Preface ix
Prologue: Antiquity 2

Part One   THE MEDIEVAL ERA 16
Prelude to Part One 17
CHAPTER 1 Plainchant and Secular Monophony 25
CHAPTER 2 Polyphony to 1300 57
CHAPTER 3 Music in the 14th Century 73

Part Two   THE RENAISSANCE 92
Prelude to Part Two 93
CHAPTER 4 The Emergence of Renaissance Style 106
CHAPTER 5 The Genres of Renaissance Music, 1420–1520 122
CHAPTER 6 Music in the 16th Century 153

Part Three   THE BAROQUE ERA 184
Prelude to Part Three 185
CHAPTER 7 The New Practice 193
CHAPTER 8 Vocal Music, 1600–1650 207
CHAPTER 9 Vocal Music, 1650–1750 224
CHAPTER 10 Instrumental Music, 1600–1750 258

Part Four   THE CLASSICAL ERA 288
Prelude to Part Four 289
CHAPTER 11 The Art of the Natural 298
CHAPTER 12 Instrumental Music in the Classical Era 314
CHAPTER 13 Vocal Music in the Classical Era 336
Major Composers of the Classical Era 354

Part Five   THE 19TH CENTURY 356
Prelude to Part Five 357
CHAPTER 14 The Age of the Tone Poet 367
CHAPTER 15 Orchestral Music, 1800–1850 383
CHAPTER 16 Piano Music, Chamber Music, Song 408
CHAPTER 17 Dramatic and Choral Music 435
CHAPTER 18 Orchestral Music, 1850–1900 464
Major Composers of the 19th Century 485

Part Six   THE 20TH CENTURY 488
Prelude to Part Six 489
CHAPTER 19 The Growth of Pluralism 499
CHAPTER 20 The Search for New Sounds, 1890–1945 515
CHAPTER 21 Beyond Tonality 539
CHAPTER 22 The Tonal Tradition 560
CHAPTER 23 New Currents after 1945 577
CHAPTER 24 Popular Music 602
Major Composers of the 20th Century 631
Epilogue: Music in the New Millennium 639
Appendices 644
Glossary 653
Source Notes 663
Index 667
Contents

Preface ix
Prologue: Antiquity 2
Music in the Biblical World 3
Ancient Greece 4
Music in Ancient Greek Society 5
Greek Musical Theory 6
Music in the Roman Empire 9
The Musical Legacies of Antiquity 11
Music and the Cosmos 12
Music and the Soul 12
Music and the State 14
Theory versus Practice 14
Vocal versus Instrumental Music 15
● Summary 15

Part One THE MEDIEVAL ERA 16
Prelude to Part One 17
CHAPTER 1 PLAINCHANT AND SECULAR MONOPHONY 25
The Emergence of Plainchant 25
The Elements of Plainchant 31
Liturgical Function 32
Relationship of Words and Music 34
Mode 38
Melodic Structure 39
Rhythm 41
The Expansion of Plainchant 42
Secular Monophony 51
Songs in Latin 51
France 52
The Iberian Peninsula 54
Germany 54
● Summary 56

CHAPTER 2 POLYPHONY TO 1300 57
Organum 57
Innovations in Organum 58
Notre Dame Organum 61
Clausula 63

Motet 65
Conductus 68
Mensural Notation 69
Franconian Notation 70
Petronian Notation 71
● Summary 72

CHAPTER 3 MUSIC IN THE 14TH CENTURY 73
France: The Ars Nova 73
The Roman de Fauvel 74
Polyphonic Settings of the Mass Ordinary 77
Secular Song 81
The Ars subtilior at the End of the 14th Century 82
Italy: The Trecento 84
England 87
Instrumental Music 87
● Summary 91

Part Two THE RENAISSANCE 92
Prelude to Part Two 93
Renaissance Humanism 96
The Protestant Reformation 100
Renaissance Painting and Sculpture 101
Music in the Renaissance 103

CHAPTER 4 THE EMERGENCE OF RENAISSANCE STYLE 106
Consonance and Dissonance: Trusting the Ear 106
Sonority: The Contenance Angloise 108
Fauxbourdon and Faburden 109
New Sonority, Old Structure: Du Fay’s Nuper rosarum flores 110
Josquin’s Ave Maria ... Virgo Serena and The Style of The Renaissance 113
Treatment of Text 115
Texture 115

**CONTENTS**

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>THE GENRES OF RENAISSANCE MUSIC, 1420–1520</td>
<td>122</td>
</tr>
<tr>
<td>6</td>
<td>MUSIC IN THE 16TH CENTURY</td>
<td>174</td>
</tr>
<tr>
<td>7</td>
<td>THE NEW PRACTICE</td>
<td>193</td>
</tr>
<tr>
<td>8</td>
<td>VOCAL MUSIC, 1600–1650</td>
<td>207</td>
</tr>
<tr>
<td>9</td>
<td>VOCAL MUSIC, 1650–1750</td>
<td>224</td>
</tr>
<tr>
<td>10</td>
<td>INSTRUMENTAL MUSIC, 1600–1750</td>
<td>258</td>
</tr>
</tbody>
</table>

**Part Three** THE BAROQUE ERA

War, Revolution, and Colonial Expansion | 186

The Scientific Revolution | 188

The Musical Baroque | 189

Sacred Vocal Music | 122

The Mass: Du Fay and Ockeghem | 122

The Mass: Josquin des Prez and His Contemporaries | 129

The Motet | 133

Secular Vocal Music | 138

Chanson | 138

Frottola | 141

Instrumental Music | 144

Renaissance Instruments | 145

Keyboard Music | 150

Dance Music | 151

Sacred Music | 222

Musical Baroque | 189

Instrumental Genres of the Baroque Era

Sonata | 264

Concerto | 266

Suite | 271

Other Keyboard Genres | 275

**Summary** | 206

Secular Song | 207

Italy: The Madrigal | 207

France: The Air de cour | 213

Opera | 215

Music of the Reformation | 244

Music in Convents | 244

Oratorio | 245

Motet and Mass | 247

Cantata | 248

Conceptions Of The Compositional Process | 255

**Summary** | 206

Opera | 224

France: Comédie-ballet and Tragédie en musique | 225

Italy: Opera seria | 228

England: Masque, Semi-Opera, Opera, and Ballad Opera | 239

Sacred Music | 244

Music of the Reformation | 244

Music of the Counter-Reformation | 168

Instrumental Music | 174

Intabulations | 176

Variations | 176

Freely Composed Works | 176

Dance Music | 179

**Summary** | 206

Instrumental Music | 258

The Violin | 258

Winds, Brass, and Percussion | 259

Keyboard Instruments | 261

The Orchestra | 262

The Public Concert | 263

**Summary** | 206
**Part Four** THE CLASSICAL ERA 288

Prelude to Part Four 289

The Age of Enlightenment 289
War and Revolution 292
The Industrial Revolution 294
Music in Enlightenment Society 295

**CHAPTER 11** THE ART OF THE NATURAL 298

Music and The Idea of Nature 298
Music in The Classical Era: A Stylistic Overview 300
The Elements of Classical Style 302
The Illusion of Order 303
Style and Form in The Mid-18th Century 305
Sonata Form 306
The Fantasia 312
• Summary 313

**CHAPTER 12** INSTRUMENTAL MUSIC IN THE CLASSICAL ERA 314

The Language of Instrumental Music 314
Form and Genre in Instrumental Music 316
Sonata 318
String Quartet 319
Symphony 323
Concerto 329
• Summary 335

**CHAPTER 13** VOCAL MUSIC IN THE CLASSICAL ERA 336

The Rise of Opera Buffa 336
Opera Wars 337
Gluck and The Reform of Opera 339
Mozart and The Synthesis of Operatic Styles 343
Sacred Music 347
Song 352
• Summary 354

Major Composers of the Classical Era 354

**Part Five** THE 19TH CENTURY 356

Prelude to Part Five 357

Reaction, Reform, and Revolution 361
The Musical World of the 19th Century 363

**CHAPTER 14** THE AGE OF THE TONE POET 367

Romanticism and The New Prestige of Instrumental Music 367
The Composer As High Priest 368
Originality and Historical Self-Consciousness 371
The New Dichotomy Between Absolute and Program Music 373
Nationalism 376
The Growing Division Between Art and Popular Music 376
Music in The 19th Century: A Stylistic Overview 379
• Summary 381

**CHAPTER 15** ORCHESTRAL MUSIC, 1800–1850 383

Bigger Halls, Bigger Audiences, and Louder Instruments 383
The Symphony 384
Beethoven’s Symphonies 385
The Symphony after Beethoven 388
The Concert Overture 400
The Concerto 403
• Summary 407

**CHAPTER 16** PIANO MUSIC, CHAMBER MUSIC, SONG 408

Beethoven’s Piano Sonatas and String Quartets 408
Song 409
The Character Piece 417
The Virtuoso Showpiece 428
• Summary 434

**CHAPTER 17** DRAMATIC AND CHORAL MUSIC 435

Opera 435
Italy in the Early 19th Century: Rossini 435
Italy at Midcentury: Verdi 436
Opera and Politics 443
France: Grand Opéra and Opéra Comique 446
Germany: Weber to Wagner 447
The Elements of Wagnerian Music Drama 448
## OPERETTA 460

### Choral Music 461

- **Summary** 463

## CHAPTER 18 ORCHESTRAL MUSIC, 1850–1900 464

- **Music For Dancing And Marching** 464
- **The Ballet** 467
- **The Symphonic Poem** 470
- **The Symphony** 471
- The Challenge of the Past: Brahms 472
- Nationalism: Dvořák 476
- The Collision of High and Low: Mahler 481
- **Summary** 484

### Major Composers of the 19th Century 485

## Part Six THE 20TH CENTURY 488

### Prelude to Part Six 489

- **The Impact of Recorded Sound** 493

### CHAPTER 19 THE GROWTH OF PLURALISM 499

- From Homogeneity to Diversity 499
- The Past Confronts The Present 502
- **Recorded Versus Live Music** 504
- **Authenticity** 506
- **Music in 20th-Century Society** 507
- Music and the State 507
- Music and Race 509
- Music and Protest 511
- Music Therapy 511
- Ambient Music 512
- **Music in The 20th Century: A Stylistic Overview** 512
- **Summary** 514

### CHAPTER 20 THE SEARCH FOR NEW SOUNDS, 1890–1945 515

- **Impressionism** 515
- Challenges to Tonality 518
- Radical Primitivism 525
- Nationalism 531
- New Timbres 535
- **Summary** 538

### CHAPTER 21 BEYOND TONALITY 539

- **Atonality** 539
- **Serial Composition** 551
- **Summary** 559

### CHAPTER 22 THE TONAL TRADITION 560

- Neoclassicism and The “New Objectivity” 560
- Orchestral Music 563
- **Film Music** 565
- Ballet 567
- Chamber Music 570
- **Opera and Musical Theater** 572
- **Summary** 576

### CHAPTER 23 NEW CURRENTS AFTER 1945 577

- **New Sounds from Old Instruments** 577
- **Combinatoriality** 578
- Integral Serialism 579
- **Aleatory Music** 581
- **Electronic Music** 584
- Minimalism 591
- **Postmodernism** 596
- **Summary** 601

### CHAPTER 24 POPULAR MUSIC 602

- **Hymnody and its Legacy** 602
- Ragtime and Blues 604
- **Ragtime** 604
- **Blues** 607
- Popular Song 609
- Jazz: To 1945 612
- Jazz: After 1945 614
- Country Music 619
- The Folk Revival 623
- Rhythm & Blues, Rock, and Rap 625
- **Summary** 630

### Epilogue: Music in the New Millennium 639

### Appendices 644

### Glossary 653

### Source Notes 663

### Index 667
Preface

Undoubtedly, 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 repertories 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, documents, 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


- 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.

**Acknowledgments**

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My editors at Pearson have been a delight to work with from the very beginning. I first discussed the project with Bud Therien. Bud's successor as music editor, Chris Johnson, was the prime mover in this enterprise, as was Richard Carlin for the third edition. The current team at Pearson Education—Music Editor, Roth Wilkofsky; Editorial Assistant, Chris Fegan; and Production Manager, Joe Scordato—has been indispensable in making the fourth edition that much better. Teresa Nemeth provided many useful ideas for improving early drafts of the manuscript. Elsa Peterson helped with the development of the 20th-century chapters and coordinated the compilation of the anthology manuscript. Francelle Carapetyan and Diana Gongora were unflagging in their effort to track down the needed illustrations. Tom Laskey (Sony BMG Music Entertainment) expertly coordinated the revised package of recordings.

Finally, my deepest thanks go to my family. My parents were not directly involved in producing this book, but they made it possible in ways that go well beyond the obvious. My brother Bob gave invaluable advice at an early stage of the process. And it is to Dorothea, Peter, and Andrew that I dedicate this book, with love.

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?

Why 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 repertories.** Familiarity with a wide range of representative works from different historical periods enhances our ability to learn and understand new works and repertories 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.