

CONTENTS

Preface	xix
PART I ELEMENTS	1
[1] SOUND: PITCH, DYNAMICS, AND TONE COLOR	2
Pitch: Highness or Lowness of Sound	2
Dynamics	4
Tone Color	5
Listening Outlines, Vocal Music Guides, and the Properties of Sound	6
<i>Lohengrin</i> , Prelude to Act III, by Richard Wagner	6
LISTENING OUTLINE	7
<i>Take the "A" Train</i> , by Billy Strayhorn, as performed by Duke Ellington and His Famous Orchestra	7
LISTENING OUTLINE	8
[2] PERFORMING MEDIA: VOICES AND INSTRUMENTS	8
Voices	8
Musical Instruments	9
String Instruments	11
Woodwind Instruments	16
Brass Instruments	20
Percussion Instruments	20
Keyboard Instruments	25
Electronic Instruments	27
<i>The Young Person's Guide to the Orchestra</i> , Op. 34, by Benjamin Britten	30
LISTENING OUTLINE	30



CONTENTS

[3] RHYTHM	31
Beat	32
Meter	33
Accent and Syncopation	34
Tempo	34
[4] MUSIC NOTATION	35
Notating Pitch	35
Notating Rhythm	37
Notating Silence (Rests)	38
Notating Meter	40
The Score	40
[5] MELODY	40
[6] HARMONY	43
Consonance and Dissonance	44
The Triad	44
Broken Chords (Arpeggios)	45
[7] KEY	45
The Major Scale	46
The Minor Scale	47
The Key Signature	48
The Chromatic Scale	48
Modulation: Change of Key	48
Tonic Key	49
[8] MUSICAL TEXTURE	49
Monophonic Texture	49
Polyphonic Texture	50
Homophonic Texture	51
Changes of Texture	51
<i>Farandole from L'Arlesienne (The Woman from Arles) Suite No. 2,</i>	
by Georges Bizet	52
LISTENING OUTLINE	52
[9] MUSICAL FORM	53
Techniques That Create Musical Form	54
Repetition	54
Contrast	54
Variation	54
Types of Musical Form	54
Three-Part (Ternary) Form: A B A	55



<i>Dance of the Reed Pipes</i> from <i>Nutcracker Suite</i> , by Peter Ilyich Tchaikovsky	55
LISTENING OUTLINE	56
Two-Part (Binary) Form: A B	57
Gavotte from French Suite No. 5 in G Major, by Johann Sebastian Bach	57
LISTENING OUTLINE	57
Listening for Form	58
[10] MUSICAL STYLE	59
PART II THE MIDDLE AGES AND RENAISSANCE	61
[1] MUSIC IN THE MIDDLE AGES (450–1450)	62
Gregorian Chant	65
The Church Modes	65
<i>Alleluia: Vidimus stellam (We have seen his star)</i>	66
VOCAL MUSIC GUIDE	68
<i>O successorēs (You successors)</i> , by Hildegard of Bingen	68
VOCAL MUSIC GUIDE	69
Secular Music in The Middle Ages	70
<i>Estampie</i>	71
The Development of Polyphony: Organum	71
School of Notre Dame: Measured Rhythm	72
Fourteenth-Century Music: The “New Art” in France	72
Guillaume de Machaut	73
<i>Notre Dame Mass: Agnus Dei</i>	74
VOCAL MUSIC GUIDE	75
[2] MUSIC IN THE RENAISSANCE (1450–1600)	75
Music and Renaissance Society	76
Characteristics of Renaissance Music	78
Words and Music	78
Texture	80
Rhythm and Melody	80
Sacred Music in the Renaissance	80
Josquin Desprez and the Renaissance Motet	81
<i>Ave Maria . . . virgo serena (Hail Mary . . . serene virgin)</i>	81
VOCAL MUSIC GUIDE	82
Palestrina and the Renaissance Mass	83
<i>Pope Marcellus Mass: Kyrie</i>	84
Secular Music in the Renaissance	85
Vocal Music: The Renaissance Madrigal	85
<i>As Vesta Was Descending</i> , by Thomas Weelkes	86



CONTENTS

VOCAL MUSIC GUIDE	86
Instrumental Music	87
<i>Ricercar in the Twelfth Mode</i> , by Andrea Gabrieli	88
PART III THE BAROQUE PERIOD	91
[1] BAROQUE MUSIC (1600–1750)	92
Characteristics of Baroque Music	95
Unity of Mood	95
Rhythm	96
Melody	96
Dynamics	96
Texture	97
Chords and the Basso Continuo (Figured Bass)	97
Words and Music	98
The Baroque Orchestra	98
Baroque Forms	99
[2] MUSIC IN BAROQUE SOCIETY	100
[3] THE CONCERTO GROSSO AND RITORNELLO FORM	103
<i>Brandenburg</i> Concerto No. 5 in D Major, by Johann Sebastian Bach:	
First movement	104
LISTENING OUTLINE	105
[4] THE FUGUE	107
Organ Fugue in G Minor (<i>Little Fugue</i>), by Johann Sebastian Bach	109
LISTENING OUTLINE	109
[5] THE ELEMENTS OF OPERA	111
[6] OPERA IN THE BAROQUE ERA	115
[7] CLAUDIO MONTEVERDI	117
<i>Orfeo (Orpheus)</i>	117
VOCAL MUSIC GUIDE: <i>Tu se' morta (You are dead)</i>	118
[8] THE BAROQUE SONATA	119
Trio Sonata in A Minor, Op. 3, No. 10, by Arcangelo Corelli	120
[9] ANTONIO VIVALDI	121
<i>La Primavera (Spring)</i> , Concerto for Violin and String Orchestra,	
Op. 8, No. 1, from <i>The Four Seasons</i> : First movement	122
LISTENING OUTLINE	123



[10] JOHANN SEBASTIAN BACH	124
Bach's Music	125
[11] THE BAROQUE SUITE	126
Suite No. 3 in D Major, by Johann Sebastian Bach	127
[12] THE CHORALE AND CHURCH CANTATA	129
The Church Cantata	129
Cantata No. 140: <i>Wachet auf, ruft uns die Stimme</i> (<i>Awake, a voice is calling us</i>), by Johann Sebastian Bach	130
VOCAL MUSIC GUIDES: Fourth movement; seventh movement	133
[13] THE ORATORIO	134
[14] GEORGE FRIDERIC HANDEL	135
Handel's Music	137
<i>Messiah</i>	137
VOCAL MUSIC GUIDES: <i>Ev'ry Valley Shall Be Exhalted; Hallelujah Chorus</i>	139
PART IV THE CLASSICAL PERIOD	145
[1] THE CLASSICAL STYLE (1750–1820)	146
Characteristics of the Classical Style	149
Contrast of Mood	149
Rhythm	149
Texture	149
Melody	150
Dynamics and the Piano	150
The End of the Basso Continuo	150
The Classical Orchestra	150
Classical Forms	151
[2] COMPOSER, PATRON, AND PUBLIC IN THE CLASSICAL PERIOD	152
Social Trends and Classical Composition	153
Vienna	154
[3] SONATA FORM	155
Exposition	156
Development	156
Recapitulation	157



CONTENTS

Coda	157
Symphony No. 40 in G Minor, K. 550, by Wolfgang Amadeus Mozart: First movement	158
LISTENING OUTLINE	160
[4] THEME AND VARIATIONS	161
Symphony No. 94 in G Major (<i>Surprise</i>), by Joseph Haydn: Second movement	162
LISTENING OUTLINE	162
[5] MINUET AND TRIO	164
<i>Eine kleine Nachtmusik (A Little Night Music)</i> , K. 525, by Wolfgang Amadeus Mozart: Third movement	165
LISTENING OUTLINE	165
[6] RONDO	166
String Quartet in C Minor, Op. 18, No. 4, by Ludwig van Beethoven: Fourth movement	167
LISTENING OUTLINE	167
[7] THE CLASSICAL SYMPHONY	168
[8] THE CLASSICAL CONCERTO	169
[9] CLASSICAL CHAMBER MUSIC	171
[10] JOSEPH HAYDN	171
Haydn's Music	173
Trumpet Concerto in E Flat Major: Third movement	173
[11] WOLFGANG AMADEUS MOZART	175
Mozart's Music	176
<i>Don Giovanni</i>	177
VOCAL MUSIC GUIDE: Act I: Excerpt from Opening Scene	178
Symphony No. 40 in G Minor, K. 550	183
Piano Concerto No. 23 in A Major, K. 488	186
LISTENING OUTLINE: First movement	187
[12] LUDWIG VAN BEETHOVEN	189
Beethoven's Music	190
Piano Sonata in C Minor, Op. 13 (<i>Pathétique</i>)	192
Symphony No. 5 in C Minor, Op. 67	194
LISTENING OUTLINE: First movement	196



PART V THE ROMANTIC PERIOD	205
[1] ROMANTICISM IN MUSIC (1820–1900)	206
The Romantic Period in Music	209
Characteristics of Romantic Music	210
Individuality of Style	210
Expressive Aims and Subjects	210
Nationalism and Exoticism	211
Program Music	211
Expressive Tone Color	211
Colorful Harmony	212
Expanded Range of Dynamics, Pitch, and Tempo	213
Form: Miniature and Monumental	213
[2] ROMANTIC COMPOSERS AND THEIR PUBLIC	214
[3] THE ART SONG	217
Strophic and Through-Composed Form	217
The Song Cycle	218
[4] FRANZ SCHUBERT	218
Schubert's Music	219
<i>Erlkönig (The Erlking)</i>	219
VOCAL MUSIC GUIDE	221
[5] ROBERT SCHUMANN	223
Robert Schumann's Music	224
<i>Carnaval</i>	224
[6] CLARA WIECK SCHUMANN	226
Clara Wieck Schumann's Music	227
Romance in G Minor for Violin and Piano, Op. 22, No. 2	228
[7] FRÉDÉRIC CHOPIN	229
Chopin's Music	229
Nocturne in E Flat Major, Op. 9, No. 2	229
LISTENING OUTLINE	230
Étude in C Minor, Op. 10, No. 12 (<i>Revolutionary</i>)	231
LISTENING OUTLINE	232
Polonaise in A Flat Major, Op. 53	233
[8] FRANZ LISZT	233
Liszt's Music	235
<i>Transcendental Étude</i> No. 10 in F Minor	236



CONTENTS

[9] FELIX MENDELSSOHN	237
Mendelssohn's Music	238
Concerto for Violin and Orchestra in E Minor, Op. 64: First movement	238
[10] PROGRAM MUSIC	240
[11] HECTOR BERLIOZ	241
Berlioz's Music	243
<i>Symphonie fantastique (Fantastic Symphony)</i>	243
LISTENING OUTLINE: Fourth movement	245
[12] NATIONALISM IN NINETEENTH-CENTURY MUSIC	248
<i>The Moldau</i> , by Bedřich Smetana	250
LISTENING OUTLINE	251
[13] PETER ILYICH TCHAIKOVSKY	253
Tchaikovsky's Music	253
<i>Romeo and Juliet</i> , Overture-Fantasy	254
[14] JOHANNES BRAHMS	256
Brahms's Music	257
Symphony No. 4 in E Minor, Op. 98: Fourth movement	258
LISTENING OUTLINE	260
[15] GIUSEPPE VERDI	262
Verdi's Music	263
<i>Rigoletto</i>	263
[16] GIACOMO PUCCINI	264
<i>La Bohème</i>	265
VOCAL MUSIC GUIDE: Act 1: From Mimi's entrance through	
<i>Che gelida manina</i>	266
[17] RICHARD WAGNER	272
Wagner's Music	273
<i>Die Walküre (The Valkyrie)</i>	273
VOCAL MUSIC GUIDE: Act I, Love scene, conclusion	276
 PART VI THE TWENTIETH CENTURY	 281
[1] MUSICAL STYLES: 1900–1950	282



1900–1950: An Age of Musical Diversity	283
Characteristics of Twentieth-Century Music	287
Tone Color	287
Harmony (Consonance and Dissonance; New Chord Structures)	288
Alternatives to the Traditional Tonal System	289
Rhythm	291
Melody	293
[2] MUSIC AND MUSICIANS IN SOCIETY	293
[3] IMPRESSIONISM AND SYMBOLISM	297
French Impressionist Painting	297
French Symbolist Poetry	297
[4] CLAUDE DEBUSSY	299
Debussy's Music	300
<i>Prélude à L'Après-midi d'un faune</i> (<i>Prelude to The Afternoon of a Faun</i>)	302
LISTENING OUTLINE	302
[5] NEOCLASSICISM	304
[6] IGOR STRAVINSKY	304
Stravinsky's Music	306
<i>Le Sacre du printemps (The Rite of Spring)</i>	307
LISTENING OUTLINE: Part I, <i>Introduction, Omens of Spring—</i> <i>Dances of the Youths and Maidens, Ritual of Abduction</i>	310
[7] EXPRESSIONISM	312
[8] ARNOLD SCHOENBERG	314
Schoenberg's Music	316
Atonality	316
The Twelve-Tone System	316
Five Pieces for Orchestra, Op. 16: <i>Vorgefühle (Premonitions)</i>	317
<i>A Survivor from Warsaw</i> , Op. 46	320
VOCAL MUSIC GUIDE	321
[9] ALBAN BERG	322
<i>Wozzeck</i>	323
[10] ANTON WEBERN	327



CONTENTS

Webern's Music	327
Five Pieces for Orchestra, Op. 10	328
LISTENING OUTLINE: Third piece	329
[11] BÉLA BARTÓK	329
Bartók's Music	330
Concerto for Orchestra	331
LISTENING OUTLINE: Second movement	332
[12] CHARLES IVES	333
Ives's Music	333
<i>Putnam's Camp, Redding, Connecticut, from Three Places in New England</i>	335
[13] GEORGE GERSHWIN	336
<i>Rhapsody in Blue</i>	338
[14] AARON COPLAND	339
<i>Appalachian Spring</i>	340
LISTENING OUTLINE: Theme and Variations on <i>Simple Gifts</i>	342
[15] MUSICAL STYLES SINCE 1950	343
Characteristics of Music since 1950	344
Increased Use of the Twelve-Tone System	344
Extensions of the Twelve-Tone System: Serialism	346
Chance Music	346
Minimalist Music	347
Musical Quotation	348
Return to Tonality	348
Electronic Music	349
"Liberation of Sound"	350
Mixed Media	352
Rhythm and Form	352
[16] MUSIC SINCE 1950: THREE REPRESENTATIVE PIECES	353
<i>Concerto Grosso 1985</i> , by Ellen Taaffe Zwilich	353
LISTENING OUTLINE: First movement	355
<i>Sextet</i> , by Steve Reich	356
LISTENING OUTLINE: Third movement	357
<i>Ritual Melodies</i> , by Jonathan Harvey	357
LISTENING OUTLINE: Opening section	358
[17] JAZZ	358
Jazz in Society	359



Roots of Jazz	359
Ragtime	360
Blues	360
<i>Lost Your Head Blues</i> , by Bessie Smith	362
Elements of Jazz	362
Tone Color	362
Improvisation	363
Rhythm, Melody, and Harmony	364
Jazz Styles	364
New Orleans Style	364
<i>Hotter Than That</i> , by Louis Armstrong and His Hot Five	366
Swing	366
Bebop	367
<i>Bloomdido</i> , by Charlie Parker	368
Cool Jazz	368
Free Jazz	369
Jazz Rock (Fusion)	369
<i>Miles Runs the Voodoo Down</i> , by Miles Davis	370
[18] THE AMERICAN MUSICAL	371
Musical Theater	371
Elements of the Musical	371
Development of the Musical	371
<i>Oklahoma!</i> , by Richard Rodgers and Oscar Hammerstein	373
VOCAL MUSIC GUIDE: Title song	375
[19] ROCK	375
Development of Rock	376
Elements of Rock	378
Tone Color	378
Rhythm	379
Form, Melody, and Harmony	380
<i>Lucy in the Sky with Diamonds</i> , from <i>Sgt. Pepper's Lonely Hearts Club Band</i> , by the Beatles	380
PART VII NONWESTERN MUSIC	383
[1] MUSIC IN NONWESTERN CULTURES	384
Characteristics of Nonwestern Music	384
Oral Tradition	384
Improvisation	384
Voices	385
Instruments	385
Melody, Rhythm, and Texture	386
Interaction between Nonwestern and Western Music	386



CONTENTS

[2] MUSIC IN SUB-SAHARAN AFRICA	387
Music in Society	387
Elements of African Music	389
Rhythm and Percussion	389
Vocal Music	389
Texture	389
African Instruments	389
Idiophones	390
Membranophones	390
Aerophones and Chordophones	391
Song from Angola	391
LISTENING OUTLINE	391
[3] CLASSICAL MUSIC OF INDIA	392
Performers	392
Improvisation	393
Elements of Indian Classical Music	393
Melodic Structure: Raga	394
Rhythmic Structure: Tala	394
Instruments	395
<i>Maru-Bihag</i> , by Ravi Shankar	396
LISTENING OUTLINE: Opening section	396
APPENDIXES	397
[1] GLOSSARY AND EXAMPLE LOCATOR	397
[2] CHRONOLOGY	423
[3] RECORDINGS	430
Acknowledgments	439
Index	441