The Cambridge History of Twentieth-Century Music is a first appraisal of the development of music in the twentieth century from the vantage-point of the twenty-first. This wide-ranging and eclectic book traces the progressive fragmentation of the European 'art' tradition, and its relocation as one tradition among many at the century's end. While the focus is on Western traditions, both 'art' and popular, these are situated within the context of world music, including a case study of the interaction of 'art' and traditional musics in post-colonial Africa. An international authorship brings a wide variety of approaches to music history, but the aim throughout is to set musical developments in the context of social, ideological, and technological change, and to understand reception and consumption as integral to the history of music.


Anthony Pople was Professor of Music at the University of Nottingham until his death in 2003. His publications include two Cambridge Music Handbooks – Berg: Violin Concerto (1991) and Messiaen: Quartet for the End of Time (1994); he edited Theory, Analysis and Meaning in Music (1994) as well as the Cambridge Companion to Berg (1997).
The Cambridge History of Music comprises a group of reference works concerned with significant strands of musical scholarship. The individual volumes are self-contained and include histories of music examined by century as well as the history of opera, music theory and American music. Each volume is written by a team of experts under a specialist editor and represents the latest musicological research.

- The Cambridge History of American Music
  Edited by DavidNicholls
- The Cambridge History of Western Music Theory
  Edited by Thomas Christensen
- The Cambridge History of Nineteenth-Century Music
  Edited by Jim Samson
- The Cambridge History of Twentieth-Century Music
  Edited by NicholasCook and Anthony Pople
## Contents

Notes on the contributors xiii  
Preface xviii  

Introduction: trajectories of twentieth-century music 1  
NICHOLAS COOK WITH ANTHONY POPLE  

1 · Peripheries and interfaces: the Western impact on other music 18  
JONATHAN STOCK  
Introduction 18  
Case studies 20  
Instrument design in a global context 20  
Radios Shanghai and Cairo: disembodied voices, embodied stars 22  
New soundscapes 1: diaspora and culture-contact 25  
New soundscapes 2: tourist shows and touring musicians 28  
Out of Africa: Tuku beat and world music 33  
Change, continuities and conclusions 35  

2 · Music of a century: museum culture and the politics of subsidy 40  
LEON BOTSTEIN  
The predicament: a musical culture at the margins 40  
The museum function 49  
The political economy of musical traditions 55  

3 · Innovation and the avant-garde, 1900–20 69  
CHRISTOPHER BUTLER  
Music and knowledge 71  
A language of modern music? 74  
Music and the unconscious 77  
Music and social meaning 82  
Conclusion: understanding innovation 86
## Contents

### 4 · Music, text and stage: the tradition of bourgeois tonality to the Second World War

- **Music, text and stage: the tradition of bourgeois tonality to the Second World War**
  - **Stephen Banfield**
  - The old world 90
  - Arenas and musical types 92
  - Popular musical theatre and film 94
  - The Tin Pan Alley system 97
  - Opera, ballet and operetta 99
  - Programme music 102
  - Incidental music for stage and screen 104
  - Sacred and secular gentility 108
  - Devaluation 111
  - Theories and dates of change 114

### 5 · Classic jazz to 1945

- **James Lincoln Collier**
  - Precursors 123
  - The rise of jazz 127
  - The hot dance band 132
  - Jazz piano 136
  - The Depression 137
  - Jazz goes abroad 139
  - The swing era 140
  - The Dixieland revival 144
  - Small-band swing 147

### 6 · Flirting with the vernacular: America in Europe, 1900–45

- **Susan C. Cook**
  - Transnational popular musics 157
  - Post-war responses 168
  - Compositional responses 174

### 7 · Between the wars: traditions, modernisms, and the ‘little people from the suburbs’

- **Peter Franklin**
  - Mapping the terrain 188
  - Post-war continuities and new media 191
  - Class, race and Zeitoper jazz 193
  - Cultural politics and merchandising in Vienna 195
  - The symphony and the embattled survival of the ‘Great Composer’ 196
  - Tauber: a 1920s superstar 198
  - Humanity eclipsed, or the undoing of ‘music’ 206

### 8 · Brave new worlds: experimentalism between the wars

- **David Nicholls**
  - Prologue: Brave New Worlds 210
Contents

Before the crash: 'ending is better than mending' 212
After the crash: 'the more stitches, the less riches' 220
Epilogue: Brave New Worlds revisited 223

9 · Proclaiming a mainstream: Schoenberg, Berg, and Webern 228
   JOSEPH AUNER
   Institutions and performances 231
   The idea of the Second Viennese School, tradition, and contemporary developments 236
   Historical necessity and twelve-tone composition 241
   Twelve-tone composition and defining the mainstream 244
   Serial structure and musical character 248
   The mainstream after 1933 255

10 · Rewriting the past: classicisms of the inter-war period 260
    HERMANN DANUSER
    Classicisms old and new 260
    Reclaiming national traditions and the idea of '-ana' works 270
    From neoclassicism to modernist classicism 275

11 · Music of seriousness and commitment: the 1930s and beyond 286
    MICHAEL WALTER
    Emotions, traditions, nationalisms 288
    Reinventing traditions 290
    Music by the people, music for the people 296
    New systems, new media 300
    The end of an epoch 303

12 · Other mainstreams: light music and easy listening, 1920–70 307
    DEREK B. SCOTT
    Problems and definitions 307
    Light classical music 309
    Vaudeville and variety theatre 312
    Dance bands 314
    The Tin Pan Alley song stylists 317
    Operetta and musical theatre 321
    Chanson and cabaret 325
    Popularity charts and song contests 329
    The dispersal of the middle ground 331

13 · New beginnings: the international avant-garde, 1945–62 336
    DAVID OSMOND-SMITH
    The engines of the avant-garde 336
    A tale of two cities: Paris and New York 342
    Aesthetics and technique: Boulez vs. Cage 346
Contents

Children of Darmstadt: Nono and Stockhausen 351
Choice vs. chance 357

14 Individualism and accessibility: the moderate mainstream, 1945–75 364

Arnold Whittall
Towards a moderate mainstream 365
Canons of accessibility 367
Some prominent moderates 371
Strauss and Vaughan Williams 371
Poulenc, Hindemith, and Prokofiev 374
Copland and others 378
In a class of their own: Britten and Shostakovich 380
Works of 1945–6 380
Two late quartets 384
Conclusion: centres and extremes 389

15 After swing: modern jazz and its impact 395
Mervyn Cooke
The decline of the big bands 395
The bebop ‘revolt’ 397
Mainstream and cool jazz in the 1950s 401
Davis, Coltrane, and the birth of free jazz 404
Jazz at the movies 406
Symphonic jazz and the Third Stream 407
Fusions and redefinitions 410

16 Music of the youth revolution: rock through the 1960s 418
Robynn Stilwell
The prehistory and contexts of rock and roll 419
Musical origins and revolution 423
Economic interlude 428
Life in the ‘dead zone’ 432
The British Invasion 435
The American response 438
A perspective on historiography 442
. . . it’s a man’s world 445

17 Expanding horizons: the international avant-garde, 1962–75 453
Richard Toop
Darmstadt after Steinecke 453
New national schools 456
Composing with textures 457
Collage, quotation, and irony 459
The New York School and Fluxus 462
Contents

Electroacoustic music – tape music and live electronics 464
Minimalism and psychedelia 466
Death of the author: improvisation and collective composition 468
Political engagement before and after 1968 472
A postscript on documentation and dissemination 475

18 · To the millennium: music as twentieth-century commodity 478
Andrew Blake
Twentieth-century listening and its spaces 478
Hi-fi and the culture of ‘authenticity’ 484
Patterns of discrimination: genres, labels, niches 489
Glocalization: selling the world music 494
Copyright from sheet music to samples: whose music? 497
Multimedia: the end of ‘music’? 500

19 · Ageing of the new: the museum of musical modernism 506
Alastair Williams
Institutions and performers 506
Composers 1: Boulez, Carter, Ligeti, Berio, Nono, Stockhausen, Cage 511
Discourses 521
Composers 2: Ferneyhough, Birtwistle, Davies, Schnittke, Gubaidulina, Rihm,
Saariaho, Saunders 526
Survival 534

20 · (Post-)minimalisms 1970–2000: the search for a new mainstream 539
Robert Fink
After the last new style 539
Minimalism triumphant 541
Banging on a can: the post-minimalism of resistance 545
Minimalism institutionalized: the post-minimalism of reaction 549
(Post-)minimalist music theatre 551
A new mainstream? 554

21 · History and class consciousness: pop music towards 2000 557
Dai Griffiths
Punk 557
History, consciousness, and identity 561
Technology and authenticity 564
Sound and words 568
Rap 571
Canon and movement, remix and cover 574
Remix: Massive Attack 574
Cover: ’Eleanor Rigby’ 576
Conclusion: history revisited 578
## Contents

22. ‘Art’ music in a cross-cultural context: the case of Africa 584  
*Martin Scherzinger*  
(Re)constructing African music 584  
Unequal fusions: popular and ‘art’ musics of north and west Africa 593  
Recontextualizing tradition: popular and ‘art’ musics of south and east Africa 604  

*Appendix 1: Personalia* 615  
*Peter Elsdon with Björn Heile*  
*Appendix 2: Chronology* 677  
*Peter Elsdon and Peter Jones*  
*Index* 768
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Preface

Sadly, Anthony Pople became ill soon after work on this book had started, and died while it was in press. The book is dedicated to his memory.

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Nicholas Cook