An abstract oil painting featuring a central figure, possibly a woman, rendered in bold, expressive brushstrokes. The figure is primarily composed of white and red, with dark, swirling lines suggesting movement and form. The background is a deep, textured blue. The overall style is gestural and emotional, with visible paint textures and a sense of dynamic energy.

Brief  
Fourth  
Edition

# LISTEN

JOSEPH KERMAN ♦ GARY TOMLINSON



# LISTEN

BRIEF FOURTH EDITION

JOSEPH KERMAN

*University of California, Berkeley*

GARY TOMLINSON

*University of Pennsylvania*

with

VIVIAN KERMAN

BEDFORD/ST. MARTIN'S

Boston • New York

*For Bedford/St. Martin's*

*Editor in Chief, Boston:* Karen S. Henry

*Developmental Editor:* Carol Einhorn

*Production Editor:* Karen S. Baart

*Production Supervisor:* Catherine Hetmansky

*Marketing Manager:* Charles Cavaliere

*Editorial Assistants:* Katherine Gilbert, Kristen Harvey

*Production Assistants:* Helaine Denenberg, Arthur B. Johnson, Coleen O'Hanley

*Copyeditor:* Erica Orloff

*Text Design:* Malcolm Gear Designers; revised by Wanda Kossak

*Photo Researcher:* Elaine S. Bernstein

*Cover Design:* Peter Blaiwas

*Cover Art:* David Park, *The Cellist*, 1959. Portland Art Museum. Purchased with funds given anonymously.

*Composition and Layout:* DeNee Reiton Skipper

*Music Composition:* A-R Editions, Inc.

*Printing and Binding:* Von Hoffmann Press, Inc.

*President:* Charles H. Christensen

*Editorial Director:* Joan E. Feinberg

*Director of Editing, Design, and Production:* Marcia Cohen

*Managing Editor:* Elizabeth M. Schaaf

Library of Congress Catalog Card Number: 99-65254

Copyright © 2000 by Bedford/St. Martin's

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, except as may be expressly permitted by the applicable copyright statutes or in writing by the Publisher.

Manufactured in the United States of America.

4 3 2 1  
f e d

*For information, write:* Bedford/St. Martin's, 75 Arlington Street, Boston, MA 02116  
(617-399-4000)

ISBN: 1-57259-422-5 (paperback)  
1-57259-795-X (hardcover)

## Acknowledgments

*Acknowledgments and copyrights are printed at the back of the book on pages 435-38, which constitute an extension of the copyright page. It is a violation of the law to reproduce these selections by any means whatsoever without the written permission of the copyright holder.*

---

# Preface To the Instructor

In the nearly thirty years since *Listen* first appeared, times have changed and with them the book has changed substantially. The biggest change came in 1986 when *Listen*, Brief Edition, replaced the longer, comprehensive third edition—at just the time when music began to be issued on CDs. This technology would soon have a decisive impact on the teaching of introductory music courses.

Representing another major change, *Listen*, Brief Fourth Edition, is the first to include material on non-Western music. Compounding the change, *Listen* welcomes a new coauthor, Gary Tomlinson, whose expertise and teaching experience (and enthusiasm) extend to both Western and non-Western music areas.

Still, the book remains very much an introduction to Western classical music. Our coverage and treatment have proved solid over the years and have been updated, polished, and improved in the current edition. Given this basic commitment, every care has been taken to provide coverage of non-Western music that is substantive yet does not overwhelm the book's main focus. This is accomplished in a series of fourteen segments placed throughout the book entitled "Beyond Europe." These segments may be short, but we have labored to treat them in a responsible fashion. Responsibility starts with *listening*; these boxes are focused—like the rest of *Listen*—around recorded examples.

Strategic placement of the Beyond Europe material throughout the book allows us to point out broad similarities between European (and European-based) music and non-European musics—similarities of musical technique, or of social uses, or indeed of both. These conjunctions should make it easy for instructors to work with, say, just one or two samples of non-European music, or to assign them as special projects. For instructors who wish to devote more time to this area—instructors who will pull the Beyond Europe segments out and teach them sequentially—we have drawn some connections between the topics. Four of the segments treat the musical riches of China and Japan, and six others underline the role of music worldwide as communication with God, gods, or spirits. Three segments trace music and colonialism from early times to the present.

Teaching over the years, one accumulates a respectable shelf of music textbooks; and a trip to the attic will reveal that textbooks have come a long way from the sober and earnest volumes of yesteryear. Texts now are streamlined and simpler, illustrated in color, packaged with CDs, and copiously supplemented. They are also more uniform in content. Today's effective texts in "music appreciation" all focus on listening, with the help of tabular listening



guides, and all begin with music fundamentals. They all go on to address music in historical sequence from the Middle Ages to the present; all offer some discussion of cultural and social issues; and all now include at least some material on non-Western music.

We believe that the following strong features set *Listen* apart:

¶ *Non-Western music.* Non-Western music is treated here in considerably more depth than in other comparable texts (texts, that is, that do not specifically highlight world music). The presentation is more integral and makes use of more recorded examples.

¶ *Overall organization.* The book's coverage is simple and clear, and evident at once from the "Contents in Brief" on page xvii. (This may seem an elementary, obvious thing, but in our judgment not a few texts give first impressions that are muddled and forbidding.) After "Fundamentals," the first of our five units, the historical scheme goes from Unit II, "Early Music"—in effect, everything before Bach and Handel, when the so-called standard repertory begins—to the three great periods of Western classical music: the eighteenth century, the nineteenth, and the twentieth. Each century is treated as a unit—Unit III, Unit IV, and Unit V. Beyond Europe sections are nested between the chapters within each unit.

¶ *Cultural background.* Each century is introduced by a "Prelude" chapter summarizing the culture of the times, especially as related to music. Extensive annotated color illustrations for these chapters (and others) are an original *Listen* specialty that has now been widely emulated. The Prelude chapters also contain concise accounts of the musical style of the era, so that they furnish background of two kinds—cultural and stylistic—for listening to specific pieces of music in the chapters that follow.

¶ *Flexible coverage.* Coverage—that perpetual (and probably insoluble) problem for instructors, and for textbook writers also! How much time or space does one devote to music of the so-called common-practice period, and how much to Early Music and music of the twentieth century? How much to popular music?

The main emphasis of *Listen* is on the common-practice repertory, basically for reasons of time. Only so much can be accomplished in a semester course, and most will agree that students learn more from exposure to a limited amount of material in some depth than from overambitious surveys. Probably everyone agrees that beginning courses in music should introduce students to the good music they will most likely hear in later life.

It's no secret that by the end of many a semester, the final pages of books like this one tend to fall by the wayside. For those who prefer to save time at the beginning, Unit II, "Early Music: An Overview," has been made *strictly optional* in the book's sequence. Nothing later in the book depends on having studied it, so if your course plan begins with Unit III, "The Eighteenth Century," no one will need to skip back for explanations of continuo texture, recitative, fugue, and so on.

And for those who prefer to use some 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.

¶ *Design.* Obviously this book is attractive to look at. But the real point of the book's newly fine-tuned design is to make it easy to find your way around

in it and inviting to use. In particular, we think that the *Listen* format for Listening Charts is superior. The charts all fit onto one page, visible at a glance, with concise descriptions and identifications. Off at the side, brief music tags can easily be consulted by those who read music and just as easily ignored by those who don't. As to the timings, those to the *right* of the vertical rule give the total time from the start of the piece, while those to the *left* of the rule give the time since the start of the current CD track.

Our standardized biography boxes segregate material on the lives of the major composers from discussions of their music—again, making the book easier to read and easier to work from. The boxes all include portraits and concise lists of works which can serve for study or reference. In this edition, each boxed biography offers, under the heading “Encore,” some recommendations for music that students might like to listen to next, after the selection discussed in the text.

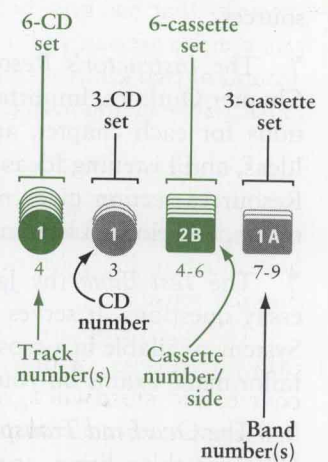
7 Features carried over from earlier editions include timeline charts showing the life spans of composers and other important historical figures, and the indispensable glossary. We have also maintained the highly popular short marginal quotes from musicians and others, drawn from letters, diaries, treatises, and the like. Each of these, we think, throws at least a thin shaft of extra light on the text, making it more personal and vivid.

## Recordings

We have put a great deal of time and effort into finding the best available recorded performances of the music discussed, in the hope that instructors—and students—will enjoy and admire the selections as much as we do. (Frustratingly, rights are denied by certain labels.) It's our further fond hope that students may keep these recordings and keep listening to them in future years.

All of the 88 pieces discussed in the text appear on the accompanying 6-CD and 6-cassette recording sets. The 3-CD and 3-cassette sets contain 37 pieces. (To allow for the maximum use of disk space—over 99 percent, in fact—a few selections in the CD sets appear out of order: that is, not in the sequence of their appearance in the book.) A logo tells the listener *which number* CD or cassette to select from the sets (this is the numeral inside the circle or the box) and then *which track or band* to play (the numeral below it).

And as before, several complete multimovement works are covered in the text and included on the 6-CD/cassette sets: a Corelli trio sonata (Op. 3, No. 1), a Vivaldi concerto (Op. 4, No. 12), Haydn's Symphony No. 88, and Beethoven's Symphony No. 5. The option is there for instructors who want to teach entire pieces rather than the single movements that are usually made available.



## Appendices

This edition of *Listen* contains two new appendices. Appendix 1 offers a newly devised map of Europe showing the main musical centers over the centuries, and a world map to locate the music treated in Beyond Europe sections. A glance at this map (pages 420–21) shows the breadth of *Listen*'s coverage.

Appendix 2, “Further Listening, Suggested Readings, and Recommended Web Sites,” provides students with recommendations for audio, print, and online materials for further study and (we hope, once again) reference for a lifetime of engagement with music. Suggestions for *further listening* go beyond



the Encore recommendations given in the composer biography boxes and extend to world music and jazz. The *readings* are mostly standard reference works, with a few of the authors' personal favorites included. Finally *Recommended Web Sites* gives URLs of useful Web sites related to the composers and non-Western cultures covered in the text, as well as some excellent general music sites containing a broad range of relevant topical information. Brief annotations make it easy to scan the list and quickly find the Web resource needed. These Web addresses also appear in the "Links" section of our own newly developed Web site, where we hope students and instructors alike will find valuable learning and teaching aids.

## Supplements Package

Recognizing how much the teaching and learning experience of this course may be enhanced through a mixture of media, we have updated and expanded the supplements for the Brief Fourth Edition to include rich audio, visual, and Internet resources.

✓ *Listen Online* is greatly expanded from the book's preexisting Web site and can be found at <http://www.bedfordstmartins.com/listen>. The centerpiece of the site is a new Web Study Guide (prepared by Jane Viemeister) which provides students with easily accessible review materials and self-tests for every text chapter. Other features of the site include Interactive Listening Charts, *Listen Web Links*, a hyperlinked Glossary, and other instructor and student resources.

✓ The *Instructor's Resource Manual* (prepared 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 going beyond the textbook chapters. A Multimedia Resources section gives many suggestions for video and software enhancements, additional Listening Charts, and much more.

✓ The *Test Bank* (by Jane Viemeister) has 1,265 multiple-choice and 460 essay questions. It serves as a database for a Computerized Test-Generation System, available in a cross-platform CD-ROM, that makes it easy to produce tailor-made exams on your IBM-compatible or Macintosh computer.

✓ The *Overhead Transparencies* set includes acetates of each of the Listening Charts in this edition, as well as the new maps.

Ultimately, though, this text owes its success less to features and supplements than to two basic attributes, which we have been grateful to hear about many times from many instructors over the history of the book. *Listen* is distinctive in its writing style and, related to that, in the sense it conveys of personal involvement with the music that is treated. The tone is lively and alert, authoritative but not stiff and not without humor. We sound (because we are) engaged with music, and we work to engage the student; one should never condescend to students, any more than one should begrudge them careful explanation of matters that we as musicians find elementary. The excitement, the joy that the experience of music can provide—this, more than historical or analytical data about music, is what most of us want to pass on to our students. This is what lecturing is about (which is why CD-ROMs will never replace live instructors), and this is what we have always tried to do in *Listen*.

## Acknowledgments

It remains to express the authors' gratitude to the numerous battle-scarred "music apprec" instructors who have reviewed sections of the book in draft and given us the benefit of their advice for this revision. Their criticisms and suggestions have significantly improved the text, as have also the market surveys in which an even larger number of instructors have generously participated. We thank them in addition to the users of previous editions who over the years have given us suggestions—suggestions for which we remain very grateful.

- |   |  |
|---|--|
| Tom Acord, California State University at Hayward         | Phyllis Juszczuk, St. Francis College                          |
| Hugh Albee, Palm Beach Community College                  | David King, Front Range Community College                      |
| Janet Averett, San Jose State University                  | Ronald J. Klimko, University of Idaho                          |
| Joe Baldassarre, Boise State University                   | Steven Kreinberg, Temple University                            |
| Jeanne Marie Belfy, Boise State University                | Leo Kreter, California State University, Fullerton             |
| Lawrence Bennett, Wabash College                          | Jonathan Kulp, University of Texas at Austin                   |
| Mark Benson, Bucks County College                         | Sam Logsdon, Texas A&M University at Corpus Christi            |
| Tharald Borgir, Oregon State University                   | Robert C. Mann, Stephen F. Austin State University             |
| Roger L. Briscoe, Raritan Valley Community College        | Bruce Mayhall, University of Nevada, Reno                      |
| Andrew D. Brown, Central Missouri State University        | Scott McCarrey, Brigham Young University, Hawaii               |
| Steve Brown, University of Northern Iowa                  | B. G. McCloud, Appalachian State University                    |
| Julie Brye, University of Kansas                          | Earl B. Miller, University of Tennessee at Chattanooga         |
| Richard Burke, Hunter College                             | Sam Miller, University of Houston                              |
| William K. Burns, Seton Hall University                   | Dale E. Monson, Penn State University, University Park         |
| John Clark, Santa Barbara City College                    | Raymond D. Moore, University of Georgia                        |
| Vicki Curry, University of Utah                           | Arthur Motycka, University of Rhode Island                     |
| Nancy L. Davis, Lorain County Community College           | John Murphy, Western Illinois University                       |
| Mark DeBellis, Columbia University                        | R. C. Nelson, Lock Haven University of Pennsylvania            |
| David DeBolt, Kent State University                       | Francis Osentowski, North Lake College                         |
| Craig De Wilde, University of California at Santa Barbara | David Pinkow, University of Colorado at Boulder                |
| Kevin Dobbe, Rochester Community College                  | Carolyn Quinn, Riverside Community College                     |
| David P. Doerksen, University of Oregon                   | Ronald Rabin, University of Michigan                           |
| Suzanne Draayer, Winona State University                  | Jo-Ann Reif, Penn State University, Scranton                   |
| Stephen Duncan, Eastern New Mexico University             | Patricia Root, Washington State University                     |
| David M. Edris, Peru State College                        | William R. Rudolph, Burlington County College                  |
| G. Daniel Fairchild, University of Wisconsin, Platteville | Bryce Rytting, Brigham Young University                        |
| John Fairfield, Northern Illinois University              | Leslie Shultis, Albuquerque Vocational Technological Institute |
| Angelo L. Favis, Illinois State University                | Terence S. Small, University of Florida                        |
| David Feingold, Western Washington University             | Edward Strainchamps, State University of New York at Buffalo   |
| David Feller, Weber State University                      | Jeffrey Taylor, Brooklyn College                               |
| Reuben D. Ferguson, Florida Atlantic University           | Edgar J. Thompson, University of Utah                          |
| Walter Frisch, Columbia University                        | Jane Viemeister, University of New Mexico                      |
| Thomas Garcia, State University of West Georgia           | James Walker, State University of New York at Geneseo          |
| Al Gardner, South Plains College                          | Jane B. Weidensal, Manhattan School of Music                   |
| Stephen G. Gates, University of Arkansas                  | Robert L. Weiss, Southern Illinois University at Carbondale    |
| William B. George, San Jose State University              | Mark Wherry, Community College of Southern Nevada              |
| Richard H. von Grabow, Iowa State University              | William T. Whitener, University of Alaska, Anchorage           |
| Sharon Davis Gratto, Gettysburg College                   | Steven Winick, Georgia State University                        |
| David Grayson, University of Minnesota, Minneapolis       | Vance D. Wolverton, California State University at Fullerton   |
| Richard D. Green, Northwestern University                 | Thomas Wright, Florida State University                        |
| David Hagy, Wake Forest University                        |  |
| Barbara Hanning, City College                             |  |
| Robert Hartwell, Eastern Kentucky University              |  |
| Steven Johnson, Brigham Young University                  |  |



Professor Mark Harbold of Elmhurst College agreed to prepare the Instructors' Manual for *Listen*, Brief Fourth Edition, as he has done so successfully for the previous edition. We are very grateful to him, to Dr. Kristi Brown, who has done a fantastic job of searching and appraising hundreds of music Web sites for the Appendix, and to Tom Millioto, who reviewed every CD track timing in the text.

The actual production of a major textbook is a complex, arduous process drawing on professionals from many areas. *Listen*'s original imprint was Worth Publishers, and the original authors would like to acknowledge again the contributions made to the book by Robert Worth, Vicki Frankel, Tom Gay, Susan Driscoll, and Pat Appleton of the distinguished design house Malcolm Gear Associates. This time around we are indebted to Chuck Christensen and Joan Feinberg of Bedford/St. Martin's for their enthusiastic support, and to Editor in Chief (Boston) Karen Henry for her wise and deft guidance. Our immediate, hands-on team included some old friends, some new (singers, most of them): text editor Carol Einhorn, picture consultant Elaine Bernstein, compositor and layout wizard DeNee Reiton Skipper, Production Editor Karen Baart, and Tom Laskey of Sony Special Projects. Production Supervisor Catherine Hetmansky oversaw the printing and manufacture of the book, and Arthur Johnson, Coleen O'Hanley, and Helaine Denenberg provided expert production backup.

They were a terrific team, and a more accommodating one could not be imagined. Karen Baart's patience and grace were unfailing, at a very difficult time; Tom Laskey brought his extraordinary skills (and, again, much patience) to the task of capturing record permissions as well as producing our CDs and tapes. The high quality of *Listen* is a tribute to the dedication, expertise, and artistry of all these people. They more than deserve our thanks.

J. K.

G. T.

Berkeley and Philadelphia, 1999

---

# Introduction To the Student

**T**he Virgin Megastore in San Francisco is a grand space with walls nearly as high as the floor is wide. A dozen monitors promoting the newest singles look down on bins of CDs divided up among the many kinds of popular music. Set up against a tall window looking out onto the street, handsome escalators lead up to the second floor, the place for World Music, Jazz, and—behind soundproof glass doors—Classical. On the third floor, Video, DVD, Software, and Customer Service.

Imagine you have had a (successful) brain transplant, all your memory is erased, and you have been sent to Virgin to load up your internal hard disk again with some music. Are you amazed at all the different kinds that are available? Punk, zouk, chant, rap, raga, sonata? Aren't you even more amazed that they can all be instantly listened to, any one right after any other, by means of a \$119 gizmo called a CD player? Multiplicity and instant availability are twin attributes of modern culture, and stores like the Virgin Megastore exist to feed that culture. Bookstores are an older example of the same phenomenon, with their multiple shelves for Fiction, Business, Cooking—and even Music. A newer example is the Internet.

Why, then, should you spend time with this book, shut in behind those glass doors, in the Classical section? We cautiously suggest a few possible answers.

## Classical Music

One answer might be because you already like classical music. Another answer might be because classical music seems clearly to enjoy special prestige in our culture, and you are curious to know why.

The answer to *that* is complicated. But one thing is clear: Classical music has stayed the course. Over history, it has provided generations (dozens of generations, to push the point) with pleasure, joy, inspiration, and solace. So people have said, repeatedly. Classical music can do the same for us today.

It's important to acknowledge the "otherness" of people in history, the differences between them and people today. Nonetheless, we relate to them; they are unquestionably *us*, as we can tell from their diaries and their poems, their portraits, their political aspirations and, indeed, also from their philosophical reflections, if we are prepared to devote the time it takes to really grasp them. We treasure our Declaration of Independence, written more than two hundred years ago, and it will be a bad day when we lose touch with the Constitution.



There is a case to be made for also staying in touch with the literature, art, and music of what one historian has called the “usable past.”

On a less serious level, music serves as entertainment and is none the worse for that. On a more serious level, it provides a kind of knowledge or, at least, insight into human experience and feeling and time. How music manages to do this is a famous philosophical puzzle. The best short hypothesis is that music, which on a basic level is a strange and wonderful way of filling up time, vividly represents the way time feels as we actually live through it.

## Music and History

Classical music: Just what do we mean by that? The ordinary meaning of *classical* is something old and established, and valued on that account. The term is applied to many kinds of music, as we know: Classic Jazz, Classic Rock, even Classic Rap. “Classical music” itself can be very old indeed; it covers the better part of two thousand years of music as practiced and heard in Europe and, more recently, America. You may also hear this music called “art music,” or “Western music,” or music of the Western tradition.

Over the millennia, naturally, this music changed vastly—not only in its sound but also in its function and its basic support system. Classical music is not as monolithic as some seem to think. Another trip to the Virgin Megastore will reveal that, in fact, categories exist within the Classical sanctum. In addition to one big untitled section, there are small sections labeled Early Music and Contemporary. In this book, indeed, Early Music is set apart as an optional topic of study. We should try to explain why.

In sociological terms (very quickly, now!), Western musical history could be said to fall into three great phases. The later phases overlap, as forces underlying the earlier phases decay over long periods of time and others take their place.

7 In the first millennium C.E., European culture was the culture of Christianity. All musicians (or at least, all musicians we know about) were churchmen, and all their music was sung in churches, abbeys, and cathedrals. The function of church music was to stimulate and enhance worship, to make prayer more fervent, and to make services especially solemn and impressive.

7 Slowly, the church yielded power to kings and nobles, and from around 1100 we begin to find music composed for princely courts. Courts furnished the prime locale for music—instrumental as well as vocal—for many centuries. The function of music was now entertainment for court society; there were some famous monarchs who were keen musicians: Henry VIII of England, Frederick the Great of Prussia. But also, and increasingly with time, the function of court music was to glorify kings and princes.

7 Then, as aristocratic power declined and the middle classes (the bourgeoisie) gained control, public opera houses and concert halls were invented and became the new social spaces for music. The first opera house opened around 1650, the first concert hall around 1750. After this, concert music was in principle available to all who cared to buy tickets and could afford them. Meanwhile, European music took a big leap to North America, beginning in the eighteenth century when we were still a European colony. In the twentieth century, it also became a major presence in Japan and other non-European countries.

And today, we appear to be entering into a new phase. Now a worldwide phenomenon, classical music is played and heard more and more via those small

digitally encoded aluminum-and-plastic discs sold at Virgin. However, the concert still counts as music's main site and paradigm, and for this reason it seems right to concentrate on music of the concert hall in a book of this kind. Concert music all dates from within the span of U.S. history, plus about fifty years at the beginning.

As for Early Music—music of the church and music at court—it was mostly forgotten until fairly recently as actual sound, though the scores existed in libraries. (Indeed, early folk and popular music, which we know existed but was never written down, died out almost entirely.) But Early Music experienced a significant revival in the late twentieth century, thanks to enthusiastic efforts by imaginative musicologists and performers—and thanks also to records, which (as never before) spread the word with instant efficiency. People now listen to Early Music widely, and we include the topic as a concise optional unit at the beginning of this book.

## Beyond Europe

The main concern of this book is European classical music and its offshoots in the United States, which remained a cultural colony of Europe for a long time after our declaration of political independence.

But on our trips to visit Classical up there on the second floor, it is impossible to ignore World Music: We walk right through it. And all through this text, too, we will take stock of the multiplicity of musical traditions (“musics”) around the world, by engaging a number of traditions outside the European classical heritage. Our glimpses of these other musics will be brief, but they will not be haphazard or superficial. Not haphazard, because the “Beyond Europe” sections situated among the following chapters are connected to the European issues around them. Not superficial, because they will immerse us in careful, active *listening* to particular performers and particular works. Such focused listening is the only meaningful way to get to know unfamiliar music, short of learning to perform it yourself.

Beyond Europe sections point up broad similarities between European and non-European musics, similarities sometimes of musical technique, sometimes of social uses of music, and sometimes of both together. By drawing such sweeping *comparisons*, they aim at the same time to highlight the real *differences* between European and other traditions. This is, basically, the kind of approach anthropologists take. Our almost instinctive sense of common aims and interests attracts us and draws us near to foreign cultures. Then a finer sense of precise differences—of a crucial strangeness, in fact—deepens our understanding of them. It can also deepen our understanding of ourselves.

## Listening

A potent resource for music instruction in the twenty-first century is the easy availability of so much music on recordings. The recordings accompanying this book can hardly be thought of as supplements. The recorded sound of music from many different eras and many different cultures is an integral feature of the text.

But of course, total recall has only been achieved at a price. No one should forget that recordings are abstractions, at some distance from the experience of actual live music. Music is human communication, and human presence is leached out of a recorded performance. Missing is the immediacy, the empathy that springs up between listener and performer; missing, too, is the special push that performers deliver when they can feel the audience is with them. When listening to recordings, we probably all tend to supply these feelings



imaginatively, by extrapolating them from our own experience of live performance occasions. In this unconscious way, recorded performances gain at least a whiff of human engagement.

In any case, a classroom is not a concert site, and if the abstractness of recordings encourages us to really *listen* to music, and not treat it as a background to some other activity, some good will have come of it. Often we just *hear* music—out of the corner of the ear, as it were. We need instead to make a listening commitment to music, comparable to the dedication on the part of composers and performers that goes into its making. Listening to individual pieces again and again is the basic activity that leads to the understanding and love of music; that is why this book is called *Listen*. Focused listening, whether directly or through earphones, is the one essential thing.

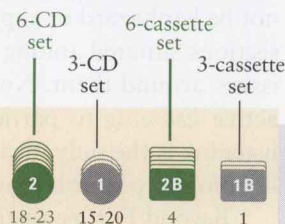
## Listening Charts

Listening Charts that focus listening are another integral feature of this text. Look at the portion of Listening Chart 7 shown below to see how they work (the complete chart is found on page 179). First, choose the appropriate musical selection in your recordings; begin by finding the logo for your recording set from among the logos at the top right corner. The numeral inside the logo

Refer to the logo that corresponds to your recordings package. The number in the center tells you which CD or cassette to play. The numbers beneath the logo are track numbers or band numbers.

(for CDs only)

Track number reminders. The upper number is the track number for this piece in the 6-CD set; the lower number is the track number for the 3-CD set.

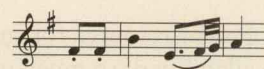
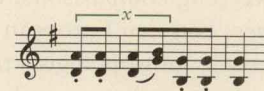


### LISTENING CHART 7

#### Haydn, Symphony No. 88 in G, first movement (Allegro)

Sonata form, with slow introduction. 6 min., 57 sec.

18 15	SLOW INTRODUCTION	
0:00		First phrase
0:38		Second phrase, preparing for theme 1
EXPOSITION		
19 16	1:18 Theme 1 (main theme)	Theme 1, <i>p</i>
0:08	1:26	Theme 1 repeated, <i>f</i> ; extension runs into the bridge
0:26	1:44 Bridge	Built out of motive <i>x</i>
		CADENCE
Second Group		
20 17	2:04 Theme 2	Theme 2
		CADENCE
0:15	2:19 Cadence theme	Cadence theme: woodwinds, then strings
0:40	2:44 Exposition repeated	



(for CDs only)

This left-hand column of timings gives you the time elapsed since the start of the current CD track.

The right-hand column of timings gives you the total time elapsed since the start of the piece.

tells you *which number CD or cassette* to choose from your set. The number or numbers below the logo tell you *which track or band* to play. For selections with multiple CD tracks, small boxes running down the left side of the chart show where each new track begins. In these boxes, track numbers from discs in the 6-CD set are printed in green; those from the 3-CD set are printed in black.

In essence, the Listening Chart is simply a table of the main musical events in the first movement of Haydn's Symphony No. 88 in G (Slow Introduction, Theme 1, Bridge, Theme 2, and so on) with brief explanatory notes where needed. As you listen, follow down this list with the timing figures. To the *left* of the vertical line are the CD timings that you will see on your display, starting anew with each track. The timings to the *right* of the line give the total time elapsed from the beginning of the composition.

For the benefit of those who read music, the charts include a few brief notations of the main themes, directly across from the timing indications and the reference to the musical event. But it is not necessary to read music to read these charts. Even people who think they are tone deaf (there's no such condition) can follow the music with the help of the timings.

J. K.

G. T.



---

# About the Authors

Joseph Kerman and Gary Tomlinson are leading musicologists and music educators. Kerman, who with his wife, Vivian Kerman, was *Listen*'s original author, served for two terms as chair of the Music Department at the University of California at Berkeley, and Tomlinson has done the same at the University of Pennsylvania. Both are known as inspirational and wide-ranging teachers; between them, their course offerings encompass harmony and ear training, opera, world music, interdisciplinary studies, seminars in music history and criticism, and—many times—Introduction to Music for nonmajor students.

Kerman's books include *Opera as Drama* (second edition, 1988), *Contemplating Music* (1985), and studies of Beethoven and William Byrd. His lectures as Charles Eliot Norton Professor of Poetry at Harvard in 1997–98 have been published as *Concerto Conversations* (1999). Tomlinson, a former MacArthur Fellow, is the author of *Monteverdi and the End of the Renaissance* (1987), *Music and Renaissance Magic* (1993), and *Metaphysical Song: An Essay on Opera* (1999). He has also published on jazz and music of the Aztecs.







# Contents in Brief

<i>Preface</i>	To the Instructor	v	<b>UNIT IV The Nineteenth Century</b>	<b>211</b>
<i>Introduction</i>	To the Student	xi	14	Beethoven 213
<b>UNIT I Fundamentals</b>	<b>1</b>		15	<i>Prelude</i> Music after Beethoven: Romanticism 227
1	Music, Sound, and Time	2	16	The Early Romantics 241
2	Rhythm and Pitch	6	17	Romantic Opera 266
<i>Interlude A</i>	Musical Notation	15	18	The Late Romantics 284
3	The Structures of Music	19	<b>UNIT V The Twentieth Century</b>	<b>307</b>
<i>Interlude B</i>	Musical Instruments	30	19	<i>Prelude</i> Music and Modernism 309
4	Musical Form and Musical Style	39	20	The Early Twentieth Century 323
<b>UNIT II Early Music: An Overview</b>	<b>45</b>		21	Alternatives to Modernism 349
5	The Middle Ages	46	22	The Late Twentieth Century 360
6	The Renaissance	62	23	Music in America: Jazz 383
7	The Early Baroque Period	80	<i>Appendix 1</i>	Maps
<b>UNIT III The Eighteenth Century</b>	<b>99</b>			Music of Europe 419
8	<i>Prelude</i> The Late Baroque Period	100		Music of the World 420
9	Baroque Instrumental Music	115	<i>Appendix 2</i>	Further Listening, Suggested Readings, and Recommended Web Sites 422
10	Baroque Vocal Music	139		Glossary of Musical Terms 427
11	<i>Prelude</i> Music and the Enlightenment	156		Index 439
12	The Symphony	169		
13	Other Classical Genres	192		