

#### Preface ix

SOCIETY

# I N T R O D U C T I O N C O N T E X T

	Music in Society	2
	Ideas	2
	Quotation	4
	Words	e
	The Supernatural	$\epsilon$
	Drama	7
	Dance	8
	Synergism	9
	Notation: A Means of Communication	IC
	Traditional Staff Notation	13
	Other Notations: A Sampling	11
	Key Words	13
	Suggested Reading	13
	Suggested Listening	I
	Helpful Viewing	I
	Review Sheet	17
ART ONE LEMENTS		
	2 TIMBRE	10
	The Voice	20
	Aerophones	2.2
	Pipe Organ	26
	Chordophones	26
	Membranophones	2.9
	Idiophones	31
	Electrophones	33
	Idiom Transfer	33
	Mixed Timbres	34
	Nature	35
	Key Words	36
	Suggested Reading	37
	Suggested Listening	37
	Helpful Viewing	37
	Review Sheet	39

1

2

# **iv** Contents

3	TIM€	41
,	Pulse and Tempo	42
	Meter and Rhythm	43
	Simple vs. Compound Meter	44
	Additive Meters	45
	Syncopation	46
	Hemiola and Changing Meters	46
	Rhythmic Cycles (Structured Pulse)	47
	Rhythmic Modes	47
	Turkish <i>Usûl</i>	47
	Isorhythm	48
	Colotomic Music Polyrhythm	48
	Simultaneous Hemiola	48
	Free Rhythm (Unmeasured Pulse)	49 49
	Improvised Rhythm	49
	Indian <i>Tāla</i> (North Indian <i>Tāl</i> , <i>Tāl</i> ')	50
	Key Words	51
	Suggested Reading	51
	Suggested Listening	51
	Helpful Viewing	51
	Review Sheet	53
4	MELODY	55
-	Scale	56
	Mode	58
	Disjunct vs. Conjunct Intervals	59
	Contour	60
	Melody Type	61
	Stylistic Options	61
	Modulation Melodic Improvisation	63
	Key Words	64 65
	Suggested Reading	65
	Suggested Listening	65
	Helpful Viewing	65
	Review Sheet	67
5	TEXTURE AND HARMONY	69
,	Various Types of Texture	70
	Monophony	70
	Heterophony	70
	Polyphony	71
	Parallel Motion	71
	Oblique Motion	72
	Imitative Counterpoint	72
	Nonimitative Counterpoint	73
	Homophony	73
	Harmony Other Harmonic Concepts	74
	Other Harmonic Concepts Broken Chords	76 76
	Cadences	76 76
	Rest and Motion	76 77
	Tonality	77 78
	Context	78
	Tempo	79
	-	, ,

	Harmonic Improvisation	80
	Key Words Suggested Reading	81
	Suggested Listening	81
	Helpful Viewing	81
	Review Sheet	83
6	FORM	85
v	Closed Forms	86
	Modular Forms	86
	Strophe and Refrain Forms	88
	Theme and Variation	89
	Free-Strict Pairing	90
	Developmental Forms	91
	Open Forms	96
	Compound Forms	97
	Religious Services and Celebrations	98
	Formal Improvisation	98
	Indeterminacy	99
	Key Words Suggested Reading	100
	Suggested Listening	100
	Helpful Viewing	100
	Review Sheet	101
7	BAROQUE MUSIC: Bach and Rāga	103
	The Baroque Era	104
	Baroque Style	104
	Basso Continuo Textures	104
	Improvisation The Affective Style	107
	The Doctrine of Affections	107 107
	Style Consciousness and Transfer of Idiom	108
	Baroque Genres	108
	Monody and Early Opera	108
	Instrumental Music: Sonata and Concerto	109
	The Late-Baroque Concerto	110
	The Apotheosis of Baroque Instrumental and Vocal Styles:	
	Bach and Handel	III
	Johann Sebastian Bach	III
	George Frideric Handel Bach's Orchestral Music	112
	Handel's Organ Concertos	113
	The Concerto in F Major, Opus 4, No. 4	114
	Bach's Sacred Vocal Music	115
	Bach's Cantatas	116
	Handel's Vocal Music: The Operas	117
	Handel and the English Oratorio	118
	Messiah	119
	India	120
	Music Making	120

PART TWO

Contents

V

## Vi Contents

	Rāga	122
	<i>Rāga</i> and Mood	123
	Ali Akbar Khan	123
	Tāla	125
	Key Words	128
	Suggested Reading	128
	Suggested Listening	128
	Helpful Viewing	129
	Review Sheet	131
8	<b>CLASSICISM:</b> Mozart and the <i>Mehter</i>	133
	High Classicism: Haydn and Mozart	134
	The Encyclopedists	134
	Early Classic Trends	134
	Haydn: Freedom and Innovation	135
	Haydn in England	136
	Symphony No. 100 in G Major, "Military"	136
	Haydn's Vocal Music	138
	Mozart: Grace and Balance	139
	Style	139
	Timbre	140
	Rhythm and Melody	140
	Polyphony and Harmony	141
	Form	141
	Mozart and the Mehter	142
	Late Classicism: Beethoven	147
	Beethoven and Universalism	148
	The Ninth Symphony	151
	Key Words	153
	Suggested Reading	153
	Suggested Listening	154
	Helpful Viewing	154
	Review Sheet	157
9	<b>ROMANTICISM:</b> Wagner, the <i>Gesamtkunstwerk</i> , and Beijing Opera	159
	The Romantic Period	160
	Romanticism in Literature and Art	160
	Music in the Romantic Era	161
	Program Music	165
	Nationalism and Opera	166
	German Romantic Opera	166
	Wagner	166
	Wagner's Early Operas	166
	The Music Drama	167
	The Ring Cycle	167
	Wagner and Chromatic Harmony	168
	Tristan und Isolde	168
	The Gesamtkunstwerk	169
	Later Occurrences of the Gesamtkunstwerk Ideal	170
	Beijing Opera	170
	Key Words	172
	Suggested Reading	172
	Suggested Listening	173
	Helpful Viewing	173
	Review Sheet	175

		Contents	vii
10 591	NBOLISTS AND IMPRESSIONISM: Debussy and the Gamělan		177
	bussy and the Symbolist Poets		178
	bussy's Musical Style and Impressionism		180
Inc	lonesian Music		182
TZ.	Java		184
	y Words		188
	ggested Reading ggested Listening		188 188
•	lpful Viewing		189
	view Sheet		191
11 TH	<b>20th CENTURY:</b> Bartók and Ethnic Folk Music		193
	osscurrents in the Arts		194
	The New Music		194
Bar	rtók		195
	Eclecticism and Assimilation		195
	rtók and Ethnic Music		201
	ngarian Popular Music		201
	y Words		202
	ggested Reading ggested Listening		202
	lpful Viewing		203
	view Sheet		205
GLOBAL PERSPECT	E <b>MIDDLE EAST</b> by Lisa Urkevich		207
	e Cradle of Civilization		208
	e Islamic World		209
	Views of Music in Islamic Middle East		209
	ısic Makers		210
Mı	usic Characteristics		210
	Music and the Word		210
	The Significance of Melody		211
Th	Improvisation and Intricacy e Primary Elements: Melody and Rhythm		211
111	Melodic Modes: Maqam, Makam, Dastgah		2II 2II
	Rhythmic Modes: Iqa'ā, Usûl, Darb		212
	Tarab: A Music Aesthetic		213
Th	e Instruments		213
Th	e Takht (from Persian 'stand' or 'platform')		213
	The Takht Instruments		214
TZ.	'Ud, Nay, Qanun, Kamanja, Riqq		214
	y Words		214
	ggested Reading ggested Listening		214
	lpful Viewing		215
	view Sheet		217
13 AFI	RICA		219
	lking Drums		220
Gr	oup Singing of the Ba-Benzele		222
	pira		223
Yo	ruba Entertainment Music		224

## **Viii** Contents

	<i>Timbila</i> Key Words	225 226
	Suggested Reading	226
	Suggested Listening	227
	Helpful Viewing	227
	Supplementary Listening	228
	Review Sheet	229
14	WOMEN IN MUSIC	231
•	Women as Composers by Suzanne Beicken	232
	Women as Patrons by Bonnie Jo Dopp	237
	Women as Performers by April Nash Greenan	238
	Balkan Women and Diaphony by Robin Wildstein	241
	Women as Teachers by April Nash Greenan	242
	Key Words Suggested Reading	245
	Suggested Listening	245 246
	Helpful Viewing	246
	Review Sheet	247
15	AFRICAN-AMERICAN MUSIC: Early Genres	249
ر.	Ragtime	250
	Blues	251
	Gospel	254
	Jazz	256
	New Orleans	256
	Key Words	258
	Suggested Reading	258
	Suggested Listening	259
	Helpful Viewing Review Sheet	259 261
	Review Sheet	201
	Glossary	265
	Appendix I: Pitches and Durations (Note-Values)	285
	Appendix II: Key Signatures	287
	Appendix III: "Church" Modes and Solmization	289
	Appendix IV: The Overtone Series and Intervals	291
	Appendix V: Dynamics	293
	CD Tracks	295
	Index	297