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Thesis  
"The History of Music."  
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THESIS:-- The History of Music.

Fortunately history has something to record beside bloodshed and wrong. It is well that the song of the morning stars and the heavenly chant of "Peace on earth and good will to men", have been preserved as well as the stories of assassination, adultery, and massacre, and if there is reason why we should burrow into the past to learn the lessons of government, which is the method by which "One man ruleth over another unto his own hurt," so is there reason why we should delve into the past and consider the origin and progress of that divine art which has soothed the savage breast and has inspired man to noble deeds, comforted humanity in the depths of sorrow, lightened the laborer's toil and drawn man most powerfully heavenward.

The origin of music is older than the "Art preservative". Whether ape-like men imitated with the voice the song of the birds, the roar of the thunder, the dripping of the waters, the breaking of the waves and the whistling of the winds through the forest, or whether a God-born Adam waking with the dawn broke forth in irresistible praise of the Creator is perhaps debatable, but as far back as go any of the ancient writings, whether on parchment or on the rocks, there are evidences that man found beauty in sound as well as in sight and that the most ancient peoples voiced the glories of their histories, that the most ancient lovers sang of their loved ones, and that even savage mothers crooned the folk-lore to their babes.

History indicates that music in its early form was of a very simple type. Evolution teaches us that life on the earth began with the monad, a one-celled structure and from this all the complex organizations both animal and vegetable had their beginning. So in music, its form was the monotonous chant of the savage and its first mechanical representation was the snail and the one-stringed instrument, these being sufficient to represent the stolid and unchanging emotions, varied and the growing soul demanded an improved art to express its new experiences. The horn became the flute, the flute the organ. The monotonous clang of the drum was superseded by the violin, the harp and the piano. The music that in the first place was but a wearisome repetition of one tone varying in time but always in the same key, developed into the possible range of the human voice, the organ's deep bass and the piano's tinkling treble.

*of uncivilized men, but as man developed his knowledge so also their emotions*

The two periods, ancient and modern, in the history of music, are separated by the Christian era. The first part of each of these periods was spent in developing the tonal sense of the people and in producing new types of instruments which in the latter part of the period were perfected or became satisfactory according to the principles of the musicians of the time.

The music which interests us was developed mainly in Egypt, Greece and India. Much has been learned about the music of the Egyptians by means of the pictures found in their tombs some of which were made about four thousand B. C. The oldest of these near Thebes shows a high development of the art of music. Beautifully ornamented harps of seven or eight strings are shown and lyres with from six to twenty strings and well

made resonance cases. Several centuries later harps of twenty strings were in use, also a banjo, double flute, long and short trumpets, drums and sistra. The banjo was of Assyrian origin and made with one, two or three strings, a hollowed-out piece of sycamore for resonance and parchment for a sounding board.

Second in point of time is the music of the Hebrews and the allied nations of Assyria and Babylon. While their music was an important part of their lives they had no progressive development of instruments or of the tonal sense. Their principle instruments were the harp, flute and horn. From Egypt they had the sistra which was used as a bell. The timbrel and tambourine were used in worship. We find in the Bible that they had the kinnor, a triangular harp of 10-20 strings; the psaltery, a four sided instrument thought to be a variety of harp, and two small reed pipes or flutes. Representations found at Nineveh and Babylon show that the Assyrians employed a vast number of musicians for important festivals using, the cune and an instrument of metallic plates played with a hammer.

The Greeks were well advanced in music and our information concerning it's development for a period of thirteen hundred years, is fairly accurate. There are four principle periods in the history of Greek music. In the first, about one thousand B. C. the Homeric and Hesiodic poems began to be chanted by traveling minstrels, called Rhapsodists, for whom there were training schools kept up for about 250 years. They sang the praises of the heroes, their own adventures, and poems, and one of their number is said to have prevented the secession of Sparta by singing patriotic songs.

In the second period choral singing was developed, that is chanting in unison accompanied by the cithera. Variety was given to the performance by rhapsodies and dancing and reciting, by the leader also gestering, posturing and marching. A lyric drama was developed by the addition of two more speakers and a suite of persons to follow each speaker. The three authors of this drama were Aeschylus, Sophocles and Euripides. About 420 B. C. Aristophanes, the great comedy writer, patriot, philosopher and musician appeared. The works on Harmony and Rytam by Aristoxenus were the first really musical works which have come down to us and we get much of our knowledge of Greek music from them. Their earliest theorist was Pythagoras, the last was Claudius Ptolemy. The first correct tuning of the tetrachord which was the first four notes of the scale was given by Didymus who was born in 63 B.C. but his ratios were not recognized as correct until some centuries later.

The characteristic insturment of the Greeks was the lyre which usually had six strings. The flute was used and the aulos in religious services and frstivals. All that is known of the notation of the Greeks has been obtained from some scraps of music which it is supposed was written before the Christian era, and from some writings by Alyphius. It consisted of the letters of the alphabet and some of the old forms of the alphabet placed over the syllables to which the tones indicated were to be sung. It was complicated by the fact that the notes of the insturmental accompaniment were different from those of the vocal part.

Aristotle said "Music is for the intellectual enjoyment of leisure" and Plato said, "those who seek for the best kind of song and music ought not to seek for that which is pleasant but for that which is true".

Many important developments in the art of music took place in India at so remote a period as to be beyond dates. The hymns of the Rig-Veda were collected in their present form about 1500 B.C. It was in India that a string was first made to vibrate by the bow. This was the origin of the violin.

Its early form, the ravanastron, was invented by Ceylonese King, who reigned in 5000 B.C. The national instrument was the vina, a guitar with six strings, frets and the gourd at each end to re-inforce the resonance. They had also other forms of the guitar, several varieties of viol and instruments of percussion. Their theory of music was carried to a high point. From some writings in Sanskrit by Soma, written at least 1500 years B.C., we learn that they had many scales some of them with 24 divisions to the octave, the intervals corresponding exactly to our own. They had no harmony and chords were impossible in their scales. There was a peculiar development of the drama in India about 300 B.C., the acts were long, some spoken in Pankrit, others sung in Sanskrit, though neither had been spoken for centuries.

The Chinese Emperor Tschum, 2300 B.C., said, "Teach the children of the great in poems and sing them therewith to suitable melodies with instrumental accompaniment. The music must follow the sense of the words: music is the expression of soul feeling. If now the soul of the musician be virtuous, so also will his music become noble and full of virtuous expression, and will set the souls of men in unison with those of the spirits

Should have been  
I love you

in heaven". Our knowledge of Chinese music is very imperfect. We may account for the meagerness of their progress by the fact that they believe that the pattern of everything should never be changed. Their principle instruments are the kin, a sort of guitar, and the ke, which originally had 25 silk strings, but the number has now been doubled. They also use trumpets, rude violins, the ravanastrom and various instruments of percussion. Their earliest scale of which anything is known was approximately the same as the black keys of the piano. It was enlarged to seven notes and some claim that they had a <sup>n</sup>chromatic scale of 12 tones in the octave long before the Christian era.

Japanese music is about of the same type and degree of development as that of China and until their contact with European nations they knew nothing of harmony.

The apprentice period of modern music dates from the Christian era to the time of Palestrina A.D. 1600. During this time the details of the art were mastered and new instruments invented. The difference between ancient and modern music lies in the fact that the latter makes use of harmony, that is combined sounds, and tonality, the relations of tones in key. The causes of this transformation were several. First, the Greek Church was in force in the southern part of Europe for about 800 years and had great influence on the aesthetic side and also in awakening aspirations, hopes and faith which were a powerful source of inspiration <sup>in</sup> musical art. The church has also had an influence in supporting talented composers in connection with the great cathedrals. Second, the goths, Celts and Scandinavians impressed their idealistic natures on the whole form of modern art. Third, the work of professional musicians:

the people of Wales, Britian, Scotland and Ireland were taught to sing in parts, some places only two, while in others there were as many parts as performers. The Irish used the harp and tabor, the Scotch added the Crowth and the Welch added the Pipes. The English had a vigorous development along musical lines from the seventh to the tenth centuries, Kings Arthur and Alfred doing much to encourage the art. Round singing became popular at this time. The Scandinavians began to cultivate music a little later, their chosen instrument being the harp. It is not known wnetner they discovered it anew or derived it from the Egyptians. Another instrument of their early music was the bag-pipe, which still survives in Scotland.

Another important influence in the transformation from ancient to modern music was the peculiar civilization of the Saracens who invaded southern Europe about 819 A.D. affecting all Europe and arousing ideas which might have remained dormant for centuries but for this stimulus. They excelled in music and contributed to the modern world the violin, the lute and the piano forte, which dedended from the Arab santir. The origin of the organ has not been ascertained, tho traces of it are found before the Christian era. One of the earliest models was that of the hydraulic organ in which water was used to perfect the air holding qualities of the wind chest. The organ sent by Constantine to King Pepin of France in 742 had brass pipes blown with bellows and was played with both hands and feet. As early as 822 there were good organ builders in Venice and in the nineth century organs were in common use. These early instruments nad slides which were pulled out to make the pipe



sound. The date of invention of the valve is not known. Sharps and naturals were first combined in one keyboard in the 14th century; pedals were added in 1495 and its maturity was reached before 1600.

Little is known of the early modern writers on the theory of music. The earliest of any importance was a Roman, Boethius who wrote a systematic treatise on music. Cassiodorus was the next writer of importance. Bishop Isidore in the 7th century, the Venerable Bede in the 8th and Reome and Remi in the 9th century, wrote treatises which, while important, present the ideas of the ancients. Hucbald, a monk of French Flanders was the first writer since Boethius to treat the art of music systematically and without obscurity. Guido the most important writer of the 11th century is said to have introduced the staff and the use of notes. Franco of Conogne in the latter part of the 13th century first treated musical measure independently of verse and notation given to represent it.

Polyphony, or the singing of more than one melody as contrasted to the monodic music of the ancients, is said to have begun in the old French school of musicians. (1100-1370), about the time when Linctor founded the school of Naples, Italy was in a very prosperous condition and was building great cathedrals which have ever since supported a succession of great eminent musicians as organists and directors who have had much to do with the development of music in that sunny clime. About this time the great Palestrina appeared at Rome writing masses, motettes, hymns offertories, litnies, magnificats and madrigals.

The earliest notation of which we have any knowledge, that of the ancient Greeks, required 67 characters to represent all the pitches for the vocal part, other characters being used for the accompaniment. Their scale consisted of two octaves and two notes. The Roman notation, like the the Greek, used their letters above the words. It is not known whether different letters were used for instrument and voice. A curious notation which much resembles shorthand, is the neumes used by ecclesiastical writers from the 6th to the 12th centuries. The characters represent upward or downward slides of the voice and not absolute pitch, and there were no indications of key. In Hucbald's works we have the first suggestion of a staff. In the time of Franco of Cologne the four-lined staff with square notes came into use. Sometime later than this the bar began to be used to mark the measure. The five-line staff came into use about 1500. The C Clef was used until very lately when it was superceded by the G Clef.

The musical instruments used at this time were mainly the violin in the North of Europe and the lute in the South. The guitar was the Spanish form of the Moorish lute and the mandolin a diminutive form of lute. The viols which differed slightly from the violin were decended from the Arab rebec. The real mastery of the violin began in the 16th century by the Amati family in Lombardy, where wealthy and artistic people formed an appreciative public. Antonio Stradivari a pupil of Nicolo Amati, perfected the art of violin making and his instruments are highly valued to this day because each was made of wood that had been carefully studied. Maggini violins are also highly esteemed.

Opera was begun in Italy by some gentlemen who were trying to discover the music of the ancient Greek drama, and in so doing wrote some music of their own. The drama "Dafne" was the first of importance written by Rinuccini and the music by Jacopo Peri and Caccini. This was performed with great success in 1597. German opera started 20 years later when this same drama was translated and set to music by Heinrich Schuetz. From this time the operas written were given in the palaces of the great, until 1637 when the first opera house was erected in Venice. Others soon followed and Monteverde's many works were produced in them. Until this time there was so singing in the modern acceptation of the term, merely a recitative, when Alessandro Scarlatti introduced as new forms the accompanied recitative, the aria, and founded the Italian school of singing. The art of dramatic song which had been centered in Florence began after about half a century to spread in France. The French opera grew out of the ballet, a play of dancing, song and some dialogue. Perrini and Lulli wrote operas and improved on the Italian form in originality and interest. Shuetz who wrote the new music for "Dafne" turned his attention to church music and oratorio in which he showed much ability. The German opera did not begin again until a century later when Reinhard Keiser and Johann Matteson began to write. While there was some instrumental music in the 16th century no important advances were made until the 17th., when the art was very prosperous in Italy. Andreas Gabriele (1510-1586) the great organist of St.Marks, became famous for his masses, madrigals and pieces for the organ alone. His nephew Giovanni carried the art of organ playing much higher. Swelinch

of Holland, Scheidt and Schein of Germany were also famous organists. The most important work of the 17th century was in establishing the principle that, "instrumental music might exist independently of vocal and that it might enhance the expressiveness of vocal music when associated with it". Much was done in musical theory, the present scale of music being demonstrated by Zarlino.

In the 18th century music blossomed so irrepressibly in every direction that there was not a province in which new creations were not brought out. John Sebastian Bach born in Prussia (1695- 1750) the most remarkable figure of this period, has had more influence on the development of music than any composer who ever lived. His compositions are necessary to the mastering of the violin, organ and piano. He discovered the entire ground of organ playing except a few things made possible on the most modern instruments. The Fugue form was brought to perfection by him though he wrote preludes, fantasies, choral works, some two hundred thirty cantatas and five great Passion oratorios. His one fault was that he did not have a perfect knowledge of the voice and did not always take it into consideration in the register and intervals of his works so they are not performed as often as they would have otherwise been.

George Frederick Handel (1685-1759) a German, was of almost equal note with Bach though his influence on later music was not so great. He wrote operas, oratorios, cantatas, songs, anthems and chamber music. While his operas are mostly forgotten his oratorios have never been surpassed. His masterpiece, "The Messiah" justly holds first place in the line of

oratorios. Some of his other oratorios "Esther", "Israelin Egypt" are good. He remained in England for such a long time as to be considered an English composer and his great genius became a barrier to original effort.

Francis Joseph Hayen , born in Austria (1732-1809), has been called the master of proportion and taste. He was for 30 years the musical director in a private opera house where he had the opportunity of experimenting with his own compositions in every variety of music and so developed an original style. He was master of Symphony. He is best known by his oratorio "The Creation", which is a master work.

Wolfgang Amadeus Mozart (1756-1791) of Salzburg the composer of "Sweetness and Light" added nothing new in form to music though his works have perhaps not been surpassed in melody. He was at his best as a composer of operas, though he produced a large variety of works in every province of music.

Ludwig Von Beethoven (1770-1827) of Bonn is sometimes placed at the head of musical geniuses instead of Bach. He was ahead of Bach in his ability to make his hearers feel as he felt and see as he saw. He did not consider music as being of a fixed type, but free to go wherever the fancy of the composer led him, so he developed a peculiar style of slow movement differing from that of Mozart in having a deeper and more serious expression, Most of his compositions were for the piano, though some were for the violin and he wrote that splendid oratorio "Christ on the Mount of Olives". His piano music showed effects which only the piano forte of the last thirty years has been able to attain. He added to music a soulful quality, a depth and earnestness which make his works models.

The opera of the 18th century is called the classical music. In Germany the greatest operatic mind of the century, except Mozart, was that of Christopher Willibard Von Gluck. His music was very fine for that day and was said to have the "Finest qualities of the Italian music, many of those of French music and the great beauties of the German orchestra." Heinrich Graun is more especially noted for his oratorio "The Death of Jesus" which is esteemed in Germany almost as much as Handel's "Messiah" is in England.

Jean Philippe Rameau a writer of French opera was one of the four great names in music of the period in which Bach, Handel and Scarlatti wrote. A contemporary Jean Jacques Rousseau was quite noted as were also Philidor, Monsigny, Gretry Gossee, Mehul, Lesneur and Boreldieu. Their principle work was in acquiring fluency, ease and effective construction.

As in the 17th century there was little activity in England in the realm of opera music. Henry Purcell of the last part of the 17th century was considered to be a real genius and had he lived longer would doubtless have become famous. All native effort after his time was dwarfed by the genius of Handel. Dr. Thomas Arne was the most noted composer of the 18th century though his music is not known outside his native country. He wrote the nations hymn "Rule Britannia". In this century the piano forte established itself in the estimation of musicians. The compositions written by master hands for the harpischord and clavier were found to be so well adapted to the piano when it became recognized. This instrument properly speaking was invented in 1711 by Cristofori. His invention had the essential features, that is the use of a hammer

to produce the tone and the instantaneous escape from contact. This form had been reached through many steps. In the Assyrian sculpture there are shown instruments composed of metal rods or plates touched by hammers; in the middle ages the psaltery had metal strings; later the Arab santir, a trapeze shaped instrument, had a sounding board and metal wires and was struck with a hammer. The English spinet or German Clavier was merely a wire string psaltery with a key board of three or four octaves. Contemporaneous with the spinet was the harpischord of England or the clavicembalo of Italy which differed somewhat from the spinet in the manner of tone production. Then came the piano forte proper and when Thalberg and Liszt began to revolutionize the art of piano playing, many improvements came in, as the damper mechanism, the stringing and hammers were made stronger and the tone had greater volume. In 1837 the iron frame was perfected by Jonas Chickering of Boston. Domenico Scarlatti was a great virtuosi on the harpischord and his pianoforte compositions are still a necessary part of the education of a modern virtuosi. Matheson wrote much for the piano as did also Rameau of France and Dr. Blow, Dr. John Bull and Purcell in England. Haydn first began to demand more breadth of a pianoforte than Mozart with the adagio. Beethoven was the greater improver of piano playing in the latter part of the 18th century demanding almost as much of a piano as did the three great masters of the 19th century, Shumann, Chopin, Liszt, In the latter part of the 18th century a number of important virtuosi appeared. Muzio Clementi published a work on which the entire modern art of piano playing depends to a considerable extent.

J. L. Dussek of Bonemia was nighly esteemed all over Europe. J. B. Cramer of England and J. M. Hummel were disciples of Mozart.

A very eminent representative of violin playing was Guiseppe Tartini. His pieces are still played. In the latter part of this century and in the beginning of the 19 th century the art of violin playing was best illustrated by the German artist Louis Spohr who was a composer with an original style. His most important work, was "The School for Violin" published in 1831.

The 19th century is called the romantic period of art rather indefinitely as the 18th century was called the classic. The 19th century music represents individualism as opposed to the generalism of the 18th century; the true not mattering whether it was pleasant or satisfactory. Classic music was always modeled after some of the older compositions. Musical activity began in the other direction when in 1797, Franz Schubert brought an element of newness into the art. His sonatas, chamber music and symphonies are largely classical while his vocal compositions are romantic for they are descriptive, the music changing with the text. That he was a genius of the first order was recognized by Beethoven when he said "Truly Schubert has the devine fire" and Schumann said "Everything that he touched turned into music". His music freely and spontaneously follows the poem. Very few of his works were performed during his lifetime.



The two great virtuosi in orchestration of the 19th century were the French master Hector Berlioz and Richard Wagner. Berlioz combined instruments in vast masses for description while Wagner contrasted the instruments in endless variety. The opera had a development in Germany in this century through the efforts of many masters the most important ones being Weber, Meyerbeer, and Wagner. Characteristics of this development were the arioso, the improved rendition of the text, a close connection with the orchestra, and the fact that there were no stops in the action of the drama to allow for long vocal pieces as in the Italian opera. Carl Maria von Weber was the first of the romantic composers to get the public ear. He was an excellent pianist.

Giacomo Meyerbeer, a Jew born in Berlin, was one of the very first virtuosi in Europe. His music is very sensational and seems to lack in sincerity.

Richard Wagner (1813-1883) of Germany occupied the attention of the whole contemporaneous musical world after the performance of "Lohengrin". His music which seemed almost supernuman in its grandness had great influence on the course of the art. "Tannhauser", "Siegfried", "<sup>Die</sup>~~Die~~ Meistersinger" and "Parsifal" are some of his principal operas. He conceived the idea of the national theater to which the audience would come as pilgrims and the players and singers would give their services without reward. Such a theater was built at Bayreuth and there only may "Parsifal" be really heard. In the last two years it has been produced in America by two companies.

Perhaps the most remarkable master of the violin who has ever appeared was the Italian violinist Nicolo Paganini

(1784-1840). He astonished the world and enlarged the resources of the violin in every direction. Shumann and Liszt were influenced by him to attempt the same effects on the piano.

The piano playing of Sinismund Thalberg attracted much attention partly because of his wonderful technique and partly because of the improvements in the piano forte then just made.

Frances Fredrick Chopin of Poland opened a new world in piano playing in the nocturne which was dreamy, mysterious and poetic showing new management of hands, beautiful melodies and harmonies.

Franz Liszt (1811-1886) of Hungary distinguished himself in every brance of musical competition. There existed no technical difficulties for him and he had a wonderful control of the piano. He had charge of the musical establishment of the Grand Duke of Weimar and this place became a Mecca where he taught promising pianists, produced new as well as old operas especially introducing Wagner's operas. Felic Mendelsson (1809-1847) of Germany composed pieces of almost every sort but was especially great as a concert pianist. His greatest work was the oratorio "Elijah" some parts of which are scarcely surpassed in the range of oratorial music.

Robert Shumann (1810-1856) Germany, was a great pianist and song writer, with the romantic tendency very marked. He created forms that were clear concise and original. He is best in piano compositions which have great freedom and require a powerful touch. He is eminent as a song writer, though the voice is not always well considered.

The Italian opera did not have such great development in the 19th century as did the German. Many operas were produced but only the best ones are ever known abroad. Antonio Rossini's opera "William Tell" is one of the best. Giuseppe Verdi's works are much appreciated in Italy, and equally so are those of Arrigo Boito who shows unusual force for the music of a southern land.

The French opera of the 19th century was mostly brilliant novelties staged with reference to spectacular display and instrumented in a pleasing manner.

The most important work of the last half century was "Faust" by Charles Gounod (1818-1893). His other operas while they showed cleverness are much like Faust. He has not much structural ability, his main strength being as a lyric composer, and in blending instruments.

The seat of the musical empire still abides in southern Germany where it was established by Haydn, Mozart and Beethoven. Johannes Brahms (1833-1894) a musical master who has had no equal in technique since Bach, has written many songs, sonatas, symphonies for the orchestra and other pieces for combined instruments. Max Bruch a distinguished composer has a deep and natural musical expression. Bruckner is a gifted organist and a composer of great vigor. Michail Inavovitch Glinka, (1803-1877) created the national school of music for Russia. And next to him in that great empire is Anton von Rubinstein (1830-1895) the great pianist whose works are to be found in all branches of the art.

Wilhelm Gade (1817-1891) was the first Scandinavian to receive wide attention, being an active composer for the violin,

piano, voice and orchestra. Edward Hagerup Grieg has distinguished himself in almost every department of music. His works show much northern coloring.

America has as yet no national school of music, though she has produced some composers of great merit such as Kowles, Paine, Buck, Parker, Chadwick and Foote. England once one of the most musical countries has been absorbed in German music since the appearance of Handel until the present time, yet she has produced some composers of high merit such as Sire William Bennett, Sire George Macfarrer and Alexander Campbell Mackenzie, the last of whom is the greatest.

Clare Biddison