

CONTENTS

SOME AIMS AND DEFINITIONS—AND AN APOLOGY	xv
FOREWORD FOR THOSE WHO DO NOT KNOW HOW TO READ MUSIC	xix
CHAPTER I The Emergence of Music—Gregorian Chant—The Ecclesiastical Modes—Notes and Notation—Early Polyphony—Measured Music and Counterpoint—Early Motets—Early Secular Music—The Troubadours—The Minnesingers—The Trouvères—Monophony: Sacred and Secular	i
CHAPTER II Musical Periods as Historic Tools— <i>Ars Nova</i> —Machaut—Isorhythms and Imitation—“My end is my beginning”—Consonance and Intervals—Landino—“Sumer is icumen in”—Dunstable—The Ear’s Wisdom	15
CHAPTER III A Slow-swinging Pendulum—The Burgundian School—Binchois and Dufay—Sacred and Secular in Burgundian Music—Uses of the Learned Device—Early Instruments—The Music of Chivalry—Okeghem—“Paper” Music—Obrecht and the Polyphonic <i>Chanson</i> —The Music of the Netherlanders—Evolution of Instrumental Music—Josquin des Prés—The Sixteenth-Century Madrigal	31
CHAPTER IV Further Evolution of Polyphony—Orlando di Lasso, Palestrina, Victoria, Byrd—Music at a Frontier—Developments Toward Harmony—	

Overtones—Phases of Organum—Consonance and Dissonance—The Ear's Awareness—Palestrina—Orlando di Lasso—Victoria—William Byrd—Variation and Dance	47
CHAPTER V The Organ—The Organ and Polyphony—Organists: German, Spanish, Italian, Netherlandish—Sweelinck—Fugue—Sonata, Cantata, Toccata—Organists: North, Middle, and South German—The Modes and Chordal Logic—The Drift Toward Classic Harmony—Listening to Polyphony and Homophony	63
CHAPTER VI Opera—Texture in the First Operas—The Bardi <i>Camerata</i> —Monteverdi and <i>Orfeo</i> — <i>Nuove Musiche</i> — <i>L'Incoronazione di Poppea</i> —Persistence of Polyphony—Sonata—Concerto— <i>Concerto Grosso</i> — <i>Aria</i> and <i>Arioso</i> — <i>Aria da Capo</i> — <i>Continuo</i> , <i>Basso Continuo</i> , Thorough Bass, Figured Bass— <i>Continuo</i> — <i>Basso ostinato</i> —“When I am laid in earth”	73
CHAPTER VII The German States: Heinrich Schütz—Pure Splendors of Sound—A Passion by Schütz—Diatonic and Chromatic—Early Opera in Germany—Oratorio and Cantata—Seventeenth-Century France: Lully—The Opera Overture—Instrumental Suites—Baroque and Rococo—England: Henry Purcell—Binary and Ternary Form	97
CHAPTER VIII Tuning and Temperament—Equal Temperament—The Size of Semitones—Harmony, Key, Tonality, Modulation—One Golden Age—Harmony—The Tonic—Modulation—Major-Minor	115
CHAPTER IX Cantata—Music and Pietism—The Bach Cantatas—The Passion: Bach—The Mass—The Oratorio: Handel—The Oratorio: C. P. E. Bach and Haydn—The Decline of Oratorio	127
CHAPTER X Choosing Instruments—The Baroque Ensemble—Rameau and Orchestration—Bach's	

Instrumentation—The Mannheim Orchestra—The Classical Sonata—First-Movement Form—Sonata: Exposition—Sonata: Development—Sonata: Recapitulation—Ways and Varieties of Sonata: Symphony, Concerto, Chamber Piece—Sonata: Second Movement—Sonata: Third Movement—Sonata: Final Movement—Sonatas for Ensembles: Symphony—Sonata and Chamber Music—Sonata and Concerto	135
CHAPTER XI Emergence of the Pianoforte—The Psaltery—Dulcimer and Cymbalom—Clavichord and Harpsichord—The Earliest Pianofortes—Developing Forms of Pianoforte—Growth of the Pianoforte—The Kingdoms of the Pianoforte—Music of the Harpsichord—The Kingdom of the Harpsichord—Triumphs of the Pianoforte	155
CHAPTER XII Instruments Played Together—Chamber Music—The String Quartet—Changes in Chamber Music—Ideas of “Purity”—Listening to Chamber Music—Orchestral Music—The Modern Orchestra—The Earliest Orchestra—The Baroque Orchestra—Importance of the Mannheim Orchestra—The Classical Orchestra and the Modern	167
CHAPTER XIII The Evolution of Opera—Opera in Rome and Venice—Opera in France: Lully—Opera in Germany: Handel and Keiser—“Neapolitan” Opera— <i>Bel Canto</i> and Virtuoso Singing—The Opera Libretto: Zeno and Metastasio—Opera and the Comic Spirit—Intermezzo and <i>Opera Buffa</i> —Operatic “War” in Paris—Gluck and Operatic “Reform”—The Preface to <i>Alceste</i> —The Masterpieces of Gluck—Gluck's Mixed Victory—Mozart and Opera—Mozart, Genius, and the Libretto—Opera as Unity	179
CHAPTER XIV Beethoven: Classicism and Romanticism—Musical Conservatives and Liberals—	

The End of Classicism: Beethoven—Beethoven Early—Beethoven Late—Music and Self-Expression—Music as Communication—The Demonic Beethoven—Classicism-Romanticism: Schubert—Schubert and the Lyric Impulse—Schubert and Unerring Form—Listening to Schubert—Other Romantic Roads—Another Romantic: Weber—Weber and Opera—Weber, the Libretto, and Form—Toward the Later Nineteenth Century—Fragmentation and Individualization of Styles—Romanticism and Idiosyncrasy—Classical and Romantic Forms—Listening to Classical and Romantic Music

195

CHAPTER XV The Last Operas of Mozart—*Fidelio*, or Opera as Ethos—Weber's Descendants: Marschner and Wagner—Romantic *Opera Buffa*: Rossini—Bellini, Donizetti, and Melody—Interim Men: Cherubini and Spontini—Later Grand Opera and Meyerbeer—Weber's Orchestra—The Orchestra as Giant—Orchestration and Exoticism—Chopin and Harmony—The Deliquescence of Classical "Laws"—Romantic Chromaticism—Romantic Dissonance—The Blurring of Boundaries—Classical and Romantic Harmony—The Tyranny of the Sonata—Romanticism and the Evolution of New Patterns—Form in Romantic Music—Music, Literature, and Dancing—Chopin and Musical Form—Schumann and Musical Form—Liszt and Musical Form—The Symphonic Poem—Berlioz and Program Music—Liszt and "Transformation of Themes"—Later Symphonic Poems—Richard Strauss and the Tone Poem—The Nineteenth Century and Variety—Misreading the Nature of Form—Romantic Culmination and Synthesis: Wagner

219

CHAPTER XVI Musical Media and Characteristic Style—Materials and Choice of Means—Influence of Media on Composition—Recomposition

x

and Transcription—Musical Media and Musical Ideas—Criticism of Means—Wagner's Evolution of Himself—Wagner and Operatic Means—The Leitmotiv and Continuous Texture—Wagner's Beliefs and Triumph—Wagnerian Techniques: *Tristan und Isolde*—Wagner and the Human Voice—*Der Ring des Nibelungen*—The Uniqueness of Wagner—Giuseppe Verdi, Romantic and Nonromantic—The Evolution of the Verdian Opera—Verdi and Modern Taste—Richard Strauss as Heir to Liszt and Wagner—The Influence of Verdi and *Verismo*—The Decline of Opera

249

CHAPTER XVII Belated Romanticism and Neoclassicism—Brahms and the Problems of Form—Brahms as a Later Beethoven—Brahms as Romantic Architect—Listening to Brahms—Brahms and the Variation—Later Manners of Variation—Brahms as a Master of Form—Brahms and Ultimate Victory—The Bruckner Problem—Musical Stasis—The Problem of Gustav Mahler—Later Attitudes Toward Mahler—Pursuit of the Impossible—Sibelius and the Symphony—Sibelius as Anachronism—Music of the Recent Past and of the Future

269

CHAPTER XVIII Acceptance and Rebellion—Nationalism in Music—Music in Russia—Music in France—Music in Austria and Hungary—The Position of Tchaikovsky—The Tchaikovskyan Ballet—The Heritage of Tchaikovsky—Glinka and Nationalism—Whole-Tone Scales and $\frac{3}{4}$ Time—Glinka, Russian Music, and Form—Dargomizhsky, the Libretto, and Realism—Dargomizhsky and "Melodic Recitative"—The Five—Balakirev, Nationalism, and Decorative Variation—*Islamey* and Appliquéd Decoration—Borodin and Problems of Form—Listening to Russian Nationalist Music—Folk Music and Composed Music—Glinka and Later Russian Opera—Ge-

xi

nus Not Wholly Fulfilled: Borodin and Mussorgsky—Rimsky-Korsakov as Chameleon—Mussorgsky, Opera, and Academic “Laws”—The Five and Dancing

285

CHAPTER XIX Music in France after Berlioz—Debussy, Literature, and Painting—The Evolution of Debussy’s Style—The Liquidation of Harmony and Rhythm—*Pelléas et Mélisande*—Rebellion Against the Nineteenth Century—Debussy’s Late Sonatas—Debussy and the Piano—Elements of Debussy’s Style: A New Harmony—Debussy and Musical Pattern—Erik Satie and Musical Wit—Ravel and His Critics—Ravel as a Man of the Twentieth Century—Debussy, Ravel, and Harmony’s Absorption of Melody—The Six and Parisian Modernism

307

CHAPTER XX Stravinsky and One Way out of Classical-Romantic Harmony—*Petroushka* as Announcing the Later Twentieth Century—*Petroushka* and Bitonality—Polytonality—Musical Explosion: *Le Sacre du printemps*—Stravinsky and Musical Anarchy—The Gap Between Composer and Audience—Stravinsky: Change of Direction after *Le Sacre*—Stravinsky and “Neoclassicism”—Continuing to Listen to Stravinsky—Stravinsky and Music as Expression—The Later Stravinsky—Stravinsky and the Limits of Tonality

321

CHAPTER XXI A Harmonic Side Road: Scriabin—Revolution as Romanticism: Hauer and Schoenberg—The Evolution of Schoenberg’s Teachings—The Denial of Tonality—“Atonality” and the Twelve Chromatic Tones—Listening to Schoenberg—The Absence of Tonality—The Absence of Development—Schoenberg and Expressionism: *Pierrot lunaire*—Imposing Order on Atonality—The Twelve-Tone “System”—Listening to “Serial” Twelve-Tone Music—The Possi-

ble Position of Schoenberg—Prospects for Atonal and Serial Music—Webern and Musical Cryptograms—Alban Berg, Impure Schoenbergian—Berg’s Evolving Style—*Wozzeck*—Listening to *Wozzeck*—The Later Berg and *Lulu*—Berg’s Violin Concerto—Roads into the Musical Future

337

POSTLUDE

359

GLOSSARY OF MUSICAL TERMS

365

BIBLIOGRAPHY

373

INDEX

379