, patronage, function, performance practice, and musical style in the Renaissance are fairly uniform. Moreover, in spite of the widely publicized "isms" of twentieth century music, there is still a mainstream in modern music that has already lasted over eighty years.

The present volume analyzes each major period of music history with respect to important movements that influence the patronage and function of music, musical devices, forms, and composers. No claim is made to exhaustiveness of the categories or of the items in each category. Only those facts that the authors believe to be pertinent to a basic understanding of the development of music have been included. No doubt teachers and others who use this outline will wish to supplement it with additional material. The following is a brief survey of the plan of each chapter.

I. SOCIOCULTURAL INFLUENCES ON MUSIC

Under this heading important trends and movements in such areas as religion, economics, government, and social and cultural life that seem to have a bearing on the patronage, types, and styles of music are set forth. Because such influences on music are perceived subjectively, only generalizations as to their relationships can be suggested.

II. FUNCTION OF MUSIC

Because composers usually write with a purpose in mind, and because various cultural conditions call for different types of music, the functions of music in a historical period are significant. Moreover, the economic conditions under which a composer lives are partially determined by the demand for, and support of, music with a specific function. Function has a great deal to do with the style and expressiveness of music.

III. STYLE AND PERFORMANCE PRACTICE

Seven fundamental features of music have been identified. Each feature is examined for its general stylistic qualities, as are any special devices or techniques that are prominent in the music itself. The features treated in this book are:

1. Formal organization
2. Melody
3. Rhythm
4. Harmony
5. Texture
6. Instrumentation and tone color
7. Practice and performance

IV. MUSIC FOR VOICES

Each important vocal form is defined, and the general characteristics of its musical substance is commented upon. In addition, specific examples which are representative of the form are suggested, together with available scores and recordings. In the case of more important forms, more than one example is given. The instructor, or student, may substitute or use additional examples as further illustrations. It is realized that no one form can be fully represented by one or two examples.

V. MUSIC FOR INSTRUMENTS

The same procedure is applied to instrumental forms. In those periods of music history in which instrumental forms predominate, this item in the outline will appear before the vocal forms.

VI. COMPOSERS

Composers of major importance are discussed briefly under this heading. They have been chosen because of the quality of their works, as well as for their innovations and influence. Biographies of these composers are presented in chronological order according to their dates of birth. Selected important works, scores, and recordings are mentioned. From the Classic period on, specific scores and recordings are omitted due to the numerous editions and recordings from which to choose.

Other composers are presented in a chronological list by national origin, but without discussion. The authors are aware that this classification is arbitrary, and that it is often only an opinion that places them in one or the other list.

VII. HISTORIANS, THEORISTS, AND MANUSCRIPT SOURCES

Throughout history, writers on music have provided illuminating accounts of the musical environments of their times. These accounts are important sources for understanding musical styles. With few exceptions, only those writers whose works serve these purposes have been included. Title, place, and date of publication information is given. In addition, a brief statement regarding the contents of the writings is made where pertinent.

Especially in the earlier periods, the only sources for music itself are collections of manuscripts, usually preserved in monasteries or universities. These are of great value to the scholar. For this reason manuscripts are identified in chapters up to and including the Renaissance. Music treatises and printed books dealing with music theory and history are cited thereafter.

Supplementary Readings

Collateral readings and current major texts on music history, as well as specialized studies in the various periods, are listed below. In addition, Appendix 3 contains bibliographical entries relevant to each chapter.

- Abraham, Gerald. *The Concise Oxford History of Music*. New York: Oxford University Press, 1979.
- Austin, William W. *Music in the 20th Century*. New York: W. W. Norton, 1966.
- Borroff, Edith. *Music in Europe and the United States*. Engelwood Cliffs, NJ: Prentice-Hall Inc., 1971.
- Bukofzer, Manfred E. *Music in the Baroque Era*. New York: W. W. Norton, 1947.
- Cannon, Beekman C., Alvin H. Johnson, and William C. Waite. *The Art of Music*. New York: Crowell, 1960.
- Crocker, Richard L. *A History of Musical Style*. New York: Dover, 1986.
- Einstein, Alfred. *Music in the Romantic Era*. New York: W. W. Norton, 1947.
- Grout, Donald Jay, and Claude Palisca. *A History of Western Music*. 4th ed. New York: W. W. Norton, 1988.
- Hansen, Peter. *Introduction to Twentieth Century Music*. 4th ed. New York: Allyn & Bacon, 1978.
- Hoppin, Richard H. *Medieval Music*. New York: W. W. Norton, 1978.
- Lang, Paul Henry. *Music in Western Civilization*. W. W. Norton, 1941.
- Machlis, Joseph. *Introduction to Contemporary Music*. 2nd ed. New York: W. W. Norton, 1979.
- Reese, Gustave. *Music in the Middle Ages*. New York: W. W. Norton, 1940.
- Reese, Gustave. *Music in the Renaissance*. rev. ed. New York: W. W. Norton, 1959.
- Rosenstiel, Leonie, ed. *Schirmer History of Music*. New York: Schirmer Books, 1982.
- Sachs, Curt. *Rise of Music in the Ancient World, East and West*. New York: W. W. Norton, 1943.
- Stevens, Denis, ed. *History of Song*. rev. New York: W. W. Norton, 1970.
- Strunk, Oliver. *Source Readings in Music History*. New York: W. W. Norton, 1950.
- Wold, Milo, et al. *An Introduction to Music and Art in the Western World*. 8th ed. Dubuque, Iowa: Wm. C. Brown Co., 1987.

Basic References

- Baker's Biographical Dictionary of Musicians*. 6th ed. New York: Schirmer, 1978. (Dates and spellings in the present volume are according to *Baker's Dictionary*.)
- Blume, Friedrich, ed. *Die Musik in Geschichte und Gegenwart*. Kassel: Bärenreiter, 1945.
- Hitchcock, H. Wiley, and Stanley Sadie, ed. *The New Grove Dictionary of American Music*. London: MacMillan Press, 1986.
- New Oxford History of Music*. 10 vols. London: Oxford, 1954–1975. The volumes are: I. Ancient and Oriental Music. (1957); II. Early Medieval Music up to 1300. (rev. 1965); III. Ars Nova and the Renaissance, 1300–1540. (1960); IV. The Age of Humanism, 1540–1630. (1968); V. Opera and Church Music, 1630–1750. (1975); VI. Concert Music, 1630–1750.

- (1986); VII. The Age of Enlightenment, 1745–1790. (1973); VIII. The Age of Beethoven, 1790–1830. (1982); IX. Romanticism, 1830–1890. (not yet published); and X. The Modern Age, 1890–1960. (1974).
- Randel, Don, ed. *The New Harvard Dictionary of Music*. Cambridge: Harvard University Press, 1986.
- Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians*. 20 vols. London: MacMillan, 1980. This edition of Grove is by far the most comprehensive in the English language. It contains extended articles on every facet of music as well as complete biographical sketches.
- Thompson, Oscar, *International Cyclopaedia of Music and Musicians*. 10th ed. Edited by Oscar Thompson and Bruce Bohle. New York: W. W. Dodd, 1975.

Scores and Recordings

- Burkhardt, Charles. *Anthology for Musical Analysis*. 2nd ed. New York: Holt, Rinehart and Winston, 1972.
- Davison, Archibald and Willi Apel. *Historical Anthology of Music*. 2 vols. Cambridge: Harvard University Press, 1946. (Examples nos. 9 through 41 in vol. 1, are recorded on the Orpheus label. Examples 42 through 181 are recorded on the Pleiades label.)
- Gleason, Harold and Warren Becker. *Examples of Music Before 1400*. 2nd ed. Van Nuys, CA.: Alfred, 1987.
- History of Music in Sound*. 10 vols. London: Oxford, 1953. Recorded by RCA. (This anthology contains only partial scores, but the recordings are complete.)
- Kamien, Roger. *Norton Scores*. exp. ed. 2 vols. New York: W. W. Norton, 1970.
- Lerner, Edward R. *Study Scores of Musical Style*. New York: McGraw-Hill Book Company, 1968.
- Parrish, Carl. *Treasury of Early Music*. New York: W. W. Norton, 1964. These examples were recorded by the Haydn Society. (Available in paperback form.)
- Parrish, Carl, and John F. Ohl. *Masterpieces of Music before 1750*. New York: W. W. Norton, 1951. These examples were recorded by the Haydn Society.
- Schering, Arnold. *Geschichte der Musik in Beispielen*. Leipzig: Breitkopf and Härtel, 1931.
- Starr, William J., and George F. Devine. *Omnibus*. parts 1 and 2. Englewood Cliffs: Prentice-Hall, Inc., 1964.

Anthologies

- Cohen, Albert, and John D. White. *Anthology of Music for Analysis*. New York: Appleton Century Crofts, 1965.
- Fellerer, Karl Gustav, ed. *Anthology of Music*. 47 vol. Cologne: Arno Volk Verlag, begun in 1959.
- Hardy, Gordon, and Arnold Fish. *Music Literature*. 2 vols. New York: Dodd, Mead and Co., 1966.
- Hoppin, Richard H. *Anthology of Medieval Music*. New York: W. W. Norton, 1978.

Lang, Paul Henry. *The Concerto 1800–1900*. New York: W. W. Norton, 1969.
Lang, Paul Henry. *The Symphony 1800–1900*. New York: W. W. Norton, 1969.
Wennerstrom, Mary H. *Anthology of Twentieth Century Music*. New York: Appleton Century Crofts, 1969.

Norton Critical Scores. New York: W. W. Norton. Various dates. Each volume contains an authoritative study-size score of a major musical work and a comprehensive body of materials for the study of the work.

Norton Anthology of Western Music. 2nd ed. 1988. Two volumes edited by Claude V. Palisca have been published by W. W. Norton to accompany the fourth edition of *A History of Western Music* by Grout and Palisca. The scores found in these two volumes are discussed briefly in the Grout text. A partial recording of the *Norton Anthology of Western Music* is also available.

Recordings of a number of examples of early music are to be found in the *Archive Productions* of the Deutsche Grammaphon Gesellschaft, as well as under *Heritage*, *Folkways* and *Nonesuch* labels.

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Chinese Musicians: a wall painting from the caves of Tung-chuan in the province of Kan-su from the time of the Tang dynasty (618–907). Pictured above are a variety of Chinese instruments. While no notation or instruments of this period remain today, the picture reveals a high degree of instrumental development. (Bärenreiter-Bildarchiv)

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