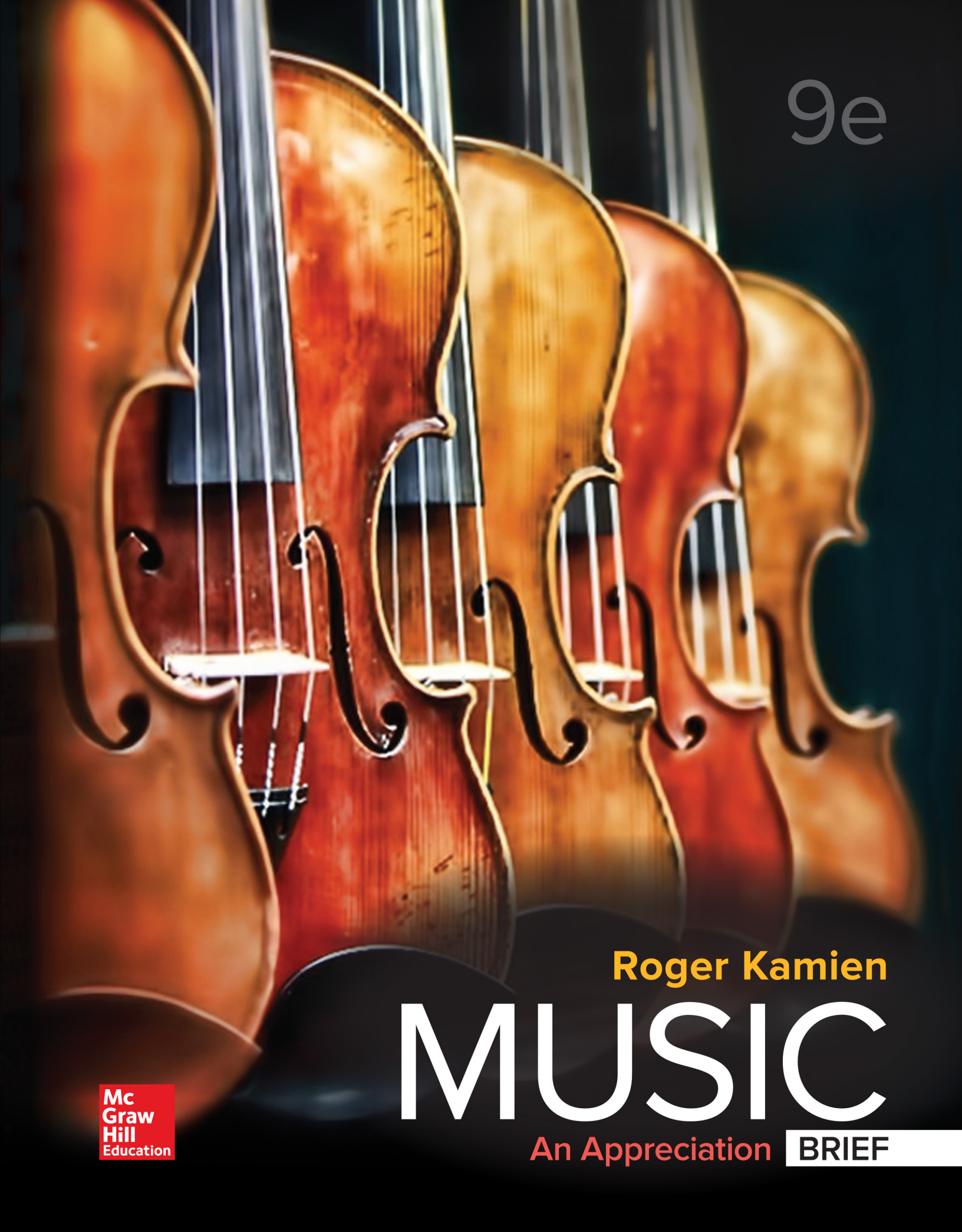
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Roger Kamien
MUSIC
An Appreciation
BRIEF
Mc
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Hill
Education

NINTH BRIEF EDITION

Music

An Appreciation

Roger Kamien

Zubin Mehta Chair in Musicology, Emeritus

The Hebrew University of Jerusalem

with Anita Kamien

Mc Graw Hill Education

MUSIC: AN APPRECIATION (BRIEF), NINTH EDITION

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About the Author

© Joshua Kamien

ROGER KAMIEN was born in Paris and raised in the United States. 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 his mother, composer-conductor Anna Kamien, Nadia Reisenberg, and Claudio Arrau. He returned to Paris as a Fulbright scholar for 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 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,* one of the coauthors of *A New Approach to Keyboard Harmony,* and a contributor to *The Cambridge Companion to Beethoven*. He has written articles and reviews for journals including *Music Forum, Beethoven Forum, Musical Quarterly, Journal of Music, The Music Theory Spectrum, Journal of Musicology,* and *Journal of the American Musicological Society.* Roger Kamien has been honored as a "musician, theorist and teacher" by the volume, *Bach to Brahms: Essays on Musical Design and Structure,* edited by David Beach and Josef Goldenberg (University of Rochester Press: 2015).

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

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Preface

Music: An Appreciation remains the time-tested solution for welcoming non-majors to the art of listening to great music. Now, Roger Kamien places a renewed focus on learning the elements of music, fostering each student's unique path to listening and understanding. As the authority in the Music Appreciation course, Kamien equips students with the language, tools, and listening skills required to sustain a life-long enthusiasm for music.

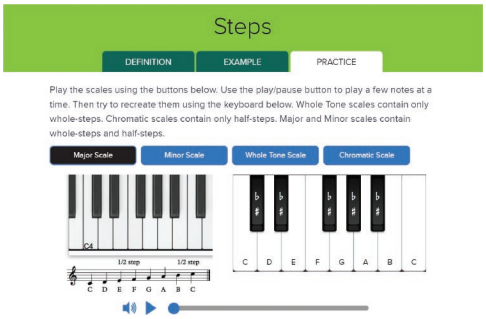
The ninth edition places a particular focus on students, giving them step-by-step help as they learn the elements of music, an increased number of musical selections to experience, and an enhanced Connect and SmartBook experience.

Building a Solid Foundation: New Resources on the Elements of Music

Typically the first material that a Music Appreciation student encounters in the semester is about the elements of music. Often it is a student's first ever exposure to musical vocabulary and concepts. The new edition features four learning tools that supplement and expand on Roger Kamien's narrative on the elements. All are available in Connect for the new edition.

Elements of Music Interactives

Over 100 new interactives give students hands-on experience with the elements of music in an approachable digital format. These interactives cover topics such as pitch, tone, and rhythm. Students can access them in Connect at any point in the semester. They are built using the latest development standards and responsive design techniques, and thus deliver a consistent user experience across devices and platforms, from desktops to mobile devices.



Fundamentals of Music Video Tutorials

Each of the 15 new video tutorials covers a broad topic of music fundamentals. These are yet another avenue into the elements of music for students. These videos reinforce what students read in *Music: An Appreciation.* Students can access them in Connect at any point in the semester.

Spotify Playlists

Recognizing the elements in an unfamiliar piece of music is a learned skill. Spotify playlists available with the new edition help students develop that skill by providing an avenue into the musical elements through music they are already familiar with. McGraw-Hill Education has partnered with Spotify, the service that allows you to stream music for free and build playlists containing your favorites. Look for the Spotify icons and links in the SmartBook eBook.

Targeted guidance in Listening Outlines and Vocal Listening Guides

Roger Kamien has reexamined each piece of music that he covers in *Music: An Appreciation* and added specific pointers about the specific elements that students will encounter in each piece. These points are located at the beginning of each guide, and are intended as brief, approachable refreshers that are relevant specifically to each piece.

More Music to Appreciate: Expanded Repertoire

Sixteen new recordings have been added to the new edition. There are now more pieces in *Music: An Appreciation* than ever before. All new selections can be accessed in Connect, or students can purchase an access card that allows them to download Mp3 files of selections.

Sixteen New Musical Selections

- Beatriz, Countess of Dia, *A Chantar* (*I Must Sing*)
- George Frideric Handel, *Piangero la sorte mia (I shall mourn my fate*), from *Julius Caesar*
- Wolfgang Amadeus Mozart, Requiem in D Minor, *Dies irae*
- Robert Schumann, *Fantasiestücke,* Op. 12, No. 2 *Aufschwung* (*Soaring*)
- Robert Schumann, *Fantasiestücke,* Op. 12, No. 3 *Warum?* (*Why?*)
- Clara Wieck Schumann, *Er ist Gekommenin in Sturm und Regen,* (*He has come in Storm and Rain*)
- Giuseppe Verdi, Rigoletto, Quartet
- Georges Bizet, *Habañera,* from *Carmen*
- Georges Bizet, *Toreador Song,* from *Carmen*
- Igor Stravinsky, Symphony of Psalms, first movement
- Kaija Saariaho, *Tempest,* from *L'amour de loin* (*Love from Afar*)
- Astor Piazzolla, *Libertango*
- Jennifer Higdon, *City Scape,* Third Movement: *Peachtree Street*
- Tania León, Section 2: *The Sharing,* from *Inura*
- Tan Dun, *For the World,* from *Hero*
- Dizzy Gillespie, *A Night in Tunisia*

Five New Recordings of Favorites from the Previous Edition

- Harold Arlen, *Over the Rainbow*
- Wolfgang Amadeus Mozart, Piano Concerto No. 23 in A Major, K. 488 (first movement)
- Frédéric Chopin, Étude in C Minor, Op. 10, No. 12 (*Revolutionary*)
- Lizst, Transcendental Etude No. 10 in F Minor
- Alberto Ginastera, *Estancia Suite,* Op. 8a, *Final Dance: Malambo*

Connect and SmartBook: Everything for the Course in One Place

Connect is McGraw-Hill Education's integrated educational platform, which seamlessly joins the superior content of *Music: An Appreciation* with enhanced digital tools. In Connect, students can access the SmartBook adaptive eBook, all of the musical selections, and all of the interactive tools and reporting functionalities. New features will be available with the new edition, including:

- **A Mobile, User-Centered Experience** Put students first with Connect's redesign, which provides seamless integration of learning tools and places the most

important priorities upfront in a new 'to do' list with a calendar view across all Connect courses. Enjoy on-the-go access with the new mobile interface designed for optimal use of tablet functionality.

- **At-a-Glance Performance Dashboards** Take a just-in-time approach to teaching and learning with Connect Insight's actionable, visual analytics. Now available for both instructors and students, these dashboards empower learners and help improve class performance.

SmartBook Adaptive eBook

Available within Connect, SmartBook is a digital version of *Music: An Appreciation* that contains the same content as the print textbook. Unlike a typical eBook, SmartBook makes study time as productive and efficient as possible and helps students master the musical vocabulary through an adaptive reading experience.

SmartBook distinguishes what individual students know from what they don't, and focuses on concepts they are most likely to forget. SmartBook continuously adapts to each student's needs by building a personalized learning path. An intelligent, adaptive study tool, SmartBook ensures that every minute spent reading is returned to the student as the most valuable minute possible. **SmartBook gets music students back to the work that most inspires them, newly equipped with a more nuanced and robust command of the language of music.**

As in prior editions, students can access Vocal Music Guides from within the eBook. The interactive Listening Outlines guide students through each piece in a synchronized and seamless way.

Want a printed copy of *Music: An Appreciation*? No problem.

With Connect Your Way, students have the flexibility to purchase course resources in whatever way they choose, allowing them to achieve the best results at the best price. Once a student purchases a Connect access code and registers for a course, the student can purchase a loose-leaf textbook.

New and Updated Content

Throughout this new edition:

- An updated photo program
- "Listen for" elements description added to every Listening Outline and Vocal Music Guide
- Beyond the Classroom sections moved to Connect question banks to be paired with Performance Reports worksheets

For part and chapter changes, the following material has been updated or added:

Part I

- References to musical examples in later chapters added to key terms such as octave, vocal ranges, chorus, duple meter, triple meter, syncopation, tempo indication, accelerando and ritardando, arpeggio, monophony, polyphony, imitation, and homophony
- Revised discussion of pitch in Chapter 1 on Sound
- Updated discussion of music and technology in Chapter 2 on Performing Media
- Entire Chapter 5 on Melody updated
- Revised discussion of subdominant and dominant chord in Chapter 6 on Harmony

Part II

- Revised discussion of troubadour and trouvère songs in Chapter 1 on Music in the Middle Ages
- Expanded discussion of Beatriz, Countess of Dia in Chapter 1 on Music in the Middle Ages
- Added NEW Vocal Music Guide for Countess of Dia's *A Chantar* in Chapter 1 on Music in the Middle Ages

Part III

- Revised discussion of Handel's music to include *da capo aria* in Chapter 15 on George Frideric Handel
- Added NEW section on *Giulio Cesare* (*Julius Caesar,* 1724) in Chapter 15 on George Frideric Handel
- Added NEW discussion and Vocal Music Guide for Handel's *Piangerò la sorte mia (I shall mourn my fate)* from *Giulio Cesare* in Chapter 15 on George Frideric Handel

Part IV

- Added NEW Performance Perspectives box on Wynton Marsalis, trumpeter, in Chapter 10 on Joseph Haydn
- Added NEW Listening Outline for Haydn's Trumpet Concerto in E-flat Major, third movement, in Chapter 10 on Joseph Haydn
- Added NEW discussion and Listening Outline for Mozart's Requiem in D Minor, K. 626 in Chapter 11 on Wolfgang Amadeus Mozart

Part V

- Added NEW chapter on Clara Wieck Schumann along with discussion of *Er ist Gekommenin Sturm and Regen (He has come in Storm and Rain)*
- Added NEW chapter on Georges Bizet along with discussion of *Carmen*
- Added new section on Song Forms in Chapter 3 on the Art Song
- Replaced musical examples with works from *Fantasiestücke* in Chapter 5 on Robert Schumann
- Updated discussion on "La donna è mobile" with the Quartet added in *Rigoletto* in Chapter 17 on Giuseppe Verdi
- Updated discussion on the scene between Rodolfo and Mimi in *La bohème* in Chapter 18 on Giacomo Puccini

Part VI

- Added NEW discussion and Listening Outline for *Symphony* of Psalms in Chapter 6 on Igor Stravinsky
- Added NEW discussion on Astor Piazzolla's *Libertango* in Chapter 18 on Music since 1945: Eight Representative Pieces

- Added NEW discussion and Listening Outline for Kaija Saariaho's *L'amour de loin* in Chapter 18 on Music since 1945: Eight Representative Pieces
- Added NEW discussion and Listening Outline for Jennifer Higdon's *City Scape* in Chapter 18 on Music since 1945: Eight Representative Pieces
- Added NEW discussion and Listening Outline for Tania León's *Inura* in Chapter 18 on Music since 1945: Eight Representative Pieces
- Added Listening Outline for Dizzy Gillespie's *A Night in Tunisia*
- Added NEW discussions on John William's *Harry Potter* and the *Sorcerer's Stone* and Tan Dun's *Hero* in Chapter 20 on Music for Stage and Screen
- Updated discussion of the development of rock in Chapter 21 on Rock

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My wife, conductor-pianist Anita Kamien, has contributed to every aspect of this book. She clarified ideas, helped choose representative pieces, and worked tirelessly to improve the Listening Outlines and Vocal Music Guides. Her advice and encouragement were essential to the completion of *Music: An Appreciation*, Ninth Edition.

Roger Kamien

All musical elements come together when people play or sing.

PART I

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

—Plato

Elements

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
- Discuss the different meanings of the term “musical style”

Music 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.

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.

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.

Our response to a musical performance or an artist is subjective and rooted in deep feeling. Even professional critics may 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? 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 so that we can fully enjoy them.

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. © Judith Haeusler/ Getty Images

An outdoor concert by the Boston Pops Orchestra. Whether in a public park or a concert hall, live performances have a special electricity. © Steve Dunwell/Photographer's Choice/Getty Images

Elvis Presley: The exchange between singer and audience contains something magical, direct, and spellbinding. © Michael Ochs Archives/ Getty Images

The use of computers and electronics has revolutionized the way we create, play, and listen to music. © Image Source RF/DreamPictures/Getty Images

Music making transcends boundaries of many kinds. Pictured here are musicians playing in a gamelan, an ensemble found in Indonesia. © ASK Images/Alamy Stock Photo

1 Sound: Pitch, Dynamics, and Tone Color

Sounds bombard our ears every day—the squeaks and honks of traffic, a child's laugh, the bark of a dog, the patter of rain. Through them we learn what's going on; we need them to communicate. By listening to speech, cries, and laughter, we learn what others think and how they feel. But silence, an absence of sound, also communicates. When we hear no sound in the street, we assume no cars are passing. When someone doesn't answer a question or breaks off in the middle of a sentence, we quickly notice, and we draw conclusions from the silence.

Sounds may be perceived as pleasant or unpleasant. Fortunately, we can direct our attention to specific sounds, shutting out those that don't interest us. At a party, for instance, we can choose to ignore the people near us and focus instead on a conversation across the room. Actually, we shut out most sounds, paying attention only to those of interest. The composer John Cage (1912–1992) may have meant to show this with his "composition" entitled *4′33″,* in which a musician sits at a piano for 4 minutes and 33 seconds—and does nothing. The silence forces the people in the audience to direct their attention to whatever noises, or sounds, they themselves are making. In a sense, the audience "composes" this piece. To get the effect, listen to the sounds that fill the silence around you right now.

What are these sounds that we hear? What is "sound"? What causes it, and how do we hear it?

Sound begins with the vibration of an object, such as a table that is pounded or a string that is plucked. The vibrations are transmitted to our ears by a *medium,* which is usually air. As a result of the vibrations, our eardrums start vibrating too, and *impulses,* or signals, are transmitted to the brain. There the impulses are selected, organized, and interpreted.

Music is part of this world of sound, an art based on the organization of sounds in time. We distinguish music from other sounds by recognizing the four main properties of musical sounds: *pitch, dynamics* (loudness or softness), *tone color,* and *duration.* We'll look now at the first three of these properties of musical sound. Duration—the length of time a musical sound lasts—is discussed in Section 3, "Rhythm."

Pitch: Highness or Lowness of Sound

Pitch is the relative highness or lowness we hear in a sound. Sing or listen to the song *Happy Birthday to You*. Notice that the highest tone comes on the third ***birth****-day*, just before the name of the person celebrating his or her birthday.

The pitch of a sound is determined by the frequency of its vibrations—that is, their speed, which is measured in cycles per second. The faster the vibrations, the higher the pitch; the slower the vibrations, the lower the pitch. All other things being equal, smaller objects vibrate faster and have higher pitches; thus plucking a short string produces a higher pitch than plucking a long string.

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 or listen to the opening of the song *Over the Rainbow:* "Somewhere over the rainbow way up high." Notice that the tone on *-where* sounds like the tone on *Some-*, even though it is higher. An octave lies between them. The vibration frequency of the tone on *Some-* is exactly half that of the tone on *-where*. If the *Some-* tone was 440 cycles per second, the *-where* tone—an octave higher—would be 880 cycles per second. A tone an octave lower than the *Some-* 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.

Octave: See Arlen's *Over the Rainbow*, opening (page 39).

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

do
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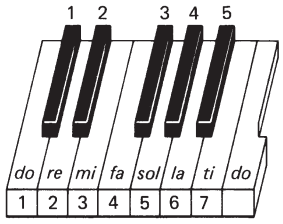

Seven different tones are produced by the white keys of the piano.

Notice that the octave is filled by seven different pitches before arriving at the high *do*, which "duplicates" the low *do*. 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. (In nonwestern music, the octave may be divided into a different number of tones.)

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 about 1½ octaves; a piano's range is over 7 octaves.

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
pianissimo	***pp***	***very soft***
piano	***p***	***soft***
mezzo piano	***mp***	***moderately soft***
mezzo forte	***mf***	***moderately loud***
forte	***f***	***loud***
fortissimo	***ff***	***very loud***

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
	***decrescendo*** (decresc.) *or* ***diminuendo*** (dim.)	gradually softer
	***crescendo*** (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.*

Changes in tone color create variety and contrast: for example, the same melody will have different expressive effects when it is played by one instrument and then another, or a new tone color may be used to highlight a new melody. 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—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: instruments (see Section 2) can be combined in various ways, and modern electronic techniques allow composers to invent entirely new tone colors.

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 in the margin. 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 second scene of Igor Stravinsky's ballet *The Firebird,* the first item (1*a*) is "Slow melody in French horn, soft (***p***), quivering string accompaniment." While listening to the music described by item *a,* glance at item 1*b*: "Violins, soft, melody an octave higher. Flutes join."

Sometimes, not all the instruments playing are listed; instead, only those that are prominent at a given moment are shown. For example, item 2*a* in the Listening Outline for *The Firebird* reads "Brasses, very loud (***ff***), melody in quick detached notes, timpani." 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. See page xxii for details.

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)

Listen for gradual crescendo (*dynamics*) and the repetition of the main melody in increasingly higher octaves (*pitch*) during 1.a-e.

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.

C–Jam Blues (1942), by Duke Ellington and His Famous Orchestra

A succession of different tone colors contributes to the variety within *C-Jam Blues* (1942), as performed by Duke Ellington and His Famous Orchestra. A repeated-note melody is played first by the piano and then by saxophones. Then we hear solos by the violin, cornet (brass instrument of the trumpet family), tenor saxophone, trombone, and clarinet. These solos are improvised by the players. ***Improvisation*** is the term used for music created at the same time as it is performed. Each instrument is first heard alone and then heard with accompaniment. The cornet and trombones are played with mutes, devices inserted into the instrument to alter its sound. *C-Jam Blues* ends climactically when the full band is heard for the first time.

Listening Outline

ELLINGTON, *C-Jam Blues*

Piano (Duke Ellington), violin (Ray Nance), 2 trumpets (Wallace Jones, Ray Nance), cornet (Rex Stewart), 2 trombones (Joe "Tricky Sam" Nanton, Lawrence Brown), valve trombone (Juan Tizol), clarinet (Barney Bigard), 2 alto saxophones (Johnny Hodges, Otto Hardwick), 2 tenor saxophones (Barney Bigard, Ben Webster), baritone saxophone (Harry Carney), guitar (Fred Guy), bass (Junior Raglin), percussion (Sonny Greer) (Duration 2:38)

Listen for different *tone colors* of the piano, saxophone, violin, muted cornet, muted trombone, and clarinet (during 1-7), and the contrast between instruments playing with and without accompaniment.

0:00	**1.** Piano, repeated-note melody, accompanied by bass, guitar, drums.
0:17	**2.** Saxophones, repeated-note melody, accompanied by rhythm section (piano, bass, guitar, percussion).
0:33	**3.** Violin alone, then accompanied by rhythm section.
0:54	**4.** Muted cornet alone, then accompanied by rhythm section.
1:15	**5.** Tenor saxophone alone, then accompanied by rhythm section.
1:37	**6.** Muted trombone alone, then accompanied by rhythm section.
1:59	**7.** Clarinet alone, then accompanied by band.
2:20	**8.** Full band.

2 Performing Media: Voices and Instruments

Voices

Soprano: See Puccini's *La Bohème*, Mimi's aria (Vocal Music Guide, Part V, ch. 18).

Mezzo-soprano: See Bizet's *Carmen*, Carmen's Habanera (Vocal Music Guide, Part V, ch. 16).

Tenor: See Puccini's *La Bohème*, Rodolfo's aria (Vocal Music Guide, Part V, ch. 18).

Baritone: See Bizet's *Carmen*, Toreador song (Vocal Music Guide, Part V, ch. 16).

Bass: See Mozart's *Don Giovanni*, Leporello's solo (Vocal Music Guide, 00:15 to 01:41, Part IV, ch. 11).

Chorus: See Handel's *Messiah, Hallelujah* Chorus (Vocal Music Guide, Part III, ch. 15).

Throughout history, singing has been the most widespread and familiar way of making music. Singers seem always to have had a magnetic appeal, and the exchange between singer and audience contains a bit of magic, something direct and spellbinding. The singer becomes an instrument with a unique ability to fuse words and musical tones.

For many reasons, it is difficult to sing well. In singing we use wider ranges of pitch and volume than in speaking, and we hold vowel sounds longer. Singing demands a greater supply and control of breath. Air from the lungs is controlled by the lower abdominal muscles and the diaphragm. The air makes the vocal cords vibrate, and the singer's lungs, throat, mouth, and nose come into play to produce the desired sound. The pitch of the tone varies with the tension of the vocal cords; the tighter they are, the higher the pitch.

The range of a singer's voice depends both on training and on physical makeup. Professional singers can command 2 octaves or even more, whereas an untrained voice is usually limited to about 1½ octaves. Men's vocal cords are longer and thicker than women's, and this difference produces a lower range of pitches. The classification of voice ranges for women and men follows, arranged from highest to lowest. (The four basic ranges are soprano, alto, tenor, and bass.)

Women	Men
soprano	***tenor***
mezzo-soprano	***baritone***
alto (or contralto)	***bass***

Methods and styles of singing vary widely from culture to culture and even within a culture: for instance, in the west, classical, popular, jazz, folk, and rock music are all sung differently.

Until the late 1600s, most music of western culture was vocal. Since then, instrumental music has rivaled vocal music in importance; but composers have continued to