

Contents

Preface	xxi
I Elements	1
1 Sound: Pitch, Dynamics, and Tone Color	4
Pitch: Highness or Lowness of Sound	4
Dynamics	6
Tone Color	7
Listening Outlines, Vocal Music Guides, and the Properties of Sound	7
<i>The Firebird</i> , Scene 2 (1910), by Igor Stravinsky	8
LISTENING OUTLINE	8
<i>C-Jam Blues</i> (1942), by Duke Ellington and His Famous Orchestra	9
LISTENING OUTLINE	9
2 Performing Media: Voices and Instruments	9
Voices	9
Musical Instruments	10
String Instruments	12
Woodwind Instruments	15
Brass Instruments	19
Percussion Instruments	20
Keyboard Instruments	24
Electronic Instruments	26
<i>The Young Person's Guide to the Orchestra</i> , Op. 34 (1946), by Benjamin Britten	28
LISTENING OUTLINE	28
3 Rhythm	30
Beat	30
Meter	31
Accent and Syncopation	32
Tempo	32
4 Music Notation	33
Notating Pitch	33
Notating Rhythm	35
Notating Silence (Rests)	36

Notating Meter	36
The Score	36
5 Melody	38
6 Harmony	41
Consonance and Dissonance	41
The Triad	41
PERFORMANCE PERSPECTIVE: Roger Kamien, Pianist, Playing Chopin's Prelude in E Minor	42
Broken Chords (Arpeggios)	43
Prelude in E Minor for Piano, Op. 28, No. 4 (1839), by Frédéric Chopin	43
LISTENING OUTLINE	44
7 Key	44
The Major Scale	45
The Minor Scale	46
The Key Signature	47
The Chromatic Scale	47
Modulation: Change of Key	47
Tonic Key	48
8 Musical Texture	48
Monophonic Texture	48
Polyphonic Texture	48
Homophonic Texture	49
Changes of Texture	50
<i>Farandole</i> from <i>L'Arlésienne</i> Suite No. 2 (1879), by Georges Bizet	50
LISTENING OUTLINE	51
9 Musical Form	52
Techniques That Create Musical Form	52
Repetition	52
Contrast	52
Variation	53
Types of Musical Form	53
Three-Part (Ternary) Form: A B A	53
<i>Dance of the Reed Pipes</i> from <i>Nutcracker</i> Suite (1892), by Peter Ilyich Tchaikovsky	53
LISTENING OUTLINE	54
Two-Part (Binary) Form: A B	55
Contradance No. 7 in E Flat Major from Twelve Contradances for Orchestra (1801), by Ludwig van Beethoven	55

LISTENING OUTLINE	55
Listening for Form	56
10 Musical Style	57
II The Middle Ages and Renaissance	59
1 Music in the Middle Ages (450–1450)	65
Gregorian Chant	65
The Church Modes	67
<i>Alleluia: Vidimus Stellam (We Have Seen His Star)</i>	67
VOCAL MUSIC GUIDE	68
<i>O successoros (You successors)</i> , by Hildegard of Bingen	69
VOCAL MUSIC GUIDE	70
Secular Music in the Middle Ages	71
<i>Estampie (Thirteenth Century)</i>	72
The Development of Polyphony: Organum	72
School of Notre Dame: Measured Rhythm	73
Fourteenth-Century Music: The “New Art” in France	74
Guillaume de Machaut	74
<i>Puis qu’en oubli sui de vous (Since I am forgotten by you; around 1363)</i>	74
VOCAL MUSIC GUIDE	75
<i>Notre Dame Mass (Mid-Fourteenth Century)</i>	76
PERFORMANCE PERSPECTIVE: Andrew Parrott Conducting the <i>Agnus Dei</i> from Machaut’s <i>Notre Dame Mass</i>	77
VOCAL MUSIC GUIDE: <i>Agnus Dei</i>	78
2 Music in the Renaissance (1450–1600)	78
Characteristics of Renaissance Music	79
Words and Music	79
Texture	79
Rhythm and Melody	80
Sacred Music in the Renaissance	80
Josquin Desprez and the Renaissance Motet	80
<i>Ave Maria . . . Virgo Serena (Hail, Mary . . . Serene Virgin; c. 1475)</i>	81
VOCAL MUSIC GUIDE	82
Palestrina and the Renaissance Mass	82
<i>Pope Marcellus Mass (1562–1563)</i>	84
VOCAL MUSIC GUIDE: <i>Kyrie</i>	85
Secular Music in the Renaissance	85
Vocal Music: The Renaissance Madrigal	85

As Vesta Was Descending (1601), by Thomas Weelkes 86

VOCAL MUSIC GUIDE 87

Instrumental Music 87

Passamezzo and Galliard, by Pierre Francisque Caroubel,
from *Terpsichore* (1612), by Michael Praetorius 89

III The Baroque Period 91

1 Baroque Music (1600–1750) 96

Characteristics of Baroque Music 97

Unity of Mood 97

Rhythm 97

Melody 97

Dynamics 97

Texture 98

Chords and the Basso Continuo (Figured Bass) 98

Words and Music 99

The Baroque Orchestra 99

Baroque Forms 100

2 Music in Baroque Society 100

3 The Concerto Grosso and Ritornello Form 103

Brandenburg Concerto No. 5 in D Major (about 1721),
by Johann Sebastian Bach 104

LISTENING OUTLINE: First Movement 105

4 The Fugue 107

Organ Fugue in G Minor (*Little Fugue*; about 1709),
by Johann Sebastian Bach 108

LISTENING OUTLINE 109

5 The Elements of Opera 110

6 Opera in the Baroque Era 114

7 Claudio Monteverdi 116

Orfeo (*Orpheus*, 1607) 117

VOCAL MUSIC GUIDE: *Tu se' morta* 119

8 Henry Purcell 119

Ground Bass 120

Dido and Aeneas (1689) 120

VOCAL MUSIC GUIDE: *Dido's Lament* 121

9	The Baroque Sonata	122
	Trio Sonata in A Minor, Op. 3, No. 10 (1689), by Arcangelo Corelli 123	
10	Antonio Vivaldi	124
	<i>La Primavera (Spring)</i> , Concerto for Violin and String Orchestra, Op. 8, No. 1, from <i>The Four Seasons</i> (1725) 125	
	LISTENING OUTLINE: First Movement 126	
	PERFORMANCE PERSPECTIVE: Jeanne Lamon, Violinist, Plays and Conducts Vivaldi's <i>Spring</i> Concerto 128	
11	Johann Sebastian Bach	130
	Bach's Music 131	
12	The Baroque Suite	132
	Suite No. 3 in D Major (1729–1731), by Johann Sebastian Bach 133	
13	The Chorale and Church Cantata	134
	The Church Cantata 134	
	Cantata No. 140: <i>Wachet auf, ruft uns die Stimme (Awake, a Voice Is Calling Us; 1731)</i> , by Johann Sebastian Bach 135	
	VOCAL MUSIC GUIDE: Fourth Movement 139	
	Seventh Movement: Chorale 139	
	VOCAL MUSIC GUIDE: Seventh Movement 140	
14	The Oratorio	140
15	George Frideric Handel	141
	Handel's Music 142	
	<i>Messiah</i> (1741) 142	
	<i>Ev'ry Valley Shall Be Exalted</i> 143	
	VOCAL MUSIC GUIDE 144	
	<i>For unto Us a Child Is Born</i> 144	
	<i>Hallelujah</i> Chorus 146	
	VOCAL MUSIC GUIDE 146	
IV	The Classical Period	149
1	The Classical Style (1750–1820)	154
	Characteristics of the Classical Style 154	
	Contrast of Mood 154	
	Rhythm 155	

Texture	155
Melody	155
Dynamics and the Piano	155
The End of the Basso Continuo	156
The Classical Orchestra	156
Classical Forms	156
2 Composer, Patron, and Public in the Classical Period	157
Vienna	159
3 Sonata Form	160
Exposition	161
Development	161
Recapitulation	161
Coda	162
Symphony No. 40 in G Minor, K. 550, by Wolfgang Amadeus Mozart	162
LISTENING OUTLINE: First Movement	164
4 Theme and Variations	165
Symphony No. 94 in G Major (<i>Surprise</i> ; 1791), by Joseph Haydn	166
LISTENING OUTLINE: Second Movement	166
5 Minuet and Trio	168
<i>Eine kleine Nachtmusik (A Little Night Music</i> ; 1787), K. 525, by Wolfgang Amadeus Mozart	169
LISTENING OUTLINE: Third Movement	169
6 Rondo	170
String Quartet in C Minor, Op. 18, No. 4 (1798–1800), by Ludwig van Beethoven	170
LISTENING OUTLINE: Fourth Movement	171
7 The Classical Symphony	172
8 The Classical Concerto	173
9 Classical Chamber Music	174
10 Joseph Haydn	174
Haydn's Music	176
Trumpet Concerto in E Flat Major (1796)	176

11	Wolfgang Amadeus Mozart	177
	Mozart's Music 179	
	<i>Don Giovanni</i> (1787) 179	
	VOCAL MUSIC GUIDE: Opening Scene 181	
	Act I: <i>Madamina</i> (Leporello's catalog aria) 184	
	Symphony No. 40 in G Minor, K. 550 (1788) 186	
	Piano Concerto No. 23 in A Major, K. 488 (1786) 188	
	LISTENING OUTLINE: First Movement 189	
	PERFORMANCE PERSPECTIVE: Murray Perahia, Pianist, Playing and Conducting the First Movement of Mozart's Piano Concerto in A Major, K. 488 192	
12	Ludwig van Beethoven	193
	Beethoven's Music 194	
	Piano Sonata in C Minor, Op. 13 (<i>Pathétique</i> ; 1798) 195	
	Symphony No. 5 in C Minor, Op. 67 (1808) 197	
	LISTENING OUTLINES: First Movement 199	
	Second Movement 202	
V	The Romantic Period	207
1	Romanticism in Music (1820–1900)	213
	Characteristics of Romantic Music 213	
	Individuality of Style 213	
	Expressive Aims and Subjects 213	
	Nationalism and Exoticism 214	
	Program Music 214	
	Expressive Tone Color 214	
	Colorful Harmony 215	
	Expanded Range of Dynamics, Pitch, and Tempo 216	
	Forms: Miniature and Monumental 216	
2	Romantic Composers and Their Public	217
3	The Art Song	219
	Strophic and Through-Composed Form 220	
	The Song Cycle 220	
4	Franz Schubert	220
	Schubert's Music 221	
	<i>Erlkönig</i> (<i>The Erlking</i> ; 1815) 222	
	VOCAL MUSIC GUIDE 223	

5 Robert Schumann	225
Robert Schumann's Music	226
<i>Carnaval (Carnival; 1834–1835)</i>	226
6 Clara Wieck Schumann	228
Clara Wieck Schumann's Music	229
<i>Liebst du um Schönheit (If you love for beauty; 1841)</i>	229
VOCAL MUSIC GUIDE	230
7 Frédéric Chopin	231
Chopin's Music	232
Nocturne in E Flat Major, Op. 9, No. 2 (1830–1831)	232
LISTENING OUTLINE	232
Étude in C Minor, Op. 10, No. 12 (<i>Revolutionary; 1831?</i>)	234
LISTENING OUTLINE	234
Polonaise in A Flat Major, Op. 53 (1842)	235
8 Franz Liszt	236
Liszt's Music	237
<i>Transcendental Étude No. 10 in F Minor (1851)</i>	238
9 Felix Mendelssohn	239
Mendelssohn's Music	240
Concerto for Violin and Orchestra in E Minor, Op. 64 (1844)	240
LISTENING OUTLINE: First Movement	241
PERFORMANCE PERSPECTIVE: Hilary Hahn, Violinist, Playing the First Movement of Mendelssohn's Violin Concerto in E Minor, Op. 64	244
10 Program Music	245
11 Hector Berlioz	246
Berlioz's Music	247
<i>Symphonie fantastique (Fantastic Symphony; 1830)</i>	248
LISTENING OUTLINE: Fourth Movement	249
12 Nationalism in Nineteenth-Century Music	252
<i>The Moldau (1874), by Bedřich Smetana</i>	254
LISTENING OUTLINE	255

13 Antonin Dvořák	256
Symphony No. 9 in E Minor (<i>From the New World</i> ; 1893)	257
LISTENING OUTLINE: First Movement	258
14 Peter Ilyich Tchaikovsky	260
Tchaikovsky's Music	260
<i>Romeo and Juliet, Overture-Fantasy</i>	261
15 Johannes Brahms	262
Brahms's Music	264
Symphony No. 3 in F Major, Op. 90	264
LISTENING OUTLINE: Third Movement	265
16 Giuseppe Verdi	267
Verdi's Music	268
<i>Rigoletto</i> (1851)	269
17 Giacomo Puccini	270
<i>La Bohème</i> (1896)	270
VOCAL MUSIC GUIDE: Act I, From Mimi's entrance through <i>Che gelida manina</i>	272
PERFORMANCE PERSPECTIVE: Luciano Pavarotti, Tenor, Singing the Part of Rodolfo in Puccini's <i>La Bohème</i>	277
18 Richard Wagner	278
Wagner's Music	279
<i>Die Walküre (The Valkyrie)</i> ; 1856)	279
VOCAL MUSIC GUIDE: Act I, Love scene, Conclusion	282
VI The Twentieth Century and Beyond	287
1 Musical Styles: 1900–1945	293
1900–1945: An Age of Musical Diversity	293
Characteristics of Twentieth-Century Music	295
Tone Color	295
Harmony	296
Alternatives to the Traditional Tonal System	298
Rhythm	299
Melody	301
2 Music and Musicians in Society	301

3	Impressionism and Symbolism	304
	French Impressionist Painting	304
	French Symbolist Poetry	305
4	Claude Debussy	306
	Debussy's Music	307
	<i>Prélude à L'Après-midi d'un Faune (Prelude to The Afternoon of a Faun; 1894)</i>	308
	LISTENING OUTLINE	309
5	Neoclassicism	310
6	Igor Stravinsky	311
	Stravinsky's Music	312
	<i>Le Sacre du printemps (The Rite of Spring, 1913)</i>	313
	LISTENING OUTLINE: Part I, <i>Introduction, Omens of Spring—Dances of the Youths and Maidens, Ritual of Abduction</i>	316
7	Expressionism	318
8	Arnold Schoenberg	320
	Schoenberg's Music	321
	Atonality	321
	The Twelve-Tone System	321
	<i>Pierrot lunaire, Op. 21 (Moonstruck Pierrot; 1912)</i>	323
	<i>Mondestrunken (Moondrunk)</i>	324
	VOCAL MUSIC GUIDE	324
	<i>A Survivor from Warsaw, Op. 46 (1947)</i>	325
	VOCAL MUSIC GUIDE	326
9	Alban Berg	328
	<i>Wozzeck (1917–1922)</i>	328
10	Anton Webern	332
	Webern's Music	332
	Five Pieces for Orchestra, Op. 10 (1911–1913)	333
	LISTENING OUTLINE: Third Piece	333
11	Béla Bartók	334
	Bartók's Music	334
	Concerto for Orchestra (1943)	335
	LISTENING OUTLINE: Second Movement	336

12 Charles Ives	337
Ives's Music 338	
<i>Putnam's Camp, Redding, Connecticut</i> (1912), from <i>Three Places in New England</i> (1908?–1914) 339	
13 George Gershwin	340
<i>Rhapsody in Blue</i> (1924) 341	
14 William Grant Still	342
<i>Afro-American Symphony</i> (1931) 343	
LISTENING OUTLINE: Third Movement 344	
15 Aaron Copland	345
<i>Appalachian Spring</i> (1943–1944) 347	
LISTENING OUTLINE: Theme and Variations on <i>Simple Gifts</i> 348	
16 Musical Styles since 1945	349
Characteristics of Music since 1945 349	
Increased Use of the Twelve-Tone System 350	
Extensions of the Twelve-Tone System: Serialism 351	
Chance Music 352	
Minimalist Music 353	
Musical Quotation 354	
Tonal Music and a Return to Tonality 355	
Electronic Music 356	
“Liberation of Sound” 356	
Mixed Media 357	
Rhythm and Form 358	
17 Music since 1945: Five Representative Pieces	360
<i>Sonatas and Interludes</i> for Prepared Piano (1946–1948), by John Cage 360	
<i>Poème électronique</i> (<i>Electronic Poem</i> ; 1958), by Edgard Varèse 362	
LISTENING OUTLINE: Opening Segment 362	
<i>Fugata</i> (1969) by Astor Piazzolla 363	
LISTENING OUTLINE 364	
<i>Concerto Grosso 1985</i> (To Handel's Sonata in D Major for Violin and Continuo, First Movement), by Ellen Taaffe Zwilich 365	
PERFORMANCE PERSPECTIVE: Yo-Yo Ma, Cellist, Playing Piazzolla's <i>Fugata</i> 366	
LISTENING OUTLINE: First Movement 368	
<i>Short Ride in a Fast Machine</i> (1986), by John Adams 368	
LISTENING OUTLINE 370	

18 Jazz 370

- Jazz in Society 371
- Roots of Jazz 371
 - Ragtime 372
 - Blues 372
- Lost Your Head Blues* (1926), by Bessie Smith 374
- VOCAL MUSIC GUIDE 375
- Elements of Jazz 376
 - Tone Color 376
- PERFORMANCE PERSPECTIVE: Bessie Smith Singing
 - Lost Your Head Blues* 377
 - Improvisation 378
 - Rhythm, Melody, and Harmony 378
- Jazz Styles 379
 - New Orleans Style 379
- Hotter Than That* (1927), by Louis Armstrong and His Hot Five 380
- LISTENING OUTLINE 380
 - Swing 381
 - Bebop 382
- Bloomdido* (1950), by Charlie Parker 383
 - Cool Jazz 383
 - Free Jazz 384
 - Jazz Rock (Fusion) 384
- Miles Runs the Voodoo Down* (1969), by Miles Davis 384

19 Music for Stage and Screen 386

- Musical Theater 386
 - Elements of the Musical 386
 - Development of the Musical 386
- Leonard Bernstein 388
- West Side Story* (1957) 389
- LISTENING OUTLINE: *Tonight* Ensemble 390
- Music in Film 391
 - Early Film Music 391
 - Functions and Styles of Film Music 391
 - Creating Film Music 392
 - Music and Image 392

20 Rock 393

- Development of Rock 393
- PERFORMANCE PERSPECTIVE: Carlos Santana 395
- Elements of Rock 398
 - Tone Color 398

Rhythm 399
Form, Melody, and Harmony 400

Lucy in the Sky with Diamonds, from *Sgt. Pepper's Lonely
Hearts Club Band* (1967), by the Beatles 400

VII Nonwestern Music 403

1 Music in Nonwestern Cultures 405

Characteristics of Nonwestern Music 405

Oral Tradition 405

Improvisation 405

Voices 405

Instruments 405

Melody, Rhythm, and Texture 406

Interaction between Nonwestern and Western Music 406

2 Music in Sub-Saharan Africa 407

Music in Society 407

Elements of African Music 409

Rhythm and Percussion 409

Vocal Music 409

Texture 409

African Instruments 409

Idiophones 409

Membranophones 410

Aerophones and Chordophones 410

Omphé 411

LISTENING OUTLINE 411

3 Classical Music of India 412

Performers 412

Improvisation 412

Elements of Indian Classical Music 413

Melodic Structure: Raga 413

Rhythmic Structure: Tala 414

Instruments 415

Maru-Bihag, by Ravi Shankar 415

Glossary and Example Locator G-1

Acknowledgments A-1

Index I-1