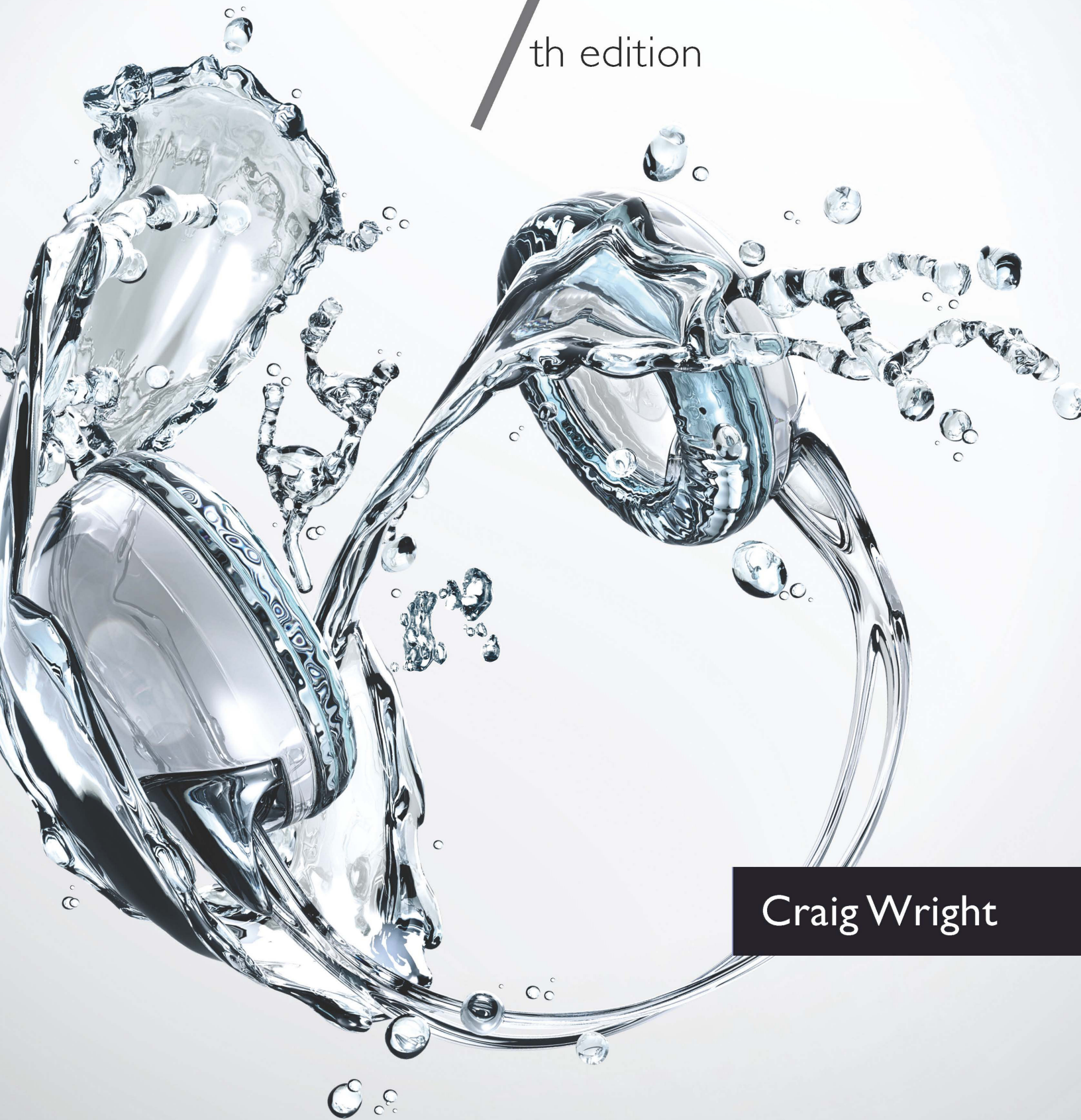


Listening to Western Music

7th edition



Craig Wright

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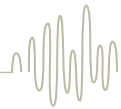


Listening to Western

Music

seventh edition

Listening to Western Music



Craig Wright

Yale University



Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

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About the Author



Craig M. Wright received his Bachelor of Music degree at the Eastman School of Music in 1966 and his Ph.D. in musicology from Harvard University in 1972. He began his teaching career at the University of Kentucky and for the past forty years has been teaching at Yale University, where he is currently the Henry L. and Lucy G. Moses Professor of Music. At Yale, Wright's courses include his perennially popular introductory course, *Listening to Music*, also part of the offerings of Open Yale Courses, and his large lecture course *Exploring the Nature of Genius*. He is the author of numerous scholarly books and articles on composers ranging from Leoninus to Bach. Wright has also been the recipient of many awards, including a Guggenheim Fellowship, the Einstein and Kinkeldey Awards of the American Musicological Society, and the Dent Medal of the International Musicological Society. In 2004, he was awarded the honorary degree Doctor of Humane Letters from the University of Chicago. And in 2010 he was elected a member of the American Academy of Arts and Sciences, joining fellow inductee banjo player Steve Martin. Wright has also published *Listening to Music, Chinese Edition* (Schirmer Cengage Learning/Three Union Press, 2012), translated and simplified by Profs. Li Xiujung (China Conservatory, Beijing) and Yu Zhigang (Central Conservatory, Beijing), both of whom worked with Wright at Yale; *The Essential Listening to Music* (Schirmer Cengage Learning, 2012); and *Music in Western Civilization, Media Update* (Schirmer Cengage Learning, 2010), with coauthor Bryan Simms. He is currently at work on a volume titled *Mozart's Brain: Exploring the Nature of Genius*.

Preface

Listening to Western Music is not just the title of this book. Its aim is to teach students to listen to Western music so that they, too, might become transfixed by its expressive power.

Most music appreciation textbooks treat music not as an opportunity for personal engagement through listening but as a history of music. Students are required to learn something of the technical workings of music (what a tonic chord is, for example) and specific facts (how many symphonies Beethoven wrote), but are not asked to become personally engaged in the act of listening to music. What listening does take place is passive, not active. *Listening to Western Music*, however, is different. Through a variety of means within the covers of this book and beyond them, students are required to engage in a dialogue with the composer, thereby sharing the composer's vision of the world.



New to This Edition

Although the goals of active listening have not changed, this edition of *Listening to Western Music* incorporates several improvements:

- For the first time, in this edition the complete musical selections are available for students to keep, as *downloads*.
- Craig Wright is now hosting a Facebook page—**Listening to Music with Craig Wright**—where readers will find discussions and blogs about what's happening with music today, and a mechanism for communicating directly with the author.
- Fourteen musical works are new to the Seventh Edition, spanning eras from medieval to modern. Four improved recordings replace previous versions.
- Many new references to popular culture enliven the entire text.
- Chapters 1 through 3 on the elements of music have been streamlined and rewritten for greater student appeal.
- Checklists of Musical Style have returned to the text by popular demand. Checklists for all eras appear in Chapter 4 as a preview and recur at the end of each era, to summarize composers, genres, and treatment of the elements of music during each era.
- “What to Listen For” pointers appear at the beginning of each Listening Guide.
- Nineteenth-century nationalism has been incorporated into Chapter 21 on early Romantic music and Chapter 26 on late Romantic orchestral music.
- Chapter 5 now includes a section focusing on the Agincourt Carol.
- Chapter 13 includes a new box: “Mozart: The Gold Standard of Genius.”
- Haydn's Trumpet Concerto in E \flat major, performed by Wynton Marsalis, now appears in Chapter 15.
- Chapter 18 now includes Beethoven's *Ode to Joy*, from Symphony No. 9, as well as a new box: “Where Did Beethoven Compose?”
- Chapter 21 includes a different movement from Berlioz's *Symphonie fantastique*: “March to the Scaffold.”

- Chapter 22 now includes several new pieces of Romantic piano music: “Eusebius,” “Florestan,” and “Chopin” from *Carnaval* by Robert Schumann, and Chopin’s Nocturne in E \flat major.
- Chapter 24 has new coverage of Wagner’s *Die Walküre* and two new selections: “Ride of the Valkyries” and “Wotan’s Farewell.”
- Chapter 25 includes a new box: “Great Opera for the Price of a Movie.”
- Chapter 26 now includes coverage of Brahms’s *Ein Deutsches Requiem*, as well as the orchestral song, represented by Mahler’s *Ich bin der Welt abhanden gekommen*.
- Chapter 27 now includes Ravel’s *Bolero*.
- Chapter 31 includes a new Ives selection, *Variations on America*, as well as new coverage of Modernist composer Augusta Read Thomas and *The Rub of Love*.

An alternative volume—*Listening to Music*, comprising Chapters 1–32 of *Listening to Western Music* plus seven additional chapters on American popular and global music—continues to be available for those who prefer a text that includes more coverage of popular and global music.



Pedagogical Aids

Listening Exercises

Listening to Western Music is the only music appreciation text on the market to offer detailed Listening Exercises within the book and online, keyed to important musical selections. Using these, students will embrace hundreds of specific passages of music and make critical decisions about them. All Listening Exercises are available in interactive form within CourseMate; Part I includes them in the print text as well.

The exercises begin in Part I by developing basic listening skills—recognizing rhythmic patterns, distinguishing major keys from minor, and differentiating various kinds of textures. The exercises then move on, in online form at CourseMate, to entire pieces in which students are required to become participants in an artistic exchange—the composer communicating with the listener, and the listener reacting over a long span of time. Ultimately, equipped with these newly developed listening skills, students will move comfortably to the concert hall, listening to classical and popular music with greater confidence and enjoyment. Although this book is for the present course, its aim is to prepare students for a lifetime of musical listening pleasure.

Listening Guides

In addition to the Listening Exercises, nearly 100 Listening Guides appear regularly throughout the text to help the novice enjoy extended musical compositions.

Within each guide are an introduction to the piece’s genre, form, meter, and texture, as well as a “What to Listen For” reminder and a detailed “time log” that allows the listener to follow along as the piece unfolds. The discussion in the text and the Listening Guides have been carefully coordinated, minute by minute, second by second, with times on the CDs, in streaming music, and in downloads. Students may prefer to engage these Listening Guides as Active Listening Guides at the CourseMate website.

Because many pieces contain internal tracks to facilitate navigation to important points in the composition, the timings in both Listening Guides and in-text Listening Exercises have been carefully keyed to help students find and keep their place. The sample Listening Guide on the next page illustrates how these keys work. First, gold and blue disc symbols representing the 5-CD and 2-CD sets, respectively, appear at the upper right of the Listening Guide and Listening Exercise. Brown discs containing the word “intro” represent the Introduction to Listening CD bound into the textbook.

The first number below each symbol and before the slash indicates the appropriate CD number, and the number or numbers after the slash indicate track or tracks. (Intro CD references contain only track numbers.) Students can thus choose the correct CD and locate the tracks that they need, regardless of which CD set they own. Within all the Listening Guides, track number reminders appear in small squares, color-coded in gold for the 5-CD set, in blue for the 2-CD set, and in brown for the Intro CD.

For pieces with multiple tracks, there are two timing columns. Those on the left are total elapsed times from the beginning to the end of the piece; these times apply to the streaming music and downloads. Those to the right of the track number reminders and next to the comments are the timings that appear on a CD player's or computer media player's display.

The numbers in the discs indicate the 5-CD set and the 2-CD set. The numbers beneath them tell, first, the specific CD number within that set and, second, the appropriate tracks on that CD. Here, one needs CD 2, tracks 18–19, from the 5-CD set, or CD 1, tracks 21–22, from the 2-CD set. If students are using the eBook, clicking on the disc icons will allow them to hear the entire piece streaming.

Listening Guide

Joseph Haydn, The “Emperor” Quartet (1797), Opus 76, No. 3

Second Movement, *Poco adagio cantabile* (rather slow, song-like)

Genre: String quartet

Form: Theme and variations

WHAT TO LISTEN FOR: The trick here is to recognize “the emperor” by his tune, no matter how ingeniously Haydn disguises him in different musical costumes.

THEME



(repeat)




(repeat)

0:00  Theme played slowly in first violin; lower three parts provide chordal accompaniment.


VARIATION 1

1:20 Theme in second violin while first violin ornaments above

VARIATION 2

2:29 Theme in cello while other three instruments provide counterpoint against it

VARIATION 3

3:47  0:00 Theme in viola; other three instruments enter gradually.

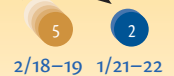
VARIATION 4

5:04 1:17 Theme returns to first violin, but now accompaniment is more contrapuntal than chordal.

 Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

 Take online Listening Exercise 16.2 and receive feedback at CourseMate or in the eBook.

Each Listening Guide reminds students that they may watch and listen to the music streaming in an Active Listening Guide at CourseMate. If they are using the eBook, clicking on the loudspeaker icons allows them to play the Active Listening Guide or take the online Listening Exercise directly from their book.



In this track number reminder, the top number indicates that the piece is now playing track 19 from the 5-CD set, and the bottom number indicates track 22 from the 2-CD set. The timing column on the right shows time elapsed within the track, as it would appear on a CD player. The first timing column, on the left, shows total elapsed times from the beginning of the piece, as they would appear in streaming music or a download.

Nearly 200 additional Supplementary Listening Guides, including those from previous editions, may be downloaded from CourseMate, the Instructor's Companion Site, and the instructor's PowerLecture. These may be used with *any* recording, because they were created without time cues.



Ancillaries for Students

Introduction to Listening CD

Packaged with each new copy of the book, and not sold separately, this CD contains all of the music discussed in Chapters 1 through 3 on the elements of music, as well as a guide to instruments of the orchestra, which presents the instruments and then tests students' ability to recognize the instruments by themselves and in various combinations.

2-CD Set

This set includes a core repertoire of music discussed in the book. In CourseMate, each selection may also be streamed by itself or in the context of an Active Listening Guide that demonstrates visually what students hear.

5-CD Set

This set includes all of the classical Western repertoire discussed in the book. In CourseMate, each selection may also be streamed by itself or in the context of an Active Listening Guide that demonstrates visually what students hear.

Streaming and Downloads

The content of all the CDs is also available streaming at CourseMate and in the eBook, and as album downloads, accessible via access code at the Sony Music storefront.

Active Listening Guides

The Active Listening Guides at CourseMate feature full-color interactive and streaming listening guides for every selection on the CD sets, along with listening quizzes, background information, and printable PDF Listening Guides.

CourseMate

The text website, CourseMate, offers several challenging and interesting features. First, it allows for chapter-by-chapter self-study in which students may take a quiz to explore their knowledge of the topics presented in the chapter, as well as study appropriate flashcards, topic summaries, and demonstrations.

In addition, CourseMate contains links to

- A video walkthrough of "How to Use CourseMate," presented by Professor Casey J. Hayes, Franklin College, with an introduction by Craig Wright
- The eBook
- Interactive versions of all the text's Listening Exercises
- Active Listening Guides for all text selections
- A video of a performance of Britten's *Young Person's Guide to the Orchestra*, in whole and by instrument families
- Video demonstrations of keyboard instruments
- Sixteen iAudio podcasts on difficult musical concepts
- An interactive music timeline

- A checklist of musical styles with integrated musical style comparisons
- Musical elements, genres, and forms tutorials
- Supplementary Listening Guide documents for music beyond that provided with the text
- A complete online course taught at Yale by the author and featuring in-class performances and demonstrations
- Online playlists from iTunes and YouTube, cued with marginal notes in the text

eBook

Also available is a multimedia-enabled eBook, featuring page design identical to that in the print book and links to all CourseMate content, including streaming music, Active Listening Guides, and links to iTunes and YouTube playlists.



For Instructors

CourseMate's Engagement Tracker

Engagement Tracker functions as an electronic gradebook for instructors. They can use it to assess student performance, preparation, and the length of time of each student's engagement. Engagement Tracker's tools allow the instructor to:

- Automatically record quiz scores
- Export all grades to an instructor's own Excel spreadsheet
- See progress for individuals or the class as a whole
- Identify students at risk early in the course
- Uncover which concepts are most difficult for the class and monitor time on task

PowerLecture with ExamView® and JoinIn on TurningPoint®

This feature includes the Instructor's Manual, Supplementary Listening Guides, ExamView® computerized testing (including musical clips), JoinIn on TurningPoint®, and Microsoft® PowerPoint® slides with lecture outlines, music clips, and images, which can be used as offered, or customized by importing personal lecture slides or other material. ExamView allows instructors to create, deliver, and customize tests and study guides (both print and online) in minutes with its easy-to-use assessment and tutorial system. It offers both a Quick Test Wizard and an Online Test Wizard that guide instructors step by step through the process of creating tests (up to 250 questions using up to twelve question types), while its "what you see is what you get" capability allows users to see the test they are creating on the screen exactly as it will print or display online. ExamView's complete word-processing capabilities allow users to enter an unlimited number of new questions or edit existing questions. JoinIn content (for use with most "clicker" systems) delivers instant classroom assessment and active learning opportunities such as in-class polling, attendance taking, and quizzing.

WebTutor™ for Blackboard and WebCT

This web-based teaching and learning tool is rich with study and mastery tools, communication tools, and course content. Use WebTutor™ to provide virtual office hours, post syllabi, set up threaded discussions, track student progress with the quizzing material, and more. For students, WebTutor™ offers real-time access to a full array of study tools, including flashcards (with audio), practice quizzes, online tutorials, and web links. Instructors can customize the content by uploading images and other resources, adding web links, or creating their own practice materials. WebTutor™ also

provides rich communication tools, including a course calendar, asynchronous discussion, “real-time” chat, and an integrated email system—in effect, a complete online course. For information, contact your Cengage sales representative.

Online Instruction

Craig Wright has prepared a teaching packet for a multiweek online course using the briefer *Essential Listening to Music*. The packet provides a syllabus; content for each class, including external links; and PowerPoint® presentations. For access to this packet, you may contact the author directly via Facebook, at **Listening to Music with Craig Wright**.



Acknowledgments

Times are changing—and rapidly—with everything pushed by technological innovation. When we started this project some twenty-five years ago, I made the then-radical decision to dispense with vinyl records, in favor of tapes. Now tapes are gone and CDs are following them. Today music streams from the clouds.

One thing, however, hasn’t changed: my enthusiasm for discussing with colleagues the best ways to introduce classical music to students who know little about music. What are the best pieces in both the popular and the classical realm to use as teaching exemplars? What can students be reasonably expected to hear? What is the best terminology to use? Profs. Keith Polk (University of New Hampshire) and Tilden Russell (Southern Connecticut State University) have gently taken me to task for using the term *ternary form* where *rounded binary* is more correct; they are right, yet for fear of overloading the beginning student with too many new formal concepts, here I simplify and call both rounded binary and ternary forms just ternary. So, too, I am indebted to Profs. Anne Robertson and Robert Kendrick of the University of Chicago for their input on matters large and small. Six former students—Profs. David Metzger (University of British Columbia), Jess Tyre (SUNY at Potsdam), Marica Tacconi (Pennsylvania State University), Lorenzo Candelaria (University of Texas, Austin), Laura Nash (Fairfield University), and Nathan Link (Centre College)—continue to provide me with valuable criticism and suggestions. Several colleagues made suggestions for specific improvements in content, for which I am grateful, namely, Profs. James Ladewig (University of Rhode Island), Carlo Caballero (University of Colorado, Boulder), Bryan Simms (University of Southern California), and Scott Warfield (University of Central Florida). My conversations with composer Augusta Read Thomas (University of Chicago) were a special privilege, and her music is now featured here in Chapter 31.

I am especially indebted to the following reviewers, who provided invaluable in-depth feedback: Francy Acosta, University of Chicago; Eric Bonds, University of Mississippi; Homer Ferguson, Arizona State University; Carla Gallahan, Troy University; Cliff Ganus, Harding University; Joice Gibson, Metropolitan State College, Denver; James Ieraci, Burlington County College; Elliott Jones, Santa Ana College; Lea Kibler, Clemson University; Nora Kile, University of Tennessee at Chattanooga; Spencer Lambright, Middle Tennessee State University; Mildred Lanier, Jefferson State Community College; Mark Latham, Butte Community College; Linda Li-Bleuel, Clemson University; Chauncey Maddren, Los Angeles Valley College; Francis Massinon, Austin Peay State University; Manuel Pena, Fresno State University; Daniel Robbins, Truckee Meadows Community College; and Christopher A. Wolfe, Community College of Baltimore County.

The engineering of the audio was accomplished at the Yale Recording Studio by the capable hands of Eugene Kimball. And Benjamin Thorburn generated the new musical autography for this book.

Julia Doe, also at Yale, proofread the manuscript, contributed ideas for improved content and style throughout, and developed many of the ancillary materials that appear in CourseMate.

Prof. Timothy Roden (Ohio Wesleyan University), the author of much of the web material, Instructor's Manual, and Test Bank, has corrected errors and saved me from myself on numerous occasions.

Sarah Dye (Martin University) has updated the PowerPoint® slides accompanying this edition.

As always, it has been a privilege to work with publisher Clark Baxter and his experienced team at Schirmer Cengage Learning—Sue Gleason, Jeanne Heston, Katie Schooling, Liz Newell, Marsha Kaplan, and Lianne Ames—as well as Angela Urquhart and Andrea Archer at Thistle Hill Publishing Services, Tom and Lisa Smialek, original developers of the Active Listening Tools, and especially Tom Laskey, Director of A&R, Custom Marketing Group, at SONY, who has helped usher this book into the era of downloads. My heartiest thanks to all of you!

Finally, I thank my wife (Sherry Dominick) and four children (Evan, Andrew, Stephanie, and Chris), who did their best to keep the paterfamilias aware of popular culture, musical and otherwise, and up to speed with the ever-changing face of technology.



Join me on Facebook at **Listening to Music with Craig Wright**, where you'll find discussions and blogs about what's happening with music today, and a mechanism for communicating directly with me.

Craig Wright
Yale University

The background of the title area is a dark orange to red gradient. It features faint, stylized musical notation, including staves with notes and clefs, overlaid with abstract, glowing yellow and white lines that suggest movement and rhythm.

Listening to Western

Music

part **ONE**

Introduction to Listening

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chapter ONE

The Power of Music



Photo: M. Hummirey

Why do we listen to music? Does it keep us in touch with the latest musical trends, help get us through our morning exercise, or relax us in the evening? Each day almost everyone in the industrialized world listens to music, whether intentionally or not. The global expenditure for commercial music is somewhere between \$30 and \$40 billion annually, more than the gross domestic product of 100 of the 181 countries identified by the World Bank. In 2011, nearly 1.3 billion singles were downloaded, and the number is increasing annually at the rate of about 10 percent. Look at most smartphones, and what do we see? At least one app for music (and many synced songs), but none for ballet or painting, for example. Turn on the radio, and what do we hear? Drama or poetry? No, usually just music; the radio is basically a transmission device for *music*.

But why is music so appealing? What is its attraction? Does it perpetuate the human species? Does it shelter us from the elements? No. Does it keep us warm? Not unless we dance. Is music some sort of drug or aphrodisiac?

Oddly, yes. Neuroscientists at Harvard University have done studies showing that when we listen to music we engage processes in the brain that are “active in other euphoria inducing stimuli such as food, sex, and drugs of abuse.”¹ These same researchers have explained the neural processes through which listening to particular pieces of music can give us goose bumps. A chemical change occurs in the human brain as blood flow increases in some parts and decreases in others. Although listening to music today may or may not be necessary for survival, it does alter our chemical composition and our mental state. In short, it is pleasurable and rewarding.

Music is also powerful. “To control the people, control the music,” Plato said, in essence, in his *Republic*. Thus governments, religions, and, more recently, corporations have done just that. Think of the stirring band music used to get soldiers to march to war. Think of the refined sounds of Mozart played in advertisements for luxurious products. Think of the four-note “rally” motive played at professional sports events to energize the crowd. Sound perception is the most powerful sense we possess, likely because it *was* once essential to our survival—who is coming from where? Friend or foe? Flight or fight? Horror films frighten us, not when the images on the screen become vivid, but when the music starts to turn ominous. In short, sounds rationally organized in a pleasing or frightening way—music—profoundly affect how we feel and behave.



Music and Your Brain

The word *music* descends from the Greek word for “Muses,” nine ladies who presided over the arts in classical mythology. Briefly defined, **music** is the rational organization of sounds and silences passing through time. Tones must be arranged in some consistent, logical, and (usually) pleasing way before we can call these sounds “music” instead of just noise. A singer or an instrumentalist generates music by creating **sound waves**, vibrations that reflect slight differences in air pressure. Sound waves radiate out in a circle from the source, carrying with them two types of essential information: pitch and volume. The speed of vibration within the sound wave determines what we perceive as high and low pitches; and the width (or amplitude) of the wave reflects its volume. When music reaches the brain, that organ tells us how we should feel and respond to the sound. We tend to hear low, soft tones as relaxing and high, loud ones as tension filled.

¹ Anne Blood and Robert Zatorre, “Intensely Pleasurable Responses to Music Correlate with Activity in Brain Regions Implicated in Reward and Emotion,” *Proceedings of the National Academy of Sciences*, Vol. 98, No. 20 (Sept. 25, 2001), pp. 11818–11823.



Watch a video of Craig Wright's Open Yale Course class sessions 1 and 2, “Introduction” and “Introduction to Instruments and Musical Genres,” at CourseMate for this text.



To learn more about music and the brain, see a video of “Music and the Mind” in the YouTube playlist at CourseMate for this text.

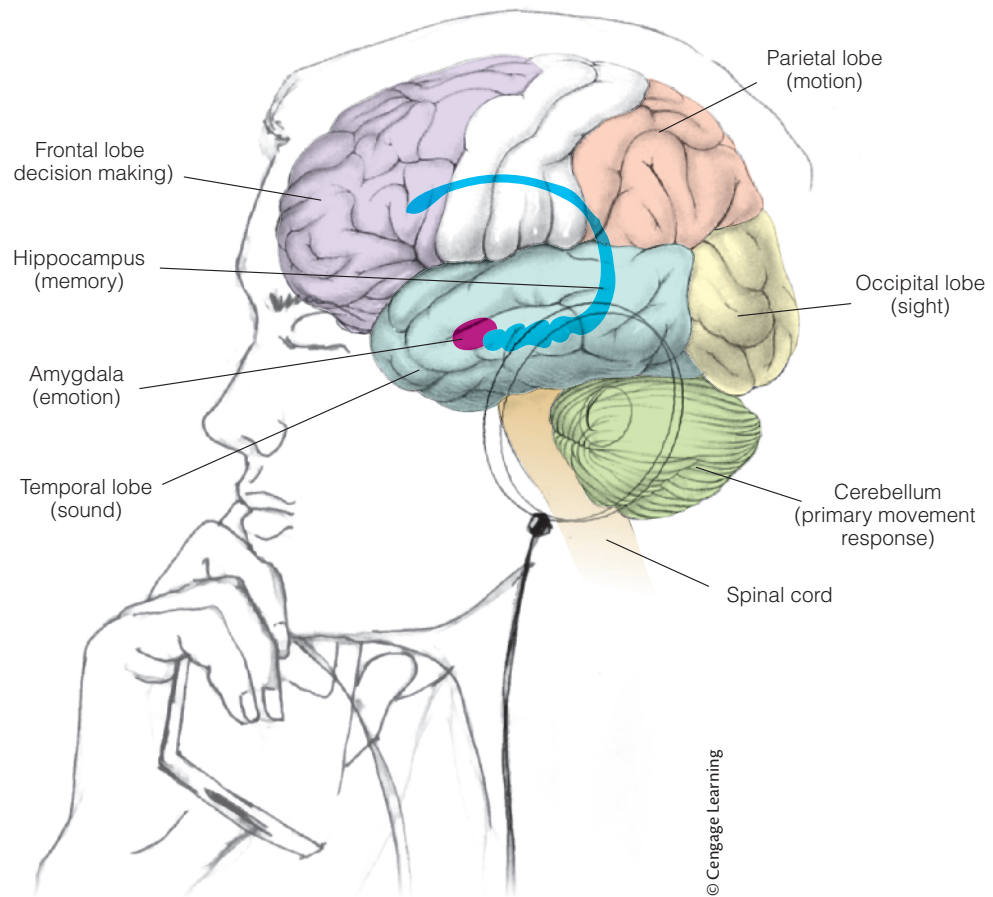


Figure 1.1

The processing of music in our brain is a hugely complex activity involving many areas and associated links. The first recognition and sorting of sounds, both musical and linguistic, occurs largely in the primary auditory cortex in both the left and right temporal lobes.

Given all the love songs in the world, we might think that music is an affair of the heart. But both love and music are domains of a far more complex vital organ: the brain (Fig. 1.1). When sound waves reach us, our inner ear transforms them into electrical signals that go to various parts of the brain, each analyzing a particular component of the sound: pitch, color, loudness, duration, direction of source, relation to familiar music, and so on. Most processing of sound (music as well as language) takes place in the temporal lobe. If we are imagining how the next line of a song will go, that decision is usually reached in the frontal lobe. If we are playing an instrument, we engage the motor cortex (parietal lobe) to move our fingers and the visual center (occipital lobe) to read the notes. As the music proceeds, our brain constantly updates the information it receives, hundreds of times per second. At a speed of 250 miles per hour, associative neurons integrate all the data into a single perception of sound. To sum up: Sound waves enter the brain as electrochemical impulses that cause chemical changes in the body; the human response can be to relax or, if the impulses come strongly at regular intervals, to get up and dance—to entrain with the rhythm.



To watch the brain operate as it improvises music, see “Your Brain on Improv” in the YouTube playlist at CourseMate for this text.



Tune in to an iAudio podcast about learning how to listen at CourseMate for this text.



Listening to Whose Music?

Today, most music we hear isn’t “live” music but recorded sound. Sound recording began in the 1870s with Thomas Edison’s phonograph machine, which first played metal cylinders and then vinyl disks, or “records.” During the 1930s, magnetic tape recorders appeared and grew in popularity until the early 1990s, when they were superseded by a new technology: digital recording. In digital recording, all the components of musical sound—pitch, tone color, duration, volume,

and more—are analyzed thousands of times per second, and that information is stored on compact discs as sequences of binary numbers. When it’s time to play the music, these digital data are reconverted to electrical impulses that are then changed back into sound waves that are intensified and pushed through speakers or headphones. Most recorded music now is no longer stored and sold on CDs, but distributed electronically as MP3 or M4A files. This holds true for popular and classical music alike.

Popular or Classical?

Most people prefer **popular music**, designed to please a large portion of the general public. Pop CDs and downloads outsell classical recordings by about twenty to one. But why are so many people, and young people in particular, attracted to popular music? Likely it has to do with beat and rhythm (both discussed in Ch. 2). A regular beat elicits a synchronized motor response in the central nervous system; people almost can’t help but move in time to music with a good beat.

Most of the music discussed in this book, however, is what we call “classical” music, and it, too, can be a powerful force. The term *classical music* originated in the early nineteenth century to characterize music thought to be of high quality and worthy of repeated hearing. Indeed, hearing the “classics” played by a mass of acoustic instruments—a symphony orchestra—can be an overwhelming experience. Classical music is often regarded as “old” music, written by “dead white men.” This isn’t entirely true: No small amount of it has been written by women, and many composers, of both genders, are very much alive and well today. In truth, however, much of the classical music that we hear—the music of Bach, Beethoven, and Brahms, for example—*is* old. That is why, in part, it is called “classical.” In the same vein, we refer to clothes, furniture, and cars as “classics” because they have timeless qualities of expression, proportion, and balance. Broadly defined, **classical music** is the traditional music of any culture, usually requiring long years of training; it is “high art” or “learned,” timeless music that is enjoyed generation after generation.

Popular and Classical Music Compared

Today Western classical music is taught in conservatories around the world, from Paris to Beijing to Singapore. Western pop music enjoys even greater favor, having drowned out local popular music in many places. But what are the essential differences between the music we call popular and the music we call classical, or “art,” music? Cutting to the quick, we list five ways in which these friendly neighbors differ:

- Popular music often uses electric enhancements (via electric guitars, synthesizers, and so on) to amplify and transform vocal and instrumental sounds. Much of classical music uses **acoustic instruments** that produce sounds naturally.
- Popular music is primarily vocal, involving **lyrics** (accompanying text that tells listeners what the music is about and thus implies what they are supposed to feel). Classical music is more often purely instrumental, performed on a piano or by a symphony orchestra, for example, which grants the listener more interpretive freedom.
- Popular music has a strong beat that makes us want to move in sync with it. Classical music often subordinates the beat in favor of melody and harmony.



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Figure 1.2

Classical music requires years of technical training on an instrument and knowledge of often complicated music theory. Some musicians are equally at home in the worlds of classical and jazz, a genre of popular music. Juilliard School of Music-trained Wynton Marsalis can record a classical trumpet concerto one week and an album of New Orleans-style jazz the next. He has won nine Grammy awards—seven for various jazz categories and two for classical albums. To hear Marsalis perform Joseph Haydn’s trumpet concerto, listen to the downloads, streaming music in Ch. 15 at CourseMate, or either of these CDs in the collection accompanying this text:  1/17 or  2/14.

- Popular tunes tend to be short and involve exact repetition. Classical compositions can be long, sometimes thirty to forty minutes in duration, operas and ballets even longer, and most repetitions are somehow varied.
- Popular music is performed by memory, not from a written score (have you ever seen music stands at a rock concert?), and each performer can interpret the work as he or she sees fit (hence the proliferation of “cover songs”). Classical music, even if played by memory, is normally generated from a written score, and there is usually one commonly accepted mode of interpretation—the piece exists, almost frozen in place, as a work of art.



How Does Classical Music Work?

Explaining how classical music works requires an entire book—this one. But some preliminary observations are in order.

Genres of Classical Music

Genre in musical terminology is simply a fancy word for “type of music.” The types of popular music, of course, are almost endless: rap, hip-hop, blues, R&B, country, grunge, and Broadway show tunes among them. *Genre* implies not only where you might hear it performed (a bar, a jazz club, an arena, or a stadium, for example) but also how you might be expected to dress and act when you arrive. A fan goes to hear Beyoncé at the MGM Grand Garden Arena in Las Vegas dressed casually, ready to dance and make a lot of noise. That same person, however, would likely attend a concert of the Boston Symphony Orchestra in Symphony Hall attired in suit and tie, and prepared to sit quietly. Among the most prominent genres of classical music are dramatic works mounted in opera houses and large theaters. Most classical genres, however, are purely instrumental. Some are performed in large concert halls accommodating 2,000 to 3,000 listeners, whereas others are heard in smaller (chamber) halls seating perhaps 200 to 600 (Fig. 1.3). Again, genre dictates where one goes to hear music, what one hears, what one wears, and how one behaves.

Opera Houses and Theaters	Concert Halls	Chamber Halls
Opera	Symphony	Art song
Ballet	Concerto	String quartet
	Oratorio	Piano sonata

The Language of Classical Music

If a friend told you, “My house burned down last night,” you’d probably react with shock and sadness. In this case, verbal language conveys meaning and elicits an emotional reaction.

Music, too, is a means of communication, one older than spoken language; spoken language, many biologists tell us, is simply a specialized subset of music. Over the centuries, composers of classical music have created a language that can convey shock and sadness as effectively as do the words of poetry or prose. This language of music is a collection of audible gestures that express meaning through sound. We need not take lessons to learn how to understand the language of music at a basic level, for we intuit much of it already. The reason is simple: We have been listening to the language of Western music every day since infancy. We intuit, for example, that music getting faster and rising in pitch communicates growing



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Figure 1.3

Some concerts require a large hall seating 2,000 to 3,000 listeners (such as the Schermerhorn Symphony Center, Nashville, Tennessee, shown in the chapter opener). For other performances, a smaller venue with 200 to 600 seats is more appropriate, as we see here at the chamber music hall of the Royal Conservatory of Music in Brussels, Belgium.

excitement because we have heard these gestures frequently, as in chase scenes in films and on TV. Still another piece might sound like a funeral march. Why? Because the composer is communicating this idea to us by using a slow *tempo*, regular *beat*, and *minor key*. Understanding terms such as these will allow us to discuss the language of music accurately and thereby appreciate it more fully, which is another aim of this book.

Where and How to Listen

CDs for Your Book

The Introduction to Listening (Intro) CD bound into your book, as well as the 2-CD set, 5-CD set, and Popular/Global CD that are available for purchase, contains the highest-quality recordings commercially available, in terms of both musical artistry and engineering excellence. You can play them on your computer or your car stereo, of course, or even load them onto your smartphone. But access to quality audio equipment (a separate player, amplifier, and speakers) will help produce the best home audio experience.

Streaming Music

All music on the CDs is also available streaming on the text's CourseMate website and in its interactive eBook.

Downloads

By now, most people you know have a digital media library containing hundreds, perhaps thousands, of pieces of music. The difficulty doesn't lie in obtaining this music, but in organizing the countless downloads present.

This textbook offers downloads for all of the music on the CDs, which makes this as good a time as any for you to start a classical playlist. Devote a section in your listening library exclusively to classical music and arrange the pieces within it by

composer. Most of the classical pieces you will buy, despite what iTunes says, will not be “songs.” Songs have lyrics, and a great deal of classical music, as mentioned, is purely instrumental: instrumental symphonies, sonatas, concertos, and the like.

If you wish to do more than just listen, however, go to YouTube, which will allow you to see the performers, thereby humanizing the listening experience. Much music is available on YouTube, but a lot of it is of poor quality. For the classical repertoire, seek out big-name artists (Luciano Pavarotti and Renée Fleming among them) and top-of-the-line orchestras (the New York Philharmonic or the Chicago Symphony Orchestra, for example).

Live in Concert

Pop megastars now make more money from live concerts than from recording royalties; so, too, with classical musicians. Indeed, for classical musicians and listeners alike, nothing is better than a live performance. First comes the joy of witnessing a classical artist at work, delivering his or her craft with technical perfection. Second, and more importantly, the sound will be magnificent because, unlike that of most pop concerts, the classical sound is usually pure, unamplified acoustical music.

Unlike pop concerts, too, performances of classical music can be rather formal affairs. For one thing, people dress “up,” not “down.” For another, throughout the event the classical audience sits quietly, saying nothing to friends or to the performers on stage. No one sways, dances, or sings along to the music. Only at the end of each composition does the audience express itself, clapping respectfully.

Classical concerts weren’t always so formal, however. In fact, at one time they were more like professional wrestling matches. In the eighteenth century, for example, the audience talked during performances and yelled words of encouragement to the players. People clapped at the end of each movement of a symphony and often in the middle of the movement as well. After an exceptionally pleasing performance, listeners would demand that the piece be repeated immediately in an **encore**. If, on the other hand, the audience didn’t like what it heard, it might express its displeasure by throwing fruit and other debris at the stage. Our modern, more dignified classical concert was a creation of the nineteenth century, when musical compositions came to be considered works of high art worthy of reverential silence.

Attending a classical concert requires familiarizing yourself with the music in advance. These days, this is easy. Go to YouTube and type in the titles of the pieces on the program. Enter “Beethoven Symphony 5,” for example. Several recorded versions will appear, and you can quickly compare different interpretations of the same piece. Should you need information about the history of the work and its composer, try to avoid Wikipedia, which is often unreliable. Instead, go to the more authoritative Oxford Music Online’s Grove Music Online (most colleges and universities have an online subscription) and search under the name of the composer.

Regardless of how you listen—with CDs, downloads, online, or live—be sure to focus solely on the music. This text is here to help you do exactly that, more effectively.



Getting Started: No Previous Experience Required



“I’m tone deaf, I can’t sing, and I’m no good at dancing.” Most likely this isn’t true of you. What is true is that people are more or less good at processing sounds, whether musical or linguistic. Mozart, who had perfect pitch, could hear a piece just once and reconstruct several minutes of it note for note. But you don’t need to be a Mozart to enjoy classical music. In fact, you likely know and enjoy a great deal of classical music already. A Puccini aria (“O, mio babbino caro”) sounds prominently in the best-selling video game *Grand Theft Auto*, no doubt for ironic effect. The seductive


“Habanera” from Bizet’s opera *Carmen* (see Ch. 25) underscores the characters’ secret intentions in an early episode of *Gossip Girl*. Beethoven’s Symphony No. 7 suggests a royal triumph at the climax of the Academy Award-winning film *The King’s Speech*, and Mozart’s Requiem Mass is used to promote Nikes. Beneath the surface of everyday life, classical music quietly plays on and in our mind.

Take the Classical Music Challenge

To test the power of classical music to move you, try a simple comparison. Go to YouTube and watch a video of your favorite female singer (Adele, Taylor Swift, Beyoncé, whomever you prefer). Then select a recent clip of soprano Renée Fleming (Fig. 1.4) singing the Puccini aria “O, mio babbino caro.” Whose artistry impresses you the most and why? Or listen to Coldplay’s latest hit, for example, next to a rendition of Richard Wagner’s famous “Ride of the Valkyries” (at YouTube, in this text’s downloads, in the streaming music for Ch. 24 at CourseMate, or on  2/8–9 or  5/4/13–14) to compare the sound of a rock band with that of a full symphony orchestra. Which piece gives you chills, and which one just leaves you cold? Are you inspired by the classical clips?

If you weren’t moved, try listening to two other famous examples of classical music. The first is the beginning of Ludwig van Beethoven’s Symphony No. 5, perhaps the best-known moment in all of classical music. Its “short-short-short-long” (SSSL) gesture (duh-duh-duh-DUHHH) is as much an icon of Western culture as the “To be, or not to be” soliloquy in Shakespeare’s *Hamlet*. Beethoven (Fig. 1.5; see Ch. 18 for his biography) wrote this symphony in 1808 when he was thirty-seven and had become almost totally deaf. (Like most great musicians, the nearly deaf Beethoven could hear with an “inner ear”—he could create and rework melodies in his head without relying on external sound.) Beethoven’s **symphony**—an instrumental genre for orchestra—is actually a composite of four separate instrumental pieces, each called a **movement**. A symphony is played by an **orchestra**, and because the orchestra plays symphonies more than any other musical genre, it is called a **symphony orchestra**. The orchestra for which Beethoven composed his fifth symphony was made up of about sixty players, including those playing string, wind, and percussion instruments.

Beethoven begins his symphony with the musical equivalent of a punch in the nose. The four-pitch rhythm (SSSL) comes out of nowhere and hits hard. This SSSL figure is a musical **motive**, a short, distinctive musical unit that can stand by itself. After this “sucker punch,” we regain our equilibrium, as Beethoven takes us on an emotionally wrenching, thirty-minute, four-movement symphonic journey dominated by his four-note motive.

Turn now to this opening section (downloads, this chapter’s streaming music at CourseMate, or  intro/1) and to its Listening Guide below. Here you will see written music, or musical notation, representing the principal musical events. This notation may seem alien to you (the essentials of musical notation will be explained in Ch. 2). But don’t panic. Millions of people enjoy classical music every day without ever looking at a shred of written notation. For the moment, simply play the music and follow along according to the minute and second counter on your music player. If you prefer a more animated version of this Listening Guide (and all other guides in this book), go online to CourseMate and select Ch. 1, Active Listening Guides, Beethoven Symphony No. 5.



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Figure 1.4

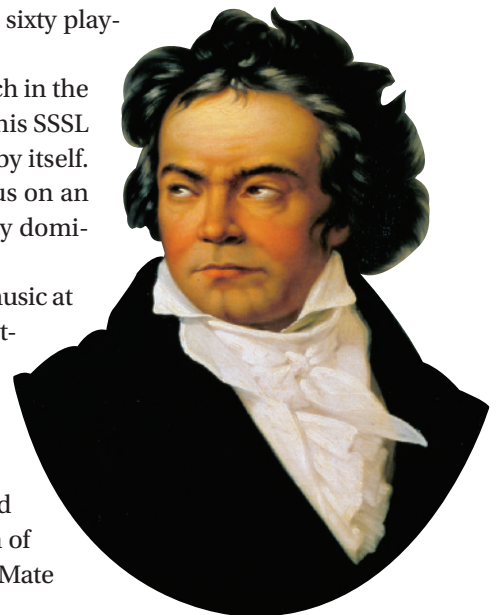
Renée Fleming arrives for opening night at The Metropolitan Opera House at Lincoln Center in New York on September 21, 2009.

Compare a song by your favorite female artist on YouTube with “O, mio babbino caro,” sung by Renée Fleming, in the YouTube playlist at CourseMate for this text.

Hear an example of the power of Beethoven’s music—his Piano Concerto No. 5—in the iTunes playlist at CourseMate for this text.

Figure 1.5

Ludwig van Beethoven



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