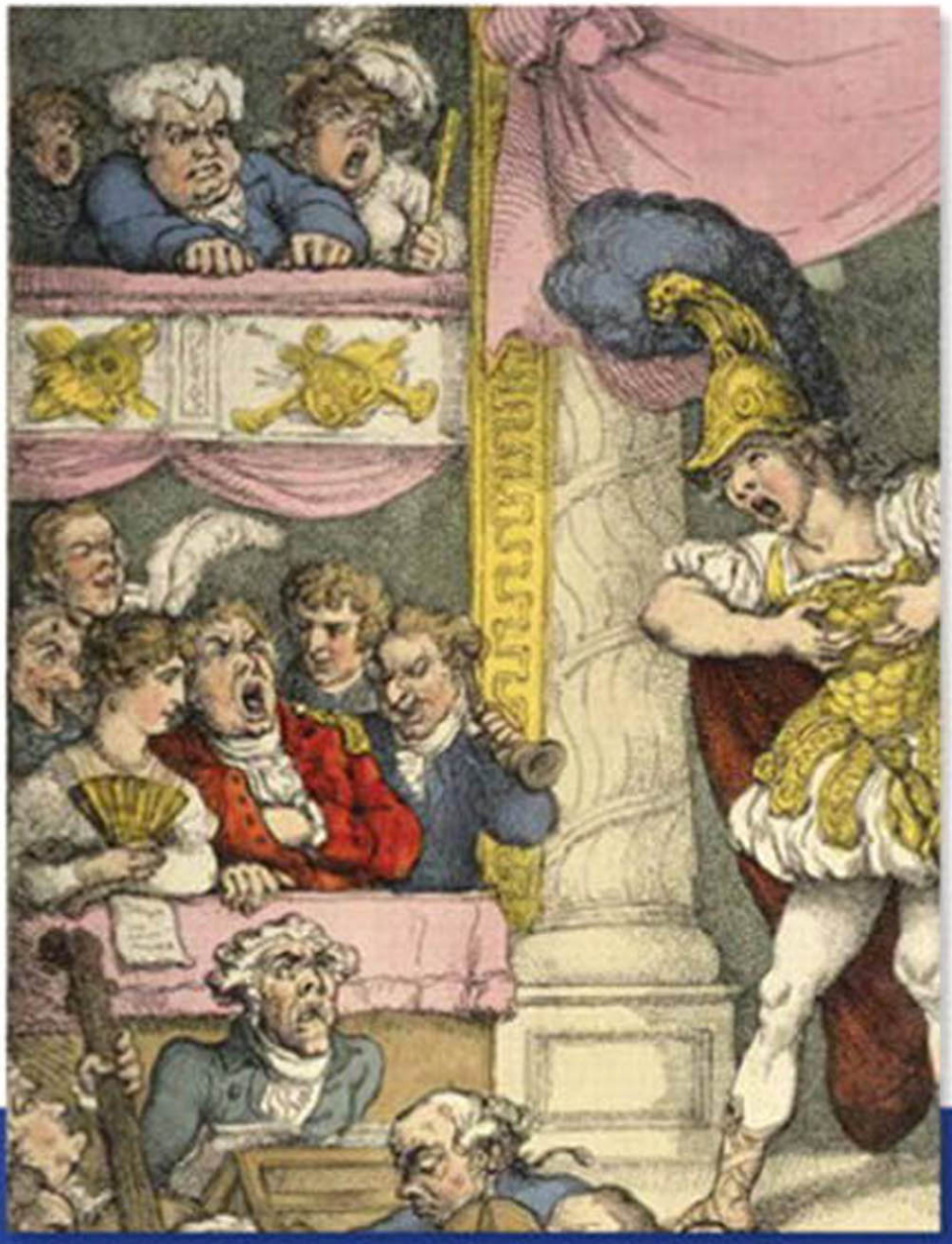
FOURTH EDITION

# A HISTORY OF MUSIC IN WESTERN CULTURE



MARK EVAN BONDS

FOURTH EDITION

# A History of MUSIC in Western Culture


Mark Evan Bonds

Department of Music
University of North Carolina at Chapel Hill



PEARSON

Boston Columbus Indianapolis New York San Francisco Upper Saddle River
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montreal Toronto
Delhi Mexico City Sao Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

To Dorothea, Peter, Andrew

President: *Yolanda de Rooy*
Editorial Director: *Craig Campanella*
Editor-in-Chief: *Sarah Touborg*
Senior Publisher: *Roth Wilkofsky*
Editorial Project Manager: *Nesin Osman*
Editorial Assistant: *Christopher Fegan*
Director of Marketing: *Brandy Dawson*
Executive Marketing Manager: *Kate Mitchell*
Marketing Assistant: *Paige Patunas*
Managing Editor: *Melissa Feimer*
Production Liaison: *Joe Scordato*
Full-Service Management: *GEX Publishing Services*
Production Editor: *GEX Publishing Services*
Photo Research and Permissions: *Ben Ferrini*
Senior Operations Specialist: *Diane Peirano*
Creative Director: *Pat Smythe*
Interior Design: *Delgado and Company*
Cover Design: *Delgado and Company*
Cover Image: *Thomas Rowlandson, "John Bull at the Italian Opera". © Newberry Library/SuperStock*
Senior Digital Media Editor: *David Alick*
Digital Media Project Manager: *Rich Barnes*
Composition: *GEX Publishing Services*
Printer/Binder: *R. R. Donnelley & Sons*
Cover Printer: *Lehigh-Phoenix Color Corp.*

Credits and acknowledgments borrowed from other sources and reproduced, with permission, in this textbook appear on the appropriate page within text.

---



**Library of Congress Cataloging-in-Publication Data**

Bonds, Mark Evan.
A history of music in Western culture / Mark Evan Bonds. — 4th ed.
p. cm.
Includes bibliographical references and index.
ISBN-13: 978-0-205-86722-6
ISBN-10: 0-205-86722-7
I. Title.
ML160.B75 2012
780.9—dc23

2012039346

Student Edition
ISBN 10: 0-205-86722-7
ISBN 13: 978-0-205-86722-6

Instructor's Resource Copy
ISBN 10: 0-205-93233-9
ISBN-13: 978-0-205-93233-7

10 9 8 7 6 5 4 3 2 1

PEARSON

*This page intentionally left blank*

# Contents

# 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 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, 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.

## Acknowledgments

I am grateful to the many scholars who reviewed the manuscript for this book and its revisions at various points in its development. Their thoughtful and often detailed comments were invaluable at every stage in the process:

Roberto Catalano, San Bernardino Valley College; Alice Clark, Loyola University New Orleans; Vincent Corrigan, Bowling Green State University; Jim Davis, SUNY Fredonia; Alicia Doyle, California State University, Long Beach; Rachel Golden, University of Tennessee; Margaret Hasselman, Virginia Polytechnic Institute and State University; Karl Hinterbichler, University of New Mexico; Michael Long, University at Buffalo; Alyson McLamore, California Polytechnic State University, San Luis Obispo; Kevin N. Moll, East Carolina University; James Randall, The University of Montana; Christina Reitz, Western Carolina University; Matthew Steel, Western Michigan University; Sarah Waltz, University of the Pacific; Eric Wood, University of the Pacific. For the fourth edition in particular, I am especially indebted to Sean Gallagher (Boston University) for his thorough review and thoughtful suggestions for strengthening the Medieval and Renaissance portions of the text and anthology. Rob Deemer (SUNY-Fredonia) was a great help in selecting three representative works of music written since 2000. Thanks, Rob.

I am also grateful to many colleagues and students at the University of North Carolina at Chapel Hill for

their help at many points along the way. Fellow faculty members Tim Carter, John Covach, Annegret Fauser, Jon Finson, Anne MacNeil, Jocelyn Neal, Severine Neff, and Tom Warburton all offered helpful advice (and an ear) at various stages of the project. I was also fortunate to be able to draw on the able help of several students in preparing the manuscript: Christina Tuskey, Jennifer Germann, Michelle Oswell, Seth Coluzzi, Ethan Lechner, Joseph Singleton, Douglas Shadle, and above all Peter Lamothe. Samuel Brannon prepared new musical examples and anthology scores for the fourth edition with great efficiency. The staff of the Music Library—particularly Dan Zager, Phil Vandermeer, Diane Steinhaus, Eva Boyce, Carrie Monette, and Bradshaw Lentz—were unfailingly helpful and efficient.

Thanks, too, to Ruell Tyson and his staff at the Humanities Institute at the University of North Carolina at Chapel Hill. My fellowship there in the spring of 1999 provided the time and mental space needed to launch this project, and my weekly conversations with the other fellows that semester helped me think through some of the more basic issues associated with writing a textbook of this kind.

I am grateful as well to Massimo Ossi (Indiana University) for his comments on an early version of the Baroque section of the text; to Suzanne Cusick (New York University) for her help in matters pertaining to Francesca Caccini; and to Diane Parr Walker and Jane Edmister Penner (University of Virginia) for their help in securing a reproduction of Thomas Jefferson's request for music by Carlo Antonio Campioni. J. Samuel Hammond (Duke University Libraries) and Jeremy Yudkin (Boston University) also provided help and advice at many points along the way. Margaret Murata (UC-Irvine) and Barbara Haggh-Huglo (University of Maryland) were very generous in suggesting improvements for earlier editions.

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.

# 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?

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.

# Prologue

# Antiquity

J.D. Dallet/age fotostock/SuperStock

# Prelude

Every known civilization has had music of some kind. The human voice is as old as the species itself, and a recorder-like object crafted from the thigh bones of a bear may have been made as long as 50,000 years ago by Neanderthals living in what is now Slovenia, in eastern Europe. The earliest indisputable musical instrument—a kind of flute made from the wing bone of a vulture—dates from about 34,000 B.C.E. and was found in what is now southwestern France. The ancient civilizations of Egypt and Sumeria, which emerged between 4000 and 3000 B.C.E., left behind many images of people singing and playing instruments, particularly in connection with religious rituals.

## MUSIC IN THE BIBLICAL WORLD

The Old Testament makes repeated references to music. Immediately after crossing the Red Sea in the exodus from Egypt, Miriam the prophetess, the sister of Moses and Aaron, used her tambourine to lead the Israelite women in song and dance to praise God for delivering her people (Exodus 15:20–21). The young David cured Saul's melancholy by playing the harp (1 Samuel 16:14–23), one of the earliest recorded instances of music therapy. David went on to write many of the Psalms, and as king of Israel (about 1055–1015 B.C.E.), he played a key role in establishing the order of worship, including the singing of psalms and hymns. The temple he envisioned in Jerusalem—completed by his son Solomon but destroyed by the Babylonians in 586 B.C.E.—is reported to have been attended by 4,000 instrumentalists (1 Chronicles 23:5) and a cadre of 288 singers (1 Chronicles 25:7). A passage that reveals the importance of music in worship describes how, at the moment when the Ark of the Covenant was brought into the temple, the singers

> arrayed in fine linen, with cymbals, harps, and lyres, stood east of the altar with a hundred and twenty priests who were trumpeters; and it was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord, and when the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord. "For he is good, for his

◀ Orpheus was the paradigmatic musician of ancient times. In this late-Roman mosaic from the 3rd century C.E., Orpheus charms wild beasts through his music. In other legends, he used music—and not words—to move rivers, stones, and even the hearts of the gods of the underworld, who had heard (and ignored) the verbal pleas of mortals countless times. All of these stories reflect the ancient belief in the transcendental power of music and its ability to overcome the limitations and realities of ordinary life and death.

## Chapter Outline

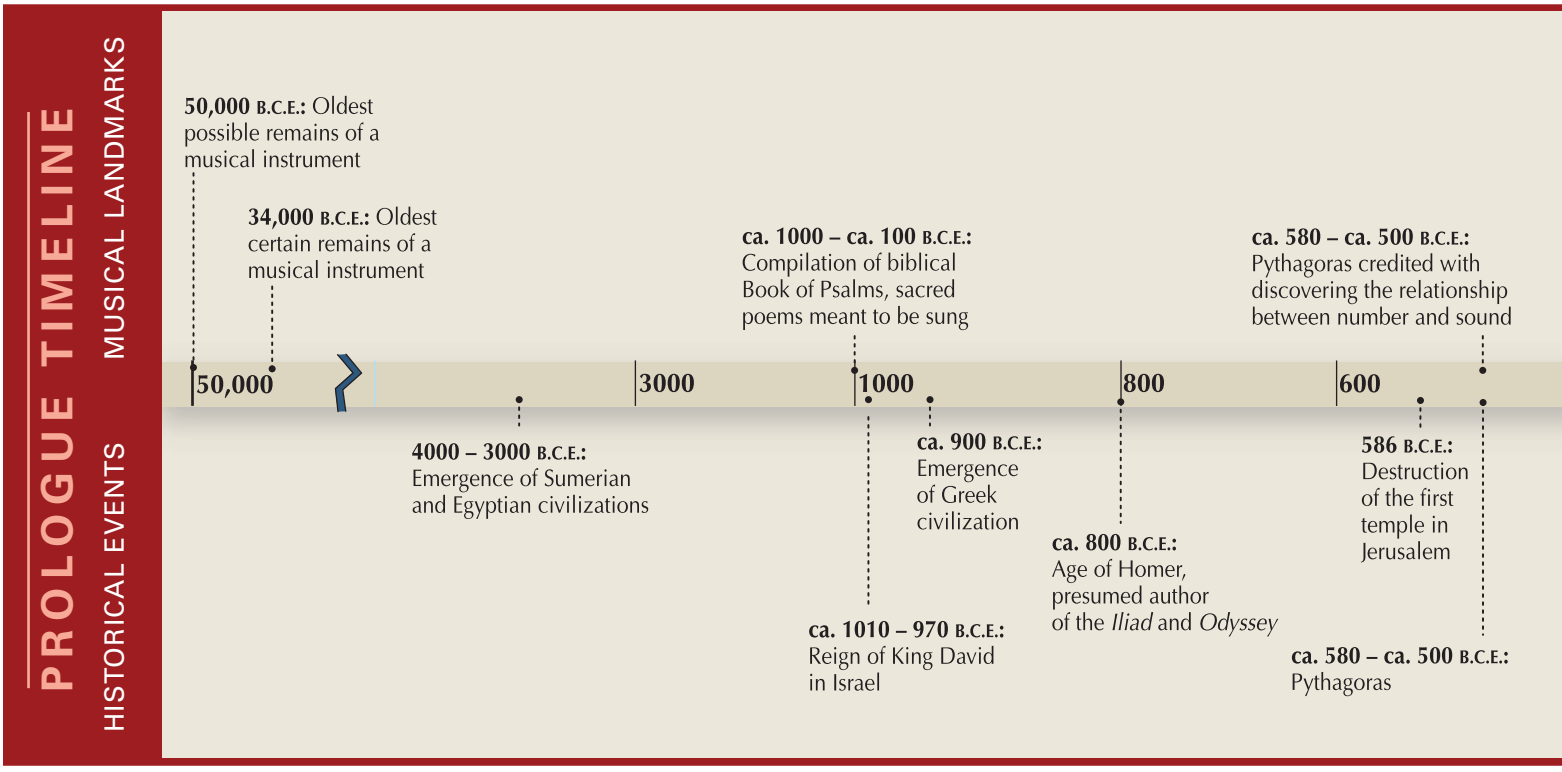
> steadfast love endures for ever," the house, the house of the Lord, was filled with a cloud, so that the priests could not stand to minister because of the cloud; for the glory of the Lord filled the house of God. (2 Chronicles 5:12–14)

The precise nature of the music described in the Old Testament remains largely a matter of speculation, for none of it has survived in notated form. From written accounts, we know that psalms and hymns were sung in unison, either antiphonally (two choirs alternating) or responsorially (soloist alternating with one choir). The words were chanted primarily to simple melodic formulas in a way that helped project the text across large spaces. Traditions of Jewish psalmody and hymnody played a vital role in the emergence of plainchant in the Christian church (see Chapter 1). More important still is the enduring association they created between music and feelings of intense spirituality.

## ANCIENT GREECE

Many of the concepts that form the roots of the Western musical tradition derive from the works of the ancient Greeks. Some time around the 8th century B.C.E., the people of ancient Greece began to develop patterns of thought and social organization that differed in fundamental ways from those of other civilizations. Mythic explanations of the cosmos gave way to rational, more scientific modes of thought. Philosophy emerged as a means of reconciling abstract reason with empirical reality. Personal self-knowledge became the central goal in the life of the individual, a goal reflected in the famous dictum of the 5th-century B.C.E. philosopher Socrates: "The unexamined life is not worth living."

The characteristic social and political unit of the ancient Greeks, the city-state, or *polis*, was a forge for many fundamental concepts about civic duty, social justice, and



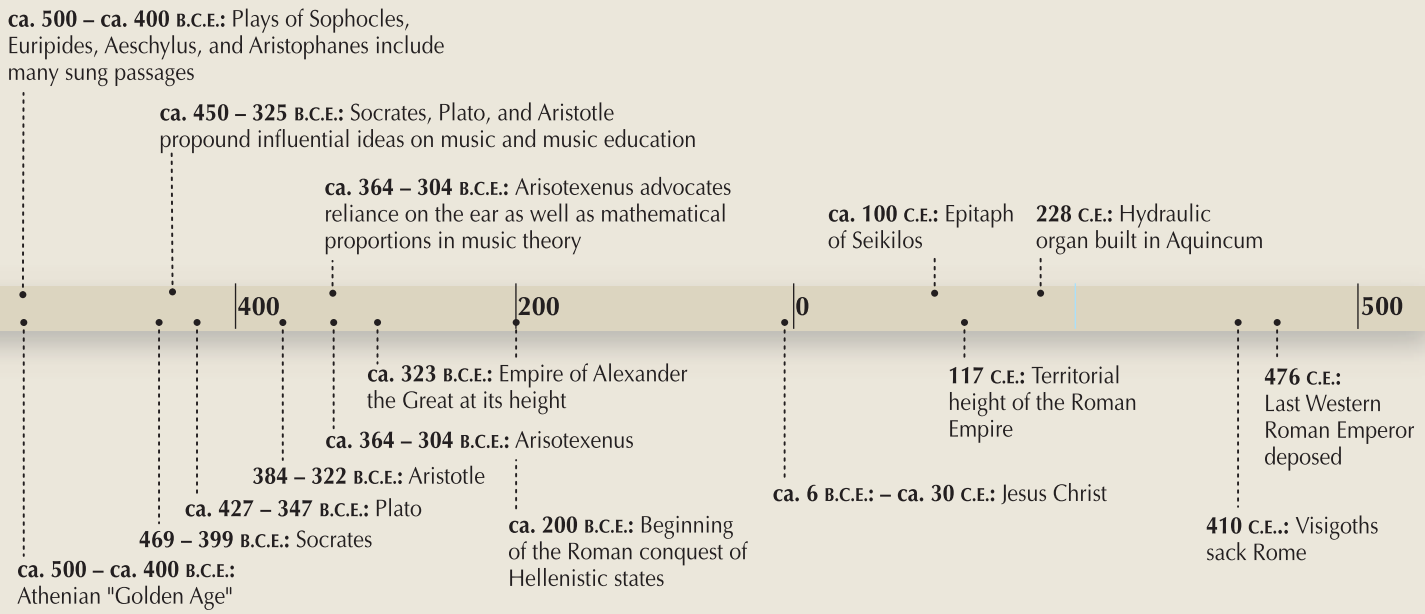
individual liberty that have had an enduring legacy in Western society. The democracy that emerged in ancient Athens, however limited, was an approach to government no society had yet attempted.

Athens attained its political, commercial, and cultural height—its Golden Age—under the leadership of the statesman Pericles in the 5th century B.C.E. This was an era whose accomplishments included the construction of the Parthenon, the plays of Sophocles, Euripides, Aeschylus, and Aristophanes, and the philosophy of Socrates as transmitted by his student Plato. Toward the end of the 4th century B.C.E., the Greek city-states, weakened by incessant warfare, succumbed to the armies of Philip of Macedon and his son Alexander (whose tutor was the philosopher Aristotle). Alexander went on to conquer vast territories from the eastern Mediterranean to the Ganges in present-day India. This empire did not survive Alexander's death intact. Its successor states, however, spread Greek, or Hellenistic, culture widely in the eastern Mediterranean and in western Asia.

## Music in Ancient Greek Society

Relatively little notated music has survived from ancient Greece, and most of the surviving 45 pieces are fragments. The musical culture of this era relied heavily on memory and improvisation. Yet we know from written accounts, archaeological evidence, and the surviving notated fragments that music played a central role in Greek culture.

The most important public venue for music in ancient Greece was the theater. Greek drama accorded a significant role to the chorus, which provided a running commentary and response to the actions unfolding on the stage, and we know from written accounts and internal evidence within the plays themselves that these choruses were sung. Ensembles could consist of men or women, or occasionally both. Choruses gave voice to the feelings of the community through a combination of word, music, and dance—all of which were considered inseparable in the ancient Greek view of music.



Music also played a central role in religious and civic rituals. Homer's *Iliad* describes how the Greeks propitiated the god Apollo by singing a "splendid hymn" in his honor for an entire day. The *Iliad* and *Odyssey* themselves are believed to have been sung to formulaic melodies. And the odes written by the 5th-century B.C.E. poet Pindar to commemorate the victors in the Olympic games were clearly intended to be sung; "ode" and "song" were virtually synonymous in the Greek world. Singing was itself one of the competitive events in the Pythian games, held every four years at Delphi in honor of Apollo, a god closely associated with music.

The ancient Greeks also developed repertories of songs and instrumental music for specific social functions: weddings, banquets, funerals, working, and marching, for example. Writers of the time repeatedly warned against mixing genres of song and had a strong sense of which pieces were appropriate in certain settings and which were not.

Greek music, as best we can tell, was largely **monophonic**—consisting of a single melodic line—with the possibility of an accompanimental line that either doubled or modestly embellished the principal voice. The Greeks apparently did not cultivate **polyphony** of any kind, at least not in the conventional sense of the term—the simultaneous sounding of independent parts of equal importance. Their vocal music emphasized instead the fusion of word, rhythm, and melody, which is precisely how Plato defined song (*melos*).

## Greek Musical Theory

The musical system used in ancient Greece was based on a series of interlocking **tetrachords**, descending successions of four notes spanning the interval of a fourth. The inner notes within a tetrachord could be distributed according to one of three

**An ancient bard.** This small bronze statue was crafted around 700 B.C.E. and is thus roughly contemporary with the poet Homer, to whom the epic poems of the *Iliad* and *Odyssey* are ascribed. These verses are believed to have been sung to the accompaniment of a lyre or other harp-like instrument, very much in the manner of the figure shown here, who is clearly singing as he plucks the strings of his instrument.

**Source:** Erich Lessing/Archaeological Museum, Heraklion, Crete, Greece/Art Resource, NY

**Community theater in ancient Greece.** The dramas of Aeschylus, Euripides, Aristophanes, and other Greek playwrights were sung either in whole or in part in settings like the one shown here, the Theater of Dionysus, built in Athens between 342 and 326 B.C.E. The semicircular construction around the large stage area brings the audience close to the theater. The drama's chorus, in turn, gave voice to the community as a whole, at least symbolically.

**Source:** akg-images/Newscom

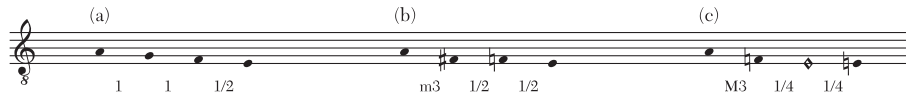
**Music therapy in the ancient world.** This illustration from an English psalter prepared around 1225 shows David playing the harp to cure Saul of his melancholy. According to the biblical text 1 Samuel 16:14–23, "Now the Spirit of the Lord departed from Saul, and an evil spirit from the Lord tormented him. And Saul's servants said to him, 'Let our lord now command your servants . . . to seek out a man who is skilful in playing the lyre; and when the evil spirit from God is upon you, he will play it, and you will be well.' So Saul said to his servants, 'Provide for me a man who can play well, and bring him to me.' . . . And whenever the evil spirit from God was upon Saul, David took the lyre and played it with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him."

**Source:** The Pierpont Morgan Library/Art Resource, NY

*genera* (the plural of *genus*, a class or category): diatonic, chromatic, or enharmonic. Only the outer pitches of each tetrachord were fixed; the exact pitches of the inner notes were variable and depended on the *genus*. In modern-day terms, a diatonic tetrachord (Example A–1a) consisted of two whole-tone intervals followed by a halftone. A chromatic tetrachord began with a minor third and continued with two halftones (Example A–1b). And an enharmonic tetrachord moved downward by a major third, then by two microtones, intervals smaller than a half step (Example A–1c).

A series of four interlocking tetrachords plus one additional note combined to create the Greater Perfect System, a span of two octaves that encompassed the notes used in actual music. Melodies were organized according to the characteristics of one of several *tonoi* (singular *tonos*). Writers of the time disagreed on the precise nature and number of *tonoi*, but their names refer to Greek ethnic groups and regions, indicating that at some distant time they were associated with the musical practices of those groups and regions: the Dorian *tonos* with southern Greece, the Ionian with southwestern Greece, the Phrygian and Lydian with Asia Minor, and the Aeolian with the Greek islands. (The names used to classify modes much later, in the late Middle Ages, were taken from these names, but the pitches and structures of the medieval modes were altogether different from those of the original Greek *tonoi*. See Chapter 1.)

**EXAMPLE A–1** The Greek *genera:* diatonic (a), chromatic (b), and enharmonic (c).




**Greek musical notation.** The inscription on this 1st-century C.E. gravestone includes a song that was apparently an epitaph for the deceased. It begins with the words "I am a tombstone, an image. Seikilos placed me here as an everlasting sign of deathless remembrance." The song begins in the sixth line of text. The signs between the lines indicate rhythm—notated with an unusual degree of clarity—and pitch.

**Source**: National Museum of Denmark, Copenhagen - Dept. of Classical and Near Eastern Antiquities/inv. no. 14987

## *Focus* INSTRUMENTS OF ANCIENT GREECE

From written accounts and from the archaeological record—especially illustrations on pottery—scholars have been able to identify a wide range of musical instruments cultivated in ancient Greece.

The most important stringed instruments were the many types of lyres, each with its own characteristic sound and symbolic significance. A lyre consisted of a sound box from which curved arms extended, joined by a crossbar. Strings, attached between the crossbar and the sound box, were often played with a plectrum (a "pick"). Lyres were used either as solo instruments or to accompany voices.

The most prominent wind instrument was the aulos, a pair of pipes, one held in each hand, with a single or double reed. Like the instruments of the lyre family, the aulos could be used either as a solo instrument or to accompany a singer. Other wind instruments include the syrinx, a single reed pipe or panpipe, and various kinds of horns, made either from animal horns or from metal.

Percussion instruments included drums of many kinds, as well as the krotala (hollowed-out blocks of wood played in the manner of castanets) and kumbala (finger cymbals).

**Music education in ancient Greece.** These images, from an Athenian vase made about 480 B.C.E., depict a variety of ancient Greek instruments and reflect the important place of music in the education of Athenian youth. In the top panel, the larger, older figures teach youths how to read and play the lyre. The bottom panel shows a figure playing an aulos (on the left) and another writing on a tablet (center). Plato, who recognized music's power but was deeply suspicious of its hold on the mind and spirit, recommended that youths learn just enough music to use it in society and to appreciate it as an art, but not to cultivate it as a profession. Although young women received education in music as well, schooling of all kinds separated the sexes entirely.

**Source:** Johannes Laurentius/bpk, Berlin/Art Resource, NY

One of the works to have survived in ancient Greek notation is the *Epitaph of Seikilos*, so called because it appears on a tombstone inscription. This brief piece, dating from the 1st century C.E., is in the Ionian *tonos*, occupying an octave on E that includes C♯ and F♯, with special prominence given to the pitch A. This last pitch, the middle note of the octave on E, constitutes the *mese* ("mean") of the range. "In all good music," comments the author of the *Problems* (possibly Aristotle), "*mese* occurs frequently, and all good composers have frequent recourse to *mese*, and, if they leave it, they soon return to it, as they do to no other note."[1] Songs like this are known to have been accompanied on the lyre or some similar instrument, but the accompaniment itself was never notated and remains a matter of considerable speculation.

**Listen**
**CD1 Track 1**
**mysearchlab** (with scrolling translation)
EPITAPH OF SEIKILOS
Score Anthology I/1

# MUSIC IN THE ROMAN EMPIRE

Between the 2nd century B.C.E. and the early 1st century C.E., the Greek homeland and the Hellenistic kingdoms of the eastern Mediterranean succumbed to the armies of Rome. By 117 C.E., when it reached its greatest extent, the Roman Empire controlled