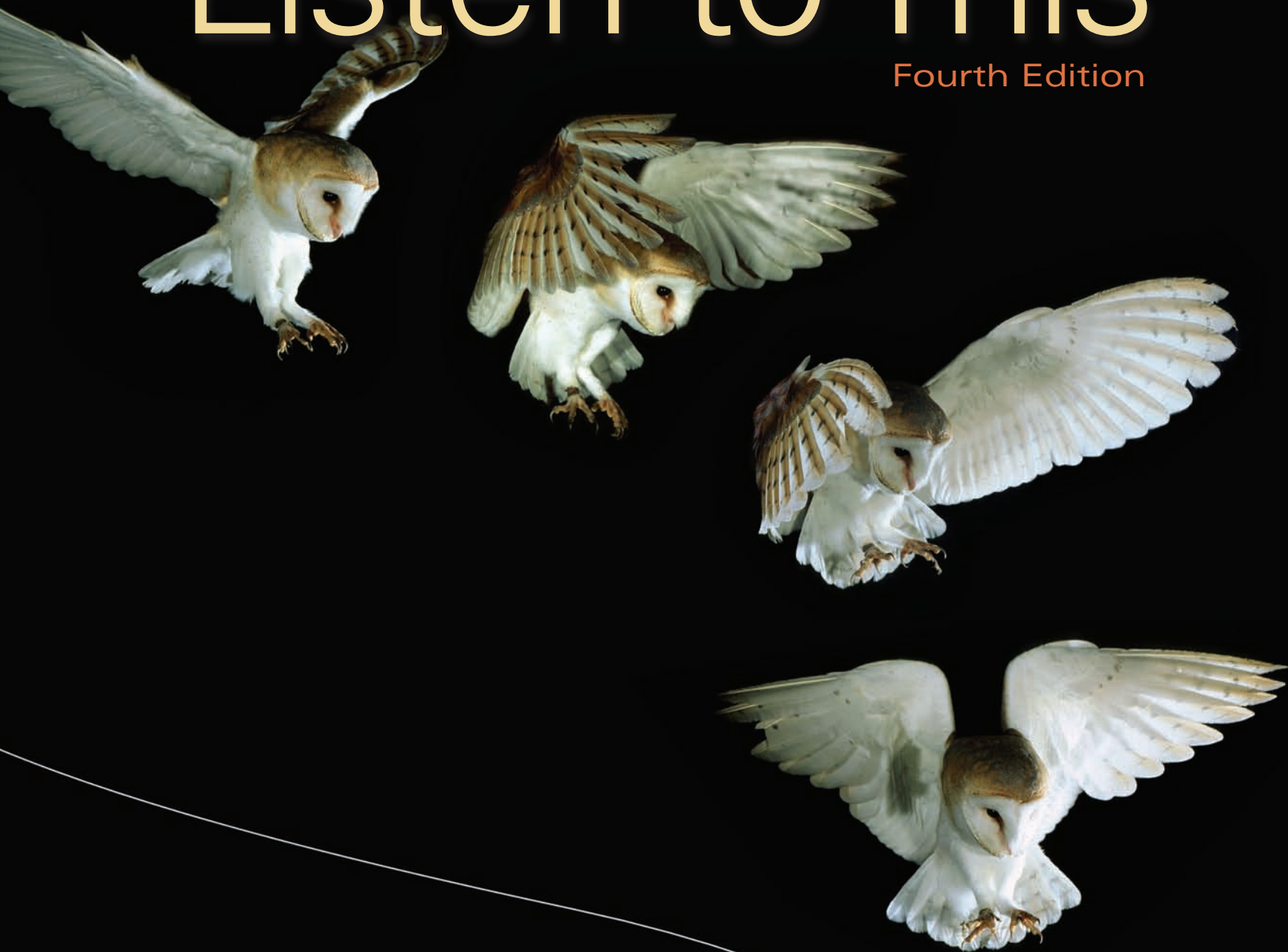


Listen to This

Fourth Edition



Mark Evan Bonds



Listen to This

Fourth Edition



To Bob

Listen to This

Fourth Edition

MARK EVAN BONDS

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University of North Carolina at Chapel Hill

with contributions by Jocelyn Neal (popular music), Joseph Kaminski and
N. Scott Robinson (world music), and William Gibbons (video game music)



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Contents

The Elements of Music: A Brief Introduction 1

- Melody 2
- Dynamics 5
- Rhythm 5
- Harmony 7
- Texture 8
- Timbre 9
 - Voices: The Human Sound* 10
 - Instruments of the Orchestra* 10
- Form 14
- Word–Music Relationships 15
- A Framework for Listening: Genre 16
- Hearing the Elements Together: Britten’s *The Young Person’s Guide to the Orchestra* 17
- LISTENING GUIDE 18

PART 1 The Middle Ages 20

- Timeline 20
- Music for Sacred Spaces 21
- Music for Entertainment 22
- Music for Dancing 23
- Information Technology 1.0 23
- CLOSER LOOK A Twelfth-Century Plainchant Manuscript 24

1 Hildegard von Bingen, *Play of Virtues* (excerpt) 25

- The Clarity of Monophonic Texture 26
- Medieval Melody 27
- Projecting Words through Music 28
- Free Rhythm 28
- LISTENING GUIDE 30
- HISTORICAL CONTEXT The Morality Play ■ PROFILE Hildegard von Bingen ■ THE COMPOSER SPEAKS Hildegard Defends the Practice of Music ■ CONNECT YOUR PLAYLIST Monophony ■ EXPAND YOUR PLAYLIST Chant

2 GLOBAL CONNECTION: MONOPHONIC TEXTURE

San Ildefonso Indians of New Mexico, *Eagle Dance* 33

- Texture: Monophony 34
- Free Versus Metered Rhythm 34
- Melodic Contour 34
- Form: ABA 34
- LISTENING GUIDE 36
- CONNECT YOUR PLAYLIST Vocables ■ EXPAND YOUR PLAYLIST Native American Music

3 Plainchant Alleluia, “Caro mea” 38

- Timbre: Soloist and Chorus 39
- Texture: Monophony 39
- Melody 39
- Word–Music Relationships: Singing Syllables 39
- LISTENING GUIDE 40
- PERFORMANCE Chilling to Chant ■ CONNECT YOUR PLAYLIST Call-and-Response ■ EXPAND YOUR PLAYLIST The Plainchant Mass

4 Francesco Landini, “Behold, Spring” 42

- The Richness of Polyphonic Texture 43
- Rhythm: The Pulse of Meter 43
- Units of Melody 44
- Form: Turning Poetry into Music 44
- Word–Music Relationships: Syllabic Versus Melismatic 44
- LISTENING GUIDE 45
- PROFILE Francesco Landini ■ HISTORICAL CONTEXT Producing a Manuscript ■ CONNECT YOUR PLAYLIST Melismas ■ EXPAND YOUR PLAYLIST Medieval Polyphony

5 Guillaume de Machaut, “No More than One Man Could Count the Stars” 48

- Three-Voice Texture 48
- A Melody Punctuated by Cadences 49
- AAB Form 49
- LISTENING GUIDE 50
- PROFILE Guillaume de Machaut ■ CONNECT YOUR PLAYLIST Three-Voice Texture ■ EXPAND YOUR PLAYLIST The Art of Courtly Love

6 Alfonso el Sabio, *Songs to the Virgin Mary*, no. 147, “The Talking Sheep” 52

Timbre: The Sound of Double Reeds 53

Form: Repetition and Contrast 53

Three Kinds of Texture 54

LISTENING GUIDE 55

PERFORMANCE Reed Instruments ■ **PROFILE** Alfonso el Sabio
■ **CLOSER LOOK** Musical Instruments of the Middle Ages ■ **CONNECT YOUR PLAYLIST** Drone Bass ■ **EXPAND YOUR PLAYLIST** Instrumental Music of the Middle Ages

PART 1 SUMMARY 59

PART 2 The Renaissance 60

Timeline 60

Music for Catholics, Music for Protestants 60

Music for Growing Markets 61

A New Sense of Individuality 62

Information Technology 2.0 62

CLOSER LOOK A Renaissance Printing Press 63

7 Josquin des Prez, “The Cricket” 64

Texture: Polyphony in Four Voices 65

Word Painting: Music Imitates the Text 66

Ternary Form: ABA 66

LISTENING GUIDE 67

PROFILE Josquin des Prez ■ **PERFORMANCE** Playing and Singing ■ **CONNECT YOUR PLAYLIST** Word Painting ■ **EXPAND YOUR PLAYLIST** The Music of Sounds

8 Thomas Weelkes, “Since Robin Hood” 70

Texture: Polyphony in Three Voices 71

Poetic Rhythm in Music 71

Word Painting in the Renaissance Madrigal 72

LISTENING GUIDE 73

PROFILE Thomas Weelkes ■ **HISTORICAL CONTEXT** Musicians as Spies ■ **CONNECT YOUR PLAYLIST** Songs about Dancing ■ **EXPAND YOUR PLAYLIST** The Italian Madrigal

9 William Byrd, “Sing Joyfully” 76

Texture: Polyphony in Six Voices 77

Sectional Form 78

Word-Music Relationships: The Music Paints the Words 78

LISTENING GUIDE 79

PROFILE William Byrd ■ **PERFORMANCE** The Sound of the All-Male Choir ■ **CONNECT YOUR PLAYLIST** Polyphonic Texture ■ **EXPAND YOUR PLAYLIST** Music of the Reformation

10 Giovanni Pierluigi da Palestrina, *Pope Marcellus Mass*, “Gloria” 82

A capella Timbre 84

Varied Polyphonic Textures 84

Flowing Rhythms 85

Consonant and Dissonant Harmonies 85

LISTENING GUIDE 86

HISTORICAL CONTEXT The Mass ■ **PROFILE** Giovanni Pierluigi da Palestrina ■ **CONNECT YOUR PLAYLIST** Dissonance and Consonance ■ **EXPAND YOUR PLAYLIST** Music of the Counter-Reformation

11 GLOBAL CONNECTION: POLYPHONY

Rhyming Singers of the Bahamas, “My Lord Help Me to Pray” 89

Texture: Monophony versus Polyphony 90

Intoning the Melody 90

Word–Music Relationships 91

LISTENING GUIDE 92

HISTORICAL CONTEXT Bob Marley and the Birth of Reggae ■ **CONNECT YOUR PLAYLIST** Call-and-Response ■ **EXPAND YOUR PLAYLIST** Music of the Caribbean

12 Tielman Susato, *Moorish Dance* 94

A Rich and Varied Timbre 95

Dancing to Rhythmic Units 96

Binary Form 96

LISTENING GUIDE 97

PROFILE Tielman Susato ■ **HISTORICAL CONTEXT** The Business of Music Publishing ■ **CONNECT YOUR PLAYLIST** Brass Instruments ■ **EXPAND YOUR PLAYLIST** Instrumental Music of the Renaissance

PART 2 SUMMARY 101

PART 3 The Baroque Era 103

Timeline 104

Projecting Cultural Power through Music 104

The Splendor of the Church 105

Opera, Oratorio, and the Entrepreneurial Spirit 106

The Virtuoso 106

CLOSER LOOK The Baroque Opera House 107

13 Claudio Monteverdi, *Orpheus*, selection from Act II 108

Homophonic Texture: One Character, One Voice 109

Word–Music Relationships: Between Speech and Song 110

LISTENING GUIDE 111

PROFILE Claudio Monteverdi ■ **CONNECT YOUR PLAYLIST** Soloist and Chorus ■ **EXPAND YOUR PLAYLIST** Old and New Practices in the Seventeenth Century

14 Henry Purcell, *Dido and Aeneas*, selections 114

Form by the Numbers 115

Word-Music Relationships: Speaking, Expressing, Commenting 116

LISTENING GUIDE 118

PERFORMANCE Opera in English ■ **PROFILE** Henry Purcell ■ **CONNECT YOUR PLAYLIST** Ostinato ■ **EXPAND YOUR PLAYLIST** Baroque Opera

15 GLOBAL CONNECTION: OSTINATO Mbuti Pygmies, “Marriage Celebration Song” 121

Form: A Call-and-Response Ostinato 122

Texture: Layers upon Layers 122

Interlocking Rhythms 123

LISTENING GUIDE 124

HISTORICAL CONTEXT Do I Repeat Myself? ■ **CONNECT YOUR PLAYLIST** Interlocking Rhythms ■ **EXPAND YOUR PLAYLIST** Singing in the Rain (Forest)

16 Barbara Strozzi, “Revenge” 127

Decoration of the Melody 127

Form: Contrast and Repetition 128

Timbre: Contrast and Punctuation 129

LISTENING GUIDE 130

PROFILE Barbara Strozzi ■ **HISTORICAL CONTEXT** Women Composers in the Baroque Era ■ **CONNECT YOUR PLAYLIST** Ornamentation ■ **EXPAND YOUR PLAYLIST** Baroque Chamber Music

17 Antonio Vivaldi, *The Four Seasons*, “Winter,” first movement 134

Contrasting Timbres 134

Form: The Ritornello Principle 135

Word-Music Relationships: Program Music 136

LISTENING GUIDE 138

PROFILE Antonio Vivaldi ■ **CLOSER LOOK** The Violin ■ **CONNECT YOUR PLAYLIST** The Concerto ■ **EXPAND YOUR PLAYLIST** Program Music

18 Johann Sebastian Bach, Fugue in G Minor, BWV 578 (“Little” Fugue) 141

Timbres of the Organ, Timbres of the Orchestra 141

A Distinctive Melody 142

CLOSER LOOK The Baroque Organ 143

Fugal Texture 144

LISTENING GUIDE 145

PERFORMANCE Changing the Sound, but Not the Notes ■ **PROFILE** Johann Sebastian Bach ■ **CLOSER LOOK** Bach’s World ■ **CONNECT YOUR PLAYLIST** Arrangements ■ **EXPAND YOUR PLAYLIST** Baroque Organ Music

19 Johann Sebastian Bach, Brandenburg Concerto no. 2 in F Major, BWV 1047, finale 149

Extreme Timbres 150

Form: The Ritornello Principle Returns 150

Fugal Texture 151

LISTENING GUIDE 152

PERFORMANCE The Art of Trumpet Playing, Lost and Found ■ **CONNECT YOUR PLAYLIST** Imitation ■ **EXPAND YOUR PLAYLIST** The Baroque Concerto

20 Johann Sebastian Bach, Cantata 140: *Awake, a Voice Calls to Us*, selections 155

The Chorus: Unified Timbre; A Familiar Melody; Bar Form; Homophonic Texture 156

The Chorus: Melody Interrupted; The Ritornello Principle 158

LISTENING GUIDE 160

THE COMPOSER SPEAKS Bach’s Working Conditions ■ **CONNECT YOUR PLAYLIST** Reusing the Familiar ■ **EXPAND YOUR PLAYLIST** Sacred Music of the Late Baroque

21 George Frideric Handel, *Messiah*, selections 162

Recitative and Aria: Paired Movements; Virtuoso Word Painting; A Single Melody; Homophonic Texture; A Stark Timbre 163

Chorus: Sectional Form; The Same Melody for the Same Words; Varied Textures; Varied Timbres 164

LISTENING GUIDE 167

HISTORICAL CONTEXT Why Stand? ■ **PROFILE** George Frideric Handel ■ **CONNECT YOUR PLAYLIST** Varied Textures ■ **EXPAND YOUR PLAYLIST** Covering the “Hallelujah Chorus”

PART 3 SUMMARY 172

PART 4 The Classical Era 174

Timeline 174

Music as the Language of the Heart 175

Music and Revolution 176

Music and the New Economy 176

The Art of the Natural 177

22 Joseph Haydn, String Quartet in C Major, op. 76, no. 3, second movement 178

The Timbre of the String Quartet 179

Changing Textures 180

Melody: Periodic Phrase Structure 180

Theme and Variations Form 183

LISTENING GUIDE 184

PROFILE HISTORICAL CONTEXT Musical Appropriation ■ Joseph Haydn ■ **CONNECT YOUR PLAYLIST** Musical Appropriation ■ **EXPAND YOUR PLAYLIST** Chamber Music and Solo Keyboard Music of the Classical Era

23  GLOBAL CONNECTION: THEME AND VARIATIONS FORM Master Musicians of the Ikuta-ryu, *Cherry Blossom* 187

The Timbre of the Koto 188

Melody: The Wilt of Sorrow 189

Theme and Variations Form 189

Textural Variety on the Koto 189

LISTENING GUIDE 190

HISTORICAL CONTEXT Geisha in Japanese Life ■ **CONNECT YOUR PLAYLIST** Theme and Variations ■ **EXPAND YOUR PLAYLIST** Zither-Dee-Dee

24 Joseph Haydn, Symphony no. 102 in B^b Major, third and fourth movements 193

The Timbre of the Full Orchestra 194

The Dynamics of Surprise 194

Third Movement: Minuet Form 194

Fourth Movement; Rondo Form 195

LISTENING GUIDE 200

THE COMPOSER SPEAKS Haydn in London ■ **HISTORICAL CONTEXT** Concerts and Concert Manners in the Classical Era ■ **CLOSER LOOK** The Chamber Orchestra ■ **CONNECT YOUR PLAYLIST** Dynamics ■ **EXPAND YOUR PLAYLIST** Haydn’s Symphonies

25 Wolfgang Amadeus Mozart, Symphony no. 40 in G Minor, K. 550, first movement 203

Sonata Form 204

Harmony: Minor to Major 205

Contrasting Principal Melodies 206

LISTENING GUIDE 208

HISTORICAL CONTEXT The Drama of Sonata Form ■ **PROFILE** Wolfgang Amadeus Mozart ■ **CLOSER LOOK** Mozart’s World ■ **HISTORICAL CONTEXT** Mozart’s Sister ■ **CONNECT YOUR PLAYLIST** Modulation ■ **EXPAND YOUR PLAYLIST** Mozart’s Symphonies

26 Wolfgang Amadeus Mozart, Piano Concerto in A Major, K. 488, first movement 213

Timbre: The Drama of Contrast 213

Melodic Generosity 214

Form: Double-Exposition Concerto Form 217

LISTENING GUIDE 218

PERFORMANCE Mozart on Modern Instruments ■ **HISTORICAL CONTEXT** Mozart’s Concerts: The Bottom Line ■ **CONNECT YOUR PLAYLIST** Cadenza ■ **EXPAND YOUR PLAYLIST** The Classical Concerto

27 Wolfgang Amadeus Mozart, *The Marriage of Figaro*, Act I, “Cosa sento” 221

Word–Music Relationships: The Character of Each Voice 222

Contrasting Melodies 223

Dramatic Form, Musical Form 223

LISTENING GUIDE 224

CONNECT YOUR PLAYLIST Simultaneous Contrasting Melodies ■ **EXPAND YOUR PLAYLIST** Opera in the Classical Era

28 GLOBAL CONNECTION: OPERA

Jingju, “The Reunion” 229

A Mandarin Word-Melody 231

Timbre and Texture 231

Rhythm and Punctuation 231

LISTENING GUIDE 232

HISTORICAL CONTEXT Jingju and the Cultural Revolution ■ **CONNECT YOUR PLAYLIST** Opera ■ **EXPAND YOUR PLAYLIST** Traditional Chinese Music

29 William Billings, “Chester” 234

A Structured Melody 235

Changing Textures 237

Changing Harmonies 237

LISTENING GUIDE 238

PROFILE William Billings ■ **THE COMPOSER SPEAKS** Billings on the Rules of Nature ■ **CONNECT YOUR PLAYLIST** Periodic Phrase Structure ■ **EXPAND YOUR PLAYLIST** Music of the American Revolution

PART 4 SUMMARY 241

PART 5 The Nineteenth Century 243

“Most Romantic of All the Arts” 243

Timeline 244

Originality 244

A Piano in Every Home 245

Music as Political Force 245

Nationalism 246

The Revolution in Transportation 246

CLOSER LOOK The Power of Music 247

30 Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67 248

Rhythm: The Power of Four Notes 249

Dynamics: Loud versus Soft 249

Timbre: The Orchestra Grows 250

Four Movements, Cyclic Form 251

LISTENING GUIDE 252

PROFILE Ludwig van Beethoven ■ **CONNECT YOUR PLAYLIST** Unison Opening ■ **EXPAND YOUR PLAYLIST** Beethoven’s Symphonies

31 Franz Schubert, “Erlkönig,” D. 328 258

Modified Strophic Form 259

Word-Music Relationships: Creating Characters 259

LISTENING GUIDE 260

PROFILE Franz Schubert ■ **CONNECT YOUR PLAYLIST** The Ballad ■ **EXPAND YOUR PLAYLIST** Schubert’s Songs

32 Felix Mendelssohn, Overture to A Midsummer Night’s Dream 265

Word-Music Relationships: Creating Characters through Sound 266

The Drama of Sonata Form 267

LISTENING GUIDE 268

PROFILE Felix Mendelssohn ■ **THE COMPOSER SPEAKS** Mendelssohn Reflects on His *Overture to A Midsummer Night’s Dream* ■ **CONNECT YOUR PLAYLIST** Dynamic Contrast ■ **EXPAND YOUR PLAYLIST** Shakespeare in Music

33 Hector Berlioz, *Symphonie fantastique*, fourth movement (“March to the Scaffold”) 271

The Modern Orchestra 272

Word-Music Relationships: The Program 272

Musical Form, Programmatic Form 273

LISTENING GUIDE 274

PROFILE Hector Berlioz ■ **PERFORMANCE** How Loud Is Too Loud? ■ **CONNECT YOUR PLAYLIST** Autobiographical Music ■ **EXPAND YOUR PLAYLIST** The Music of Dreams

34 Fanny Mendelssohn Hensel, Piano Trio in D Minor, op. 11, third movement (“Song”) 277

The Timbre of the Piano Trio 277

A Song Without Words 278

Melodic Metamorphosis 278

LISTENING GUIDE 279

PROFILE Fanny Mendelssohn Hensel ■ **HISTORICAL CONTEXT** Women Composers of the Nineteenth Century ■ **CONNECT YOUR PLAYLIST** Trochaic Meter ■ **EXPAND YOUR PLAYLIST** Chamber Music of the Nineteenth Century

35 Robert Schumann, “Dedication” 282

Ternary Form 283

Unconventional Harmony 283

Melody and Rhythm: Creating Contrast Together 283

LISTENING GUIDE 286

PROFILE Robert Schumann ■ CONNECT YOUR PLAYLIST Ternary Form ■ EXPAND YOUR PLAYLIST The Song in the Nineteenth Century

36 Clara Wieck Schumann, “Forward!” 290

A Cappella Timbre 291

Contrasting Melodies 291

Painting Revolutionary Words 291

LISTENING GUIDE 292

PROFILE Clara Wieck Schumann ■ HISTORICAL CONTEXT Music and Politics ■ CONNECT YOUR PLAYLIST *A Cappella* Timbre ■ EXPAND YOUR PLAYLIST Political Music

37 Frédéric Chopin, Mazurka in B♭ Major, op. 7, no. 1 296

Texture: The Singing Piano 297

Melody: Scales Going Up, Scales Going Down 298

Form: Repetition, Variation, Contrast 299

Rhythm: The Pride of Poland 299

LISTENING GUIDE 300

PERFORMANCE Speeding Up and Slowing Down: Robbed Time ■ PROFILE Frédéric Chopin ■ CLOSER LOOK The Piano ■ CONNECT YOUR PLAYLIST Nationalism ■ EXPAND YOUR PLAYLIST Piano Music of the Nineteenth Century

38 Louis Moreau Gottschalk, *Union: Concert Paraphrase on National Airs* 303

Patriotic Melodies Made Virtuoso 305

Same Melodies, Different Textures 305

LISTENING GUIDE 306

HISTORICAL CONTEXT Music in the Civil War ■ CLOSER LOOK Gottschalk’s 1862 Concerts ■ PROFILE Louis Moreau Gottschalk ■ CONNECT YOUR PLAYLIST Virtuosity ■ EXPAND YOUR PLAYLIST The Nineteenth-Century Virtuoso

39 GLOBAL CONNECTION: VIRTUOSITY

Ravi Shankar, *Raga Sindhi-Bhairavi* 310

Timbre: The Sound of the Sitar 310

Melody of the Sunrise 311

A Triple Texture 313

Form by Four Sections 313

Rhythm: From Free to Established 313

LISTENING GUIDE 314

HISTORICAL CONTEXT The Sitar in Popular Music ■ CONNECT YOUR PLAYLIST Instrumental Virtuosity ■ EXPAND YOUR PLAYLIST *Raga*

40 Giuseppe Verdi, *La Traviata*, Act I, selection (“Follie!”) 317

Melody: Declamatory, Lyrical, Virtuoso 318

Word–Music Relationships: Signs of Contemplation, Ecstasy, Love 318

LISTENING GUIDE 320

PROFILE Giuseppe Verdi ■ CLOSER LOOK Verdi’s World ■ HISTORICAL CONTEXT The Diva ■ CONNECT YOUR PLAYLIST Vocal Virtuosity ■ EXPAND YOUR PLAYLIST The Art of the Diva

41 Richard Wagner, *The Valkyrie*, Act III, selection (“Wotan’s Farewell”) 325

Texture: The Relationship of Voice and Orchestra 326

Word–Music Relationships: The Themes and the Drama 327

LISTENING GUIDE 330

HISTORICAL CONTEXT Wagner and Tolkien: A Tale of Two Rings ■ PROFILE Richard Wagner ■ CLOSER LOOK Wagner’s World ■ CONNECT YOUR PLAYLIST The *Leitmotif* ■ EXPAND YOUR PLAYLIST Opera in the Nineteenth Century

42 Peter Ilyich Tchaikovsky, *Swan Lake*, Act IV, finale 335

The “Swan Theme” 336

Orchestrating Events 336

Telling a Story through Music and Movement 337

LISTENING GUIDE 338

PROFILE Peter Ilyich Tchaikovsky ■ CONNECT YOUR PLAYLIST Changing Tempo ■ EXPAND YOUR PLAYLIST Russian Music of the Nineteenth Century

43 Johannes Brahms, Symphony no. 4 in E Minor, op. 98, finale 341

Form: Theme and Variations Plus 342

Timbre: The Drama of Orchestration 342

LISTENING GUIDE 344

PERFORMANCE The Conductor ■ PROFILE, Johannes Brahms ■ **CONNECT YOUR PLAYLIST** Same Theme, Different Timbres ■ **EXPAND YOUR PLAYLIST** The Art of the Conductor

44 Antonín Dvořák, String Quartet in F Major, op. 96 ("American"), third movement 350

Timbre: Call-and-Response between Strings 351

Folk-Like Melodies 351

Scherzo Form: Repetition, Variation, Contrast 352

LISTENING GUIDE 354

PERFORMANCE How to Make a Quartet ■ PROFILE Antonín Dvořák ■ **THE COMPOSER SPEAKS** The Sources of an American Musical Style ■ **CONNECT YOUR PLAYLIST** Call-and-Response ■ **EXPAND YOUR PLAYLIST** Nationalism in Nineteenth-Century Music

PART 5 SUMMARY 358**PART 6 Since 1900 360**

Timeline 360

Modernism 361

Audio Technology 362

Social Diversity 363

Globalization 364

45 Claude Debussy, Voiles 365

Timbre: A Nonpercussive Sound 366

Melody: Fragments 366

Dynamics: Whispering, Hinting 368

Rhythm: Where's the Downbeat? 368

Harmony: A Centerless Center 368

Form: Nondirectional 370

LISTENING GUIDE 371

PROFILE Claude Debussy ■ **HISTORICAL CONTEXT** Impressionism ■ **CONNECT YOUR PLAYLIST** Dynamics ■ **EXPAND YOUR PLAYLIST** Impressionism

46 Charles Ives, The Unanswered Question 374

Contrasting Timbres 374

Layered Texture 375

Atonal versus Tonal Harmony 375

LISTENING GUIDE 378

PROFILE Charles Ives ■ **CONNECT YOUR PLAYLIST** Dissonance ■ **EXPAND YOUR PLAYLIST** Tonal versus Atonal

47 Arnold Schoenberg, "Columbine" from Pierrot lunaire 380Timbre: *The Sprechstimme* 381

Harmony: Atonality 382

Word-Music Relationships: Expressing Anguish 382

LISTENING GUIDE 383

HISTORICAL CONTEXT Expressionist Film ■ PROFILE Arnold Schoenberg ■ **CONNECT YOUR PLAYLIST** *Sprechstimme* ■ **EXPAND YOUR PLAYLIST** Expressionism

48 Igor Stravinsky, The Rite of Spring, Part One 386

Polytonal Harmonies 387

Pentatonic Melodies 388

Irregular and Regular Rhythms 389

Timbre and the Mega-Orchestra 389

Unsung Words: The Scenario 390

LISTENING GUIDE 394

PERFORMANCE The Audience Riots ■ **HISTORICAL CONTEXT** The Business of Dance ■ **CLOSER LOOK** The Mega-Orchestra ■ PROFILE Igor Stravinsky ■ **CONNECT YOUR PLAYLIST** Ostinato ■ **EXPAND YOUR PLAYLIST** Ballet Music

49 Scott Joplin, Maple Leaf Rag 398

Rhythmic Syncopation 399

Hidden Melodies and Stride Bass 400

Sectional Form 401

LISTENING GUIDE 403

PERFORMANCE How did Joplin Play This Piece? ■ PROFILE Scott Joplin ■ **HISTORICAL CONTEXT** Making Money on a Hit ■ **CONNECT YOUR PLAYLIST** Syncopation ■ **EXPAND YOUR PLAYLIST** Rooted in Ragtime

50 Robert Johnson, “Terraplane Blues” 406

A Blue-Note Melody 407

Historic Blue Timbre 407

12-Bar Blues Form 408

Word-Music Relationships: Metaphors and the Vernacular 409

LISTENING GUIDE 410

PROFILE Robert Johnson ■ PERFORMANCE Who Wrote the Blues?
■ CONNECT YOUR PLAYLIST The Blues ■ EXPAND YOUR PLAYLIST
The Blues in Different Styles

51 Duke Ellington, “Cotton Tail” 414

Harmony: Rhythm Changes 414

Contrasting Textures 415

Swing Rhythms 416

32-Bar Standard Song Form 416

LISTENING GUIDE 418

PROFILE Duke Ellington ■ CLOSER LOOK Duke Ellington’s
Band ■ HISTORICAL CONTEXT The Swing Revival ■ CONNECT YOUR
PLAYLIST Walking Bass ■ EXPAND YOUR PLAYLIST Rhythm Changes
in Jazz

52 Charlie Parker, “Ornithology” 425

Jazz Combo Timbre 426

From Improvisation to Melody 426

Texture: Rhythm Section Plus Soloist 427

Sectional Form 427

LISTENING GUIDE 428

PROFILE Charlie Parker ■ PERFORMANCE Improvisation ■ CONNECT
YOUR PLAYLIST Improvisation ■ EXPAND YOUR PLAYLIST From
Bebop to Free Jazz

53 Ruth Crawford, *Piano Study in Mixed Accents* 432

Mixed Rhythms 433

Monophonic Texture 433

An Absence of Harmony 434

Registers of Melody 434

Sectional Form 435

LISTENING GUIDE 436

HISTORICAL CONTEXT Twelve-Tone Composition ■ PROFILE
Ruth Crawford ■ CONNECT YOUR PLAYLIST Change of
Register ■ EXPAND YOUR PLAYLIST Women Composers of the
Twentieth Century

54 Germaine Tailleferre, *Concertino for Harp and Orchestra, finale* 439

Melody: A Return to Tradition 440

Tonal Harmony with Modern Inflections 440

Transparent Timbre 441

Clarity of Form 441

LISTENING GUIDE 442

PROFILE Germaine Tailleferre ■ HISTORICAL CONTEXT Using the
Past to Send a Message ■ CONNECT YOUR PLAYLIST Return to the
Past ■ EXPAND YOUR PLAYLIST Neoclassicism

55 William Grant Still, “A Black Pierrot” from *Songs of Separation* 445

Chromatic Harmony 445

Melody: A Touch of Blue 446

Through-Composed Form 447

LISTENING GUIDE 448

PROFILE William Grant Still ■ HISTORICAL CONTEXT The Harlem
Renaissance ■ CONNECT YOUR PLAYLIST Through-Composed
Form ■ EXPAND YOUR PLAYLIST Twentieth-Century African American
Composers in the Western Classical Tradition

56 Aaron Copland, “Hoe-Down” from *Rodeo* 451

Folk Melodies 452

Timbre: Smaller Ensembles within the Orchestra 452

Dance Rhythms 453

Rondo Form 453

LISTENING GUIDE 454

HISTORICAL CONTEXT Using “Hoe-Down” ■ PROFILE Aaron Copland
■ HISTORICAL CONTEXT The Politics of Culture ■ CONNECT YOUR
PLAYLIST Folk Music ■ EXPAND YOUR PLAYLIST The Sound of the
American West

57 Béla Bartók, *Concerto for Orchestra, second movement (“Game of Pairs”)* 457

Wind Timbres 457

Folk-Inflected Melodies 459

Asymmetrical–Symmetrical Form 459

LISTENING GUIDE 460

PROFILE Béla Bartók ■ HISTORICAL CONTEXT Bartók the
Ethnomusicologist ■ CONNECT YOUR PLAYLIST Symmetrical Form
■ EXPAND YOUR PLAYLIST Orchestral Music of the Twentieth Century

58 Leonard Bernstein, “Tonight” from *West Side Story* 463

Representative Melodies 464

Additive Form 464

Increasingly Complex Textures 465

Word–Music Relationships: “Tonight,” Two Ways 465

LISTENING GUIDE 466PROFILE Leonard Bernstein ■ **CONNECT YOUR PLAYLIST** Additive Form ■ **EXPAND YOUR PLAYLIST** Broadway’s Social Conscience**59 John Cage, Sonata II from *Sonatas and Interludes* 472**

Timbre: The Prepared Piano 472

The Rhythm of Melody 473

Binary Form 475

LISTENING GUIDE 476PROFILE John Cage ■ **PERFORMANCE** 4’33’’: The Music (?) of Silence (?) ■ **CONNECT YOUR PLAYLIST** Old Instruments, New Sounds ■ **EXPAND YOUR PLAYLIST** Experimental Composers of the Twentieth Century**60**  **GLOBAL CONNECTION: TIMBRE****Gamelan Gong Kebyar of Belaluan, Bali, *Kebyar Ding III*, “Oncang-oncangan” 479**

Shimmering Timbre 480

A Textured Melody 480

Dynamics and Tempo 481

Form 481

LISTENING GUIDE 482CLOSER LOOK The Gamelan ■ **CONNECT YOUR PLAYLIST** Ostinato ■ **EXPAND YOUR PLAYLIST** Gamelan Music**61 Philip Glass, “Knee Play 1” from *Einstein on the Beach* 487**

Layered Timbres 488

Simple Harmony 488

Variation Form 488

LISTENING GUIDE 490PROFILE Philip Glass ■ **CONNECT YOUR PLAYLIST** Minimalism ■ **EXPAND YOUR PLAYLIST** Minimalism**62 Mahalia Jackson, “It Don’t Cost Very Much” 494**

Simple Verse-Chorus Form 495

Black Gospel’s Timbre 495

Slow Shuffle Groove with Free Rhythmic Phrasing 496

Gospel Harmonies 497

LISTENING GUIDE 498PROFILE Mahalia Jackson and Thomas A. Dorsey ■ **HISTORICAL CONTEXT** Gospel in Black and White ■ **CONNECT YOUR PLAYLIST** Gospel Vocal Style ■ **EXPAND YOUR PLAYLIST** Southern and Black Gospel**63 Tania León, *A la Par*, second movement (“Guaguancó”) 502**

Percussion Timbres 503

Male and Female Rhythmic Lines 503

Parallel (Non-) Harmonies 504

Sectional Form 504

LISTENING GUIDE 505PROFILE Tania León ■ **HISTORICAL CONTEXT** Postmodern Architecture ■ **CONNECT YOUR PLAYLIST** Repeated Melodic-Rhythmic Figure ■ **EXPAND YOUR PLAYLIST** Postmodern Music**64 Corey Dargel, “On This Date Every Year” 508**

Looped, Overdubbed 508

Texture: One to Eight Voices 509

Form: On Again, Off Again 509

Rhythm: Five Is an Odd Number 511

Word–Music Relationships 511

LISTENING GUIDE 512PROFILE Corey Dargel ■ **CONNECT YOUR PLAYLIST** Live/Recorded Music ■ **EXPAND YOUR PLAYLIST** Crossover Music**65 Austin Wintory, “Nascence,” from *Journey* 515**

Word–Music Relationships: Beginnings 516

Timbre: Between Familiar and Exotic 516

Melody: A Journey in Sound 517

Texture: Layers of Meaning 517

LISTENING GUIDE 518PERFORMANCE Interactivity ■ **HISTORICAL CONTEXT** Changing Technologies ■ PROFILE Austin Wintory ■ **CONNECT YOUR PLAYLIST** Multicultural Timbres ■ **EXPAND YOUR PLAYLIST** Video Game Music

Revel Bonus Chapters

- 66** Chuck Berry, “School Day”
- 67** The Sex Pistols, “God Save the Queen”
- 68** Public Enemy, “Fight the Power”
- 69** John Williams, “The Walls Converge,” from *Star Wars*

PART 6 SUMMARY 522

Analyze This: Create a Listening Guide for Your Own Music 524

Glossary 525

Credits 531

Index 536

Listen to This: Listening Guides and Recordings

The audio examples for *Listen to This* are available through these sources:

- **Revel**, where audio streams at the click of a button within each chapter in two places—“Listen to This First” and “Listening Guide.” The former streams through a simple audio player and the latter streams through an interactive player that synchronizes music with guided narration or text.
- **MyMusicLab**, where audio streams from playlists organized by chapter. Again, it is possible to listen to the music with or without a companion listening guide.
- **Mp3 download** to any computer or portable device, available by purchase of a download card with a unique code. Timings in the print listening guide correspond to the timings within these audio files. Note however that digital files play at slightly different speeds on different devices, and timings may vary.

Chapter	Composer, Title	Listen to This First Page Number	Listening Guide Page Number	Download Track
Introduction	Examples illustrating the Elements of Music			1–16
Introduction	Benjamin Britten, <i>Young Person’s Guide to the Orchestra</i>		18	17
1	Hildegard von Bingen, <i>Play of Virtues</i> (excerpt)	25	30	18
2	San Ildefonso Indians of New Mexico, <i>Eagle Dance</i>	33	36	19
3	Plainchant Alleluia, “Caro mea”	38	40	20
4	Francesco Landini, “Behold, Spring”	42	45	21
5	Guillaume de Machaut, “No More than One Man Could Count the Stars”	48	50	22
6	Alfonso el Sabio, <i>Songs to the Virgin Mary</i> , no. 147, “The Talking Sheep”	52	55	23
7	Josquin des Prez, “The Cricket”	64	67	24
8	Thomas Weelkes, “Since Robin Hood”	70	73	25
9	William Byrd, “Sing Joyfully”	76	79	26
10	Giovanni Pierluigi da Palestrina, <i>Pope Marcellus Mass</i> , “Gloria”	82	86	27
11	Rhyming Singers of the Bahamas, “My Lord Help Me to Pray”	89	92	28
12	Tielman Susato, <i>Moorish Dance</i>	94	97	29
13	Claudio Monteverdi, <i>Orpheus</i> , selection from Act II	108	111	30
14	Henry Purcell, <i>Dido and Aeneas</i> , selections	114	118	31–32
15	Mbuti Pygmies, “Marriage Celebration Song”	121	124	33
16	Barbara Strozzi, “Revenge”	127	130	34
17	Antonio Vivaldi, <i>The Four Seasons</i> , “Winter,” first movement	134	138	35

Chapter	Composer, Title	Listen to This First Page Number	Listening Guide Page Number	Download Track
18	Johann Sebastian Bach, Fugue in G Minor, BWV 578 (“Little”)	141	145	36–37
19	Johann Sebastian Bach, Brandenburg Concerto no. 2 in F Major, BWV 1047, finale	149	152	38
20	Johann Sebastian Bach, Cantata 140: <i>Awake, a Voice Calls to Us</i> , selections	155	160	39–40
21	George Frideric Handel, <i>Messiah</i> , selections	162	167	41–42
22	Joseph Haydn, String Quartet in C Major, op. 76, no. 3, second movement	178	184	43
23	Master Musicians of the Ikuta-ryu, <i>Cherry Blossom</i>	187	190	44
24	Joseph Haydn, Symphony no. 102 in B-flat Major, third and fourth movements	193	200	45–46
25	Wolfgang Amadeus Mozart, Symphony no. 40 in G Minor, K. 550, first movement	203	208	47
26	Wolfgang Amadeus Mozart, Piano Concerto in A Major, K. 488, first movement	213	218	48
27	Wolfgang Amadeus Mozart, <i>The Marriage of Figaro</i> , Act I, “Cosa sento”	221	224	49
28	Jingju, “The Reunion”	229	232	50
29	William Billings, “Chester”	234	238	51
30	Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67	248	252	52–55
31	Franz Schubert, “Erlkönig,” D. 328	258	260	56
32	Felix Mendelssohn, <i>Overture to a Midsummer Night’s Dream</i>	265	268	57
33	Hector Berlioz, <i>Symphonie fantastique</i> , fourth movement (“March to the Scaffold”)	271	274	58
34	Fanny Mendelssohn Hensel, Piano Trio in D Minor, op. 11, third movement (“Song”)	277	279	59
35	Robert Schumann, “Dedication”	282	286	60
36	Clara Wieck Schumann, “Forward!”	290	292	61
37	Frédéric Chopin, Mazurka in B-flat, op. 7, no. 1	296	300	62
38	Louis Moreau Gottschalk, <i>Union: Concert Paraphrase on National Airs</i>	303	306	63
39	Ravi Shankar, <i>Raga Sindhi-Bhairavi</i>	310	314	64
40	Giuseppe Verdi, <i>La Traviata</i> , Act I, selection (“Follie!”)	317	320	65

Chapter	Composer, Title	Listen to This First Page Number	Listening Guide Page Number	Download Track
41	Richard Wagner, <i>The Valkyrie</i> , Act III, selection (“Wotan’s Farewell”)	325	330	66
42	Peter Ilyich Tchaikovsky, <i>Swan Lake</i> , Act IV, finale	335	338	67
43	Johannes Brahms, Symphony no. 4 in E Minor, op. 98, finale	341	344	68
44	Antonín Dvořák, String Quartet in F Major, op. 96 (“American”), third movement	350	354	69
45	Claude Debussy, <i>Voiles</i>	365	371	70
46	Charles Ives, <i>The Unanswered Question</i>	374	378	71
47	Arnold Schoenberg, “Columbine” from <i>Pierrot lunaire</i>	380	383	72
48	Igor Stravinsky, <i>The Rite of Spring</i> , Part One	386	394	73
49	Scott Joplin, <i>Maple Leaf Rag</i>	398	403	74
50	Robert Johnson, “Terraplane Blues”	406	410	75
51	Duke Ellington, “Cotton Tail”	414	418	76
52	Charlie Parker, “Ornithology”	425	428	77
53	Ruth Crawford, <i>Piano Study in Mixed Accents</i>	432	436	78
54	Germaine Tailleferre, Concertino for Harp and Orchestra, finale	439	442	79
55	William Grant Still, “A Black Pierrot” from <i>Songs of Separation</i>	445	448	80
56	Aaron Copland, “Hoe-Down” from <i>Rodeo</i>	451	454	81
57	Béla Bartók, <i>Concerto for Orchestra</i> , second movement (“Game of Pairs”)	457	460	82
58	Leonard Bernstein, “Tonight” from <i>West Side Story</i>	463	466	83
59	John Cage, Sonata II from <i>Sonatas and Interludes</i>	472	476	84
60	Gamelan Gong Kebyar of Belaluan, Bali, Kebyar Ding III, “Oncang-oncangan”	479	482	85
61	Philip Glass, “Knee Play 1” from <i>Einstein on the Beach</i>	487	490	86
62	Mahalia Jackson (performer), “It Don’t Cost Very Much”	494	498	87
63	Tania León, <i>A la Par</i> , second movement (“Guaguancó”)	502	505	88
64	Corey Dargel, “On This Date Every Year”	508	512	89
65	Austin Wintory, “Nascence,” from <i>Journey</i>	515	518	90

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Dear Reader,


Why study music? Isn't it enough just to enjoy it? It's certainly my hope that you *will* enjoy the music in this book, but I firmly believe that the more we understand things, the greater the pleasure we can take from them. Think about food: we can certainly enjoy a good dish without the foggiest notion of how it was made. But if we know what goes into it and how it was prepared, we're likely to enjoy it that much more. It even *tastes* different.

Music works the same way: if we know what goes into it—how it's put together—it will *sound* different. Music can also tell us a lot about ourselves, not only as individuals, but as members of a larger community and culture. The music we love is a big part of who we are. People often say that music is a universal language, but the fact is that every culture has its own particular way of “speaking,” and some of these languages can seem very foreign to us, especially if we go back in time. The challenge for me in writing this book was to connect our passion for the music we already love with the immense varieties of music from throughout history and from all over the world.

When I started thinking about how to do this, I stumbled onto a very basic fact that others had discovered long before: that all music, no matter where or when it comes from, is built on some combination of only a few basic elements—melody, rhythm, harmony, texture, timbre, dynamics, and form—and that if we listen for those elements we can better understand how a piece of music actually works, no matter how unfamiliar it may seem to us at first. The elements of music *are* universal. They can give us a good foundation for learning—and enjoying—many new musical languages.

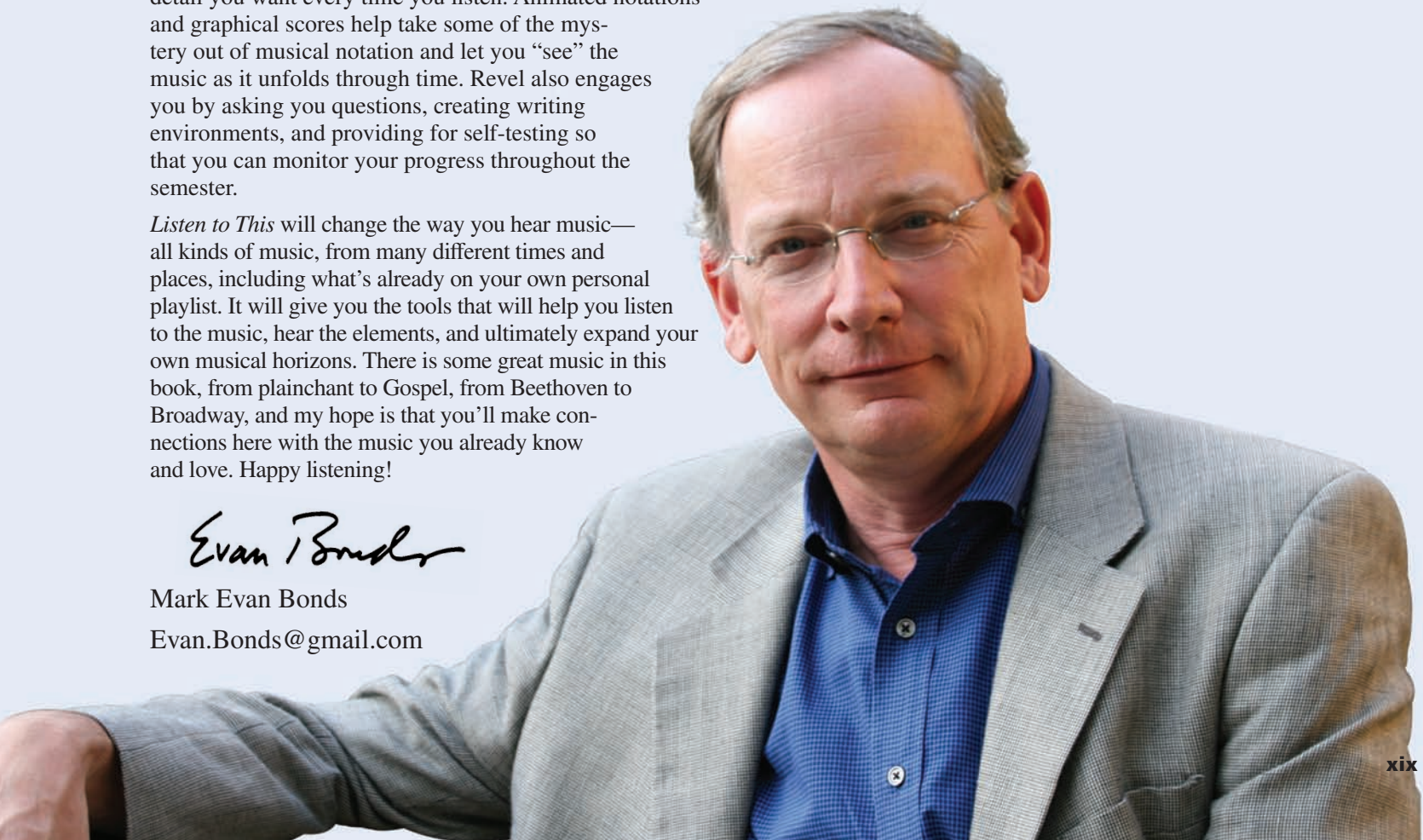
Listen to This encourages you to listen actively, and the new Revel digital learning environment that is part of this edition helps you do just that. The interactive listening guides available for each chapter allow you to focus on as many or as few elements as you wish: you can decide exactly how much detail you want every time you listen. Animated notations and graphical scores help take some of the mystery out of musical notation and let you “see” the music as it unfolds through time. Revel also engages you by asking you questions, creating writing environments, and providing for self-testing so that you can monitor your progress throughout the semester.

Listen to This will change the way you hear music—all kinds of music, from many different times and places, including what's already on your own personal playlist. It will give you the tools that will help you listen to the music, hear the elements, and ultimately expand your own musical horizons. There is some great music in this book, from plainchant to Gospel, from Beethoven to Broadway, and my hope is that you'll make connections here with the music you already know and love. Happy listening!



Mark Evan Bonds

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What's New to This Edition?

Listen to *This* introduces the study of music with an emphasis on developing listening skills within a chronologically-organized, broad range of repertoire. The unique organization—one work per chapter, examined with a focus on the elements of music—is modular, so that instructors can construct their ideal music appreciation course. This new fourth edition offers additional works to choose from as well as an enhanced digital learning environment in Revel, where text, audio, and video are seamlessly integrated.

New Narrated Listening Guides, written and spoken by Evan Bonds, offer another way for students to recognize key musical events as they listen to the chapter examples. Ideal for auditory learners, students studying on a mobile device, or even for use in the classroom, these narrated guides make judicious use of voiceovers and include brief introductions to each work.

New and expanded topic coverage includes new text and videos in the Elements section, introducing the instruments of the orchestra; a new listening guide to Britten's *Young Person's Guide to the Orchestra*; a new chapter on Palestrina's "Gloria" from the *Pope Marcellus Mass* as an example of Renaissance polyphony for the Catholic service; a new chapter on Tchaikovsky's *Swan Lake* as an example of Russian Romanticism and ballet music; "Dido's Lament" from *Dido and Aeneas* as an additional example of Purcell's expressive use of ostinato bass; and new selections for Machaut and Alfonso el Sabio based on new recording options. In addition, a number of chapters that had previously been "ebook only" are now available in print: the medieval plainchant alleluia "Caro mea," Tielman Susato's *Moorish Dance*, Robert Schumann's "Dedication," Mahalia Jackson's rendition of "It Don't Cost Very Much," and the Beijing opera "The Reunion." In every chapter, the text has been carefully revised to make sure that it is as clear and accessible as it is lively and engaging.

Expanded recordings package, including 90 tracks for 6½ hours of music, chosen by the author. The music is available in three options: streaming through Revel, streaming through My-MusicLab, and downloaded to your music library.

Revel^[TM]: Educational Technology Designed for the Way Today's Students Read, Think and Learn

When students are engaged deeply, they learn more effectively and perform better in their courses. This simple fact inspired the creation of Revel: an immersive learning experience designed for the way today's students read, think, and learn. Built in collaboration with educators and students nationwide, Revel is the newest, fully digital way to deliver respected Pearson content.

In Revel for *Listen to This*, media interactives and assessments are integrated directly within the written narrative, providing opportunities for students to read about, listen to, and practice course material in one place.

- In every chapter, musical selections stream in two ways: in a simple audio player, located at the start of each discussion of the elements ("Listen to This First"), and in the Listening Guide player, after students have learned the key vocabulary and concepts.
- Within each Listening Guide player, there are multiple options for guided listening, so that students can pick the options that best fit their learning style and listening environment.

- ◇ **Interactive Listening Guides** scroll descriptions as the music is playing. Each key element in a piece is represented by a distinctly colored line, allowing students to track changes in melody, harmony, rhythm, texture, timbre, and/or dynamics as well as form. Students can move around in the piece using these lines, and then can hide lines if they want a tighter focus.
- ◇ **Narrated Listening Guides** combine music audio with a spoken description of what to listen for in each selection. As an alternative to reading while listening, the narrated guides—designated “Mobile Guides” when used in mobile devices—re ideal for students on-the-go as well as in the classroom.
- ◇ For readers who prefer a guide that scrolls from top to bottom, the vertical **Scrolling Listening Guide** is available.
- ◇ Animated visualizations for selected works allow users to “see” the way the music sounds. These animations were developed by the composer and educator Stephen Malinowski.
- The extensive video program includes animated notations that illustrate musical concepts even for students who do not read music. In addition, a series of brief instrument videos, featuring performances by college music students, provides a lively and informative introduction to the timbre and methods of playing orchestral instruments.
- Students have the option of listening to a spoken version of the text in which the narrator demonstrates simple musical concepts as he reads.
- Auto-graded listening quizzes and concept review quizzes in every chapter offer students the chance to apply and test their understanding of chapter content.
- Writing prompts help foster critical thinking about musical ideas. In every chapter, “Journaling” questions are geared toward developing basic skills in musical analysis, while “Shared Writing” prompts that students answer in an online discussion space ask them to apply musical concepts to their own playlists. A third type of writing assignment, the short essay, is available at the discretion of the instructor; this assignment resides in Writing Space, a site that includes resources to help students with drafting and editing and to help teachers with grading and responding.

Additional Resources & Listening Choices

Pearson recognizes that a strong set of recordings is essential to the music appreciation course. Every selection in this book is available in the recording package created in partnership with Sony Music. (See page xv for a list of recordings.) The audio examples for *Listen to This* are available through these sources:

- Revel, where audio streams at the click of a button within each chapter in two places—“Listen to This First” and “Listening Guide.” The former streams through a simple audio player and the latter streams through an interactive player that synchs music with guided narration or text.
- MyMusicLab, where audio streams from playlists organized by chapter. Again, it is possible to listen to the music with or without a companion listening guide.
- Mp3 download to any computer or portable device with an audio player, available by purchase of a download card with a unique code. Timings in the print listening guide correspond to the timings within these audio files. Note however that digital files play at slightly different speeds on different devices, and timings may vary.

In addition to the paperbound textbook and the Revel digital version, *Listen to This* is available in the following formats to give you and your students more choices—and more ways to save.

- **The Books a la Carte edition** offers a convenient, three-hole-punched, loose-leaf version of the traditional text at a discounted price—allowing students to take only what they need to class. Books a la Carte editions are available both with and without access to Revel.
- **Build your own Pearson Custom course material:** for enrollments of at least 25, the Pearson Custom Library allows you to create your own textbook by (1) combining chapters from best-selling Pearson textbooks in the sequence you want and (2) adding your own content, such as a guide to a local music venue, your syllabus, or a study guide you’ve created. A Pearson Custom Library book is priced according to the number of chapters and may even save your students money. To begin building your custom text, visit www.pearsoncustomlibrary.com or contact your Pearson representative.
- **My Music Lab:** For students using a print text, MyMusicLab offers students access to the listening selections, listening guides, videos, and listening quizzes.
- **MediaShare** is a learning application for sharing, discussing, and assessing multimedia. Instructors easily can assign instructional videos to students, create quiz questions, and ask students to comment and reflect on the videos to facilitate collaborative discussion. MediaShare also allows students to record or upload their own videos and other multimedia projects, which they can submit to an instructor and peers for both evaluation via rubrics and review via comments at time-stamped intervals. Additionally, MediaShare allows students working in a group to submit a single artifact for evaluation on behalf of the group.



For instructors, Pearson offers the following supplements:

- **Instructor’s Manual**

Completely revised and updated for the fourth edition, this robust Instructor’s Manual provides you with detailed teaching strategies and in-depth information about each chapter of *Listen to This*. Sections include Chapter Overview, Key Terms, Lecture and Discussion Topics, Resources, and Writing Assignments. Available as a free download at <https://www.pearsonhighered.com/educator/profile/ircHomeTab.page>.

- **Test Item File**

Build your own exams and quizzes using this downloadable set of questions, including multiple choice, short answer, and essay questions. Available as a free download at <https://www.pearsonhighered.com/educator/profile/ircHomeTab.page>.

- **MyTest**

Create customized tests quickly and easily using this flexible, online test-generating software that includes all questions found in the Test Item File. Available at www.pearsonmytest.com.

- **PowerPoints**

Use this Microsoft PowerPoint® program to enhance your lecture presentations on *Listen to This*. Available as a free download at <https://www.pearsonhighered.com/educator/profile/ircHomeTab.page>.

*For further information on Teaching and Learning Resources, please contact your local Pearson sales representative. To find the name of your Pearson representative, go to <http://www.pearsonhighered.com/educator/relocator/>.

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Developing *Listen to This, Fourth Edition*

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Max Lifchitz, State University of New York at Albany

North Carolina

Stephanie Lawrence-White, Bennett College for Women

Ran Whitley, Campbell University

Jocelyn Nelson, East Carolina University
 Lori Wacker, East Carolina University
 Glendora Powell, Louisburg College
 Michael Day, North Carolina A&T State
 Candace Bailey, North Carolina Central University
 Alison Arnold, North Carolina State University
 Katharine Boyes, Saint Augustine's College
 Anne Harley, University of North Carolina, Charlotte
 James A. Grymes, University of North Carolina,
 Charlotte

Soo Goh, University of North Carolina, Pembroke
 Emily Orr, University of North Carolina, Pembroke
 Barry Salwen, University of North Carolina, Wilmington
 Donna Gwyn Wiggins, Winston-Salem State University

North Dakota

Dorothy Keyser, University of North Dakota

Ohio

Karen McCall Dale, Cleveland State Community
 College
 Will Benson, Cleveland State University
 Eric Ziolek, Cleveland State University
 Ron Emoff, Ohio State University at Newark

Oklahoma

Mary Susan Whaley, Northeastern Oklahoma A&M
 College
 Kristen Todd, Oklahoma Baptist University
 Celeste Johnson, Oklahoma State University

Oregon

Hugh Foley, Rogers State University
 Judy Cepetto Hedberg, Portland Community College
 Reeves Shulstad, Salem College

Pennsylvania

Mark Jelinek, Bloomsburg University
 Ann Stokes, Bloomsburg University
 Barry Long, Bucknell University
 Michael Boyd, Chatham University
 Arlene Caney, Community College of Philadelphia
 Bruce Kaminsky, Drexel University
 Lynn Riley, Drexel University
 Thomas Kittinger, Harrisburg Area Community College
 Victor Vallo Jr., Immaculata University
 Dr. Matthew Baumer, Indiana University
 of Pennsylvania

Ronald Horner, Indiana University of Pennsylvania
 R. Todd Rober, Kutztown University of Pennsylvania
 Mahlon Grass, Lock Haven University
 Glen Hosterman, Lock Haven University
 Dr. Daniel M. Heslink, Millersville University
 Stephen Hopkins, Penn State University
 John Packard, Penn State University
 Charles Youman, Penn State University
 Fred Dade, Shippensburg University
 Margaret Lucia, Shippensburg University

South Carolina

Audrey L. Barksdale, Morris College
 Fabio Parrini, North Greenville University

South Dakota

Christopher Hahn, Black Hills State University

Tennessee

Stephen Clark, Austin Peay State University
 Francis Massinon, Austin Peay State University
 Gail Robinson Otoru, Austin Peay State University
 Ann L. Silverburg, Austin Peay State University
 Ken Cardillo, Chattanooga State University
 Amanda Hyberger, Chattanooga State University
 Mark Lee, Columbia State Community College
 David Bubsey, East Tennessee State University
 Lee Weimer, Lambuth University
 Eric Fisher, Middle Tennessee State University
 Steve Shearon, Middle Tennessee State University
 Laura Feo-Fernandez, University of Memphis
 Julie Hill, University of Tennessee at Martin

Texas

Kevin Lambert, Angelo State University
 Sharon Davis, Austin Community College
 Kimberly Harris, Collin College
 Kurt Gilman, Lamar University
 Charlotte Mueller, Lee College
 Charles Carson, Lone Star College–Montgomery
 Mandy Morrison, McLennan Community College
 Norval Crews, Midwestern State University
 Gary Lewis, Midwestern State University
 Beth May, Northwest Vista College
 Ryan Gilchrist, Sam Houston State University
 Sheryl Murphy-Manley, Sam Houston State University
 Karen Marston, San Jacinto College Central

Cecilia Smith, South Texas College
 James Weaver, Stephen F. Austin State University
 Vicky Johnson, Tarleton State University
 Marianne Henry, Texas A&M University
 Prudence McDaniel, Texas A&M University
 Michael Berry, Texas Tech University
 Eric Fried, Texas Tech University
 Lynn Lamkin, University of Houston
 Josef Butts, University of Texas
 Ronald Noble, University of Texas at San Antonio
 Drew Stephen, University of Texas at San Antonio
 James Syler, University of Texas at San Antonio
 Dr. Jeffrey Emge, University of Texas at Tyler
 Melissa Colgin-Abeln, University of Texas, El Paso

Utah

Luke Howard, Brigham Young University
 Thomas Priest, Webster State University

Virginia

Gary Evans, Ferrum College
 Mary Kay Adams, James Madison University
 Vicki Curry, James Madison University
 Jonathan Gibson, James Madison University
 Brenda Witmer, James Madison University
 Lise Keiter-Brotzman, Mary Baldwin College
 Louise Billaud, New River Community College
 Wendy Matthews, Northern Virginia Community
 College
 Robert C. Ford, Tidewater Community College
 John Husser, Virginia Tech

Virgin Islands

Vanessa Cornett-Murtada, University of St. Thomas

Washington

Keith Ward, University of Puget Sound
 Bertil van Boer, Western Washington University
 Laura Stambaugh, Western Washington University

West Virginia

Lloyd Bone, Glenville State College

Wisconsin

Daniel Fairchild, University of Wisconsin–Platteville

Wyoming

Katrina Zook, University of Wyoming

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The Elements of Music: A Brief Introduction

No matter what the period or style, all music grows out of some combination of these basic elements:



Melody

Melody: The Tune. Melody is a single line of notes heard in succession as a coherent unit. A melody has shape, moving up or down in ways that capture and hold our attention over a span of time. A melody is like a story: it has a beginning, a middle, and an end.



Dynamics

Dynamics: Loud to Soft. The same music can be performed at many degrees of volume, from very soft to very loud. Dynamics determine the volume of a given work or passage in a work of music.



Rhythm

Rhythm: The Time. Rhythm is the ordering of music through time. Not all music has a melody, but all music has rhythm. A drum solo, for example, makes its effect primarily through rhythm. Rhythm can operate at many levels, from a repetitive, underlying pulse or beat to rapidly changing patterns of longer and shorter sounds.



Harmony

Harmony: Supporting the Melody. Harmony is the sound created by multiple voices playing or singing together. Harmony enriches the melody by creating a fuller sound than can be produced by a single voice.



Texture

Texture: Thick and Thin. Texture is based on the number and general relationship of musical lines or voices. Every work of music has a texture from thick (many voices) to thin (a single voice). Sometimes one line or voice is more important; at other times, all the lines or voices are of equal importance.



Timbre

Timbre: The Color of Music. Timbre is the character of a sound. The same melody sounds very different when performed by a violin, a clarinet, a guitar, or a human voice. These sources can all produce the same pitch, but what makes the same melody sound different is the timbre of each one.



Form

Form: The Architecture of Music. A single melody is usually too short to constitute a complete work of music. Typically, a melody is repeated, varied, or contrasted with a different melody. The way in which all these subunits are put together—the structure of the whole—is musical form. Form is based on repetition (A A), variation (A A'), contrast (A B), or some combination of these three possibilities.



Word-Music Relationships

Word-Music Relationships: How Words Shape What We Hear. If there is a text to be sung, we must consider the relationship of the words to the music. How does the music capture the meaning and spirit of its text? And even if there is not a text to be sung, many works have titles that suggest how we might hear them. Titles like *Winter*, *Rodeo*, and *The Rite of Spring* strongly influence the way in which we hear these works. Some composers have even written detailed descriptions of what a particular work is about in what we call “program music.”

In any given piece of music these elements work together quite closely. By isolating and examining the nature and function of each separately, we can better appreciate their specific contributions to the music we hear.

We can best hear how each of these elements works by considering how each one can change the nature of a single, well-known piece of music. We all know “The Star-Spangled Banner” from having heard it countless times, but how often have we actually *listened* to it? We can hear and recognize the tune easily enough, but listening demands that we focus on its various elements and the ways they work together. Let’s look at each of the basic elements of music to see how it functions in this song.

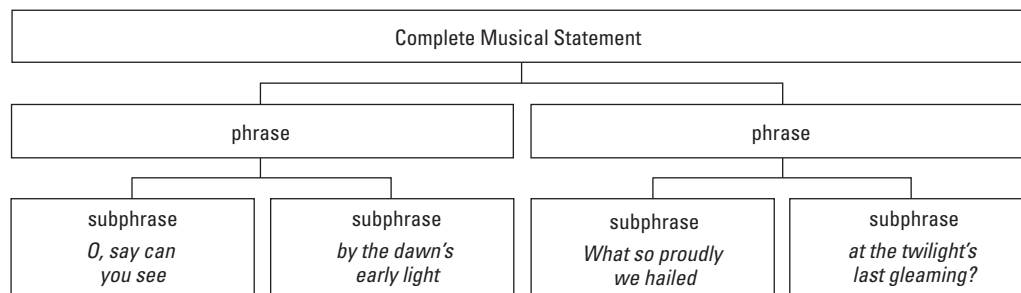
Melody

Melody is a single line of notes heard in succession as a coherent unit. A **note** is the smallest unit of music, the building block out of which larger structures are created. So what makes the notes of a melody hang together? How is the melody of “The Star-Spangled Banner” organized? What are its individual units, and how do we know it’s over, other than by having heard it so often? Think about how we sing this melody and where we draw a breath:

O, say can you see (*breath*) by the dawn’s early light (*breath*)
 What so proudly we hailed (*breath*) at the twilight’s last gleaming? (*breath*)

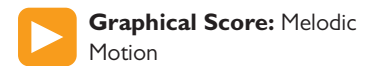
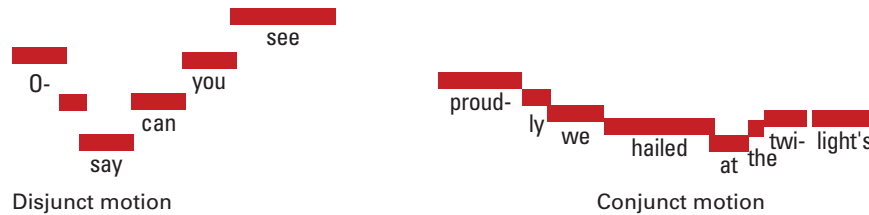
These breaths correspond to the ends of **phrases** in both the poetry and the music. The first line of the text breaks down into two phrases (O, say can you see / by the dawn’s early light), which together make a larger phrase (the entire line). This larger phrase constitutes a complete unit of thought, which happens to be a question. But do we feel a sense of closure when we sing “dawn’s early light”? Not really. The phrase sounds as if it hasn’t quite finished yet, which indeed it has not. Only when we get to the end of the second line (“twilight’s last gleaming”) do we feel a sense of arrival, a sense of completion. The second line is organized on the same principle as the first (two subphrases), but by the time we sing “at the twilight’s last gleaming,” we feel as if we have reached a goal of sorts. This is the end of a still larger phrase, a complete musical statement that covers the first two lines of text. When we hear a point of arrival like this, we are hearing what is called a **cadence**. A cadence is like a comma or period in a sentence: It signals the end of a unit. We sense a point of resolution, of closure. And just as commas and periods indicate different levels of completion (phrase vs. sentence), music has weaker and stronger cadences.

The melody of “The Star-Spangled Banner” is typical of the way melodies in general are constructed: Smaller units (subphrases) combine into larger units (phrases), which in turn combine



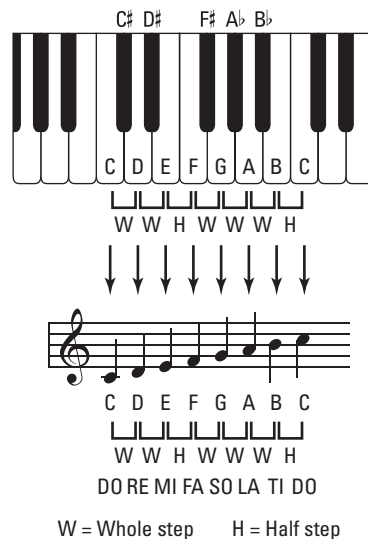
into still larger units (complete statements), which end with a cadence. A series of these complete statements—musical sentences, in effect—combine to create an entire musical work. Sometimes it is helpful to listen to the structure of the smallest units; at other times, it is helpful to listen to the medium- and large-scale units. In the end, we can listen to how all these units operate together to form a complete and satisfying whole.

Another important component of melody is the nature of the **melodic motion**. Do the notes move smoothly in stepwise fashion (as in “land of the free”)? Or do they make big leaps (as in “O, say can you see”)? Smooth, stepwise motion with notes very close to each other is called **conjunct motion**; motion by leaps, especially large leaps, is called **disjunct motion**. Most melodies, including “The Star-Spangled Banner,” consist of a combination of both kinds of motion. “The Star-Spangled Banner” alternates between the two, opening with disjunct motion (“O, say can you see”) followed by a brief passage of conjunct motion (“by the dawn’s”), followed in turn by a large leap downward (between “dawn’s” and “early”), followed by more conjunct motion. Graphically, this variety of motion can be represented in such a way that even if you cannot read music, you can see the relationship between the downward or upward movement of the notes and the distances between them.



Very few melodies are entirely conjunct or disjunct. “The Star-Spangled Banner” is typical in combining both kinds of motion, and in balancing downward and upward contours.

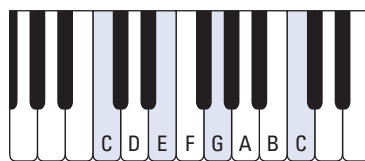
The notes of any given melody typically derive from the notes of a **scale**. The familiar “do-re-mi-fa-so-la-ti-do” is a scale, a series of notes that moves stepwise and covers a complete span called an **octave** (so called because it covers eight notes).




The distance between each note is called an **interval**. The intervals in the standard scale are mostly whole steps, with two strategically placed half steps. Every adjacent note on the keyboard, whether it is a white key or a black key, is a half step apart.

A scale by itself is not as particularly interesting as a melody, but a scale provides the notes—the essential building blocks—of a melody.


 **Audio:**
The C Major Scale

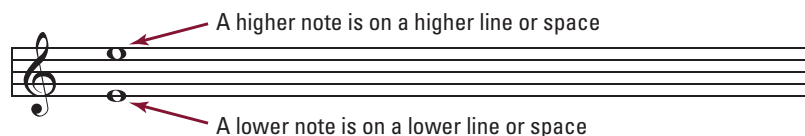


 **Animated Notation:**
Downward and Upward
Melodic Motion

The opening of “The Star-Spangled Banner” in the key of C major.

The upward or downward movement of notes is conveyed graphically in music notation. A melody that moves downward also moves downward on the staff (the system of parallel horizontal lines). Even if you cannot read music, you can see that higher notes appear higher on the staff than lower notes. This kind of visual aid can help reinforce what we hear.

 **Animated Notation:** Higher
and Lower Notes



Scales can begin and end on any pair of notes. The diagrams above show a scale that begins and ends on the note “C,” and a melody that centers on this same note (on “O, say can you see”). Because C is the central note of the scale on which this melody is based, we would say that this melody is in the **key** of C. But the same melody can be played in any key. Thus “The Star-Spangled Banner” can also be performed in the key of D, the key of A-flat, or in any other key.

In the standard system in use in Western music since about 1600, there are 12 keys, one on each of the 12 half steps in any octave. An octave is an interval between two notes with the same name (a lower “C” to a higher “C,” or a lower “do” to a higher “do”: see the earlier scale diagram). In notation, the sharp sign (#) indicates that a note is raised a half step, while a flat sign (b) indicates that a note is lowered a half step. For each of these keys, whether it is E-flat or F-sharp or A, there are two modes: major and minor. The **major mode** corresponds to the scale produced by

singing “do-re-mi-fa-so-la-ti-do.” Melodies using these notes tend to sound brighter. “The Star-Spangled Banner” is in the major mode. Because it seeks to convey a mood of optimism and joy, it uses a melody derived from a major-mode scale.

The **minor mode**, by contrast, strikes most listeners as darker, more somber, and less optimistic. Most of the notes in the minor mode are also in the major. But two of the seven notes—the third (“mi”) and sixth (“la”)—are slightly lower, and this creates a very different kind of sound. Listen to what “The Star-Spangled Banner” would sound like in the minor mode; all the notes are the same as in the original except for “mi” and “la.”

Very few national anthems begin and end in the minor mode (Israel’s *Hatikva*—“The Hope”—is one notable exception). Many national anthems (and many melodies of all kinds), however, mix minor-mode phrases into the middle of melodies that begin and end in major. This creates a sense of contrasting moods that can be very effective in creating a sense of triumph over adversity, for the minor mode is especially well suited for settings of texts that express grief or anguish or (as in the case of Israel’s *Hatikva*) longing. (In fact, “mode” and “mood” come from the same root word in Latin.)



Audio: Minor Mode



Dynamics

Dynamics is a term used to indicate the volume of sound, ranging from very soft to very loud. We have all heard “The Star-Spangled Banner” played at a single (loud) volume by a military band. We have also heard it performed at a level only slightly above a whisper, often by an ensemble of unaccompanied voices. And we have heard performances that move from one extreme to the other. Dynamics can change suddenly, or they can change gradually.

Volume is a relative quality: What seems loud to one listener might be barely audible to another, and vice versa. In music, it is common to use Italian terms to refer to volume:

pianissimo (pp)—very soft

piano (p)—soft

mezzo piano (mp)—medium soft

mezzo forte (mf)—medium loud

forte (f)—loud

fortissimo (ff)—very loud



Rhythm

Rhythm is the movement of music in time. The most basic framework of this temporal ordering is **meter**. In music, as in poetry, meter is an underlying pattern of beats that maintains itself consistently throughout a work. If we slowly read aloud the first line of “The Star-Spangled Banner,” we can hear that it falls into a regular pattern of three-beat units: LONG-short-short, LONG-short-short, etc., with the long syllables accented (emphasized) and the short ones unaccented (‘ = long; ~ = short):

Ô, | say can you | see, by the | dawn’s early | light?

In poetry, this meter is known as *dactylic* (LONG-short-short). In music, this meter corresponds to what is known as **triple meter**: one accented (strong) beat followed by two unaccented (weak) beats. The rhythm of the music to “The Star-Spangled Banner” is thus organized within the framework of triple meter (1-2-3, 1-2-3, 1-2-3, etc.), following the meter of its poetry. (The “O” at the very beginning of the text stands outside the first unit: Both rhythmically and textually, its function is to get us started without actually saying much of anything.)

3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 etc.
 O, | say can you | see by the | dawn’s early | light What so | proud-ly we | hailed . . . etc.

In music, each of these rhythmic units is known as a **measure**. Ordinarily, the first note of each measure receives a relatively strong accent, called the **downbeat**, which helps project the pattern of the meter, just as you would emphasize certain words (*say, see, dawn’s, light*) if you were reading the text out loud without singing it. But meter is only one aspect of rhythm. Not every note of “The Star-Spangled Banner” is simply accented or unaccented, strong or weak. Some notes are noticeably longer in duration than others (“say can you SEE,” “the rockets’ red GLARE”), whereas others are extremely brief (the word *the* in “and the rockets’ red glare,” for example). The duration of a note—its rhythmic value—is indicated through the note’s head (the oval part), its stem (the line going straight up or down from the note head), its flags (the curvy lines coming out of the stems), and other marks. In general, the simpler a note (an empty note head, no stem, no flag), the longer its rhythmic value; the more elaborate a note (a back note head and stem with many flags), the shorter its rhythmic value.

(3) 1 - 2 - 3 1 - 2 - 3 1 - 2 - 3 1 - 2 etc.
 and the rock - ets' red glare, the bombs burst - ing in air,
 Very short note Medium notes Long note Short notes

Graphical Score: Rhythmic Values

Rhythmic values: ○ = Very long ♩ = Long ♪ = Medium ♫ = Short ♬ = Very short

These longer and shorter notes function flexibly within the broader framework of the underlying meter. So long as the basic pattern of the rhythmic unit is maintained (1-2-3), the actual number and duration of the notes within each unit can vary considerably. A melody in which all the notes were exactly the same length would be quite monotonous. Here is what the beginning of “The Star-Spangled Banner” would sound like if all the notes were of equal value:

Animated Notation: Same Rhythmic Value

The opening of “The Star-Spangled Banner,” with notes in all the same rhythmic values.

The meter is still triple (1-2-3), but the individual notes have lost all rhythmic differentiation.

What would “The Star-Spangled Banner” sound like in a different meter? An American composer named E. E. Bagley (1857–1922) actually worked the opening of the melody into a march he called *National Emblem*. Here, the music moves in **duple meter**, with only two beats to each measure (1-2, 1-2, 1-2, etc.). This corresponds to the function of the music, to help soldiers or band members march in step (**Left-right, Left-right, Left-right**, etc.).

Notice how the pitches (the notes) are the same as the tune we know as “The Star-Spangled Banner.” But the meter—the framework of the rhythm—is fundamentally different: LONG-short, LONG-short instead of LONG-short-short, LONG-short-short. Could we march to the standard version of “The Star-Spangled Banner”? Not really, because it’s in triple meter, and with two legs, it’s much easier to march to duple meter.

Another important aspect of rhythm is **tempo**, the speed at which a work of music is performed. We’ve all heard versions of “The Star-Spangled Banner” that are very slow (often sung by an unaccompanied vocalist) and others that are quite brisk (typically as performed by a military band). Faster or slower tempos can change the mood of a work dramatically.



Audio: E. E. Bagley,
National Emblem



Harmony

Harmony is the sound created by multiple notes played or sung simultaneously. Whether we realize it or not, we’ve all heard “The Star-Spangled Banner” performed in many different harmonizations. The melody stays the same, but the notes underneath the tune are different. The resulting harmony can change the character of the work, sometimes subtly, sometimes radically. There is no official version of the harmony of “The Star-Spangled Banner.” (Indeed, there is not even an official version of the melody itself.)

If we think of music in terms of space, then melody can be said to function horizontally, harmony vertically. Just as melodies can outline selected notes of a scale through time, harmony presents notes drawn from a scale simultaneously, sounding together. When we hear three or more notes played at the same moment, we often speak of these as a **chord**. A melodic line can be accompanied by a series of chords that change as the melody progresses. A melody as rich as “The Star-Spangled Banner” would sound monotonous—and downright wrong—if it were harmonized with a single chord from beginning to end. The most common harmonization of the tune supports the melody with a variety of different chords, each built upward from a specific note like C (the chord C-E-G) or A (A-C-E) and so on.

We all know what a melody without harmony sounds like (just think of the many times “The Star-Spangled Banner” is sung by a soloist with no accompaniment at all). But what about harmony without melody? Here is one harmonization of “The Star-Spangled Banner” without the melody.

A single melody can always be harmonized in more than one way, and “The Star-Spangled Banner” is no exception. Some harmonizations are more unconventional than others. Consider, for example, the following harmonization of the melody by the American composer Louis Moreau Gottschalk (see Chapter 38), from a piece for piano titled *Union*, written shortly after the beginning of the Civil War. Even today, almost 150 years later, musicians are still coming up with new ways of harmonizing this same melody. South City Voices, an Atlanta-based vocal jazz ensemble, recently recorded their own version of the tune. The melody is the same as the one we hear all the time, but the harmonies are not.



Audio: “The Star-Spangled Banner,” Harmony without the Melody



Audio: Louis Moreau Gottschalk, *Union*, and “The Star-Spangled Banner,” performed by South City Voices



Graphical Score: “The Star-Spangled Banner,” Harmonized Version

Melody

0, say can you see, by the dawn's ear - ly light? what so

Harmony: C Major A Minor A Minor D Major G Major

proud - ly we hailed at the twi - light's last gleam - ing?

C Major G Major D Minor C Major G Major C Major

A harmonized version of “The Star-Spangled Banner,” with the melody in the upper staff and the chords of the harmony in the lower staff, in red.

Harmony works on a larger scale as well. If a melody is in the key of C major, its primary harmony also centers on C major, establishing this key at the beginning as a kind of home base and returning to it at the end to create a sense of closure. We call this primary key area the **tonic**. A piece that began in one key but ended in another would sound somehow open-ended and incomplete. “The Star-Spangled Banner” begins and ends in the same key, no matter what key is used in performance. If it begins in the key of C major, it ends in C major; if it begins in G major, it ends in G major; and so on.



Marvin Gaye sings a homophonic arrangement of “The Star-Spangled Banner.”



Texture

Texture is a function of the number and general relationship of musical lines to one another. Textures can range from thick (many voices or instrumental lines) to thin (a single voice or a single instrumental line).

When “The Star-Spangled Banner” is performed as a single melodic line, with no accompaniment at all, the texture is **monophonic** (*mono* = “single”; *phonic* = “sounding”). This may be a single soloist, or it may be a group of performers all playing or singing the same melody. When multiple performers are singing or playing a single melody together, we call this kind of monophonic texture **unison**.

When the melody is performed with a supporting accompaniment, the texture is **homophonic** (*homo* = “same,” as in “sounding at the same time”). This is the most common form of performance of this particular song whenever there is a soloist. The soloist sings the melody, while an instrumental ensemble or backup chorus provides musical

support. Marvin Gaye’s performance of “The Star-Spangled Banner” is decidedly homophonic: The focus is entirely on the melody, while the accompaniment (a drum set) stays very much in the background.

When the melody is performed against another line of equal importance, the texture is **polyphonic** (*poly* = “many”). In polyphonic texture, every line is, in effect, a melody. Think about the children’s song “Row, Row, Row Your Boat,” for example: When performed by several people, every voice is singing the same music, so we can’t say that one voice has the melody and others don’t. And yet all the voices work together to create a satisfying sound.

Polyphonic realizations of “The Star-Spangled Banner” in its entirety are rare, but they do exist. John Knowles Paine’s *Concert Variations on “The Star-Spangled Banner”* for organ, which he wrote at the height of the Civil War, features an extended passage in which the principal melody is played against other lines that are melodic in their own right and not mere accompaniment. Listen to the melody at the beginning in a single voice, all by itself. Then notice how the same melody enters later, in a second voice (at 0:11), later again in a third voice (at 0:34), and so on. In the end, no one voice is subordinate to any other. Polyphonic texture can also consist of melodies that are different but sound good when played or sung together.



Audio: “The Star-Spangled Banner,” performed by Marvin Gaye



Graphical Score: John Knowles Paine, *Concert Variations on “The Star-Spangled Banner”* (excerpt)



Timbre

Timbre is the color of music, the character of sound. The same melody can sound very different depending on who is singing or what instruments are playing. At one time or another, “The Star-Spangled Banner” has been performed by probably just about every instrument, voice, or combination of the two imaginable. Listen to the audio clips and compare, for example, the different timbres produced by a solo tenor, an ensemble of mixed voices (men and women), a trumpet in a small jazz ensemble, and a large orchestra.

What makes different instruments sound different? The answer to this question goes to the heart of what timbre is—the quality of a sound, apart from its pitch or volume. A **pitch** is a specific frequency of sound (measured as cycles per second), and many instruments can play the same pitch. The pitch “A,” for example, is a sound wave of 440 cps (cycles per second), but the same pitch sounds very different on an oboe than on a violin, a guitar, or a saxophone. The basic wavelength of the sound produced by these instruments on this one pitch—the distance between each “peak” of the sound wave—will always be the same, but the shape of these wavelengths can vary considerably.

Just as individual colors blend different light waves, any naturally produced sound is the product of a mixture of many different sound waves. The basic sound wave is known as a *fundamental*. When produced by a machine (as in the case of a midi file), we hear *only* the fundamental: The sound is pure, but for that very reason it is unnatural. This is what makes midi files sound so mechanical. When produced by a musical instrument such as a violin, guitar, or piano, the sound wave of the fundamental is enhanced by the addition of many *partials*, frequencies that blend with the fundamental to create a richer and more distinctive quality of sound.

Instruments and voices vary widely in the range of pitches they can produce. Each voice or instrument has its own distinctive **register**, the span of pitches it



Audio: “The Star-Spangled Banner,” performed by Marvin Gaye, South City Voices, Louis Armstrong, and London Symphony Orchestra (Stravinsky arrangement)



Louis Armstrong playing the trumpet, 1964.