

JOSEPH KERMAN

THIRD BRIEF EDITION

LISSTEN

LISTEN

THIRD BRIEF EDITION

JOSEPH KERMAN

University of California, Berkeley

with

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Preface

This new edition of LISTEN incorporates substantial revisions. First, LISTEN: THIRD BRIEF EDITION is a simpler and shorter book than the second brief edition. It has fewer pages, more streamlined discussions, and fewer long words (one can nearly always find strong, simple words that are just as good as complex ones). With clear, direct exposition as our goal, we overhauled three of the five units, beginning with Unit I, *Fundamentals*. This unit has been improved by reordering certain of its topics, and also by supplementing them by recorded examples drawn from the various recording sets accompanying LISTEN.

Other units have also been reorganized, and the sequence of material is now tighter and more logical. In Unit III, the discussion of Classical music begins by focusing on the symphony; all the Classical forms are taught by way of a single symphony. In Unit V, late twentieth-century music has a chapter for itself, and so does jazz and music influenced by jazz (Gershwin, Bernstein): this is our new last chapter, Chapter 24 “American Music: Jazz.” In the never-ending search for the most effective teaching pieces, we have replaced about 15% of the musical selections.

There are other new features of various kinds; more about these in a moment. First, for those unacquainted with the LISTEN texts, we should explain that their emphasis has always been on music, rather than on theory, history, or listening techniques in the abstract. As far as possible, theoretical and historical materials are introduced not for their own sake, or for the sake of “memorization,” but to help convey the aesthetic qualities of actual pieces to which students *listen*. We also attempt to place music in its cultural context—at least partly for practical reasons. People who find careful listening difficult or abstract can often listen more intensely and fruitfully when the music is analyzed in relation to history, painting, literature, and ideas.

To assist in this learning process, the main discussions of Baroque, Classical, Romantic, and twentieth-century music are preceded by “Prelude” chapters summarizing the culture of the times, especially as this involves music. The extensive color illustrations and captions in these chapters (and others) are a LISTEN specialty. The “Prelude” chapters also include concise accounts of the musical style of the era, so that they furnish background of two kinds—cultural and stylistic—for listening to the specific pieces of music discussed in the chapters that follow.

Coverage, that perpetual problem for teachers, is also a major problem for textbook writers. How much emphasis should be placed on music of the so-called common-practice period, and how much on “early music” and music of the twentieth century? We believe that this text will work for instructors who feel a special sense of commitment to any one of these broad areas. Our main emphasis is indeed on the standard repertory—once again, on practical grounds: only so much can be accomplished in a short time, and we are convinced that students learn more from the presentation of a limited amount of material in some depth than from overambitious surveys. A strong argument can be made that beginning courses in music should introduce students to the good music they are most likely to hear.

So we want to stress that Unit II, *Early Music: An Overview*, is *strictly optional* in the book’s sequence. Since some courses will omit Unit II altogether, nothing in the book depends on having studied it. Those who start with Unit III, *The Eighteenth Century*, will not have to skip back for explanations of continuo texture, recitative, fugue, and so on. On the other hand, for those who wish to include selections of early music without teaching the entire unit, the fairly modest amount of prose in Unit II should prove manageable as a general orientation for the music chosen.

There are many pedagogical highlights in LISTEN: THIRD BRIEF EDITION:

7 Rather than starting directly with the elements of music, the book opens with an “Overture”—an immediate listening experience to engage students at the very beginning of the course. The Overture to *The Bartered Bride* by Bedřich Smetana is traced through simply, with an emphasis on direct impressions rather than on terminology (though en route we unobtrusively slip in some basic technical terms, which are explained more fully in Chapters 2 through 5).

Instructors often like to work out a special presentation in the first week to break the ice and interest students in the subject matter (and keep them from wandering off in the direction of other courses). Chapter 1 of LISTEN offers a specific suggestion for such an ice-breaker.

7 As fundamental concepts are introduced in Unit I—dynamics, syncopation, melody, mode, form, and more—students are guided through recorded examples illustrating them, drawn from the various recording sets accompanying LISTEN. This resource is of course also available on *LISTEN!*, our software supplement (see below).

7 Between the short chapters in Unit I, there are optional “interludes” covering “Musical Notation” and “Musical Instruments.” You can assign these interludes whole or in part, or omit them without loss of continuity. We use musical notation in this book; we do not rely on it.

7 Brief biographies of all the main composers are included close to where their music is discussed. The revised format of this edition sets the biographies and composer portraits off clearly from the main text, with easy-to-read lists of chief works provided for study purposes or reference.

7 Tabular guides to listening, with timings geared to recordings issued with the text, are now a fixture in music instruction. Our Listening Charts have always been superior in format, and in this edition their design has been further refined. And there are more of them—40% more. In addition, timings are now given for recorded selections that do not require full-scale, annotated Listening Charts, i.e., pieces with text and short compositions. Thus nearly every piece on the six-CD and six-cassette sets have timings in the text making it easy for students to follow.

7 All of the 75 compositions discussed in the text appear on the accompanying six-CD and six-cassette recording sets. Much effort has been spent to find the very best possible recordings—performances that we think are likely to interest, excite, and captivate the listener. Many students will keep listening to these recordings long after the course is over.

Three-CD and three-cassette sets are also available, for instructors who do not have time to cover as much of the book or who prefer students to have access to a less expensive listening package. These smaller recording sets contain 33 selections, including all seven of the selections from Chapter 24, “American Music: Jazz”; 23 of the selections have Listening Charts.

To make maximum use of disk space (over 99%), certain selections in the CD sets have been placed out of order, that is, not in the sequence of their treatment in the book. Logos in the text margins tell the listener *which number* CD or cassette to select (this is the numeral inside the circle or box) and then *which track or band* to play (the numeral below it).

For selections with multiple CD tracks, CD-track reference boxes to the left of the Listening Chart show where each new track begins; the green track numbers refer to the six-CD set and the black numbers refer to the three-CD set.

7 Previous editions of LISTEN covered only one complete multi-movement work, Beethoven’s Fifth Symphony. Responding to many suggestions, we have added several more to the text and to the six-CD/cassette sets: a Corelli trio sonata (Op. 3 No. 1) and a Vivaldi concerto (Op. 4 No. 12), Haydn’s Symphony No. 88, and Music for Strings, Percussion, and Celesta by Bartók. Not everyone will want to use all the movements—indeed, not all of the Bartók movements are included in the three-CD/cassette sets, and none of the Corelli—but the option is offered for instructors who want to teach entire pieces rather than the single movements that are usually made available.

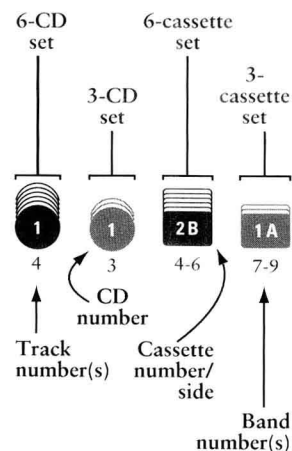
7 Features carried over from earlier editions include timeline charts showing the life spans of composers and other important historical figures, and the indispensable Glossary. A new feature in LISTEN: THIRD BRIEF EDITION is the inclusion of short marginal quotes from musicians and others, drawn from letters, diaries, treatises, and the like. Each of them, we think, throws at least a thin shaft of extra light on the text, making it more personal and vivid.

The supplements for this text include:

7 The **Instructor’s Resource Manual** (by Mark Harbold) offers Chapter Outlines, Important Terms, Teaching Objectives, and Lecture Suggestions for each chapter, and Class Discussion Ideas, Lecture-Demonstration Ideas, and Listening Ideas that go beyond the textbook chapters. A Multimedia Resources section gives many suggestions for video and software enhancements, additional Listening Charts, and much more.

7 The **Test Bank** (by Julie Brye) has 1274 multiple-choice and 529 essay questions. It serves as a data-base for a Computerized Test-Generation System that makes it easy to produce tailor-made exams on your IBM PC and Macintosh.

7 New to this edition is **LISTEN!** (by Janice Kindred), interactive CD software for use with HyperCard and the three-CD set. With its immediate music examples and easy access to glossary definitions, historical timelines, and scrolled listening charts keyed to the music, **LISTEN!** is an ideal interactive tutorial in a lab; it can also be used with projection apparatus in class.



We are extremely grateful to the many battle-scarred music appreciation instructors who agreed to review draft chapters of the book and give us the benefit of their advice for this revision. Some (whose names are marked by asterisks in the list following) even took the time to meet with us in focus groups. Their responses ranged from brisk red-pencilings to detailed arguments about matters of pedagogical and historical principle, and there wasn't one from which we did not derive something to improve the text. In addition to many users of our previous editions who over the years have given us suggestions, we wish to thank:

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Preface

However imperfectly, writing about music should evoke the quality of an art—music; therefore we have always felt it should be read from pages that are artistic, too. One of the many satisfactions of our long association with Worth Publishers has been working with the distinguished designers Malcolm Gear Associates. Once again, Pat Appleton has made this book beautiful in itself, and also functionally beautiful: the two-color press works wonders to clarify diagrams, music examples, and listening charts, and the design allows these to be integrated vividly into the text. To George Touloumes, the miracle man who has implemented this design, and to our support system at Worth—project editor Liz Geller, picture editor Elaine Bernstein, our admirable new development editor Richard Wallis, and the astonishingly resourceful and tenacious, the indispensable Tom Gay—warm thanks.

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Berkeley, California

June 1995



Contents in Brief

UNIT I	1	Fundamentals
	2	CHAPTER 1 Overture
	8	CHAPTER 2 Music, Sound, and Time
	12	CHAPTER 3 Time and Pitch
	21	<i>Interlude A</i> Musical Notation
	25	CHAPTER 4 The Structures of Music
	36	<i>Interlude B</i> Musical Instruments
	47	CHAPTER 5 Musical Form and Musical Style
UNIT II	53	Early Music: An Overview
	54	CHAPTER 6 The Middle Ages
	67	CHAPTER 7 The Renaissance
	83	CHAPTER 8 The Early Baroque Period
UNIT III	99	The Eighteenth Century
	100	CHAPTER 9 <i>Prelude</i> The Late Baroque Period
	115	CHAPTER 10 Baroque Instrumental Music
	135	CHAPTER 11 Baroque Vocal Music
	150	CHAPTER 12 <i>Prelude</i> Music and the Enlightenment
	163	CHAPTER 13 The Symphony
	182	CHAPTER 14 Other Classical Genres
UNIT IV	203	The Nineteenth Century
	205	CHAPTER 15 Beethoven
	216	CHAPTER 16 <i>Prelude</i> Music after Beethoven: Romanticism
	230	CHAPTER 17 The Early Romantics
	252	CHAPTER 18 Romantic Opera
	268	CHAPTER 19 The Late Romantics
UNIT V	287	The Twentieth Century
	289	CHAPTER 20 <i>Prelude</i> Music and Modernism
	303	CHAPTER 21 The Early Twentieth Century
	325	CHAPTER 22 Alternatives to Modernism
	338	CHAPTER 23 The Late Twentieth Century
	358	CHAPTER 24 Music in America: Jazz
	384	Glossary
	396	Index

Contents

UNIT I	1	Fundamentals
CHAPTER 1	2	Overture
LISTENING CHART 1	7	Smetana, Overture to <i>The Bartered Bride</i>
CHAPTER 2	8	Music, Sound, and Time
CHAPTER 3	12	Time and Pitch
	12	1 Rhythm
	17	2 Pitch
	21	<i>Interlude A</i> Musical Notation
CHAPTER 4	25	The Structures of Music
	25	1 Melody
	26	2 Harmony
BOX	27	Characteristics of Tunes
	29	3 Texture
	31	4 Tonality and Modality
	36	<i>Interlude B</i> Musical Instruments
CHAPTER 5	47	Musical Form and Musical Style
	47	1 Form in Music
	50	2 Musical Style
UNIT II	53	Early Music: An Overview
CHAPTER 6	54	The Middle Ages
	54	1 Music and the Church: Plainchant
	57	ANONYMOUS: Gregorian antiphon, “In paradisum”
	58	HILDEGARD OF BINGEN: Plainchant sequence, “Columba aspexit”
BOX	59	How Did Early Music Sound?
	59	2 Music at Court
	60	BERNART DE VENTADORN: Troubadour song, “La dousa votz”
	61	3 The Evolution of Polyphony
	63	PEROTIN: Organum on the plainchant “Alleluia: Nativitas” (part)

	64	4 Later Medieval Polyphony
	64	GUILLAUME DE MACHAUT: Motet, “Quant en moy”
CHAPTER 7	67	The Renaissance
	68	1 New Attitudes
	69	GUILLAUME DUFAY: Harmonized hymn, “Ave Maris Stella”
	72	2 The “High Renaissance” Style
	74	JOSQUIN DESPREZ: <i>Pange lingua</i> Mass
	75	3 Music as Expression
	77	4 Late Renaissance Music
	77	GIOVANNI PIERLUIGI DA PALESTRINA: <i>Pope Marcellus</i> Mass
	79	THOMAS WEELKES: Madrigal, “As Vesta Was from Latmos Hill Descending”
	80	5 Instrumental Music: Early Developments
BOX	81	Dance Stylization
	82	ANONYMOUS: Galliard, “Daphne”
	82	ANONYMOUS: “Kemp’s Jig”
CHAPTER 8	83	The Early Baroque Period
	83	1 From Renaissance to Baroque
	85	GIOVANNI GABRIELI: Motet, “O magnum mysterium”
	86	2 Style Features of Early Baroque Music
	88	3 Opera
BOX	91	Singing Italian
	91	CLAUDIO MONTEVERDI: <i>The Coronation of Poppea</i>
	93	HENRY PURCELL: <i>Dido and Aeneas</i>
	95	4 The Rise of Instrumental Music
	96	ARCANGELO CORELLI: Sonata da Chiesa (Trio Sonata) in F, Op. 3 No. 1
UNIT III	99	The Eighteenth Century
CHAPTER 9	100	<i>Prelude</i> The Late Baroque Period
	100	1 Absolutism and the Age of Science
	107	2 Musical Life in the Early Eighteenth Century
	108	3 Style Features of Late Baroque Music
	114	4 The Emotional World of Baroque Music
CHAPTER 10	115	Baroque Instrumental Music
	116	1 Concerto and Concerto Grosso
	117	ANTONIO VIVALDI: Concerto in G, “La stravaganza,” Op. 4 No. 12
LISTENING CHART 2	118	Vivaldi, Concerto in G, first movement
BIOGRAPHY	119	Antonio Vivaldi
	120	ANTONIO VIVALDI: Concerto in G, “La stravaganza,” Op. 4 No. 12
LISTENING CHART 3	121	Vivaldi, Concerto in G, Op. 4 No. 12, second movement
	122	JOHANN SEBASTIAN BACH: <i>Brandenburg</i> Concerto No. 5
BIOGRAPHY	123	Johann Sebastian Bach
LISTENING CHART 4	125	Bach, <i>Brandenburg</i> Concerto No. 5, first movement
	126	2 Fugue
	128	JOHANN SEBASTIAN BACH: Fugue in C Sharp Major, from <i>The Well-Tempered Clavier</i> , Book I
LISTENING CHART 5	129	Bach, Fugue in C# Major
	130	3 The Dance Suite
	132	BACH: Orchestral Suite No. 3 in D

CHAPTER 11	135	Baroque Vocal Music
	135	1 Opera
BOX	138	The Castrato
	139	GEORGE FRIDERIC HANDEL: <i>Rodelinda</i>
	140	2 Oratorio
BIOGRAPHY	141	George Frideric Handel
BOX	142	Women in Music
	143	GEORGE FRIDERIC HANDEL: <i>Messiah</i>
	145	3 The Church Cantata
	146	JOHANN SEBASTIAN BACH: Cantata No. 4, “Christ lag in Todesbanden”
	148	4 The Organ Chorale
	149	JOHANN SEBASTIAN BACH: Chorale Prelude, “Christ lag in Todesbanden”
CHAPTER 12	150	Prelude Music and the Enlightenment
	150	1 The Enlightenment and Music
	155	2 The Rise of Concerts
	156	3 Style Features of Classical Music
	161	4 Form in Classical Music
CHAPTER 13	163	The Symphony
	163	1 The Movements of the Symphony
	164	2 Sonata Form
	167	WOLFGANG AMADEUS MOZART: Symphony No. 40 in G Minor, K. 550
BIOGRAPHY	168	Wolfgang Amadeus Mozart
LISTENING CHART 6	169	Mozart, Symphony No. 40 in G minor, first movement
	170	FRANZ JOSEPH HAYDN: Symphony No. 88 in G
LISTENING CHART 7	172	Haydn, Symphony No. 88 in G, first movement
BIOGRAPHY	173	Franz Joseph Haydn
	174	3 Slow Movements
	174	HAYDN: Symphony No. 88 in G, second movement
LISTENING CHART 8	175	Haydn, Symphony No. 88, second movement
	175	4 Minuet Form (Classical Dance Form)
BOX	176	Minuets for Dancing
	177	HAYDN: Symphony No. 88 in G, third movement
BOX	178	Minuet Form and Sonata Form
LISTENING CHART 9	179	Haydn, Symphony No. 88 in G, third movement
	179	5 Rondo Form
	180	HAYDN: Symphony No. 88 in G, fourth movement
LISTENING CHART 10	181	Haydn, Symphony No. 88 in G, fourth movement
CHAPTER 14	182	Other Classical Genres
	182	1 The Sonata
	183	WOLFGANG AMADEUS MOZART: Piano Sonata in B Flat, K. 570
LISTENING CHART 11	184	Mozart, Piano Sonata in B Flat, third movement
	185	2 The Classical Concerto
	186	MOZART: Piano Concerto No. 17 in G, K. 453
	188	3 Classical Variation Form
	188	MOZART: Piano Concerto in G, K. 453, third movement
LISTENING CHART 12	191	Mozart, Piano Concerto No. 17 in G, third movement
	192	4 The String Quartet
	194	LUDWIG VAN BEETHOVEN: String Quartet in A, Op. 18 No. 5
LISTENING CHART 13	195	Beethoven, String Quartet in A, Op. 18 No. 5

	195	5 Opera Buffa
	197	MOZART: <i>Don Giovanni</i>
UNIT IV	203	The Nineteenth Century
CHAPTER 15	205	Beethoven
	205	1 Between Classicism and Romanticism
	207	2 Beethoven and the Symphony
BIOGRAPHY	208	Ludwig van Beethoven
	209	LUDWIG VAN BEETHOVEN: Symphony No. 5 in C Minor, Op. 67
LISTENING CHART 14	211	Beethoven, Symphony No. 5 in C Minor, first movement
LISTENING CHART 15	214	Beethoven, Symphony No. 5 in C Minor (complete work)
BOX	215	Beethoven’s “Third Period”
CHAPTER 16	216	<i>Prelude</i> Music after Beethoven: Romanticism
	216	1 Romanticism
	222	2 Concert Life in the Nineteenth Century
	223	3 Style Features of Romantic Music
	226	4 The Problem of Form in Romantic Music
CHAPTER 17	230	The Early Romantics
	230	1 The Lied
	231	FRANZ SCHUBERT: “Der Jüngling an der Quelle”
	232	SCHUBERT: “Erlkönig”
BIOGRAPHY	233	Franz Schubert
	235	ROBERT SCHUMANN: <i>Dichterliebe</i>
BIOGRAPHY	237	Robert Schumann
	237	CLARA SCHUMANN: “Der Mond kommt still gegangen”
BIOGRAPHY	238	Clara Wieck (Clara Schumann)
	240	2 The “Character Piece” for Piano
	240	ROBERT SCHUMANN: <i>Carnaval</i>
	241	FRÉDÉRIC CHOPIN: Etude in C Minor, Op. 10 No. 12
BIOGRAPHY	242	Frédéric Chopin
	243	FRÉDÉRIC CHOPIN: Nocturne in F-sharp, Op. 15 No. 2
BIOGRAPHY	244	Franz Liszt
	244	FRANZ LISZT: Transcendental Etude No. 10 in F Minor
	245	3 Early Romantic Program Music
BIOGRAPHY	247	Hector Berlioz
	248	HECTOR BERLIOZ: <i>Fantastic Symphony</i> : Episodes in the Life of an Artist
LISTENING CHART 16	251	Berlioz, <i>Fantastic Symphony</i>, fifth movement
CHAPTER 18	252	Romantic Opera
BOX	253	Early Romantic Opera
	254	1 Verdi and Italian Opera
BIOGRAPHY	255	Giuseppe Verdi
	256	GIUSEPPE VERDI: <i>Aida</i>
	259	2 Wagner and “Music Drama”
BIOGRAPHY	260	Richard Wagner
	262	RICHARD WAGNER: <i>Tristan und Isolde</i>
LISTENING CHART 17	264	Wagner, Prelude to <i>Tristan und Isolde</i>

CHAPTER 19	268	The Late Romantics
	269	1 Late Romantic Program Music
	270	PETER ILYICH TCHAIKOVSKY: <i>Romeo and Juliet</i> (Overture-Fantasy)
BIOGRAPHY	271	Peter Ilyich Tchaikovsky
	272	2 Nationalism
LISTENING CHART 18	273	Tchaikovsky, Overture-Fantasy, <i>Romeo and Juliet</i>
	274	BEDŘICH SMETANA: <i>The Bartered Bride</i> : Overture
BOX	275	Nationalist Composers
	275	3 Responses to Romanticism
BIOGRAPHY	277	Johannes Brahms
	277	JOHANNES BRAHMS: Violin Concerto in D, Op. 77
LISTENING CHART 19	279	Brahms, Violin Concerto, third movement
BIOGRAPHY	281	Gustav Mahler
	282	GUSTAV MAHLER: Symphony No. 1
LISTENING CHART 20	284	Mahler, Symphony No. 1, third movement, Funeral March
UNIT V	287	The Twentieth Century
CHAPTER 20	289	<i>Prelude</i> Music and Modernism
	289	1 Industrialization and Progress
	290	2 The Response of Modernism
	292	3 Literature and Art before World War I
	299	4 Music before World War I
BOX	300	Schoenberg and Serialism
CHAPTER 21	303	The Early Twentieth Century
	303	1 Debussy and Impressionism
BIOGRAPHY	304	Claude Debussy
	304	CLAUDE DEBUSSY: Three Nocturnes
LISTENING CHART 21	306	Debussy, <i>Clouds</i>
	306	2 Stravinsky: The Primacy of Rhythm
BIOGRAPHY	307	Igor Stravinsky
	308	IGOR STRAVINSKY: <i>The Rite of Spring</i> , Part I, “The Adoration of the Earth”
LISTENING CHART 22	311	Stravinsky, <i>The Rite of Spring</i> , from Part I
	312	3 Expressionism
BIOGRAPHY	313	Arnold Schoenberg
	313	ARNOLD SCHOENBERG: <i>Pierrot lunaire</i>
BOX	316	The Second Viennese School
	316	ALBAN BERG: <i>Wozzeck</i>
	320	4 Modernism in America: Ives
BIOGRAPHY	321	Charles Ives
LISTENING CHART 23	322	Ives, <i>The Rockstrewn Hills</i>
LISTENING CHART 24	324	Ives, <i>The Unanswered Question</i>
CHAPTER 22	325	Alternatives to Modernism
	326	1 Richard Strauss
	326	RICHARD STRAUSS: Presentation of the Rose, from <i>Der Rosenkavalier</i> , Act II
	328	2 Béla Bartók
BIOGRAPHY	329	Béla Bartók
	330	BÉLA BARTÓK: Music for Strings, Percussion, and Celesta
LISTENING CHART 25	332	Bartók, Music for Strings, Percussion, and Celesta, 2nd movement

LISTENING CHART 26	334	Bartók, <i>Music for Strings, Percussion, and Celesta</i> , complete work
	335	3 Aaron Copland
BIOGRAPHY	336	Aaron Copland
	336	AARON COPLAND: <i>Appalachian Spring</i>
CHAPTER 23	338	The Late Twentieth Century
	338	1 Modernism in Music: The Second Phase
	342	2 The Postwar Avant-Garde
	344	GYÖRGY LIGETI: <i>Lux aeterna</i>
LISTENING CHART 27	345	Ligeti, <i>Lux aeterna</i>
	345	LUCIANO BERIO: <i>Sinfonia</i>
	346	EDGARD VARÈSE: <i>Poème électronique</i>
BOX	347	Modernist Music and Architecture
	348	JOHN CAGE: <i>4' 33"</i>
	348	3 Music at the End of the Century
	349	GEORGE CRUMB: <i>Black Angels</i> , For Electric String Quartet
LISTENING CHART 28	351	León, <i>Kabiosile</i>
	351	TANIA LEÓN: <i>Kabiosile</i>
	353	SOFIA GUBAIDULINA: <i>Pro et Contra</i>
LISTENING CHART 29	354	Gubaidulina, <i>Pro et Contra</i>, III
	355	STEVE REICH: <i>Tehillim</i>
LISTENING CHART 30	356	Reich, <i>Tehillim</i>, Part 4
CHAPTER 24	358	Music in America: Jazz
	358	1 Early American Music: An Overview
	362	2 Jazz: The First Half Century
BIOGRAPHY	363	Ragtime: Scott Joplin
	364	SIPPIE WALLACE: <i>"If You Ever Been Down" Blues</i>
BIOGRAPHY	365	Louis Armstrong
	368	DUKE ELLINGTON: <i>Conga Brava</i>
BIOGRAPHY	369	Duke Ellington
	370	3 "Symphonic Jazz"
	370	GEORGE GERSHWIN: <i>Piano Concerto in F</i>
LISTENING CHART 31	372	Gershwin, <i>Piano Concerto in F</i>, last movement
	373	4 The American Musical
BIOGRAPHY	376	Leonard Bernstein
	376	LEONARD BERNSTEIN: <i>West Side Story</i>
	378	5 Later Jazz
	379	CHARLIE PARKER and MILES DAVIS: <i>Out of Nowhere</i>
	381	MILES DAVIS: <i>Bitches Brew</i>
BOX	382	Popular Music Since the 1950s
	383	6 Conclusion
	384	Glossary
	391	Music and Literary Credits
	392	Illustration Credits
	396	Index

UNIT I

Fundamentals

Unit 1, the introductory unit in this book, covers music fundamentals and their standard terminology. In Chapter 1 we are introduced at once to a piece of music, the Overture to The Bartered Bride by the Czech composer Bedřich Smetana. Chapter 2 presents the basic concepts of sound and time—pitch, dynamics, tone color, and duration—and Chapter 3 explains how time is organized into rhythm and meter, and how pitch is deployed in scales. Then Chapter 4 deals with melody, harmony, and other combinations of the basic elements that have already been treated. Chapter 5 carries the discussion one stage further, to a consideration of musical form and style. Our “Interludes” treat musical instruments and musical notation.

Listening

The basic activity that leads to the love of music and to its understanding—to what is sometimes called “music appreciation”—is listening to particular pieces of music again and again. Such, as least, is the premise of this book. Its pages are filled mostly with discussions of musical compositions—symphonies, concertos, operas, and the like—that people have found more and more rewarding as they have listened to them repeatedly. These discussions are meant to introduce you to the contents of these works and their aesthetic qualities: what goes on in the music, and how it affects us.

The kind of hands-on knowledge of music that is necessary for a music professional—for a composer or a performer—is of no special use to you as a nonprofessional listener. But an acquaintance with musical concepts and musical terms can be useful, by helping you grasp more clearly what you already hear in music. Analyzing things, pinpointing things, even simply using the right names for things all make us more actively aware of them. Sometimes, too, this process of analysis, pinpointing, and naming can actually assist listening. We become more alert, as it were, to aspects of music when they have been pointed out. And sharper awareness contributes to greater appreciation of music, and of the other arts as well.

Since our emphasis is on music, that is where we start—with an actual listening experience, our “overture” to this book. This will exemplify in a general way some of the concepts to be introduced in the following chapters, and make understanding the terminology of music, when we come to explain it, seem less abstract and mysterious, more immediate and alive.