

ROGER KAMIEN



# MUSIC

AN APPRECIATION



ELEVENTH EDITION

# Music

## An Appreciation

**Roger Kamien**

Zubin Mehta Chair in Musicology, Emeritus  
The Hebrew University of Jerusalem

**with Anita Kamien**

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MUSIC: AN APPRECIATION, ELEVENTH EDITION

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For Anita, David, Joshua, and Adina

**Also by the Author**

***Music: An Appreciation—Brief Edition***

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# About the Author



**ROGER KAMIEN** was born in Paris in 1934 and was brought to the United States at the age of six months. He received his BA in music from Columbia College in New York, and his MA and PhD in musicology from Princeton University. He studied piano with Nadia Reisenberg and Claudio Arrau. He returned to Paris in 1957 as a Fulbright scholar for three years' research on eighteenth-century music.

Professor Kamien taught music history, theory, and literature for two years at Hunter College and then for twenty years at Queens College of the City University of New York, where he was coordinator of the music appreciation courses. During this time he was also active as a pianist, appearing both in the United States and in Europe. In 1983,

he was appointed to the Zubin Mehta Chair of Musicology at the Hebrew University of Jerusalem.

In addition to *Music: An Appreciation*, Dr. Kamien was the editor of *The Norton Scores* and one of the coauthors of *A New Approach to Keyboard Harmony* and a contributor to *The Cambridge Companion to Beethoven*. He has also written articles and reviews for journals including *Music Forum*, *Beethoven Forum*, *Musical Quarterly*, *Journal of Music Theory*, *Music Theory Spectrum*, *Journal of Musicology*, and *Journal of the American Musicological Society*.

In recent years, he has appeared as a piano soloist in thirty countries on five continents. He frequently performs together with his wife, the conductor-pianist Anita Kamien, who has also contributed in many ways to *Music: An Appreciation*. The Kamiens have three children and eight grandchildren.

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Sound: Pitch, Dynamics, and Tone Color	Describe the properties of sound, and explain how music is part of the world of sound	Review: Pitch and Timbre (audio practice activity)
Rhythm: Meter	Explain how rhythm is basic to life and how it forms the lifeblood of music	Review: Meter (audio practice activity)
Musical Instruments	Identify basic voice ranges for men and women and the categories of instruments in western music	<ul style="list-style-type: none"> <li>Review: <i>Young Person's Guide to the Orchestra</i> (practice activity)</li> <li>Review: Instrument Sound Identification (audio practice activity)</li> </ul>

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Music in the Middle Ages	Explain the roles of musicians in medieval society	Review: Figures of the Middle Ages (practice activity)
The Church Modes	Discuss the texture, rhythm, mood, texts, and functions of Gregorian chant	Critical Listening: Hildegard of Bingen, O successor
Beyond the Classroom: Listening to Medieval Music		<ul style="list-style-type: none"> <li>Performance Report: Listening to Medieval Music (worksheet)</li> </ul>

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Characteristics of Renaissance Music	Compare and contrast polyphonic vocal music of the middle ages and the Renaissance	<ul style="list-style-type: none"> <li>• Performance Report: Listening to Renaissance Music (worksheet)</li> <li>• Listening Comparison: Machaut and Palestrina</li> <li>• Review: The Renaissance Definition (practice activity)</li> <li>• Review: The Renaissance Composer (practice activity)</li> </ul>
The Renaissance Lute Song	<ul style="list-style-type: none"> <li>• Compare and contrast two types of secular vocal music during the Renaissance</li> <li>• Discuss the development of Renaissance instrumental music</li> </ul>	Critical Listening: Dowland, <i>Flow My Tears</i>

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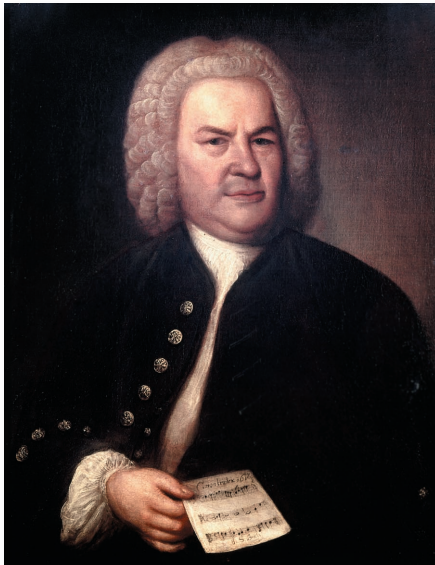
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Music in Baroque Society	Explain how composers were an integral part of baroque society	Review: Composers of the Baroque Period (practice activity)
Characteristics of Baroque Music	Identify key features of the late baroque style in music	Listening Comparison: Josquin and Bach
Concerto Grosso	Discuss baroque concerto grosso and ritornello form	Critical Listening: Vivaldi, <i>La Primavera</i> Concerto for Violin and String Orchestra, Op. 8, No. 1
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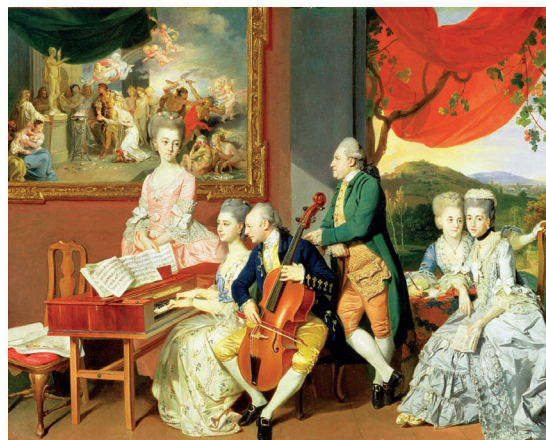
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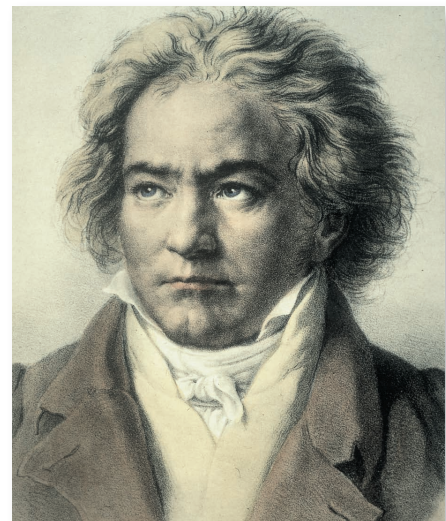
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Topic	Learning Objective	Connect Activity
The Classical Style	Compare and contrast the classical style and the late baroque style	Mozart, <i>Don Giovanni</i> (video excerpts)
Composer, Patron, and the Public in the Classical Period	Trace the emancipation of the composer through the careers of Haydn, Mozart, and Beethoven	Review: Composers of the Classical Period (audio practice activity)
<ul style="list-style-type: none"> <li>The Classical Symphony</li> <li>The Classical Concerto</li> </ul>	<ul style="list-style-type: none"> <li>Describe a typical symphony of the classical period</li> <li>List the ways in which the classical concerto differs from the classical symphony</li> </ul>	<ul style="list-style-type: none"> <li>Performance Report: Attending an Orchestra Concert (worksheet)</li> <li>Critical Listening: Beethoven, Symphony No. 5 in C Minor, Op. 67, I</li> <li>Listening Comparison: Concertos from Bach and Haydn</li> </ul>

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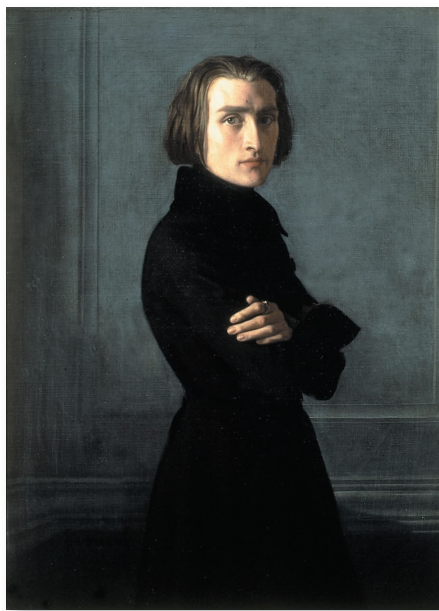
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## connect Correlation Guide

Topic	Learning Objective	Connect Activity
Romanticism in Music	Describe the characteristics of romantic music considering individuality of style, expressive aims and subjects, nationalism, program music, tone color, harmony, range of dynamics and pitch, and form	Listening Comparison: Bach and Chopin
Romantic Composers and Their Public	Explain how the composer's role in society changed during the nineteenth century	Review: Composers of the Romantic Period (audio practice activity)
The Art Song	Analyze the relationship between words and music in Schubert's song, <i>Erkoning</i> ( <i>The Erlking</i> )	Critical Listening: Schubert, <i>Erkoning</i>
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<ul style="list-style-type: none"> <li>• Musical Styles: 1900–1945</li> <li>• Musical Styles since 1945</li> </ul>	Summarize the new approaches to tone color, consonance and dissonance, tonality, rhythm, and melody in works by composers such as Stravinsky, Schoenberg, Berg, Webern, and Bartok during the first half of the twentieth century	<ul style="list-style-type: none"> <li>• Performance Report: Attending a Concert of Music Composed after 1900 (worksheet)</li> <li>• Review: The Twentieth Century and Beyond (audio practice activity)</li> </ul>
Music and Musicians in Society since 1900	Identify the major developments and characteristics of music since 1945	Listening Comparison: Adams and Beethoven

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Music in Film	Discuss the functions and styles of music for film	<ul style="list-style-type: none"><li>• <i>Vertigo</i> (film clip)</li><li>• Performance Report: Music for Stage and Screen (worksheet)</li></ul>

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Characteristics of Nonwestern Music	Identify the characteristics of music in the nonwestern world	<ul style="list-style-type: none"> <li>Critical Listening: Traditional, Ompeh</li> <li>Review: Nonwestern Music (practice activity)</li> </ul>

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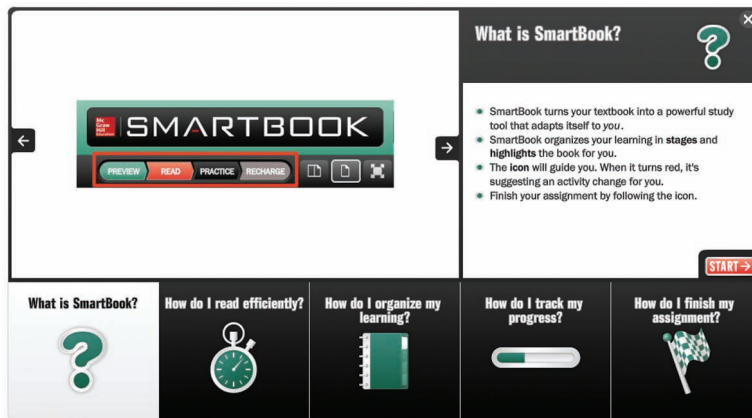
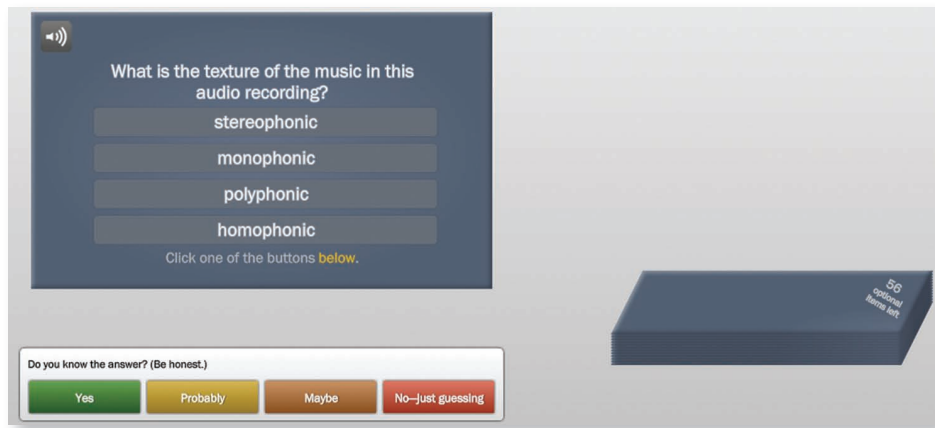
# Preface

McGraw-Hill is revolutionizing the Music Appreciation course by introducing its first adaptive learning experience with Roger Kamien's *Music: An Appreciation*. Using this market-leading instrument that brings great music to the course in more ways than ever before, students are now transformed into active participants in the Music Appreciation space. The result is active listening, active reading, and active learning.



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## Experience Active Reading with Smartbook

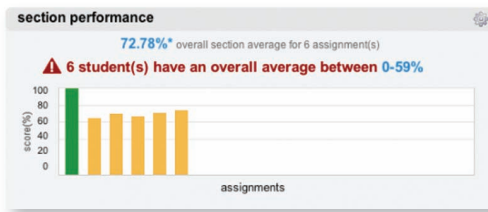
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## Experience Active Learning with Kamien and Connect Music

*Connect Music* offers a unique listening space for students to be active and thoughtful participants. Students connect to music through interactive assignments such as comparison listening questions, audio click drag questions, listening ID questions, Listening Outline response forms, and performance reports that support videos and concert attendances. Music selections stream in two ways: in a simple player or in interactive Listening Outlines with access to information about the piece and composer.

Instructors also connect to students in powerful ways with access to monitor the development of student comprehension and listening skills through reports at any time during the semester, instead of waiting for exam scores.

Providing alternate ways of reading the text, listening to the music, and demonstrating understanding, *Connect Music* creates a richer experience that motivates and engages students.



Select the checkboxes on columns you want to export or print. [Learn how to export these results into Blackboard or Blackboard Vista](#)

highlight ranges: ■ 0-59% ■ 60-75% ■ 76-100% ■ all ranges ■ no ranges [export to excel](#)

Student	Homework Assignment 2: Learning	Quiz 1: Learning	Quiz 2: Learning	Exam: Learning	LearnSmart Assignment: Learning
Total Value (Points)	100.00	100.00	100.00	100.00	100.00
2609, Demostudent	10.00%	10.00%	30.00%	10.00%	
Bond, James	40.00%	60.00%	20.00%	30.00%	
Dane, Joe	70.00%	80.00%	80.00%	80.00%	
Dilka, Mike	70.00%	70.00%	70.00%	70.00%	
Freund, Kim	70.00%	70.00%	70.00%	70.00%	
	100.00%	100.00%	80.00%	100.00%	

**breakdown by risk**

total students: 20

- at risk: 5
- keep watch: 9
- safe: 6

**how online engagement works**  
Connect looks for patterns of online student activity to determine the engagement level of the student, including such events as the frequency of logins and assignment submission. Other factors that may affect prediction include special events or manual grading.

**how to improve student performance**  
The more you use Connect in your course, the more opportunities Connect has to measure online engagement. By the second or third week of the term, Connect should have enough data to track students that have low online engagement. Click the "send message to student" button to convey your concern to the affected student(s).

students	online engagement indicator	remediate
2609, Demostudent	2.2	<a href="#">send message to student</a>
James, Remington	3.4	<a href="#">send message to student</a>
Lynott, Jordan	1.0	<a href="#">send message to student</a>
Thomas, Scott	1.0	<a href="#">send message to student</a>
Voss, Kari	3.9	<a href="#">send message to student</a>
Bond, James	4.0	<a href="#">send message to student</a>

## New and Updated Content

This new edition provides exciting additions to the musical selections. Always seeking to improve the breadth and depth of coverage, new pieces include:

- a new feature of **Virtual Field Trip**; students can scan the QR Code with their smartphone and experience a concert or musical performance without having to enter the concert hall, and they can respond to the performances using the **Beyond the Classroom** sections at the end of certain Parts;
- the addition of the dramatic third movement, *Dies irae (Day of wrath)*, from Mozart's Requiem in D Minor in Part V, section 11;

virtual fieldtrip



La Bohème

- a new discussion and **Vocal Music Guide** for the song *The Year's at the Spring* by Amy Beach, the first American female composer to gain international recognition, in Part VII, section 15;
- a new discussion and **Listening Outline** for the highly popular tango musical arrangement *Libertango* by Astor Piazzolla in Part VII, section 22;
- and a new discussion and **Vocal Music Guide** for the choral work, *Lux Aurumque*, by contemporary American composer Eric Whitacre in Part VII, section 22.

Music and its appreciation is an ever-evolving process and as such it is important to introduce new artists, both historical and contemporary, to enrich the experience for both students and instructors. In **the new section on music in America** in this edition you will see new discussions and musical pieces from the following artists:

- Amy Beach, a child prodigy and the first American woman to achieve international recognition as a composer of large-scale works, discussed in Part VII, section 15;
- Astor Piazzolla, an Argentinian composer who created a unique style of tango music intended for concerts as well as dancing, discussed in Part VII, section 22;
- Eric Whitacre, an important contemporary American composer and conductor of choral music is discussed in Part VII, section 22 with special coverage of his “*Conducting his Lux Aurumque, performed by the Virtual Choir*” in a new **Performance Perspectives** box;
- and Yo-Yo Ma, one of the most famous living cellists is showcased in a new **Performance Perspectives** box in Part VII, section 22.

The very nature of music as a performance art necessitates attentive care to how it is evaluated and what lessons are taught to today's students. Never satisfied with success, Roger Kamien takes care to assure the strong foundation of *Music: An Appreciation* by thoroughly examining his instruction and revising and adding new scholarship when appropriate. New discussions of important musical elements and time periods will be found in the following:

- new discussions of *Melody and Words* and *Song Forms* in Part I, section 5 explain the complex connection between words and melody and how the two combine to create song forms;
- updates to the discussion of *Music and Musicians in Society since 1900* in Part VII, section 2 to include coverage from 1950 to the present day;
- and a new section on *Music in America* in Part VII, section 14 provides a brief overview of the American musical landscape and a context for discussion of representative American composers.

### **Digital Music Collection**

All of the audio selections discussed in the text are now available in three ways, which makes it easier than ever to access the music on a computer or portable device:

- **Connect Music**, where selections stream via computer, tablet, or smartphone in two ways: in a simple audio player, or in interactive Listening Outlines. In the latter, students not only listen to the piece but have instant access to a visual representation of the structure of the piece.



- **MP3 download card**, which instructors can opt to package with the text. Simply use the unique code printed on the card to access and download all of the music to your music device of choice.
- **MP3 two-disc set**, which replaces the multi-disc audio CD set. These discs contain high-quality MP3s that can be uploaded to a personal computer or other devices. Instructors can opt to package the CD set with the text.

## Simplicity in assigning and engaging your students with course materials

Craft your teaching resources to match the way you teach! With McGraw-Hill Create, [www.mcgrawhillcreate.com](http://www.mcgrawhillcreate.com), you can easily rearrange chapters, combine material from other content sources, and quickly upload content you have written, such as your course syllabus or teaching notes. Find the content you need in Create by searching through thousands of leading McGraw-Hill textbooks. Arrange your book to fit your teaching style. Create even allows you to personalize your book's appearance by selecting the cover and adding your name, school, and course information. Order a Create book and you'll receive a complimentary print review copy in 3 to 5 business days or a complimentary electronic review copy (eComp) via e-mail in about an hour. Go to [www.mcgrawhillcreate.com](http://www.mcgrawhillcreate.com) today and register. Experience how McGraw-Hill Create empowers you to teach *your* students *your* way.



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Educators know that the more students can see, hear, and experience class resources, the better they learn. With Tegrity Campus, students quickly recall key moments by using Tegrity Campus's unique search feature. This search helps students efficiently find what they need, when they need it, across an entire semester of class recordings. Help turn all your students' study time into learning moments immediately supported by your lecture.



## CourseSmart

This text is available as an eTextbook at [www.CourseSmart.com](http://www.CourseSmart.com). At CourseSmart your students can take advantage of significant savings off the cost of a print textbook, reduce their impact on the environment, and gain access to powerful Web tools for learning. CourseSmart eTextbooks can be viewed online or downloaded to a computer. The eTextbooks allow students to do full text searches, add highlighting and notes, and share notes with classmates. CourseSmart has the largest selection of eTextbooks available anywhere. Visit [www.CourseSmart.com](http://www.CourseSmart.com) to learn more and to try a sample chapter.

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## Supplements

### For Listening

Virtually all of the selections covered by the Listening Outlines and Vocal Music Guides are contained on:

- MP3 download card for the comprehensive 11th edition: 978-1-25-924330-1
- Basic MP3 disc (which replaces the 9-disc audio CD set in previous editions): 978-1-25-920315-2

A smaller selection of the pieces covered in the text is available as well:

- MP3 download card for the Brief 8th edition: 978-1-25-924329-5
- Brief MP3 disc (which replaces the 5-disc audio CD set in previous editions): 978-1-25-915863-6

Each option delivers high-quality MP3s that can be uploaded to a personal computer or other devices.

### For Instructors

Instructor resources on the Online Learning Center ([www.mhhe.com/kamien11e](http://www.mhhe.com/kamien11e)) include an instructor's manual, test bank, computer test materials, and PowerPoint presentations. With the introduction of LearnSmart—an adaptive student study aid—to this edition, learning objective tags from LearnSmart have been added to test bank questions for synchronization across the learning tools. This alignment will benefit both students and instructors by creating cohesion between key concepts that are read, practiced, assessed, and ultimately, understood.

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**Roger Kamien**





■ All musical elements come together when people play or sing.

*Rhythm and harmony find their way  
into the inward places of the soul . . .*

— Plato

## LEARNING OBJECTIVES

- Describe the properties of sound and explain how music is part of the world of sound
- Identify basic voice ranges for men and women and the categories of instruments in western music
- Explain how rhythm is basic to life and how it forms the lifeblood of music
- Recognize how music notation indicates pitch and rhythm
- Discuss some elements of melody
- Explain basic principles of chords and harmony
- Compare and contrast major and minor scales
- Identify and describe the three kinds of musical texture
- Explain the techniques that create musical form
- Describe the role of a performer
- Discuss the different meanings of the term “musical style”

# Elements

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**M**usic plays a vital role in human society. It provides entertainment and emotional release, and it accompanies activities ranging from dances to religious ceremonies. Music is heard everywhere: in auditoriums, homes, elevators, sports arenas, places of worship, and on the street.

Recorded performance was a sensational innovation of the twentieth century. Today, the Internet gives access to a practically unlimited variety of recorded sounds and images. Portable audio and media players permit us to hear and watch what we want, wherever we want.

Live performances provide special excitement. In a live performance, artists put themselves on the line; training and magnetism must overcome technical difficulties to involve the listener's emotions. What is performed, how it sounds, how the artist feels about it that evening—all this exists for a fleeting moment and can never be repeated. An audience responds to the excitement of such a moment, and feelings are exchanged between stage and hall.

Our response to a musical performance or an artist is subjective and

rooted in deep feeling. Even professional critics can differ strongly in their evaluations of a performance. There is no one “truth” about what we hear and feel. Does the performer project a concept, an overall idea, or an emotion? Do some sections of a piece, but not others, communicate something to you? Can you figure out why? It's up to us as listeners to evaluate performances of music. Alert and repeated listening will enhance our ability to compare performances and judge music so that we can fully enjoy it.

People listen to music in many different ways. Music can be a barely perceived background or a totally absorbing experience. Part I of this book, “Elements,” introduces concepts that can contribute to your enjoyment of a wide range of musical styles. For example, awareness of tone color—the quality that distinguishes one instrument from another—can heighten your pleasure when a melody passes from a clarinet to a trumpet. Perceptive, aware listening makes any musical experience more intense and satisfying.



Informal music making is a source of pleasure for players and listeners.



The audience at an outdoor concert in Atlanta, Georgia. Whether in a public park or a concert hall, live performances have a special electricity.

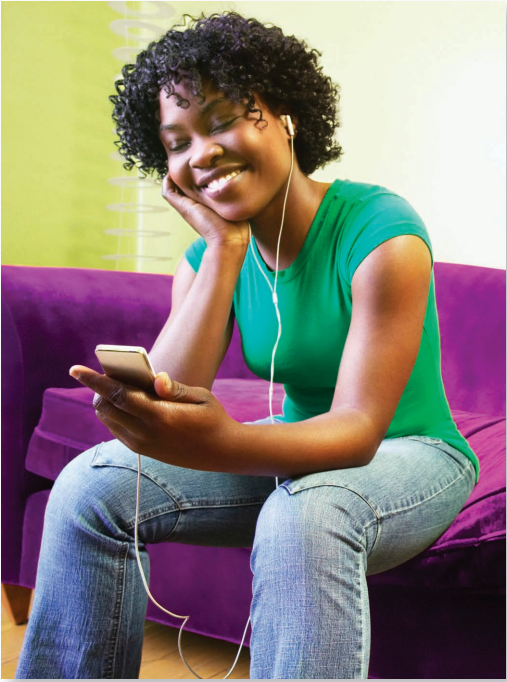


Elvis Presley: The exchange between singer and audience contains something magical, direct, and spellbinding.

The use of computers and electronics has revolutionized the way we create, play, and listen to music.



Music making transcends boundaries of many kinds. Pictured here are musicians playing in a gamelan, an ensemble found in Indonesia.





Without differences of pitch, speech would be boring, and—worse—there would be no music as we know it.

The pitch of a sound is determined by the frequency of its vibrations. The faster the vibrations, the higher the pitch; the slower the vibrations, the lower the pitch. Vibration frequency is measured in cycles per second. On a piano the highest-frequency tone is 4,186 cycles per second, and the lowest is about 27 cycles per second.

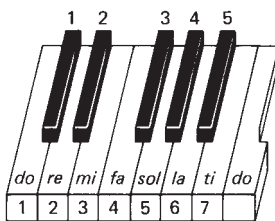
In general, the smaller the vibrating object, the faster its vibrations and the higher its pitch. All other things being equal, plucking a short string produces a higher pitch than plucking a long string. The relatively short strings of a violin produce higher pitches than do the longer strings of a double bass.

In music, a sound that has a definite pitch is called a **tone**. It has a specific frequency, such as 440 cycles per second. The vibrations of a tone are regular and reach the ear at equal time intervals. On the other hand, noiselike sounds (squeaking brakes or clashing cymbals) have an indefinite pitch because they are produced by irregular vibrations.

Two tones will sound different when they have different pitches. The “distance” in pitch between any two tones is called an **interval**. When tones are separated by the interval called an **octave**, they sound very much alike. Sing the opening of *The Star-Spangled Banner* again. Notice that the tone you produce on *see* sounds like your tone on *say*, even though it’s higher. (Sing the *say* and *see* tones several times.) An octave lies between them. The vibration frequency of the *say* tone is exactly half that of the *see* tone. If the *say* tone was 440 cycles per second, the *see* tone—an octave higher—would be 880 cycles per second. A tone an octave lower than the *say* tone would be half of 440, or 220 cycles per second. When sounded at the same time, two tones an octave apart blend so well that they almost seem to merge into one tone.

The interval of an octave is important in music. It is the interval between the first and last tones of the familiar scale. Sing this scale slowly:

do  
ti  
la  
sol  
fa  
mi  
re  
do



Seven different tones are produced by the white keys of the piano.

You will notice that you fill the octave with seven different pitches before arriving at the high *do*, which “duplicates” the low *do* you start on. You do not slide up as a siren does; you fill the octave with a specific number of pitches. If you start from the higher *do* and continue the scale upward, each of your original seven tones will be “duplicated” an octave higher. This group of seven tones was the basis of music in western civilization for centuries. The seven tones are produced by the white keys of the piano keyboard, as shown in the illustration at the left.

As time passed, five pitches were added to the original seven. These five are produced by the black keys of the keyboard. All twelve tones, like the original seven, are “duplicated” in higher and lower octaves. Every tone has “close relatives” 1, 2, 3, or more octaves away. (In nonwestern music, the octave may be divided into a different number of tones—say, seventeen or twenty-two.)

The distance between the lowest and highest tones that a voice or instrument can produce is called its **pitch range**, or simply its **range**. The range of the average untrained voice is between 1 and 2 octaves; a piano’s range is over 7 octaves. When men and women sing the same melody, they usually sing it an octave apart.

Organization of pitch is a composer’s first resource. In Sections 5 and 6, where melody and harmony are explored, we look at how pitch is organized. For now, we’ll simply observe that composers can create a special mood by using very low or very high pitches. For example, low pitches can intensify the sadness of a funeral march;

high pitches can make a dance sound lighter. And a steady rise in pitch often increases musical tension.

Though most music we know is based on definite pitches, indefinite pitches—such as those made by a bass drum or by cymbals—are important as well. Some percussion instruments, such as gongs, cowbells, and woodblocks, come in different sizes and therefore produce higher or lower indefinite pitches. Contrasts between higher and lower indefinite pitches play a vital role in contemporary western music and in musical cultures around the world.

## Dynamics



Degrees of loudness or softness in music are called **dynamics**—our second property of sound. Loudness is related to the amplitude of the vibration that produces the sound. The harder a guitar string is plucked (the farther it moves from the fingerboard), the louder its sound. When instruments are played more loudly or more softly, or when there is a change in how many instruments are heard, a dynamic change results; such a change may be made either suddenly or gradually. A gradual increase in loudness often creates excitement, particularly when the pitch rises too. On the other hand, a gradual decrease in loudness can convey a sense of calm.

A performer can emphasize a tone by playing it more loudly than the tones around it. We call an emphasis of this kind an **accent**. Skillful, subtle changes of dynamics add spirit and mood to performances. Sometimes these changes are written in the music; often, though, they are not written but are inspired by the performer's feelings about the music.

When notating music, composers have traditionally used Italian words, and their abbreviations, to indicate dynamics. The most common terms are

Term	Abbreviation	Meaning
<i>pianissimo</i>	<i>pp</i>	<i>very soft</i>
<i>piano</i>	<i>p</i>	<i>soft</i>
<i>mezzo piano</i>	<i>mp</i>	<i>moderately soft</i>
<i>mezzo forte</i>	<i>mf</i>	<i>moderately loud</i>
<i>forte</i>	<i>f</i>	<i>loud</i>
<i>fortissimo</i>	<i>ff</i>	<i>very loud</i>

For extremes of softness and loudness, composers use *ppp* or *pppp* and *fff* or *ffff*. The following notations indicate gradual changes in dynamics:

Symbol	Term	Meaning
	<i>decrescendo</i> (decresc.) or <i>diminuendo</i> (dim.)	gradually softer
	<i>crescendo</i> (cresc.)	gradually louder

Like many elements of music, a dynamic indication is not absolutely precise. A tone has a dynamic level—is soft or loud—in relation to other tones around it. The loudest sound of a single violin is tiny compared with the loudest sound of an entire orchestra, and even tinier compared with an amplified rock group. But it can be considered fortissimo (very loud) within its own context.

# Tone Color

We can tell a trumpet from a flute even when each of them is playing the same tone at the same dynamic level. The quality that distinguishes them—our third property of musical sound—is called **tone color**, or **timbre** (pronounced *tam'-ber*). Tone color is described by words such as *bright*, *dark*, *brilliant*, *mellow*, and *rich*.\*

Like changes in dynamics, changes in tone color create variety and contrast. When the same melody is played by one instrument and then by another, it takes on different expressive effects because of each instrument's tone color. On the other hand, a contrast in tone color may be used to highlight a new melody: after violins play a melody, an oboe may present a contrasting one.

Tone colors also build a sense of continuity; it is easier to recognize the return of a melody when the same instruments play it each time. Specific instruments can reinforce a melody's emotional impact: the brilliant sound of a trumpet is suited to heroic or military tunes; the soothing tone color of a flute fits the mood of a calm melody. In fact, composers often create a melody with a particular instrument's tone color in mind.

A practically unlimited variety of tone colors is available to composers. Combining different instruments—violin, clarinet, and trombone, for example—results in new colors that the instruments cannot produce by themselves. And tone color can be changed by varying the number of instruments or voices that perform a melody. Finally, electronic techniques developed in recent years allow composers to create colors completely unlike those of traditional instruments.

## Listening Outlines, Vocal Music Guides, and the Properties of Sound

Reading about pitch, dynamics, and tone color without hearing music is too abstract. To understand and recognize the properties of sound, we must *listen for them*. In this book, Listening Outlines (for instrumental music) and Vocal Music Guides (for music with vocal texts) will help focus your attention on musical events as they unfold. These outlines and guides must be read *as you listen to the music*; otherwise, their value to you is limited.

In a *Listening Outline*, each item describes some musical sound. It may point out dynamics, instruments, pitch level, or mood. (Remember, though, that indications of mood in music are subjective. What one person calls “triumphant,” for instance, someone else may call “determined.”)

In a *Vocal Music Guide*, the vocal text appears with brief marginal notes that indicate the relationship between words and music and help the listener follow the thought, story, or drama.

The outlines and guides are preceded by descriptions of the music's main features. Within the guide or outline, timings appear at the left. In addition, the outlines include instrumentation, notes about our recordings (where important), and the duration of selections in our recordings.

Before you listen to a piece of music, you will find it helpful to glance over the entire Listening Outline or Vocal Music Guide. Then, while hearing one passage, look ahead to learn what's next. For example, in the Listening Outline for the Prelude to Act III of Richard Wagner's opera *Lohengrin*, the first item (1a) is “Full orchestra, very loud (*ff*),

---

\*An explanation of the physical basis of tone color appears in Appendix 2.



main melody in violins, cymbal crashes.” While listening to the music described by item 1a, glance at item 1b: “Brass melody, pulsating accompaniment in strings.”

Sometimes, not all the instruments playing are listed; instead, only those that are prominent at a given moment are shown. For example, item 2 in the Listening Outline for *Lohengrin* reads “Soft (*p*), contrasting oboe melody. Melody repeated by flute. Clarinet and violins continue.” Although other instruments can be heard, this description focuses attention on the instruments that play the melody.

Music selection in the text with an outline or guide can be streamed in Connect Music or downloaded after purchasing the mp3 card or mp3 disc set. See page xxxviii for details.

### **Lohengrin, Prelude to Act III (1848), by Richard Wagner**

In the Prelude to Act III of his opera *Lohengrin*, Richard Wagner (1813–1883) makes wide and brilliant use of dynamic contrasts to set the scene for the wedding of the hero and heroine. The prelude opens with a feeling of exultation—great energy is conveyed by the massive sound of the full orchestra. Later, the music suddenly becomes calm and gentle as we hear fewer instruments, playing softly. This is followed by another sudden contrast when Wagner again employs the full orchestra.

## Listening Outline

### **WAGNER, *Lohengrin*, Prelude to Act III**

3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 French horns, 3 trumpets, 3 trombones, bass tuba, timpani, triangle, cymbals, tambourine, 1st violins, 2d violins, violas, cellos, double basses  
(Duration, 2:59)

- 
- |      |   |
|------|---|
| 0:00 | 1. a. Full orchestra, very loud ( <i>ff</i> ), main melody in violins, cymbal crashes.                  |
| 0:26 | b. Brass melody, pulsating accompaniment in strings.  |
| 1:13 | c. Full orchestra, main melody in violins, cymbal crashes.  |
| 1:25 | 2. Soft ( <i>p</i> ), contrasting oboe melody. Melody repeated by flute. Clarinet and violins continue. |
| 2:16 | 3. a. Full orchestra, very loud ( <i>ff</i> ), main melody in violins, cymbal crashes.                  |
| 2:27 | b. Brass melody, pulsating accompaniment in strings.  |
| 2:52 | c. Cymbals, very loud orchestral close.   |

### **Prelude in C Minor for Piano, Op. 28,\* No. 20 (1839), by Frédéric Chopin**

In Prelude in C Minor, Op. 28, No. 20, by Frédéric Chopin (1810–1849), dynamic change is produced by a single instrument, the piano. A decrease in volume from very loud (*ff*) to soft (*p*), and then to very soft (*pp*), contributes to a feeling of emotional progression within this miniature piece lasting only 1½ minutes; it’s as though a majestic funeral march becomes increasingly personal.

---

\*The abbreviation *op.* stands for *opus*, Latin for *work*. An opus number is a way of identifying a piece or set of pieces. Usually, within a composer’s output, the higher the opus number of a composition, the later it was written.

# Listening Outline

## CHOPIN, Prelude in C Minor for Piano

Piano

(Duration, 1:34)

- 
- 0:00 1. Heavy chords, very loud (*ff*).
  - 0:26 2. New section, soft (*p*).
  - 0:53 3. Very soft (*pp*) repeat of preceding section. Loud chord at end.

## *The Firebird, Scene 2 (1910), by Igor Stravinsky*

In the second—and final—scene of the ballet *The Firebird*, Igor Stravinsky (1882–1971) repeats one melody over and over, creating variety and contrast through changes of dynamics, tone color, and rhythm. During this scene, the hero triumphs and becomes engaged to a beautiful princess.

The second scene begins softly but becomes increasingly grand as the music gradually grows louder (crescendo), more instruments play, and the melody is repeated at higher pitches. After this slow buildup to a climax, there's a sudden quiet as all the instruments but the strings stop playing. A quick crescendo then leads to a brilliant concluding section.

# Listening Outline

## STRAVINSKY, *The Firebird, Scene 2*

Piccolo, 3 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 French horns, 6 trumpets, tuba, timpani, triangle, cymbals, bass drum, 3 harps, 1st violins, 2d violins, violas, cellos, double basses

(Duration, 3:06)

- 
- 0:00 1. a. Slow melody in French horn, soft (*p*), quivering string accompaniment.
  - 0:29 b. Violins, soft, melody an octave higher. Flutes join.
  - 0:43 c. Grows louder (crescendo) as more instruments enter.
  - 1:03 d. Violins and flutes, loud (*f*), melody at even higher octave, crescendo to
  - 1:17 e. Full orchestra, melody very loud (*ff*), timpani (kettledrums).
  - 1:34 f. Suddenly very soft (*pp*), strings, quick crescendo to
  - 1:41 2. a. Brasses, very loud (*ff*), melody in quick detached notes, timpani.
  - 2:04 b. Melody in slower, accented notes, brasses, *ff*, timpani, music gradually slows.
  - 2:35 c. High held tone, *ff*, brass chords, extremely loud (*fff*), lead to sudden *pp* and crescendo to extremely loud close.