Maria Lord
with John Snelson

THE STORY OF MUSIC

FROM ANTIQUITY TO THE PRESENT

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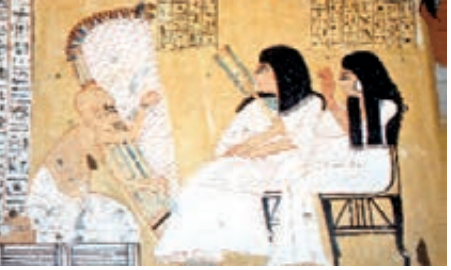


ANCIENT MUSIC

RITUAL TRADITIONS (UP TO 800 AD)

Painting in the tomb of Inherkha,
Deir el-Medina, West Thebes; Ancient Egypt, 19th dynasty/1295–1186 BC

A detail showing a harpist entertaining the deceased and his wife.

Since the beginning of human presence on earth it is thought that people have made music, either through singing or playing instruments. Music has played a part in almost all the important stages of human life, from adolescence to marriage, childbirth and death. It has accompanied religious rituals, work, dance and entertainment. The sound itself has been produced by the voice or by any one of a number of idiophones (instruments that produce the sound from their own body, usually by being struck, shaken or scraped), membranophones (drums with skins), aerophones (instruments that are blown) or chordophones (stringed instruments that are either plucked, bowed or struck).

PREHISTORY

Little evidence remains of very earliest music-making in western Europe, and what there is comes either from iconography (for example, cave paintings) or archaeological finds. The contexts in which music was performed are a matter of conjecture, although it is likely that they would have included life-cycle rituals and religious settings, and it is suspected that many artifacts have been lost through the decay of organic materials. The Lower Paleolithic (*c.* 40000–8000 BC) gives the first items that may be tentatively described as instruments; perforated shells may have acted as rattles and animal bones drilled with holes are

MESOPOTAMIA

3000 BC: City-states, including that of Ur, are established in the Tigris–Euphrates basin.

2600–2400 BC: The Standard of Ur shows one of the earliest depictions of music-making at the Sumerian court.

2334 BC: The Akkadians unify the whole region into a single kingdom. From this point on, cuneiform records are kept in both Sumerian and Akkadian.

1794 BC: The Amorites take over and make Babylon their important city. Musical instructions begin to be written down.

1200 BC: The Assyrians conquer the region and establish their capital at Nineveh.

609–539 BC: Neo-Babylonians take control under Nebuchadnezzar II and rule until the Persian conquest in 539 BC.

EGYPT

2755–2255 BC: The Old Kingdom
The pharaoh is the absolute ruler and considered the incarnation of Horus and later Ra, the sun god. The pyramids at Saqqara and Giza are built. The indigenous arched harp is in use.

2134–1786 BC: The Middle Kingdom
The unification of upper and lower Egypt by Mentuhotep of Thebes. Construction of vast temple complexes in Karnak to Amon, the principal deity of Egypt. The earliest surviving example of an ancient Egyptian drum.

1570–1070 BC: The New Kingdom
Egypt grows in power, reaching the peak of its rule under Queen Hatshepsut and greatest extent under Tuthmosis III. Temple complexes are built at Karnak, Luxor and Abu Simbel. New chordophone types arrive from Mesopotamia.

525–332 BC: The Late Dynastic Period
Egypt is conquered by the Macedonians (under Alexander) in 332 BC.

GREECE

2100–1200 BC: First the Minoans on Crete and then the Myceneans on the Peloponnese form Bronze Age kingdoms.

1100–750 BC: Dorians begin to establish city-states, including Athens and Sparta, on the Greek mainland.

550 BC: Pythagoras establishes the numerical basis of acoustics.

500 BC: The dramas of Aeschylus, Euripides, Sophocles and Aristophanes are first performed.

490 BC: The Athenians defeat the Persians at Marathon, marking the beginning of the ascent of Athens as the dominant power in Greece.

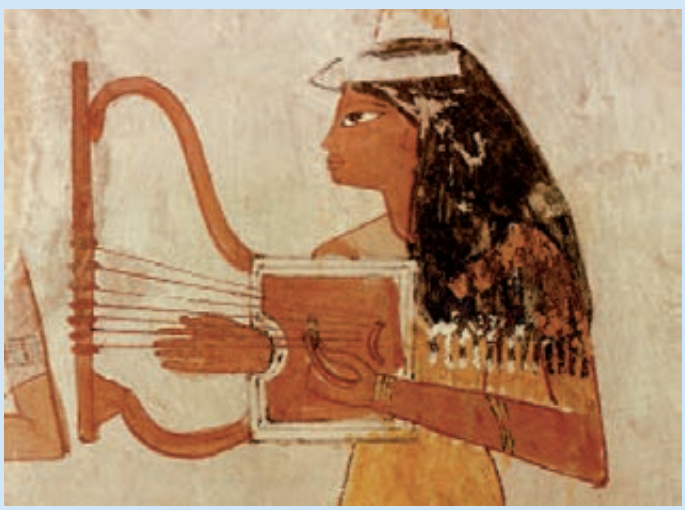
478 BC: The naval Confederation of Delos is formed as a protection against further attacks from Persia.

443–429 BC: The age of Pericles; the Acropolis in Athens is rebuilt and the Parthenon erected.

431–404 BC: The Peloponnesian Wars; Athens capitulates and Sparta emerges as the strongest Greek city-state.

368 BC: Aristoxenus proposes a new theoretical basis for musical tuning.

338 BC: Philip of Macedonia takes control of all Greek city-states except Sparta, later incorporated into the Macedonia Empire by Philip's son Alexander.



A woman playing a lyre (Wall painting in the tomb of Zeserkaresonb; Ancient Egypt; 18th dynasty/c. 1420–11 BC)

ROME

750 BC: The foundation of Rome.

509–265 BC: The Early Republic.

168 BC: Rome conquers Macedonia and takes control of Syria and Egypt.

45 BC: Julius Caesar becomes sole ruler of the Roman Empire.

27 BC: Emperor Augustus becomes the Senate-approved *Princeps*.

1st century AD: Musicians and dancers arrive in Rome from West Asia and North Africa.

54 AD: Nero becomes emperor.

79: Vesuvius erupts and destroys Pompeii and Herculaneum.

161–80: Marcus Aurelius becomes the Roman emperor.

313: Constantine's Edict of Milan ensures religious freedom for Christians.

330: Byzantium is renamed Constantinople and from 395 becomes the capital of the Eastern Roman Empire.

Claudio Monteverdi

The figure who dominates the early Baroque more than any other, and demonstrates through his own work the transition between earlier Renaissance practice and the newly emerging genres of the new style, is Claudio Monteverdi (1567–1643). He was born in Cremona and it seems, from dedications, as though he received his musical training from the choir master of the cathedral there, Marc'Antonio Ingegneri. This training was thorough, in singing, theory and in playing stringed instruments, and Monteverdi was sufficiently ambitious to publish his first works, the motets *Sacrae cantiunculae*, at the age of 15.

Claudio Monteverdi (1567–1643), by Bernardo Strozzi; 1630

After searching for employment for a number of years, and after he had completed his first two books of madrigals, he entered the service of Duke Vincenzo Gonzaga in Mantua during 1590–91. As well as giving him security, the court at Mantua with its active cultural life proved a lively training ground for the young composer. Exposed to music from composers already working in Mantua, and from neighboring courts, Monteverdi soon produced a third book of madrigals which displayed a more daring use of chromaticism, possibly influenced by the Flemish composer Giaches de Wert (1535–96), head of music at the Mantuan court.

Travels as a member of the court, notably to Hungary and Flanders, also broadened his horizons and it is likely that he attended the first performance of Peri's *Euridice* in Florence in 1600. That his music was considered modern is demonstrated by the attacks of the critic Giovanni Maria Artusi who objected to the widespread use of dissonance in the works. Monteverdi's fourth book of madrigals appeared in 1603, with a fifth two years later, the latter tending to a greater theatricality in the vocal settings and also notable for containing the first set of madrigals to call for an obligatory *basso continuo*. These works foreshadow perhaps Monteverdi's greatest achievement of this period, his first opera *Orfeo*, performed in 1607.

Orfeo was followed in 1608 by another opera *Arianna*, much of which is now lost although it seems that it was equally successful and to have built upon the innovations of the previous work; famously the lament *Lasciatemi morire*, which still survives and was influential on later composers, was said to have made the audience break down in tears. A different work that also followed on from *Orfeo*, indeed using the same instrumental forces and reworking some of the material, although in a very different sphere, was the *Vespro della Beata Vergine* of 1610. This collection of liturgical works spans a variety of styles, from the strict imitation of the austere *Missa a 6 voci da cappella* based on a motet by Nicolas Gombert (*c.* 1495–1560) to the influence of his madrigals with highly expressive and chromatic writing. That this was a sacred work is surprising, considering he was not attached to a church patron and he had not produced any liturgical pieces since his very early compositions. Nevertheless, the *Vespers* remain one of his most spectacular creations with underlying structures based on variations that in their invention and organization surpass those of *Orfeo*.

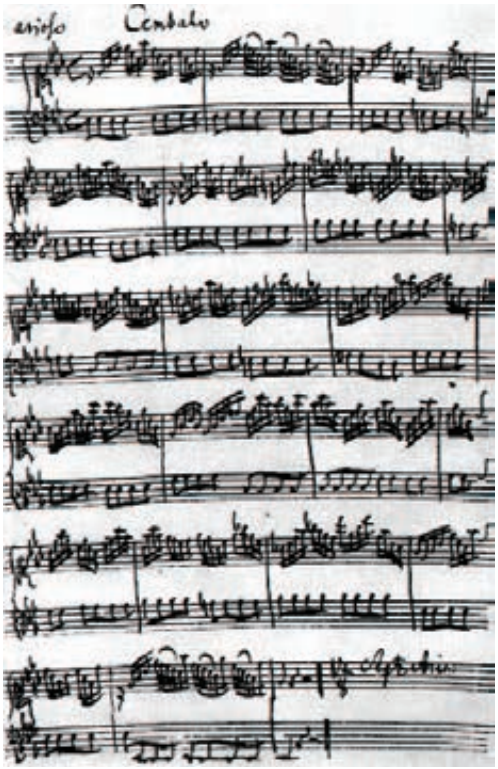
It may have been fortuitous that Monteverdi had produced such a great piece of religious music as he was becoming increasingly unhappy with his position at Mantua and began to look for other

Monteverdi's *L'incoronazione di Poppea*, Bavarian State Opera and Welsh National Opera co-production, 1998; Catrin Wyn Davies as Poppea; Directed by David Alden

In this scene from Monteverdi's *The Coronation of Poppea*, Arnalta sings a lullaby to her mistress, Poppea (act 2, scene 11).

INSTRUMENTAL MUSIC

The arrival of the Baroque sees for the first time the emergence of a truly independent instrumental repertory, one that did not have its roots in vocal practice. Due in part to the development of a strongly tonal basis for musical organization, and so not dependent on a text for its structure, the



establishing of a purely instrumental tradition was to have a considerable impact on the music of the next three-and-a-half centuries. The new instrumental repertories were to take their cues from three sources—collections of music for dance, which became the suite; earlier instrumental works, especially that for the virginal by English and Italian composers; and monody with a *continuo* accompaniment. The task of creating a purely instrumental form not based on vocal models was first taken on by the Italian keyboard composer Girolamo Frescobaldi (1583–1643). Largely active in Rome, Frescobaldi spans the divide between the Renaissance and Baroque in his music, from his early training in polyphony and madrigals to his later works based on functional harmonies and key. His music is characterized by sudden changes of tempo, long and highly ornate cadential passages and the manipulation of parcels of melodic material through counterpoint and variation, the overall unity of a piece coming from an initial musical idea that is developed, or from structures such as a ground bass, and musical variety coming through the violent juxtapositions.

This juxtaposition of tempo changes and variations of themes was taken up by Italian composers such as Biagio Marini (1594–1663) and Giovanni Fontana (?1589–?1630) who adopted the monodic form of a solo line or duet supported by *continuo* in pieces with several distinct sections, often based on counterpoint, dance rhythms or a variation form such as the ground bass; often these were arrangements of vocal pieces and were known as *canzonas*. These grouped pieces also became known variously as sonatas or *sinfonia*, generally either solo sonatas for instruments such as the violin, which were virtuosic, or after the works of Salamone Rossi (1570–1630), the trio sonata for two violins and continuo. The continuo was provided by an instrument such as the harpsichord and generally supported by a cello or viol in the bass. In time the forces used for the performances expanded and the movements of the sonatas began to settle into accepted patterns.

Of great importance to the development of the sonata was a group of composers around the northern Italian city of Bologna, many of them taught by the *maestro di cappella* at San Petronio, Maurizio Cazzati (1616–78). Cazzati only left a small number of instrumental works but they began to codify elements of the Bolognese sonata, writing a body of works for trumpet and strings, in idiomatic styles, that moves toward the solo concerto and adopts a strong sense of functional harmony. It was around this time that a distinction began to be made, especially by Cazzati's pupil Giovanni Vitali (1632–92), between different types of trio sonata, the so-called *sonata da chiesa* and the *sonata da camera*. The former being contrapuntal in style and generally in four sections arranged in a slow–quick–slow–quick pattern, the latter being essentially a set of three or four dance movements suitable for either entertainment or for performance in a domestic setting. The distinction was not always clearly made between the two differing types and by

Bach's *St John Passion* score,
harpsichord part in Bach's handwriting

J.S. Bach's choral works, cantatas and passions (works recounting the passion of Christ according to the New Testament), composed in Leipzig, are some of the most important of the Baroque. In the Leipzig order of service the cantata would follow the gospel reading and precede the Creed and sermon, and in general the cantata would last around 30 minutes and be scored for some 18 singers and an equal number of instrumentalists; the church organist would often perform the continuo part. In addition there were the large-scale oratorios and passions, such as Bach's *St John Passion* (1724) and *St Mathew Passion* (1727), that took the same part in the service as the cantatas but were scored for much greater forces and were considerably longer. His passions are notable for the great number of their chorales, which are interspersed liberally between the narrations, choruses and *arias* that set the gospel texts.

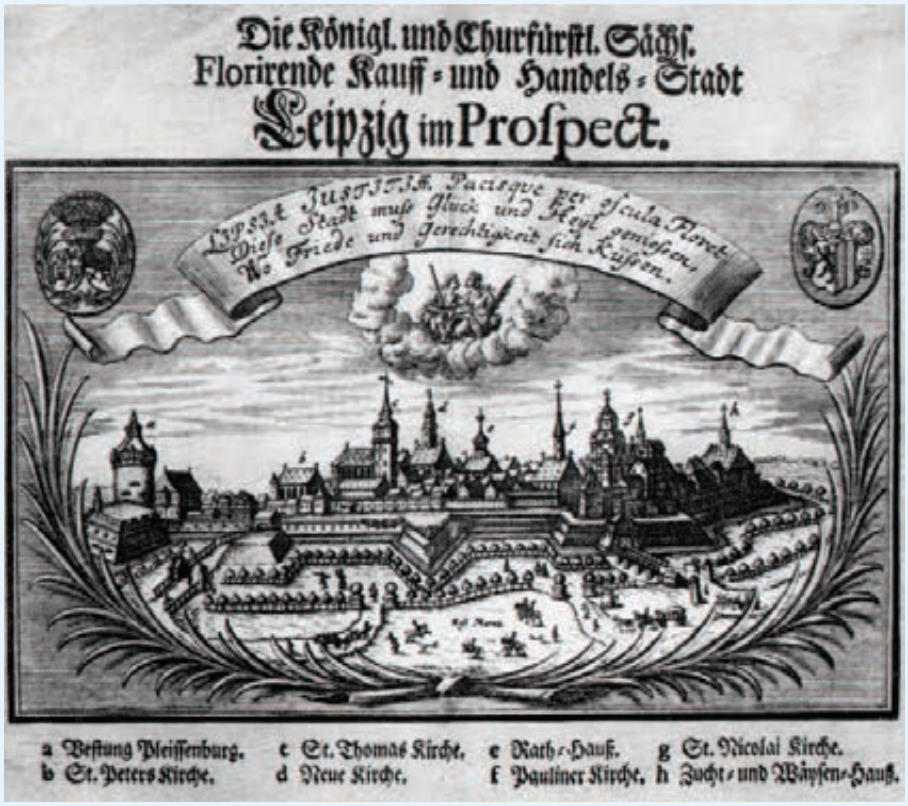
Thomas Arne, by W. Humphrey

Following on from Purcell, Thomas Arne (1710–78) was, along with Handel, the most important composer in England during the first half of the 18th century. He was particularly noted for his Italianate works for stage, although few of his manuscripts survive, and his orchestration was acclaimed for its invention and innovation, being the first English composer to include clarinets in the orchestra.

Johann Sebastian Bach

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach (1685–1750) was the most outstanding German musician and composer of the late Baroque. Not necessarily as innovative as earlier figures of the period, he nonetheless towers above almost all his contemporaries in his ability to draw together and achieve a synthesis of many different styles—although not opera—and techniques and to then forge a musical language and identity that was to remain influential for well over a century and a half. Known chiefly as a keyboard virtuoso during his lifetime, his compositions excel in their handling of all aspects of technique, from melody to harmony to counterpoint. Coming at the end of a long period of musical change, Bach's music sums up the Baroque aesthetic through a logical and elegant musical language that has remained the basis of all subsequent tonal harmony.



Leipzig at the time of Bach, 1725

Born into a family of musicians in Eisenach, central Germany, Bach was brought up as a Lutheran, a religious identity that was to color most of his work, and one that goes some way toward explaining why he did not write for the operatic stage. It is thought his earliest music education came from his father, a string player, and then from his elder brother, Johann Christoph, an organist in Ohrdruf. In 1700 he was sent to study in the Michaelisschule in Lüneburg where he sang in the Mettenchor until his voice broke. While at the school he made a number of trips to Hamburg to see the famous organist at the St Katharinen church, J.A. Reincken (?1623–1722). Reincken, a pupil of Sweelinck, made a great impression on the young Bach and both his playing and compositions seem to have influenced him greatly. Aside from its proximity to Hamburg, Lüneburg also had the advantage of a fine orchestra belonging to the local duke.

It is thought Bach left Lüneburg in 1702 and in 1703 he was employed briefly as a musician at the court of Weimar before taking up the position of organist at the Neue Kirche in Arnstadt the same year. His duties at the church were light, and hence he could dedicate himself to composition, but even so he was not happy in the post, famously taking leave in 1705 to travel to Lübeck to hear Buxtehude play (although the dates make it unlikely that this actually happened). In any event, on his return in 1706 he fell out with the church authorities and began to look for other work. In 1707 he gained a new position as organist at St Blasius in Mühlhausen where he received a larger salary, thus enabling him to marry Maria Barbara, his first wife, and where his music, especially his cantatas, were well received. By 1708 he had not only gained a following of students, but had attracted the attention of the Duke of Weimar who was eager to employ Bach.

With a prestigious position and a larger salary, Bach remained at the court for nine years, becoming the Konzertmeister as well as organist in 1714. Here he wrote most of his organ works as well as, toward the end of his time, a good number of cantatas. However, squabbles in the ruling family of the court began to make Bach's life difficult and when he was offered the post of Kapellmeister at Köthen (a promotion) he asked for permission to leave. The duke was unwilling to let him go and it was not until the end of 1717 that Bach was finally dismissed. Duke Leopold of Köthen was a much more suitable patron for Bach, being both a keen musician and

Wolfgang Amadeus Mozart

One of the most famous composers of Western music history, Wolfgang Amadeus Mozart was born in Salzburg in 1756. Mozart was as successful in writing opera, symphonies and concertos as he was in producing string quartets, piano works and chamber music. The epitome of the Classical composer, he excelled consistently in his grasp of form, elegant melody and wide-ranging harmony; indeed the use of "classical" as applied to the works of Mozart and Haydn was initially as a sense of excellence, compared favorably to the works of antiquity. Like his great predecessor Bach, Mozart was eclectic in his influences—from Italian opera to German instrumental *concerti*—but succeeded in forging from them a consistent and individual style.

Leopold Mozart with Wolfgang Amadeus and Nannerl, Austria; 1763; watercolor

Many of the courts of Europe were open to novelty and this was exploited by Leopold Mozart, Wolfgang Amadeus's father, who was keen to show off his children as exceptionally gifted young virtuosos. In 1762 the family visited both the court at Munich, where they played to Maximilian III, and Vienna, performing for Maria Theresia, to great acclaim. On their return to their home in Salzburg, a longer trip, of three-and-a-half years, was planned. This took them up through Germany and down to Paris, where they played for Louis XV, ending up in England where the children were received with great interest (reports of Wolfgang's ability to improvise glowed with praise, although the older Nannerl was acknowledged as a better player).

At the time of Wolfgang's birth, his father Leopold Mozart (1719–87) was already well known as a composer and violinist. Leopold took it upon himself to provide Wolfgang, and his sister Maria (better known as Nannerl), with a thorough education but one that inevitably concentrated on music. Wolfgang soon showed exceptional promise and, according to his father, had composed an *Andante* and *Allegro* (K 1a and b) by the time he was five. Not above exploiting the musical abilities of his children, Leopold soon had both Wolfgang and Nannerl playing the harpsichord and touring the courts of central Europe. The years up to 1772 were taken by almost constant travel, including long visits to Italy, but throughout these years Wolfgang continued to compose. The exposure to different musics, and meetings with other composers, especially Johann Christian Bach, influenced his developing style. Notable works from this period include his first published pieces (sonatas for violin and keyboard, K 6–9), the *Singspiel Bastien und Bastienne* (?1768) and a number of symphonies (those up to K 112).

At the very end of 1771 the family returned to Salzburg, at the time an active musical center. However, the following year Hieronymous Colloredo became Archbishop (and so ruler) of Salzburg and set about reforming music-making in the city, the effect of which was to limit the opportunities for composition and performance, especially for German musicians who took second place to the highly regarded Italians. Even so, in 1772 Wolfgang was taken on as a Konzertmeister (violinist) by the court, for which he received a salary. During the next few years he did, as was expected, compose several Masses, but threw himself with greater enthusiasm into writing instrumental music, generally for private patrons. These works included string quartets, concertos for violin and keyboard as well as serenades and divertimenti, but he also achieved some success with an opera for the stage in Munich *La finta giardiniera* (1775). By 1777, however, life in Salzburg was beginning to pall and Wolfgang asked to be released from his duties at court. He then set out for the famous musical center of Mannheim, hoping, with no result, for an appointment at the court there. Although he wrote a number of works there, Leopold, back in Salzburg, was not happy with his son's progress and told him to leave for Paris. Paris seems not to have suited Wolfgang; he was forthright on his low opinion of French music, and he seems to have written little while in the French capital, although he did meet again with J.C. Bach who was visiting from London.

It was while in Paris that Wolfgang heard of his mother's death and, not long after, that a position was now available as court organist back in Salzburg. Arriving back in the city in 1779 he took up the new post, composing some fine liturgical music, including the "Coronation" Mass (K 317) during the same year. He did not, however, neglect instrumental composition and continued to produce works for private patrons in the city, including the symphonies 32–4 (K 318, 19 and 38) and the concerto for two pianos (K 365), that limited the time he spent on the post as organist which Wolfgang was finding increasingly irksome. His break with Salzburg, and Archbishop Colloredo with whom he had a difficult relationship, came after his first great operatic success *Idomeneo* (1781), again for the Munich stage. At this time the Archbishop was in Vienna and he ordered Mozart to join him, a command that the composer found demeaning. Although he did travel

POPULAR MUSIC

MASS MUSIC FROM MASS CULTURE (SINCE 1875)

Emile Berliner with gramophone

Recordings of celebrities and singers became commercially available on cylinders in the 1890s, initially in only small numbers and at some expense. Emile Berliner's development by 1894 of the flat-disc gramophone for sound reproduction allowed for easier mass production of discs than cylinders and so gained a larger market. Electrical recording methods were developed by the 1920s and shortly after replaced mechanical ones, while the speed of discs—at first anywhere between 70 and 82 rpm—was standardized at 78 rpm, a format that lasted until the mid-1940s, when Columbia introduced the 33 1/3 rpm disc and so doubled the playing time.

"Popular" and "Pop" music as terms cover such variety of styles and ideologies that their scope is open to wide interpretation. The core elements that define them—mass dissemination, commercial focus, transience—also provoke questions of quality, cultural hierarchy and intrinsic artistic value. In practice, the broad headings as generally used of popular music along with its later developments (from the mid-1950s on) as pop represent the largest and most familiar of all musics throughout the world today; they are marked by extreme diversity and the paradox of often distinctive, localized styles that gain appreciation as part of internationally disseminated hybrids.

The key elements for the establishment of a mass popular music culture arose principally from three influences from the mid-19th century. First, a growing middle class in Western European saw an involvement in higher culture as a means of social improvement, with involvement in the arts, especially music, a leading part of such ambitions; the piano in the parlor was a significant feature of this culture. Second, increasing affluence created a large consumer market for music, initially in printed form for domestic use. Third, dissemination was furthered through technological means of mass music reproduction such as the nickelodeon, the player-piano or pianola, and most significantly the development of sound reproduction on disc which allowed not just the composition but a particular performance—and hence the performer—to become significant in their own right. The rate of technological development in conjunction with expanding wealth put America at the center of these developments and their spread into and beyond Western culture (the presence of US troops abroad during two World Wars was significant here). In consequence, the history of popular music in the 20th century has predominantly been viewed from an American perspective. The same can be said of some of the earlier years of pop, but the British contribution in the 1960s and latterly the embracing of aspects of world music and world markets have made the perspective of pop today a global one.

OPERETTA

In essence, Operetta is a popular development of opera, most prevalent and influential from the 1860s to the 1920s. The term includes a

1877: Thomas Edison invents the phonograph.

1878: Gilbert and Sullivan's *H.M.S. Pinafore* opens in London.

1912: The RMS Titanic sinks on its inaugural voyage; only 712 of its 2201 passengers and crew survive.

1919: John Alcock and Arthur Whitten Brown make the first non-stop transatlantic flight.

1927: The British Broadcasting Corporation (BBC) broadcasts its first radio programs.

1929: "Black Tuesday": on 29 October the New York Stock Exchange crashes precipitating the Great Depression in America.

1939: Hitler's invasion of Poland triggers World War II.

1943: *Oklahoma!*, Rodgers and Hammerstein's first Broadway musical, breaks Broadway records.

1945: Atom bombs dropped on the Japanese cities of Hiroshima and Nagasaki cause Japan's surrender and bring about the end of World War II.

1948: Mahatma Ghandi is assassinated in India.

1953: Queen Elizabeth II succeeds her father King George VI to the British throne.

1958: Elvis Presley releases the single *Jailhouse Rock*, which immediately becomes no. 1 in the US charts.

1961: US troops and Cuban exiles land at Cuba's Bay of Pigs but fail to regain control of the country from President Castro.

1963: American President John F. Kennedy is assassinated.

1964: The Beatles appear on national television in the USA to an audience of 70 million viewers.

1968: American civil rights leader Martin Luther King Jr is shot dead in Memphis, Tennessee.

1969: Neil Armstrong becomes the first man to walk on the moon.

1973: America withdraws from its military involvement in Vietnam.

1974: US President Nixon resigns from office after the Watergate Affair.

Victor Herbert (1859–1924), the most prominent and influential American composer of operetta and popular song of his generation and later a founder of the American Society of Composers, Authors and Publishers.

1980: John Lennon is shot dead in New York.

1981: Pope John Paul II is shot in St Peter's Square, Rome, but survives the attack; President Sadat of Egypt is also shot, but fatally so.

1985: The charity rock concert Live Aid is broadcast simultaneously to 152 countries.

1985: A massive earthquake brings Mexico city to ruins.

1987: Thousands of students march on Tiananmen Square, Beijing, and are met with military force.

1990: South African anti-apartheid leader Nelson Mandela is released after 27 years in prison.

1991: The opening up of Russia to the West is begun by Boris Yeltsin, and South African apartheid is finally dismantled by President Frederik de Klerk.

2001: On September 11 Islamic terrorists crash planes into New York's World Trade Center.

Jazz

The evolution of the musical style known as jazz has its roots in the synthesis of the musics of European settlers and black African slaves in the southern United States of America. A dominant musical force for the first two-thirds of the 20th century, jazz made its mark on a wide number of popular and art musics particularly through its treatment of rhythm and syncopation. The great marker of the style is its use of improvisation, often based on the harmonic patterns, known as "changes", from popular songs, referred to as "standards". The name itself, originally referring to sex or to "make something lively" says much about the music as it first appeared in New Orleans during the first decades of the 20th century. At this time there were many black and Creole bands playing instrumental versions of popular ballads and dances. The bands consisted of instruments such as trumpets, cornets and trombone, with clarinets and drums. Often the music included call and response sections and elements from African musics such as growling and rasping textures were used. The syncopations of blues and ragtime were also incorporated into the music played by these bands for New Orleans honky-tonks (a combination of bar, dance hall and brothel). The music itself was referred to initially as "hot", denoting its fast performance style, and based on a strong 4/4 beat over which the melody could be pulled about and given "blue" notes (flattened 3rds and 7ths).

The Original Dixieland Jazz Band (ODJB)

The Original Dixieland Jazz Band are credited with making the first jazz recording *Livery Stable Blues*, in 1917; they also recorded *Tiger Rag* in the same year. The ODJB were chiefly important for taking the music north to Chicago and New York (1916–17) and their impact was huge in disseminating the music.

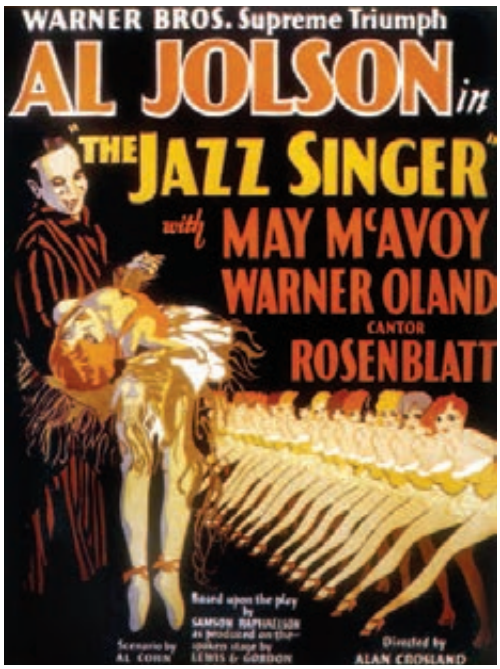
The first true jazz musician is said to be Buddy Bolden (1877–1931), a trumpet player who lead a band playing ragtime and blues. His claim was disputed by the pianist Jelly Roll Morton (1890–1941) who is notable for being the first jazz composer, writing pieces in the new syncretic New Orleans style. While both these musicians, and the vast majority of other early jazz players, were black it was a group of white musicians, the Original Dixieland Jazz Band (OBJB), led by cornet player Nick LaRocca (1889–1961) who made the first jazz recording, *Livery Stable Blues*, in 1917. Soon black musicians from New Orleans were taking their music to a wider audience. Notable among these was the cornet player King Oliver (1885–1938) who took his band to Chicago in 1918. In 1922 he employed another cornet player, one who was to achieve unprecedented fame for a black musician, Louis Armstrong (1901–71). His smooth tone and virtuosic technique that included a safe high register were to make him an almost instant hit. In 1925 Armstrong began a series of recordings with a group known as the Hot Five that included the trombonist and band-leader Kid Ory (*c.* 1886–1973). These soon became the standard to match and are important for the placing of the trumpet at the front of the ensemble as a soloist, as opposed to the generally polyphonic style that had predominated so far. A white musician from Chicago who was to be almost as influential was the trumpet player Bix Beiderbecke (1903–31).

By the late 1920s the New Orleans style began to be supplanted by a parallel style based around a larger ensemble with written scores. This more "symphonic" sound had been pioneered by the band leaders Ferde Grofé (1892–1972) and Paul Whiteman (1890–1967). They added saxophones as the main melody instruments to their bands' line-up and adopted a smoother sound than that of the New Orleans players. This form was adopted by the black band leaders Fletcher Henderson (1897–1952) and, especially, Duke Ellington (1899–1974), the greatest figure in jazz big-band history. Ellington's longevity as a band leader saw him as an influential figure in all periods up to his death and as a composer and arranger he was responsible for producing some of the great classics of the genre, such as *Black and Tan Fantasy* (1927). It was around this time that the characteristic rhythmic feel of jazz came to be known as "swing", and with a greater use of cymbals by the drummer to mark the tempo, a "comping" style articulating harmonies on the piano and the use of the bass to mark the 4/4 time, a new era began that saw the big band take center stage. Many of these were led by white musicians, including the phenomenally successful Benny Goodman (1909–86) and Artie Shaw (1910–2004), both clarinetists. Among black musicians the Ellington band and that led by Count Basie (1904–84) reigned supreme. The Basie band was important for its soloist Lester Young (1909–59) on saxophone who was to be influential on a later generation of players.

Smaller ensembles were also recording, including that led by trumpet player Roy Eldridge (1911–89)

MOVIE MUSIC

The earliest music for movies was played live in the cinema to accompany the silent image and enhance its mood while also creating a more conventionally complete theatrical experience for the audience. Early on, the music was improvised by a pianist to accompany short, descriptive cinematic scenes and, as narrative developed in movies (principally with comedies and melodramas), indications in sound of character and carefully placed references to popular songs and familiar classical music added additional emotional and observational layers. As cinema gained in popularity 1900–14, musical accompaniment became more sophisticated and cinema organs (notably the Wurlitzer) supplanted the piano; movie companies provided cue sheets that indicated how familiar or newly composed music could be coordinated with the moving image. Fully composed movie scores gained ground after D.W. Griffith's epic *The Birth of a Nation* (1915), and by the end of the 1920s composers including Victor Herbert, Arthur Honegger, Darius Milhaud and Dimitri Shostakovich had written original scores to accompany silent movies (this geographical spread—USA, France, Russia—indicates the worldwide interest developing for movies).



Al Jolson in *The Jazz Singer*

Although not immediately hailed as such at its first screenings in 1927, *The Jazz Singer* effectively signaled the change in Hollywood from silent movies to movies with synchronized sound. The plot concerned a young Jewish singer who defies his religious traditions in favor of a career as a popular entertainer; a story that provided opportunities for six songs and small sections of dialogue with synchronized sound and image, the rest of the movie silent as was the convention. Al Jolson played the title role. He was already a leading stage performer in revue and musical comedies, and his persona as a blackface performer combined with his performance technique, honed in live theater, proved suitably dramatic and emotive for introducing the new medium; his rendition of "My Mammy" in the movie's finale is one of the defining scenes of movie history.

The first movie to match a pre-recorded soundtrack to its image was *The Jazz Singer* (1927), in which the music sung by the lead character (a synagogue cantor, played by Al Jolson) was provided by a synchronized disc. The effect worked best when the music heard was actually part of the on-screen drama, rather than as background. Consequently, music at first played a lesser role in sound movies than with silents. The exception was for musicals, many of which exploited the unique possibilities of movie technique, as in those choreographed by Busby Berkley, such as *Gold Diggers of 1933*, and those featuring the dance partnership of Fred Astaire and Ginger Rogers, including *Top Hat* (1935, songs by Berlin) and *Shall We Dance* (1937, songs by Gershwin).

Through the 1930s, individually composed movie scores began to reassert themselves such that the leading Hollywood studios developed full-time music staff. Such scores increasingly drew on 19th-century symphonic techniques, matching specific musical themes to characters and events, much as the leitmotif was used in programmatic and operatic music. Many of the important composers for movies at this time had brought European classical training and heritage with them as either first- or second-generation immigrants to the USA or as Jewish refugees from Nazi Germany. The most influential include: Max Steiner, whose scores include those for *King Kong* (1933, one of the first extensive movie scores), *Gone with the Wind* (1939) and *Now Voyager* (1942); Erich Korngold, with *Captain Blood* (1935), *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940); and Franz Waxman, whose style suited horror movies, as with *The Bride of Frankenstein* (1935) and *Dr Jekyll and Mr Hyde* (1941), but also such psychological dramas as *Sunset Boulevard* (1950). The leading movie composer of this time with an exclusively American background was Alfred Newman (1900–70), influential as a composer of some 200 scores and as Music Director for 20th Century-Fox, for whom he wrote the famous ident fanfare in 1935. Some movie composers explored more dissonant qualities to reinforce the changing atmosphere rather than the distinct themes of the more symphonic style, as with Bernard Herrmann (1911–75) in movies including *Citizen Kane* (1941) and *Psycho* (1960).

Britain, France, and the Soviet Union provided the main centers of thriving non-American movies and hence movie music into the 1950s. In France, Arthur Honegger and Jacques Ibert contributed scores to movies by directors such as Jean Renoir, while George Auric wrote the scores not only for Jean Cocteau's *La belle et la bête* (1946) and *Orphée* (1949), but also several leading British comedies, such as *The Lavender Hill Mob* (1951). Composers from the concert hall, such as Ralph Vaughan Williams, Arthur Bax, William Walton and John Ireland wrote scores for British movies, but a movie specialism as seen in America was rare, with William Alwyn and Malcolm Arnold as the most prominent UK equivalents. In Russia, especially through director Sergei Eisenstein's approach to music as integral to movie making, such mainstream orchestral composers as Sergey

GLOSSARY

Accompaniment The supporting layers of the music to the dominant line, texture or harmony, theoretically subordinate to that line but often complementary, playing an almost equal role (as with the piano accompaniments for *Lieder*).

Aerophones Instruments whose sound is produced by air passing through a tube.

Aleatoric Music left to chance, requiring the performers to improvise or make choices of passages, pitches, dynamics or tempos from which to play.

Aleatoric counterpoint A technique developed by Witold Lutosławski in which *ad libitum* repeating cells are played simultaneously to create complex textures without the need for overly-complex notation.

Allegro Literally "happy", a tempo marking generally denoting a moderately fast speed.

Alto A low female voice or the line or vocal part lying between the tenor and soprano in four-part harmony.

Antiphony An effect in which groups of singers or instrumentalists in groups, are placed in different areas of a performance space, and whose physical groupings are heightened by contrasts of dynamic, texture or material. Sometimes described as "call and response" due to the characteristic alternating focus of the music.

Appogiatura A note, not of the parent harmony against which it sounds, one step above or below the harmony note to which it falls.

Arco An indication that string instruments should be played with bows rather than plucked.

Aria A lyrical section of an opera in closed form that reflects on emotions rather than drives forward the action; often as the *da capo aria*, in ABA form.

Arioso "Like a song," the term in opera for *recitative*-like passages part way between song and declamation, often associated with Donizetti and 19th-century French opera.

Atonal The absence or avoidance of tonality achieved through a variety of techniques including serialism.

Augmented An interval that has been extended by a semitone (hence an augmented fourth has one more semitone). Also a major chord whose fifth has been increased by semitone to produce two superimposed major thirds.

Ballet Western classical dance derived from the theatrical French dance of the 17th and 18th centuries.

Bass A low male voice or the lowest line or vocal part, that below the tenor, in four-part harmony.

Bel canto Literally means "beautiful singing"; an Italian approach to vocal performance and composition concerned with an intensely lyrical melodic line.

Bitonal The sounding of two diatonic key centers at the same time.

Brass Either a term used to describe aerophones made from metal (usually brass) and played using vibrating the lips in a cup- or conical-shaped mouthpiece. Or, that part of the orchestra consisting of the horn, trumpet, trombone and tuba sections.

Cadence A harmonic pattern of two different chords that brings a musical section to a close. The three most common cadences are: perfect cadence (chord V to I), plagal cadence (chord IV to I), and interrupted cadence (chord V to a chord other than chord I, commonly vi).

Cantus firmus The melody used as the basis for a polyphonic composition in Medieval and Renaissance music.

Cantata A work for voices and orchestra, predominantly of the Baroque, often setting a religious text.

Canon The exact repetition of a melodic line in another voice, played or sung, from the first one and starting after the first line has begun.

Chant A term generally used in the West for the single unmeasured line of music to which sections of the Christian liturgy are sung.

Choir An ensemble of singers.

Chorale A hymn of the Lutheran church whose simple soprano melody is supported by three lower homophonic parts.

Chordophones Stringed instruments that are plucked, bowed or struck.

Chorus Used as "choir" but more usually denoting a group of singers in an opera separate from the solo roles. Also used to describe the refrain of a strophic composition.

Chromatic From the Greek for "colored"; describing notes foreign to the underlying tonality of a musical section.

Chromatic scale The collection of all 12 semitones contained in a Western scale.

Cluster A tightly arranged grouping of notes, separated only by tones or semitones (even microtones); used extensively by a number of avant garde composers.

Concertato A leading concept of the Baroque in which contrasting musical ideas or groups of singers or instrumentalists are used in opposing groups.

Concerto An instrumental work where a soloist or body of soloists is set against a larger ensemble. In the 19th century this came to mean a work exclusively for a single soloist and orchestra that demands virtuosity from the solo performer.

Concerto grosso A work for two bodies of (usually) string players, supported by a *continuo* generally on harpsichord. These groups are the *ripieno* soloists (usually two violins and a cello) and the *concertino* (a larger body of musicians).

Consort A small instrumental ensemble of the Renaissance.

Continuo Also known as *basso continuo*. An accompanying part in Baroque music played on harpsichord, cello or theorbo derived from figured bass.

Continuous variation Coined by Schoenberg to describe Brahms' compositional technique of constantly varying the basic melodic material of a work to provide the piece's motivic drive.

Counterpoint Polyphonic music that follows a set of formal rules, as in fugue.

Declamation A musical vocal that emulates the pitch and rhythms of speech.

Diatonic Music derived from a system of seven notes spaced within an octave, for example the major and minor scales or seven Church modes.

Diminished The reduction of an interval by a semitone (thus the diminished fifth has one less semitone than the perfect fifth). Also a chord consisting of superimposed minor thirds.

Dissonance The opposite of consonance, used to describe notes that produce a clash or tension when sounded together. Dissonant intervals include the major and minor second, major and minor seventh and tritone.

Dominant The fifth degree of the major or minor scale and the triadic chord built on that note. One of the strongest degrees of the tonal system as it contains a leading note that in traditional harmony must be resolved upward onto the tonic. The dominant seventh is a triad built on the fifth degree of the diatonic scale with an added minor seventh above the root; the unstable interval of a tritone in this chord creates a tension that demands resolution by step onto the tonic and third of the tonic chord.

Duet A work for two soloists, usually with accompaniment.

Dynamic The degree of loudness or softness of a musical passage or note, usually denoted by the Italian terms (from quietest to loudest): *pianissimo*, *piano*, *mezzopiano*, *mezzoforte*, *forte*, *fortissimo*.

Electro-acoustic Music consisting of electronically created or recorded sounds played back to an audience via magnetic tape or digital recording equipment.

False relation Semitonal chromatic contradiction between different voices in polyphony.

Figured bass Numbers under notes in a bass line that indicate the harmonic progression, for example, 5-3 denotes a root position triad and 6-3 indicates a first inversion.

Form The organization of the structural units of a work denoted by shifts of harmony (as in sonata form) or the alternation of musical material (as in the AB scheme of binary form).

Fugue An advanced contrapuntal form that overlays thematic material by introducing a basic subject (theme) in each successive voice, alternating tonic and dominant entries (known as the subject and answer).

Gebrauchsmusik Literally "music for use", a term coined by such composers as Hindemith to describe their broadly tonal, Neoclassical works that were intended to appeal to a wider audience than that of the avant garde.

Gesamtkunstwerk The "total art work" envisioned by Wagner for his music dramas in which music, poetry,

drama and the visual aspect of set and costume design are integrated into a single creative work.

Glissando From the French *glisser* "to slide", the rapid passage through consecutive notes, either by quickly catching each note as in a harp glissando or in a true *portamento* achieved by the trombone or strings where the passage is seamless.

Grand opéra A style of opera current in 19th century France, characterized by historical settings, opulent sets, virtuosic vocal writing and dramatic plots.

Harmonic Either pertaining to the use of harmony or referring to one of the overtones of the naturally occurring harmonic series.

Harmony The study of, or the simultaneously sounding of notes to produce chords, the juxtaposition of which results in chord progressions. Functional harmony refers to the traditional Western tonal system of harmonic movement in which notes within the harmony are assigned specific functions and act according to a set of rules in establishing and moving from key to key.

Heterophony The simultaneous variation of a melodic line by two or more performers.

Homophony Where all the lines of a work move together in the same rhythm to form block-like harmonies.

Hymn A term used to denote a song that is used in the worship of a deity.

Idée fixe A device used by Berlioz that associates a particular theme to an idea or character in his music, influential in Wagner's conception of the *Leitmotif*.

Idiophones Instruments that produce the sound from their own body, usually by being struck, shaken or scraped.

Imitation The copying of all of, or elements of, a melodic line in another voice from the original one.

Improvisation The creation of a piece of music as it is being performed, associated particularly in the West with jazz and some works of the avant garde.

Interval The degree of separation between two pitches, the smallest of which, in the traditional Western tuning system, is the semitone. In increments of a semitone within the octave they are: semitone, tone, minor third, major third, perfect fourth, augmented fourth/tritone (i.e. three tones)/diminished fifth, perfect fifth, minor sixth, major sixth, minor seventh, major seventh and octave.

Isorhythm The repetition of a rhythmic pattern but with varying pitches or melodic material.

Key A concept of tonality where a hierarchy of notes acts to privilege one above all others as a tonal center.

Keyboard A set of keys or levers that when depressed either cause a string to be plucked or struck (as in the harpsichord and piano) or open a pipe enabling air to pass through (as in the organ), or activate electric or electronic production of the relevant pitches (as in the synthesizer).

Klangfarbenmelodie A term used by Webern to describe the varying instrumental colors that forms a parallel unfolding to that of the musical material.

Leading note The seventh degree of a diatonic scale that in traditional harmony rises by semitonal voice leading to the tonic.

Leitmotif The association of a musical motif with a particular idea, situation, place or character, the motif returns whenever that idea, situation or character occurs in the plot.

Libretto The verbal text of an opera.

Lieder German art song of the 19th century, from the German *Leid* for song.

Lyric prototype A formal scheme for vocal pieces based on four four-bar phrases: the first four bars are repeated for bars 5–8 with slight variation, bars 9–12 contrast and modulate from the tonic before the final bars 13–16 return to the tonic with either a variation of the first motif or a cadential passage (AA1BA2/C).

Madrigal A form of secular polyphony for between three and six voices popular in the 16th–17th century.

Mass Used to denote the main liturgical service of the Christian church, often including the eucharist.

Mediant The third degree of a diatonic scale.

Melody A musical line that corresponds most closely in the West to the concept of a "tune".

Mélodie French art song of the late-19th and 20th century.

Membranophones Instruments with stretched skins that are beaten to produce the sound.

Microtone An interval of less than a semitone, often a quartertone (that is, half a semitone) used by a number of avant garde 20th century composers.

Mode A collection of pitches, either relating to a melody or arranged in a scale, that are held to behave in a certain fashion to imply a hierarchy in which one pitch is the final (first or last note of the scale) or tonic.

Modes of limited transposition A term given by Olivier Messiaen to scales, widely used in his own music, that can be transposed only a limited number of times before they reproduce the first collection of pitches.

Modulation The process of moving from one key or tonal center to another.

Monody An innovation of the early Italian Baroque where, thinking to invoke the earlier practices of the ancient Greeks, a single melodic line that clearly annunciates the text was set against a homophonic accompaniment, in contrast to dominant polyphonic style that had preceded it.

Motet A polyphonic vocal genre that was the dominant form of medieval and Renaissance music.

Motif A small collection of notes with a distinctive harmony, melodic shape or rhythm.

Music drama The term used by Wagner to describe his operas that aspired to the *Gesamtkunstwerk*.

Musique concrète Ambient sounds, such as birdsong, traffic or non-musical artifacts being struck, compiled on tape or digitally to create a piece of music.

Neoclassicism A compositional style of the first half of the 20th century that retained a broadly tonal idiom and traditional forms, seeing itself as an alternative to the experimentation of the avant garde.

Note The name or sound of a specific pitch.

Octatonic A scale in which semitones and tones alternate. There are very few variations of the scale's two forms—the first starting with a semitone, the second with a tone—as each can only be transposed by semitone once before repeating the same collection of pitches.

Octave An interval whose two notes are seven diatonic notes away from another one, are given the same pitch name and in which the upper pitch is double the frequency of the lower.

Opera A staged dramatic work that is in full or in large part sung.

Opera buffa* or *opéra comique "Comic" opera, generally light-hearted, on domestic themes and with spoken sections between musical numbers.

Opera seria Literally "serious opera" that dealt with tragedy and heroic themes, often derived from antiquity.

Oratorio A setting of a religious text for chorus, soloists and orchestra for performance in the concert hall rather than during the liturgy.

Orchestra A large group of musicians, in the West usually comprising four main bodies of musicians, the strings, percussion, brass and woodwind.

Orchestration The technique and practice of assigning music to individual instruments and groups of instruments to create particular instrumental colors and effects.

Organ An aerophone in which the passage of air through fixed-pitch rows of pipes is controlled by a keyboard.

Organum The name given to medieval polyphony.

Overture An instrumental work before the first act of an opera or musical, usually drawn from musical themes that appear in various acts. Also used for a descriptive orchestral work that is not connected to a dramatic work but which follows the general scheme of the operatic overture.

Parallelism The movement of all parts of a harmony in the same direction, characteristic of the works of Debussy.

***Passacaglia, chaconne* or ground bass** A formal device where a repeated melodic pattern, usually in the bass, provides the unifying principle of the work.

Passion Choral works with self-contained narratives recounting Biblical events such as the birth of Christ.

Pentatonic A collection of five notes arranged in a scale that does not contain a tritone, for example C–D–E–G–A.

Percussion The section of the orchestra given over to the membranophones and idiophones. This can include a large number of different instruments, both tuned and untuned, such as: timpani (large tuned kettle drums), bass drum, side drum, triangle, cymbals, tam tam (gong), marimba (a large wooden xylophone with resonators), tubular bells and glockenspiel (high-pitched, tuned metal bars).

Phrase A musical unit longer than a motif but shorter than an entire melody, typically the units into which a melody can be broken down.

Pitch The frequency of a sound given a position in relation to other sounds by a note name, for instance A (at 440 hertz the standard tuning for Western music).

Pizzicato An indication for string instruments to be played by plucking rather than bowing the string.

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