

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Music

The systematic academic study of music gave rise to works of description, analysis and criticism, by composers and performers, philosophers and anthropologists, historians and teachers, and by a new kind of scholar - the musicologist. This series makes available a range of significant works encompassing all aspects of the developing discipline.

A Concise History of Music

Henry George Bonavia Hunt (1847–1917) is best remembered as the founder of Trinity College of Music, London, which had grown out of the Church Choral Society he had established in 1872. A talented preacher and choirmaster, he also edited several popular journals, composed, and served as a lecturer in music history for the University of London between 1900 and 1906. This popular textbook, first published in 1878 and reissued here in its revised third edition of 1879, is a systematic study of musical history for easy assimilation by students. It presents an overview of musical epochs, with each paragraph classified according to nationality, thus allowing the musical history of specific countries to be followed. In addition to chronological tables covering major composers and musical events, the work also includes a summary of the development of music as an art. This is followed by more than 200 sample examination questions.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library and other partner libraries, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection brings back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

A Concise History of Music

*From the Commencement of the Christian Era
to the Present Time*

HENRY GEORGE BONAVIA HUNT



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108065207

© in this compilation Cambridge University Press 2013

This edition first published 1879

This digitally printed version 2013

ISBN 978-1-108-06520-7 Paperback

This book reproduces the text of the original edition. The content and language reflect the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published by Cambridge, is not being republished by, in association or collaboration with, or with the endorsement or approval of, the original publisher or its successors in title.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

HISTORY OF MUSIC

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

TABLE OF THE MEDIEVAL OR CHURCH MODES, SHOWING THEIR RESPECTIVE DOMINANTS (REPRESENTED BY SEMIBREVES) AND FINALS (DENOTED BY MINIMS), ETC. — *Vide pp. 4, 82.*
By EDWARD J. HOPKINS, Organist to the Hon. Societies of the Inner and Middle Temples, Hon. Member of the Royal Academy of Music, and Hon. Licentiate in Music, Trinity College, London.

Ionian, B
Lydian, A
Hypo-Dorian, B
Hypo-Frygian, A
Lydian, A
Hypo-Mixolydian, B
Phrygian, A
Hypo-Mixolydian, B
Dorian, B
Hypo-Lydian, A
Phrygian, A
Hypo-Dorian, B

January, 1870.
(Kindly presented by the Compiler for use in this Work.)

The material originally positioned here is too large for reproduction in this reissue. A PDF can be downloaded from the web address given on page iv of this book, by clicking on 'Resources Available'.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

*CAMBRIDGE SCHOOL AND COLLEGE
TEXT BOOKS.*

A CONCISE

HISTORY OF MUSIC

FROM THE COMMENCEMENT OF THE CHRISTIAN ERA
TO THE PRESENT TIME.

For the Use of Students.

BY THE

REV. H. G. BONAVIA HUNT, B.Mus.,

CHRIST CHURCH, OXFORD,

WARDEN OF TRINITY COLLEGE, LONDON;

AND LECTURER ON MUSICAL HISTORY IN THE SAME COLLEGE.

THIRD EDITION, REVISED.

CAMBRIDGE : DEIGHTON, BELL, AND CO.

LONDON : GEORGE BELL AND SONS,

YORK STREET, COVENT GARDEN.

1879.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

Yungay

CLAY AND TAYLOR, PRINTERS

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

TO
MY DEAR AND HONOURED FRIEND,
SIR JOHN GOSS, MUS. D.,
WITHOUT WHOSE NAME
NO HISTORY OF MODERN MUSIC CAN BE COMPLETE,
This little Book
IS,
WITH EVERY FEELING OF RESPECT AND AFFECTION,
INSCRIBED.
December, 1877.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

PREFACE TO THE SECOND EDITION.



THAT a new edition of this little work should be called for within three months of its first appearance affords gratifying evidence that it has met—to some extent, at least—an acknowledged want among students of music.

In response to the general invitation with which I concluded my “Introductory” Chapter, several correspondents have favoured me with corrections and suggestions of which I have thankfully availed myself. Accordingly, a few minor names and matters have been added or substituted for others. The general plan and the bulk of the work, however, remain the same as before.

I cannot let this occasion pass without expressing my sincere obligations to those gentlemen, the majority of them musicians of acknowledged learning and eminence in the art, who have assisted me in the careful preparation of this Second Edition for the press.

H. G. B. H.

March, 1878.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

NOTE TO THE THIRD EDITION.



IN passing for press a third Edition of this little text-book, the Author begs to tender his best thanks for the kind suggestions and corrections forwarded to him from time to time ; as well as to express his grateful sense of the satisfaction which the History has given to a number of Musicians who have conveyed to him their kind approval of the work.

Christmas, 1878.

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

CONTENTS.

	PAGE
DEDICATION	v
INTRODUCTORY	xi
GENERAL SUMMARY	1
CHRONOMETRICAL TABLES	61
ART SUMMARY	82
EXAMINATION QUESTIONS	157
LIST OF MUSICAL EXAMPLES	168
ALPHABETICAL LIST OF MUSICAL WORKS	169
GENERAL INDEX	176

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

INTRODUCTORY.



THE plan of this little History is so distinct—as far as I am aware—from that of any other work upon the same subject, that a careful perusal of these prefatory explanations will greatly help the reader in his study of the book. It would be more correct to say that all previous Histories of Music are distinguished from the present effort in the respect that they have no plan at all, beyond the two very general features of chronological order (rarely adhered to) and a grouping of composers and events into a number of “schools.” The voluminous works of Burney and Hawkins each form a mass of promiseous and ill-digested matter, which requires much sifting and collating on the part of the student before he can arrive at the information he requires; while, as both works are now a century old, they stop short of the most productive as well as the most interesting period of musical history. The smaller histories of Hogarth, Schlüter, Ritter, and others, though admirably adapted for the purpose for which they were originally compiled, are still no more than courses of popular lectures, in which much that is naturally

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

required for a student at a musical examination, is necessarily omitted.

The classification adopted in the following pages is the result of many trying experiences as a student, whose chief difficulty has been the separation of the subjective from the objective divisions of the study. To a certain extent the one is necessarily wedded to the other, and I have recognized this where necessary,—yet without disturbing the general plan, which I will now proceed to describe.

The book is divided into Three Sections.

The First Section contains a general review of musical epochs and events, including short biographical sketches of the principal characters concerned, with an enumeration of their most important works. The principle of chronological order has been observed, yet not slavishly, as sometimes it would have seriously interfered with the general plan, without yielding an equivalent advantage. A palpable difficulty has been the classification of the “schools.” The term “school” is so ambiguous, and has been employed in so many senses, that the student is frequently at a loss when asked to define any one of them. There are the “Belgian” or “Flemish,” the “Roman,” the “Venetian,” the “Neapolitan,” the “Spanish,” the “German,” the “French,” the “English” schools; and these terms have respectively been variously and indiscriminately used to denote either a group of composers of the same nationality, or a distinguishing style of musical composition. Again, as to the latter interpretation of the term, the student, in the course of his reading, is liable

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)*Introductory.*

xiii

to a new bewilderment with every succeeding work he is led to peruse. Some writers adopt the above classification; others speak broadly of two great contrasting schools—the Italian and the German; others, again, add to these two the French and the English schools; while a fourth section will deny or ignore the existence of the English school *in toto*. In order to disencumber the mind of such perplexities as these, I have generally adopted the method of classification by nationality; and have included the Roman, Venetian, and Neapolitan groups under the common head of “Italian.” On an examination of the text of the first section, the reader will notice that beyond paragraph 18, every paragraph, with a few exceptions, is headed with an initial letter enclosed in brackets. Each initial letter denotes the division to which the matter that follows it belongs; viz., **B.**, Belgian; **I.**, Italian; **G.**, German; **E.**, English; **F.**, French. These paragraphs are so worded that the reader, according to his requirements, may trace the course of any particular “school” without interruption. Thus, if at any time he wish to confine his attention to the succession of English composers, he will look for the first paragraph headed by the initial **E.**, after which his eye will easily and rapidly guide him to the second and further paragraphs bearing the same initial letter. And as far as the succeeding paragraphs of each denomination are concerned, the chronological order will be found intact.

The Second Section comprises a series of Chronometrical Tables or Charts, the first Chart containing 1000 years, the succeeding Charts 100 years. Each

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

Chart is duplicated, and the duplicates are placed on opposite pages. The right hand duplicate contains the names of musicians and historians, while that on the left hand is devoted to the corresponding epochs and events. As in a geographical map the relative positions of towns or counties may be seen at a glance, so in this Chronological map the student may see pictured before him, upon a very simple plan, the time-relationship of persons and events,—persons with persons, events with events, and events with persons. For this admirable scheme I am indebted to my able and learned friend, Mr. David Nasmith, LL.B., whose Chronometrical Chart of English History has formed the model for these tables. The study of History, with its legion of miscellaneous facts and disjunct dates, has by this invention been rendered far less irksome and more definite, and it is a matter for regret that Mr. Nasmith's valuable Chart is not to be found on the walls of every school-room in England, notwithstanding the earnest recommendations of Brougham, Thiers, Carlyle, and other eminent historians.

The Third Section summarizes the history of the art itself, unencumbered by the necessity of tracing the career of any composer referred to in the course of the text. It deals (1) with the birth and development of the modern scales, counterpoint and harmony; (2) with the history of choral music, ecclesiastical and secular; (3) with instrumental music, and the development of the now classical forms of composition; (4) with musical instruments, ancient and modern; and enumerates (5) some of the principal works of each important

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)*Introductory.*

xv

class, together with the names of composers, arranged in approximate chronological order.

The student is warned that he is not to expect in this what is called a "readable" book; it has been written with a view to systematic study, and not for mere entertainment,—in short, it is a text-book, not a discourse. To this end I have endeavoured throughout to restrict myself to matters of fact, every digression being an attempt to throw light upon facts disputed or uncertain. These pages, then, are not intended for consecutive perusal, but for sectional study; each division, while maintaining a relation with the whole, being complete as to its own subject. I would therefore recommend, first, a cursory perusal of the work from beginning to end, in order to master the plan and gain a general idea of the contents; secondly, to select any school or period treated of in the General Summary; thirdly, to refer, as occasion may require, to the corresponding text of the Art Summary; and lastly, to consult the Chronometrical Tables for the period in question—or, better still, to copy out such Tables upon a separate sheet, and upon a larger scale, that they may lie immediately in front of the student while he is reading. Each of the sections may be studied as a principal text, and compared with the other sections in the same way. For example, if the student take for his subject the growth and development of the Sonata form, he will read Section III., paragraphs 26—28; if he wish for particulars respecting the principal composers mentioned in par. 28, he will refer to Section I.; who were contemporary writers of Sonatas he will ascertain

Cambridge University Press

978-1-108-06520-7 - A Concise History of Music: From the Commencement of the
Christian Era to the Present Time

Henry George Bonavia Hunt

Frontmatter

[More information](#)

xvi

Introductory.

at a glance from the Tables in Section II. ; and so on, *mutatis mutandis*, according to the nature of the subject in hand. The student is thus enabled to take a more or less comprehensive view of any subject in proportion to his individual requirements. The miscellaneous questions at the end of the book have been added as an assistance to students preparing for examinations.

Having, by a systematic study of these pages, possessed himself of the principal facts of Musical History, the student will be the better able to understand and appreciate the more critical writings of other historians, and to every advanced student such reading is recommended as an after course.

Lastly, in a work containing an enormous number of facts and dates, some of them controverted or otherwise uncertain, it is to be feared that occasional discrepancies, real or apparent, may be found. I shall be grateful to any reader who will communicate to me any such errors or discrepancies, with a view to correction upon the first opportunity. As to omissions, the necessary limits of the work have precluded the insertion of many names and particulars of secondary importance, but I hope and believe that the information supplied is amply sufficient for the needs of the ordinary student of music.

*Trinity College,
London, W.*