

A COMPLETE
HISTORY OF MUSIC

FOR SCHOOLS, CLUBS, AND PRIVATE READING

By W. J. BALTZELL

Contributions by

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With Portraits, Reproductions of Instruments
and Musical Examples

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PREFACE.

The plan of arrangement used in this book has in view a combination of the recitation and lecture systems, and affords an opportunity for teachers to apply the best principles of both. The paragraph headings should be thoroughly fixed in mind and close attention should be given to the words in heavy type and Italics that occur in the body of a paragraph; together they form a convenient outline for the lesson. The questions at the end of each lesson are to be used to test the pupils' mastery of the lesson material; all available works of reference should be consulted for fuller information than the limited space of one book will admit of, each member of the class preparing one or more abstracts to be read before the class. The review outlines and suggestions are to be used in the same way, special attention being given to written answers such as would be required in an examination.

With a view of furnishing the reader a considerable amount of material on the *growth* of music as an art, biographical sketches have been made short, especially since so many excellent works of that description are available at a small price. Emphasis has been laid on the work of the men who developed music, on the influences which shaped their careers and the permanent value of their contributions to music. A clear knowledge of how music reached its present state is not to be had by studying books, biographical and critical; the *works* of the composers must be examined, played and sung, compared, analyzed as to methods of construction (Form) and expression (Melody, Harmony and Rhythm), so that the student may appreciate the change from simple, elementary processes to the free, polyphonic style found in the complex modern piano and orchestral scores. Reference is made to representative compositions

by classical and modern composers, which are part of the average teaching repertoire. The works of the earlier composers are not, however, readily accessible, although good examples of the style of the 16th and 17th centuries are in the cheap editions of Peters, Litolff, Augener, Breitkopf and Härtel, and Ricordi.

The plan of this book provides for two lessons a week for thirty weeks. This will occupy a school year and allow time for quizzes, reviews and examinations. If more time is available, the work may be divided into four, five or six terms and stress laid on the study of representative compositions, the preparation of short papers on the suggested topics, adding, as a feature to interest friends and music lovers generally, public programs including music.

Musical clubs will find in this book material for several years' programs, special attention having been given to the lessons on modern composers and their music, the suggestions as to class-work applying with equal force to the study classes of clubs. The individual reader should follow out the suggested historical and biographical parallels which help so strongly to fix in the mind the periods in which composers lived.

Lessons III to VI were prepared by Dr. H. A. Clarke, of the University of Pennsylvania; Lessons VIII to XIV by Mr. Arthur L. Judson, of Denison University; Lessons XV and XVI by Mr. Preston Ware Orem, Mus. Bac., of Philadelphia; Lessons XVII to XIX, XXI to XXIII, XXXVII to XL by Mr. Frederic S. Law, of Philadelphia; Lessons XXV to XXXIII by Mr. Clarence G. Hamilton, of Wellesley College; Lessons XLI to XLVIII by Mr. Edward Burlingame Hill, A.B., of Boston; Lessons L to LVI by Mr. Arthur Elson, of Boston.

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CONTENTS.

PREFACE		v
INTRODUCTION		17
LESSON	I. MUSIC OF THE CHINESE, JAPANESE AND HINDOOS	24
LESSON	II. MUSIC OF THE BABYLONIANS, EGYPTIANS AND HEBREWS	35
LESSON	III. MUSIC OF THE GREEKS: SCALES.....	46
LESSON	IV. MUSIC OF THE GREEKS (CONCLUDED).....	54
LESSON	V. ECCLESIASTICAL SYSTEM	61
LESSON	VI. NOTATION	70
LESSON	VII. MUSIC OUTSIDE THE CHURCH.....	77
LESSON	VIII. THE CAUSES OF POLYPHONIC DEVELOPMENT AND THE IMPORTANCE OF THE POLYPHONIC ERA	88
LESSON	IX. THE PARIS SCHOOL.....	99
LESSON	X. THE GALLO-BELGIC SCHOOL.....	107
LESSON	XI. THE ENGLISH SCHOOL.....	115
LESSON	XII. THE SCHOOL OF THE NETHERLANDS.....	123
LESSON	XIII. THE ITALIAN SCHOOL.....	131
LESSON	XIV. PALESTRINA AND HIS INFLUENCE ON THE MUSIC OF THE ITALIAN SCHOOL. THE MADRIGAL	139
LESSON	XV. MUSICAL INSTRUMENTS	147
LESSON	XVI. THE ORGAN, ORGAN PLAYING AND ORGAN MUSIC	156
LESSON	XVII. THE BEGINNING OF THE OPERA.....	171
LESSON	XVIII. THE ORATORIO. DEVELOPMENT OF THE OPERA	179
LESSON	XIX. ALESSANDRO SCARLATTI AND THE NEAPOLITAN SCHOOL	187
LESSON	XX. SINGING AND SINGERS.....	195
LESSON	XXI. OPERA IN FRANCE AND ENGLAND.....	203
LESSON	XXII. THE OPERA IN GERMANY. HANDEL AND GLUCK	211
LESSON	XXIII. MOZART TO ROSSINI.....	219
LESSON	XXIV. THE ORATORIO	226
LESSON	XXV. THE EVOLUTION OF THE PIANOFORTE.....	236
LESSON	XXVI. THE EARLY ITALIAN CLAVIER COMPOSERS...	246