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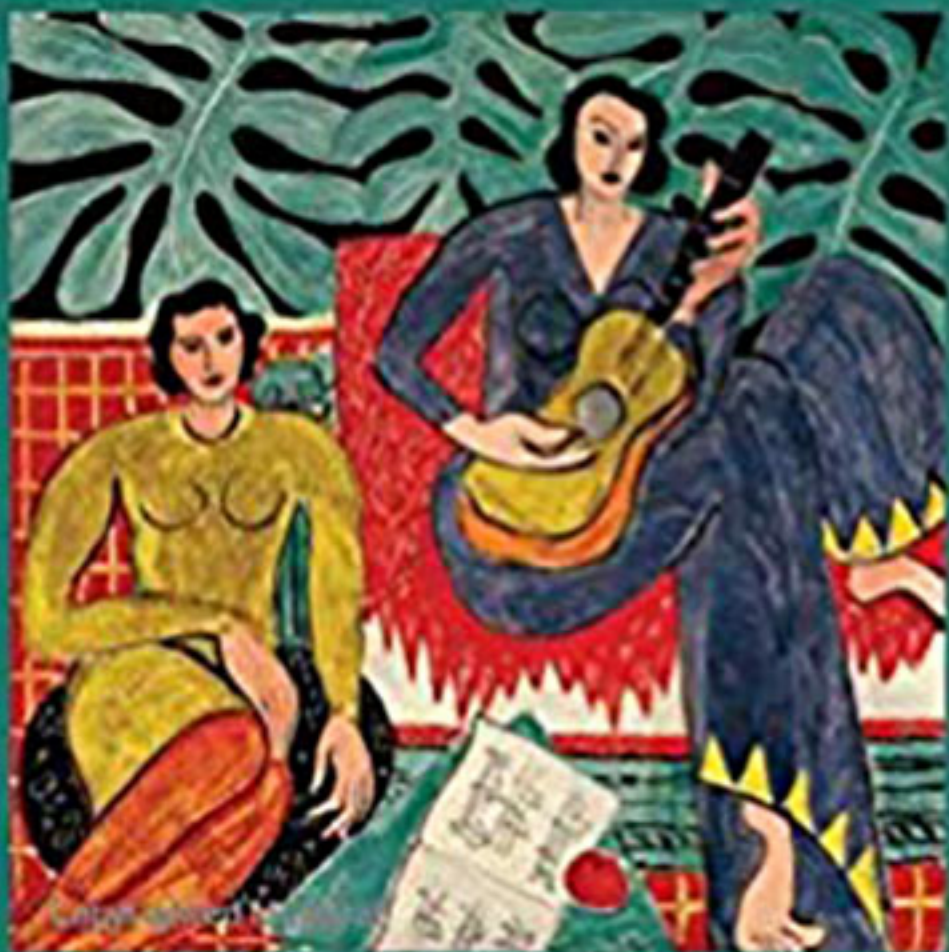
ESSENTIAL LISTENING EDITION

KRISTINE
FORNEY

ANDREW
DELL'ANTONIO

JOSEPH
MACHLIS

2nd
EDITION





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THE ENJOYMENT OF MUSIC

ESSENTIAL LISTENING SECOND EDITION

Kristine Forney, Andrew Dell'Antonio and Joseph Machlis

SECOND EDITION

The Enjoyment of
MUSIC

ESSENTIAL LISTENING

SECOND EDITION

The Enjoyment of MUSIC

ESSENTIAL LISTENING

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Orchestra and Chamber Music

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- Beethoven: Symphony No. 5 in C Minor, I
- Mozart: Concerto for Piano in G Major, K. 453, I
Eine kleine Nachtmusik, I
- Sousa: *Washington Post March* (wind band)
- Tchaikovsky: Symphony No. 5 in E Minor, III
- Telemann: *Tafelmusik*, selections (Baroque orchestra)

Metropolitan Opera

- Adams: *Doctor Atomic*, selections
- Berg: *Wozzeck*, selections from Act III
- Bizet: *Habanera*, from *Carmen*
- Mozart: *Don Giovanni*, Act I, selections
- Puccini: “Un bel di,” from *Madame Butterfly*
- Verdi: *Rigoletto*, Act III, selections
- Wagner: *Die Walküre*, Act III, selections

iMusic

- Amazing Grace* (traditional hymn, UK)
- America* (patriotic song)
- Avaz of Bayate Esfahan* (Iran)
- Bach, J. S.
Brandenburg Concerto No. 1, I
Cantata 51, “Endlich, endlich wird mein Joch”
Jesu, Joy of Man’s Desiring
Sarabande, from Cello Suite No. 2
Toccatina in D Minor
The Art of Fugue, Contrapunctus I
Contrapunctus I theme (original, inversion, retrograde, retrograde inversion, augmentation, diminution)
- Battle Hymn of the Republic* (Civil War song)
- Beethoven
Für Elise
Pathétique Sonata, I
Moonlight Sonata, II
Symphony No. 5, I
Symphony No. 9, “Ode to Joy”
- Berg: *Wozzeck*, Act I, scene 1
- Berlioz: *Symphonie fantastique*, I (*idée fixe*)
- Bernstein: *Tonight*, from *West Side Story*
- Bhimpalasi* (North India)
- Bizet: *Toreador Song*, from *Carmen*

Brahms

- Lullaby*
Symphony No. 1, IV
Symphony No. 4, IV

Call to Prayer (*Adhan*): *Blessings on the Prophet*

Catán: Interlude, from *Rappaccini’s Daughter*

Chopin

- Prelude in E Minor, Op. 28, No. 4
Prelude in B-flat Minor, Op. 28, No. 16
Prelude in A Minor, Op. 29, No. 2
El Cihualteco (Mexico, mariachi song)

Debussy: *Jeux de vagues*, from *La mer*

Dougl’a Dance (Trinidad)

Ensiriba ya munange Katego (East African drumming)

Er quan ying yue (Chinese erhu music)

Foster

- Camptown Races*
Oh! Susannah

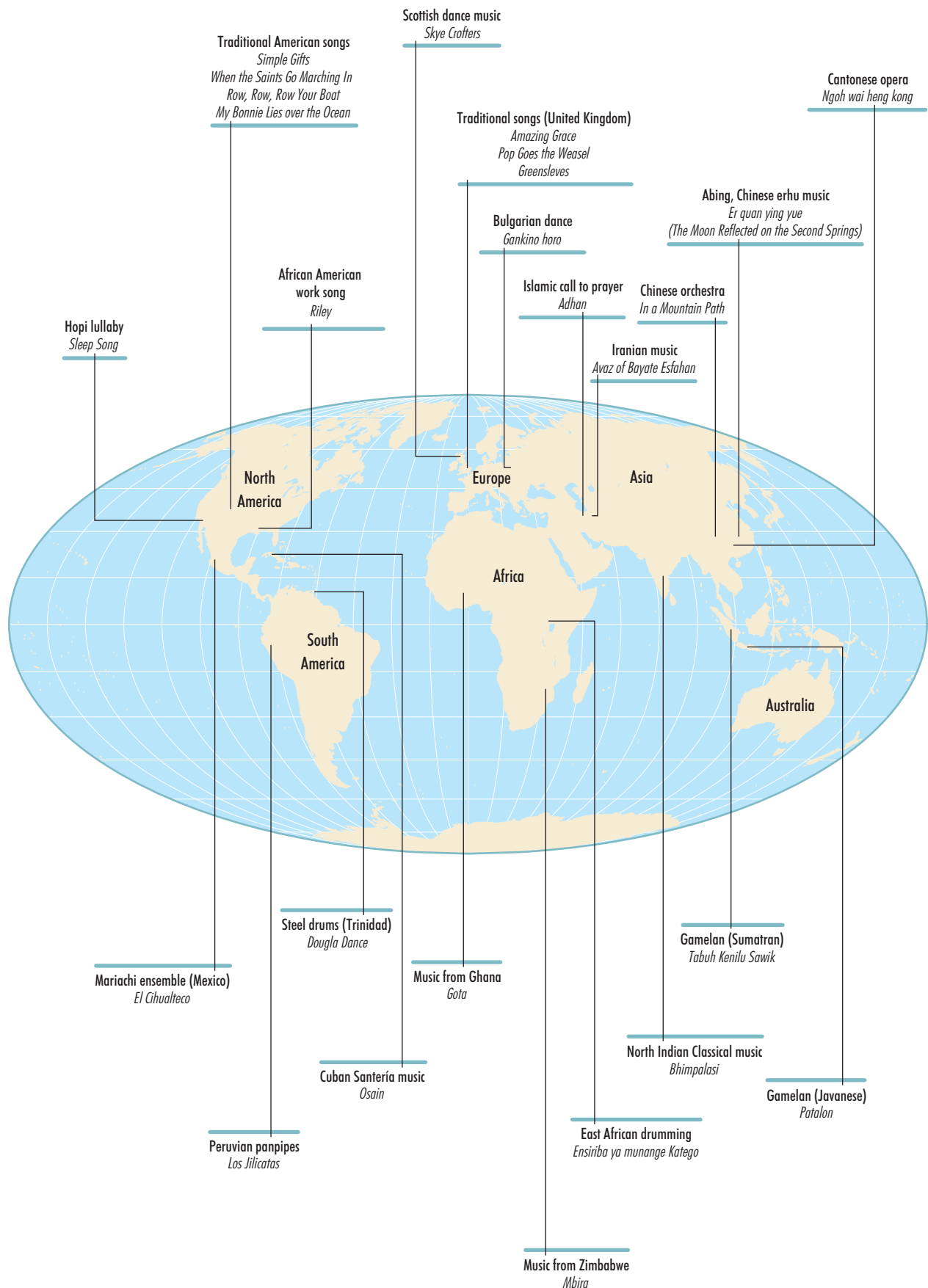
Gankino horo (Bulgaria)

Gota (Ghana, West Africa)

Greensleeves (folk song, UK)

Grieg: *Ase’s Death*, from *Peer Gynt*

- Handel
Water Music, Alla hornpipe
 “O thou that tellest good tidings,” from *Messiah*
 “Hallelujah,” from *Messiah*
- Hassler: *Laudate Dominum*
- Haydn
Emperor Quartet, II
 Symphony No. 94 (*Surprise*), II
 Symphony No. 100 (*Military*), II
- Hildegard of Bingen: *Kyrie*
- If I Had a Hammer* (Pete Seeger)
In a Mountain Path (China)
- Los Jilicatas* (Peru, panpipes)
- Joplin: *Pine Apple Rag*
- Josquin
El grillo
Inviolata, integra et casta es Maria
Joy to the World (Christmas carol)
- Ligeti: *Lux aeterna*
- Liszt: *Paganini Etude* No. 6
- La Marseillaise* (French national anthem)
- Mibra (Zimbabwe)
- Mendelssohn
Spring Song, Op. 62, No. 6
 Symphony No. 4 (*Italian*), IV
- Messiaen: *Turangilila-symphonie*
- Minuet in D Minor (*Anna Magdalena Bach Notebook*)
- Monteverdi: *Lament of the Nymph*
- Mouret: *Rondeau*, from *Suite de symphonies*
- Mozart
Ah! vous dirai-je Maman (*Twinkle, Twinkle, Little Star*)
 Clarinet Concerto, K. 662, II
Eine kleine Nachtmusik, I and III
 Horn Concerto, K. 447, III
 Piano Concerto, K. 467, II
 Symphony No. 35, II
 Symphony No. 40, III
 Symphony No. 41, I
Confutatis, from *Requiem*
Tuba mirum, from *Requiem*
- Musorgsky: *The Great Gate of Kiev*, from *Pictures at an Exhibition*
- My Bonnie Lies over the Ocean* (folk song)
- Ngoh wai heng kong* (Cantonese opera)
- O Canada* (national anthem)
- Osain* (Cuban Santería)
- Pachelbel: *Canon in D*
- Paganini: *Etude* No. 6
- Patalan* (Javanese gamelan)
- Pop Goes the Weasel* (traditional, UK)
- Ravel: *Boléro*
- Reicha: *Woodwind Quintet*, Op. 88, No. 2
- Riley (work song)
- Rossini: *Overture to William Tell*
- Row, Row, Row Your Boat* (traditional, U.S.)
- Schubert
The Trout
Trout Quintet, IV
The Miller and the Brook, from *The Lovely Maid of the Mill*
- Schumann: *In the Lovely Month of May*, from *A Poet's Love*
- Simple Gifts* (Shaker hymn)
- Skye Crofters* (bagpipes, Scottish dance music)
- Sleep Song* (Hopi lullaby)
- Sousa: *The Stars and Stripes Forever*
The Star-Spangled Banner (U.S. national anthem)
- Stravinsky: *The Rite of Spring*, Introduction
Swing Low, Sweet Chariot (African American spiritual)
- Tabuh Kenilu Sawik* (Indonesia)
- Tchaikovsky
March, from *The Nutcracker*
Waltz of the Flowers, from *The Nutcracker*
- Verdi: *Dies irae*, from *Requiem*
- Vivaldi: *Concerto in C Major for 2 Trumpets*, I
- Wagner: *Ride of the Valkyries*, from *Die Walküre*
- Webern: *Variations for Orchestra*, Op. 30
- When the Saints Go Marching In* (traditional, U.S.)



The Enjoyment of Music is a classic—it’s been around for more than half a century. And its contents and pedagogical approach have been constantly updated to offer an appealing musical repertory and the latest scholarship, in addition to an unparalleled package of electronic ancillaries.

This second *Essential Listening* edition, culling the best of *Enjoyment*, makes possible a thematic as well as chronological approach to music history, in which essential works from the Western tradition are grouped into four themes that highlight key functions music has played in culture: music in sacred spaces, music for the stage and screen, music among friends, and music in public spaces. Chapters are color-coded for easy thematic use, and four Interludes at the back of the book give an overview of each theme’s particular genres and the ever-vital issues they raise.

Also new to this edition are “Your Turn to Explore” boxes at the end of each chapter, encouraging you to explore a work’s relevance across historical, popular, and worldwide traditions. You’ll see this item described below, along with the other main features in the text and online. Understanding all these resources will greatly enhance your listening, help with study skills, and improve performance in class.

USING THE BOOK

The Enjoyment of Music: Essential Listening, Second Edition is designed to help you discover for yourself the joy of studying music; the language is direct, and the topics are compelling and contemporary.

- A **varied repertory** broadly represents classical masters, including women composers and living composers, as well as jazz, musical theater, film music, and non-Western styles.
- Comprehensive **Preludes** introduce each historical era in its cultural context—through political events as well as literary, artistic, and technological trends—and provide a window onto musicians’ social and economic circumstances.
- **Key Points**, at the beginning of each chapter, briefly summarize the terms and main ideas in that chapter.
- **Marginal icons** direct you to the relevant online resources: **iMusic** (traditional, world, and classical selections) and **iVideos** (operas and instrumental works) streamed on StudySpace.
- **Marginal sideheads** identify key terms defined in the text and focus attention on important concepts.

Sounding a Nation: Smetana and the Nationalistic Symphonic Poem

“My compositions do not belong to the realm of absolute music, where one can get along well enough with musical signs and a metronome.”
—BEDŘICH SMETANA

KEY POINTS

- Prominent types of Romantic program music include the **concert overture**, **incidental music** to a play, and the **symphonic poem** (a one-movement work).
- Bedřich Smetana wrote about his Bohemian homeland in a set of six symphonic poems entitled *My Country*; the most famous of these is *The Moldau*.
- Political unrest throughout Europe stimulated schools of nationalistic composers in Russia, Scandinavia, Spain, England, and Bohemia.

[StudySpace www.norton.com/enjoy](http://www.study-space.com/enjoy)

One of the most important roles that music plays in all human societies is building community cohesion. Since the nineteenth century, the notion of community has been strongly tied to the concept of nationality: a distinctive culture and heritage shared by people who live in a common territory. But although individuals are associated with a nation by birth or immigration, they can choose whether or not—and how—to highlight that association through their music. While this concern was especially important in nineteenth-century Europe, aspects of musical nationalism still play a role in building communities today; for example, compositions are often commissioned for presidential inaugurations, such as the variations on the Shaker tune *Simple Gifts* written by film composer John Williams for Barack Obama’s inauguration (January 20, 2009).

VARIETIES OF ORCHESTRAL PROGRAM MUSIC

One type of program music came out of the opera house, where the overture, a rousing orchestral piece in one movement, served as an introduction to an opera (or a play). Some operatic overtures became popular as separate concert pieces, which in turn pointed the way to a new type of **overture** not associated with opera: a single-movement concert piece for orchestra that might evoke a land- or seascape, or embody a patriotic or literary idea, such as Tchaikovsky’s *Romeo and Juliet*.

CHAPTER

35

Program overture

221

HERE AND THERE, THEN AND NOW • 2

The Rise of the Professional Female Singer

In the early Baroque era, women were given expanded opportunities to study and work as professional musicians. One important precedent was an exclusive trio of women singers employed in the last decades of the sixteenth century by a small but wealthy court in northern Italy. Known as the *Concerto delle donne* (Ensemble of the Ladies), this group was highly praised by all those who were invited to hear them. One ambassador wrote in detail of their brilliant, florid singing, noting, “The ladies vied with each other . . . in the design of exquisite passages. . . . They moderated their voices, loud and soft, heavy or light, according to the demands of the piece they were singing.” The music they sang, all set in close, high-range harmony, expressed the new Baroque ideal of clarity of the text. Among the composers who wrote for this exclusive trio was Claudio Monteverdi, a master of early opera and of the madrigal.

Two early seventeenth-century women stand out for their talents as solo performers: Francesca Caccini (1587–after 1641) sang several important roles in the earliest operas and was the first woman composer to write an opera, and Barbara Strozzi (1619–1677) was a prolific composer of both secular and sacred music in the new homophonic style.

With the establishment of opera houses throughout Europe, some women reached the level of superstars, such as the Italian sopranos Faustina Bordoni (see portrait) and Francesca Cuzzoni, who engaged in a notoriously bitter rivalry in London as favored performers of Handel’s operas. Cuzzoni’s ability to sing ornaments reportedly “took possession of the soul of every auditor.” Today a woman aspiring to a professional singing career can become an overnight sensation, thanks to the Internet, social networking, TV, and especially YouTube.



Singer Faustina Bordoni in a portrait by Bartolomeo Nazari (1699–1758).

©iMusic

Monteverdi: *Lament of the Nymph*
Handel: “O thou that tellest good tidings,” from *Messiah*

■ **Here and There, Then and Now (HTTN)** boxes connect the musical past to the present and show the role music plays in everyday life and culture around the world.

■ **By the way . . . (BTW)** boxes are interesting sidelights that answer questions frequently asked by students.

■ **Listening Guides** for each piece provide moment-by-moment descriptions of the work. (See “About the Listening Guides,” p. xxviii.)

“What to listen for” boxes, featured in each Listening Guide, offer helpful suggestions for what to focus on in the music. These are organized by musical element, and each element is color-coded to correspond with the “Materials of Music” chapters in Part 1.

■ **Composer biographies** are set off from the text’s narrative for quick reference, along with a list of each composer’s major works by genre.



Robert Moog, creator of the Moog synthesizer.

By the way . . .

Can the Computer Compose Music?

Many composers today apply computing technology to their compositions, allowing the computer to participate in performance or to alter sounds, human or otherwise. Composer, record producer, and multimedia artist Brian Eno coined the term “generative music” for a computer-based approach that produces ever-changing music, using technology to grow “little seeds.” As for who gets the credit, he claims that “the basis for computer work is predicated on the idea that only the brain makes decisions and only the index finger does the work.” Programs are now capable of complex functions that allow computers to interact in live performance based on external stimuli and to improve on existing material. Mathematical algorithms and geometric fractals can be used in the compositional process, placing the computer in the role of either creator or participant in the creative process. The bottom line, however, is that the computer does need human assistance to write its programs and to select how it will contribute—it’s only in sci-fi movies like *2001: A Space Odyssey* that the computer is all powerful!

AARON COPLAND (1900–1990)

Copland was born in Brooklyn, New York, and during his early twenties studied in Paris with the famous teacher Nadia Boulanger. After his return from Paris, he wrote works in jazz and neo-Classical styles, but at the same time realized that a new public for contemporary music was being created by the radio and phonograph and film scores: “It made no sense to ignore them and to continue writing as if they did not exist.”

The 1930s and 1940s saw the creation of works that established Copland’s popularity. *El Salón México* (1936) is an orchestral piece based on Mexican melodies and rhythms. His three ballets—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*—continue to delight international audiences. Among his film scores are two on novels by John Steinbeck and *The Heiress*, which brought him an Academy Award. He wrote two important works during wartime: *A Lincoln Portrait*, for speaker and chorus, with texts drawn from Lincoln’s speeches, and the Third Symphony. Despite his evident nationalism, Copland was investigated in the 1950s as a supporter of the Communist Party, and in 1953 he was removed from the inaugural ceremonies for President Eisenhower as a result of his leftist politics and the McCarthyism of the 1950s. In the 1960s, Copland demonstrated that he could also handle twelve-tone techniques when he wrote his powerful *Comnotations for Orchestra*.

MAJOR WORKS: Orchestral music, including three symphonies, a piano concerto, *El Salón México* (1936), *A Lincoln Portrait* (1942), *Fanfare for the Common Man* (1942) • Ballets, including *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) • Operas, including *The Tender Land*, (1954) • Film scores, including *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1948), and *The Heiress* (1948) • Piano music • Chamber music • Choral music • Songs.

©iMusic: *Simple Gifts*



In His Own Words

“I learned from Haydn how to write quartets. No one else can do everything—be flirtatious and be unsettling, move to laughter and move to tears—as well as Joseph Haydn.”

—Wolfgang Amadeus Mozart

- **In His/Her Own Words** offer relevant quotes throughout from composers and important historical figures.

At the end of each chapter:

- **Critical Thinking** questions raise issues for further study.
- **Your Turn to Explore** boxes offer suggestions for independent investigation of the issues raised in that chapter, whether within or beyond the confines of the course.

YOUR TURN TO EXPLORE

Look for videos of performers from different chamber music traditions—from the Classical era, but also jazz, country, rock, hip-hop, and maybe Indian or Chinese classical/traditional repertoires. In what way do these performers appear to be “performing friendship” through their music-making? What differences are there in the interactions or conversations between performers and between performers and audience, in these various traditions?

BAROQUE ERA

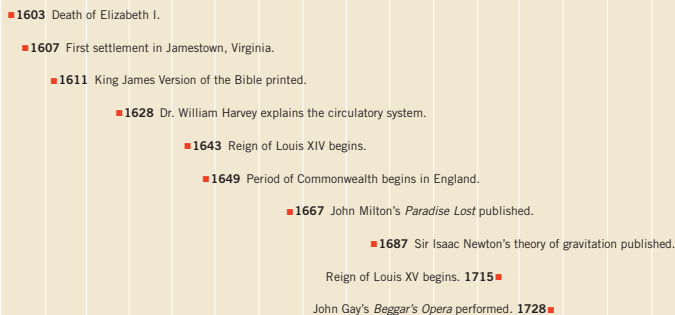
1600 1610 1620 1630 1640 1650 1660 1670 1680 1690 1700 1710 1720 1730 1740 1750

COMPOSERS AND WORKS



1600 1610 1620 1630 1640 1650 1660 1670 1680 1690 1700 1710 1720 1730 1740 1750

EVENTS

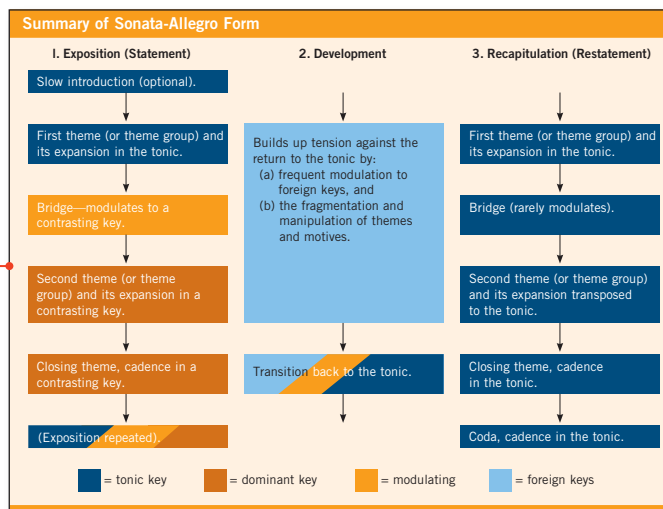


- **Timelines**, placed at the beginning of each Part Opener, provide a chronological orientation for composers as well as world events and principal literary and historical figures.

- **Maps** located throughout the book reinforce the location and names of composers associated with major musical centers. A **world map** is found at the back of the book, with detail on Europe, the United States, and Canada. **World music examples** from iMusic are indexed on a world map on p. xxiii.
- Colorful **charts** visually reinforce concepts presented in the text.
- Color-coded **Materials of Music** chapters match the colors in the “What to listen for” sections of each Listening Guide.

Interludes and Appendixes:

- **Interludes 1-4** give overviews of each theme in the alternate contents. However you use this book, chronologically or thematically, these Interludes provide a fresh way of looking at the book’s repertory and make essential connections between the works discussed.
- **Musical Notation** (Appendix I) provides explanations of musical symbols used for pitch and rhythm to assist in understanding musical examples.
- **Glossary** (Appendix II) offers concise definitions of all musical terms.



About the Listening Guides

The **Listening Guides** (LGs) are an important feature of the book; follow along with them as you listen to the recordings. These guides will enhance your knowledge and appreciation of each piece. Interactive Listening Guides (iLGs) are available on both the DVD and StudySpace (streaming).

1. The total duration of the piece is given in the bar at the top right.
2. The composer and title of each piece is followed by some basic information about the work, including its date and genre.
3. The “What to listen for” box focuses your listening by drawing your attention to each musical element. These elements are color-coded to match chapter topics in Part 1 (for example, “melody” is pink, as is Chapter 1, “Melody: Musical Line”).
4. Cumulative timings are listed to the left throughout.
5. Text and translations (when necessary) are given for all vocal works.
6. A moment-by-moment description of events helps you follow the musical selection throughout.
7. Short examples of the main musical theme(s) are sometimes provided as a visual guide to what you hear.
8. At the end, you are invited to take the online listening quiz!

LISTENING GUIDE 24
3:03 1

2 **Foster: *Jeanie with the Light Brown Hair***

DATE: 1854
GENRE: Parlor song

3 **What to listen for**

Melody	Wavelike (descending, then ascending); syllabic setting.	Texture	Homophonic (some polyphony in duet).
Rhythm/meter	Moderate tempo in broad quadruple meter; free ascending cadenza in each verse.	Form	Strophic, with each verse in A-A'-B-A song form.
Harmony	Major key, simple block- and broken-chord accompaniment.	Performing forces	Two soprano voices in alternation and duet, accompanied by hammer dulcimer.
		Text	Two-verse poem by Foster.

4 0:00 **Introduction**

0:16 **Verse 1**

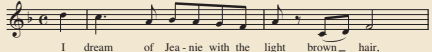
5 I dream of Jeanie with the light brown hair,
Borne, like a vapor, on the summer air!
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would pour,
Many were the blithe birds that warbled them o'er;
Oh! I dream of Jeanie with the light brown hair,
Floating like a vapor, on the soft summer air.

1:28 **Interlude**


1:37 **Verse 2** (alternating singers and in a duet)

I long for Jeanie with the day-dawn smile,
Radiant in gladness, warm with winning guile;
I hear her melodies, like joys gone by,
Sighing round my heart o'er the fond hopes that die;
Sighing like the night wind and sobbing like the rain,
Wailing for the lost one that comes not again;
Oh! I long for Jeanie, and my heart bows low
Never more to find her where the bright waters flow.

2:50 Brief postlude.
Opening of verse 1, with descending melodic line:

7 
I dream of Jeanie with the light brown hair,

B section, with wavelike line:


Ma-ny were the wild notes her mer-ry voice would pour.

6 **A section**

A' section (varied)

B section
Slows down, ascending cadenza.
A section returns.

A section

A' section (varied)
Sung as a duet.
B section
Slows down, ascending cadenza.
A section returns (unison).
Sung as a duet.

8 Now try the **Listening Quiz**.

MEDIA RESOURCES: TOTAL ACCESS

With every new copy of *The Enjoyment of Music: Essential Listening, Second Edition*, you have **total access** to all online media, as listed below. Look for your unique registration code printed on a card at the front of the book, and go to **StudySpace** (wwnorton.com/studyspace) to find the following on this easy-to-navigate website.

- **Streaming access** is provided to all 46 works covered in the text, organized by **Playlists** by chapter or theme.
- **Interactive Listening Guides (iLGs)** walk you through key moments in each work, highlighting main points and important concepts (“What to listen for”).
- **Listening Activities** challenge you to hear differences in styles and genres as you compare the music of, for instance, the Baroque and Classical eras.
- **Materials of Music Interactive** activities provide an interactive method to learn the elements of music, from melody, rhythm, harmony, form, and texture to audio/video demonstrations of the instruments of the orchestra.

- **Orchestra performance videos** showcase works by Britten, Bach, Telemann, Mozart, Beethoven, Sousa, and Tchaikovsky.
- **Instruments of the Orchestra videos**, recorded at the Eastman School of Music, allow you to see and hear how each instrument is played.
- **Metropolitan Opera video** features over two hours of stunning performances (of scenes from *Don Giovanni*, *Rigoletto*, *Die Walküre*, and *Dr. Atomic*, among others) as well as interactive video listening guides.
- **iMusic examples**, both excerpts and longer works, are available as comparative examples and integrated into Listening Activities to help you better understand musical concepts, styles, and genres, and compare musics from different cultures.
- **Listening Journals** encourage you to reflect on and write about your listening experiences.
- **Listening Quizzes** couple questions with music excerpts so you can identify the most important aspects of each work on the Playlist.
- **Chapter Quizzes** help you draw distinctions between different musical styles and eras.
- **Complete ebook** features links to all the iLGs, quizzes, videos, and more.
- Also included are **Chapter Outlines**, **FlashCards**, and overviews of **Composers**. Both Chapter Outlines and Chapter Quizzes can also be accessed to follow the alternate thematic approach.

The **mp3 + iLG Recordings Disc** includes all 46 works of the repertory plus the iLGs. The disc can be packaged with the textbook at a discount for students.

FOR INSTRUCTORS: WHAT'S NEW

This edition makes possible an alternate thematic approach to teaching music history, as well as the historical. The Thematic Contents on p. xv organizes the chapters into four groups:

- Music in Sacred Spaces: Mass, Motet, Cantata, and Oratorio
- Music for Stage and Screen: Opera, Ballet, Film
- Music Among Friends: Chamber Music and Small-Scale Works
- Music in Public Spaces: Works for the Orchestra and Concert Hall

The chapters are color-coded according to theme (all chapters in “Music in Sacred Spaces,” for example, feature the same purple color). Four Interludes at the back of the book sum up the history of the genres associated with each theme, and the important issues they raise. As the Preludes introduce each historical era, the Interludes introduce each theme.

More than ever, the writing in this edition engages directly with today’s undergraduates, and the chapter structure aims to provide arguments that are immediately compelling. New **Your Turn to Explore** boxes, concluding each chapter, invite

students to investigate similar genres in other cultures, discover connections with music they listen to every day, observe performance behavior across all styles, and much more. Though the book's focus is on Western classical musical traditions, non-Western musical influences are integrated throughout, and coverage is given to jazz, musical theater, and film music as well.

Of special note: Norton and the **Metropolitan Opera** have released a DVD of opera video correlated to the repertory in this edition (*Don Giovanni*, *Rigoletto*, *Die Walküre*, *Doctor Atomic*, among others). Over two hours of top-quality live performances are available to *Enjoyment* users, and students can access these works, streamed from StudySpace (registration code required).

The **Instruments of the Orchestra DVD** combines all the instrument videos from the Eastman School of Music performers into an easily navigable, high-quality, full-screen DVD. Videos can be accessed alphabetically or by family, complete with basic descriptions of each one. They are also available online at StudySpace.

Coursepacks

Available at no cost to professors or students, Norton Coursepacks for online or hybrid courses are available in all versions of BlackBoard (WebCT), Angel, Moodle, Desire2Learn, Canvas, and custom formats on request. With a simple download from our Instructor website, you can bring high-quality Norton digital media into a new or existing online course. This customizable resource includes

- links to all StudySpace content;
- additional Chapter and Listening Quiz questions;
- Assessment Activities, which report to an individual course management gradebook;
- **Total Access** package (textbook registration code required): Listening Quizzes, all Playlist materials, iLGs, Listening Activities, ebook links.

Interactive Instructor's Guide: Cory Gavito, Oklahoma City University

This all-new, searchable online resource includes detailed teaching advice for new and experienced instructors alike. In addition to suggested syllabi, the guide includes the following components for each chapter:

- an overview and outline;
- a list of learning objectives;
- lecture suggestions and class activities;
- suggested writing assignments;
- advice for responding to the challenges of teaching music appreciation;
- supplemental repertory and a detailed annotated bibliography of books and audiovisual resources.

Finally, the guide includes a number of classroom-ready activities, many of which link to other components of the text's media package. Download resources from the Interactive Instructor's Guide at wwnorton.com/instructors.

Instructor's Resource Disc (IRD)

The ultimate tool for transition, this disc contains everything a teacher needs to start a course from scratch or to augment his or her music appreciation lectures:

- enhanced Lecture PowerPoint slides, with a suggested classroom-lecture script in the notes field;
- PowerPoint slides featuring all the photographs and art from the text;
- PowerPoint-ready Instruments of the Orchestra videos;
- 143 mp3 excerpts from the Music Example Bank (iMusic);
- new orchestral performance videos.

Test Bank: Roger Hickman, California State University, Long Beach

The Test Bank includes over 1,500 multiple-choice, true/false, and essay questions written in accordance with the Norton Assessment Guidelines. Each question is identified with a topic, question type, and difficulty level, enabling instructors to customize exams for their students. Questions newly written for this edition mirror the text's focus on the social dimension of music. The Test Bank is available online and on CD-ROM.

ACKNOWLEDGMENTS

Any project of this size is dependent on the expertise and assistance of many individuals to make it a success. First, we wish to acknowledge the many loyal users of *The Enjoyment of Music* who have taken the time to comment on the text and ancillary package. As always, their suggestions help us shape each new edition. We also wish to thank those instructors who reviewed chapters for this second *Essential Listening* edition and provided invaluable feedback: Franciso Albo (Georgia State University); Constance Cook Glen (Indiana University, Bloomington); Marie Sumner Lott (Georgia State University); Barry McVinney (Pulaski Technical College); Thomas Octave (Saint Vincent College); Denise Odello (University of Minnesota, Morris); Sarah Satterfield (College of Central Florida); and Michael Turpin (Kilgore College).

The team assembled to prepare the ancillary materials accompanying this edition is unparalleled: it includes Jesse Fillerup (University of Richmond), author of the Interactive Listening Guides; John Husser (Virginia Technological Institute), who designed and programmed the Listening Guides; Tom Laskey of the Sony BMG Custom Marketing Group, who assembled, licensed, and mastered

the recording package; Roger Hickman (California State University, Long Beach), who prepared the commentary for the Norton Scores, assisted with the recording selection and coordination with the scores, and updated and edited the Test Bank File; Cory Gavito (Oklahoma City University), who prepared the Interactive Instructor's Guide; Alicia Doyle (California State University, Long Beach), who created the Materials of Music Interactive module and prepared new online quiz questions; Jeff Donovick, responsible for the PowerPoint slides for classroom presentation; Peter Hesterman (Eastern Illinois University) and John Miller (North Dakota State University), for their creative software design for the Materials of Music Interactive module; and Melissa Lesbines (Appalachian State University), who prepared the Chapter Outlines.

This second edition could not have been realized without the steadfast assistance of Maribeth Payne and the exceptional Norton team. We owe profound thanks to Spencer Richardson-Jones, for his dedication to the project and his brilliant marketing expertise; to Susan Gaustad, for her outstanding editing of the book and overseeing of all aspects of its production; to Steve Hoge, for creating and coordinating our stellar media package; to Lissi Sigillo, for her stunning design; to Carole Desnoes, for her skillful, artistic layout; to Justin Hoffman, for his capable editing of the ancillaries; to Michael Fodera, for his assistance with selecting and licensing the illustrations; to Ariella Foss, for handling innumerable details of the project; to Andrew Ensor, for managing the production of the *Essential Listening Edition* package; to Amy Parkin, for her insightful marketing strategies; to Marilyn Bliss, for her meticulous index; to Megan Jackson, for clearing permissions; and to David Botwinik, for his skilled music typesetting.

We wish finally to express our deep appreciation to three former music editors at Norton—Michael Ochs, Claire Brook, and David Hamilton—who over the years have guided and inspired *The Enjoyment of Music* to its continued success.

Kristine Forney
Andrew Dell'Antonio

SECOND EDITION

The Enjoyment of
MUSIC

ESSENTIAL LISTENING

OVERVIEW

c. 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000

MATERIALS OF MUSIC

■ Melodies preserved through notation.

■ Harmony developed.

■ Rhythmic concepts introduced.

■ Metric schemes developed.

■ Textures grow more complex,
based on imitation.

■ First operas created.
Modern string family developed.

■ Western harmonic system
of tonality established.

■ Symphony orchestra flourishes.
Large-scale compositions written for orchestra and small ensemble.

■ Revolutionary concepts in harmony and rhythm introduced.

■ Electronic and computer music flourish.
Global music concepts explored.

Frank Stella (b. 1936), *Lac Laronge III*, 1969.



Materials of Music

Prelude 1 Listening to Music Today

- 1 Melody: Musical Line
- 2 Rhythm and Meter: Musical Time
- 3 Harmony: Musical Space
- 4 The Organization of Musical Sounds
- 5 Musical Texture
- 6 Musical Form
- 7 Musical Expression: Tempo and Dynamics
- 8 Voices and Instrument Families
- 9 Western Musical Instruments
- 10 Musical Ensembles
- 11 Style and Function of Music in Society

Listening to Music Today

“Ah, music . . . a magic beyond all we do here!”

—ALBUS DUMBLEDORE, HEADMASTER,
HOGWARTS SCHOOL OF WITCHCRAFT
AND WIZARDRY



As with any new endeavor, it takes practice to become an experienced listener. We often “listen” to music as a background to another activity—perhaps studying or for relaxation. In either case, we are probably not concentrating on the music. This type of “partial listening” is normal and appealing, but this book aims to develop listening skills that expand your musical memory.

It is important to hear music in performance, for nothing can equal the excitement of a live concert. The crowded hall, the visual and aural stimulation of a performance, and even the element of unpredictability—of what might happen on a particular night—all contribute to the unique communicative powers of people making music. There are, however, certain traditions surrounding concerts and concertgoing: these include the way performers dress, the appropriate moments to applaud, and even choosing good seats. These aspects of performance differ between art-music and popular-music concerts. Understanding the differing traditions, and knowing what to expect, will contribute to your enjoyment of the event.

Attending Concerts

You probably have a rich choice of musical events available regardless of where you live. To explore concerts in your area, check with the Music Department for on-campus concerts, read local and college newspapers for a calendar of upcoming events, or consult websites for nearby concert venues and calendars.

Ticket prices vary, depending on the concert. For university events, tickets are usually reasonable (under \$20). For a performance in a major concert hall, you will probably pay more, generally \$35 to over \$100, depending on the location of your seat. Today, most new concert halls are constructed so that virtually all the seats are satisfactory. For small chamber groups, try to get front orchestra seats, close to the performers. For large ensembles—orchestras and operas, or even popular concerts—the best places are probably near the middle of the hall or in the balcony, where you also have a good view. For some concerts, you may need to purchase tickets in advance, either by phone or online, paying with a credit card. Be sure to ask for student discounts when appropriate.

In His Own Words

“The life of the arts is close to the center of a nation’s purpose, and is a test of the quality of a nation’s civilization.”

—John F. Kennedy

Before you attend a concert, you may want to prepare by doing some reading. First, find out what works will be performed. Then check your textbook, StudySpace, and the Internet for information about the composers, works, genres, or styles. It is especially important to read about an opera before the performance because it may be sung in the original language (e.g., Italian, but many venues provide supertitle translations).

What you chose to wear should depend on the degree of formality and the location of the event. Whatever the occasion, you should be neatly attired out of respect for the performers.

Plan to arrive at least twenty minutes before a concert starts, and even earlier if it is open seating or you must pick up your ticket at the box office. Be sure to get a concert program from the usher and read about the music and the performers before the event begins. Translations into English of vocal texts are generally provided as well. If you arrive after the concert has begun, you will not be able to enter the hall until after the first piece is finished or an appropriate break in the music occurs. Be respectful of the performers and those around you by not talking and not leaving your seat except at intermission (the break that usually occurs about halfway through the performance).



Inclement weather does not keep these concertgoers from enjoying the Berlin Philharmonic Orchestra's performance at this open-air amphitheater in Berlin.

The Concert Program

One key aspect of attending a concert is understanding the program. A sample program for a university orchestra concert appears on page 6. The concert opens with an overture, with a familiar title based on Shakespeare's *A Midsummer Night's Dream*. We will see later that some works provide a literary basis for the composer's ideas. Felix Mendelssohn's dates establish him as an early Romantic master.

Summary: Attending Concerts

- Consult websites, your local and college newspapers, the Music Department, and bulletin boards on campus to learn about upcoming concerts in your area.
- Determine if you must purchase your tickets in advance or at the door.
- Read about the works in advance in your textbook or on the Internet.
- Consider what to wear; your attire should suit the occasion.
- Arrive early to purchase or pick up your ticket and to get a good seat.
- Review the program before the concert starts to learn about the music.
- Be respectful to the performers and those sitting near you by not making noise.
- Follow the program carefully to know when to applaud.
- Be aware of and respectful of concert hall traditions.
- Above all, enjoy the event!



Wynton Marsalis (b. 1961), one of the most successful jazz and classical trumpet players today.



Chinese pianist Lang Lang (b. 1982) has been called “the hottest artist on the classical music planet” by the *New York Times*.

Program

Overture to <i>A Midsummer Night's Dream</i>	Felix Mendelssohn (1809–1847)
Symphony No. 41 in C Major, K. 551 (<i>Jupiter</i>)	W. A. Mozart (1756–1791)
I. Allegro vivace	
II. Andante cantabile	
III. Menuetto (Allegretto) & Trio	
IV. Finale: Molto allegro	

Intermission

Concerto No. 1 for Piano and Orchestra in B-flat Minor, Op. 23	P. I. Tchaikovsky (1840–1893)
I. Allegro non troppo e molto maestoso; Allegro con spirito	
II. Andantino semplice; Prestissimo; Tempo I	
III. Allegro con fuoco	

Barbara Allen, piano

The University Symphony Orchestra
Eugene Castillo, conductor

In Her Own Words

“Applause is the fulfillment. . . . Once you get on the stage, everything is right. I feel the most beautiful, complete, fulfilled.”

—Leontyne Price

The concert continues with a symphony by Wolfgang Amadeus Mozart, of whom you have undoubtedly heard. You can deduce by the title that Mozart wrote many symphonies; what you would not know immediately is that this one (No. 41) is his last. The symphony is in four sections, or movements, with contrasting tempo indications for each movement, in Italian. (You can read more about the tempo terms in Chapter 7 and the forms of individual movements in Chapters 22–25.)

After the intermission, the second half is devoted to a single work: a piano concerto by the late nineteenth-century Russian composer Peter Ilyich Tchaikovsky. This concerto is in three movements, again a standard format (fast-slow-fast). The tempo markings are, however, much more descriptive than those for the Mozart symphony, using words like *maestoso* (majestic), *con spirito* (with spirit), and *con fuoco* (with fire). This is typical of the Romantic era, as is the work’s somber minor key. In the concerto, your interest will be drawn sometimes to the soloist, performing virtuoso passages, and at other times to the orchestra.

In addition to the works being performed, the program may include short notes about each composition and biographical sketches about the soloist and conductor.

During the Performance

At a typical concert, the house lights are usually dimmed just before it begins. Make sure your cell phone is turned off and that you do not make noise with candy wrappers or shuffling papers if you are taking notes. As you will see, it is customary to applaud at the entrance of performers, soloists, and conductors. In an orchestra concert, the concertmaster (the first-chair violinist) will make a

Concert etiquette

separate entrance and then tune the orchestra by asking the oboe player to play a pitch, to which all the instruments tune in turn. When the orchestra falls silent, the conductor enters, and the performance begins.

Knowing when to applaud during a concert is part of the necessary etiquette. Generally, the audience claps after complete works such as a symphony, a concerto, a sonata, or a song cycle, rather than between movements or songs. Sometimes short works are grouped together on the program, suggesting that they are a set. In this case, applause is generally suitable at the close of the group. If you are unsure, follow the lead of others in the audience. At the opera, the conventions are a little different; the audience might interrupt with applause and “Bravo!” after a particularly fine delivery of an aria.

You might be surprised at the formality of the performers’ dress. It is traditional for ensemble players to wear black—long dresses or black pants and tops for the women, tuxedos or tails for the men—to minimize visual distraction. Soloists, however, might dress more colorfully.

The entire orchestra usually stands at the entrance of the conductor, and a small group, such as a string quartet, will bow to the audience in unison. The performers often do not speak to the audience until the close of the program—although this tradition is changing—and then only if an additional piece is demanded by extended applause. In this case, the **encore** (French for “again”) is generally announced. Some musicians, like pianists, perform long, complex works from memory. To do so requires intense concentration and many arduous hours of study and practice.

You will undoubtedly sense an aura of suspense surrounding concerts. Try to take full advantage of the opportunities available—try something completely unfamiliar, perhaps the opera or the symphony, as you continue to enjoy performances of whatever music you already like.

For more information about concertgoing and for sample concert reports, visit StudySpace at wwnorton.com/enjoy.

Onstage decorum

Encore

Melody: Musical Line

“It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.”

—JOSEPH HAYDN

KEY POINTS

- A **melody** is the tune in music.
- Each melody is unique in **contour** (how it moves up and down) and in **range**, or span of pitches.
- An **interval** is the distance between any two pitches. A melody that moves in small, connected intervals is **conjunct**, while one that moves by leaps is **disjunct**.
- The units that make up a melody are **phrases**; phrases end in resting places called **cadences**.
- A melody may be accompanied by a secondary melody, or a **countermelody**.

 StudySpace www.norton.com/enjoy

Melody is the element in music that appeals most directly to the listener, a universal concept shared by most musical cultures of the world. We know a good tune when we hear one, and we recognize its power to move us.

A **melody** is a succession of single pitches that we perceive as a recognizable whole. We relate to the pitches of a melody in the same way we hear the words of a sentence—not singly but as an entire cohesive thought. Each melody goes up and down in its own distinct way, with one pitch being higher or lower than another; its **range** is the distance between the lowest and highest notes. This span can be very narrow, as in an easy children’s song, or very

Range

This apartment building in Vejle, Denmark, called The Wave, was designed by architect Henning Larsen to blend in with the surrounding environment of hills and a fjord. Its wavelike shape resembles that heard in many melodies.



By the way . . .

Is It Noise or Music?

While a sound without distinct pitch might be classified as noise, a musical sound generally has a perceivable and measurable pitch determined by its **frequency** (number of vibrations per second). This pitch depends on the length or size of a vibrating object. For example, a short string vibrates faster (at a higher frequency) than a long string (which has a lower frequency). This is why a violin sounds higher than a double bass. We represent each pitch with a symbol (called a **note**) placed on a staff. This symbol designates the frequency and the **duration**, or length of time, of the pitch. A musical sound is also perceived at a certain **volume** (its loudness or softness), and with a distinct quality known as **tone color** or **timbre**. This is how we distinguish voices from instruments, and a trumpet from a tuba. We will see that the distinction between noise and music has become blurred in modern times.

wide, as in some melodies played on an instrument. Although this distance can be measured in the number of notes, we will describe range in approximate terms—narrow, medium, or wide.

The **contour** of a melody is its overall shape as it turns upward or downward or remains static. You can visualize a melody in a line graph, resulting in an ascending or descending line, an arch, or a wave (see “Melodic Examples” on p. 10).

The distance between any two pitches is called an **interval**. Melodies that move principally by small intervals in a joined, connected manner (like *Joy to the World*) are called **conjunct**, while those that move in larger, disconnected intervals (like *The Star-Spangled Banner*) are described as **disjunct**. A tune’s movement need not necessarily remain the same throughout: it may, for example, begin with a small range and conjunct motion and, as it develops, expand its range and become more disjunct.

Contour

Interval

THE STRUCTURE OF MELODY

The component units of a melody are like parts of a sentence. A **phrase** in music, as in language, is a unit of meaning within a larger structure. The phrase ends in a resting place, or **cadence**, which punctuates the music in the same way that a comma or period punctuates a sentence. The cadence may be inconclusive, leaving you with the impression that more is to come, or it may sound final, giving you the sense that the melody has reached the end. The cadence is where a singer or instrumentalist pauses to draw a breath.

If the melody has words, the text lines and the musical phrases will generally coincide. Consider the well-known hymn *Amazing Grace* (see p. 11). Its four phrases, both the text and the music, are of equal length, and the **rhyme scheme** of the text (the way the last syllables in each line rhyme) is *a-b-a-b*. The first three cadences (at the end of each of the first three phrases) are inconclusive, or incomplete;

Phrase

Cadence

Rhyme scheme