

CONTENTS

CHAPTER I

PRELIMINARIES

The artistic disposition—Susceptibility and impulse towards expression—Music in the rough, in animals, in savages—Design essential—Expressive cries and expressive gestures leading to song and dancing—Melody and rhythm—The art based upon contrasts—Nervous exhaustion and its influence on the art—Tension and relaxation—Organisation

CHAPTER II

SCALES

Definite relations of pitch indispensable—Slow development of scales —Slender beginnings—Practicable intervals—Scales variable in accordance with the purposes for which they are wanted—Melodic scales—Heptatonic and pentatonic—Ancient Greek system—Modes—Persian system—Subtle organisation—Indian system—Modes and ragas—Chinese system—Japanese—Javese—Siamese—Bagpipe scale—Beginnings of modern European system—Classification of notes of scale—Temperament .

15

CHAPTER III

FOLK-MUSIC

Music of savages—First efforts in the direction of design—Elementary types—Reiteration of phrases—Sequences—Tonality—Ornament—Pattern tunes—Universality of certain types of design—Racial characteristics—Expression and design—Highest forms—Decline of genuine folk—music

47



viii

CONTENTS

CHAPTER IV

INCIPIENT HARMONY

	PAGE
Music and religion-Music of early Christian Church-Doubling	
melodies—Organum or diaphony-Counterpoint or descant—	
Singing several tunes at once-Motets-Influence of diaphony	
—Canons—Cadences—Indefiniteness of early artistic music—	
Influence of the Church	82

CHAPTER V

THE ERA OF PURE CHORAL MUSIC

Universality of choral music-Aiming at beauty of choral effect-	
Contrapuntal effect—Harmonic effect—Secular forms of choral	
music - Madrigals - Influence of modes - Accidentals - Early	
experiments in instrumental music-Imitations of choral forms	
-Viols - Lutes - Harpsichords - Organ - Methods - Homo-	
geneity	103

CHAPTER VI

THE RISE OF SECULAR MUSIC

Reforming idealists-First experiments in opera, oratorio, and can-	
tata — Recitative — Beginnings indefinite — Expression — Ten-	
dency towards definition—Melody—Arias—Realism—Tendency	
of instrumental music towards independence	125

CHAPTER VII

COMBINATION OF OLD METHODS AND NEW PRINCIPLES

Renewed cultivation of contrapuntal methods—Influence of Italian taste and style upon Handel—His operas—His oratorios—J. S. Bach—Influences which formed his musical character—Differ-



CONTENTS	ix
ence of Italian and Teutonic attitudes towards music—Instrumentation—Choral effect—Italian oratorio—Passion music—Public career of Handel—Bach's isolation—Ultimate influence of their work	PAGE
CHAPTER VIII	
CLIMAX OF EARLY INSTRUMENTAL MUSIC	
Early instrumental music contrapuntal—Fugue—Organ music—Orchestral music—Harpsichord and clavichord—Suites and partitas—"Das wohltemperirte Clavier"—Unique position of J. S. Bach in instrumental music	
CHAPTER IX	
BEGINNINGS OF MODERN INSTRUMENTAL MUSI	C
Systematisation of harmony—The early Italian violinists—Distribution of contrasted types of movements in groups—Violin sonatas—Harpsichord sonatas—Operatic influence—Overture and sinfonia	
CHAPTER X	
THE MIDDLE STAGE OF MODERN OPERA	
Formality of the opera seria—Intermezzos—Comic features—Style —Gluck and expression—Piccini—Mozart—Italian influence— Idomeneo — Instrumentation — Teutonic aspiration — Artistic achievement	;
CHAPTER XI	
THE MIDDLE STAGE OF "SONATA" FORM	
Self-dependent music and design—Successive stages of development —Subject and form—Influences which formed the musica characters of Haydn and Mozart—Symphonies—Orchestration —Quartetts—Increase of variety of types—High organisation in a formal sense	l 1



 \mathbf{x}

CONTENTS

CHAPTER XII

BALANCE (OF	EXPRESSION	AND	DESIGN
-----------	----	------------	-----	--------

Development of resources—Importance of Mozart's work at the particular moment—Beethoven's impulse towards expression—His keen feeling for design—Preponderance of sonatas in his works—His three periods—Richness of sound—The pianoforte—The orchestra—Use of characteristic qualities of tone—Expansion of design—Expression—The scherzo—Close texture of Beethoven's work—His devices—Programme

CHAPTER XIII

MODERN TENDENCIES

Characterisation—Increase of impulse towards the embodiment of definite ideas external to music—Spohr—Weber—Mendelssohn Berlioz—Instrumentation—Resuscitation of oratorio—Its peculiarities—Change in the aspect of choral writing—Secular choral works—Declamation—Solo song—Treatment of words—Expression and design—Pianoforte music—Obviousness and obscurity—Realism—Great variety of traits and forms

273

PAGE

249

CHAPTER XIV

MODERN PHASES OF OPERA

Italian di	sposi	tion a	nd it	ts fru	ıits—	\mathbf{Fren}	ch op	era-	-Gern	aan i	deals-	_	
Wag	ner—	Early	infl	uence	es—I	nstin	ct ar	nd th	eory-	—Exi	le ar	$^{\mathrm{1d}}$	
reflec	tion-	-Mat	urity.	–M∈	ethod:	s and	prin	ciples	$-\mathbf{L}_{\epsilon}$	eit m	otive-	_	
\mathbf{T} ona	lity—	-Instr	umer	ıtal e	ffect-	−Des	sign a	nd ex	epress	sion a	gain-		
$\operatorname{Decl} olimits$	amati	on and	$d \sin g$	ging-	-Pro	fusio	n of r	esour	ces				306
SUMMARY	AND	Conc	LUSIC	ON		•		•					333
INDEX													339