

FOURTH EDITION *

A History of MUSIC in Western Culture

Mark Evan Bonds

Department of Music
University of North Carolina at Chapel Hill



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Preface



Undergraduates studying music history may or may not be passionate about history, but they are always passionate about music. For this reason, I have structured *A History of Music in Western Culture* around a carefully selected repertory of music that reflects the development of the art from antiquity to the present. My goal has been to help students gain a broad understanding of the nature of music, its role in society, and the ways in which these have changed over time. Students who become familiar with the repertory of works in the accompanying *Anthology of Scores* and the corresponding set of recordings will be well equipped to understand this history: the requisite names, dates, and terms will be far more memorable when associated with specific works of music. Perhaps even more importantly, students will have a sound basis from which to explore musical works and repertoires beyond those covered in the present book, including the musics of other cultures.

A History of Music in Western Culture seeks to challenge students to think critically about the nature of music and its past. Music history is too often presented (and learned) as one long series of indisputable facts. I have tried to integrate into this text enough primary source documents—excerpts from composers' letters, contemporary reviews, theoretical treatises, and the like—to demonstrate the ways in which the raw materials of history can be open to conflicting interpretations. Indeed, the most interesting historical issues tend to be precisely those about which experts disagree.

FEATURES OF THE TEXT

A History of Music in Western Culture builds its narrative around the two-volume *Anthology of Scores* and a set of accompanying sound recordings, which are available both as compact discs and as streaming audio available through the *MySearchLab*, an online learning environment designed specifically for this text. Every work in the *Anthology* gets a discussion in the text, called out with an icon in the margin cross-referenced to both the scores and recordings.

Following a prologue on the music of antiquity, the text is divided into six parts, each corresponding to a major era in music history: Medieval, Renaissance, Baroque, Classical, 19th century, and 20th century. The text concludes with a brief epilogue on music today. Each part begins with a **prelude**—with one or more **maps**—that summarizes the historical and social background of each era, and the first chapter in each part provides an overview of the major stylistic characteristics and theoretical concerns of the music of the era.

The text also offers a variety of features and pedagogical tools:

- An **outline** at the beginning of each chapter gives students an overview of the content of the chapter.
- The opening pages of each prelude include a **comparative timeline** that lists major musical events side-by-side with other significant historical events.
- A graphic **summary of style differences** in each part highlights the principal differences in musical style between each era and the one immediately preceding (Renaissance versus Medieval, Baroque versus Renaissance, etc.).
- **Key terms** are highlighted in each chapter and defined in a **glossary** at the end of the book.
- Significant composers are featured in extended **Composer Profiles** that include key biographical information and a survey of principal works.
- **Primary Evidence** boxes contain excerpts from relevant contemporary documents, exposing students to some of the raw materials of music history. A brief introduction places each selection in its context and challenges students to think about the interpretation of historical evidence.
- **Focus** boxes highlight important information that expands on aspects of the core narrative.
- **Performance Practice** boxes examine in detail an alternative performance of the same work.

Students will thereby have the opportunity to compare and discuss strikingly different ways of bringing to life the same notes on a page. In the Baroque era, for example, students can hear excerpts from Bach's "Goldberg" Variations as performed by Trevor Pinnock, playing on a harpsichord such as the composer would have played, and as performed by Glenn Gould, playing on his 20th-century concert grand piano.

- Numerous **examples, tables, and diagrams** help students grasp key points and visualize musical structures.
- The last chapter in each part concludes with a set of **discussion questions** designed to stimulate reflection on broad issues in music history.

NEW FEATURES OF THE FOURTH EDITION

This text has been expanded, corrected, and updated, particularly in the sections on Medieval and Renaissance music. New repertory has been introduced throughout the text in response to feedback from instructors on what works elicit the best responses from students in the classroom. Improved graphics make the material more readily comprehensible. Other key changes include the following:

- The all new *MySearchLab* online learning environment provides a variety of tools to help instructors access lecture materials, and help students understand the material found in the book, including
 - An **interactive eText**, fully page compatible with the printed version, that allows students to highlight passages and make notes, as well as access other *MySearchLab* features.
 - **Scrolling Translations** online that allow students to follow original texts and English translations simultaneously. No more flipping back and forth to the end of a score to follow a translation of the text in the score!
 - **Streaming audio** so that students and instructors can access music easily anywhere with an internet connection.
 - **Quizzes** that offer students the opportunity to test their understanding of each chapter's materials.

- A variety of other learning materials, including Term Flashcards, Inside the Orchestra videos, documentaries, and more.

FEATURES OF THE SCORE ANTHOLOGY

The works in the *Anthology of Scores to A History of Music in Western Culture* have been carefully selected to represent the developments in music history discussed in the text. Every selection in the *Anthology of Scores* is discussed in the text. Volume I covers antiquity through the Baroque era; Volume II covers music of the Classical era to the present.

Key features of the Score Anthology include

- **Integrated commentary.** Excerpts from the text are integrated into the score anthology at the end of each selection, providing students with basic information and a brief discussion of every work.
- **Cross-referencing to text and recordings.** Each selection in the anthology opens with a clear cross-reference to the recorded version of the work (disc and track number) and to the discussion of the work within the text (page number). In addition, the score and recordings in the anthology correspond exactly within their chronological span (Volume One of each through the Baroque era; Volume Two of each since the Classical era).

New to the Score Anthology

- **New works and improved editions.** New and authoritative editions of 12th-century organum, 15th-century chanson, 19th-century ballet, band music, and three new compositions written since 2000.
- All new **Scrolling Translations** on *MySearchLab*, which provide both students and instructors with easy access to real-time English translations of foreign-language vocal works in the Anthology.

FEATURES OF THE RECORDED ANTHOLOGY

Fifteen compact discs complement the text and *Anthology of Scores*. These recordings draw on the resources of many different recording labels and feature some of the most

distinguished artists and ensembles of our time, such as Sequentia, Anonymous 4, Hilliard Ensemble, Orlando Consort, Les Arts Florissants, Huelgas Ensemble, Gothic Voices, La Chapelle Royale, Consort of Musicke, Tashi, La Petite Band, Tallis Scholars, Concentus Musicus Wien, Theatre of Voices, English Baroque Soloists, Orchestre Révolutionnaire et Romantique, and Concerto Köln. Representative soloists include Paul O'Dette, Emma Kirkby, Davitt Moroney, Thomas Quasthoff, Trevor Pinnock, Malcolm Bilson, Ruggiero Raimondi, Kiri Te Kanawa, Roberto Alagna, and Jessye Norman.

The discs are arranged chronologically and mirror the content and structure of the *Anthology of Scores*:

- Volume I: Antiquity through the Baroque Era (6 discs).
- Volume II: The Classical Era to the Present (9 discs).

AN EXPANDED LIBRARY OF RESOURCES FOR STUDENTS AND INSTRUCTORS

A History of Music in Western Culture comes with a variety of supplementary print and multimedia materials for both instructors and students.

Instructor's Manual

The Instructor's Resource Manual with Tests provides the following:

- Sample syllabi, including suggestions for how best to incorporate *MySearchLab* materials into your course.
- Chapter outlines and summaries to help you organize and structure your lectures.
- Key terms found throughout the book.
- Discussion Questions, Essay Questions, and Class Projects, each designed to both spur in-class conversations on important topics and provide the opportunity for outside assignments for your students.
- A list of online resources and publications that can be used for research.
- Other media sources that can be helpful such as movies and DVDs of live concerts/performances.

Test Item File and Pearson *MyTest*

The all-new Test Item File is filled with dozens of multiple choice and essay questions per chapter, allowing instructors to create their own custom exams. The Test Item File is available in a variety of formats, including BlackBoard and WebCT, as well as in Pearson's own *MyTest* format, which allows instructors to build and randomize tests, save multiple versions across semesters, and print their exams and answer keys from any computer.

PowerPoint Lecture Slides

Mirroring the organization and content of the text, a set of PowerPoint slides provides a useful tool for lectures and classroom presentations. The value of the slides is further enhanced by the inclusion of some of the book's photos, maps, tables and charts, as well as links to all of the *MySearchLab* assets so that instructors can seamlessly access streaming audio and videos during their lectures.

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About the Author



Mark Evan Bonds is the Cory C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. He holds degrees from Duke University (BA), Christian-Albrechts-Universität Kiel (MA), and Harvard University (PhD). His publications include *Wordless Rhetoric: Musical Form*

and *the Metaphor of the Oration* (1991), *After Beethoven: Imperatives of Symphonic Originality* (1996), and *Music as Thought: Listening to the Symphony in the Age of Beethoven* (2006). He has also published essays on the music of Haydn and Mozart and has served as editor-in-chief of *Beethoven Forum*.

Why Study Music History?

W

hy study music history? This is a fair question, one you have likely asked yourself, particularly if you happen to be using this book as part of a required course. Here are a few reasons:

- **A greater understanding of music’s emotional power and its role in society.** Music is one of the most powerful yet least understood of all the arts. It has played a significant role in every known culture in human history. In the Western world, people have used it in widely varying contexts. It has provided entertainment, played a central role in many forms of religious worship, and has long been considered important to a well-rounded education. It has been admired since ancient times for its therapeutic benefits and it is used in shopping malls today for its ability to put people in the mood to buy. Political candidates identify themselves with theme songs, and patriotic music helps promote feelings of national unity. Music has even been used for torture. Entire generations have defined themselves according to the music they have enjoyed. And today, music drives a multibillion-dollar industry.
- **A richer understanding of music’s basic elements.** Composers and musicians have combined a few basic elements—rhythm, melody, harmony, texture, timbre, and form—in a remarkable variety of ways since ancient times. The polyphony of the 13th century sounds quite different from early-20th-century ragtime, but both are composed from the same building blocks. Studying music history helps us understand how these elements have been manipulated over time to create such a diversity of effects. And in the process, it can make us better listeners.
- **A sense of changing musical styles across time.** Why, within the space of less than a hundred years, did Bach write in one style, Mozart in another, and Chopin in yet another? Why is so much of the music written after 1900 difficult to grasp on first listening? Why do musical styles change at all? Although we do not have to be able to answer these kinds of questions to enjoy the music of any composer or period, our attempts to do so can increase our understanding of it and deepen the pleasure it brings us.
- **A basis for exploring new works and repertoires.** Familiarity with a wide range of representative works from different historical periods enhances our ability to learn and understand new works and repertoires of different kinds, including those of non-Western cultures. All of us are looking to expand our playlists in one way or another.
- **A greater ability to talk and write about music.** Music, the most abstract of all the arts, is notoriously difficult to describe in words. If we could identify exactly what a work of music is “about” or translate its meaning into words, why would we bother with the music at all? Still, the fact that we can never capture in prose the essence of music does not mean that we should remain silent on the subject. The very process of trying to write about music can help us appreciate what distinguishes it from fiction, poetry, drama, painting, dance, architecture, or any other form of human expression.