

history of western musical thought

history of western musical thought traces the evolution of ideas, theories, and philosophies that have shaped the development of Western music from ancient times to the modern era. This exploration encompasses the transformation of musical notation, theory, and aesthetics as influenced by cultural, philosophical, and technological changes throughout history. From the early modes and scales of Ancient Greece to the complex harmonic systems of the Baroque and Classical periods, the history highlights key figures and movements that advanced musical understanding. Additionally, it examines the role of music theory treatises, the emergence of tonality, and the impact of the Enlightenment and Romanticism on musical expression. The article also considers the 20th and 21st centuries, where modernism and postmodernism challenged traditional frameworks, leading to diverse musical approaches. This comprehensive overview will provide a detailed insight into the progressive refinement of musical thought in the Western tradition and its lasting influence on contemporary music study and practice.

- Ancient and Medieval Foundations of Western Musical Thought
- Renaissance Innovations and Theoretical Developments
- Baroque and Classical Era: Systematization of Tonality
- Romanticism and Expanding Musical Expression
- 20th Century and Contemporary Perspectives

Ancient and Medieval Foundations of Western Musical Thought

The earliest roots of the history of western musical thought can be found in Ancient Greece, where philosophers and theorists laid the groundwork for understanding music as a mathematical and cosmic phenomenon. Figures such as Pythagoras explored the relationships between numerical ratios and musical intervals, establishing a scientific approach to sound. The concept of the "music of the spheres" illustrated the belief that music reflected universal harmony, influencing later medieval perspectives.

Greek Music Theory and Philosophical Influence

Greek theorists categorized music using modes and scales, focusing on melodic structures and ethical effects. The writings of Aristoxenus and Boethius codified principles of pitch, rhythm, and harmony that persisted throughout the Middle Ages. Boethius's treatise "De Institutione Musica" was particularly influential,

transmitting Greek musical thought into medieval scholasticism.

Medieval Music and the Church

During the Medieval period, the history of western musical thought became closely intertwined with the Christian Church. Gregorian chant and early polyphony introduced new concepts of notation and modal systems. The development of staff notation by Guido of Arezzo revolutionized how music was conceptualized and taught, enabling greater precision and complexity.

- Introduction of neumes and early notation
- Modal theory based on church modes
- Emergence of polyphony and counterpoint
- Theoretical writings by Franco of Cologne and Johannes de Garlandia

Renaissance Innovations and Theoretical Developments

The Renaissance marked a significant period in the history of western musical thought characterized by renewed interest in humanism and classical antiquity. Music theory expanded beyond medieval constraints, exploring harmony, texture, and proportion in new ways. Composers and theorists sought to balance expressive content with structural clarity, reflecting broader cultural shifts.

Modal to Tonal Transition

Renaissance theorists elaborated on modal systems while paving the way for the eventual dominance of tonality. The use of imitation and polyphonic textures became more sophisticated, influencing theoretical treatises that addressed intervallic relationships and consonance versus dissonance.

Key Theoretical Figures and Treatises

Important contributors such as Gioseffo Zarlino and Heinrich Glarean advanced the understanding of modes, tuning systems, and counterpoint. Zarlino's "Le institutioni harmoniche" codified rules for harmony and counterpoint that would inform later musical thought.

- Expansion of modal theory to include new scales
- Development of triadic harmony
- Refinement of counterpoint rules
- Emergence of music printing facilitating theory dissemination

Baroque and Classical Era: Systematization of Tonality

The Baroque and Classical periods represent a pivotal epoch in the history of western musical thought, marked by the crystallization of tonal harmony. The establishment of major and minor keys and functional harmony defined compositional practice and theoretical understanding. This era saw the codification of musical forms and the rise of instrumental music.

Baroque Harmonic Practices

Baroque theorists emphasized basso continuo, figured bass, and harmonic progression, providing a foundation for tonal music. The concept of tension and resolution through dominant-tonic relationships became central, influencing both composition and pedagogy. Treatises by Johann Joseph Fux on counterpoint further systematized compositional technique.

Classical Clarity and Form

The Classical period refined the principles of balance, clarity, and form in music. Sonata form emerged as a structural paradigm, while harmony followed clear functional patterns. Theoretical writings by composers such as Rameau articulated the science of harmony, emphasizing chord functions and relationships within tonal systems.

- Establishment of major-minor tonal system
- Development of harmonic function theory
- Formalization of musical forms (sonata, symphony)
- Increased focus on instrumental music theory

Romanticism and Expanding Musical Expression

The Romantic era expanded the history of western musical thought by emphasizing emotional expression, chromaticism, and individualism. The boundaries of tonality were stretched through novel harmonic languages and orchestration techniques. Theoretical discourse began to incorporate aesthetic and philosophical considerations alongside structural analysis.

Chromaticism and Harmonic Innovation

Composers such as Wagner and Liszt pushed harmonic boundaries with extended chromaticism and modulatory practices. Theoretical discussions addressed these innovations, questioning traditional tonal frameworks and exploring new possibilities for musical expression.

Aesthetic and Philosophical Reflections

Romantic theorists and critics emphasized music's emotional and symbolic power. Concepts such as the Gesamtkunstwerk and program music reflected a synthesis of artistic expression and theoretical thought. This period also saw the rise of music analysis as a scholarly discipline.

- Use of extended chords and altered harmonies
- Exploration of non-traditional scales and modes
- Integration of literary and philosophical ideas
- Expansion of orchestration theory

20th Century and Contemporary Perspectives

The 20th century introduced radical shifts in the history of western musical thought through the advent of modernism, serialism, and experimental music. Traditional tonal systems were challenged by atonality, twelve-tone techniques, and electronic music. Theoretical approaches diversified, incorporating new analytical methods and interdisciplinary perspectives.

Modernist and Postmodernist Theories

The breakdown of tonality led to alternative organizational principles in music. Arnold Schoenberg's twelve-tone method revolutionized compositional technique and theoretical understanding. Later developments included aleatory music, minimalism, and spectralism, each accompanied by distinct theoretical frameworks.

Technological Influence and Globalization

Advances in recording, electronic instruments, and computer technology transformed music creation and analysis. The history of western musical thought expanded to include the study of new sound technologies and cross-cultural influences, reflecting globalization and digital innovation.

- Introduction of atonal and serial techniques
- Development of electronic and computer music
- Inclusion of ethnomusicological perspectives
- Expansion of music theory to embrace diverse genres

Frequently Asked Questions

What are the main periods in the history of Western musical thought?

The main periods in the history of Western musical thought include the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras, each characterized by distinct musical styles, theoretical developments, and cultural contexts.

How did ancient Greek philosophy influence Western musical thought?

Ancient Greek philosophers like Pythagoras and Plato laid the foundation for Western musical thought by exploring the mathematical relationships of musical intervals and the ethical effects of music, which influenced medieval and Renaissance theories of music.

What role did the Church play in shaping early Western musical

thought?

The Christian Church played a central role in shaping early Western musical thought by promoting Gregorian chant, developing modes, and establishing music as a form of worship, which led to the codification of musical notation and theory in the Middle Ages.

How did the invention of musical notation impact Western musical thought?

The invention of musical notation during the Medieval period allowed for the precise recording and transmission of music, enabling more complex compositions and fostering theoretical advancements that shaped Western musical thought.

What contributions did Renaissance thinkers make to Western musical theory?

Renaissance thinkers expanded the understanding of harmony, counterpoint, and tuning systems, emphasizing humanism and the expressive potential of music, which led to new compositional techniques and the development of modal theory.

How did the Enlightenment influence Western musical thought in the Classical period?

The Enlightenment emphasized reason, clarity, and balance, which influenced Classical composers and theorists to focus on form, structure, and expressive restraint, reflected in the development of sonata form and tonal harmony.

What are some key theoretical developments in Western musical thought during the 20th century?

The 20th century saw major theoretical developments including atonality, serialism, electronic music, and new approaches to rhythm and form, challenging traditional tonality and expanding the possibilities of musical expression.

Additional Resources

1. The Oxford History of Western Music

This comprehensive volume by Richard Taruskin traces the development of Western music from its earliest origins to the present day. It offers detailed analysis of musical styles, important composers, and cultural contexts. The book is praised for its scholarly depth and engaging narrative, making it a

cornerstone for understanding the evolution of Western musical thought.

2. *A History of Western Music*

Written by J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, this textbook is widely used in music history courses. It covers Western music's progression from the Middle Ages through the 20th century, emphasizing the interplay between musical innovation and historical context. The book combines clear explanations with musical examples to elucidate complex ideas.

3. *Music in Western Civilization*

Paul Henry Lang's classic work explores how Western music reflects broader cultural, social, and intellectual movements. The book highlights the connection between music and historical developments, from ancient Greece to modern times. Lang's writing is accessible and insightful, offering readers a panoramic view of music's role in Western culture.

4. *The Story of Music*

Howard Goodall presents an engaging narrative of Western music's history, focusing on key composers and pivotal moments. The book is designed for general readers and students, making complex musical ideas approachable. Goodall also discusses how changes in society and technology influenced musical thought over time.

5. *The Cambridge History of Western Music Theory*

This scholarly volume edited by Thomas Christensen provides an in-depth examination of the theoretical foundations underpinning Western music. It covers developments from antiquity through the 20th century, including discussions of key theorists and their contributions. The book is essential for understanding how musical thought evolved alongside compositional practices.

6. *Western Music and Its History: An Introduction*

Written by Donald Jay Grout and Claude V. Palisca, this introductory text outlines the historical progression of Western music while emphasizing stylistic changes and cultural influences. It balances narrative history with analysis of musical forms and genres. The book is well-suited for newcomers seeking a structured overview of Western musical traditions.

7. *The Historical Development of the Music of Western Civilization*

Charles Hamm's work provides a detailed chronicle of Western music's evolution, focusing on both the artistic and social dimensions. It emphasizes how historical events and philosophical ideas shaped musical expression. The book includes discussions of lesser-known composers and genres, broadening the scope of Western musical history.

8. *Music and Musicians in the Western Tradition*

This text by Claude V. Palisca offers a concise history of Western music with a strong focus on the lives and works of significant composers. It integrates historical context with musical analysis, helping readers understand the significance of developments in musical thought. The book is praised for its clear organization and accessible style.

9. *From Gregorian Chant to Jazz: A History of Western Musical Thought*

This book explores the trajectory of Western music from early medieval chant to contemporary genres like jazz. It highlights how shifts in cultural, religious, and intellectual paradigms influenced musical creativity and theory. The author provides a broad perspective on the continuity and change in Western musical ideas over centuries.

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history of western musical thought: A History of Western Musical Aesthetics Edward A. Lippman, 1994-01-01 Among the fine arts music has always held a paramount position. Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, wrote Plato. From the music of the spheres of Pythagoras to the Future Music of Wagner, from churches, courts, cathedrals, and concert halls to amateur recitals, military marches, and electronic records, music has commanded the perpetual attention of every civilization in history. This book follows through the centuries the debates about the place and function of music, the perceived role of music as a good or bad influence on the development of character, as a magical art or a domestic entertainment, and as a gateway to transcendental truths. Edward Lippman describes the beginnings of musical tradition in the myths and philosophies of antiquity. He shows how music theory began to take on new dimensions and intensity in the seventeenth century, how musical aesthetics was specifically defined and elaborated in the eighteenth century, and how, by the nineteenth century, music became the standard by which other arts were judged. The twentieth century added problems, pressure, and theories as music continued to diversify and as cultures viewed each other with more respect.

history of western musical thought: The Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

history of western musical thought: The Oxford History of Western Music Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who, what, and when, exploring the how and why behind the story of Western Music Now in its second edition, this text immerses students in the engaging story of the Western musical tradition. By emphasizing the connections among works, both within cultural eras and across time and place, the text goes beyond a basic

retelling of the music's history to build students' ability to listen critically to key works. The Oxford History of Western Music, College Edition is a complete program for building students' understanding and appreciation of the classical canon.

history of western musical thought: *Oxford History of Western Music* Richard Taruskin, 2009-07-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c

history of western musical thought: The Oxford Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it.

history of western musical thought: The Cambridge History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth-Century Music seeks to provide the most up-to-date knowledge on seventeenth-century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes. Written by a distinguished team of experts in the field, the chapters not only address traditional areas of knowledge such as opera and church music, but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view. While this history does not depart entirely from the traditional study of musical works and their composers, there is a strong emphasis on the institutions, cultures and politics of the age, together with an interrogation of the ways in which music related to contemporary arts, sciences and beliefs.

history of western musical thought: Postcolonial Readings of Music in World Literature Cameron Fae Bushnell, 2013 This book reads representations of Western music in literary texts to reveal the ways in which artifacts of imperial culture function within contemporary world literature. Bushnell argues that Western music's conventions for performance, composition, and listening, established during the colonial period, persist in postcolonial thought and practice. Music from the Baroque, Classical, and Romantic periods (Bach through Brahms) coincides with the rise of colonialism, and Western music contains imperial attitudes and values embedded within its conventions, standards, and rules. The book focuses on the culture of classical music as reflected in the worlds of characters and texts and contends that its effects outlast the historical significance of the real composers, pieces, styles, and forms. Through examples by authors such as McEwan, Vikram Seth, Bernard MacLaverty, Chang-rae Lee, and J.M. Coetzee, the book demonstrates how Western music enters narrative as both acts of history and as structures of analogy that suggest subject positions, human relations, and political activity that, in turn, describes a postcolonial condition. The uses to which Western music is put in each literary text reveals how European art music of the seventeenth through the nineteenth centuries is read and misread by postcolonial generations, exposing mostly hidden cultural structures that influence our contemporary understandings of social relations and hierarchies, norms for resolution and for assigning significance, and standards of propriety. The book presents strategies for thinking anew about the persistence of cultural imperialism, reading Western music simultaneously as representative of

imperial, cultural dominance and as suggestive of resistant structures, forms, and practices that challenge the imperial hegemony.

history of western musical thought: Building musical culture in Nineteenth-century Amsterdam Darryl Cressman, 2016-03-15 When people attend classical music concerts today, they sit and listen in silence, offering no audible reactions to what they're hearing. We think of that as normal-but, as Darryl Cressman shows in this book, it's the product of a long history of interrelationships between music, social norms, and technology. Using the example of Amsterdam's Concertgebouw in the nineteenth century, Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively - and analysis of its creation and use offers rich insights into sound studies, media history, science and technology studies, classical music, and much more.

history of western musical thought: *The International Cyclopedia of Music and Musicians* Oscar Thompson, 1975

history of western musical thought: **A Language of Its Own** Ruth Katz, 2010-01-15 The Western musical tradition has produced not only music, but also countless writings about music that remain in continuous—and enormously influential—dialogue with their subject. With sweeping scope and philosophical depth, *A Language of Its Own* traces the past millennium of this ongoing exchange. Ruth Katz argues that the indispensable relationship between intellectual production and musical creation gave rise to the Western conception of music. This evolving and sometimes conflicted process, in turn, shaped the art form itself. As ideas entered music from the contexts in which it existed, its internal language developed in tandem with shifts in intellectual and social history. Katz explores how this infrastructure allowed music to explain itself from within, creating a self-referential and rational foundation that has begun to erode in recent years. A magisterial exploration of a frequently overlooked intersection of Western art and philosophy, *A Language of Its Own* restores music to its rightful place in the history of ideas.

history of western musical thought: Tonal Space in the Music of Antonio Vivaldi Bella Brover-Lubovsky, 2008-06-25 The book combines theory and practice, discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception. Brover-Lubovsky's approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought, including theory, pedagogy, reception, and aesthetics. *Tonal Space in the Music of Antonio Vivaldi* is a substantial contribution to a better understanding of Vivaldi's individual style, while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century.--BOOK JACKET.

history of western musical thought: **Beethoven and the Grosse Fuge** Robert S. Kahn, 2010-06-01 The *Grosse Fuge*, composed by Ludwig van Beethoven in his late period, has an involved and complicated history. Written for a string quartet but published as an independent work, the piece raises interesting questions about whether music without words can have meaning, and invokes speculation about the composer and his frame of mind when he wrote it. Kahn looks closely at the musical, aesthetic, philosophical, and historical problems the work raises, considering its history, structure and development, meaning, and response among critics and contemporaries. Kahn also studies Beethoven's difficulties with publishers and sponsors, his everyday life, and his character in light of recent advances in the pharmacology of depressive illness. The book places both Beethoven and the *Grosse Fuge* in their historic and social contexts, arguing that Beethoven intended the *Fuge* as the finale of his String Quartet Opus 130 and created a substitute finale for the quartet at his publisher's urging; not because he was unhappy with the work. Beethoven is examined as a freelance musician: a vocation whose members were frequently excluded from society and the protection of its laws, including respect for copyright. Viewed in this light, Beethoven's famous quirks and resentments become understandable, even rational. Kahn also devotes a chapter to the phenomenon of synesthesia—a sense of motion through three-dimensional volumes of space—examining how some works of Western music can evoke synesthesia in listeners. He also speculates that Beethoven's creative dry spell in his late 40s was caused by an extended bout with

clinical depression. Written for a general audience and including a bibliography and index, this fascinating study will interest scholars and fans of classical music and Beethoven.

history of western musical thought: The Routledge Research Companion to Modernism in Music Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the 'new musicology'. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established; among them: modernism and affect, modernism and comedy, modernism versus the 'contemporary', and the crucial distinction between modernism in popular culture and a 'popular modernism', a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence.

history of western musical thought: The ^APerformance of 16th-Century Music Anne Smith, 2011-03-30 Through The Performance of 16th-Century Music, today's musicians will gain fundamental insight into how 16th-century polyphony functions, and the tools necessary to perform this repertoire to its fullest and glorious potential.

history of western musical thought: A Theory of Virtual Agency for Western Art Music Robert S. Hatten, 2018-09-06 In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual agents assume various actorial roles. Along the way, Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.

history of western musical thought: From Classicism to Modernism Brian K. Etter, 2019-07-30 This title was first published in 2001. The last century has witnessed the ascendancy of the avant-garde in music. From Schoenberg to Boulez to Stockhausen, the avant-garde has defined the modern conception of musical creativity. Contemporary serious music demands the new in terms of style, form and ways of listening and hearing. Implicit in this approach is the rejection of the old, from the baroque to the music of the later 19th-century symphonists. Paradoxically, however, it is this old repertoire which continues to dominate concert programmes. An exploration of this dichotomy lies at the heart of this book. Drawing on a wealth of European philosophical and musical texts, the author examines the origins of the avant-garde and its relation to modernity in tandem with the history of the tonal tradition.

history of western musical thought: Music in Western Civilization Paul Henry Lang, 1997 A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age.

history of western musical thought: Aesthetics of Music Stephen Downes, 2014-06-27

Aesthetics of Music: Musicological Approaches is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

history of western musical thought: Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music? How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations? This collection of essays addresses these questions by examining some of the ways in which men, music and masculinity have been implicated with each other since the Middle Ages. Feminist musicologies have already dealt extensively with music and gender, from the 'phallogocentric' tendencies of the Western tradition, to the explicit marginalization of women from that tradition. This book builds on that work by turning feminist critical approaches towards the production, rhetorical engagement and subversion of masculinities in twelve different musical case studies. In other disciplines within the arts and humanities, 'men's studies' is a well-established field. Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny. This book does not seek to cover the field comprehensively but, rather, to explore in detail some of the ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities, national musics; and identities, voices, discourses. Within these themes, the book ranges across a number of specific topics: late medieval masculinities; early modern discourses of music, masculinity and medicine; Renaissance Italian masculinities; eighteenth-, nineteenth- and early twentieth-century ideas of creativity, gender and canonicity; masculinity, imperialist and nationalist ideologies in the nineteenth century, and constructions of the masculine voice in late nineteenth- and twentieth-century opera and song. While the case studies are methodologically disparate and located in different historical and geographical locations, they all share a common conc

history of western musical thought: Music Analysis in the Nineteenth Century: Volume 1, Fugue, Form and Style Ian Bent, 1994-03-17 This book demonstrates, in fascinating diversity, how musicians in the nineteenth century thought about and described music. The analysis of music took many forms (verbal, diagrammatic, tabular, notational, graphic), was pursued for many different purposes (educational, scholarly, theoretical, promotional) and embodied very different approaches. This, the first volume, is concerned with writing on fugue, form and questions of style in the music of Palestrina, Handel, Bach, Mozart, Beethoven and Wagner and presents analyses of complete works or movements by the most significant theorists and critics of the century. The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent, making this a volume of enormous importance to our understanding of the nature of music reception in the nineteenth century.

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