



*Listening
to Music* SECOND
EDITION

Jay Zorn

SECOND EDITION

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*I dedicate this book to my wife, June August.
Her continuous encouragement, editing expertise,
musical advice and many hours of work eased
the project from its inception to its completion.*

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To the Student



Picture yourself a few years from now. You are entering a concert hall in your city to hear a performance by your local orchestra. Or perhaps on an out-of-town business or pleasure trip, you have chosen the concert as your evening's entertainment. Wherever you may be throughout the world, you feel at home entering that hall.

You feel comfortable there because you completed this music appreciation course and know that the great music of the world belongs to you. Reading the program, you understand the musical terms. You are familiar with the composers: their styles, significant passages in their lives, some of their music, how and where they earned their livelihoods. You are aware of the social, economic, and historical events that influenced them. Above all, you realize that they composed their music for your enjoyment.

As the concert starts, you are confident about concert procedure and etiquette and pleased that you can make sense out of the sounds you hear. You easily follow the composer's logic, the melodic themes, and the interplay of musical ideas heard throughout the orchestra. You recognize that this first piece is a concerto, a symphony, or an orchestral overture.

After the concert you'll be able to discuss the performance, feeling secure in your perceptions. In fact, your friends and business associates may acknowledge your expertise by asking questions or seeking your opinions.

Music belongs to everyone. Albert Einstein, an avid music lover, played the violin well into his old age. Commenting on his Theory of Relativity that led to space travel, Einstein said, "It occurred to me by intuition, and music was the driving force behind that intuition."

Listening to great music is an enchanting, exciting growth experience. You have a lifetime of listening ahead of you.

Organization

Listening to Music, Second Edition is arranged in four parts:

Part 1: The Musical Process The opening chapter focuses on ways of listening. Chapter Two explains how to take full advantage of concert attendance.

Part 2: The Musical Elements Detailed explanations and sound examples on the cassette tapes reinforce the book's presentation of the basic musical elements. Martin Bookspan, distinguished announcer for the Public Broadcasting System's classical music series, "Live at Lincoln Center,"

guides you through the “Musical Elements” demonstration. As your host on the recordings, he announces each music example on the tapes. Discussions in this section include the commonly used instruments and ensembles, and the classifications of the human voice.

Part 3: The Common Style Periods of Music Beginning with a basic survey of music before 1600, the text progresses chronologically from the Baroque style period through contemporary music of North America. Since most of the music chosen for discussion appears regularly on concert programs and includes works that audiences seem to favor, you are likely to encounter these pieces in your concertgoing.

Part 4: Adjunct Music Discussions of American popular music, Broadway musical theater, film music, and music of world cultures have been expanded in this new edition. Pops Orchestras now perform this music in their concerts.

Important Features

This new edition includes:

- 53 biographies of composers
- 14 Listening Insights Boxes
- 18 Historical Notes Boxes
- 38 detailed Listening Guides
- 8 pages of color art plates

Listening Insights: Fourteen *Listening Insights* give you practical suggestions for approaching and listening to various types of music, for example:

How to Listen to Classical Music
What to Listen for in Romantic Music
Enjoying Programmatic and Highly Descriptive Music
Listening to Nationalistic Music
Eclecticism in Music
Form in Early Broadway Musical Theater Songs

Historical Perspectives: Eighteen special information boxes highlight interesting facts about music. Here is a sampling:

What is the Secret of the Cremona Instruments?
Book and Music Printing
Use of Italian Terms in Music
Evolution of Public Concerts: The Baroque Period
Haydn's Labor Protest: The "Farewell Symphony"
Beethoven and the Changing Status of Composers
Opera in North America
Kern's Show Boat: The New Broadway Musical

The Listening Guides: Of the 38 detailed Listening Guides in the text, you will find 31 of the works on your cassette tapes. First, listen to each work until you are acquainted with it. Then, listen as often as you like while following the detailed listening guide.

The timing indications in the book will remind you at what point musical events occur on the recordings. For example, the second theme in the first movement of Beethoven's 5th Symphony enters 0:46 seconds after the piece begins. After several hearings, you will no longer need to watch the timings to follow the events. The more often you listen, the sooner you will be able to follow the events without the guides, just as you would at a live concert.

The goal of both the text and the course is your lifelong enjoyment of concert music. You have the vehicle to get there. Good luck on your journey.

↪ *Acknowledgments*

The production of such a complex project as *Listening to Music, Second Edition* requires the contribution of many talents. I would like to thank the following: special thanks to distinguished announcer Martin Bookspan whose musical expertise, dedication, and love of music permeates this project; James Wayne of Silverdisc Productions and his staff for their assistance in locating and producing the superior recordings; June August, President of Writing That Works, and her staff for editing and suggestions; Bud Therien, Prentice Hall publisher, whose vision guided this innovative project; Jean Lapidus, Prentice Hall production editor, who managed the final production; Donna Wickes, Prentice Hall, who designed my manuscript into a beautiful book; Leonard Stein, former Director of the Arnold Schoenberg Institute, for his judicious advice and editing of the chapter on Expressionism; Wayne Shoaf, Librarian/Archivist at the Arnold Schoenberg Institute, for his assistance in securing copies of photographs and artworks of expressionist composers; Frederick Lesemann of the University of Southern California, School of Music, for contributing his composition, *Metakinetic Invention, Version 2*, to the project and for his editing the chapter on Experimental and Technological Music; Bruce Broughton, award-winning film and television composer and lecturer at the University of Southern California, Music for Films Institute, for his contributions to the chapter on Music for films; William Doyle, El Camino College, for his reviews and creation of the *Student Workbook*.

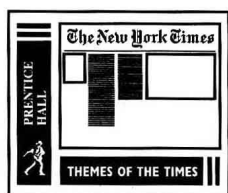
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Contents

*Guide to the Recordings: Cassettes/
Compact Discs/Listening Guides (inside covers)
To The Student xv*

PART ONE: **PRELUDE**

The Musical Process 1

1 How To Listen To Music 3

The Sensory Level 4

The Emotional Level 4

The Contextual Level 5

The Script Level 5

The Musically Aware Level 5

2 Becoming an Aware Concertgoer 6

What types of concerts are there? 6

How can I find out about concerts and tickets? 8

How can I prepare for a concert? 9

The Conductor's Role 9

Standard Conducting Patterns 11

Common Terms Used in Performance 12

Printed Concert Programs 15

Catalog Systems for Composer's Works 15

PART TWO: **THE MUSICAL ELEMENTS**

3 The Interaction of Basic Musical Elements 16

Multimedia Presentation 16

Rhythm (Duration of Sound) 17

Pitch (Melody and Harmony) 21

Textures 25

✧ **LISTENING GUIDES AND ACTIVITIES**

Musical Elements 17

Summary of Basic Musical Elements 26

4 Performing Media: Instruments, Voices, and Ensembles 27

Acoustics of Vocal and Instrumental Sound 27

Performing Media and Performances: Solo Instruments and Ensembles 28

The Orchestra and its Instruments 30

Sections of the Orchestra 32

How the Orchestra Developed 39

Historical Perspective: What is the Secret of the Cremona Instruments? 42

The Wind Ensemble 50

Keyboard Instruments 50

Electronic Instruments 53

Human Voice 54

✧ **LISTENING GUIDES AND ACTIVITIES**

Britten, *The Young Person's Guide to the Orchestra* 37, Gabrieli, *In ecclesiis* 41, Vivaldi, *The Four Seasons*, (Spring), Op. 8, 1st Movement 42, Bach, *Brandenburg Concerto No. 2 in F*, 3rd Movement 44, Haydn, *Symphony No. 94*, 3rd Movement 46, Beethoven, *Symphony No. 5*, 1st Movement 46, Berlioz, *Symphonie Fantastique*, 5th Movement 48, Stravinsky, *The Rite of Spring*, "Sacrificial Dance" 50, Bach, *Fugue in g minor* (The Little), 52, Mozart, *Variations "Ah, Vous Dirais-Je, Maman"* K. 265, 53, Lesemann, *Metakinetic Invention*, Version 2 53, Chopin, *Fantasia Impromptu*, Opus 66, piano 54, Mozart, *Don Giovanni*, "Madamina" aria 54, Puccini, *Turandot*, Act III, opening scene, "Nessun Dorma" 56

Summary of Terms 56

PART THREE: THE COMMON STYLE PERIODS OF MUSIC

5 An Introduction To Musical Styles 57

Why Study Musical Styles? 57

Historical Perspective: Styles in Music 58

The Common Music Style Periods 59

6 Music Before 1600 60

The Middle Ages (450–1450) 60

The Renaissance (1450–1600) 68

Listening Insights: Listening to Polyphonic Music 70

Palestrina's Biography and Principal Works 71

LISTENING GUIDES AND ACTIVITIES

Gregorian Chant, *Alleluia Pascha Nostrum* 64, Leonin,
Alleluia, Dies Sanctificatus 66, Palestrina, Mass: *De Beata*
Virgine Kyrie 72

Summary of Terms 75

7 The Baroque Style Period (1600–1750) 76

Protestant Reformation 76

Counter-Reformation 77

Historical Perspective: Book and Music Printing 78

Overview of the Baroque Period (1600–1750) 79

Characteristics of Baroque Music 79

8 Baroque Music (1600–1750) 81

Baroque Vocal Music 81

Baroque-Style Vocal Music 85

Historical Perspective: Use of Italian Terms in Music 85

Monteverdi's Biography and Principal Works 87

Schütz's Biography and Principal Works 90

Handel's Biography and Principal Works 91

Historical Perspective: Handel's Messiah 97

Bach's Biography and Principal Works 99

Baroque Instrumental Music 104

Listening Insights: Evolution of Public Concerts:

The Baroque Period 105

Vivaldi's Biography and Principal Works 106

Baroque Keyboard Music 108

The Fugue 111

LISTENING GUIDES AND ACTIVITIES

Gabrieli, “In ecclesiis” motet 83, Handel, *Messiah*, “For
unto us a child is Born” 94, Bach, Cantata No. 140,
Opening Chorus 101, Vivaldi, *The Four Seasons*

(Spring), 1st Movement 107, Bach, *Brandenburg Concerto* No. 2, 3rd Movement 109, Bach, *Fugue in g minor* (The Little), 112

Summary of Terms 114

9 The Classical Style Period (1750–1820) 115

Political and Social Background 115

Classical Origins 117

Overview of the Classical Period (1750–1820) 118

10 Music Of The Classical Period 119

Mozart 119

Haydn 119

Young Beethoven 120

Mozart's Biography and Principal Works 120

Historical Perspective: Haydn's Labor Protest:

The "Farewell" Symphony 122

Haydn's Biography and Principal Works 123

Concerts in the Classical Period 124

Classical Music Forms 124

Listening Insights: How to Listen to Classical Music 127

Historical Perspective: Mozart Myths Revealed 130

Historical Perspective: What Was Haydn's Surprise? 136

Classical-Period Opera 142

↪ LISTENING GUIDES AND ACTIVITIES

Mozart, Variations "Ah, vous dirai-je, Maman," K. 265, 127, Beethoven, Piano Sonata No. 8 (Pathétique), 3rd Movement 131, Mozart, Horn Concerto No. 2, 3rd Movement 133, Haydn, Symphony No. 94, 3rd Movement 137, Mozart, Symphony No. 40, 1st Movement 139, Mozart, *Don Giovanni*, "Madamina" Aria 144

Summary of Terms 147

11 Beethoven: Bridge To Romanticism 148

Beethoven's Biography and Principal Works 149

Historical Perspective: Beethoven's Deafness 150

Historical Perspective: The Heiligenstadt Testament 150

Historical Perspective: Beethoven Meets Mozart 152

Beethoven's Keyboard Music	152
Beethoven's Orchestral Music	153
Symphony No. 6 (Pastoral)	158
<i>Historical Perspective: Beethoven and the Changing Status of Composers</i>	159
The Great Ninth Symphony	159

↪ ***LISTENING GUIDES AND ACTIVITIES***

Beethoven, Piano Sonata No. 8 (<i>Pathétique</i>), 3rd Movement	154
Beethoven, Symphony No. 5, 1st Movement	155
Summary of Terms	160

12 The Romantic Style Period (1820–1900) 161

Romantic Subjects	162
Romanticism in Music	162
Overview of the Romantic Period	163
Characteristics of Romantic Music	164

13 Early Romantic Music 165

Orchestral Music	165
<i>Historical Perspective: Berlioz's Innovative Orchestration</i>	166
<i>Berlioz's Biography and Principal Works</i>	167
<i>Listening Insights: What to listen for in Romantic Music</i>	174
The Romantic Art Song	174
<i>Schubert's Biography and Principal Works</i>	175
<i>Robert Schumann's Biography and Principal Works</i>	180
<i>Clara Schumann's Biography and Principal Works</i>	181
Romantic Piano Music	185
<i>Chopin's Biography and Principal Works</i>	186
<i>Liszt's Biography and Principal Works</i>	190
<i>Mendelssohn's Biography and Principal Works</i>	191
<i>Fanny Mendelssohn's Biography and Principal Works</i>	192

↪ ***LISTENING GUIDES AND ACTIVITIES***

Berlioz, <i>Symphonie fantastique</i> , 5th Movement	169
Schubert, "The Erlking"	177
Schumann, "Widmung" (Dedication)	183
Chopin, <i>Fantaisie-Improptu</i> Op. 66	187
Mendelssohn, Violin Concerto, 1st Movement	193
Summary of Terms	196

14 Romantic Opera 197

<i>Historical Perspective: Opera in North America</i>	199
<i>Italian Romantic Opera</i>	199
<i>Donizetti's Biography and Principal Works</i>	200
<i>Bellini's Biography and Principal Works</i>	200
<i>Rossini's Biography and Principal Works</i>	201
<i>Verdi's Biography and Principal Works</i>	202
<i>French Romantic Opera</i>	203
<i>Puccini's Biography and Principal Works</i>	204
<i>Bizet's Biography and Principal Works</i>	209
<i>German Romantic Opera</i>	210
<i>Weber's Biography and Principal Works</i>	211
<i>Wagner's Biography and Principal Works</i>	212
<i>Listening Insights: Understanding Wagnerian Opera</i>	213

LISTENING GUIDES AND ACTIVITIES

<i>Puccini, Turandot, Act III, "Nessun Dorma"</i>	205,
<i>Wagner's Overture to Die Meistersinger von Nürnberg</i>	214
<i>Summary of Terms</i>	218

15 Late Romantic Music 219

<i>State of Music in the Late Romantic Period</i>	219
<i>Historical Perspective: Early Orchestral Societies in Europe and North America</i>	220
<i>Brahms's Biography and Principal Works</i>	222
<i>Listening Insights: Enjoying Chamber Music</i>	226
<i>Romantic-Period Chamber Music</i>	227
<i>Mahler's Biography and Principal Works</i>	230
<i>Listening Insights: Enjoying Programmatic and Highly Descriptive Music</i>	238
<i>Strauss's Biography and Principal Works</i>	239
<i>Late Romantic-Period Program Music</i>	240

LISTENING GUIDES AND ACTIVITIES

<i>Brahms, Academic Festival Overture</i>	223,
<i>Brahms, Trio in E♭ for Horn, Violin and Piano, Op. 40, 4th Movement</i>	227,
<i>Mahler, Songs of a Wayfarer, "Ging heut morgen übers Feld"</i>	231,
<i>Mahler, Symphony No. 1, 1st Movement</i>	236
<i>Summary of Terms</i>	241

16 Nationalism 242

- Political Influences 242
- Nationalism in Music 244
- Listening Insights: Listening to Nationalistic Music* 244
- Mussorgsky's Biography and Principal Works* 245
- Tchaikovsky's Biography and Principal Works* 251
- Historical Perspective: The 1812 Overture: Its First Performance and Modern Performances* 252
- Rimsky-Korsakov's Biography and Principal Works* 257
- Rachmaninov's Biography and Principal Works* 258
- Other Nationalist Composers 258
- Bartók's Biography and Principal Works* 259

↪ LISTENING GUIDES AND ACTIVITIES

- Mussorgsky, *Boris Godunov*, "Coronation Scene" 246,
- Tchaikovsky, *1812 Overture* 253

Summary of Terms 261

17 Impressionism 262

- Impressionistic Poetry and Painting 262
- Impressionism in Music 264
- Debussy's Biography and Principal Works* 265
- Listening Insights: Listening to Impressionistic Music* 268
- Ravel's Biography and Principal Works* 271

LISTENING GUIDES AND ACTIVITIES

- Debussy, *Prelude to the Afternoon of a Faun* 268

Summary of Terms 270

18 The Twentieth Century Style Period 272

- Influence of the World Wars 272
- Overview of the Twentieth-Century Period 274
- Characteristics of Twentieth-Century Music 275
- The Evolution of Musical Resources 277

19 Stravinsky: Into The Twentieth Century 278

- Stravinsky's Pivotal Position 278
- Stravinsky's Biography and Principal Works* 279
- Historical Perspective: The Rite of Spring—Its Infamous Debut in 1913* 281
- What Was New in Stravinsky's Music? 281
- Listening Insights: Listening to Twentieth-Century Music* 288

↪ LISTENING GUIDES AND ACTIVITIES

- Stravinsky, *The Rite of Spring* "Sacrificial Dance" 286
- Summary of Terms 288

20 Expressionism: Atonal Music 289

- Schoenberg's Biography and Principal Works* 290
- Atonality 291
- Schoenberg's Twelve-Tone system 291
- Berg's Biography and Principal Works* 292
- Webern's Biography and Principal Works* 294
- Listening Insights: How to Listen to Twelve-Tone Music* 295

↪ LISTENING GUIDES AND ACTIVITIES

- Schoenberg, *Suite for Piano*, Op. 25 "Praeludium" 296
- Summary of Terms 296

21 Neo-Classicism: Mainstream Music 297

- Beginnings of Neo-Classicism 297
- Listening Insights: Neo-Classical Approaches* 298
- Neo-Classicism in Russia 298
- Prokofiev's Biography and Principal Works* 299
- Moving Back to the Mainstream 302
- Shostakovich's Biography and Principal Works* 304
- Spotlight: Outstanding Artist-Teacher: Nadia Boulanger* 306

↪ LISTENING GUIDES AND ACTIVITIES

- Prokofiev Symphony No. 1 (*Classical*), 1st Movement 300
- Summary of Terms 311

22 Experimental and Technological Music 312

- Musique Concrète* 312
- Electronic Music 313
- Computer and Mixed Media 314
- Aleatoric Music 316
- Chance Music 317
- Other Experimentalists 318
- Listening Insights: Listening to Chance Music* 319
- What Lies Ahead? 320

↪ LISTENING GUIDES AND ACTIVITIES

- Lesemann: *Metakinetic Invention*, Version 2 excerpt 315
- Summary of Terms 320

23 Music in North America 321

- Immigration 321
- The Arts in North America 321
- Ives' Biography and Principal Works* 323
- American Composers 326
- Listening Insights: Listening to Ives* 327
- Jazz: The American Art Form 330
- African Singing 331
- African Rhythms 332
- Joplin's Biography and Principal Works* 337
- Gershwin's Biography and Principal Works* 338
- Mainstream American Music 339
- Listening Insights: Eclecticism in Music* 343
- Other American Composers 343
- William Schuman 343
- Copland's Biography and Principal Works* 344
- Neo-Classical American Composers 346
- Bernstein's Biography and Principal Works* 347
- Menotti's Biography and Principal Works* 350
- Zwilich's Biography and Principal Works* 351

↪ LISTENING GUIDES AND ACTIVITIES

- Ives, song: "Memories" 324, Ives, First orchestral Set:
Three Places in New England, "Putnam's Camp,
Redding, Connecticut" 327, Gershwin, *Porgy and Bess*

“Bess, You is my Woman Now” 339, Copland, *Rodeo*,
“Hoe Down” 345, Bernstein, *Overture to Candide* 348,
Zwiliich, *Concerto Grosso 1985*, 1st Movement 352

Summary of Terms 354

PART FOUR: **ADJUNCT MUSIC**

24 North American Popular Music 355

Early American Popular Music 356

Tin Pan Alley 357

The Swing Era 358

Country Music 360

Rhythm and Blues 360

Rock ‘n’ Roll/Rock 361

Summary of Terms 364

25 Broadway Musical Theater 365

The Broadway Musical: Its Roots 366

Categories of Modern Broadway Musicals 371

Sigmund Romberg’s Biography and Principal Works 372

Victor Herbert’s Biography and Principal Works 372

Rudolf Friml’s Biography and Principal Works 373

Irving Berlin’s Biography and Principal Works 373

*Historical Perspective: Kern’s Show Boat: The New Broadway
Musical* 375

Listening Insights: Form in Early Broadway Musical Theater Songs
378

Richard Rodgers’s Biography and Principal Works 380

Stephen Sondheim’s Biography and Principal Works 381

Other Important Broadway Musicals 384

LISTENING GUIDES AND ACTIVITIES

Kern, *Show Boat*, “Ol’ Man River” 376, Sondheim, *A Little
Night Music*, “Send in the Clowns” 383, Bernstein,
Overture to Candide 384, Bock, *Fiddler on the Roof*,
“Sunrise, Sunset” 384

Summary of Terms 387